

Video - from the latin verb videre, to see - signals the growth of a contemporary and future form of art...

Robert Arn who rich academic background includes a first major in Biology at the University of Toronto...

Deborah Jewell has danced for 20 years many different styles both the electronic and the traditional...

artscanada October 1973 Volume 10 No. 4. 124 pp. \$2.50. Published every two months by the Arts Council of Canada...

The Form and Sense of Video Robert Arn 15 Hybrid Gary Lee-Nova and Al Razutis 25 Listening to VTR Bruce Parsons 27 Women and Video Carol Zemel 30 PAK GILLETTE DOWNEY: PROCESS & RITUAL David Ross 41 VIDEO FREERAINFOREST: Gerry Gilbert and Taki Blues Singer 45

VIDEO COORDINATION ASSISTANT: JIM COX 35 MM COLOR SLIDE PHOTOGRAPHY: TAKI BLUES SINGER Video feedback was an accident... Gerry Gilbert and Taki Blues Singer 45 TOKYO: Video Vito 52 HIRABABA: Fujiko Nakaya 54 CALGARY: W.O.R.K.S. 54 PAUL WOODROW: Toronto 55 Joe Bodolai interviews Joe Bodolai 55 N.E. Thing Co Ltd Joyce Zemans 61 Video at NSCAD Garry Neill Kennedy 62 The Way of the Tube Gerry Zeldin 64 Video Ring Elke Hayden and Ed Fitzgerald 65 Decentralization of visual production Joe Bodolai and Isabel Harty 73

Video Ring Elke Hayden and Ed Fitzgerald 65 Decentralization of visual production Joe Bodolai and Isabel Harty 73

Fernande Saint-Martin et le MAC 81 Hugo McPherson 81 Boucheville Montreal Toronto London 1973 82 On Seeing Dance 86 Deborah Jewell 86 Journalist 89

Hybrid...

a collaborative video piece by Gary Lee-Nova and Al Razutis

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...

Intuitively symmetry, yet one that quickly becomes dynamic. A closed film becomes stagnant, as history becomes a film...

Together these two technological processes combine into a strange and beautiful hybrid one that claims both the electronic and mechanical aspects of its parents...

The future belongs to neural language. Bio-rhythms of respiration, perspiration, heartbeat, brain waves, etc., can be interlocked with the video...

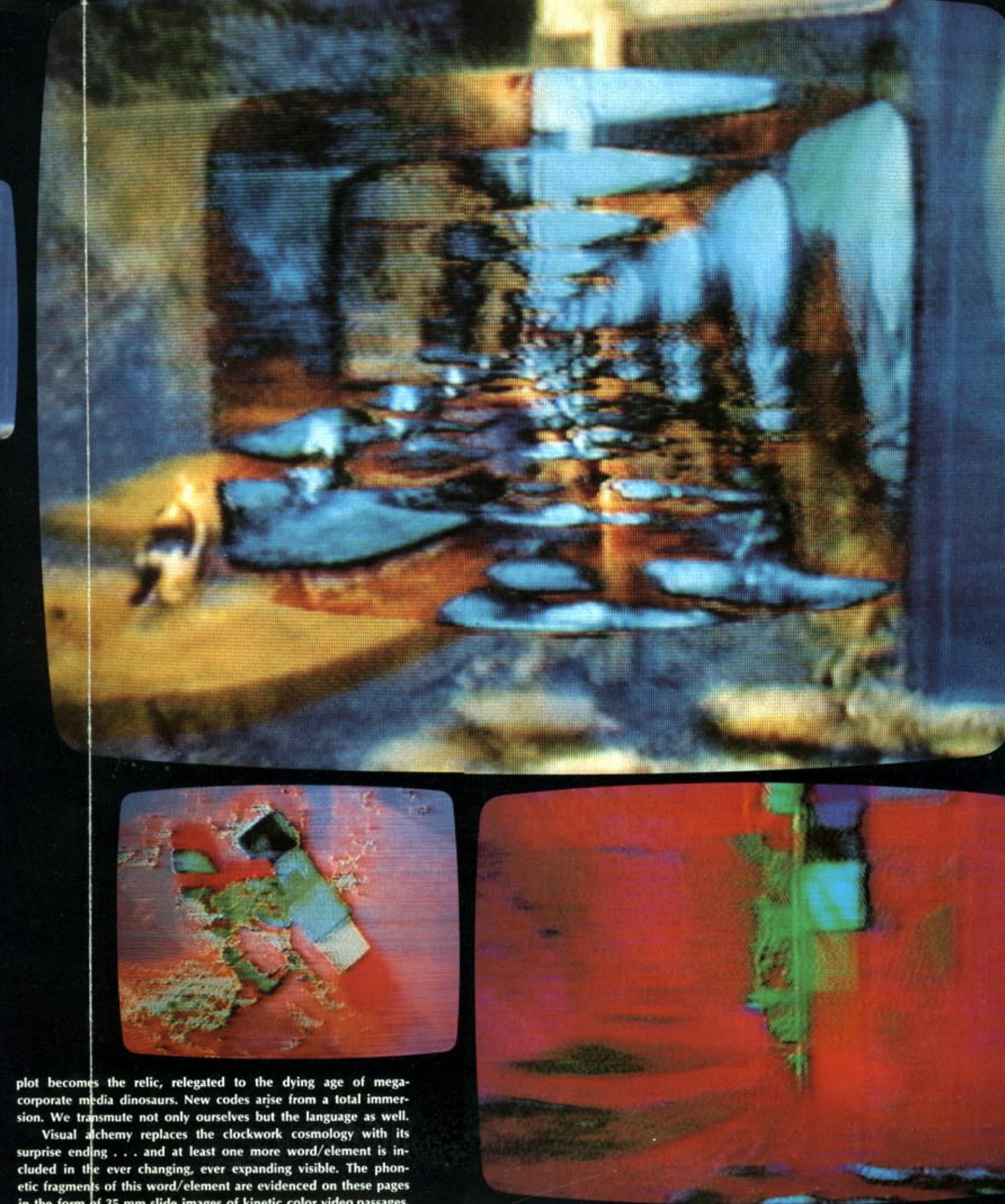
Visual anatomy replaces the clockwork cosmology with its surprising three and one-half hours per week...

Visual anatomy replaces the clockwork cosmology with its surprising three and one-half hours per week...

Visual anatomy replaces the clockwork cosmology with its surprising three and one-half hours per week...

Visual anatomy replaces the clockwork cosmology with its surprising three and one-half hours per week...

Visual anatomy replaces the clockwork cosmology with its surprising three and one-half hours per week...



pl becomes the relic, relegated to the dying age of megacorporate media dinosaurs. New codes arise from a total immersion. We transmit not only ourselves but the language as well.

VIDEOFREERAINFOREST - AUGUST 73

a survey of video arts in Vancouver compiled by Gerry Gilbert & Taki Blues Singer

Gerry Gilbert in his video performance piece Journal to the East, Yonge Street, Toronto, with Video Franker as interviewer and Lisa Steele videotaping...

DANCE Gerry was his red white & blues for a low street down Yonge Street with his pockets full of matches & a fistful of palomate gastropods busily thinking...

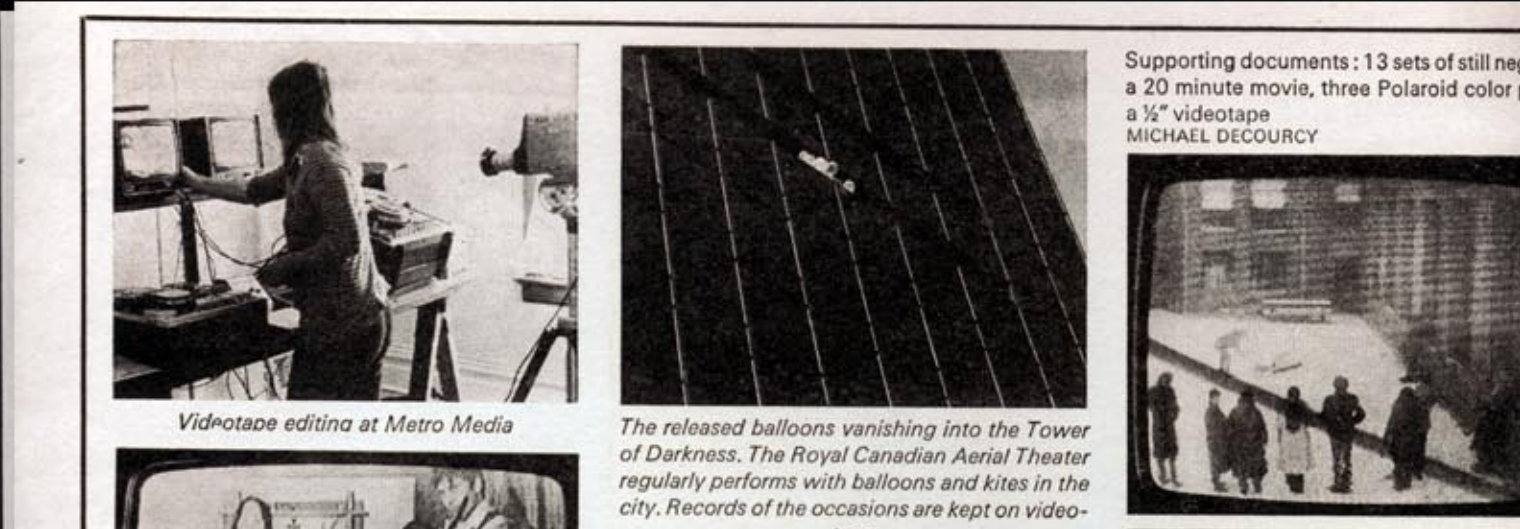
Open Studio discussion of Wounded Knee "In an effort to provide more community access to the Metro Media news program, we have instituted an Open Studio. We have found this a very successful method of meeting the needs of groups who need only short messages and announcements or very short (10 to 15 minutes) talk or studio programs...

Metro Media Association of Greater Vancouver "globose peoples television half-hour" The Metro Media weekly show on Vancouver Cablevision's Channel 10

Canada's National Magazine "Object: the exposure, in a limited edition of 13 sets, of a series of three negatives each, in the form of 35 mm film...

Canada's National Magazine "Process: a group of 12 photographers took part in the event, without particular knowledge of its content. Each had a 35 mm camera loaded with film...

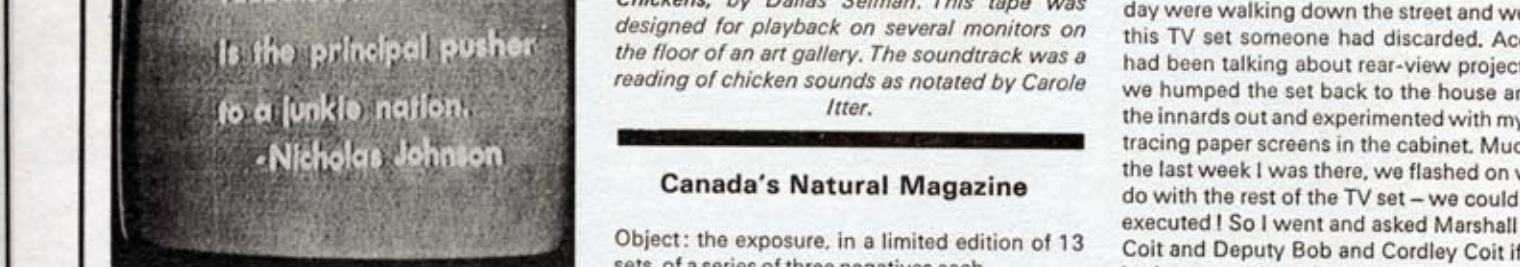
Canada's National Magazine "Night-hour Balloon event at the Pacific Centre, July 1972, sponsored by the Vancouver Art Gallery



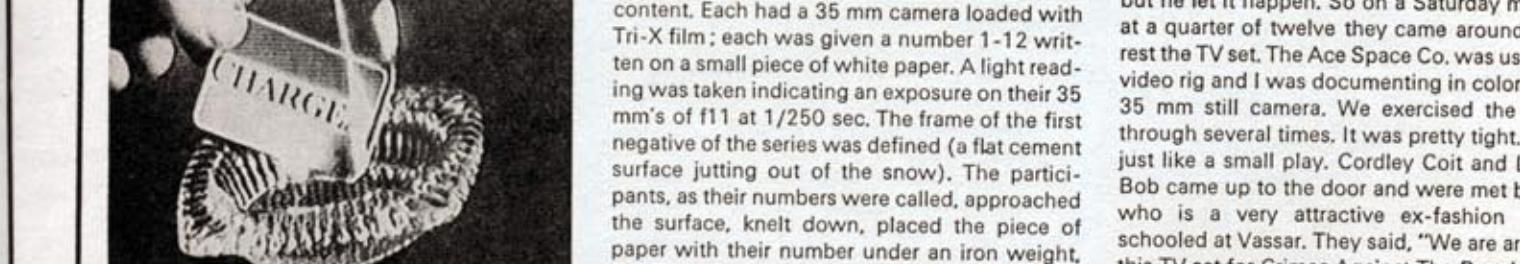
Video-tape editing at Metro Media



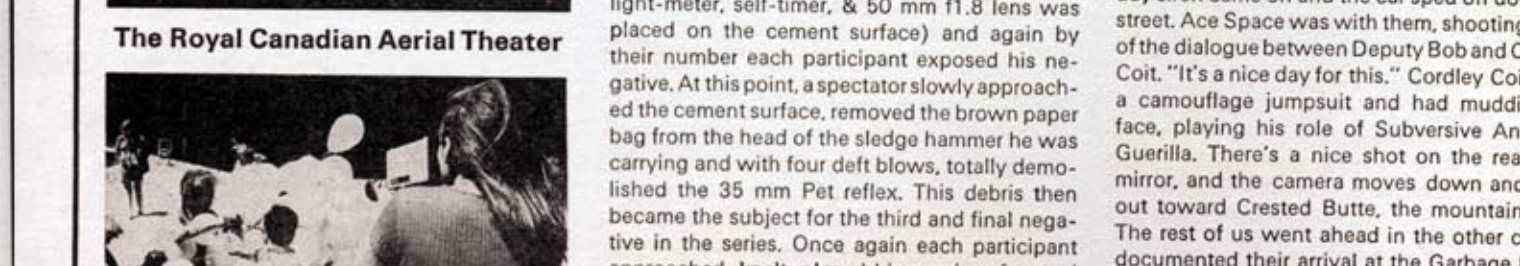
A band from the Vancouver Portuguese community



TELEVISION is the principal pushover to a junkie nation - Nicholas Johnson



Metro Media anti-commercials



The Royal Canadian Aerial Theater

Night-hour Balloon event at the Pacific Centre, July 1972, sponsored by the Vancouver Art Gallery

Supporting documents: 13 sets of still negatives, a 20 minute movie, three Polaroid color photos, 1/2" videotape MICHAEL MCCORMACK

Canada's National Magazine "I wrote a postcard to the question, 'Where because of Canada's national magazine?' Current projects include a feasibility study of an arena TV station and a radio station, broadcasting in Vancouver and a VIDEOFREERAINFOREST, an audio-visual personal anthology of music, art and poetry, available for sale...

Doctor Bruce & The Ace Spade Company "Crested Butte, Colorado, Ace Spade and I one day were walking down the street and I found this TV set someone had discarded. Ace and I had been talking about rear-view projection, so we humped the set back to the house and took the innards out and experimented with mylar and tracing paper screens in the cabinet. Much later the last week I was there, we flashed on what to do with the rest of the TV set - we could have it executed! So I went and asked Marshall Kemp, Coit and Deputy Bob and Corley Coit if they'd be interested in doing a bit. Mylar was just like a small play. Corley Coit and Deputy Bob came up to the door and were met by Taki Blues Singer who is a very attractive ex-fashion model who is schooled at Vassar. They said, 'We're attending school for Crimes Against the People', and the TV set was taken out on a Saturday morning and placed in the back of the car, the noonday drive came back and the car stopped on the street. Ace Spade was with them, shooting video of the dialogue between Deputy Bob and Corley Coit. There's a nice shot on the rear-view mirror, and the camera moves down and looks out toward Crested Butte, the mountains in the distance. A camera ahead in the other car documented their arrival at the Garage Dump. The TV set was in the execution site on the approach, knelt, placed his number, focused and exposed his negative.

Canada's National Magazine "Process: a group of 12 photographers took part in the event, without particular knowledge of its content. Each had a 35 mm camera loaded with film...

Canada's National Magazine "Night-hour Balloon event at the Pacific Centre, July 1972, sponsored by the Vancouver Art Gallery

Canada's National Magazine "Night-hour Balloon event at the Pacific Centre, July 1972, sponsored by the Vancouver Art Gallery

the issue of video art

used a 12 gauge shot-gun. The action is all most perfectly, with the video camera switching from the shooting site to the actual TV set...

TELEVISION IS A HAZARD TO YOUR MENTAL HEALTH Sillarscreen by Terry Loychack

Video Inn The Video Inn is located downtown in Vancouver in a spacious 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 to Europe...

Matrix 150 people from Canada, the USA, Japan, England and France gathered in Vancouver for the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973.

Members of the Video Inn successfully performed a dramatized intervention before the CRTA at hearings for a new commercial television licence in Vancouver. The applicants for the licence were refused.

Matthew Speier "I started using video in studying non-verbal communication, which was an academic and scientific research project. The video is a very powerful tool in understanding non-verbal communication. I used it to study the social experiment of children in the seventh grades. I took still photographs of the children in the classroom, and I used gestures, facial expressions, body movements, body contacts, and things like that, using video as a research tool."

Trish Hardman "My favorite tape is a massage tape which I shot in California and edited in Vancouver. You can look at it to learn how to do massage but it's more than that. It's a study of the human body. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"As with film art competitions and contests, video competitions serve primarily to aggrandize the institution hosting the competition or contest. These competitions are rarely beneficial to the entrants who often must pay to submit their tapes which are then to be reviewed by judges. Many awards are made and some are charged."

"We, the undersigned, are not interested in competing with each other in video contests and awards. We are interested in the development of honest and liberal distribution and exhibition networks where videotapes are purchased or rented rather than selected by the distributor, exhibitor, or rental agency. We are willing and we encourage the rental and exhibition of our videotapes separate from independent artists/producers from each other; competitions reflect the quality of the tapes and the quality of the judges, and they may have some social and political restrictions on the artist/producers' future work. This 'reinforcement' of the video system which we, the undersigned, abhor and wish to avoid."

"Back to the title, 'Matrix.' The series I get is that I don't want to show tapes at their regular meeting places (in their storefront, dance studio, wherever) with no charge allowed for viewing."

"We have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

make available via the television screen a free and wide choice of information. While we use VTR locally to give a voice to those in the community not represented or misrepresented by 'professional' television, let us strive toward global alternative information flow through video-tape more effectively than when shown on a single screen."

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"Over the next year, I'll be learning how to work with electric circuits to make images because I have ideas that cameras, alone, can't produce. I'll be working with Walter Whitig and hope to build my own synthesizer."

"I'll be planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors change and shift."

"I have been receiving requests for copies to go to other outlets, first you must have context. When Godard was in Vancouver, he made an important comment about video: 'It is not enough to go after outlets, first you must have context. When you know what you have to say and who you want to say it to, then you think about dis-

tribution, not vice versa. We've learned something similar from our experience with community cable - once you have access to doesn't mean people are going to watch. Thus, the aim of an outlet should be more than showing alternative video, it should get people to see it (on a larger scale). This is the role of distribution. Gaudard and Gorin now have it at the level where they make their software a function of a specific audience."

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

Approved principle by the delegates to the Matrix International Video Conference in Vancouver, British Columbia, on 19 January 1973

"I have also been working on a piece composed of different images from several points of view, a dance, to be played back on several monitors simultaneously."

"I'm planning a show and a workshop at the Vancouver Art Gallery in the fall. The show will be an experiment with how people react to viewing environments - some a video notebook or diary, some a straight people/screen feedback video setup. For the workshop I want to experiment with different light sources - reflected, rear, and front light - through prisms, off reflecting surfaces... to create abstract moving patterns, mandalas that move and shift as colors