fundació joan miró

seventh international

open encounter

barcelona

seventh international open encounter on video

organized by the joan miró foundation and the center of art and communication

february 1977

fundació joan miró parc de montjuïc barcelona 4 - spain

Colloquiums

Art and Communication

February 23rd - 7,30 P.M.

Architecture and Communication

February 24th - 7,30 P.M.

Video and Communication

February 25th - 7,30 P.M.

Alejandro Cirici Pellicer Victoria Combalía Margarita D'Amico Gillo Dorfles Hervé Fischer Fred Forest Leopoldo Maler Benjamin Medina Carlos Alejandro Mor Javier Rubio Alicia Suarez Francesc Vicens Marcel Vidal

Florent Bex Joan Costa Margarita D'Amico Joaquim Dols Gillo Dorfles Jorge Glusberg David Hall Enric Lahosa Martin Lindblom Lea Lublin Manuel Manzano Daniel Giralt Miracle Toya Nogales Pierre Restany Pier Paolo Saporito Sergi Schaff Jerry W. Scott Manel Valls

Ana Bofill
Ricardo Bofill
Oriol Bohigas
Alejandro Cirici Pellicer
Salvador Clotas
Gillo Dorfles
Jorge Glusberg
José Goytisolo
Peter Hopkinson
Simón Marchan
Pier Paolo Saporito
Ignasio de Sola Morales
Javier Sust
Enric Tous

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Organization: Francesc Vicens and Jorge Glusberg

The semiotics of video-art

Avant-garde art has taken electronic technology as the basis for one of its most important creative manifestations; video-art

This is because the revolution instituted by technology could not fail to have a direct and deep repercussion on an activity, such as that of art, which is always sensitive to the changes experienced by the conditions in which it develops.

Today, even though the greater part of artistic output connected with the most recent technical advances does not copy anything —that is, even though it does not constitute a mere reflection of outside reality—it does not for this reason cease to refer insistently to the materials which serve as its support

Electronic tecnology thus ended up becoming, in the hands of artists, an invaluable means of expresion. The cathode-ray tube lit the roads followed by today's art with its glow, imparting its own characteristics to it in two senses: the possibility of a greater dissemination and the incorporation of new nuances determined by the particular modalities of the channel or medium and by its

Regarding the former, television is, on a much higher scale than that of any other means of communication, a crucially important virtual transmitter of esthetic contents. This virtuality is related to the multitude of commercial interests which impede a more widespread dissemination of true creative experiences. For the moment, the latter are limited to some special circuits, to their utilization in a reduced number of circumstances having a reduced consumption.

As for the specific aspect of "content" which television offers as a means for the development of esthetic manifestations, the multiplicity of resources offered by the development of electronics —as from the creation of syntetizers and diverse types of control and transformation of the image— allows an almost unforeseeable scope of effects.

Therefore, video-art constitutes, undoubtedly, the most interesting synthesis of art and technology. On observing the phenomenon closely, it is seen that we are not faced with a case of the adoption of a technique for an already existing content: the content derives from the formal characteristics of the employed medium itself, and this fact entails the peculiarity and idiosyncracy of video - art.

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Contrary to the case of the cinema screen, which
presents itself to the spectator in centrifugal form (the
events "include" the spectator, go out towards him),
video is eminently centripetal: the centre of gravity is
inside the screen, and it is there that the points of
tension converge. From the psychological angle and
regarding the concentration of attention, video thus

presents the greatest quantity of conditions adequate to the transmission of artistic contents.

Every work of art, and consequently video, is generated in determined social and regional conditions, pointing to differences as regards the different types of production, despite the fact that, at a fixed moment, predominant tendencies may be detected. In the case of video, videographic formalism predominates in the face of isolated, though outstanding, experiences which give preference to a testimonial rhetoric, as is the case of Latin American video and certain manifestations of that from Europe.

Both the formalist and the testimonial or documentary video, beyond the predominant tendencies, exteriorize their conditions of production. They remain branded in their particular rhetoric, and, in this fashion, rhetoric is more than a formal element. Or, if it be preferred, there are no simple formal elements in video. It is as absurd to suppose the existence of merely "formal" aspects in art as it is to deny them in science. How are the conditions of its production etched into the videographic product, into its rhetoric? To answer this question we begin by discriminating between two different types of production conditions in every semiotic object: the internal and the external.

Between the two there exist relations of determination: the external conditions determine the internal ones. But these bonds of determination are not causal; the external conditions constitute nothing but that: conditions. More strictly, we might say that they are conditions for the possibility of existence of the internal ones. To make this clearer we shall say that the external -socio-historicalconditions are the basis on which the internal ones develop. The latter, in turn, are the matrices of rhetorical codification, which present a certain autonomy. This autonomy of the internal conditions is that which is offered by the syntactical, morphological and phonological structures of natural tongues, as paradigms of significant systems. In other words, independently of the change or alteration in the socio-contextual determinations, the codes conserve specific structures. In the case of the rhetorical structures, this is easily observable.

Turning to the field of video, it is understandable that the effects should depend more closely on these internal conditions, given the nature itself of the system of production of the images: the complicated technological mechanism imposes its own restrictions and constrictions on the video product. The rhetoric, in this case, depends fundamentally on the electronic conditions. For this reason, despite the divergences which exist between different types of video-art, it is possible to speak of resemblances as regards certain stylistic

aspects. The total of these resemblances is what allows

Group CAYC - Testa, Clorindo



Group CAYC - Portillos, Alfredo



us to differentiate clearly the characteristic style of video from other, apparently similar artistic manifestations, such as, for instance, the cinema. More yet: as the complexity of the technological resources varies, the "language" within the same medium also varies. This leads us to differentiate the rhetoric of video-art from the rhetoric of commercial television. Because stylistic manoeuvres, defending in an essential manner the advance of the means employed and the production conditions, vary according to laws which are particular to each system. The possibility of detection of the specificity in each medium, in particularized regions, makes it easier to come nearer to the stylistic strategy grasping the essential features of its forms of manifestation.

a) we find a relative autonomy of the two types of conditions of existence of the rhetoric of video;
 b) the external conditions determine the internal ones;

c) these latter depend fundamentally on the degree of development of the systems of image generation: mixers, computers, synthetizers, etc.;

d) it is possible to discern stylistically, on the basis of what has been said in c), between the style of different media and even of different manifestations within the same medium. All of which leads us to conclude that the action of the external conditions is manifested in the work of video-art in the midst of determined stylistic manoeuvres, which depend in turn on the equipment employed.

In the analysis of the different types of manifestations of video-art, there appear certain constants which we shall attempt to describe, on the basis of the most important of semiological distinctions, the sytematization proposed by Charles S. Peirce when he classified signs in relation to their dynamic objects.

Let us remember that the American philosopher, among innumerable clasifications, proposed that of icons, indices and symbols. In rhetoric considered as a classification of linguistic tropes and figures, each one of these classes is associated with well-known forms. Icons, because of their resemblance to what is denoted, are asimilated to metaphors in the image. The same does not happen in language, where a metaphor is an effect with a new sense, which does not proceed by imitation. But in the area of images, the analogy is valid. Let us bear in mind that there does not exist another way of achieving a visual metaphor other than presenting some figure which perceptually resembles the object alluded to. In commercial advertising, this is a widely exploited ploy, and graphic design is familiar with it since its beginnings.

With regard to the **index**, we shall say that it is associated with synecdoche and metonymy. That is, with a discourse in which the effect of the sense is given by

relations of contiguousness established among its signs. In the visual field, this mechanism is even more generic than that of the metaphor: commercial advertising places different objects in a relation of contiguousness, with the purpose of achieving what has been called "contagion through proximity". The spatial connection determines effects having a new sense, which in the dimension of visual events is converted into the rhetorical manoeuvre par excellence, given the spatial nature of the iconic signifier in the face of the temporal nature of the linguistic one. But in video —we can anticipate this fact—both types of dimensions are present; the spatial and the temporal. Consequently, the indexical or metonymic mechanisms will mix with the iconic or metaphorical

The class of signs which Peirce calls **symbols**, is characterized by being in a conventional relationship to the referent. This is what occurs with certain figures the sense of which is not accessible except by sharing the norms of codification which have been imposed, the rules of transformation to which the video operator submits the material.

We may therefore posit the hypothesis that in video-art there are present, in simultaneous fashion, these three types of rhetorical forms, and that the predomination of one mechanism or another is a consequence of the differences which exist in the nature of the technical

In this way, Latin American and European video would be characterized by a relevance of the iconic, given the privilege of the reference function and the consequent testimonial charge which it presents. On the other hand, American video would stress the symbolic factor, since the visual effects derived from formal play demand a decoding from those who would be in possession of some system of pre-established conventions. But this description is not related to the nature of the rhetorical transformations to which we wish to allude. Indeed, those discriminations do not cease to be exclusively thematical and neglect the stylistic aspect. The categories of the iconic, the indexical and the symbolical, applied to the understanding of the rhetoric of video, allow another type of approach. Independently of the clearly referential or denotative nature of the videographic material, the latter may contain rhetorical aspects which may be assimilated to what we earlier characterized as metaphorical or metonymic. That is, the presence of certain figures may occur in any type of artistic products, autonomously of its referential characteristics. In the video which we characterized as formalist, we may find icons, although the iconic is apparently linked with the copy of reality in the traditional sense. But, in this case, the iconic does not refer to the relations of a sign to its object, but to the

Group CAYC - Grippo, Victor



Group CAYC - Marotta, Vicente

predomination of certain discoursive strategies in the field of the image. The same happens with the indexical and the symbolic. In this latter sense, if we consider that the majority of the works of video-art specifically refer to their tecnical conditions of production, the symbolic occupies an appreciable place in them. Thus, it is possible to establish an equivalence between the symbolic and the creative. An equivalence which is not casual, as the figures which operate through contiguousness or through similarity tend to crystallize rapidly. On the other hand, those which do so on the basis of unmotivated relations escape crystallization more easily. As can be understood, the figures which operate by motivation necessarily include the icon and the index, since two things may contract this type of relations only through resembling each other or being near to each other, spatially or temporally. Which are the rhetorical figures grouped in the "symbolic" category? Traditional rhetoric has not listed them, as in everyday language they do not appear. Only in cases of creativity does speech offer examples of this Total arbitrariness does not exist in linguistic

constructions and, consequently, stylistics could not put together their inventory.

It is only possible to find something similar to what happens in video in some exceptional cases such as the psychotic discourse. But it is precisely this type of discourse which linguistics excludes from its specific investigations.

We believe that this type of discourse, which does not recognize a pre-established legality, is comparable to the effect of certain visual forms which, though determined by an electronic apparatus and depending from its possibilities, give the appearance of a random discourse. The introduction of this element of disorder is, however, a simple surface which hides a deep structure, a plan. The discourse of the psychotic, on the other hand, is the naked language of the unconscious, to put it that way. In one and the other case we find a system of codification and a message which appears not to have it. It is there that we find what we call a symbolical rhetoric, in opposition to the indexical or the iconic.

The presence of these two rhetorics -one, symbolical; the other, iconic or indexical-leads us to ask ourselves about the semiological phenomenon of communication and signification in video-art.

In video we find, on one hand, a specific communicational structure: an emitter, receivers, a channel, a message, a code; in this sense, video enters the field of specifically communicational episodes. But, on the other hand, the transmitted events, the messages which use that structure as a vehicle, are fundamentally ambiguous: the syntagmatic structure of numerous video works does not lend itself to an easy and immediate decoding, but rather to a cryptoanalysis, as happens with the events and objects the initial objective of which has not been communication.

The artist gives account, on many opportunities, of this process. It is common to hear that the creator is not interested in what happens to the receptions of his works, since he searches for expressive forms and not communicational contacts. In a word, since he tries to put together significant objects, rather than messages conveying information.

If we remit ourselves to natural tongues, we shall observe that the communicational and the significative qualities are joined together in them, as happens with numerous semiotic systems. However, by constituting a synthesis of image and sound, video is a paradigmatic example: through it, art signifies. A traditional sculpture or painting are charged with meaning. Can it be inferred from this that they communicate with us? Doubtlessly not. But the case of video is singular: in it we meet with objects, conjunctions of unforeseen events, scenes which are filled with meaning or alternatively open to all meanings. When a semiotic structure is open to all meanings, the result can be apparent nonsense. These real figures of "accumulation" manage to constitute, sometimes, cryptograms for whoever is unfamiliar with the code of this or that creator. In the -frequent- case of an artist who toys with the technical possibilities of his electronic equipment, the resulting multiplicity of effects and nuances is fused with the iconic objects presented on the screen, adding to the entire representation an ambiguity belonging to the accumulation of effects, which is added to that which is already contained naturally in every image. We may, therefore, operatorially distinguish two large areas of realization for video-art: the communicational and the significant.

To the former would correspond the works whose privileged function is the transmission of one or various messages, as from the structure which the medium normally operates with testimonial or documentary video, based on iconic rhetoric, which is practiced by Latin American and some European artists. To the significat order would belong the works of formalist video, where the technical processing is privileged, where what acquires relevance is the esthetic development of the presented images, be it on their own or in conjunction with sound; works in which a symbolic rhetoric flourishes and which distinguish the production of a large number of United States artists. Of course, just as the iconic and the symbolical are not mutually exclusive, the same happens with the communicational and the significative.

Jorge Glusberg

Group CAYC - Gonzalez Mir, Jo



Zabala, Horacio



Action Space

The Drill Hall 16 Chenies St London W.C.I. - England

The Ghost in the Image Tank Documentation of a live performance.

A man is haunted by the spirit of his

own T.V. set. E.S. - b/w - sound - 30 - 1/2 open reel

are an esens so he spanio

Aguilar, José Roberto

Al Joaquim Eugenio de Lima 177 Apto 81 Sao Paulo, S.P. 01403 - Brasil

Where is South America?

A.S. - b/w - sound - 43 - 1/2 open reel.

Aknai, Thomas

H-7624, Pécs. Rókus V. 7/a, Hungary Presented by the Gallery of Modern Hungarian Art, Pécs

Dialectical "yes-no" affair without narcissism.

Something to avoid the barrier between "yes" and "no"; a confused mode of execution in words, body movements, other signs, much more

than YES and NO. E.E. - b/w - sound - 12' - 1/2 open reel

Almeida, Helena

R. Arco a S. Mamede 6 R/C Lisboa, Portugal

"Metamorphose - Toile Habitée" E.S. - b/w, 1/2", 10", sound

Altmann, Roberto

FL-9490 Vaduz, Beckagässle 8 Liechtenstein Presented by the Centre of Art and Communication - Vaduz

Sets of signs which result from placing unities which develop independently and meet by chance, one over
the other. These unities are: sign,
space, background, surface, body,
sound, light. The tape is concerned
with understanding the relationship
between diverse fields of activity
vithout intervening reduction, either
in advance or subsequently. Com-

munication is (or isn't) established through different languages, all of which have in common the fact that they are perceived by intuition. Sony, A.S., -b/w, 15', 60 Hz, 1/2' open reel, sound.

Ambrosini, Claudio

Cannaregio 3099 30122 Venezia, Italy Presented by Galleria del Cavallino, Venezia

"Hairout" In a barbershop, the camera's slow rotation reveals the profile (perfectly alike to his own) a customer is having done on the back of his head. E.S.-Sony VTR - b/w - 3/4 " - 3 - Herz 50

Anderson, David

7650 E. 10th St. Buena Park, Ca. 90620, U.S.A Presented by the Long Beach Museum of Art - Long Beach

"Nezbis eats wall art/ Freestanding wall art/ Felt-tip drawing/ Punch/ This is my voice/ Family portrait/ Stamp machine/ Switch" Eight short video pieces Sony A.S. - b/w - 28 - 60 Hz - 1/2" open reel - sound

Anselmi, Anselmo

2647, S. Polo Venezia, Italy Illusion / Reality E.S. - b/w - sound - 15 - Herz 50 - 3/4 cassette

Arlandi, Gian Franco

Via Volta 9, 22034 Brunate-Como, Italy Presented by Centro Culturale Libera Parini, Como

Semiotique et Epistemologie de l'art pour une Connexion du Grapheme et du son Situational analysis of the crisis and death of art E.S.-b'w-sound-1/2" open reel-50 Herz.

Baladi, Roland

6 bis rue Bachaumont F 75002 Paris, France

"From Mike to Marshall with Love" Views of a solid 200-Kg Carrara marble sculpture representing a Sony Trinitron Monitor U. Matic - E.S. - colour - sound - 21" - 3/4" cassette

Baldessari, John

2405 Third St. Santa Monica, Ca 90405, U.S.A.

"Identikit"
Portrait of a policeman.
I came to a class where 12 students were learning drawing. I set up a



television camera. lights and a drawing-table for a period of 15 minutes. I went away. An artist from San Diego's Police Department (who makes drawings of criminals suspects) entered the class and asked the students to describe the person (me) who had entered previously. Neither the police artist nor the students had met me before. The police artist said that the drawings were similar enough to Baldessari to justify his arrest.

Sony - A.S. - biw - 30 - 60 Hz, 1/2 open reel sound.

Bernstein, Judith

45 East Broadway New York N Y 10002 U S A

Drawing Event With Surprise Ending Installation of Judith Bernstein's

Screw piece Sony A.S. b/w-Herz60-22 - Open reel 1/2

Berteig, Garry C.

1222Temperance St. Saskatoon Saskatchewan, Canada

Portrait of Harriet 162 sides and images manipulated by color video switcher and photographed from T.V. monitor, images further manipulated in the same system

Sony A.S. - colour - Herz 60 - 30 - Open reel 1/2

Biggs, Robert

5109 W Pico Blvd Los Angeles, Ca. 90019, U.S.A.

What you look at 5 Days in different colors Both tapes on one cassette. These tapes were broadcast on commecial television, in conjuction with exhibitions, as art works in themselves. Sony A.S. - b/w and colour - sound - 10 - 3/4° cassette.

Boero, Renata

Via Caffaro 32-9 Genova, Italia, Presented by Galleria d'Arte Martano, Torino

"Work"

E.S.-b/w-sound-20 -cassette 3/4

Boggeri, Vito

Via Roma 18 Serravalle Scrivia (Aless), Italy Presented by Galleria Diagramma, Milano.

Sabia - stracci - mark - fazzoletti corner - spaghetti - farfalla - pelle Akai VT-100 - b/w - 35' - open reel 1/2'.

Bonet, Eugeni

Pl Alfonso el Sabio 2 Barcelona 12 - Spain

Videotape 0"
A videotape that only exists by its inclusion in a catalogue, a videotape not to be seen but, rather, still to be recorded. A critical statement on certain aspects of the "system" of video-art, the videotape — object, video art as a catalogue aut, referred also to the difficulties of access to this medium in our country (Spain).

Pof Bazaar"
Document about a performance by the Valencia group "Titelles"
Sony AV, A S. - b/w - sound - 20" - open reel 1/2"

Boyle, B.J.

Earl Richards Rd Exeter Devon, England

Presented by The Video Archive

"Repetitions of Reality"
Consists of a series of four tapes.
Sony E.S. - b/w - sound - 50 - open real 1/2".

Bonora, Lola

Ercole d Este 83 Ferrara, Italy

Trace of a Shadow
Viaggio di la rose
Rauschenberg in Ferrara
Sonyb/w-sound-20-3/4 cassette

Brand, Heinz

Brunngasse 54 3011 Bern, Ch - Switzerland

"Jetzt/ Now" Always contemporary. Sony Open reel - b/w - sound - 30"

"Intermission" Sony b/w - 15

Burgy, Donald

145 Dudley Lane Milton, Mass. 02186, U.S.A.

"Mind master"
"Ends means"
A.S. - b/w - sound - 30" - 50 Hz - 1/2"
open reel

Byerley, Gerald



Rt. 3 Box 121 Louisville, Tennessee 37777, U.S.A.

Video Mural part 1 First of a series of tapes executed for a continuing series that is currently being shown on cable television in New York City This segment is made with a set of collages developed around the artist's picture in an underground newspaper, combined with slides taken in New York and a short performance by the artist done at the time of recording. The sound track contains Elgar's Enigma Var-

Sony - A.S. - b/w - 22' - 60 Hz. 1/2' . open reel - sound

'Video Mural' part II Colour version of part 1 made with most of the same materials, with the exception of the performance Sound track consists of selections from "Escenas Goyescas" by Granados

A.S. - colour, 28 - 60 Hz - 1/1 1, open reel, sound

Calhau, Fernando

Rua Gustavo Matos Sequeira N5 40 Lisboa, Portugal

Portuguese avant-Lisbon. A situation arising from the Por-

tuquese way of living and the stillness of the Portuguese avantgarde. Akai E.S. - b/w - sound - 20" - 1/4 open reel

Cap-Video '74

Palais des Congres 4000 Liege, Belgium

'Jeux avec un ecran' 'Histori d'un corpse' 'Panorame/200' L'object / la boîte à musique Open reel - 1/2" - 30" - b/w

Cardena-Warming up etc. etc. etc. Company

Zeeburgerdijk 25 Amsterdam, Holland

'Intimacies' - "Rencontres dans le temps retrouvé Nº 1" - "Piece voor Aune Nº 2'

Live video-performance in the

Stedelijk Museum - Amsterdam AS Sony - b/w - sound - 60 - 3/4 cassette

Piece for Anne One day of the life of Anne (a dancer) related to the dance she performs. Sony b/w - sound - 28 - Open reel

Carev. Tobe J.

Star Route, willow New York, N.Y. 12495.

Road Kills A sad documentary about animals killed by cars on local highways. A strong tape using images of animals and that of a lone woman digging endless holes in a field Sony A.S. - colour - sound - 16 - 1/2 open reel

Cassagnac, Jean Paul

36 Rue Brou 75005 Paris France

Les images Sous à l'entour. Meeting between a young woman and a philosopher, and a dialogue about video, information and im-E.S - colour - sound - 33' - 3/4" cas-

Cavellini, Guglielmo Achille

Via Bonomelli 16

25100 Brescia - Italy

Calligraphy Sony E.S. - colour sound 30 3/4

Interview with Fandangos Sony E.S., colour, sound, 30, 34

Cerberus

75 Barton Dr. Ann Arbor, Michigan 48105, U.S.A.

Video Performance A.S. b/w - audio - video - cassette -3/4 - 30

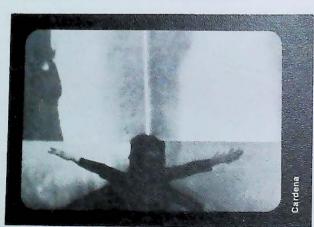
CEAC

Amerigo Marras and Honey Novick 4. Kensington Avenue Toronto, Ontario, Canada

Making up Improvisational tape, with little editing, no script, with the sole intent of exploring the behavioural reaction of an UN-ARTIST interfacing her image of the monitor, while she goes through the experience of concretizing a desire for camouflage applying make-up on her face. Art and life. interface Sony A.S. - b/w - 25' - 1/2' open reel sound

Chapman, Richard

2 Coronation Hill, Epping Essex, England



Diane 11 30 28 1 72 An unknown face, sound mixed four times with echo on one track intentionally out of sync Sonyb w sound 45 .12 . Open reel

Chase Doris Totten

Chelsea Hotel 222 West Twenty Third New York 10011, U.S.A.

Dance Eleven Cynthia Anderson of the Joffrey Ballet Dances in (what appears to be) a duet with video-produced images of herself Electronic music score anddramatic colour effects combine to produce a film of extraordinary Sony A S - colour - 8 - 1/2 open reel - sound

Cinevideo U.C.V.

Norte 5 Edificio Marieruz PH-1 San José, Caracas Venezuela

Dos Pueblos de Arena El Alollador' 28 Garganta de Oro 24 Arturo Acosta 28 El 18 Por la ruta de arena" 14 A.S. - b/w - sound - 1/2" open reel.

Clareboudt, Jean

228 Bvd. de la Villette 75019 Paris, France Presented by Imago, Paris

Espaces d'Arcs Performance where different points of the body are set in tension and in spaces of arch. This performance is followed by the realization of a series of arch-objects. Sony - E.S. - sound - 30' - 1/2" open reel

Colon-Sentis

336 Canal St. New York, N.Y. 10013, U.S.A. Presented by Equipo Canal, New York

'Mutual Observation' Change Both tapes are part of a series of biographical notes by a Latin Ameri-

can artist in New York. Sony A.S. - b/w - open reel - 1/2 . 8 . and 4

Coum Transmissions

10. Martello Street Hackney, London E8, England

Condensation Mucus Real performance, in private, of the death of a boy junkie, he died later. AS - Sony - b/w - sound - 30' - 1/2' Open reel

Cúneo, Graciela

Av. Quintana 494 - 2º "A" **Buenos Aires**

"Personalities" Juan Liscano A.S. -Sony-colour-sound-20'-1/2'

D'Agostino, Antonio

Via Fremitani 27 Padua, Italy

Story at the mirror" Sony E.S. - b/w - 27' - sound - 3/4' cassette.

Danowski, Miriam

Barata Ribeiro 298, Apto 802 Rio de Janeiro, Brazil

'Untitled' Through little gestures the percep-

The Creator's place with powers such as to make, build, destroy and create Sony A.S. - b/w - 12' - 60 Hz - 1/2"

tion of great rituals. A creature is in

open reel - sound

Da Rocha, José Luis

12 rue de l'Eure Paris 75014. France

Carvé - Topographies - Improvisations 6-6-6 A work that forms part of a series of Akai - 1/4" - 20

Davidovich, Jaime

152 Wooster St. New York 10012, U.S.A.

'Road' La Patria Vacía A.S. - b/w - sound - 20' - 50 Hz - 1/2" open reel

Davis, Douglas

80. Wooster Street New York 10012 U.S.A.

"The Santa Clara tapes" A.S. - colour - audio - open reel 1/2" -25

"Talk Out A.S. - colour - video-cassette 3/4



Knocking / digging / breaking / reaching. A.S - colour - audio - open reel 1/2" -

Studies in myself II A.5 - Open reel 1/2" - colour - 35"

De Aguino, Angelo

Rua Ataulfo de Paiva 994 Ap 403 Leblon, Rio de Janeiro, Brazil

Exercises about myself No 4 Part I. Loneliness speech Part II Vision of loneliness in connection with masturbation Sony - A.S. - b/w - 30 - 60 Hz - 1/2 open reel, sound

At Home Sony A.S. - b/w - 28 - 60 Hz - 1/2 open reel, sound

De Filippi, Fernando

Via Solferino 11 Milano, Italy. Presented by Galleria Arte Borgogna, Milano

Substitution Process of temporary substitution of De Filippi-Lenin Sony E.S. - b/w - sound - 14' - cassette 3/4

Demontaut, Philippe

112 Franklin St. New York, N.Y. 10013, U.S.A.

Quelle Catastrophe Sony A.S - b/w - sound - 20 - Herz 60 1/2 open reel

De Monte, Claudia

1882 Columbia Rd., N.W. 47 Washington D.C. 20009 U.S.A.

Claudia Sony A.S. - colour - sound - 5 - Herz 60 - 3/4" cassette

De Parente, Leticia T.S.

Museum of Contemporary Art Parque Ibirapuera Sao Paulo, Brazil

'Marca registrada' Sonyb/w-sound-20'-3/4" cassette

Dewitt, Edith

16 Rue Remeker 1810 Wemmel, Belgium

New Year's Resolutions Ego Hyperstar F.S. - b/w - sound - 10 - Herz 60 - 1.2 open reel.

Dewitt, Tom

111 N Pine Ave Albany, N.Y. 12203, U.S.A. Presented by Electronic Music Studio, University at Albany

Studies for Philharmonia Philharmonia Rings Three motion graphics pieces which synchronize synthetic sound and pictures. Philharmonia explores classical

harmony. Rings is based on a ring modulator Sony A.S. - colour - sound - 20 - Herz 60 - 3/4 cassette

Dijan, Jean Pierre

120 Bd. de la Boissiere 93100 Montreuil, France

Proposition Travail/Peinture It explains Dijan's position about video ES - colour - sound - 30 - 12 open reel

Douglas, James



72 Richmond Hill Richmond Surrey England Presented by the Maidstone College of Art Kent

A.S. Sony-blw-15 - 12 open reel

Dressler, Otto

D-8019 Moosach Obb Osteranger 4 Germany

The use of optics for showing military symbols as a transparent system of military ideology and an ironical provocation Philips - b.w - sound - 30 - Herz 50 -12 open reel

The last soldiers E.S. - b.w - sound - 30 - Herz 50 - 1.2 open reel

Downey, Juan

12 East 20th Street New York NY 10003 USA

Dracula y Miss Central America (Miss United Fruit) Sony AS - 25 - Hz 60 - 12 open reel - sound

Dunn, Marty

89 Isabella St. Apt. 706 Toronto Ontario, Canada



Metal Messiah - A Video Comic Synthesized from four live performances of original stage production - Recorded in black and white and colourized with Dynated Colourizer during editing A.S. - colour - sound - 30 - cassette 3/4

Edwards, James

Art Dept University of South Carolina Columbia S.C. U.S.A.

The painter - the sculptor, a video A symbolic description of the state of the art A.S - b/w - 16 - 60 Hz - 1/2 open reel - sound

Ehrenberg, Felipe

Apartado Postal 27 Xico, Veracruz, México

Topless in Tahih Beach (Media dream medium rare) Sony E.S. - b/w - 25 - 50 Hz - 1/2 open reel - sound

Environmedia

Via Settembrini 1 20124 Milano, Italy Presented by La Biennale Di Venezia

Intervento Urbano di Comunicazione Comuntaria A comunity produces this informa-

A.S. Sony - b/w - sound - 30' - 1/2 Open reel

L'Etoile du Nord

Box 259 181 02 Lidingo, Sweden

'Man and Tree' A.S. - b/w - sound - 10' - cassette 3/4'

Extract from STAR 75 Taped in connection with rehearsal in the Stockholm Town Hall A.S. - b/w - sound - 22' - cassette 3/4'

Extracts from STARDUST A.S - b/w - sound - 20' - Cassette 1/2'

Erikson, Anne

403 East Call St nº 6 Tallahassee, Florida (U.S.A.)

Sony b/w - sound - 20' - 3/4" cassette

Eulalia

Córcega 258, 1-2 Barcelona 8, Spain Presented by Galeria G Barcelona

'Viviendas' Counterpoint between two social environments, through a dwelling AS-b/w-sound-open reel 1/2-15

Fischer, Hervé

143. Boulevard de Charonne 75011 Paris, France

'Critical T V. Works' TV news A.S. Sony - b/w - sound - 24' - 1/2 open reel

Fisher, John

PO Box 22 Artarmon 2064, Australia

Generation's Doppelgaenger Inner and Outer, Before and After Sony E.S. - 30' - sound - 1/2" Open reel

Fitzaibbon, Colen

5 Bleeker St New York City 10012, U.S.A.

Colicci Interview

Interview session of political state candidate running for office in Rhode Island Translated into Spanish A.S - colour - sound - 25' - 1/2" Open reel

525 Video Productions

2012 O St. N.W. 34 Washington D.C., 20036 U.S.A.

One, two, three, kick" Vision of American football inspired by Xavier Cugat AS - b/w - 4' - 60 Hz - 1/2" Open reel sound.

Rudera' Expression of reaction to life in a fishbowl or apartment without a A.S. - b/w - 7' - 60 Hz - 1/2" open reel -

sound

'Abhorance' Everybody hates a vacuum A.S. - b/w - 2.5' - 1/2" open reel.

Fleischner, Hans

N5 5 Niraku-so 1-9-27 Takadanobaba-cho Shijuku-ku, Tokyo, Japan

"Another Festival and After"



Sony-matic b/w - sound - 30 - 1/2" open reel

Once is enough Sony A.S. - b/w - sound - 30 - 1/2 open reel

Member of the board b/w - open reel 1/2" - 30

Forest, Fred

7 Passage de la Main d'Or 75011 Paris, France

"Videographie et mass media" Experience made over the aerials of the Belgium television in November 1976. E.S. - b/w - sound - 40' - 1/2" open red

Fox, Terry

16 Rose St., San Francisco, California, U.S.A.

"The Rakes Progress" Sony A.S. - b/w - 30" - 1/2" open reel sound

Fredericks, Gene

2403 Camp St New Orleans, la. 70130, U.S.A.

"Head nodding / drinking - singing / looking around" Sony b/w - sound - 20' - 3/4" cassette

Fujii, Hiroshi

Tachikawa-shi Fujimi-cho 2-6-16 Tokyo, Japan

"Fragments"
Umatic - A.S. - colour - 41" - 3/4"
cassette

Gardner, Jackie

543 Broadway New York City, U.S.A Presented by Art Park, Lewiston, New York

"Video of verbal description of my work" Panasonic A.S. - b/w - 25' - 1/2" open

Geiger, Anna Bella

Rua Paysandú 159 Co/01

Flamengo, Rio de Janeiro, Brazil

Transitions II / Statement portrait This work is part of a series in which the artist presents video tapes in the first one as a visual space to be used almost as a dynamic canvas. In the second one, video is used as a means of discussion, provocation and transformation of ideas in the first one of the series, A.B. Geiger discussed our cultural colonialism and in this one she discusses the meaning of culture in our world. Portrait because she stays unmoved in the video tape, no changes. Sony A.S., - b/w - 30 - sound - 3/4

cassette.

Geissler, Michael (VAM)

1 Berlin - 15, Uhlandstr. 144 Germany Presented by video Audio Medien (Vam)

"Ich will nicht nach Casablanca Sony E.S. - b/w - 20 - 50 Hz - 1/2 open reel - sound

Goddamatch

301 Kingston Street Victoria B.C., Canada

'Seconds'

A rear-rojected kinetic collage taped in real time. "Seconds" is evolved from techniques and principles developed from light shows during the past decade interfaced with the elec-

tronic manipulations of a video switcher and projects the freedom to interact with one another in the absence of a director. Sony A.S. - b/w - 30 - 60 Hz - 1/2" open real - sound.

Gordon, John S.

23. Market Street Venice, Calif. 90291, U.S.A.

This' 1975 Sony A.S. - b/w - 15 - 60 Hz - 3/4' cassette - sound

Goss, Carol

P.O. Box 289, Village Station New York, 10014 U.S.A.

Topography / Please Rings / Lovers Phenix / Blood / Abstract Image / Instrumental Music (created with video processing equip. and synthesizers.) Sony – A.S. - colour - 15' - 50 Hz open reel - sound.

Great Georges Community Arts project

Great George Street Liverpool 1, England

A letter to Marcia"
A "Videotape Album" edited from
the first three years material created
by resident and visiting artists, both
adults and kids at Great



Georges Community Arts Project Sony A.S. - b/w - 40 - 60 Hz - 1/2 open reei - sound

Gronen, Bruno

5000 Koln 1, Mainzer Str 71 Germany

Mandala 76
Imade this video on August 5th from 530 p.m. to 6.15 p.m. I like to show the change from everyday reality to a Meditative Reality
Philips Video N 1500 - b/w - 45 - sound

Grossman, Ellen

110 St Marks Place New York 10009, U.S.A.

Opening and Closing the Passage Atwo-channel black and white piece involving repetitive movement and the occasional appearance of a small figure. Sony A.S. - b/w - sound - 18 - 1/2

Group CAYC

open reel

Elpidio Gonzalez 4070 Buenos Aires, Argentina

Experiences'
by Edgardo Vigo
Camera, Jorge Glusberg
1971
Sony, A.S. - b/w - 10' - 50 Hz - 1/2'
Open reel - sound

"Mass Media"
By Eduardo Leonetti, Jorge Glusberg, Luis Pazos and Juan Carlos Romero

A survey and discussion on mass communication means in Argentina 1972

Sony A.S. - b/w - 15' - 50' Hz - 1/2' open reel - sound

"Homo Sapiens" by Jorge Glusberg, Jorge Luján Gutiérrez, Luis Pazos and Héctor Puppo. 1970 Sony A.S. - b/w - 15 - 50Hz - 1/2"

"Ornithological argument" After a story by Jorge Luis Borges Performed by We, The Lab Group

open reel - sound

Camera Jorge Glusberg 1974 Sony A.S. - colour - 50 Hz - 3/4 cassette - sound

The Group of the Thirteen A recording of the works produced by this Group, which assembles Jacques Bedel, Luis Benedit, Gregorio Dujovny, Carlos Ginzburg, Jorge Glusberg, Jorge González Mir, Victor Grippo, Vicente Marotta, Luis Pazos, Alberto Pellegrino, Alfredo Portillos, Juan Carlos Romero and Horacio Zabala.

Sony A.S. – b.w. – 30 – 50 Hz – 1/2 open reel – sound

"Transformation of Masses" by Luis Pazos Sony A. S. - b/w 10' - 60 Hz - 1/2" open reel - sound

Dialogue" Interview between Jorge Glusberg and the Argentine writer Jorge Luis Borges Sony A.S. - b/w - 30" - 60 Hz - 1/2" open reel - sound

Phitotron" by Luis Benedit Interviewed by Jorge Glusberg about his botanical experiments Sony - A S - b/w - 30" - 60 Hz - 1/2" open reel -sound

Earth Oven by Victor Grippo Sony A.S - colour - 8' - 60 Hz - 1/2' open reel - sound

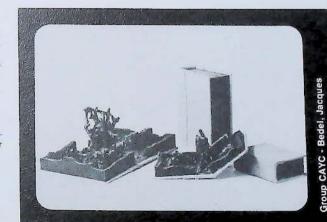
Homage to the Latin American

by Alfredo Portillos Sony A.S. - b/w - 20' - 60 Hz - 1/2'' open reel

"Fear" by Regina Vater (Brazil) Camera: Jorge Glusberg Sony A.S. - b/w - 30" - 60 Hz - 1/2" open reel - sound

The University of Failure by Marta Minuiin This tape can be ranged as a manifestation at the aesthetic level closely following in the footsteps of the former surrealist or futurist movements. During its ten days' duration photographs were taken by means of documentation and at every showing an attempt was made to set off another of its dramatic aspects. On the last day, when as many diplomas were handed out for as many failures, a cocktail party was organized which included black drink, and the walls displayed the thesis, some of the texts and the speeches delivered on the occasion. The university structure looks similar to the local university. The University Dean is Agustin Merello, a futurologist working with the CAYC Sony A.S. - b/w - 30 - 60 Hz - 1/2 open reel - sound

The 60 s by Marta Minujin. Interview with out standing artists of the sixties. Interview with the creators of that period Analysis of aesthetic pretentious ness.



Sony A.S. - b/w - 30' - 60 Hz - 1/2 open reel - sound

Group Omb: G. Becca, G. Graziani

Via Leone Tolstoi 10/a 146271 Milano, Italy

25,000 Hz = variations for the vault of a cistern Destruction of the space/ architecture elements in an interior, and creative restructuring with electronically made geometrical cast-

ings. Audio: P. Natail, P. Regnani Electronics technicians: A. Orsatti Philips, E.S. - b/w - 10' - 50 Hz - 1/2' cassette

Dalla Ricersa Percorso Video-cassette 3/4" - b/w - 10

Group Video INSAS

8, rue Thérésienne 1000 Brussels, Belgium Presented by I.N.S.A.S. (Institut National des Arts du Spectacle et des Technique de Diffusion) - Brussels

"Exprmt15 - Knoche"
A report about a festival of experimental films, theatre, video which
took place in Belgium in Decemberlanuary 74/75,
mage: Williquet J.J., Van der
Meeren Y., Sacre J.F.

Meeren Y., Sacre J.F. Sound: A. Sironval, Gorety Editing: M. Zerla, Y. Goret Direction: A. Jacobs, M. Zerla Sony - E.S. - b/w - 44' - 50 Hz - 1/2' open reel - sound

Guarnieri, Vittorio

Piazza della Pace № 4 40134 Bologna, Italy Presented by Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, Ferrara

"Metamorfosi" Tonali Sony - E.S. - b/w - 1/2" open reel.

Hall, David

61 Fairmount Road London SW2, England

Relative surfaces"
Vidicon inscriptions"

"Dieffenbachia roll" E.S. - open reel 1/2" - 30 - colour sound

Herkenhoff, Paulo E.

Praia de Botafogo 206/Q 9 20.000 Rio de Janeiro, Brazil

"Fartura" 10"
"Jejum" 8
A.S. - b/w - audio - 18 - sound - 1/2"
open reel

Herzogenrath, Wolf

"Zuzamen Faussung 525 lines" A.S. - open reel 1/2" - 30" - colour sound

Higgins III, E. Ferdinand

253 Ludlow 6. New York City 1000, U.S.A. Presented by Doo-da Postage Works, Boler, Colorado

"Video Mail Piece" Camera: Sam Scotland A.S. - Sony - b/w - sound - 3' - 1/2' open reel

Hoover, Nan

J. M. Kemperstraat 44 Amsterdam, Holland

"One Into Two, Cutting Light, Moving Light" Bob Lamb Sound for Cutting Light and Moving Light Sony E.S - b/w-sound - 16 - 50 Herz - 1/2 Open reel

Hubert, Pierre Alain

Les Fourniers 13830 Roquefort La Bédoule, France Presented by Starfucker fireworks untimited, Marseille

Music for Drummer and Firecrackers | Drummer Bernard Lubat Fireworks PA Hubert Sonyvideotape Scotch - b.w - sound - 45 - 50 Herz - 1/2 Open reel

lannone, Dorothy

Mommsentr 9 1 Berlin 12, West Germany

I was thinking of you Sony - b/w - E. S. - sound - 12 - Open reel 1/2

Idemitsu, Mako

What women make A.S. - colour - 12 - sound - 1/2 open reel

Mercedes Benz A S colour - 1.45' - sound - 12 open reel

Imai, Norio



4-29 Mandai-nishi, sumiyoshi-ku Osaka 558. Japan

Video snap Camera Ishii Toshimi Toshiba - A.S. - colour - 20 - 60 Hz -3/4 cassette

Ippaimori, Jin

Market day A.S. - cassette 3/4" - b/w - 30" - sound

Irick, K.C. / Mel Kiser

708 S Bronough St // 5 Tallahassee, Fl 32301, U.S.A.

Warm Mineral Springs Project Documentary of the deepest underwater archeological project to date It concerns the research, excavation and documentation of a 10,000year-old Indian burial. The project incorporated underwater video equipment (closed circuit TV) to document as well as facilitate visual access of the site to non-diving scientists. The sixty hours of video documents are now permanent audiovisual records of the exploration. Most important is the "form" of this documentary. There is no extraneous all seeing narrator to direct the audience. The visual effect of the video process as well as the editing makes the viewer become the narrator, he must make the decisions concerning viewpoint. This is an innovating way to make art with records from an event that took place for reasons other than art. Sony - A S - b/w - 39 - 60 Hz - 1/2 open reel - sound

Art Act" b/w - open reel 1/2

Ivekovic, Sanja

Savska 1, 41000 Zagreb, Jugoslavija Presented by Galleria del Cavallino, Venezia

"Rekonstrukcije 1952-76"
The camera pans around four times, scanning objects in a kitchen. Each pan is at a different eye-level, corresponding roughly to the level of my eyes at the ages of 3, 10, 15, and

Sony VTR-E.S.-b/w-sound-8'40"-50 Herz - 3/4" cassette

Jackson, William

119 Balmoral Ave Toronto, Ontario, M4V 1J5 Canada Presented by Videoring, Toronto

"Candu"
Artist's protest against Canadian
Government manufacture and sale
of nuclear power reactors.
Wes Wraggett composition and performance of audio track
Sony A.S. - colour - 60 Hz - Sound 3/4" cassette - 12"

Janssen, Joshua

Van Ostadtstraat 67 Amsterdam, Holland

"Portrait of Robbie"
Recording M. Cardena
Camera Laurens Schutter, Joshua
Janssen
E.S. - b'w - 13" - 1/2" Open reel

Jarocki, C.

147 Greenbrae Boardwalk Kentfield, California (U.S.A.) Presented by College of Marin -Kentfield

Christos' running fence' Cassette 3/4 A.S. - colour

Jarvis, Judy

'Visus'

Cassette, B/W, audio, 3/4", 20"

Jeannet, Jacques

4 rue Victor Hugo 74104 Ambilly, France Presented by L'Etart d'Ambilly, Ambilly

Decreation d'un portre-avions'
Sony U-Matic 3/4" - colour - sound 10' - Herz 50 - Cassette E S

"Decreation par alteration des im-

"Decreation par alteration des images" Sony AV-CCIR, E.S. - 50 Herz - b/w sound - 60"

Kahlen, Wolf

Ehrenbergstr. 11 1000 Berlin-West 33, Germany Presented by Videothek Berlin

"Schafe" 3/4" Cassette - b/w - sound - 40"

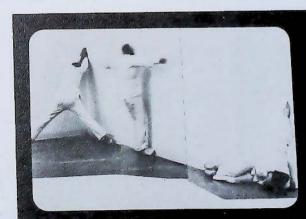
Kawiak, Tomek

-5 Allée des Monegasques
 91300 Massy, France
 Presented by Videarp, Paris

Avis a la population - Echagez!"
Sony E.S. - b/w - sound - 30" - 1/2"
open reel

Klinkowstein, Tom

106 Clarendon Street



ahlen, Wolf

Syracuse, New York, U.S.A. Presented by Syracuse Model City Agency, Syracuse

Announcement for model city elec-Sony - A.S. - b/w - 30 - 60 Hz - 1/2 open reel - sound

The Southside. Your Neighbor's a Politician Associate Producers: Norm Spector. Betsy West Sonv A.S. - b/w - 30 - Hz 60 - 1/2 open reel - sound

Kobayashi, Hakudo

2-30-40 Nishi Kunitachi City, Japan

Catch Video - Map Out Video, man and comedy. Actor: Keikvo Nakatima Collaborator: Salvador Tali Sonv. A.S. - b/w - 20' - 60 Hz - 3/4 cassette - sound

Konieczny-Kon, Marek

ul. Pruszkowska 3m8. Poland.

Think crazy Tableau vivant Obtained by projecting a film nosse (16 mm), time open, minimum 7 minutes

Kostelanetz, Richard

P.O. Box 73. Canal St. New York 10013, U.S.A.

'Three Prose Pieces' (1975) Openings and Closings" (1975) Respectively 30 min. of three different experimental verbal texts, and 60 minutes of a single work, composed of innumerable one-sentence Sony - A.S. - colour - sound - 1/2'

Kriesche, Richard

Trautmansdorfg, 1 8010 Graz, Austria

open reel

'Videodemonstration 14 'Alpach'" A relation of real time, film time, and video time. Technical engineering: Maz Technik Sony U-Matic - cassette 3/4 - colour sound - 15

Videodemonstration NR 11 TV-A videodemonstration at the Kölnischer Kunstverein.

Part One. The space of the demonstration Part Two: The space of the public

Organizer: Wolf Herzogenrath Camera Jurgen Oster Sony-U-Matic E.S - b/w - sound - 25 - cassette 3/4

Kulim, Kim

203, 11 Dong Han-Kang Mansion Ichon-Dona Yong- San Ku, Seoul, Korea

Chair Linsist that time does not begin from the 'I' (artist) and that timeconciousness may spring from daily happenings As for the Chair selected as subject matter, the most important thing is that it will continue to exist in some place, there' where past, present and future are connected, and will remain there with "us" (human beings), I think. Collaborator: Lim Haksung Sony A.S - b/w - 3 - 60 Hz - 3/4 cassette

Kwak, Duck Jun

39 Tange Monyama-choFushimi-ku. Tokyo, Japan

Duck Jun Kwak of Video 76-12 Victor-CR-6100 - colour - 12 - 60 Herz - 3.4 cassette

La Barbara, Joan and Bruce Ditmas

127 Greene St New York 10012 U.S.A.

Hunters One of a series of performance video collaborations that La Barbara and Ditmas have worked on dealing with reactions to the surroundings both aural and visual. La Barbara based her performance on the fact that there were gunshots in the Vermont woods during the taping Ditmas uses his musical sense of timing and interaction, transferred to the video

Performace v sound Joan La Bar-

Video camera work Bruce Ditmas Sonv AS - b/w - sound - 17 - 1/2 open reel

Lennep, Jacques

Geraardsbergsebaan, 2 B 1760 Roosdaal Belgium Presented by I.C.C., Antwerpen

Video-Fil (1976) Sony U-Matic E.S - b/w - sound - 12' Herz 50 - 1/2 cassette

Lieblich, Russell Wayne



255 Hill Street, Solana Beach California 92075. U.S.A. Presented by Center for Music Experiment University of California San Diego, La Jolla

Celestial Labvrinths Video engineering Run Rathn Sonv AS - colour - sound - 18 - 3/4 cassette

Lizene, Jacques J.M. Lemaire, Brigitte, Kaguet, Jacques Jaminon, Michel Antaki: Cirque Divers

13 Rue Roture Liege 4020. Belgium

Parade d Ouverture Splach Document showing the presentation pasade of the Cirque divers', followed by a document about the spectacle of Clown faiseur de bulles realized in an exhibition hall featuring all the posters of the last Belgian elections, shown in a critical

Film maker Jacques Debaker (of the Section Video of the Liege Academie des Beaux Arts)

E.S. - b/w - sound 30 - 50 Herz - 1/2 Onen reel

Lombardo, Sergio

Via Painellari 20 Roma, Italy

Concerto per Danzatore Dancer Anna Homberg Sony b/w - sound - 20' - 3/4" cassette

Lopez Manzano, Enrique

Conde del Asalto 3 Barcelona, Spain Espacio 001 Video-tape created with a synthesizer Collaborator: Pedro Andrade Sony E.S. - colour - sound - 30' - 50 Herz - 3/4" cassette

Lublin, Lea

3 rue Marcel Semblat 75 Paris, France

'Discours sour l'art 1975' Open reel 1/2" - b/w - sound - 30

Mac Nevin, Brian

P.O. Box 606 Chester Nova Scotia, Canada Presented by Video Theatre, Halitax Nova Scotia

Self Portrait Photos of performance with tape AS - colour - 60 - cassette 3.4

Maita, Masafumi

617 Ninomiya, Ninomiya-machi Naka-gun Kanagawa-ken, Japan

A.S. - b/w - 30 - open reel 1/2

Maler, Leopoldo

76 Antrim Mansions, Antrim Rd London NW3, England

Carnen and Cyclum' A document on a food intake ritual, with the contribution of the Great Georges Comunity, Liverpool Sony - E.S. - colour - 20' - 50 Hz - 1/2 open reel - sound

Marroguin, Raul

P.O. Box 1196 Maastricht, Holland Presented by Agora gallery, Maas-

'Andy Dandy's walk in Antwerpen' Video Production: Tobe Carey Performer: Andy Dandy Video Camera: Anne Zaza

Sonv E.S. - b/w - sound - 20' - 3/4' cassette

Martinis, Dalibor

Soc Revolucije 35 Zagreb, Jugoslavija Presented by Galleria del Cavallino.

'Open reel' Instead on the second reel of the video recorder. I used my head on the screen. One sees my head turning around and being covered with the same tape on which this action is recorded Paolo Cardazzo, REc. Eng. Sony VTR E.S. - b/w - sound 4' - 50 Herz - 3/4" cassette

Mass and Individual Moving

41 rue Lebeau 1000 Bruxelles, Belgium

Commecial value - X - Rayed" Tape shows influence of exposure to Sony E.S-b/w-sound-30'-cassette

Manasse, Scolavino Quin-

Via Caravaggio 70 bis Napoli, Italy Presented by Arti-visive, Napoli

'Origine del servomeccanismo'



Collaborators: Margarita Cafiero, Giuseppe Ora Bona Sony E.S. - b/w - sound - 14' - 50 Hz -3/4' open reel

"Origine dell'archivio antropologico, M22" Collaborators: Margarita Cafiero, Giuseppe Ora Bona E.S. - b/w - 50 Hz - 3/4" open reel

Marcolla, Jolanta

65077 Zielona Góra. Al. Wojka Polsiego 1/6, Poland

"Dimension 1, 2, 3" Exploration of the language of art in video productions. Manager: Jerzy Gerlée Sony E.S.: b/w - 30' - 50 Hz - 1/2" open reel

Marin, Jonier

Rua Timbiras 242 - Ap. 24 Sao Paulo Brasil

"Wild"
A Witoto Indian from Colombia's Amaz on region takes away the video camera from a young artist (who intended to make a report on the zone) while he is sleeping Sony - E.S. - b/w - 25' - 50 Hz - 1/2" open reel

Matsumoto, Toshio

1-10-1201, 2 Chome Higashiyama Meguro-ku, Tokyo, Japan Presented by Underground Center, Tokyo

"Mona Lisa" I experimented with the idiom of a personal "trip", a journey into self, through a device called Scanimate. "Mona Lisa" is mysterious, illogical, unreal, hal-lucinatory, magical and irrational. Toyo Scanimate: Video system with computer A.S. - colour - sound 3' - 50 Herz -

3/4" cassette
"A hand for a hand"

Open reel 1/2" - European standards

Matsuzawa, Yutaka

370 Shimosuwa-machi Jagano-ken, Japan Document I, II and III A.S. b/w- audio - 1/2 open reel - 30

Matthys, Danny

Brabantdam 59 9000 Gent, Belgium

"9 Black and White Polaroid Pictures"
(The medium is the message)
Tech equipment supplied by I.C.C.
Antwerpen
Sony videocassette U-Matic KC-60 E.S. - b/w - sound 5' - 50 Herz - 3/4"

Mauri, Fabio

Piazza Madama, 2 Roma, Italy Presented by Cannaviello Gallery, Rome

"Oscuramento 3" Videotape of a performance carried out successively in three different places in a city, Rome, in one evening. 1) Cannaviello Gallery, projection of "Red Psalm" offon Miklos Jancsó. 2) Wax museum with Pia do Nascimiento and the singer Maria Carta. 3) Photographic studio of E. Catalano with Danka. Sony - b/w - sound - 20" - 1/2" open reel A.S.

Mc Donald, Laurie

334 Arms St. Providence, R.I. 02908, U.S.A Presented by Electron Movers Research in the Electronic Arts Inc Providence

Ocean Dying Swan Sony A.S. - b/w - 60 Hz - 3/4 cassette - sound

Mc Glade, Terry

410 Queen Street W. Toronto, Canada Presented by Visus, Toronto

Letting it ride Exploration of what it means to lose Sony A.S. - b.w. - 15 - 60 Hz - 3/4 cassette - sound

Mellnik, Edward

1775 Eggert Road Buffalo, N.Y. 14226, U.S.A.

Subjective space in three movements' Electronic music composed by Roger Luther Panasonic A S - colour - 18 - 60 Hz -1/2' open reel - sound

Michishita, Kyoko

Ohba Apt, 1-9-2, South Aoyama Minato-ku, Tokyo, Japan

"Eating"
I videotaped before and after every meal I had during the whole month of June 1975. I sometimes ate alone.



sometimes with a companion and other times with more than three companions. I also show the kind of music I had a hangup for during that period. Sony (3750) A.S. - b/w - sound - 28' - 50 Herz - 1/2' open reel

Miller, Gilbert

P.O. Box 126, East Haddam Connecticut, 06423, U.S.A.

A Frozen Atlas of Dreams' Recounting of dream images/ situations Contrasting pleasure, destruction, tranquillity, electricity, beauty, sarcasm Assistant Selena Whitefeather Sony A.S. - b/w - sound - 10 - 60 Herz - 1/2" open reel

Miller, Steven R.

1516 Torrey Pines Rd La Jolla, Calif 92037, U.S.A Presented by University of California, San Diego, Department of Visual Arts

Eight on its side. A conversation. The effects of documentation of memory and the presentation of the recapitulation of personal and remote experience, are explored in order to clarify the problem of recall, or carry it into the domain of fiction. Collaborators. Joanna Kiernan and Carol Mansfield. Sony U-Matic A.S. - colour - sound - 10' - 60 Herz - 314' cassette.

Sound Assistance Milo L. Parsons Sony A.S. - b/w - sound - 24' - 1/2' open reel

Mock, Richard Basil

10 Bleecker St New York City, U.S.A.

open reel

"Great Navel Drawings"
A satire on minimal art concepts and the drawing of the mystical circle. Cameraman: Nancy Arland Actress: Anne Wehrer y Paula Wehrer Director y actor: Richard Mock Sony A S - b/w - sound - 28 - 1/2"

Moderno Carneiro, Joao Ricardo

Rua Maestro Francisco Braga 350/320 Copacabana, Brazil Presented by Lidervideo Comunicacao Audiovisual S.A.

"Proclamacao da Independencia Cultural" Sony A.S. - b/w - sound - 15' - 60 Herz - 1/2" open reel

Morinoh, Toshi

2955 Todoroki Kawasaki-shi, Japan Presented by Japan Underground Center, Shinjyuku-ku 'Frame by Frame/ Being by Being/ Distance by Distance'

Morton, Phil

1/2" open reel

1839 South Halsted Street Chicago, Illinois 60608, U.S.A.

"General Motors - 1976" 3/4" U-Matic NTSC color - A.S. sound - 60" - 60 Herz

AV 3500 - b/w - sound - 25'-50 Herz -

Nakai, Tsuneo

603 Oiso, Oiso-machi Kanagawa-ken, Japan Presented by Gallery Maki, Tokyo

"Elixir"
Wave + sun. Positive reflection Negative reflection.
Sonyvideo A.S. - colour -20' - sound 50 Herz - 3'4" cassette.

Nakajima, Kou

Shingawa-ku, Oi 4-25-24 Tokyo, Japan

"And video and ..."

Nakauchi, Massaaki

1-35-4, 603 Higashi-nakano Nakano-ku, Tokyo, Japan

"Work Nº 7" TEACK V-1000 - colour - sound - 19" -



85 Bid Carl Vogt 1200 Geneve, Switzerland

"Beginnings" A.S. -b/w-audio-video-cassette 3/4" - 30

Miura, Setsu

Shinano Mansion 503, 3-17-5, Kitazawa Setagaya-ku, Tokyo, Japan Presented by White Heat, Tokyo

"Jelly"
Days at sea. White white sand - and bogy.
Editing Assistance. Daigo Seishin Geka, Video Information Center.



vine, Les

50 Herz - 3/4" cassette Work Nº 8 Sonyb/w - sound - 12 - 50 Herz - 1/2 open reel

Nakaya, Fujito

1-21-1 Jingu-mae Tokyo 150, Japan

Statics of an egg The egg stands up following the natural physical laws. Its stable limit is to be found only in its axis or very close to its axis. The Chinese have been aware of this for over a thousand years. Sony A.S - b/w - 11 - 60 Hz - 3/4 cassette - sound

Fog over knavelskar b/w - sound - video-cassete 3/4" - 20"

Navarro-Baldeweg, Juan

Vegafria 1, L-2, 5º A Madrid 35. Spain

'Siesta' Camera: Mike Moser Collaborator: Ernst Caramelle Sony A.S. - b/w - sound - 30 - 60 hz -1/2" open reel

Neagu, Paul

73 A Highbury New Park London N5. England Presented by Grampian Television. Aberdeen, Scotland

'Going Tornado' (1974-1975) The performance 'Going Tornado' has been carried out by P. Neagu four times; each time the event has been adjusted to the place and time. Richard Demarco, Gallery Director, Edingurah Philips VC E.S - colour - sound - 28' -

Nyst, Jacques Louis

cassette

Rue du Baron 2 Presseux Village 4060, S. Primont. Belaium Presented by I.C.C. Anvers

L'ombrelle en papier La parole d'un canards' Partition pour un mouton' Montage: Chris Yovvaerts Sony-U-Matic - E.S. - b/w - sound - 15 - 3/4 - cassette

Ockerse, Thomas

37 Woodbury Street Providence, Rhode Island 02906 USA

TV Documentracing Language experiments Lecture, reviewing the work in lanquage art by Thomas Ockerse, process of a television documentracing" as a video piece. A.S. - b/w - sound - 30 - 60 Hz - 1/2" open reel

Osher, James

The essence of three art experiences transmitted psychically Sony - A.S. - b/w - 60 Hz - 1/2 open reel - sound

Otth, Jean

Maison Rose Ch. 1141 Yens, Switzerland

Trans-vue (Academy video) Series of videomirrors. Different readings of Adelaide Demangeon's body Visual communication of the painter and his model through the video monitor Sony U-Matic - E.S. - colour - sound -

22 - 50 Hz - 3/4" cassette

Box 846 Canal Street Station New York USA

Global Groove 1973 Sony A S - colour - 59 - 60 Hz - 3:4 cassette- sound

Patella, Luca

Via Panisperna 66 Roma Italy

Di mostra azioni Sony ES - colour - 30 - cassette

Peli. Romano

Via dei Farnese 9 Parma Italy

The Supernatural (critic) The pouring in this tape of the moments set forth in the preceding work (The supernatural - blasphemous), the game, the fame (station in life), the family, death overtaking someone in such as way as to set off the ideological characteristics present and directly practiced by the two young operators -video actorsas opposed to a force marginated from the impossibility at that stage, of criticizing reality E.S. - b/w - sound - 20 - 50 Hz - 1/2

open reel

Polo, Romulo



Museum of Contemporary Arts of Bogota El Minuto de Dios Apartado Aereo 21636 Bogott, Colombia La ciudad es la gente

Sony b/w - sound - 20" - 3/4" cassette

Pozzi, Lucio

142 Greene St. N York, U.S.A.

'Patchamena' Sony b/w - sound - 20 - 3/4" cassette

Pretolani, Angelo

Via Montello 29/19 16137 Genova, Italy Presented by Performing Arts Center, Video Distribution, Torre Pilice

'Apparizione Nº 11 Viva Charlot' Performance Seven moments 1 Wooden: 2. Flush, 3 Cheater, 4 Hilly, 5. Overt, 6 Sophisticated, 7. Prurience Sony - b/w - 12' - 3/4 cassette.

Pulido, Guillermo

'Planetarian' A.S -b/w-audio-20 -1/2 open reel

Sequence-Performance A.S. - colour - 20 - sound - 1/2 open reel

Scolavino Quintino and del Vecchio C.

Via Caravaggio 70 bis Napoli, Italy Presented by Arti Visive S.R.L. Napoli

"Ejercitazione" Collaborator: Orabona Sony E.S. - b/w - 30' - 50 Hz - 3/4' open reel

Rabascall

67 rue Verginaud 75013 Paris, France

"Bio-dop" 1972 Taken from an advertising commercial for a brand of hair cream, interspersed with shots from other film

material A film of contrasts and rythms, cut by sequences with different aims, commercial or otherwise, it presents the viewer with several simultaneous interpretations and is geared at disarticulating a commer-

Sony E S - b/w - 12 - 60 Hz - 1/2 open reel

Rodney, Sur

3921 De Bullion Montreal P.O. H2W 2E2 Canada Presented by Montreal Museum of Fine Arts. School of Art and Design

Silkscreen video / Conversation Piece / Corridor come Collection of tapes collected for future editing. Sony b/w - sound - 25' - 1/2" open

Romer, Tillmann

Nachbarschaft TV 1000 Berlin 65. Bastianstrasse 23. Germany

Kreuzberger Kunstler-Kreis' Documentation of the artistic activities of the Berlin Kreuzberg Art circle after one year (poets, sculptors, painter).

Melunct came from Anatolia' Sony - ES - b/w - sound - 30" - 1/2" open reel

Rosen, Hesh

499 Alabama St San Francisco, Calif, U.S.A. The illusion

A surrealistic film drama. Sony A.S. - colour - sound - 19' - 3/4' cassette

Rosler, Martha

"A budding gourmet"

Black Rose Theater

135 Avocado Street Leucadia, Calif. 92024, U.S.A.

This tape is a realized version of a

novel originally disseminated on a series of postcards. It is part of a body of work having to do with the mask of gourmetism in an imperial yet bourgeois culture gourmetismis shown, too, to be a trope in which food represents an aspired-to condition, all of the manifestations of which are perceived as commodities. The body of work also reveals the inner colonization of women in the middle strata of a mass industrial culture and shows the sources of the images they draw on in rationalizing their ways of thinking about things. Camera: Allan Sejula Technical Direction: Bill Snedad Sony A.S. - b/w - 15' - 60 Hz - 1/2' open reel - sound

Roualdes, Jean

44, rue Montmartre 75002 Paris, France



"Signal 5"
Essay of therapy, exercise № 1, lecture and audition from a distance of five meters.

E.S. - b/w - sound - 7' - 50 Hz - 1/2" open reel

Salzman, Rick

7 Addoms St. Plattsburgh, N.Y. 12901, U.S.A.

"A creative action" A satirical piece that challenges past aesthetics and traditional art concepts.

"Cat and Mouse" Deals with the tensions artificially created by expectation. A.S. b/w-sound -22' (total for both)-60 Hz - 3/4" cassette

Sambin, Michele

Via Fratelli Bandiera 12 Padova, Italy Presented by Galleria del Cavallino, Venezia

100 seconds to discriminate between interference and a television message.
Collaborator: Andrea Varisco (Reg. eng.)
Sony V.T.R. -E.S. - b/w - sound - 1

Sandfort, Bernhard

50" - 50 Hz - 3/4 cassette

68 Mannheim Heinrich Lanz Str. 29, Germany Presented by Augenladen, Mannheim

"Ich gestatte mir eine Meinung" Collaborators: Henrike Selling y Roland Keller b/w - sound - 30' - 1/2" open reel. "Drumrum"

Collaborators: Henrike Selling, Roland Keller

b/w - sound - 25' - 1/2'' open reel

Sandin, Dan Tom Defanti, Phil Morton, Guenther Tetz, Barbara Sykes, Drew Browning and Bob Snyder

University of Illinois at Chicago Cir-

Box 4348, Chicago II. 60680 U.S.A.

"Second Electronic Visualization Event - April 1976" Sony A.S. - colour - sound - 60' - 60 Hz - cassette 3/4"

Saporito, Pierpaolo

Via Settembrini 1 Milano, Italy Presented by Environmedia, Milano

"Autoproduzione dell'informazione in una comunità" An experiment made in five Italian regions (a total of 100,000 inhabitants) under Venice Biennial's care. Collaborator: J.G. Hall Sony V62, E.S. - b/w - sound, 45' -1/2" open ree!

Schiller, Craig

"Masks" "First artists soap derby "Wallpaper"

Schumans, Marjo

Boschstraat 74 Maastricht, Holland Presented by Agora Gallery, Maastricht

"A 30 - minute bath" Sony - E.S. - b/w - 30" - 50 Hz - 1/2" open reel - sound

Schwartz, Francis



Universidad de Puerto Rico Rio Piedras, Puerto Rico

Canibal - Calibán A work for sound and gestures which uses both chance and planned elements. Sony A S - b/w - sound - 17 - 1/2° open real

Schweizer, Helmut

Mondstrasse 5 D-7500 Karlsruhe 1, Germany

"Handlungen"
"Tulpen"
Camera, Sabine Schweizer
Sony E. S. - colour-30" y 20" - cassette
3/4"

Sevilla, Garcia Ferran

Rocafort 244, 5° 5° Barcelona 15, Spain
Presented by Galeria G Barcelona

"P.M."
Video-documentation about the installation and the action of the same
title carried out in the "G" Gallery of
Barcelona, in october 1976
Camera. Agustí Coll
AKAI 1.4" E.S. - b/w - sound - 25

Shoji, Kaneko

1879 Konami Suwa-City Nagano-ken, Japan "Native big festival mihashirasai" video piece"

About the holy wild nature metashinto in caverns processional purification for beauty and joycus freedom - inquiring where', what', why happened in the world, useful media passed into public, -searching for the basic human life - as context of visual ecology up-to-date life style. AKAI VTS -1105 Dx - b/w - 1/4" - 20" open reel

Sicard, Daniel

Saint Laurent 23370 St. Feyre, France

Homme - Surface - Espace 'Cameraman Mr Jean Pierre Lafond Super 8 E.S. - colour - sound - 20' - open ree!

SPRI: Social Psychiatry Research

150 East 69 Street New York 10021, U.S.A.

The chronic patient'
Seminars in psychiatry
By Ari Kiev
Directed by Jane Slavin
Sony A S. - b/w - 18 - 60 Hz - 1/2'
open reel - sound

Spandorfer, Merle

8012 Ellen Lane Cheltenham, Pa. 19012, U.S.A.

"Landscape"
A self-portrait study of the artist's face.
Photographer. Arnold K. Brenman MD.
Sony "Porta-Pak" AV 3400 - A S. b'w - 10 - 60 Hz - 1/2" open reel

Spinelli, Aldo

Via Pontaccio 5 20121 Milan, Italy Presented by Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, Ferrara

"Problema III"
A play with cards demonstrated on a blackboard, arithmetically.
Operator: Lola Bonora

E.S. - b/w - sound - 10' - 1/2' open reel

Spodarek, Diane

15720 Southfield Detroit, Michigan 48223, U.S.A.

"The Worm Catcher"
Documentation on how to make a worm catcher. 6"
"Left-Right"
Narrative of a woman's breast development 3"
Sony 3650 - b/w - sound - 9"
- 60 Hz - 1/2" open reel

Staccioli, Mauro

Via Trebbia, 29 20135 Milano, Italy Presented by "Galleria di Porta Tielnese" Milano

"Condizione cile sculture intervento" Sony E.S. - b/w - sound - 15° - 1/2" cassette

Stensberg, Brad

2112 Apt. 4 Manchester Cardiff, Ca. 92007, U.S.A Presented by Videogland Productors, Cardiff

"Ourselves with ourselves"
Bob Kralapp y Mary McCoab Assistance in production and preproduction with aesthetic judge-

ment. Sony A.S. - b/w - sound - 23" - 3/4" cassette

Stroobant, Dominique

3 Salita Felicion 54033 Torano, Carrara, Italy Presented by I.C.C. Antwerp

"Behind those stones"
Document about anti-authoritarian
use of stone in the environment.
Art director: Dirk V.D. Eynde
Sony colour - sound - 46" - cassette

Suga, Kishio

6609 Ikuta, Tamaku Kawasaki-shi Kanagawa, Japan

Dependent law ... water, air, earth, stone, ice"
Everything has a system in itself. The system indicates the situation of dependence. I want to think about the rate of dependence.
Collaborator Yasuhiko Suga Sony VO-2700 - A.S. colour - 60' - 3/4" cassette - sound

Tagliafico, Geggi

16122 Piazza Manin 1 Genova, Italy Presented by Galleria Unimedia, Genova

"Video-Tape 4/76" One lozenge to



be sucked slowly and repeated as necessary or as directed by Geggi Tagliafico

Performance with fire. Sony b/w - sound - 20" - 3/4" cassette

Abitare un sasso / To live a stone In this tape I live a stone by which I move along a beach and into the sea. Sony b/w - sound - 20' - 3/4" cassette

Takayama, Noboru

1385 Nakata-cho, Totsuka-ku Yokohama-shi, Kanagawa, Japan

"Headless Scenery" KCA-30 - A S. - colour - sound - 30' -60 Hz - 3/4" cassette

Tertelbaum, Richard and Wiseman, Jim

P.O. Box 991 Belomond, Ca. 95005, U.S.A.

'Tai chi alpha tala' Colour - audio - video-cassette - 3/4

Tkacheff, Peter

13 Leonard St. New York 10013, U.S.A. Presented by Artists Space, Committee for the Visual Arts, Inc., New York

'Feedback' Made in 1971 in Claremont, Calif. U.S.A. - An exploration in self definition in the medium. Sony A.S. - b/w - sound - 17' - 1/2" open reel

Topazzini, Jean Louis

Atelier (169 E rue des Landes) 78400 Chatou, France

'Johny Bravo Rock'n' Roll Star

Work about the change of identity. Study of gestures, Music, Pantomine on the "pop music" phenomenon. Performance in May 1976, Hamburg. Camera: Bastian Clevé

Sony E.S. - b/w - 27' - 1/2" open reel sound

Trbuliak, Goran

Katarinin trg 2

41000 Zagreb, Yugoslavia Presented by Galleria del Cavallino. Venezia

"Rez Naslova / No title" Walking backwards to the camera and holding a mirror which reflects my face into the lens. Collaborator: Andrea Varisco (Reg. Sony VTR E.S. - b/w - sound - 1'10" -50 Hz - 3/4" cassette

Thenot, Jean Paul

11 rue des Fauvelles 92400 Courbevoie, France

Identifications categories Series of sociological criticisms directed towards an awareness of social reflex and conditions. Sony E.S. - b/w - 30' - 50 Hz - 1/2' open reel - sound

'Daily life in Botmeur in 1976' Socio-therapeutic intervention organized and carried out in the territory of the Botmeur commune, a Brittany village of Rance. Technical collaboration: Janine Sony E.S. - b/w - sound - 30' - 50 Hz -

Teteiepta, Jantie J.

le Jan Steenstraat 101 Amsterdam, Holland

Sebastian 76

1/2" open reel

Performance with tomatoes. Regie Jer Meyer Assistant Johan V Veen Apparatus, Michael Cardena Camera: Bram Geerlings Sonv E.S. - b/w - sound - 15' - 1/2' open reel

Uemura, Yoshio

Shinagawa-ku, 01 4-25-24 Tokyo, Japan

"Thin down" Open reel - b/w - audio - 1/2" - 30"

Urban, Janos and Gerald Ducimetiere

CH-1006 Lausanne 4 ch. de Pré-Fleuri, Switzerland

'Dialogue' Two very small sculptures, made from self-consuming material from India, are burning and coming to almost complete physical extinction. The sound texture unites all the prayers of the world into one continuous, unfathomable moan Sony E.S. - b/w - sound - 27' - 1/2" open reel

VAEA

1320 Third Street Berkeley 94710, California, U.S.A. Presented by University of California. Department of Art. Berkeley



Music is Dangerous' Interpretation of Conference de Charlerol by Paul Nouge, on the occasion of a Magritte viewing of his painting English translation appeared in VIEW in the issues of Dec 1946 and spring 1947. Was directed and produced by Vaca at the South of the Slot. Oct. 1974. Intersection. Dec. 1974 in San Francisco. Music Fred Marshall and company Reader Cecily Yahya Dance: Kat Bernett and Company

h/w - sound - 45 - 1/2 open reel

Valentini, Giovanni

Voice Beverly Marshall

Via Forze Armate 329 20152 Milano, Italy

Cybernetics vegetable world The film regards a series of studies on biology, initiated by me since 1958, such studies are known at international level as "Cyborg biol-U Matic sony - E.S. - b/w y colour sound - 20 - cassette 3/4

Valls, Manel

P Gral Mola 77, 5º 1a Barcelona, Spain Presented by 'Galeria G'. Barcelona

'Senderos' AKAI 1/4" E.S. - b/w - sound - 20"

Vater, Regina

Rua Batataes 348, Ap. 6 Sao Paulo, Brazil

'Action 1' Open reel 1/2" - 10' - b/w -sound

Vazan, Bill

6245 de Carignan Montreal, Que, Canada HIM-2H9

'Aerobatics' A meeting of airplane and camera movements. Made in 1976. Pilot: Pierre Cloutier Editing Facilities: Andrew Crighton, Concordia University, Montreal Sony A.S. - b/w - sound - 20' - open reel 1/2"

"Charlemange's maze" A snow walk, crunching out a fertility

sign. Made at Charlemagne, Canada. 1975 Sony A.S. - b/w - sound - 30' - 1/2'

Viola, Luigi

open reel

Via Verdi 10/17 Mestre Venezia, Italy Presented by Galleria del Cavallino, Venezia

'Taking Place' Identity as replacement. Bios and Thanatos are the dialectical terms of this operation. Rec. Eng. Andrea Varisco Sony VTR E.S. - b/w - sound - 1'50" -50 Hz - 3/4" cassette

Vostell, Wolf

Giesehrechtstr. 12 1 Berlin 12, Germany Presented by 'Galeria G', Barcelona

'Detrás del Arbol' Auto-video of 18 persons who were in a Vostell happenning in Garaff. Sony b/w - sound - 45'

"T.O.T. (Technological Oak Tree)" Three actions from 310 ideas, Vermont, U.S.A., 1972. Produced in Berlin by Vostel Sony E.S. - b/w - 45'

"Desastres" 1972 Sony E.S. - colour - sound - 45' - 3/4' cassette

Wada, Morihiro

c/o Nakadai-Corpo-202 14-7 Nakadai Higashi-Terao Jurumiki, Yokohama, Japan

Hivojutsu Nº III part I against application or mimesis' I wish to carry out a performance for video: can I do it? Sony A.S. - colour - sound - 20' - 60 Hz - 3/4" cassette

Wasko, Ryszard

c/o Galerie M Haus Weitmar, D-4630 Bochum, 1, Germany

'Space out of" (13') 'Weariness of my leg" (10') "Exhaustion of my body" (6.3") Sony open system - 30' total

Whitefeather, Selena

177 Hudson St. New York, U.S.A.

Women Hug Trees/Thwart Lumbermen Political torture as a counterpoint to the strength of a woman's experi-Rethinking of the past, spiralling into

the present. Sony A.S. - colour - sound - 20' - 60

Hz - 1/2



Xerra, William

Via Dante 90 29100 Piacenza, Italy

"Aparizione/Indicazione" Operator: Prospero Cravedi AKAI b/w - 30 - open reel 1/4

Yada, Aki

Yokohama-shi, Nishi-ku Higashi-kubo-machi 166, Tokyo, Japan

"Terminal - center - 178.300m3r" a relation between seeing and describing a place; and then I think plurality of expression and expansion of thinking will be born from crossing.

U-Matic - b/w - 30"

Yamaguchi, Katsuhiro

25-24 Ol-4 Chome Shinagawa-ku, Tokyo, Japan

"Homage to futurism"
The masses and the motorcar are typical of 20th century city scenes. This tape was made with the images of futuristic painters. Collaborators: Nihon VTR and Toyo Genzo VTR Center Victor U-Matic - A.S. - Colour - 18' - 60 Hz - 3/4" cassette.

"Kaleidoscope" - "Dance" - "Year" Video-cassette - 3/4" - colour - sound -30". A.S.

Yamamoto, Keigo

24-10, Oomura-cho Kukui City, Japan Presented by A. C.A. "Association for Communication Through Art", Kukui City

"Similar Figures" Video-cassette 3/4" - b/w - 15" sound - A.S.

"Hand and Hand"
To search for the meaning of the discrepancy of the cognition between "action and its false action" with the help of T.V. and a T.V. camera. Collaborator: Hideko Yamamoto Sony Vo-1700 A - A.S. - b/w - 7' - 60 Hz - 3'4" cassette

Zack, David

3726 N Gantenbein Portland, Oregon 97227, U.S.A. Presented by Neighborhood Cable Television Center, Oregon

"Video Party"
This is the first in a series of community programs done at parties, like a group drawing or a fold-over poem, or a "Hi Art" 7 introduction. Collaborators: AI Ackerman, Ruth Zack, David Zack, Pat Ackerman (camera,) Marian Scott, Paul Demit-

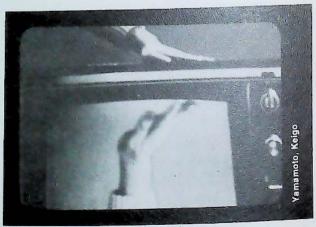
rias, Ezekiel, Rose, Stephanie, stars Ron Foss y David Zack, editors Sony A.S. - b/w - sound - 30 - 1/2

Zero Officina

c/o Scolavino Via Caravaggio 70 bis Napoli, Italy Presented by Liceo Artistico Statale Di Napoli

Ejercit-azione Collaborator Ora Bona Sony system - E.S. - b/w - 30' - 50 Hz -3/4 open reel





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