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temporary and future form of art and, concurrently, a second phase in the history of television. Through conceptual articles and reports from Canada as well as Japan and the United States, this issue of artscanada indicates the development and explores the implications of this complex emergence. This is the first time that an art magazine has examined this phenomenon in

such depth. There were great difficulties and hence, many omissions. We did not conceive of the issue as an historical survey of work in this medium since its first burgeoning in 1967 nor as a comprehensive analysis of its current florescence. What we wished to do was to present, with essential focus on Canada, a cross section of activities, an open-ended discussion of the aesthetics and politics of video, and the challenge that video art offers to broadcast television. Among contributors new to this magazine are:

Robert Arn whose rich academic back- FM) called The Critical People. She started ground includes a first major in Biology writing for the Village Voice in 1967, and at the University of Saskatchewan, a has contributed articles to Dance Scope, Ph.D. from Cambridge in English Litera- Dance Magazine, Art in America, Made ture, extensive research on Holography at moiselle, and The New York Times. the Clarendon Laboratories in Oxford, He is currently building a video synthesizer and teaching English, Drama and Film at Brock University, St Catharines, Ontario.

Joe Bodolai is a 25 year old artist work- ago, he was Assistant to the Director. He ing primarily on relationships of language has himself worked in video art and is a and technology in numerous media, including film and video. He has exhibited widely and was formerly the Curator of The Electric Gallery in Toronto, At present, he is the only "fine artist" working porary art. She is currently surviving on in network radio as a medium, doing occasional pieces on CBC Radio's This Deborah Jowitt has danced for 20 years

in many different styles and genres concert, musical comedy, TV, industrial, festival, etc. She was for several years a panel member of a radio program (WBAI- Photo: Connie Hitzeroth rtscanada October 1973: Volume XXX No. 4. Issue Advertising rates

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unless accompanied by a stamped self-addressed envelope. Articles published in the magazine do not necessarily reflect the views of the Society. Change of Address ease send both old and new addresses, and low one month to effect change. The Society acknowledges the kind assistance of the Canada Council and the Province of Ontario Council for the Arts.

The Society acknowledges the kind assistance of the Canada Council and the Province of Ontario Color separations by HERZIG SOMERVILLE allow one month to effect change. Second class mail registration number 0701.

David Ross is the 24 year old Curator of Video Art at the Everson Museum in Syracuse, N.Y. Prior to the opening of the video department two and a half years torian with an active interest in contem-Manhattan's Lower Fast Side and com-

pleting her Ph.D. at Columbia. She is a partner in the V & C Art Detection The cover image from Julie Geiger's pp 30-40] approximates the color of

33. Published every two months by the r Art Publications, Toronto; printed by durray, Weston, Ont.

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DEO COLORIZATION ASSISTANT: IIM COX

MM COLOR SLIDE PHOTOGRAPHY: TAKI BLUES SINGER

Video feedback was an accident . . . the beginning of visual jazz,

electronic mandalas, cathode ray eyes. Jamming with the optic

The initial experiments evolve into attempts to expand the vocab-

ulary, attempts to generate images with electronic signal inputs.

External modulation, luminance, key, matte, color inversions, blank-

ing manipulations and overdrive effects are explored.

As all forms must evolve, feedback effects must be outgrown.

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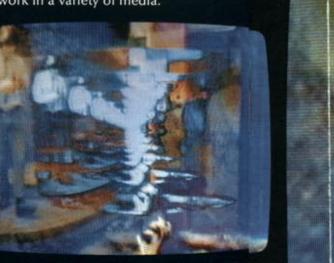
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This is a mosaic of images from *Hybrid*, a one hour color videotape, and of notes written by the artists during the time of its composition. Hybrid, first exhibited at the Vancouver Art Gallery on September 13, 1973, is representative of the expanding structure of investigations into the nature of signs and transformations which has provided both Lee-Nova and Razutis, individually and now collaboratively, with the conceptual foundation for work in a variety of media.



tantalizing symmetry, yet one that quickly becomes tiresome. A Closed electronic systems of image configuration have a closed system becomes stagnant, as beauty becomes lethargy. Film images are open-ended, though conforming to the 24 frames per second mechanical order of things. If film images are utilized as an electronic signal source (via film chain), the resulting hybrid form is capable of great transformation, while contributing toward the development of a transformational language structure. One only has to look at the waveform monitor, trace out the signal matrix of this video and film hybrid language, to appreciate its complexity, to witness its spontaneous combustion. Pigment and filter dye spectrums are transformed instantly into longer and higher ranges of chroma, while tonal ranges shorten and contrasts are maximized. Photographic depth of field vanishes and is replaced by space in light-years. High contrast black and white transmutes to technicolor, clouds become flow-

ing streams of color, reflections on liquid transform themselves

into exploding spectral galaxies. Substance and metaphor; light howers in the electronic rain-forest. The resulting film/video hybrid is a product of limitations. The film process with its apex of film control and editing in the optical step printer can cope with images one frame at a time and 24 frames a second. The step printer can effect strobe, travelling mattes, multiple screens, color corrections, and great time/ composition/texture controls - precise at one frame at a time, and at a great cost in time. A time machine with gears of inertia. Video: what frame? (at a time?). Process at the speed of light.

Together these two technological processes combine into a strange and beautiful hybrid: one that claims both the electronic and mechanical space-time as its parents, but also one that is tran-Film to video becomes ecstatic: instant matte, instant color inversion, instant transmutation, ex stasis. Video to film becomes a much more exacting process. The ecstacy is underplayed, exactness and deliberation made evident.

The future belongs to neural language. Bio-rhythms of respiration, perspiration, heartbeat, brain waves, etc., can be interlocked with the hybrid to modulate higher frequency video signals. It becomes possible to make bio-kinetic self-portraits instantly and to instantly remake them. The organic and electronic interface and the organic becomes the electronic. Biofeedback and forth. The video language is transcendent and interdisciplinary. The in the form of 35 mm slide images of kinetic color video passages.

to see that for one reason or another a lot of in-

public that is being short-changed on informa

Secondly, I am trying to co-ordinate the pro-

duction of a series of music videotapes. The pur-

pose of this is to provide a medium that would

utilize and provide exposure for Canadian musi-

portunities for these people to work with televi-

cians and production personnel, expand the op-

sion equipment and increase their control of the

product. In this regard, we have produced two

hours of tape with three groups recorded at The

Nucleus. These tapes were to be pilot tapes and

were to be used for fund-raising and generating

One of the concepts involved here was to use

whatever equipment could be made available

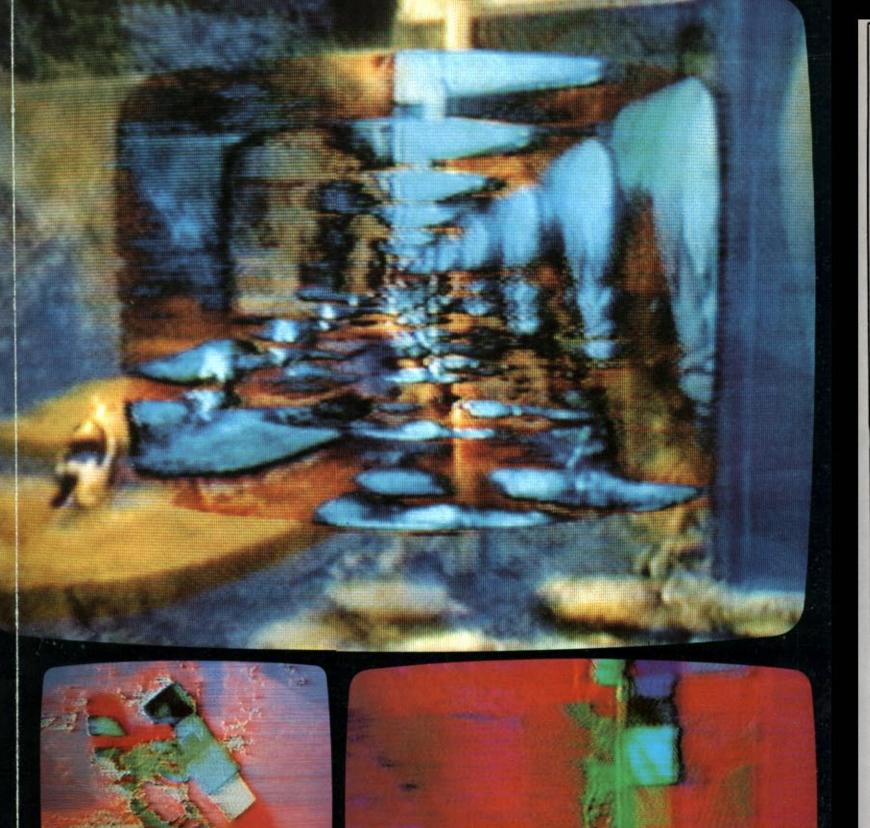
interest on the part of various television outlets

from such sources as cable companies, univer-

sities and Metro Media....

Print-out, June 1973

tion vital to its continued existence.





plot becomes the relic, relegated to the dying age of megacorporate media dinosaurs. New codes arise from a total immersion. We transmute not only ourselves but the language as well. Visual alchemy replaces the clockwork cosmology with its surprise ending . . . and at least one more word/element is included in the ever changing, ever expanding visible. The phonetic fragments of this word/element are evidenced on these pages

VIDEOFREERAINFOREST-AUGUST73

a survey of video arts in Vancouver compiled by Gerry Gilbert & Taki Blues Singer nnel 10 in Vancouver). The audiences pro ably vary from 600 to 5,000. In TV terms the small but we feel that if we had held week! neetings with that kind of attendance we'd be

study it We've been on the LIP and OFY

erry-go-round and the amount of energy that

used in fund raising when you only have five

onths of life guaranteed at a time, is just too

It seems obvious to us that the wealth generat

ed by the use of the public airwaves should be

used to finance alternate uses. For this reason

ve requested financial assistance from Premie

Cablevision, as well as outlining a program of

evelopment for new uses of cablevision that

ve could explore. Because Premier Cablevision

has the license to re-broadcast TV signals, the

collect substantial amounts in cablevision sub



Trajectories 73). Our people have been hired by Journal to the East, Yonge Street, Toronto, with
Vera Frenkel as interviewer and Lisa Steele

Vera Frenkel as interviewer and Lisa Steele Vancouver Free University at the Vancouver of course we've been studied by so many people that I've concluded that for every \$1 available East Cultural Center, July 1973 for doing something, there are \$5 available to

ists full of pulmonate gastropods tuesday.

videotaping. The artist duck-walked down Yonge

treet, distributing personal images and markers

Metro Media Association

of Greater Vancouver

etro Media weekly show on Vancouver

Cablevision's Channel 10

off. The haunting music of Pink Floyd turns information about yourself.

Open Studio discussion of Wounded Knee scriptions - the Vancouver system is the largest in the world. The CRTC has made it a condition

In an effort to provide more community access of their license that they establish a community to The Glorious Peoples' Television Hour, we channel, Channel 10. Our proposal was aimed have instituted an Open Studio. We have found at expanding and experimenting with the use of this a very successful method of meeting the that channel. Premier Cablevision is a business needs of groups who need only short messages and responsible to shareholders for maximizing and announcements or very short (five to ten profits. Not surprisingly, the board of directors ninutes) talk or studio programs. Every Wed- of Premier Cablevision did not agree to grant us nesday morning a Metro Media crew sets up our the funds. living-room studio and prepares to tape, Each "At this moment Cable 10 is a wholly owned roup is assigned a taping time. When the peo- subsidiary of Premier Cablevision. As long as it ple arrive, they are seated in the studio. They is, the decisions on the allocation of funds and discuss briefly, what they want to do. The message is taped once and then played back for made by a private company. I think there are criticism and discussion as to how they can give better structures for involving the community ir message more impact or make it more con- in the shaping and control of the station. The message is then taped a second time. "This role of suggesting alternate structures and 'his second 'take' is usually sufficient" policies has more and more been thrust on us. Print-Out, the Metro Media newspaper, June Groups who use us expect us to have though about the value of a new commercial TV statio in Vancouver (a proposal turned down by the

forum for the formulation of community media artists at Intermedia in the late 60s. Metro Media policy. I foresee a growing debate in this area. low occupies a three storey house near the center of "Hopefully we can continue to develop and ex the city. The following is by Bill Nemtin, who has periment with these tools as well as give the een with the association since its beginning. It benefit of our experience to those who make the ppeared in Print-Out, June 1973. current political decisions." n two years we have produced over 200 hours of material for broadcast with over 250 kinds of groups. For the past four months we have been

ccess groups in Canada, It was conceived by

producing three and one-half hours per week

These represent four shows a week - a forum

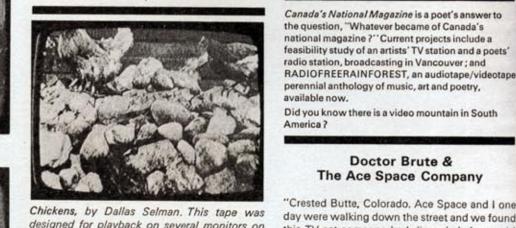
issue-centered program, a Greek-language hour,

a Free University program and a weekly com munity magazine (telecast on Cablevision's

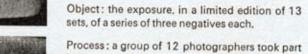
Metro Media is one of the pioneer community media CRTC). More and more we are becoming a

A band from the Vancouver Portugese

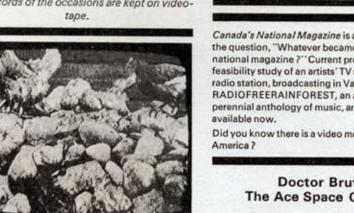
of Darkness, The Royal Canadian Aerial Their



Canada's Natural Magazine





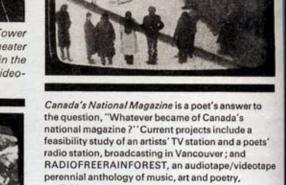


the floor of an art gallery. The soundtrack was a had been talking about rear-view projection, so reading of chicken sounds as notated by Carole we humped the set back to the house and took Itter.

Object: the exposure, in a limited edition of 13 sets, of a series of three negatives each.

approached, knelt, placed his number, focused





The Ace Space Company

The TV was set in the execution site up on the garbage pile and the Proclamation was read.



Video Inn The Video Inn is located downtown in Vancouver in

pacious shop. About ten people are closely involved in the project, which has been funded by the Canada Council. The Inn has a library of over 100 tapes, from North America, Europe and Asia, and has the equipment necessary to make North American and European tapes compatible. The third Video Exchange Directory will be published at the Inn in the fall of 1973. The following statements are by Michael Goldberg.

community service groups, etc., for non-commercial showings. As much as possible, we wish Members of the Video Inn successfully preto get specific tapes seen by people who can use senting a dramatized intervention before the and writing Customs and Excise, and then the the information, have particular interests or needs, CRTC at hearings for a new commercial teleare organizing around issues, etc. Ultimately, we vision station in Vancouver. All the applicants hope to act as an alternative to Teevee, similar to the relationship of liberation press to mass-print "One of the main shortcomings of accessing

videotapes by means of exchange is that it is limited to people who are into video. We there150 people from Canada, the USA, Japan, England world, creating myriad communication lines. fore want to devise a system for people not into and France gathered in Vancouver for the Matrix making tapes to be able to freely gain use of re- International Video Conference in January 1973. a lot of tapes, and frankly they've generally been levant software. The Video Inn is primarily a The conference was organized by Michael Goldberg quite boring (n'est-ce pas?). However, there have community lending library, and not a programed and Trisha Hardman. The following notes are culled been some which were enriching, enough to theater. The tapes are dubbed onto cassettes from publications which followed the conference. keep me wanting to see more and to continue to (with English translations of French on the second audio track). We have a cassette recorder plus a player and portable TV – for loan to local action groups and community organizations. identify your kin. This will allow them to show tapes at their regular meeting places (in their storefront, dance studio, wherever) with no charge allowed for "We have been receiving requests for copies

from a variety of out-of-town sources, which originally planned. These include other video groups, a food co-op in the interior of B.C., a

used a 12 gauge shot-gun. The action is all tribution, not vice versa. We've learned some- About Matrix: "In the summer of 1972 we began timed perfectly, with the video camera swinging thing similar from our experience with communhe shooting site to the actual TV set ex- ity cable - once you have access it doesn't mean International. Because at Intermedia we were ploding. Then the coup de grâce: Cordley Coit people are going to watch. Thus, the aim of an hard at work on other projects, I wrote 'I do not walks up to the set and blasts it, and the piece outlet should be more than showing alternative wish to become a bureaucratic center or distriends there. The videotape runs 7½ minutes." video, it should get people to see it (on a larger bution agent... exchange here means informascale). This is the role of distribution. Godard tion sharing; people will have to contact each

and Gorin now have it at the level where they other directly.' In the second issue, November make their software a function of a specific 1972, I added that 'we do not aim to promote an 'alter-network' which would 'represent' the freak community. We hope many communication links will form around the world, decentralizing media processes away from the elite." 'The core of the 'Matrix' concept is a system or method of moving around video software. For now, this may be done through personal visits (portable VTRs should keep us mobile) and through the mail.

"At its most elementary level, tape exchange turns video into a communications medium. keeping us in touch with what friends are up to and with life elsewhere that corporate nedia ignores. The second level is to make alternate and parallel video software widely vailable to non-video people (but not as ssive consumers).

The need for a free, wide choice of informa-

ion need hardly be argued in a democratic society. However, in times or areas of information restriction, whether self-imposed by the mass-media or regulated politically or economically, access to alternative information becomes crucial. The War Measures Act in Québec thrust this reality on an unsuspecting and truly innocent population. It is crucial to maintain an open flow of videotapes now, while

there is a liberal attitude toward freedom of speech and the right to pursue knowledge. It is for this reason that I spent one full year visiting 'Video Correspondence into Canada free of duty,' If we wait until urgency determines expediency, it may be too late to be effective. Even the most innocent of contents (here video artists have an important role to play) should begin moving through the mails around the

"In the few years I've been into VTR I've seen do my own as well. The gathering in Vancouver (more in small showings at the hall than during embodying your people. What you want out of the open weekend at the Vancouver Art Gallery) TV is what it always promised; to enable you to was a delightful surprise . . . almost all the tapes I saw were consciousness-raising, image-innovative, compassionate, etc. It's true then; out

The medium's the people. You are networks of there, somewhere, on people's shelves are a From the Pacific Lake Tribal Vision variety of small formal 'amateur' videotapes which can radically change the nature of television watching (an international pastime). Used well, they may awaken viewers to the larger reality of society in need and in the proess of radical change. "Back to the title, 'Matrix.' The sense I get is that of a mesh, a variety of scattered points that

stem can still function as a whole.

'My favorite tape is a massage tape which I shot mentarian, as on the York Street Commune tape. n California and edited in Vancouver, You can It was a personal kind of documentation, in the desic domes; if some of the lines are cut, the look at it to learn how to do massage but it's sense that I was really trying to express somemuch nicer just to sit back and let yourself be thing fairly deep about the dynamics of that "We must decentralize electronic media procaressed. Video has a special textural quality group. That's where I came to the idea of a

MICHAEL GOLDBERG

delegates to the Conference

admissions are charged.

times not even that.

support of such contests." interrelate dynamically, in a spheroid, rather Trish Hardman than pyramidal pattern. It implies flexibility or randomness, like a telephone exchange, WW II searchlights over London, ham radio, or geo-

Often the only advantage is publicity, and some- I hope to build my own synthesizer. "We, the undersigned, are not interested in It will be a reel or cassette of videotape. A lot of problem of capturing energy, design, and emocompeting with each other in video contests and people in video become very famous mainly tional impact visually; the translation of three competitions. We welcome non-competitive because of the amount of mail they send out. The dimensional movement into two dimensional TV festivals and the development of honest and magazine will be a chance to pay artists for the screen format; the concept of a video perreliable distribution and exhibition networks use of their actual tapes. We'll keep the cost formance vs. a live one; the dancers moving in where videotapes are purchased or rented after down for subscribers (except for institutions) and response to seeing their own image as it is being

selection by the distributor, exhibitor, or viewer. if you hate what's on the tape you can still use it recorded, time-lapse taping, dancing with the and exhibition of our videotapes separate from and independent of any competitive context. "Competitions serve only to alienate videotape artists/producers from each other; competitions reflect less the quality of the tapes and more the bias of the judges, and they may enforce sanctions and political restrictions on the artist/producer's future, work. This 'reinforcement syndrome' breeds a star system which we,

the undersigned, abhor and wish to avoid. avoid the creation of a group of such taste makers who would arbitrate values in tape pro-

"Therefore, we, the undersigned, hereby agree

Approved in principle by the Matrix International Video in Vancouver, British Columbia,

on 19 January 1973 "As with film and art competitions and contests. setups. For the workshop I want to experiment work of mine I would call art. video competitions serve primarily to aggran- with different light sources - reflected, re- "Heather McCallum and I did a Dance/Video dize the institution hosting the competition or fracted, diffused light - through prisms, off Workshop at the Vancouver Art Gallery one contest. These competitions are rarely beneficial reflecting surfaces . . . to create abstract moving weekend last June, with 16 dancers and five to the entrants who often must pay to submit paintings, mandalas that move and shift as video people. their tapes which are shown to audiences where colors change and shift.

subsequent distribution deals don't pan out because I have ideas that cameras, alone, can't 3) between dancer and environment. It took favorably for the videotape artist/producer. produce. I'll be working with Walter Wright and up such ideas as: video as a tool for dance

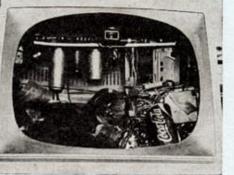
"We are willing and we encourage the rental for recording."

"This does not mean that we, the undersigned, feel there exist no qualitative and/or aesthetic differences among videotape artists and producers. However, we do feel that in this emerging communicational art form there remains a chance to avoid the entrenchment of a small group of taste dictators who have limited the viability of diversity in other media. We wish to

duction while never having made tapes themnot to enter videotape competitions or contests, special experimental class of children in the or to accept any awards derived from the fourth to seventh grades. I took still photographs exhibition of our tapes (rented or purchased) in off the videotapes to show certain kinds of

and wide choice of information. While we use wouldn't experience with film, for instance. I human drama implicit in a situation, VTR locally to give a voice to those in the com- was also trying in this tape to work with patterns "I've used video very straight-for nunity not represented or misrepresented by and rhythms and flows and the camerawork, and document social events. I've used it to k professional' television, let us strive toward. I was particularly pleased at how well those records - I recorded an exhibit at the UBC global alternative information flow through aspects showed up on a multi-monitor setup; Arts Gallery. I made some tapes for the B much more effectively than when shown on a Oral History project, of Granny Townsend single screen.

> simultaneously. Vancouver Art Gallery in the fall. The show will strangers. viewing-environments - some in an enclosed made around the house. It's a very sensitive



Junk sculpture by Matthew Speier

scientific research project. The video is a very powerful way of looking. I worked with a gestures, facial expressions, body movements, body contacts, and things like that, using video as a research tool. "Another way I've worked is as a social docu-

make available via the television screen a free that gives this tape a sensuality and intimacy you 'dramatic documentary,' wanting to express the

Maillardville, who has been doing quilting for 50 years. She showed me her quilts and talke I have also been working on a piece composed about her life with an interviewer present from of different images from several points of view. the project. Grass roots TV - it puts media in ? of a dance, to be played back on several monitors hands of the common man, it gives a community access to itself. Granny Townsend wa "I'm planning a show and a workshop at the very gratified that she could share her work with be an experiment with how people react to "I've used video for taping junk sculpture I've

living-room space, some in a multi-monitor kind of home movie, a video notebook or diary, circus, some straight people/screen feedback kept for myself and a few friends - but it's this

"Concepts. The Workshop explored three "Over the next year, I'll be learning how to basic sensitivities: 1) between camera person "Typically, money awards are meagre and work with electric circuits to make images and dancer, 2) between dancers themselves, and rehearsal and body movement awareness, the "I'll be helping Barry Verdi and Alan Frederik- camera as a 'portable audience,' the relation of sen from California with Helical Scan Magazine. the moving camera to the moving body; the camera and the role of live sound.

> "One of the results of the Workshop is my pro posal to conduct further dance/video workshops in six or seven cities across Canada this fall and winter, I want to provide video documentation of interpretive or expressive dance now in Canada. The dancers from all the cities involved will meet on video. At the workshops, the video feedback will animate the dancers' awareness. Dance and video can combine to become a new

Dancing on a Henry Moore sculpture Videotape by Matthew Speier



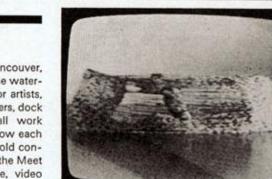
Filiou on hand in Vancouver and buying a T-shirt. Filiou recorded two hours of videotape of and with Vancouver artists in The Eternal letwork for an exhibition in Berlin, the fall of 1973.

> Connexions "We have a video studio in North Vancouver. lower Lonsdale area, one block from the waterfront. This area has become a place for artists, leather workers, photographers, engineers, dock

workers, and smiling people. We all work closely beside each other but don't know each other too well. Our studio is above an old converted meat store, which is now called the Meet Market, It is a coffee, theater, movie, video house. Here is where some working people sit is a storefront which we rented for a sit-down, popcorn, coffee, warm gathering place for people to watch video, talk, use the camera once in a while. I strongly believe in instant video. eople should see themselves immediately, be less afraid of themselves, hear what they say;

see. We can all speak for ourselves. ederal government cut off our grant.





and meet at lunch, etc. Beside this coffee house Evelyn Roth, from Profiles of Women by June Boe Chris Pinney, with the NFB Challenge for reactions should be recorded while tapes are Change program, has been on the Queen Char being run. People can learn about who they are, lotte Islands helping the Haida set up video prowhat they are, what they're doing, by watching jects - ranging from taping the legends told by themselves on the monitor. Anybody can use a old folks to recording meetings with governvideo camera. I like to see what other people ment officials and documenting the Haida land-"We set up the storefront but we had to close been assisting the West Kootenays Television t. We didn't get our LIP grant renewed, so there Association set up a community access media A straight line is plotted from an unseen back are no salaries now for people to work at Con- co-op in Nelson, Castlegar and Trail. His next ground to a fixed camera. nexions, and no money for maintenance of the big project is a multi-media investigation of 1. A musical item 'L' inches long is performed

has been going for a year and a half, working for at Matsqui Prison. The prisoners have been ven- 3. A musical item 'N' inches long is performed the North Shore Neighbourhood House, and in turing out into the Fraser Valley, taping beauty and completed in 'O' seconds. the schools, giving workshops. We covered the rovincial and federal elections, interviewing candidates. We made tapes of North Van musicians and artists. We had a weekly show on orth Shore Cablevision. I never found out why I'm making a tape now at an old deserted mine on the side of a mountain, with some who have been in trouble in the city. They airing out their frustrations and anger, workproducing tapes centered around environmen-

nd living together free from the kind of

tarian discipline they are used to. They

pe me and I tape them. The tape mostly gets

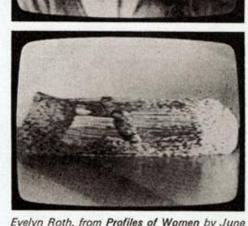
lited at the time in the camera. I want to show

the tape to the people who look after the boys

d with the boys. I'll just say, 'This is what they're

in the city, and to the government people involv-





claim and land-use concerns. Pinney has also Jean Valjean (A Retrospective) pt. 4 quipment. We haven't decided what to do next. I land-use in the Fraser Valley, where the fight is and completed in 'M' seconds. We're paying the rent for the studio ourselves on to preserve farmland from creeping cities. 2. A linesegment 'M' inches long is performed and storing the equipment there. Connexions Challenge for Change initiated a video project and completed in 'N' seconds. contests, air shows, etc., and the tapes have been 4. A linesegment 'O' inches long is performed played back on local cablevision. As often hap- and completed in 'P' seconds. pens in institutions like prisons and high schools, 5. Etcetera. however, the inmates find their access to the (The action doesn't drop into the frame until

tal issues. In this context I have produced one

10, regarding problems on the Fraser River, In

addition, I have been putting about 15 minutes

of information on The Glorious Peoples' Televi-

sion Hour every week. There is such a wide

material. Some of the issues covered have been

range of concerns that I am never at a loss for

the oil spill situation, the so-called energy

crisis, the development of super-ports, and the

and radio stations do not give adequate coverage

to these issues and therefore do a great disser-

vice to humanity. Knowledge of the environ-

ment is of strategic importance and I have come

extinction of whales. It is my belief that most TV

"I am presently involved in two areas. First, I am

The Vancouver Art Gallery The Gallery has a videotape library which is and a half hours for Under the Rug on Channel available and includes both tapes which document the artist and his work and tapes in which the artist uses the medium as a means of expression. The tapes are 1/2" black and white, and can

©Don Druick, Vancouver 1973





the Vancouver Art Gallery Library

the gallery's audio-visual department. T

have a 1/2" Sony portapak and two 11" battery

monitors, which work with the Satellite Galler

editing and sometimes for playback at the

in the community. A Sony 3600 deck is used for

Cablevision studio for the gallery's weekly half-

hour show. They have a Panasonic studio

camera and a tripod and a camera switcher. For

gallery displays involving video there is a Sony

" cassette machine and a 15" color TV se

The cassette system works well for cablevision

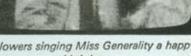


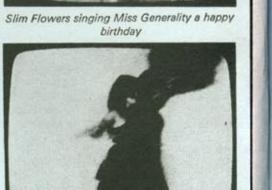






Roy Kiyooka recites his Tom Thomson poems





Miss Kitty Dadances Again



"I'm a latecomer to video - I'm a filmmaker. I started off in still photographic images, I got The following is an excerpt from an essay by Max nto 16 mm film for eight or nine years, and two Andersen printed in Interface, July 1973, the years ago I started to work in video in The Victoria, BC, video newspaper. The description is of a videotape made by the Goddamatch group of artists in Victoria, who are developing lightshow projection collage techniques of making videotapes.

"The piece begins with a gently swirling vortex of soft puffy spheres which forms into the uplifted profile of a bygone actress. As we slowly glide across and skyward revealing a second and third image, they begin a three dimensional undulation which takes them apart, together, and behind one another until they rotate in unison toward the rising sun, Images of butterflies. waving flowers, a soaring seagull and a growing fetus carry us to a woman with the wings of a butterfly. Gently, almost a ghost two video recorders, we'd stack up the image day he stole some money. Video looks more behind it all, runs a woman with polka-dot wings. In the foreground suddenly a starryeyed cat, two cats, a primitive hunter and to a sudden musical quickening, a multiplicity of running ghosts. The cats grow and shrink passing through one another. A sphinx, Theda

oozing fluid trails travel to blackness of the because I haven't any money.

"I have gone to great lengths to have our own machinery around, always available. We live where we work. I have an Akai ¼" video deck and camera. The Akai is much lighter and more portable than the Sony portapak, and the tape transfers up to 1/2" very well when required. Free University course I'm offering, called Video Image Identity Feedback - Dale Carnegie meets Cosmic Consciousness. The use o videotape equipment for self-image feedback and creative personality development. The video camera as the third eve on a stalk, which comes out of the forehead, turns and sees the seer, seeing oneself through mirror images. The creative molding and refinement of one's

Waiting for the Rewind

Bara, twice as many running ghosts and we lift layering and you discover a new kind of dough rising intercut with 1/2 hr. of a slug walking. In William Burroughs' movie Tower amentous mandalas in a space where a "From now on I plan to shoot all my 16 mm Open Fire, the faces of the board of director solarized face, mushroom cloud and the x-ray film simultaneously with video so we can are composed of tv screen scanlines and when of a sea-shell find company in saturn and an match shots and cuts perfectly for smooth the Power is cut the faces go blank, It's a good ethereally floating fairy. A jet-propelled eye-ball narrative continuity, Hollywood style. I'll be practice to draw a word or sign or mandalas with attacks an Olympian throwing a monstrous able to do dialogue scenes with the video, and feltpen on your ty screen just to give your eyes human ovum in the void above erupting solar then when it's really prime, bang! - with the something to look at. (the sides of the screen prominences while a tumbling satellite is trans- movie cameras. One take is the very best take, curve like brackets.) One day we all drove to formed into an enraged octopus as it passes everyone involved having seen it six or seven Squamish and made a video Western - we'd through a magical loop of light. Dark patches of times on video. The resulting tape will itself be record ½ hr. outside in the cold then go inside lava surge to the surface from within a molten the true medium - whereas the film will be, in a and warm up watching it, and go back out and planet and a stony face in the frosty mountains sense, the Art. And it won't matter if I can't see record another 1/2 hr. The most exciting part of of Jupiter pulses a pair of cat's eyes while long the film for six months (or with no sound) just the tape was where the Latecomers arrived & rushed up to Dazzy to tell him his house had "I did a tape of Lulu, who was eight and one- burned down. Just the other day I asked Art half months pregnant. She talks about what it's God where video was at and he said, 'They're like to be a woman. I transcribed the sound doing what we told them to do.' Information verbatim onto four pages, gave it to my stu- has no center. Turn on the camera and things dents (who are learning English as a second start happening. 'Have you cleaned up language), showed them the tape, had them Vancouver?' (WHO OWNS DEATH TV study the vocabulary and the forms of speech The Bath tape is 3 baths, the first we gave each and everything, showed the tape to them again other in the winter, and the 2nd the next fall so they could get more of the intonation and so 9 months pregnant, and the 3rd we gave the on as well as content. I don't know if I'll keep baby a bath. Roy has a silent videotape of

> tape are always in flux - but it had that specific cars." function of learning, as well as giving the GERRY GILBERT psychological insight of somebody doing a subjective rap about a very heavy and personal "The following is a blurb for the Vancouver

"I borrowed a Sony portapak to try it out, I MARSHALL MCLUHAN

The Bath, part 2

Theatre of Consciousness - sensitivity, psycho- hung it over my shoulder and walked up 4th

the tape or erase it - my ten half-hours of himself reading poetry. I think video will replace

destroys her gets newer each time. I walked around the neighborhood one sunday asking people, 'How do you make ends meet?' The



V ENGINEERS HAVE BEGUN TO EXPLOR

THE BRAILLE-LIKE CHARACTER OF TH

TV IMAGE AS A MEANS OF ENABLING THE

BLIND TO SEE BY HAVING THIS IMAG

PROJECTED DIRECTLY ONTO THEIR SKINS

WE NEED TO USE ALL MEDIA IN THIS WISE

TO ENABLE US TO SEE OUR SITUATION.

external identity as a pleasing art form " YRON BLACK

three, four, five people who'd go around to the

Some of the locals in a booth were peeping and

WON'T THAT BE SOMETHING! Stadium Gallery, the Free University, the laughing at a porny little picture in a pen, and CAPTAIN VIDEO Vancouver Art Gallery. Will Grant played the the waitress was young and the juke box was organ and I did a cosmic stand-up comic rou- singing I'm a Woman and she was dancing and tine. We incorporated video in that as feedback. singing along to herself. I'd be happy just The idea of creative psychodrama is that one is wandering around showing people how gracefulfilling oneself moment to moment. There are ful we are. We set up a video camera and made ways to catalyse or accelerate the process - for love and looked at the tape later, we were as instance we would record on a sound tape beautiful as we felt. A docker's union exec said recorder, play it back, interact with it live and to me, 'you boys'd get kilt if you took a video record that on videotape, then play that back camera in to one of our meetings.' I showed one and do live action with that - and when we had proper elderly gent himself on TV and the next levels. What happens is that the image becomes like TV than anything else. The friend who told very depersonalized after the second or third me that every new picture she sees of herself

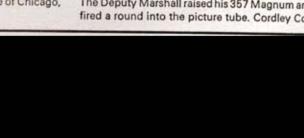
drama, spontaneous theater situations - kind avenue, but it was very heavy, and the sky was IF ARTISTS CAN CHANGETV HALF AS MUCH of a scatological ad hoc assemblage of two, going to rain, so I went in the Vienna Cafe.

AS VIDEO IS CHANGING ART IN CANADA,

Slugbread tape got erased, it was ½ hr. of Silkscreen by Terry Loychuck

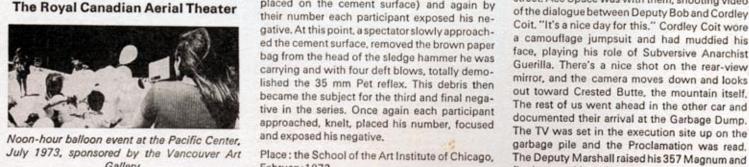


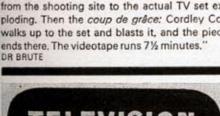
paper with their number under an iron weight, this TV set for Crimes Against The People," an a camouflage jumpsuit and had muddied his bag from the head of the sledge hammer he was Guerilla. There's a nice shot on the rear-view mirror, and the camera moves down and looks became the subject for the third and final negaThe rest of us went ahead in the other car and documented their arrival at the Garbage Dump.

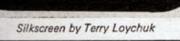


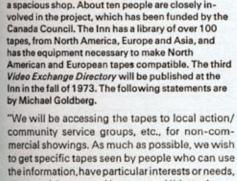


the young Deputy. The Marshall was not sure. but he let it happen. So on a Saturday morning at a quarter of twelve they came around to arrest the TV set. The Ace Space Co. was using the video rig and I was documenting in color with 35 mm still camera. We exercised the action through several times, It was pretty tight. It was just like a small play. Cordley Coit and Depu Bob came up to the door and were met by Tori who is a very attractive ex-fashion model, the TV set was then taken out and, just as it was being slung into the back of the car, the noon day siren came on and the car sped off down the street. Ace Space was with them, shooting video Coit, "It's a nice day for this." Cordley Coit work

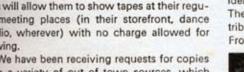








would suggest a wider scope to the library than groups (sometimes on an exchange basis, someimes in return for blank tape), community cable small Indian community on the west coast of Vancouver Island, schools, women's groups,





for the licence were refused.

. , what you want out of yourself are dreams

