Yet another edition of TATTLETAPES, another rewrite, another potentially hot dirt and spicy items.

The sun's made me melancholy and has cooled the air; get out of your television pattern and into the little asses off .... off with that winter fat. ....

Daniel Guimond

Joanne Berg will again continue his sorta here, sorta there. His sensibility from Montreal. ...... some good music and new wave videos showed keeping the shuffle, everything is short-lived not unlike life which always seems to be short-changed here in broke city - action carlton for new wave headquartered on and off at the SMILIN BUDDHA located on sl ease strip on east Hastings St, a real social mixer if you don't mind the aroma of local town-life and punks. more music and video ventures - VIDEO CAB/ THE GOVERNMENT created the music for "WHITE" a performance piece created by BRIT MCDERMOT and performed by the National Theatre of Canada. The video was composed of clips from a recent joint exhibition at Pumps. A special hall to ANNE EUGENE VOLKES, keep those lockers open. The new wave is coming, the unfunded VIDEOGUIDE has been liberally soaking up VIDEO INN monies since the aldermen's inception, they keep threatening to cut us off but they wouldn't dare, nor would they???? WE NEED YOUR SUBSCRIPTIONS, A quick addendum - VIDEO 79 was Chaos arrived off in Rome .... both the core of LIZA LANDRY'S material AND SIREN'S and also in Rome at the 7th Festival. Rollins were broken into outside Video 79, 1980, a black market for hot videotapes?? ??

It is rumored that NORA HUTCHINSON who is currently exhibiting in Videospace, Vancouver Art Gallery is planning a move from Quetico, Ontario to become a resident of our lush city.

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Vancouver Video Magazine

The times are a changing, a getting back to basics are upon us. Big business is back in power both provincially here in British Columbia with the "Progressive Conservative" regime, and federally with "Go Joe" Progressive Conservative threatening to give more money and power to the province.

Last, help us should the cultural dollar be divided up and administered by the provinces.

The municipal police have a mandate for the continued harassment and breakup of pun gatherings. A reluctant, white collared evening at the Smilin Buddha Club was invaded by scores of the paparazzi in blue uniforms. Jaded minds of upholding public safety and public moral, some 20 patrons of the club were arrested and detained overnight in the drunk tank. What gives? Apparently few of the arrested could be considered drunk or disorderly. Many were confused in the racial-xenophobia that way they attempted to keep vigi until the release of their friends.

Open your eyes, look around you and see the oppression.
During Casting Call because I consider it to be an outstanding example of the high quality video art we have become accustomed to expect from Susan.

Susan Britton

Casting Call opens with Susan seating herself and saying, "Casting, ok," to a wandering camera, a boom mike looming with the camera exploring it and the floor, a woman's voice (narrator) begins, "The camera zooms to Eric's watch. Discussion to Kim stating, "power demands money, money demands efficiency, I'm aware of all that". Eric, "The division of authority within will have to be taken immediately, budgeting, props, location. I understand I simply refuse to compromise." Kim, "There is a certain virtue in singlemindedness but I'm concerned about motivation in the larger sense." Eric, "Well, certainly I agree, I won't tolerate complacency on any level."

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DRUICK: I'm not geared towards audiences. I'm geared towards an installation where people wander through a gallery, they look at a painting, they look at a video tape, that's just it... A lot of my work is non-developmental. It exists and it unfolds, but it's a continuous unfolding.

WARD: How about a tape that would stand alone?

DRUICK: I have some of those too, more audience-oriented tapes. In that sense my tape aren't any different from my music. It's just another type of audience situation and so it's another use of temporal architecture, which I'm really big on these days.

WARD: So these all stand on their own. They aren't installations.

DRUICK: Well, I think the installation ones stand on their own. They just stand on their own when they're presented in the right way. Some of them also stand on their own in audience situations, cause like for each tape there may be two or three versions of some of those, some of which are shorter, some of which are more succinct and designed for an audience situation like the showing I had at the Video Inn, summer of '77. I designed that for an audience situation. A lot of the work I'm doing now doesn't necessarily have to be shown that way. Most of my work is quite flexible. That's what I like about video. It's real flexible. You can take a tape and take the same information and put it into a different format very easily just because of the electronicness of it. You just re-edit it for audiences, or re-edit it for installation.

WARD: Why video rather than film?

DRUICK: It's cheaper, and it's easier to work with more essentially, it's electronic. It's digital, I like the feeling of the image. I get off video monitors rather than film. Film has a very mechanical type of feeling to it. Video is kind of feel that it's going directly into the circuit-central nervous system. It's like it's the same type of electricity that we work on, that our nervous system works on.

WARD: You mean the way we glow in the dark?

DRUICK: The way we glow in the dark, exactly; and video's got the same thing. It's wired right into the nervous system, so that it seems to bypass a lot of the rational process, a lot of the sense of self that people are in effect, and get right into their central nervous system, kind of get wired into it in a very direct way. I like it. I like the feeling of the image as opposed to film. It's much more succinct and much more powerful. It's also much more intimate.

WARD: I meant to make a point of asking everyone about politics and religion. What about religion?

DRUICK: I don't know if I've finished expressing everything I have to say about politics. But in terms of religion, I consider video to be a shamanistic form. That goes back to what I said about the central nervous system. It wires right into the image and it tends to affect us in a very direct way, and therefore it has the potential for very intense personal experience.

WARD: That's the pre-temporal European religion here——

DRUICK: Well, right. It's actually the post-European religion (laughs), back to that sensibility, but when you say religion that's the only kind of sense that I can make out of that world. Otherwise it doesn't make much sense in my life. I don't go to church.

WARD: Politically you said you didn't finish either.

DRUICK: Actually the two go together very directly. I'm involved with the politics of shamanism. To me that is what is required in the culture right now, that sort of intense ecstatic. Ecstatic experience is what is missing in the culture and certainly in Canada, which is one of the most unecstatic countries in the world.

WARD: Do you watch tapes much? Do you know people making tapes?

DRUICK: Pretty much know everybody making tapes over the age of twenty-five.

WARD: And under.

DRUICK: Well, I don't know too many people under twenty-five. To me that's already another generation and I haven't — I don't follow it very much. I'm not a critic or a curator, I don't really watch other people's tapes a hell of a lot, just like I don't listen to other people's music a hell of a lot either. Just the masters, I just search out who people have used the medium brilliantly, glory in the experience.

WARD: Well, okay, give me some masters. Video masters.

DRUICK: Video masters. There aren't any.

WARD: Give me some promising beginners.

DRUICK: Promising... I think there's some thing in between the beginner and the master. There's a lot of journey persons. If you take the format as being the apprentice, the journey-person and the master you don't think there are any video masters yet.
a lot of time, we spent about a month, going around to TV repair shops with Jerry Natin's truck to look for people to help us, whether ones that worked on ones that didn't work, and accumulated all of these. We went to Eaton's and we borrowed free them or twenty working television sets. . . . . . .

WARD: That was nice of them.

Rimmer: And we pre-recorded some tapes. I can't remember what they were now. Probably the walk to the Art Gallery was one of them. Probably some poets reading some others. In this gallery show I guess we had sixty or seventy monitors involved in this show. Some of them were working TVs, some were broken, some with its instead of a screen, some had little scissors inside the box, some were smashed with a bread tray of bread wrapped in plastic, one had been split out onto the floor, one had a telephone in of the gallery and one was looking out from the

Rimmer: The Electrical Connection. We had bringing information in from the rest of the gallery and we had three or four mirrors instead of a screen, some had little television sets

WARD: Into the working sets and we had three or four closed circuit cameras which were in other parts of the gallery and one was looking out from the piece itself at the audience and the others were bringing information in from the rest of the gallery and putting it onto the screen.

WARD: Was there any time delay on that?

Rimmer: No, there was no time delay because we didn't have the equipment.

WARD: I heard that Michael deCourcy had life-size photography. Is that the same exhibition?

Rimmer: That's one right there behind you. I think that was the same exhibition, yeah, yeah, it was, I'm pretty sure it was.

WARD: This was called The Electrical Connection.

Rimmer: The Electrical Connection. We had to get a big wire, that was ask I guess about an inch diameter wire, specially coming from the out­side into the Art Gallery to run all this stuff.

WARD: Just for the sheer power that was required.

Rimmer: For the power that was required; and the whole thing was jerry-rigged because we didn't know what we were doing, we didn't have all the adaptors you need to divide a video signal into two or three, you know, to make it go on a number of different monitors, so what we'd do is we'd just get a knife and we'd put them together and we'd put some tape around them, just like we were wiring up a light or something. Surprisingly it worked. But what would happen was the signal started jumping through the air, and you'd get something appearing on a television monitor up in one corner, whereas the information that was appearing on that was the information coming from a camera that was wired up to another set. Just because there was so much electrical energy going on, and electrical energy going back and forth. They'd jump all over the place. Some of the screens would get double images on them.

WARD: When is the first time that you edited video?

Rimmer: When did I edit video? I guess at Metro Media. I've rarely edited. Usually when I work with video I do it in one take somehow. I edit in the camera as I'm going along. I remember doing a tape— it was something to do with the Western Front — and I had to edit that and I ended up at Metro Media editing that, and hating it.

WARD: Why?

Rimmer: Just hating to work... To edit video is a lot different than editing film. The difference is that with film you can touch it, you can see it, you can hold the film up and you can see the image right there, whereas if you're editing video your system has to be in operation, has to be moving, in order to see it so you're working in real time.

WARD: It's a more athletic operation certainly.

Rimmer: The images just aren't there the same way a film image is there. They are only there when the machine's on. When the machine's off they're not there, whereas with film they're always there. You can pick the film up and you

WARD: Were you in Intermedia?

Craig: Um, well... My involvement with Intermedia came at the very end of the history of Intermedia, and by that time Intermedia existed as an organization that was used by umbrella groups to do their own projects, so it had become very decentralized by the time I got on the scene. I actually worked on a project with Image Bank through funding from Intermedia. Remember the LIP grants a long time ago?

WARD: I remember them well.

Craig: Well, we put together a proposal: Intermedia. I typed the whole thing out actually. We were asking for hundreds of thousands of dollars and we were going to employ eighty-seven artists. It was this incredible proposal. It ended up providing salaries for twelve people and there were different projects. One of the projects was putting out the first video guide.

WARD: This was the Video Exchange Directory.

Craig: I mean the Video Exchange Directory, which I worked on, and I also worked on the colour bars, which was an Image Bank project. We got money to do that, to paint the colour bars, which was an Image Bank project.

WARD: Were you doing any video before that?

Craig: I wasn't even doing video at that time. The first involvement that I had with video was working on the exchange directory. That was my first experience with video. I didn't become involved in production, I didn't become involved as a producer, well, I made my first video tape in seventy-five—five I guess.

WARD: Is that the leopard war dance?

Craig: Skins.

WARD: That was at the Art Gallery. What's the title of that?

Craig: Skins.

WARD: There's a tape I've been looking for that was recommended to me, Still Life, Could you describe it to me?

Craig: The reason Still Life ever got made was because Michael Goldberg was accessing the colour camera to Vancouver and asked me—I was running the [Western Front] video programming at the time—and he asked me if I would be willing to organize the access for local artists.

WARD: This is the Hitachi camera?

Craig: No, it was the Sony. And we hadn't bought our colour cameras by then. They were coming in these three weeks and so I said "Sure" and so I organized access for six weeks with artists in Vancouver. I contacted all the video people I thought would be interested in just finding out what the equipment could do. In order to do that I had to learn how to use it, right? And so I did, and well, I would move into my room because I'd been sort of wanting to do it anyway, and I was getting proficient enough with the camera that I thought I could pull it off, and so I just moved all of that equipment up to my room, and I spent, you know, three or four weeks removing all my furniture. My room has lot of colour in it so I thought it would be a bad test of what the camera was capable of in terms of colour.

WARD: Is it a video artist dangerous?

Craig: It's certainly dangerous. Well, in my role as an artist, in my experience of the world as an artist is one of somewhat removing myself from the main stream of life, particularly at the moment of creativity and kingsley here where I live and, particularly working in a space like the Western Front, you tend to become removed from reality. Now I've done that intentionally. I've made a very conscious choice about not wanting to be involved in a certain world and so in that way it is dangerous because you can lose contact.

WARD: On the wall at the Front wasn't there something from the Sun attacking Hermann Nitsch?

Craig: It was Art Panic from the Vancouver group who wrote a review, which was clipped by Robert Wemen who's the Conserv­ative MP for Richmond South, or Fraser Valley South, and because Robert was on a committee that was out to attack the Canada Council it became a very hot issue and that was the kind of possible consensus we were undergoing. It never came to anything.

WARD: The same MP was attacking Pulp Press for publishing The Minimalist of the Urban Guerilla.

WARD: And they were attacking bill bissett and Talonbooks as well.

WARD: How would you describe the Hermann Nitsch tape?

Craig: From a censorship point of view?

WARD: From an art point of view. Its value as art.

Craig: Hermann's work deals, it deals with, I think some people could see it dealing with violence and it certainly dealt with violence for me in some ways. It's also a very spiritual kind of thing. He's very much involved in a religious concern, and his work and his video tape portray a very very strong sense of that...

WARD: Where have you shown tapes?

Craig: I've shown two tapes at the Vancouver Art Gallery. Publicity's the only place... oh, I've shown tapes at the Video Inn a long time ago. That must have been, oh, '75 or '76.

WARD: And then you showed Skins at the Vancouver Art Gallery again.

WARD: But that's been shown in a lot of other places as well.

WARD: That was in '77.

Craig: It's been shown in Toronto, it's been shown in Montreal, in Oregon, in California. I haven't had any full tapes shown in Europe but I've shown fragments of it at a few shows. Stockup has been shown in a lot of different places since it was made in May. Still Life is being shown right now at the Ontario Art Gallery. It's never been shown anywhere else besides here. I show my own tapes here all the time.

WARD: Is personality important in video?

Craig: If you are a video artist and you're not very good technically, if you have the character and the personality to attract who will work for you, then that's fine; but if you are the type of personality that's hopeless with things technically and can't persuade the sort of people who can do that sort of thing to work with you then you're in a lot of trouble.
ELIZABETH CHITTY

"TELLING TALES"
by JANE ELLISON

The story speaks for itself - everyone loves a
news, dirt, the goods. Watching E. Chitty's
video tape "TELLING TALES", produced at
the Western Front during her recent residency,
is like watching TV with someone working the
remote control - enough information from each
channel to be provoked or satisfied with curious
connections: timing, newsmakers, variety shows,
man-on-the-street and Our Miss Brooks. But
the videotapes deal with more than video tapes;
beginning with the written word, using a script.
and including many of the elements in
information storage and communication available
in our culture. It shows us chapters of
history, history and curiosity in hot bright
colours, then back for a long shot through the
dark set. Chitty sat at a
table dressed in black, blue light coming off
the monitors behind her and glimmering off the
microphone and the camera beside her, video-
cassettes recorder within finger tip reach.

By this technology, she reads a series of
causes and effect situations, ranging from
superscriptions to scientifically supported evidence,
and poses twenty questions, ranging from
current events to the confidential. Thus
presented, all the axioms and questions take
equal weight, the context equalizes their impact.
Through the radio songs and telephone
recordings, optically in and out of the black
and white monitor, tapping the colour tape, the
stories intertwine through each other and
through the media layers. They draw us through
that small video monitor by the details of
narrative, lush color and sound, and not least by
Chitty's polished performance skills.
At one point she demands, "that's the story
straight", but of course the story never is
straight - it's never even one story. Each
resulting, re-setting, recording is a manipulation
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trates that process and enables us to receive
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that transforms it. "TELLING TALES" illus-
trates that process and enables us to receive
the abundance of narrative information in our
lives with heightened awareness.

"TELLING TALES" by JANE ELLISON

ELIZABETH CHITTY

"TELLING TALES"
by JANE ELLISON

The story speaks for itself - everyone loves a
news, dirt, the goods. Watching E. Chitty's
video tape "TELLING TALES", produced at
the Western Front during her recent residency,
is like watching TV with someone working the
remote control - enough information from each
channel to be provoked or satisfied with curious
connections: timing, newsmakers, variety shows,
man-on-the-street and Our Miss Brooks. But
the videotapes deal with more than video tapes;
beginning with the written word, using a script.
and including many of the elements in
information storage and communication available
in our culture. It shows us chapters of
history, history and curiosity in hot bright
colours, then back for a long shot through the
dark set. Chitty sat at a
table dressed in black, blue light coming off
the monitors behind her and glimmering off the
microphone and the camera beside her, video-
cassettes recorder within finger tip reach.

By this technology, she reads a series of
causes and effect situations, ranging from
superscriptions to scientifically supported evidence,
and poses twenty questions, ranging from
current events to the confidential. Thus
presented, all the axioms and questions take
equal weight, the context equalizes their impact.
Through the radio songs and telephone
recordings, optically in and out of the black
and white monitor, tapping the colour tape, the
stories intertwine through each other and
through the media layers. They draw us through
that small video monitor by the details of
narrative, lush color and sound, and not least by
Chitty's polished performance skills.
At one point she demands, "that's the story
straight", but of course the story never is
straight - it's never even one story. Each
resulting, re-setting, recording is a manipulation
that transforms it. "TELLING TALES" illus-
trates that process and enables us to receive
the abundance of narrative information in our
lives with heightened awareness.
The International Video Art Symposium organized by Linda Milrod of the Agnes Etherington Art Centre in Kingston, Ontario was not as anticipated but, what I suppose one is used to getting. The before, during and after low-pro file affair was organized with the assistance of Art Metropole Video Director Peggy Gale. The symposium with more than its fair share of ups and downs, kicked off on the wrong footing with most of the non-Canadian delegates cancelling out for one good reason or another. This included the keynote speaker Dr. Wulf Henzgenreth the director of Kölnischer Kunstverein, Germany who was laid up in bed with a dangerously high temperature, Maria Gloria having prepared their remarks in advance. The catalogue was anticipated by Linda Milrod of the Agnes Etherington Centre Kingston, Ontario was a blackened room, the monitor was placed against the wall on the floor, a more sculptural use of the medium. Julien Poulin of Pea Soup Productions are clearly the most political of the tapes shown, Poulin shows LA MAGIRA and PEA SOUP and expands on the cultural and political situation in Quebec. A discussion on the implications of 'media' follows, Video from Japan - a selection compiled by Fujiko Nakaya contains no new surprises, two distinct patterns are evident, very basic b/w tapes of the conceptual kind and several high tech color sensations. David Hall presents a selection of tapes from England - they are again of a different sensibility, all b/w and more structuralist than what we have so far seen. Most interesting about seeing so much tape within a few days is one is able to ascertain regional/geographic/political similarities and differences in content and approach to the medium. Also how support for the art in each situation is an important factor in determining the final product. Judging by these tapes, Canada is in a healthier situation. No attempts were made for an overall conclusion to the proceedings. Just more information, tapes and perhaps having broadened a wider audience in Kingston.
VENICE VIDEO

by Hank Bull

But, Venice......... And right in the heart of Venice, literally two steps from the famed Chiesa San Marco, we find the Galeria del Cavallino. Founded in 1984, it is the second oldest private gallery in Italy. Jackson Pollock showed there in 1951 at fifty dollars a painting. Nothing sold. The gallery remained shuttered until video arrived in the 70s. This was a brave move at a time in the art world when video was considered a fad. The Vancouver Art Gallery hosted an exhibition of video production. Michele Sambin plays bass, piano and saxophone, Paololo Cardazzo paid us a visit. As well as another of his tapes was called, "Consumes Images; Time Consumes Conclusions." Another of his tapes was called, "PASS." In "PASS" for example, he played the saxophone in front of a monitor screen which repeats his playing twenty seconds later. Each time the loop passes we have another layer of sound and image. In "PASS" for example, he played the saxophone in front of a monitor screen which repeats his playing twenty seconds later. Each time the loop passes we have another layer of sound and image. In "PASS" for example, he played the saxophone in front of a monitor screen which repeats his playing twenty seconds later. Each time the loop passes we have another layer of sound and image...

FREE EXPRESSION

As you hopefully know, our group (Satellite/Video Exchange) is based on the principle of the free circulation of videotapes around the globe, and in availability to the public of the fruits of this exchange. This in turn is founded on a number of premises, not the least of which is the democratic right to freedom of expression. Unfortunately there are too many times when this right is violated, censored, or even eradicated, and yes, this may be one of them...

Claudio Ambrosini has also a musical background. His tapes, like Sambin's, explore the formal possibilities unique to the medium, sometimes twisting them into unusual relations with quite minimal means. In "Video Sonata" an overhead shot of a piano keyboard sits along the bottom of the screen. The rest of the screen is filled with changing slides of the sky, all taken from the same window. One hand scans the keyboard repeatedly while the other translates the changing events in the sky - birds, moon, clouds - into musical events at points on the keyboard directly below them. This tape makes it possible to hear seeing...

Piccolo Sillani, from multi-lingual Trieste, produced some very funny vignettes on the border line between still photo and video. He flips and poses in front of a blank monitor and then proceeds to act out the roles of his picture. On the reverse he polaroids his (live) video image, then builds up the developed print in his mind, to print it on the camera screen and put it in the book as he has done before. I hope he makes it possible to hear seeing...

Luigi Vitali's piece in colour, "Do you remember that day?" is an example of the video where the world overlaps into the world of the image, in which a home movie flickers in and out of focus over various patterned wallpapers as a woman's voice speaks fragments of childhood memory. In no definable way this gets us to a wasteful and immediately lovely moment, intuitive, magical, like fairies in the garden.

At first thought that some of these tapes were out of date, that I had seen those problems explored before, but thinking about it, they were all clearly thought out and well manifest in what we were doing. In "we made category." And besides that, the Italian media landscape is simply very different from North America's.

Several years ago the Italian law courts ruled that the constitution could have little control in the area of cable and broadcasting. This has resulted in an explosion of private video broadcasting stations. Some of the radio stations (there appear to be hundreds) are quite political, even anarchistic, but the TV concentrates more heavily on porn. There are many stations with no more equipment than a VCR, a monitor and a transmitter. All of this activity is having its affect, forcing the system to adapt. For example, when Moro's corpse was found in the trunk of an abandoned car, the Network mobile truck was stopped by a police barricade, but a live video report was able to penetrate the lines and get shots of the opening of the trunk and everything. A complete scoop. At the same time, many of these stations, hand up for material, are having trouble staying on the air. When Moro's corpse was found in the trunk of an abandoned car, the Network mobile truck was stopped by a police barricade, but a live video report was able to penetrate the lines and get shots of the opening of the trunk and everything. A complete scoop. The broadcast scene sorts itself out and audiences start to identify themselves, the government will have no doubt move to establish more careful control...

Paolo Cardazzo mentioned one other thing that makes a difference. In some areas, and especially in Venice, it is extremely difficult to establish a cable system because the buildings are so old...

THE GIRL WHO LOVED THE SWASTIKA

by Michael Goldberg

If you remember seeing the news about the girl who loved the swastika, you might want to try to look into Canada Council juries...
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small - format video to begin to establish itself.

Film is censored, under provincial jurisdiction;

Broadcast media in this country are self -

interest in such work, when it is well done,

The Vancouver Art Gallery once bought a copy

Les Levine's tape was not art.

Gallery staff at the time decided not to press the

issue, fearing complications with exhibition

dominantly Jewish suburb of Chicago. I

has demonstrated suffi-

c, f love"

of the

Ontario

installation at Canada House in

They were liable for every word said - but does

that apply to poet Bill Bissett? or to closed -

to poet William Kunstler, condemning the "shock

value of CEAC's

attachment. The government of

Marras - never was a polite negotiator. No -one

to the Supreme Court, which upheld

CEAC's

dominantly Jewish suburb of Chicago. I

mood. In order to safeguard freedom of speech,

for every artist whose work is

attacked? Vancouver Co -operative Radio has a

poster in its on-air studio, declaring "libertarian

and pornography. It ends with: "You can get into a

political battle over using the word "fuck," is that

really where your politics are at?" Broadcasters

reach people at home, and controls are stringent.

They are liable for every word said - but do not

that apply to post Bill Bissett? or to closed -

circuit videos? In France, videocassette distribu-

tion is officially a State monopoly, like cable and

TV.

The time between art and politics was never so

blurred as it was with the Centre for Art and

Communication in Toronto. Led by an Italian

exploratrice, their newspaper (Strike) began to

explore the edges of political art, without a

clearly formulated position. The "group" was ac-

cepted neither by the arts community (because of

the alienating way they personally dealt with fellow

artists) nor by the activist/political community

(for lack of a political framework). Far out! An

avant -garde so outstanding that no -one would

ever catch up. But the shock value of CEAC's

attitude seemed to align it with the Punk move-

ment. So a statement was made in Strike entitled

"Playing Idiots, Plan Hideaway," condemning the

stylishness of Punk, and supporting "smoking/

knee-capping to accelerate the demise of the old

system" in the manner of the Red Brigades. An

text by Mao Tse Tung on self -serving liberalism

took up most of the page, seeming to associate

the unsigned manifesto with Marxist -Leninism.

Interestingly enough, Mao's criticism of opport-

unism could well be levelled at CEAC.

The government of Ontario hastily cancelled

CEAC's fare -funding, and a few months later the

redoubled its efforts, with the shadow of the

Bible bill (C51) yet to be cleared from the

Parliamentary agenda. The War Measures Act,

still on the books, has been invoked only once in

recent memory. Film is censored, under provincial jurisdiction; but closed membership in film societies allows

for some latitude. When storefront cinemas started
to import blue movies on videotape, they thought
they would get around the film censors. No such
luck. Police still have the authority to instigate
morality charges, which they did last summer in

spite of "Realm of the Sensuous" being approved

by the censor on artistic grounds.

The Vancouver Art Gallery once bought a copy

of "Love" by John & Mimi's Book of Love" from the artist in New York. Its little

ttractive attention at Customs, where it was

impounded. But not before the border guards

got hold of a VTR of the right standard to view it,

and labelled it pornographic. Fittingly, it was

to be burned. The law was written before the

electromagnetic revolution, so they couldn't even

get ahold of a VTR of the right standard to view

it, and labelled it pornographic. Fittingly, it was

in a suitcase of such tapes had just been

impounded. But not every copy of any tape, plus paperwork, censor-

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MUNTADAS: PERSONAL/PUBLIC CONVERSATION

with Anne Bray and Ferul Breymann

Nuntadas shows Personal/Public Information was at the Vancouver Art Gallery from March 15 through April 29, 1979. The exhibition, curated by the firm of Muntadas, was shown at the Atlanta College of Art in July and the Barcelona District Uno, which gave information on cable TV different than what was offered on broadcast TV. At that time I wrote a short text which describes my concerns "Toward a New Function of Art" (1) related to the social role of the artist, the objectivity of the work and the offering of alternatives. Around 1976 the scope enlarged again. The recent work is more concerned with what I call "media landscape" and "invisible environments" directed toward and connected with images produced by media, how media works, and visible/invisible affect us. (2) I see my work as an individual related with what I call critical subjectivity. I have been trying to be objective and to offer alternatives. I am still interested in these pursuits but I am now more sceptical. In order to bring about alternatives we need to be more objective, which can only be achieved by combining the approaches of different people and of different disciplines. I mean working collectively. As individuals we have a subjective approach. Research in new technology (slow scan and satellite) could be helpful in collaborative work, but not for personal, individual work. Some of these theoretical might be better understood by a written diagram.

Do you see yourself always working in dichotomies, for example, personal/public, objective/subjective, visible/invisible?

Not always. I use juxtapositions, confrontations, work which provide a working structure. I am interested in the range between two extremes. I want the audience to see the spectrum and to locate themselves within it. I certainly think everything has different perspectives. You can see this in my tapes. I use different scales and structures for different works. I think in "Contradictions", "The Last Ten Minutes", and "On Subj ectivity" I use three screens. In "Between the Lines" you can see the audience on screen twice earlier and later, plus various scenes happen simultaneously. Sometimes these juxtapositions are related to time, as in "Yesterday, Today, Tomorrow!" and some times related to space, as in "The Last Ten Minutes".

What do you mean when you say try to make visible the invisible?

Visible/invisible pertains to interpretation: the way a message is produced, how the media transforms, what is between the lines. If the audience can be conscious or unconscious of their participation important to their understanding and to the producer of the work. Without an audience there isn't a message. Somebody needs to read or watch to close the circuit. There is always something beyond what you see. An analogy with painting would be all that is not the painting, what is behind the canvas and frame.

When you present you work, how do you relate to the responses of your audiences? What do you mean when you say subjective/visible?

I think interpretation is what makes the work. A percentage of the audience will understand a work to have some common meaning, but there is another percentage that will change the information. The changes will happen on every level. I believe in different levels of interpretation: the group level, social, perceptual and cultural differences. I prefer to encourage people to have their own interpretations to raise questions and to discourage absolute values in art. I think it is totally wrong to go to museums like the Louvre to see a painting like the Mona Lisa with everyone agreeing in a masterpiece even before they see it. Every

one should make his own museum including things from the very personal to more sophisticated ideas and objects.

Do you see your next tape dealing with the same concerns?

I am sure it will be related to the concerns that we have already mentioned and that I consider as: "mapping." Subjective, personal/public, visible/invisible; but I don't even know if it will be a tape. You know that I work in different mediums and that I like to find the appropriate one for each project. You could say that a work is about such and such but it is more complex than that. I don't like to make packages. I have been evolving from a very small context to a larger one and now I am concerned with a context that I don't thoroughly understand. It is an interesting area but difficult to relate to other people and to talk about. The work needs to communicate by itself. Conversations like this work as partial information. They help only to explain the conditions under which the work evolved. I like to leave questions open.

How effective do you think this interview is as a communication?

FOOTNOTES

(1) TOWARD A NEW FUNCTION OF ART

Art is becoming boundless, reaching more open fields of activity in close concern with our society. A new function of art is arising from traditional systems of representation to the use of new systems of representation and use of new technologies/new media: from objective to personal and conceptual activities; to reach the public and art, for instance. Joining together a model joins a practical application in the social political struggle which is commanded by the individual. The use of certain media as alternatives intersecting with the necessary experimental research of art and the sociological human concern.


All artistic activities have been based on representational systems that try to give visible form to various discourses or personal perceptions. Such systems include domino, painting, sculpture, etc. The spectrum of these systems represent range from the representation of the reality to the representation of the phenomena of reality from hard reality to multiple fiction. The political spectacle is hallucination. These traditional visible systems and techniques have been joined by other systems which have grown out of recent technical developments in world media. Media which appear physically as neutral carriers of pure discourse are manipulated by invisible systems.

Within the context of current political struggle, both dominant groups and those in opposition articulate and disseminate information through their understanding and manipulation of these "invisible mechanisms." The retention of power depends on the "education" of masses. Various media strategies, subliminal techniques etc. are the "perfluence and evolution" of this seduction. Via male commercial, posters, radio and television, power is reinforced not so much by the gun as by sound and image.

The way we read the cards and the extent to which we are conscious of its persuasive powers has its effect on how we will be able to do with our society. A necessary opening for the reversing of the process is the reversing of the increasing of the information as we encounter it. The dialectics and modes of the communication, content of our reception, along with our cultural, historical and space-time conceptions affect our determination of the character of the message.
BETWEEN THE LINES

This project includes an installation and a tape which can work separately or together. Both are based on the concept of the visible/invisible and the mental/physical limits of television.

"Literally when we say we are 'reading between the lines' we are completing information from the text with our own process of thinking, knowledge, information, subtlety. We are looking deeper than the printed words. We do the same thing with images, drawings, photographs, etc. With television, images and words are experienced together. Television watchers use the same process as readers but less consciously. One difference between text and television is speed: with text it is easy to stop and think; with television there is no time to stop and think while we absorb information from a moving image."

BETWEEN THE LINES: the installation - draws attention to the formal limits of television by emphasizing its physical limits, i.e. the four corners, image/sound separations, etc.

BETWEEN THE LINES: the tape, 25 min. col. deals with the information limits, i.e. selection, programs, decisions situations, time schedules, edits, image processing... and specifically how facts (in this case 'news') are transmitted on t.v. - The role of the reporter, the person between the facts and the audience, is the focus of this tape.

MUNTADAS; Boston, February, 1979

This tape focuses on the role and responsibility of the reporter as the transmitter between the facts and the TV audience.

During a day we followed the reporter: Sharon Stevens and the WGBH news crew, they covered the meetings of Mayor Kevin L. White with the Action for Boston Community Development.

The meeting lasted 2 hours & 10 minutes
The news crew's total tape shot 50 minutes
The viewing & script writing 1 hour & 45 minutes
The editing of the tape 45 minutes
The final news broadcast 1 minute & 40 seconds

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The editing of the tape 45 minutes
The final news broadcast 1 minute & 40 seconds
One market that is somewhat open to independent Canadian video producers is what has been known up till now as the 16 mm market. This market consists primarily of educational institutions and is supplemented by church and community groups etc. In the largest segment, the schools, independent producers have accounted for approximately 2% of the material on A/V shelves while foreign programs account for about 80%. However, it is the most logical potential market for video makers for two reasons. At present there is a great deal of pressure in the school system for Canadian content. Since most provinces are required to provide educational media, many school officials are looking for and then producing educational films and acquiring those materials identified as necessary to help meet the objectives of the curriculum.

That is not to say that PEMC is not interested in the small independent producer. Any producers that can meet the standards and fulfill an educational need will be purchased for evaluation. PEMC has a procedure for getting material screened which is quite simple. If it looks as though it is something we might be interested in we'll require a preview copy for a couple of weeks. If all previews are positive and/or if it meets the needs of a particular curriculum committee, we will begin the process of acquiring prints or video duplication. PEMC tries to operate within standard accepted guidelines as far as payment for both 16 mm prints and television rights. This may make it tough for the new independent, as the fees paid for duplication rights are not high in terms of production costs.

The President has given me his assurance that he recognizes the need of private producers, and accepts the Corporation's responsibility to help. He has agreed to a review of the CBC's make or buy policy with the intention of increasing the amount "buying" over "making", and increasing the amount of programmed made in cooperation with private producers. This is a serious undertaking which I know the corporation will honor.

Distribution means organizing

Although PEMC, and agencies like it across Canada, represent a large market for educational materials, the small independent producer still faces a tough competition for this market. Competition also comes from PEMC and agencies like it, that have their own internal production capabilities.

For information, contact Provincial Educational Media Centre, 7451 Elmbridge Way, Richmond, B.C., V6X 1B8

by Wayne Groutage

DISTRIBUTION

Not wanting to duplicate what has already been done elsewhere, PEMC has always given a high priority to acquisition of commercially produced educational media materials that complement and supplement the curriculum as a "visual text-book". Therefore, the availability of these programs is of particular importance. PEMC has been successful in increasing the amount of educational media produced in Canada, and the market has expanded.

The Media Centre acts as a "library" acquiring and distributing media materials that complement and supplement the curriculum as a "visual text-book". PEMC produces 7451 Elmbridge Way, Richmond, B.C., V6X 1B8.

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One other fact that might be of interest is that the U.S. is the only country that supports a film industry without legislation protective of its markets. Because of the world-wide marketing power of the American film industry, it is necessary to implement controls - usually in the form of screen quotas for domestic production and/or taxes on foreign film revenue. We owe our entire non-American experience from Trautforf to Bergman to such measures.

Video makers never know what the above facts have to do with their attempts to distribute and get paid for their video programming, yet, as filmmakers have looked to television, short film and feature-film markets for revenue, so too must the video maker. As you begin to examine all of these you will come up with the same conclusions as the filmmakers: the Canadian cupboard is bare.

The technical, educational and artistic standards for acquisitions are high. This is due in part to the growth of the Canadian industry, which have been met by curriculum planners as important and necessary to help meet the objectives of the curriculum.

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In February/March 1976, Ben Mark Holberg and friends, with help from the Canada Council, National Museums of Canada, Nightingale Art's Council, Ontario Arts Council, the Toronto Television Commission, and Minato presented a unique photography exhibition, entitled 'Rolling Landscape'. All overhead advertising was removed from one subway carriage, and replaced with 60 '1x10"' Ochirachroma transparencies from works by thirty-four photographers. The imagery represented a broad spectrum of sensibilities from the absurd to the spectacular. The importance of this exhibition, however, lies in its token triumph of art over consumerism. The audience was a random selection of 50,000 surprised commuters, while countless art enthusiasts simply missed the train. IMAGE NATION announced the publication, in dazzling colour, of the complete catalogue of this unusual event. This limited collectors' edition is available from your book-seller for $7.96, or direct from IMAGE NATION, 36 W. #9-10, Toronto, Ontario, Can­ada, MIK 6GS, by adding $1.25 for postage and handling, 62 colour plates and 8 black-and-white...
NO MASTERS

continued from Page 8
WARD: So you better be brilliant or friendly.
CRAIG: Something like that. I think that personality is certainly important in front of the camera depending on what you're looking for and what kind of an image you're trying to produce, what kind of an ambience you're trying to produce.
WARD: Don Druick was talking about shamans. Does video make you wiser?
CRAIG: I certainly become wiser about myself because it makes it possible for me to examine and wonder about my own motives in terms of producing those images. I'm not very self-reflective when it comes to making images. When I have a tape I want to do I don't get too bogged down by any kind of intellectual pursuit. That's something that tends to follow afterwards, I get much more obsessed by the images themselves.

LEGAL RESOURCE CENTRE
LEGAL SERVICES COMMISSION
200-744 W. Hastings
Vancouver, B.C.
689-0741
Monday-Friday 9 to 5

The real problem in this story lies not with lack of support from fellow artists, which was no surprise. A Space, under fire for other reasons, found a strong community of artists to shore it up again, so did the Body Politic. What is crucial in the CEAC incident is that independent funding agencies bowed to political pressure. I would understand this better had Strike been brought to court for sedition. Perhaps then justice would have been served or would have seemed to be so.

It was public criticism that condemned Strike and by implication, all the activity of CEAC's members. Had there been vociferous support for them, as was the case with Talon Books, the criticism from the Right might have been balanced out.

I suspect that "public" pressure to tighten up political vigilance, under the guise of safeguarding democracy from the polarized extremes of totalitarian states, if heeded, will act to limit the freedoms inherent in our political system.

Minorities rights, artistic freedom, political advocacy, and freedom of association are not privileges to be juggled according to the whims of our elected representatives. They are rights woven into the fabric of our society.

Yet let us not be naive. There are always those who would limit other people's freedom, because they are offended by their lifestyle, language, beliefs, colour, sex, etc. The artist is not alone in having to defend the right to speak out within legal limits. I do not suggest that we align ourselves with every fight and support any one under attack merely to protect ourselves against the possibility of it happening to us. We must be sure that eventually the freedom of expression and the support we have for video creation will be in jeopardy.
Young People of the Pacific Rim, 12:00 June 2:00

WESTERN FRONT
VANCOUVER

other during a month-long series of broadcasts originating from the States, 9th, at Pumps Gallery. The public is invited to participate in the slow-scan broadcasts which will take place each Thursday and Friday from April 26 to May 21, 2:00 p.m., at the Video Inn.

VANCOUVER ART GALLERY - 345 W. Georgia A NASA satellite will be the vehicle by which Pacific Rim countries such as Canada, the United States, New Zealand, Australia, Fiji, and the Cook Islands will visually communicate with each other during a month-long series of slow-scan broadcasts originating from VideoSpace at the Vancouver Art Gallery. The project was conceived and coordinated by Bill Bartlett, former director of the Open Space Gallery in Victoria, B.C.

The public is invited to participate in the slow-scan broadcasts which will take place each Thursday and Friday from April 26 to May 21, 2:00 p.m., at the Video Inn. Special Student Workshops, coordinated by Peggy Cady, have been organized for April 26 and May 20 in which local school children will communicate with students from Pacific Rim countries. Local artist groups as well as the public are invited by the Gallery to collaborate and produce visual material for transmission on the network, which has been allocated a total of 14 sessions and 20 hours of transmission time. As well as the broadcast sessions, there will be a daily viewing programme and an installation. The overall theme of the project is Pacific Rim Identity. School workshops will focus on the theme of Places and Families. Scheduled Viewing Times of Satellite Broadcasts:

APRIL 26, MAY 3, 10, 17
Thursday, April 26, May 3, May 10, May 17
11:00 a.m. - 12 noon Slow Scan Transmission via ATS-1 satellite
10:00 a.m. - 11:00 a.m. - 12 noon Student Workshops Programme (ages 9-15)
10:00 a.m. - 11:00 a.m. - 12 noon Slow Scan Transmission via ATS-1 satellite
Eye to Eye - Young People of the Pacific Rim, Peggy Cady, Co-ordinator

MAY 19

Video Cabinet tapes presented by Mike Macdonald - June 19, 9 - 10 a.m., at the Video Inn.

MAY 21

VANCOUVER ART GALLERY - 345 W. Georgia
Video critique sessions - Another critique session to which producers are invited to submit their own tapes for discussion. Please contact Judith Close at 682-5621, local 35 to register.

Format: The Hometown Video Festival is a national homegrown competition consisting of four videotapes: "Go Away Home," "O'Calante Un Duende," "Blue Sky Dialogue" and the prize-winning showing of "The Stronger." May 25 - June 4

HOMETOWN U.S.A.

Hometown U.S.A., a national homegrown film and video competition and festival sponsored by the National Federation of Local Cable Programmers (NFLCP) and hosted in 1979 by the Madison Community Access Center (MCAC). Hometown U.S.A., was established in 1978 to answer theprimary needs expressed over the years by independent video/filmmakers and public access programmers. They wanted a representative example of contemporary software for use on public access channels. They wanted to facilitate community use of CATV for social change and community communications. And, they wanted to illustrate the "state of the art" of independent public access programming by putting the concept to a test on a national scale.

In 1978 Hometown U.S.A. received over 45 entries from access centers, independent video/filmmakers, and cable systems. Eight of those entries, totaling five and one-half hours of programming, were included in the Hometown U.S.A. festival and distributed around the country through NFLCP's "National Bicycle Tour" video/film distribution network. The entries selected for the festival and tour were considered to be the best of the entries, that matter, technique, quality, and how well they represented a cross-section of materials received.

In 1979 Hometown U.S.A. entries will be judged at the Madison Community Access Center on June 29 - July 1, and then distributed through the NFLCP's "National Bicycle Tour" video/film distribution network. Any public access programmer, community organization, conference group, school, library, museum, or public broadcaster may become a host site for this year's tour by contacting Hometown U.S.A.

Send entries to: Hometown U.S.A., c/o Madison Community Access Center, 1024 Regent, Madison, WI 53715.