

VIDEO INTERNATIONAL

FEBRUARY 10-22, 1976
AARHUS KUNSTMUSEUM, DENMARK

VIDEO-FESTIVAL, AARHUS KUNSTMUSEUM 1976

THOUGHTS ON VIDEO

The goal of the Århus International Festival of Video is the creation of an environment whereby the currents of human thought and endeavor - as they are manifested through the medium of video - are communicated between individuals. This communication extends beyond the restricted dialogue between artists, or even the stratified relationship of artist and society; it refers to the more productive discourse between societal members per se. Thus, stress is placed upon a process-oriented view of the arts in order to reaffirm the role of the arts in society.

In an attempt to realize the ultimate potential of video as an instrument of communication between societies, the festival's selection of international video work will subsequently be exhibited in Los Angeles and, possibly, New York. Moreover, it is planned that this work will be broadcast over three Los Angeles educational television channels, thereby extending the boundaries of the communications environment itself.

The current stage in the history of video's development must play an important role in this or any other exhibition of video work. To clarify this situation it may be useful to reflect upon a statement by John Szarkowski, even if in so doing we are forced to resort to the limitations of analogy. In Looking at Photographs he writes, "It is evident that a truly radical invention is one that nobody knows how to use. In 1839 there were no photographers, only experiments; ten years later every town of even modest proportions had at least one daguerrotype gallery. This army of photographers had come from the ranks of a hundred trades and crafts, most of which were not even remotely related to the science or art of photography." It would be unwise at this point in time to predict a similar future impact on society by video, although present circumstances would seem to justify such a conclusion. Yet the didactic goals of this exhibition are aimed at evolving the societal exposure to the medium which is a necessary precursor to its widespread adoption.

As such it would be a grave error to expect anything more than terminal conclusions in answer to the question, "What is video?". It is therefore understandable that contemporary work, in so far as it is exploring the possible limits of video as an autonomus medium of expression, is primarily concerned with process, and not product. If this crucial point is not understood, one will have received an impression of video as being nothing more than a curious mixture of inferior television/film technology and esoteric subject matter. Video is not the equivalent of television, its sibling (though the rivalry, unfortunately, does exist). While sharing similar technologies, the two media differ with respect to their purposes and methods. If, for example, one desires to create a highly intricate production - such as a ballet - and have it reach the largest possible audience, then the advanced technical and production capabilities of television are required. On the other hand, the personal statement or spontaneous event requires the flexibility which is afforded by video. As noted earlier, these differences can be viewed in terms of product versus process.

The Århus International Festival of Video is an examination of the "video experience" as it has been manifested through its practitioners. Thus, the language of the new video medium will be formulated as is practiced; and this exhibition is an attempt to critically examine the intrinsic grammar of this language. Applying the methodology of inductive reasoning, a body of shared information can be constructed from the present array of relatively disassociated facts and theories. Threads of internal logic do exist, and these must be recognized. A tentative map of the video topography must be plotted in order to avoid the wearying effects of repetitive excursions into seemingly unknown territory.

Towards this end, two disparate methods shall be utilized. Using a somewhat academic approach, a number of seminars will be held, at which time attending participants will examine these problems. A more radical and perhaps more

intuitive approach has also been adopted. All participants have been asked to contribute an object which symbolizes their personal and/or societal relationship with video or television. Thus, a digressive, Gestaltlike methodology may be found to be of service in plotting the cultural flow patterns which comprise this video topography. At the same time, this direct approach permits communication with the uninitiated layman which the newness of the medium might otherwise alienate. Indeed, all visitors to the exhibition are asked to contribute an object of this sort.

The purpose - and process - of the arts can and will be acknowledged and shared.

FRED LICHT

Peter D'Agostino, 272 Kansas St. San Francisco, California.

"The Walk Series", 1971-72.

video demonstration/performance in the San Francisco environment.

in the fall, winter, spring

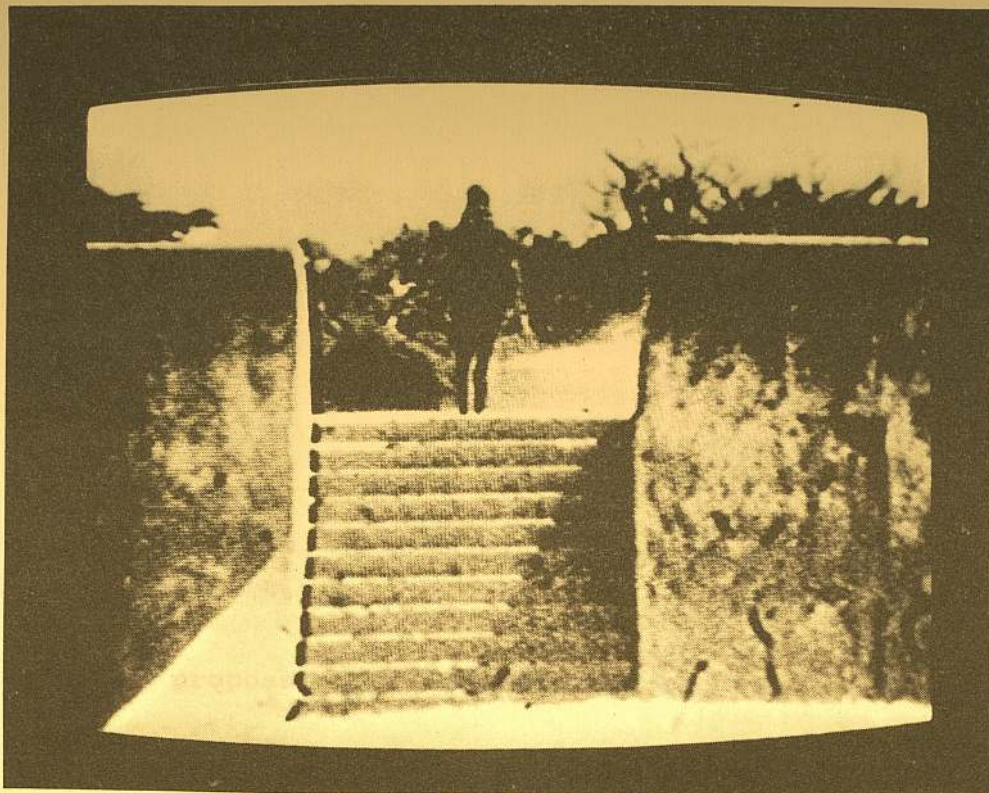
You see me walking
seeing what I see, and
hearing what I hear

Walking in circles,
and continually back & forth
on a Roof, by a Fence, at the Beach

the place forms
the boundary, a border, the edge

north
south east west

The cars go by
the ocean comes in and goes out again



Peter D'Agostino. 972 Kansas St. San Francisco, California.

"The Walk Series". 1973-74.

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Rickson Video Research Laboratory, the University of
California at Los Angeles. Hisaru Matsuda,
director, 465 Hilgard Ave. Los Angeles.

Eric Andersen. Roerholmsgade 18. 1352 Copenhagen.
Denmark.

2. Ricardo Fong.

Three proposals for installation pieces.

4. George Kochi.

5. Greg Lynch.

6. Donna Nakao.

7. John Reynolds.

8. Tom Yasuda.

9. Cross-Cultural Communication Sampler.

10. Irving 2-Way Cable Communication System.

Dickson Video Research Laboratory, the University of California at Los Angeles. Mitsuru Kataoka, director. 405 Hilgard Ave. Los Angeles.

A collection of tapes from the following individuals:

1. Fred Endsley.
2. Ricardo Fong.
3. Mitsuru Kataoka.
4. George Kochi.
5. Greg Lynch.
6. Donna Nakao.
7. John Reynolds.
8. Tom Yasuda.
9. Cross-Cultural Communication Sampler.
10. Irvine 2-Way Cable Communication System.

My interest in video as a video art form derives from my background as an artistic background which includes a concert professional background in the classical dance at the Royal Ballet of London. Including working as I have done choreography, besides my professional training as a painter.

All this has brought me to a point in my art where I was working with photographic collage, and was therefore ripe for the next step which was logically, video. This has proved sound as shown in my first video tapes which enabled me to gather my various backgrounds in dance, music, sculpture, drama etc., into a homogeneous framework.

Basically, my ideas emerged from my collage work which is minimal in its form. For example, the tape Breakfast and Lunch (see illustration) is a direct development of a knife and fork and pill collage. The tape shows animation of pill choreography (to music of C. Palestine) where I manipulate an outside source of air currents causing the pills to move rhythmically - an improvisation to an otherwise carefully scripted sequence. The reaction of viewers to this particular tape has both in Israel and abroad been most encouraging.

'A R T T A P E S'
=====

by

YLONA ARON

I have chosen the medium of Video for several reasons:

First, for me, Video is the camera of the future, for Artists it is a wonderful form of providing audio-visual techniques compactly put together. One can see immediately on the face of the T.V. Monitor (Screen) what one is in the process of doing: Like looking in a mirror. Thus, as a creative individual I can improvise, and correct, or easily erase, as I develop my theme. Financially in the long run, it is an economical process because Video Tapes cost about three hundred Pounds for a twenty minute tape, processing is unnecessary and editing is done electronically.

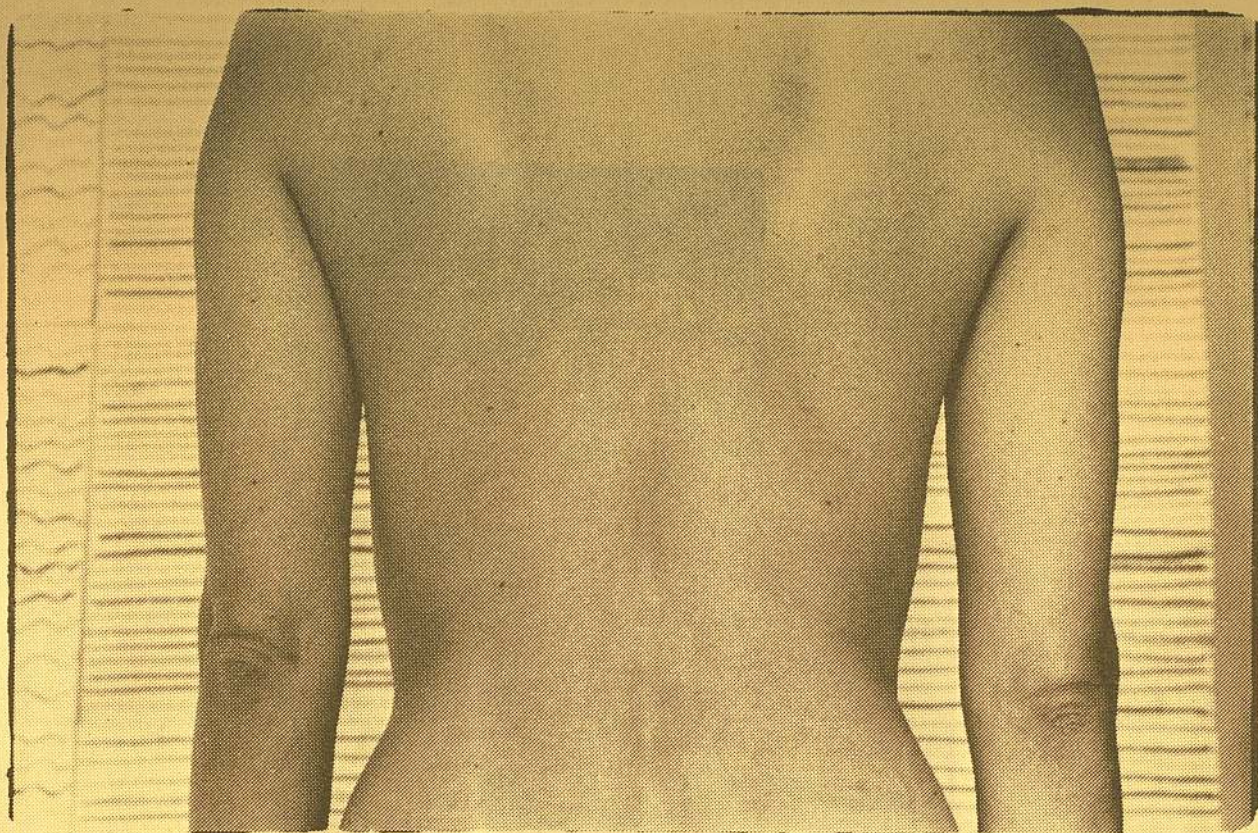
At Video Experimental countries in the U.S.A., and Europe, such as, important T.V. Station, Universities, and private enterprises dealing specifically in Video Experiments, Artists are encouraged to use the available and highly sophisticated electronic synthesiser special effects buttons etc. to enhance the fantasy. If the artist, for instance an ex-movie producer like McLaren in Canada has for years been sponsored by Government Grants to undertake experimental Video work with equipment in a studio set aside in the T.V. station especially for Art purposes.

Israel unfortunately like many other countries can not yet afford such a set-up. This, of course, hinders young Israelie artists in their development.

My own particular interest in Video as a Video art form derives from the variety of my artistic background which includes a complete professional training in the classical dance at the Royal Ballet of London, including teaching and I have done choreography, besides my professional training as a painter.

All this has brought me to a point in my art where I was working with photographic collage, and was therefore ripe for the next step which was logically, Video. This has proved sound as shown in my first Video Tapes which enabled me to gather my various backgrounds in dance, music, sculpture, drama etc., into a homogeneous framework.

Basically, my ideas emerged from my collage work which is minimal in its form. For example, the tape Breakfast and Lunch (see illustration) is a direct development of a knife and fork and pill collage. The tape shows animation of Pill choreography (to music of C. Palestine) where I manipulate an outside source of air currents causing the pills to move rhythmically - an improvisation to an otherwise carefully scripted sequence. The reaction of viewers to this particular tape has both in Israel and abroad been most encouraging.



Anne Behrndt. Stampesgade 7. 1702 Copenhagen V.

Denmark

Wojciech Zieliński, Józef Hrabakowski, Jan Świdziński,

Ryszard Fajko

Untitled tape. 24 minutes. $\frac{1}{2}$ ". Black and White.

Lada, Targowa Gł., Poland

"The Composition of the Workshop of the Film Form"

Approximately one hour. $\frac{1}{2}$ ". Black and white.

Sound.



depend on

the 111

—the new film—widely



Wojciech Bruszewski, Jozef Robakowski, Jan Swidzinski,

Ryszard Wasko.

Warsztat Formy Filmowej (Workshop of Film Form)

Lodz. Targowa 61. Poland

"The Composition of the Workshop of the Film Form"

Approximately one hour. $\frac{1}{2}$ " Black and white.

Sound.

"STILL-LIFE" (Blokland photos)

by Michael Buchwald. (10.min.B/W)

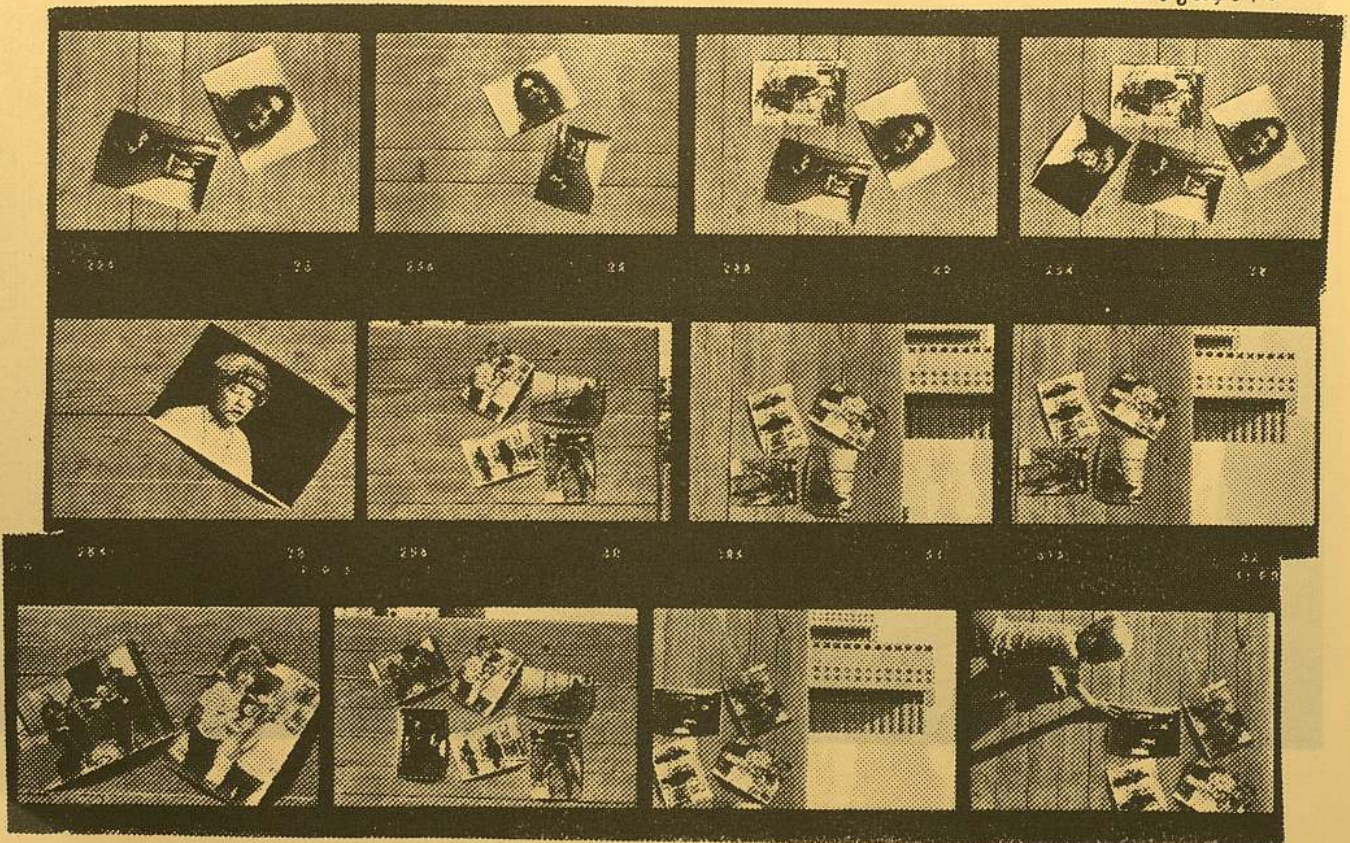
The video-work "Blokland still-life" is part of a continuous endeavour to build up story-sequences from series of black and white still-photos. The photos in this work all derive from research-work located in a town-scape outside Copenhagen - and sum up to a description of the environment and some of its inhabitants...

Problematics, touched upon, concerning the use of video, include:

- the fluid, ever-changing message of the one and same still, depending on its position in the series....
- the illusory introduction of cause/effect-relations by the mere time-mechanics of the series, i.e. the effect of before/after in the process of reading/understanding...
- the narrative economies of image/text being widely different...
- the explicitness of text relative to pictorial "ambiguity"...

The ongoing work aims for a genre, using video, which is simple, cheap to produce, yet versatile... Somewhat more than a mere story-board... A video short-story...

MB. jan. 76



Eric Cameron. 33 Devere Dr. Guelph, Ontario. Canada.

"Moving the Camera in Contact With the Model's Body".

1972-74. 30 minutes.

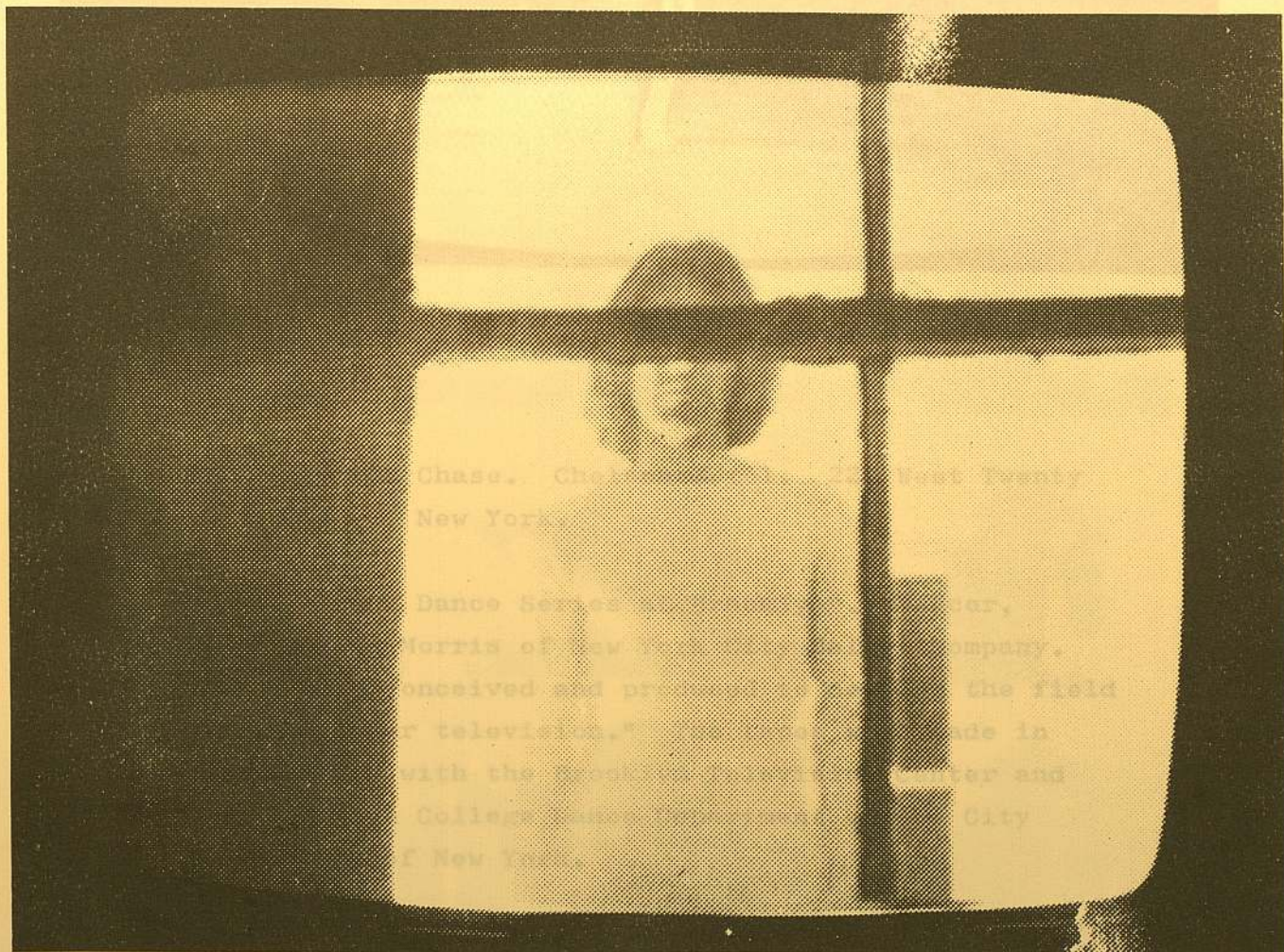
"Artist and Model", with Donna Perrin. 25 minutes.

$\frac{1}{2}$ ". Black/White. Sound.



Colin Campbell. Born Reston, Manitoba, Canada, 1942.

"Hindsight". 1975. Black and white. Sound. 22 minutes.





Doris Totten Chase. Chelsea Hotel. 222 West Twenty
Third. New York.

"Doris Chase Dance Series at Brooklyn". Dancer,
Marnee Morris of New York City Ballet Company.
Tapes were conceived and produced to develop the field
of "dance for television." The tapes were made in
cooperation with the Brooklyn Television Center and
the Brooklyn College Dance Department of the City
University of New York.

Art must be beautiful - Artist must be beautiful -

"Art must be beautiful - artist must be beautiful"

Videobånd i samarbejde med Marina Abramovic,
optaget efter performance december 1975.

"8-10 on your dial - Tokyo"

Optaget på ½" udstyr - juni 1970.

(Videobånd af køretur over Tokyo).

ASKE DAM

Forhåbningsholmsalle 11

1904 København V



Art must be beautiful - Artist must be beautiful -

An overview of Belgian video work, compiled by International Cultureel Centrum. Jan Debbaut, Video Curator. Meir 50. B 2000 Antwerp. Belgium.

Composite tape:

1. Hubert van Es. "Experiments for Autocommunication". 1975.
2. Roger Steylaerts and Chris Goyvaerts. "Lisi". 1975.
3. Hugo Duchateau. "Relations". 1975.
4. J.L. Nyst. "l'Objet". 1975.
5. Pierre Courtois. "Nouvelle Décomposition/Pièce 346". 1975.
6. Filip Francis. "Solo for Tumbling Woodblocks". 1975.
7. Leo Copers. "9 Sculpturen". 1975.
8. Guy Mees. "6 x 4 Minuten". 1975.
9. Documentary/Continental Video. "Assenede Midsummer Art's Fair". 1975.
10. Lili Dujourie. "Hommage à ... ". 1972-75.

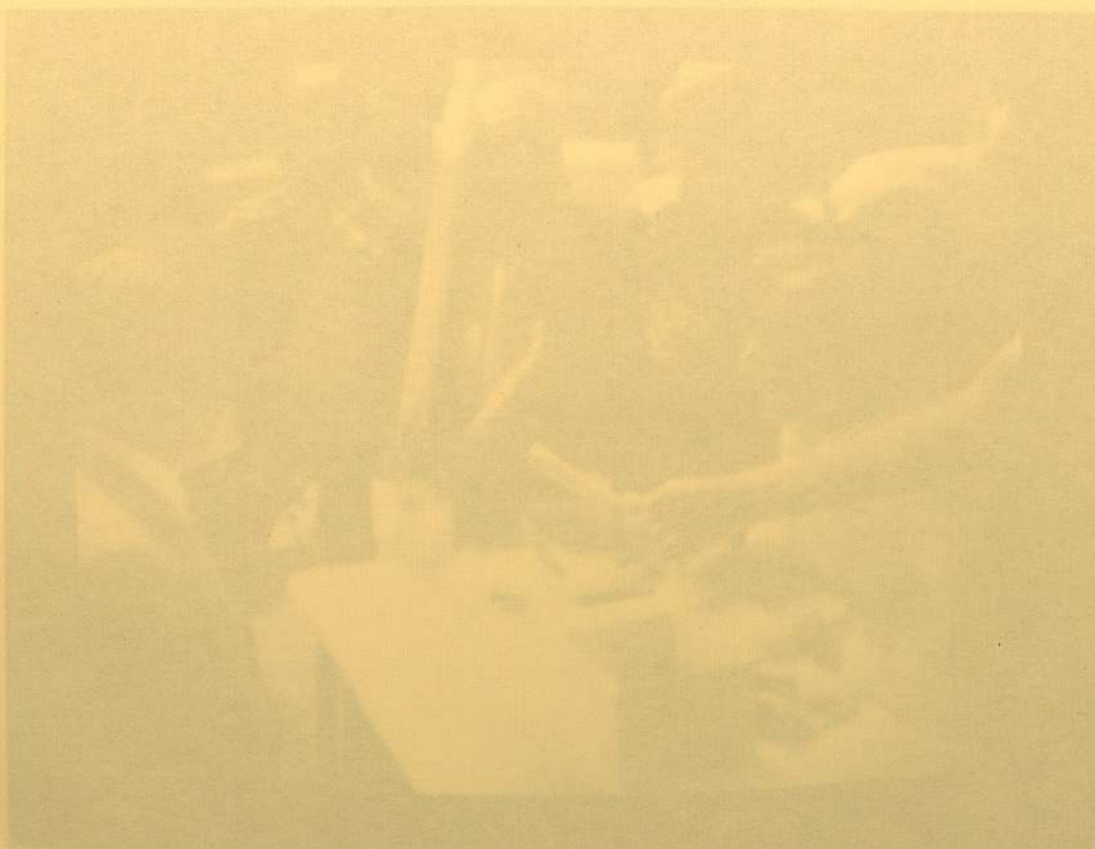


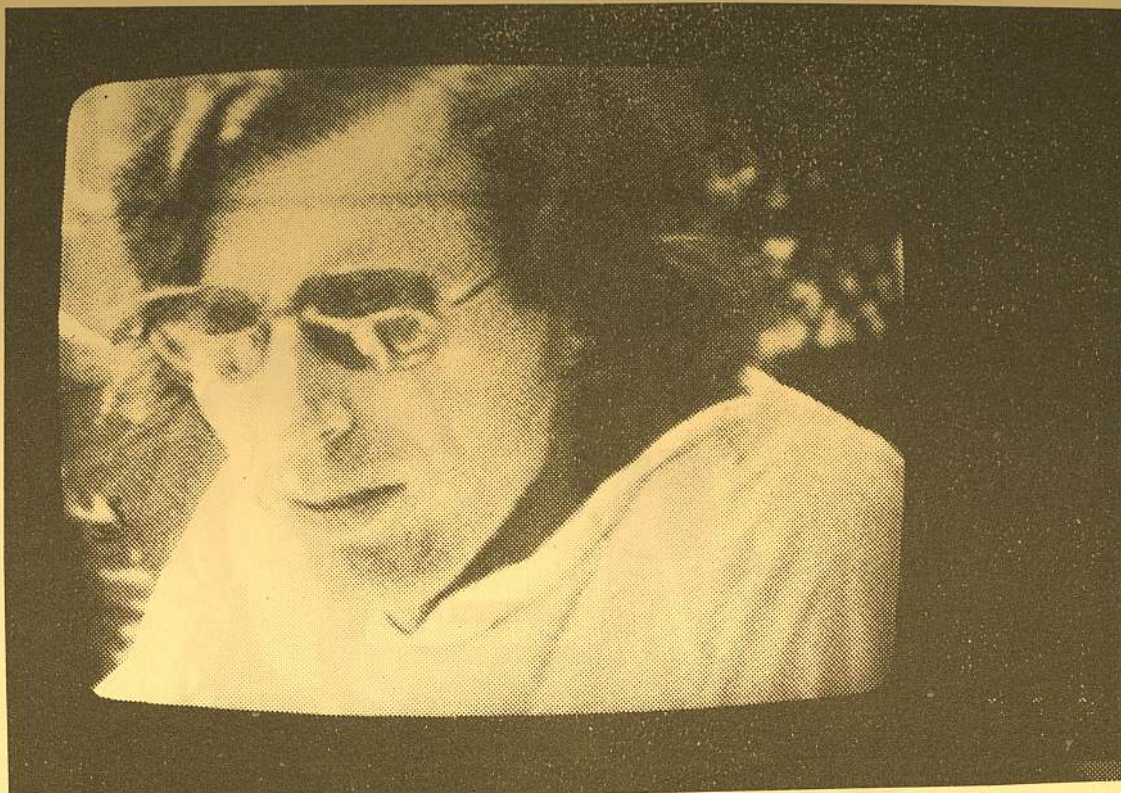
George Docherty. c/o Ontario College of Art. 61 McCaul
St. Toronto, Ontario. Canada.

"Thermal Images". $\frac{1}{2}$ ". 60 Hz.

A piece done with a temperature sensitive camera. The
visual changes that occur represent changes in the sub-
jects body temperature.

"Falls With People", Pharmacie Fischer, Inc.,
34 minutes. $\frac{1}{2}$ ". Black and white. Sound.

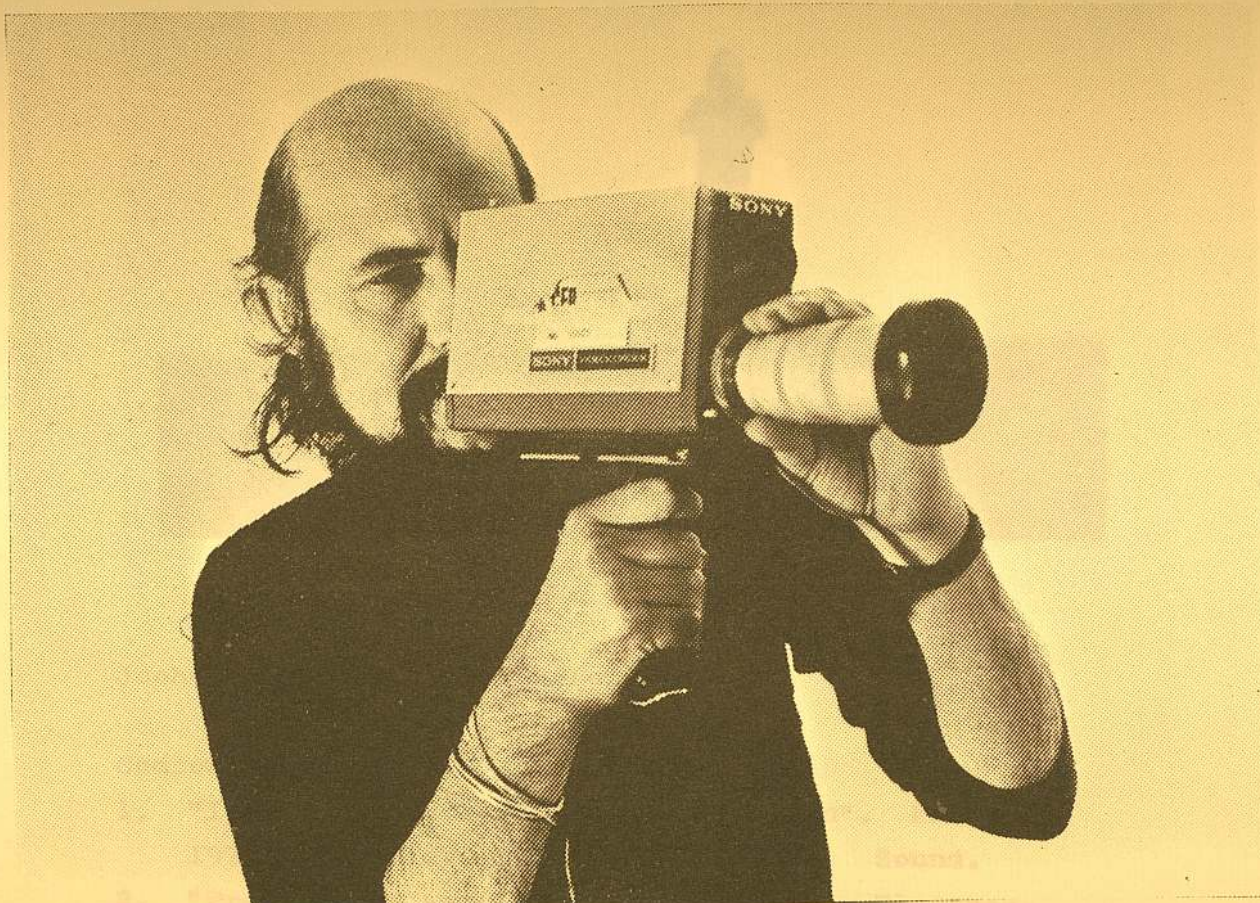




Hervé Fischer (Pharmacie Fischer, Inc. - pilules et vitamines). 59, Rue Brillat-Savarin, Paris.

"Pills With Double L, Pharmacie Fischer, Inc."
32 minutes. $\frac{1}{2}$ ". Black and white. Sound.





3. "Video et phenomenologie". 1973. Ed. Videogramme. 10 minutes.

"...My past video work was limited to a simple attempt of approaching a tool. I knew of course from the beginning that video was just another medium, a technological medium, and I was aware that I would not really like it because of that reason. I would have to find a way through it, since my work in general is directly concerned with the non-use of technological means."

Fred Forest. 7, Passage de la Main d'Or. Paris.

technological means. I am not interested in the most is the possibility to use it in that specific way which consists in showing how it is used. I do not want simply to work with it in order to disfigure it or at least to be able to make this happen. For example, one may enlarge the function of paper, pens, stamps or cameras by using them for other than their intended purposes...Up to now what I did mostly was to move it around; lend it, hide it away, paint on it. That's why I did not throw it away..."

(from an interview by Rosa Krapp with Jochen Gerz, 1973)



Paul Goldmann, 12 Steven Ave., Toronto, Canada.

Jochen Gerz. 41, Rue Buffon, Paris.

Composite tape:


Composite tape: "More Feedback", 8 minutes, Color

1. "Italian lecture of Thomas Jefferson". Florence, 1973. Ed. Videogramma. 10 minutes. Sound.
2. "From center equally to both sides". Florence, 1973. Ed. Videogramma. 10 minutes.

3. "Art", 2 minutes, Color.

"...My past video work was limited to a simple attempt of approaching a tool. I knew of course from the beginning that video was just another medium, a technological medium, and I was aware that I would not really like it because of that reason. I would have to find a way through it, since my work in general is directly concerned with the non-sense of communication based on technological media. What probably fascinates me most is the possibility to use it in that specific way which consists in showing how it does not work. Perhaps I simply want to work with it in order to disfigure it or at least to be able to make this happen. For example, one may enlarge the function of paper, pens, stamps or cameras by using them for other than their intended purposes...Up to now what I did mostly was to move it around; lend it, hide it away, paint on it. That's why I did not throw it away..."

(from an interview by Rosa Krapp with Jochen Gerz, 1973)




Saul Goldman. 12 Steven Ave. Toronto, Canada.

Composite tape:

1. "No Camera Feedback". 6 minutes. Color
2. "Sound Image". 4 minutes. Color.
3. EMG. 4 minutes. Color.
4. "Time". 6 minutes. Black & White.
5. "15,750:60 Hz. 6 minutes. Color.
6. "Art". 2 minutes. Color.

$\frac{1}{2}$ ". Sound. 60 Hz.

Tape no. 2: "Masqarade"
 $\frac{1}{2}$ " B/W 13 min.





ster le masque à, faire conn
at aabenbare, at gibe tilkiende,
tefacere, detegere.

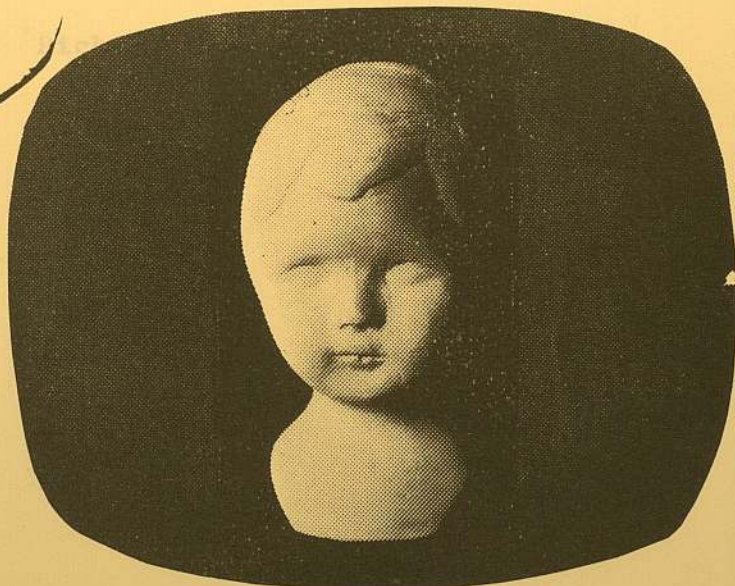
Masquer, prendre un masque, n
tre un masque, se masquer,
forflæde sig, at tage en masqbe
gaae til en masscarade, paropid
gerere, perfonam fumere,
fonatum incedere, alienas v
induere.

Marianne Heske,
15, rue Daubenton,
75005 Paris, France.

Nationality : Norwegian.

Tape no. 1 : "Masque"
1/2" B/W 20 min.
Music by Hal Clark,
Norwegian Studio for
Electronic Music,
1311 Kunstsentret
Høvikodden, Norway.

Tape no. 2: "Masqarade"
1/2" B/W 13 min.



DAVI DET HOMPSON: Catalog statement

International Festival of Video, Aarhus Museum of Art

Perhaps my intentions have something to do with memories of the farm. Really. Hanging in the back of my mind is that possibility of finding myself, once again, without the means of making art souvenirs or even the expectation of art activity. What would I do? It's a Robinson Crusoe fantasy where I am denied access to the contemporary art scene; this life situation which allows me the luxury of doing art whenever I wish is obliterated; the grand absurdity of humans anxiously quibbling over the comparative importance of one person's presence to another's has blown-up in my face and I have been left with only amusing recollections of the institutional in-fighting. A disabled veter^A~~n~~ of the historical, political and educational art wars.

I am trying to say this simply for my intentions are simple. Yes, I do wish to continue acting as a ~~an~~ ~~artist~~ person who orders his consciousness and situation with as full an awareness as possible. That's not the question. The question is: "What would or could I do if I were without electricity, flat surfaces, art critics and empty rooms?"- just to name a few of the traditional materials. I think about that a lot.

Davi Det Hompson. Box 7035. Richmond, Virginia. U.S.A.

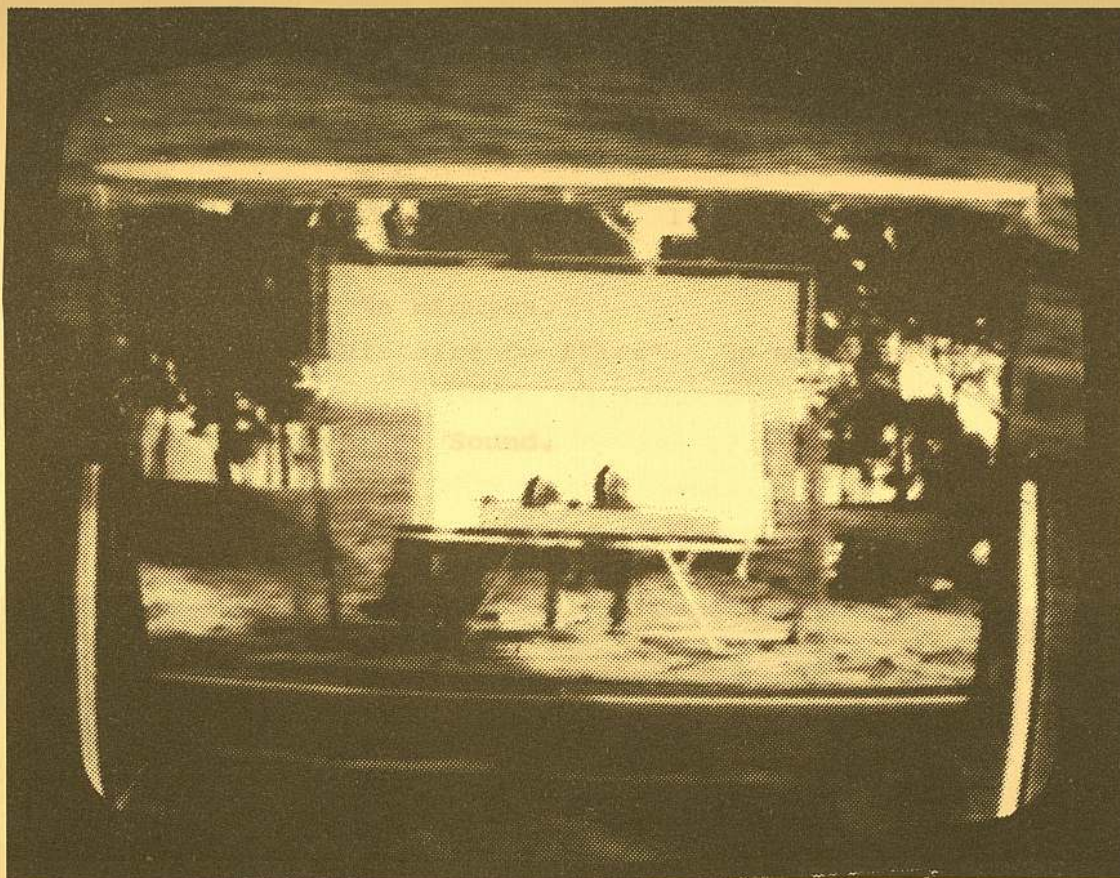
Roger D'Hondt. P. Benoitstr. 1. 9300 Aalst. Belgium.

"The crisis of avant-garde art today is the problem of information".

Proposal for an installation piece.

GENERAL IDSA. Formed in Toronto in 1968 and made up of the artists Ron Gabe, Michael Time and Jorge Sola.

"Double Mirror Video". 1970. Black and white. Sound 25 minutes.



GENERAL IDEA. Formed in Toronto in 1968 and made up
of the artists Ron Gabe, Micheal Tims and Jorge
Saia.

"Double Mirror Video". 1970. Black and white. Sound
25 minutes.

Rodger Hudson Klein, Age 31, 1627 Crescent Pl., Venice,
California.

Tomek Kawiak. 5, allée des Monégasques. Massy, France.

Selected works (composite tape):

1. "L'Ecusson de Nevenkirchen". 15 minutes. Black and white. Assistant: B. Gadenne. Story of an elderly couple.
2. "Troc-Art". 30 minutes. After 31 years of marriage.
3. "Un Cours d'Histoire de l'Art". 30 minutes. 1971-1973.
4. "My Name is Kurtis". 17 minutes. Black and white. Audio collage of dreams, nightmares, structure and energy. 1974.
5. "Sunday Night TV-parodies". 5 minutes. Color. 1975.



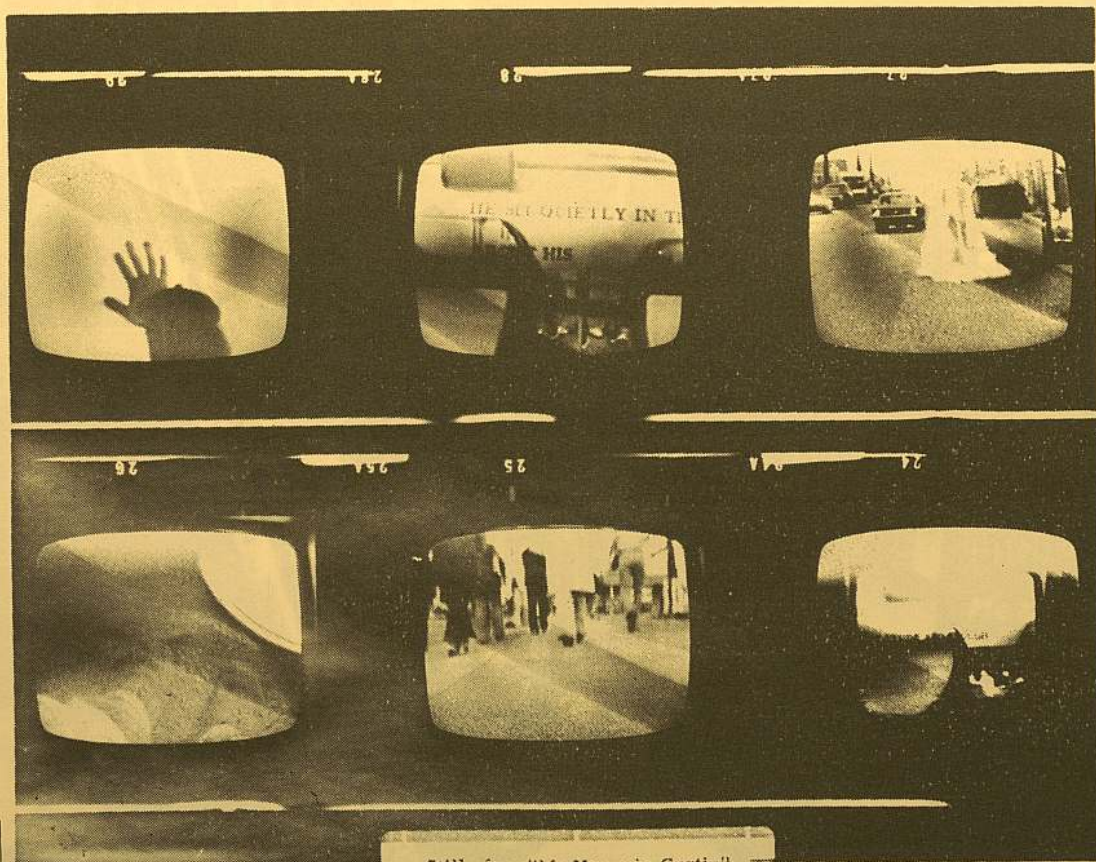
With the author in Paris
1974 by Rodger Klein 1974

Rodger Hudson Klein, Age 31. 1627 Crescent Pl. Venice,
California.

Selected works (composite tape):

1. "A Portrait: 54 Years". 29 minutes. Black and white. A video documentary of an elderly couple from Los Angeles who after 54 years of marriage still manage to speak to each other...barely! 1975.
2. "My Name is Curtis". 17 minutes. Black and white. A video/visual/audio collage of dreams, nightmares, structure and energy. 1974.
3. "Sunday Nite TV-excerpts". 5 minutes. Color. 1975

Total time: 51 minutes. Sony U-Matic.



Stills from "My Name is Curtis"
video by Rodger Klein 1974



6 VIDEO SHOW BY TOM HIT DIXIE KRÖJER 1975
Tom Kröjer Rånarvalla Pl. 111 5-26091 Förlöv SWEDEN tel. 0431-51262

THE NEWS
THE KEY
THE WOMAN
THE COW
THE BREAD
HINTERHOF

Mette Aarre
Yoshio Nakajima
Kennet Johanson
Gerd Scherm
Herbert Fischer
6 VIDEO SHOW
BY
TOM HIT KRÖJER

LION Beer

Sharon Kulik. 6412 Germantown Ave. Philadelphia,
Pa. U.S.A.

"Think of another person and see if that person is
thinking of you."

Composite tape:

1. Drawing towards an entity. March, 1975.
 2. Sound being. April, 1975.
 3. A point of departure. March, 1975. Without
sound.
 4. Existing connection. September, 1972.
 5. Biochemical evolution. December, 1972.
- $\frac{1}{2}$ ". Black and white.

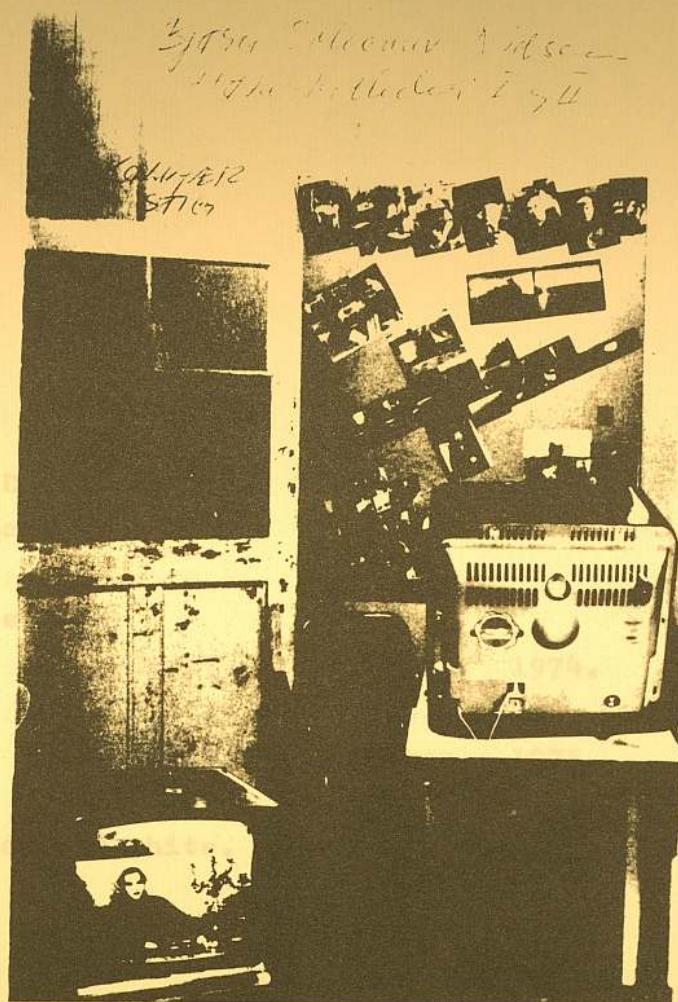
MOGENS KØLEJÆR RENE STIC

BJØRN SCHOUW NIELSEN 1972.

MOGENS KØLEJÆR

HØKERBILLEDER 1973. SØRUP.

adr. Linnegade 16 D 1361 KØB. E. Denmark



MOGENS KØLKJÆR RENE STIG:

BJØRN SCHOUW NIELSEN 1972.

MOGENS KØLKJÆR:

HØKERBILLEDER 1973. SØRUP.

adr. Linnesgade 16 D 1361 Kbh. K. Denmark

Douglas Duart MacLean. 782A Broadview Ave. Toronto,
Canada.

Suzie Lake. 7380 Lacombe St. Montreal, Canada.

Composite tape:

1. "Squa-Circ". 12 minutes. 1974.
2. "Pogo X 6". 6 minutes. 1975.
3. "Revealing". 10 minutes. 1975.

$\frac{1}{2}$ ". Black and white. Sound. 60 Hz.

Suzie Lake. 5580 Légaré 16. Montreal, Canada.

"A Natural Way to Draw". 20 minutes. 1975
U-Matic cassette. Color. Sound.

Fred Licht. Born Los Angeles, California, December 30,
1948. Presently residing in Denmark (Fuglesangsallé
59, 8210 Århus V)

"Psychological Camouflage I". September, 1975. Duration:
5 minutes. $\frac{1}{2}$ " Sony. 50 Hz. Black and white.

The exhibited tape is part of an ongoing interest in the subject of "psychological camouflage", i.e., the camouflage we utilize to control our spirit from manifesting itself in the "everyday world". The frozen smile in the backyard snapshot, the blase handshake, the casual "How are you today?" -- in short, the unconscious conventions of social intercourse -- must be stripped away. We learn to use our culture and knowledge to insulate ourselves from direct experience. Yet there is a final irony: Culture and knowledge are the only tools at our disposal to remove this veil, which is itself composed of these same elements. The continuance of this existential gap is thus insured, and man's fate becomes the gentle acceptance of his imperfection.



DELIVERY

Fred Licht. Born Los Angeles, California, December 30, 1948. Presently residing in Denmark (Fuglesangsallé 59, 8210 Århus V)

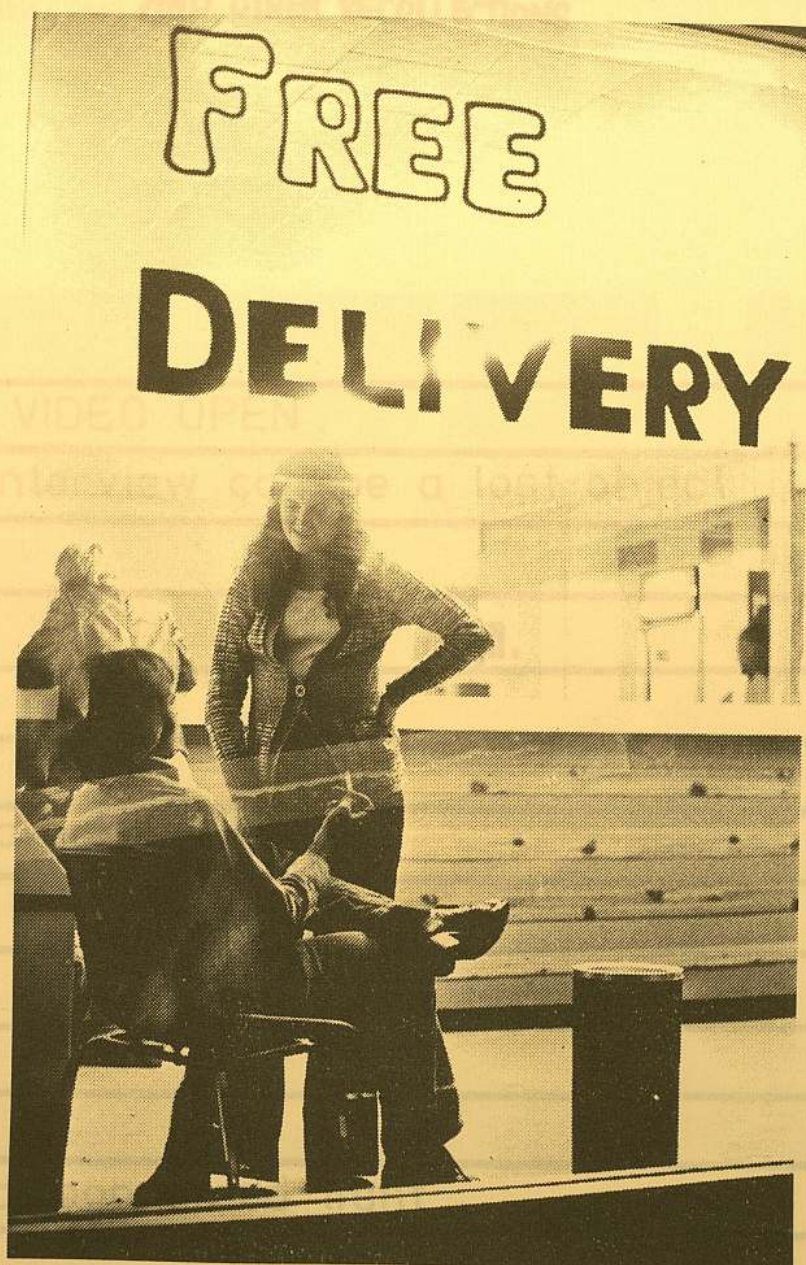
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Niels Lomholt. Åbjergvej 49. Felling. 8772 Grønning.
Denmark.

Neal Livingston. 1459 LeMarchant St. Halifax,
Nova Scotia, Canada.

"Pizza's and Sub's" 27 minutes. Black and white
 $\frac{1}{2}$ ". Sound.



Sign. Lomholt Formular Press

Niels Lomholt. Åkjervej 49. Falling. 8772 Ørting.
Denmark.

Gerald Minkoff. 85 Bd. Carl Vogt. Geneva, Switzerland.

Composite tapes:

1. Six Pieces: 1) Changes 2) Collages 3) Camera
4) Pattern 5) Voyages 73/74 6) Music for TV.
30 minutes. 1974.
2. "Chalk Walk". 10 minutes. 1974.

U-Matic, on
**THE TRANS/QUIET DRESSINGROOM
AND OTHER RECOLLECTIONS**

Serie	VIDEO OPEN	No
Title	a interview can be a lost object	
Note		
Date	Sign.	

Serie		No
Title	a valuable change	
Note		
Date	Sign.	

Serie		No
Title	a disconnected light	
Note		
Date	Sign. Lomholt Formular Press	

Gerald Minkoff. 85 Bd. Carl Vogt. Geneva, Switzerland.

Composite tape:

1. Six Pieces: 1) Changes 2) Collages 3) Camera
4) Pattern 5) Voyages 73/74 6) Music for TV.

30 minutes. 1974.

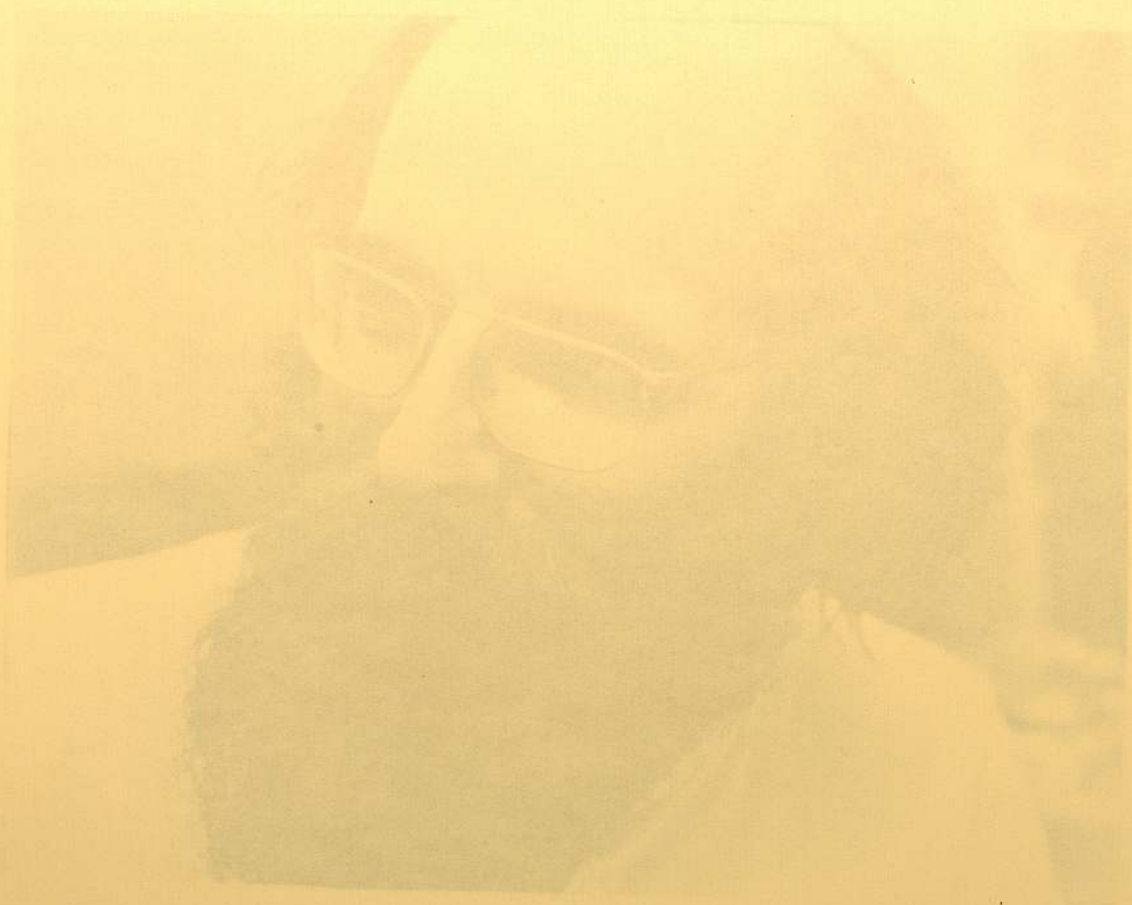
2. "Chalk Walk". 10 minutes. 1974.

U-Matic, color, sound.



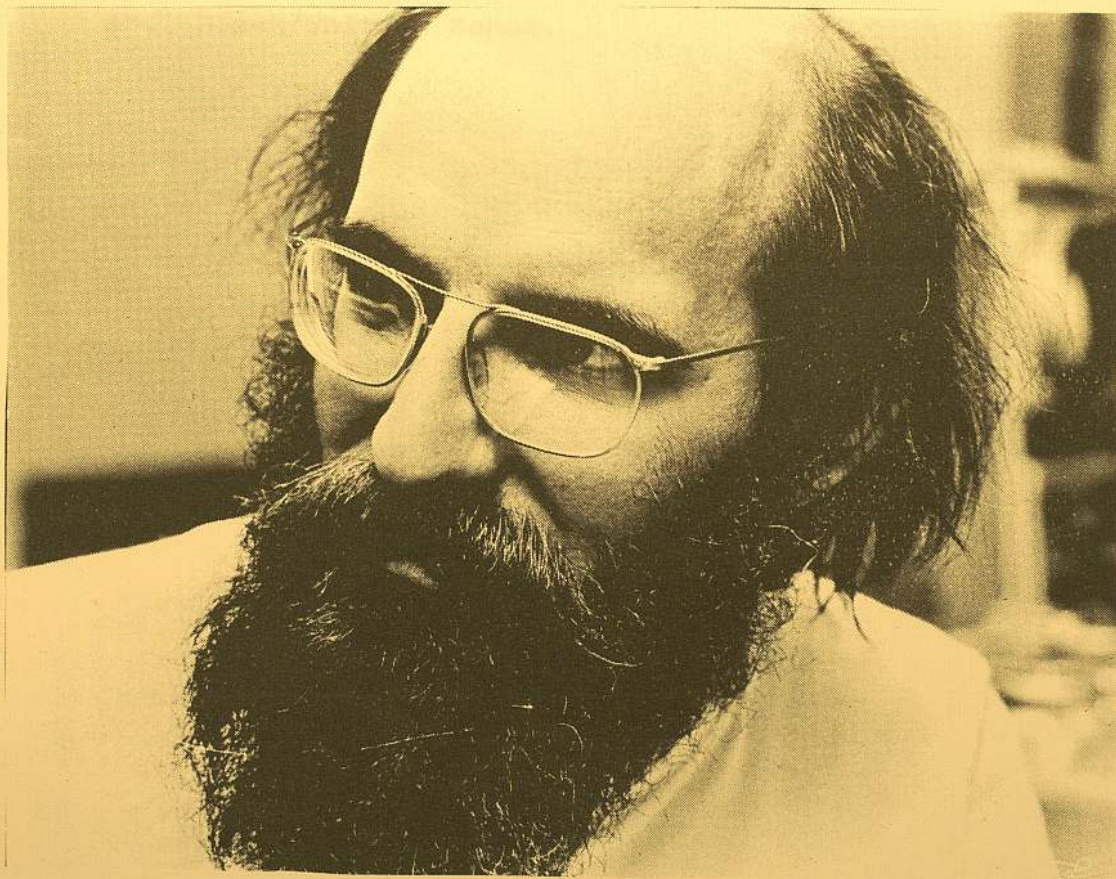
Cameron Morrison. P.O. Box 193. Claremont, Ontario,
Canada.

"Anamorphic 1". 30 minutes. Black and white. No sound.
 $\frac{1}{2}$ ". 60 Hz.



Ronald Nameth. Born United States, presently residing
in Sweden: Kapellgränd 17, 116 21 Stockholm.

"Composite Video Tape - Electronic Yantras, Energy
Forms, Energy Flow". VCR cassette. Color.
45 minutes.



Brian Mac Nevin. P.O. Box 606. Chester, Nova Scotia.
Canada.

Composite tape:

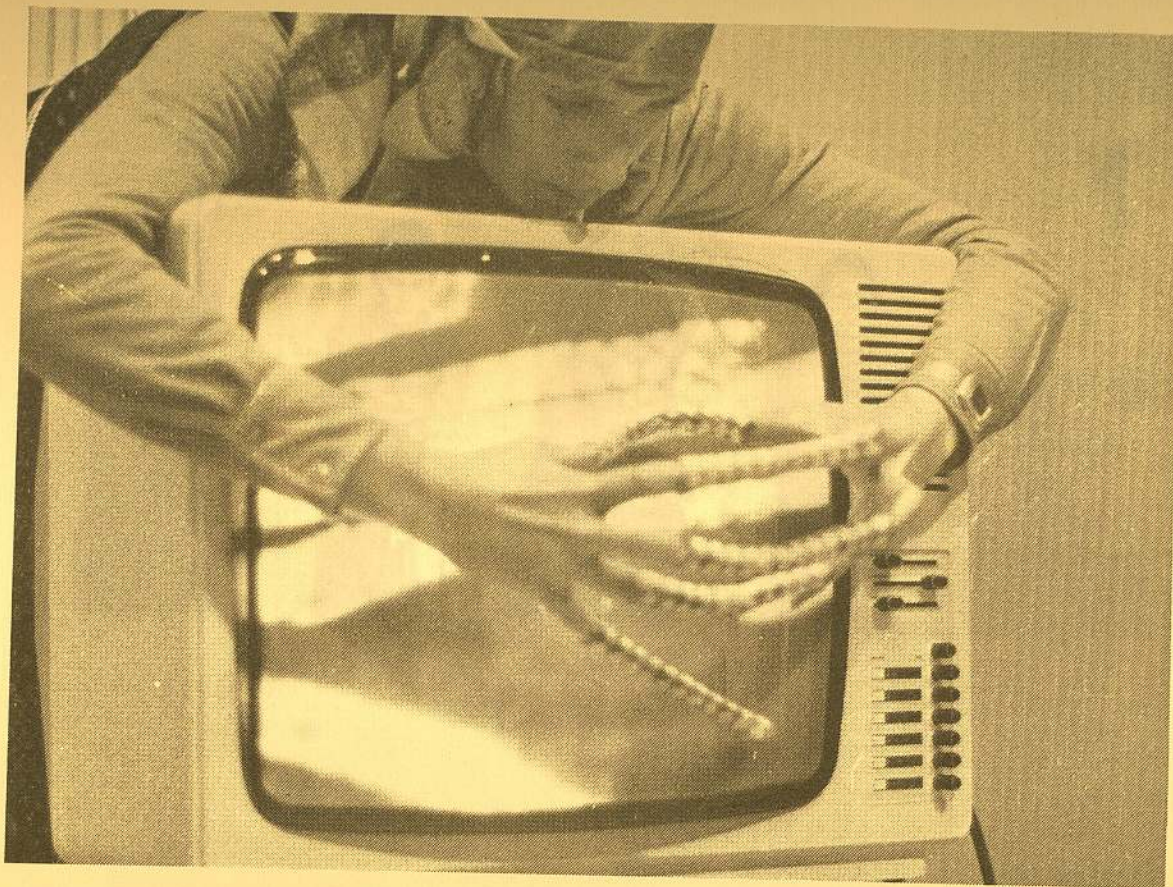
- | | |
|------------------------------|-------|
| 1. "2D Images". | 3:08. |
| 2. "Louie". | 3:41. |
| 3. "Freezing Snow". | 1:02. |
| 4. "Peggy's Cove Revisited". | 9:28. |
| 5. "Rocking". | 2:00. |

$\frac{1}{2}$ ". Black/White. Sound.

Muriel Gleser. 85, Bd. Carl Vogt. Geneva, Switzerland.

"Basic Music Six". 3 pieces. 10 minutes. 1974

U-Matic, color, sound.



Piotr Gierzancki, ul. 73, 80-001, Sileskiego 28/23.
Poland.

Composite tape: 1". Black and white.

Video Medium

"Synergy". 7 minutes.

Muriel Olesen. 85, Bd. Carl Vogt. Geneva, Switzerland.

"Mental Television". 2 minutes.

"Basic Music Sic". 3 pieces. 10 minutes. 1974

Social Games

U-Matic, color, sound. Artist". 20 minutes.



Piotr Olszanski. 81872 SOPOT, Slowackiego 28/23.
Poland.

Composite tape: $\frac{1}{2}$ ". Black and white.

Video Medium

"Synergy". 7 minutes.

"Meaningful Noise". 3 minutes.

"Mental Television". 2 minutes.

Social Games

"Special Change Artist". 20 minutes.

Anthony Harman-Powell. Born England. Presently
residing 8 Munchen 80, Wolfgangstrasse 11,
Germany.



"Die-Dop", 12 minutes. Black and white. Sound.



Joan Rabascall. 67 rue Vergniaud, Paris.

"Bio-Dop". 12 minutes. Black and white. Sound.
 $\frac{1}{2}$ ".

ULLA BOJE RASMUSSEN
Tårbæk Strandvej 82
2930 Klampenborg

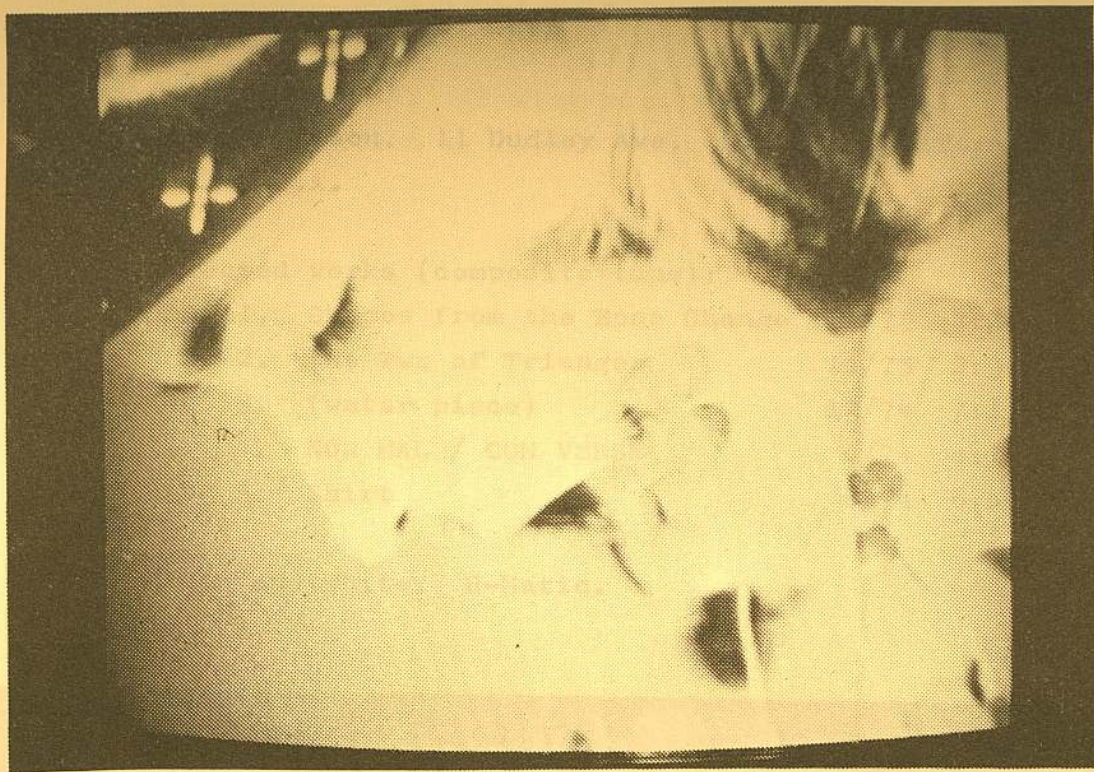
Dette videobånd handler om det udendørs visuelle "environment" i Las Vegas, især neonreklamer og skilte "monumenter".

Jeg har i dette bånd forsøgt at skildre den hallucinerende realitet som det udendørs Las Vegas er.

Båndet er lavet i samarbejde med Ed Tannenbaum på Rhode Island School of Design i maj 1975.

Teknisk er båndet fremkommet ved at slides og sort/hvide fotografier, taget i Las Vegas april 1975, er bearbejdet gennem en Epic II (Electronic painting in Color) videofarvegenerator.
Længde ca. 20 min.





Lisa Steele. Born Kansas City, Missouri, 1947.

Immigrated to Canada: June, 1968.

"Facing South". 1975. Black and white. Sound. 22 minutes.

Uno Svensson. Rundelagatan 15A. 211 36 Malmö. Sweden.

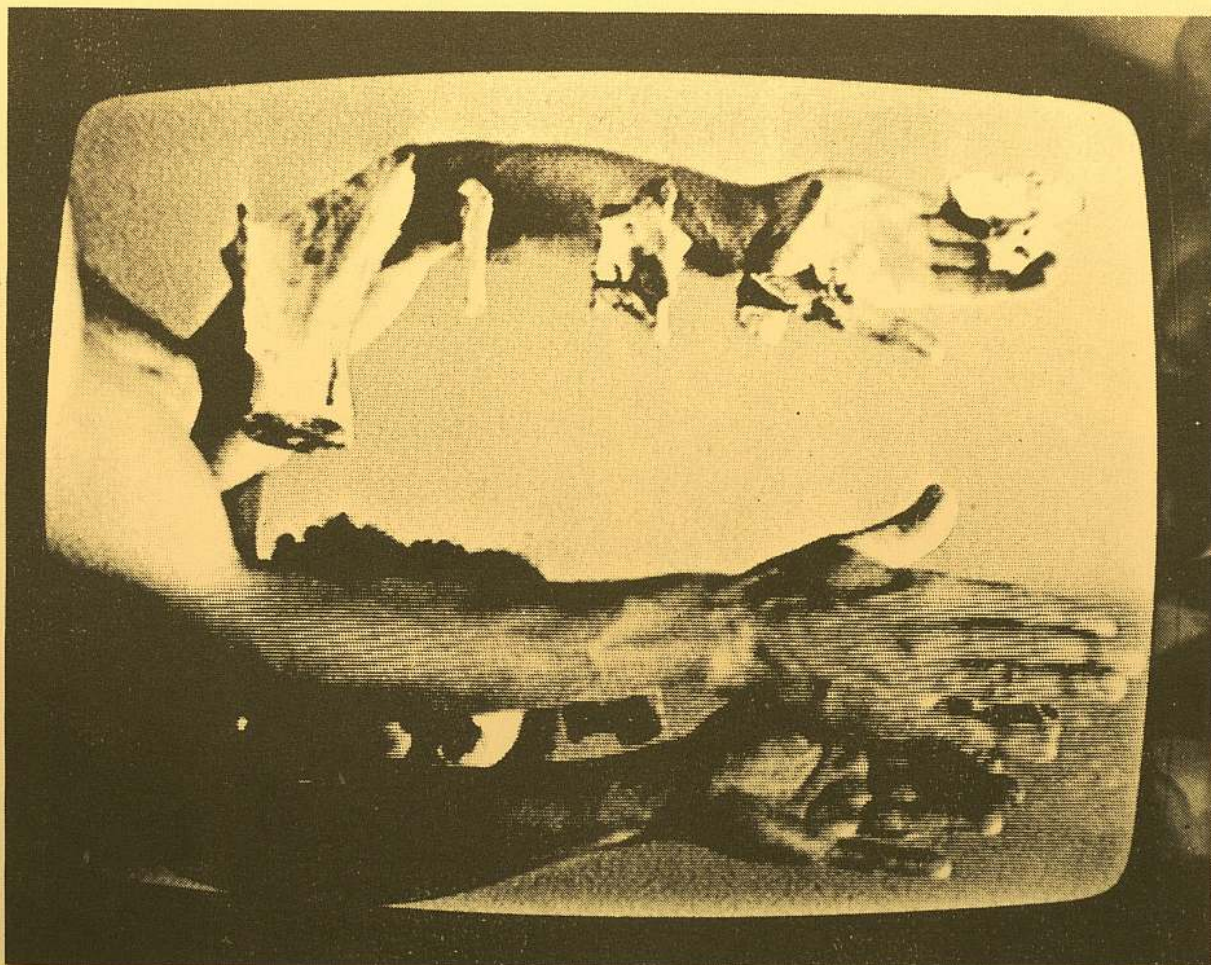
"Time of Miracles". 22 minutes. Black and white. 4".

John Sturgeon. 11 Dudley Ave. Venice, California.
U.S.A.

Selected works (composite tape):

- | | | |
|--------------------------------|-------|------|
| 1. Shapes from the Bone Change | 11/75 | 4:20 |
| 2. the Two of Trianges | 11/75 | 2:38 |
| 3. (water piece) | 12/74 | 7:11 |
| 4. NOR MAL / CON VERSE | 6/74 | 4:18 |
| 5. Shirt | 6/74 | 6:06 |

Black and white. U-Matic.



Uno Svensson. Rundelsgatan 15A. 211 36 Malmö. Sweden.

"Time of Miracles". 22 minutes. Black and white. $\frac{1}{2}$ ".
Musical composition by Ragnar Grippe; entitled "Anagram".

William Louis Sarason. Nydattvejssøerne 2724. 3320
Farum. Denmark.

Plans for performance and installation:

1. "A Recited Acoustic / Visual Performance for Television". November, 1974.
2. "A TV Circuit". Installation. August, 1971.
3. Unedited, sound track, variable delay installation.

Jean-Paul THENOT. 11 rue des Fauvelles. Courbevoie. France.

REFERENCES RANGE VIDEO

1971 - William Louis Sørensen. Nygårdterasserne 272A. 3520
Farum. Denmark.

Invité en novembre 1971 par la galerie Fellou aux de Liège, Jean-Paul
THENOT a réalisé une performance et une installation de télévision

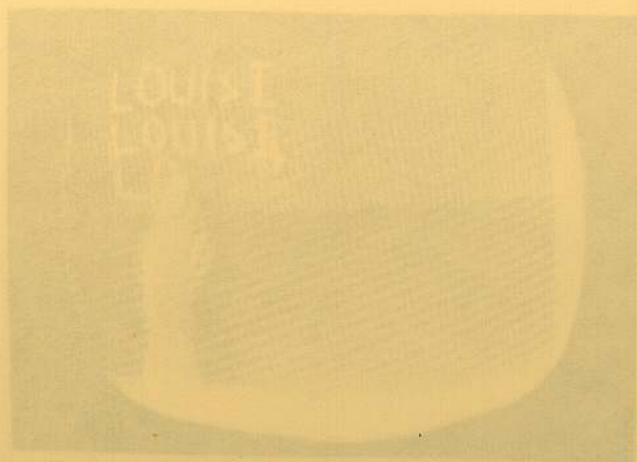
Plans for performance and installation:

1. "A Recited Acoustic / Visual Performance for Tele-
vision". November, 1974.
2. "A TV Circuit". Installation. August, 1971.
3. Untitled, sound track, variable delay installation.

Parmi les actions réalisées :

- Scénario-télévisé par Jacques Guérin
- Les belles familles par Stéphane Leroy
- Occupation de l'hôpital de Bayère par Nathalie Tialans
- Les quatre saisons de Vivaldi par Jacques Cousteau

1971. 30 minutes. 30 Hz. Sound.



Jean-Paul THENOT. 11 rue des Fauvelles. Courbevoie. France.

REFERENCES BANDE VIDEO

1971 - DEUXIEME CONCOURS DES PROGRESSIONS
EMISSION DE TELEVISION EN CIRCUIT FERME DIFFUSANT DANS LA RUE
(Galerie Yellow now - Liege - Belgique 1971)

Invité en novembre 1971 par la galerie Yellow now de Liège, Jean-Paul THENOT mit à la disposition du public le circuit intérieur de télévision et son équipe de réalisation, en organisant un concours.

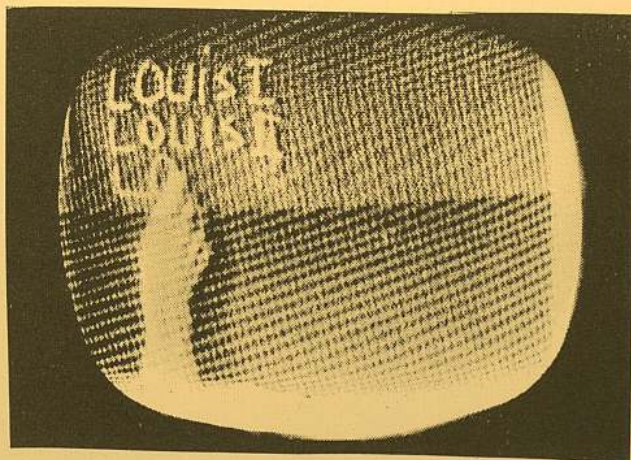
Une émission quotidienne permit au public de se manifester.

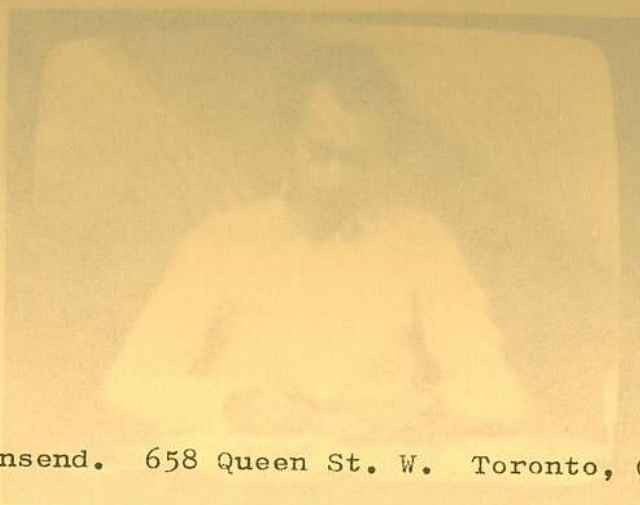
références des photos

Parmi les actions réalisées :

- Scénario-témoin par Jacques Caumont
- Les belles familles par Stéphane Leroy
- Occupation de l'hôpital de Bavière par Nathalie Tialans
- Les quatre saisons de Vivaldi par Jacques Courtois

$\frac{1}{2}$ ". 30 minutes. 50 Hz. Sound.





Brad Townsend. 658 Queen St. W. Toronto, Canada.

Composite tape:

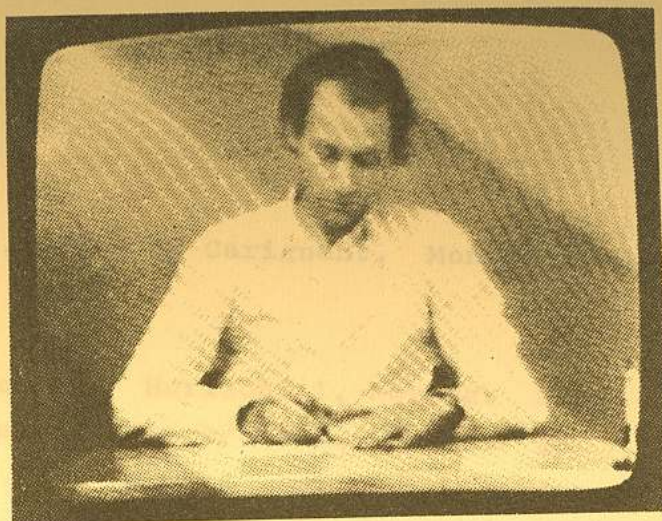
1. "Tape Number 1". 2 minutes. Black/White.
No sound.
2. "Sulla Spiaggia". 3 minutes. Color. Sound.
3. "Tape Number 3". 3 minutes. B/W. Sound.
4. "Andy Playing His Sax". 5 minutes. B/W.
Sound.

$\frac{1}{2}$ ". 60 Hz.



Goran Trbuljak. Djalskog 39. Zagreb, Yugoslavia.

"Trigon 73". 20 minutes. U-Matic cassette. Black
and white.



Bill Varan

Carlson, Mo.

ada.

Tape 1:

"Carre

25 min

Tape 2:

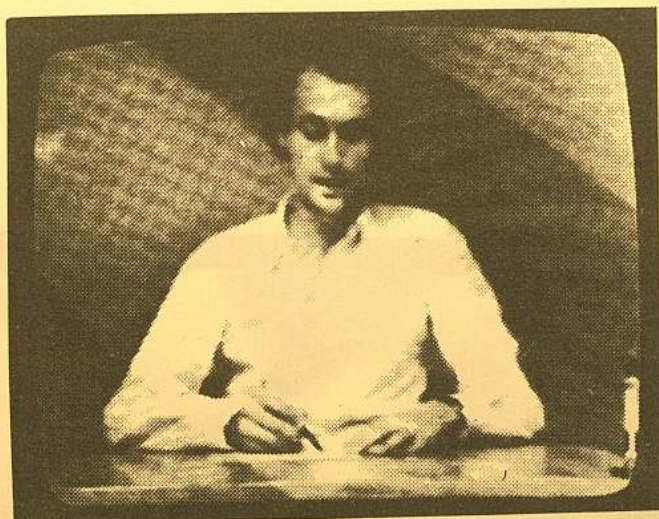
"Halle

March 8, 1973.

1973.

28 minutes.

Black/white. Sound. 1".



Goran Trbuljak. Djalskog 39. Zagreb, Yugoslavia.

"Trigon 73". 20 minutes. U-Matic cassette. Black and white.

Bill Vazan. 6245 De Carignant. Montreal, Canada.

Tape 1:

"Correcting: Horizontal, Keying". March 14, 1975.

25 minutes. Black/White. Sound. $\frac{1}{2}$ "

Tape 2:

"Hello Ten Years Later". March 8, 1975. 28 minutes.

Black/White. Sound. $\frac{1}{2}$ ".

Tape and Installation proposal

1. "The Killer".

2. "Schnee".

3. "Black/White. Sound"



Travis W. ... Born Denmark. Presently residing
in Munich Co. ...

*Drawing by looking
at the camera monitor*

John Watt. 639 A Queen St. Toronto, Ontario. Canada.

Tape and installation proposal:

1. "I'm a Killer".
2. Echoes.

$\frac{1}{2}$ ". Black/White. Sound

*Moving in
an additive structure
according to the monitor signal*

Troels Wørsel. Born Denmark. Presently residing
8 München 80. Wolfgangstrasse 11. Germany

Drawing by looking
at the camera monitor

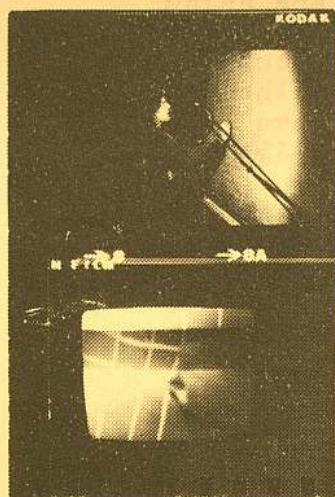
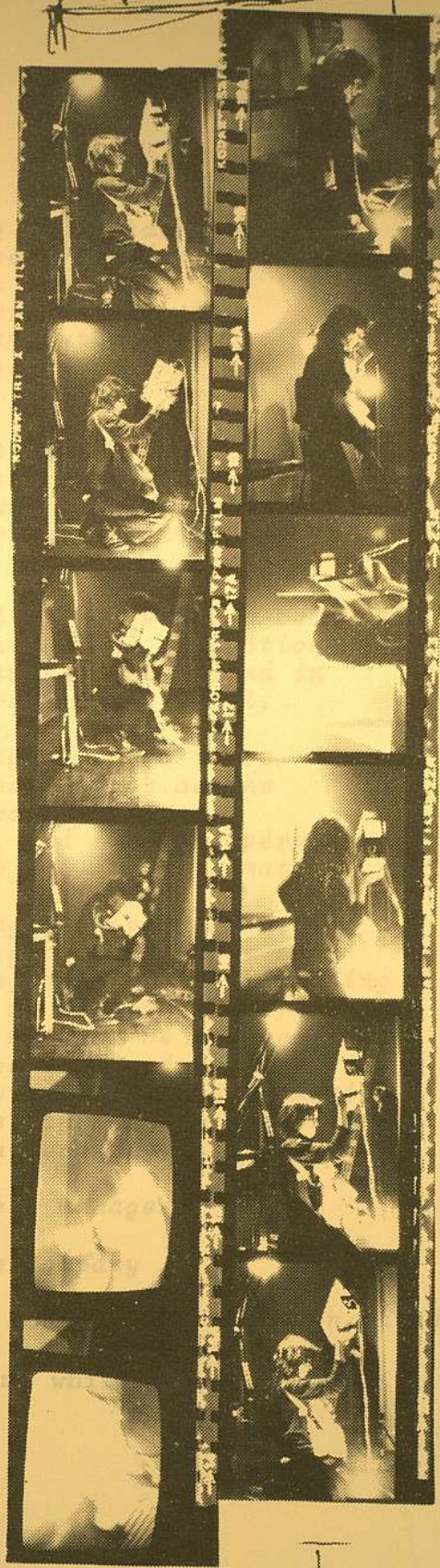
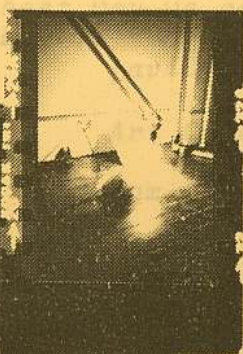
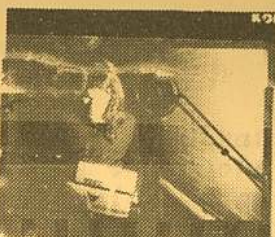
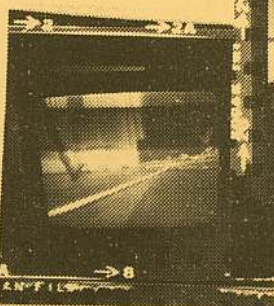
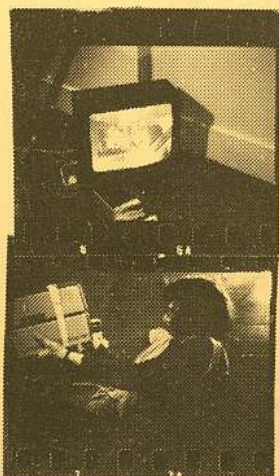


figure
&
self-referential



Moving in
an additive structure
according to the monitor signal

I

Catalogue statement

The Art Cause Company is operating in Saskatchewan, which has legislation on the books specifying an independent programming video station for each community of 3,000 or more. This represents an incredible number of potential program outlets in a province whose present population hovers on the million mark.

Our purpose is to stimulate direct human involvement with tapes, using close-ups, humor, stories, original music with a beat and melodies but varying structures, sex, scenery and other elements to promote realism and good feeling.

We are interested in international exchange which we will feed into our program to stimulate local production of a sort possibly useless on the networks, but bound in its end product to be useful on a direct local level.

Our early phase has involved making on-scene tapes of individuals involved in various scenes such as the Indian pow-wows, home life in low income projects, factory, art, craft and musical work, and in fact everything but your standard meeting and reading and drama format.

The phase we are currently entering involves training programs for teams of five, aimed at providing tapes on a lease and loan basis to cafes, bars, bus stations, waiting rooms, and so on. This will provide us with a bulk of material relating to life here which we will be interested to exchange internationally. The lease and lend program is something we are doing differently from the Trans-America corporation, which is into old fights, and we are concerned to develop it in the best way we can, seeking feedback of every creative sort ...

David Zack, manager

Art Cause Company

Box 794, Regina, Saskatchewan, Canada

"Child Care in Canada". 1/2". Black and white.

Ann ZaZa. 16 Edenvale Cres. Islington. Ontario, Canada.

Tape Installation:

1. "Off the Coast". 5 minutes.
2. "Sknew Tape". 11 minutes.

$\frac{1}{2}$ ". Sound. 60 Hz.

Alexander Zedlitz

five videos on one wheel:

- a. crosspoints (1) (8:30 min sound b/w)
- b. crosspoints (5) (5:30 min sound b/w)
a self-made lens makes me play music in a visual discipline using a monitor for instant feedback
- c. audiovisual trio (4:10 min sound b/w)
for a young woman, a radiostation, and myself behind the camera
- d. twelve-picture-song (3:00 min sound b/w)
it's me spontaneously singing and playing a harmonium as I am monitoring some polaroids which I took the day before
- e. monitor-meeting (5:45 min sound b/w)
the violin is played by a friend in another room not knowing that he is taped
the girl I see for the first time

the whole tape was recorded during 1975 using
Sony Portapack 1/2 inch european standard

Alexander Zedlitz. c/o Gallery Alexandra Monett. Chaussée
de Charleroi 154. Brussels

