fundació
goan miró
cayc

seventh international
open encounter
barcelona
seventh international open encounter on video organized by the joan miró foundation and the center of art and communication
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 Combaia
Margarita D’Amico
Gillo Dorfles
Hervé Fischer
Fred Forest
Leopoldo Mizer
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 Clotès
Gillo Dorfles
Jorge Glusberg
José Hoytisolo
Peter Hopkinson
Simón Marchan
Pier Paolo Saporito
Ignacio de Solà Morales
Javier Sust
Enric Tous

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—and that, 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 technology thus ended up becoming, in the hands of artists, an invaluable means of expression. 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 of mass medium and by its technical resources.

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 visibility 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 syntheses 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 idiosyncrasy of video-art.

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, externalize their conditions of production. They remain branded in particular rhetoric, and, in this fashion, rhetoric is more than a formal element. Or, if it is 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 enlisted into the videographic product, into its rhetoric? To answer this question we begin by distinguishing between 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-historical—conditions 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 constraints 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...
us to differentiate clearly the characteristic style of video from other, apparently similar artistic manifestations, such as the cinema. More so, 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, depending on the degree of development of the means employed and the production conditions, vary according to laws which are particular to each medium. The possibility of detection of the specificity in each medium, in particular regions, makes it easier to come near to the stylistic strategy grasping the essential features of its forms of manifestation.

Summing up:
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, synthesizers, 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 semiological distinctions, the systematic classification proposed by Charles S. Peirce when he classified signs in relation to their dynamic objects.

Let us remember the American philosopher, among innumerable classifications, 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 assimilated 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 contiguity 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 contiguity, 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 ones.

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 processing.

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 - Marotta, Vicente
predominant of certain discursive 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 technical 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 contiguities 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 index 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 type.

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 possiblities, 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 symbolic rhetoric, in opposition to the indexical or the iconic.

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

In video we find, on one hand, a specific communicational structure: an emitter, receiver, 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 is 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 any 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, operantly distinguish two large areas of realization for video-art: the communicational and the significative.

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 significative 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.
Action Space
The Drill Hall
16 Cheriee St
London W1C - England
A man is haunted by the spirit of his own TV set.
E.S.- bw - sound - 30 - 12 open reel

Aguilar, Jose Roberto
Al Joaquim Eugenio de Lima 177
Apto 61
90510 Sao Paulo, S.P. 01403 - Brazil
Where is South America?
A.S.- bw sound - 43 - 12 open reel

Akmai, Thomas
H 7267, Pecs
Rakosi V. 7a, Hungary
Presented by the Gallery of Modern Hungarian Art, Pecs
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.- bw sound - 12 - 12 open reel

Almeida, Helena
R Arco a S. Manete 6 R.C
Lisboa, Portugal
"Metamorphose - Tolle Habilelle"
E.S.- bw - 12'- 10' sound

Altmann, Roberto
FL 9490 Vaduz, Backgaasal 9
Lichtenstein
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 without intervening reduction either in advance or subsequently.

Ambrosini, Claudio
Campanario 3099
30122 Venezia, Italy
Presented by Galleria dell'Accademia, Venezia
"Haircut"
In a barber's shop, the camera's slow rotation reveals the profile (perfectly alike to his own) of a customer sitting down on the back of his head.
E.S.- bw - 34'- 3'- 12 open reel

Anderson, David
7850 E. 10th St
Buena Park, CA 90620, U.S.A.
Presented by the Long Beach Museum of Art - Long Beach
"Nothing eats well and art: Free-standing wall art: Feel-tip drawing". Punch. This is my voice. Family portrait. Stamp machine: Switch.
Eight short video pieces.
Sony A.S.- bw - 28'- 60'-12' open reel - sound

Anselmi, Anselmo
2647 S. Polo
Venezia, Italy
Ilusion - Reality
E.S.- bw - sound - 15 - Herz 50 - 34' cassette

Arlandi, Gian Franco
Via Volta 9
22004 Brunate-Como, Italy
Presented by Centro Culturale Libero Pari, Como
"Semiotique et Epistemologie de l'art pour une Concezione del Grafonico e del sonoro"
Situational analysis of the crisis and death of art.
E.S.- bw - sound - 12' open reel - 90 Herz

Baladi, Roland
6 bis rue Bachaumont
F 75002 Paris, France
From Mike to Marshall with Love: Views of a solid 200 Kg Ganesa marble sculpture representing a Sony Trinitron Monitor.
U Matti- E.S.- colour - sound - 21'- 34' 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 suspected to the class and asks the students to describe the person (real) who had inspired previously). Neither the police artist nor the students had met me before. The police artist said in the drawings were similar enough to Baldessari to justify his arrest.
Sony A.S.- bw - 30'- 60'-12' open reel - sound

Bernstein, Judith
45 East Broadway
New York, NY 10002 U.S.A.
Drawing Event With Surprise Ending
Installation of Judith Bernstein'ssculpture piece.
Sony A.S.- bw - Herz 60 - 22 - Open reel 1/2

Berteig, Garry C.
1222 Temperance St
Saskatoon, Saskatchewan, Canada
Portrait of Harriet
162 sides and images manipulated by color video switcher and photographed from TV monitor images further manipulated in the same system.
Sony A.S.- colour - Herz 60 - 90 - Open reel 1/2

Biggs, Robert
5109 W. Pico Blvd
Los Angeles, Ca. 90019, U.S.A.
What you look at
6 Days in different colors.
Both tapes on one cassette. These tapes were broadcast on commercial television. In conjunction with exhibitions as art works in themselves.
Sony A.S.- bw and colour - sound - 10 - 34' cassette

Boero, Renata
Via Caffaro 32/4
Genova, Italy
Presented by Galleria d'Arte Martano, Torino
"Work"

Boggeri, Vito
Via Roma 18
Serravalle Scrivia ( Alessi), Italy
Presented by Galleria Diagramma, Milano
Sabella - vatic- mark - fazzolletti - corner - spaghetti - farfalla - pilate
Aka 1-100 - bw - 35 - Open reel 1/2 open reel sound

Bonora, Lola
Escole d' Arte 83
Ferrara, Italy
Trace of a Shadow
Viaggio di luna rosa
Rauschenberg in Ferrara
Sony bw - sound - 20 - 34' cassette

Brand, Heinz
Brunngasse 14
3011 Bern, CH - Switzerland
Just in Now
Always contemporary
Sony open reel - bw - sound - 30
"Intermission"
Sony bw - 15

Burgo, Donald
145 Dudley Lane
Milton, Mass. 02186, U.S.A.
Mind master
Ends means
A.S.- bw - sound - 30 - 50 Hz - 1/2 open reel

Byerley, Gerald
Earl Richards Rd
Exeter, Devon, England
Presented by The Video Archive
Repetition of Reality
Consists of a series of four tapes.
Sony E.S.- bw - sound - 50 - open reel 1/2

Bonora, Lola
Escole d' Arte 83
Ferrara, Italy
Plates - Bice - Italy
Calligraphy
Sony E's - colour, sound, 30' - 34'
Interview with Fandango
Sony E's - colour, sound, 30' - 34'
Cerberus
73 Barton Dr
Ann Arbor, Michigan 48105, U.S.A.
Video Performance
A.S. bw - audio - video - cassette - 34' - 30'
CEAC
Amengo Mannas and Honey Novick
4 Kensington Avenue
Toronto, Ontario, Canada
Making up
Improvisational tape, with little editing:
sonic net, with the sole intent of exploring the behaviour of reaction of an
artist's relationship to his or her image in the mirror, while he or she goes
through the experience of concretizing a desire for camouflage and the
experience of a life.
Sony A.S. - bw - 25' - 12" open reel
Cavellini, Guglielmo Achille
Via Bononelli 16
Diane 11.30 28.1 72
An unknown face, sound mixed four
times with echo on one track intention-
ally out of sync
Sony bw, sound 45' - 12". Open reel
Chase, Doris Totten
Chelsea Hotel
22 West Twenty Third
New York 10011, U.S.A.
Dance Eleven
Sylvia Anderson of the Joffrey Ballet
Dances in what appears to be a
suite of video-produced images of
herself. Electronic music score and
repetitive colour effects combine
for a film of extraordinary beauty.
Sony A.S. - colour - 8' - 12" open reel
Cinevideo U.C.V.
Norte 5
Edificio Manzana PH1
San José, Caracas
Venezuela
Dos PASOS de “Arma" El Atollado 25
Garrigues de Oro 24
Arturo Atraco 25
El 13
Por la ruta de arena 14
A.S. - bw - sound - 12" open reel
Clareboult, Jean
228 Blvd. de la Villette
75019 Paris, France. Presented by Imago, Paris
“Espaces d'Arts" 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' - 12" open reel
Colon-Santis
336 Canal St.
New York, N.Y. 10013, U.S.A.
Pre-
sented by Equipo Canal, New York
"Mutual Observation"
"Change"
Both tapes are part of a series of
biographical notes by a Latin Ameri-
"Tail Talk"
Dewitt, Edith
16 Rue René
1910 Wannem, Brussels, Belgium

New Year's Resolution
Ego, Hyperbar
F.S. - b/w - sound - 10 - Herz 60 - 12 open reel.

Dewitt, Tom
111 N. Pine Ave

The Studies for Phoillumina/Phoillumina: Rings
Three motion pictures which synchronize synthetic sound and pictures.

Phoillumina explores classical harmony. Rings is based on a ring modulator.

Sony A.S. - colour - sound - 20 - Herz 60 - 12 open reel.

Djan, Jean Pierre
128 Rue de la Boissière
35100 Rennes, France

Proposition Travail/Peinture
It explains Djan's position about video.

E.S. - colour - sound - 30 - 12 open reel.

Dunn, Marty
89 Isabella St Apt. 706
Toronto, Ontario, Canada

Metta Messiah - A Video Comic
Synthesized from four live performances of original stage production
Recorded in black and white and coloured with Dated Colours during editing.

Erikson, Anne

Metta Messiah - A Video Comic
Synthesized from four live performances of original stage production
Recorded in black and white and coloured with Dated Colours during editing.

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

The painter - the sculptor, a video diptych.
An asymptotic description of the state of the art.

A.S. - b/w - 16 - 60 Hz - 12 open reel.

Ehrenberg, Felipe
Apartado Postal 27
Xico, Veracruz, Mexico

'Topless in Tahiti Beach' (Media dream medium rare)

Sony E.S. - b/w - 25 - 50 Hz - 12 open reel.

Environmedia
Via Settembrini 1
20124 Milano, Italy. Presented by La Banca di Venezia.

Intervento Urbano di Comunicazione Comunitaria
A community produces this information.

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

Etoile du Nord
Box 259
191 02 Lidingo, Sweden

Man and Tree

Extract from 'STAR 75'
Taped in connection with rehearsal in the Stockholm Concert Hall.


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

Fleischner, Hans
H5-5 Nisakutsu
1-9-27 Takadaihobata-cho
Shigakake, Tokyo, Japan

"Another Festival and After"
Flamengo, Rio de Janeiro, Brazil

This is Enough
Sony A.S. - b/w - sound - 30 - 12" open reel

Transitions II / Statement portrait
This work is a 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. The second video is a series of diaries, provocation and transformation of ideas. In the first one, video is used as a means of discussing the role of video tape. In the second case, video is the medium of communication in our culture. In this one, the artist discusses the nature of the culture in our society. Portraits of people who do not move in the video tape. No changes.

Sonja A.S. - b/w - sound - 30 - 12" open reel

Gordon, John S.
20 Market Street
Santa Clarita, Calif, 90921, U.S.A.

This 1975
Sony A.S. - b/w - sound - 30 - 12" open reel

Goss, Carol
P.O. Box 285, Village Station
New York, N.Y., U.S.A.

"Angels in Heaven"/"Lovers in Heaven"
Phonex / Blood
Abstract Image / Instrumental Music
Created with video, processing equipment and synthesizers.
Sony A.S. - b/w - sound - 30 - 12" open reel

Geissler, Michael (VAM)
1 Berlin 15, Unterstrasse 144
Germany. Presented by video Audio Video Modern (Vam)

Ich will nicht nach Casablanca
Sony A.S. - b/w - sound - 30 - 12" open reel

Godsmash
301 Kingston Street
Victoria B.C., Canada

"Seconds" A rear-projected kinetic collage taped in real time. "Seconds" is evolved from techniques and principles developed from light shows during the past decade interfaced with the electronic manipulations of a video switcher and projected to interact with one another in the absence of a director.

Georges Community Arts Project
Sony A.S. - b/w - sound - 30 - 12" open reel

Gronen, Bruno
5000 Cologne, Mainzer Str. 71

Here's 1975
Sony A.S. - b/w - sound - 30 - 12" open reel

Grossman, Ellen
119 St. Marks Place
New York, N.Y., U.S.A.

"Opening and Closing the Passage"
Audio-visual black and white presence involving repetitive movement and the occasional appearance of a small figure.

Godsmash
301 Kingston Street
Victoria B.C., Canada

Grossman, Ellen
119 St. Marks Place
New York, N.Y., U.S.A.

"Opening and Closing the Passage"
Audio-visual black and white presence involving repetitive movement and the occasional appearance of a small figure.

Group CAYC
Eliptico Gonzalez 4070
Buenos Aires, Argentina

"Experiences" by Edgardo Vigo
Camera Jorge Glusberg 1974
Sony A.S. - b/w - sound - 30 - 12" open reel

"Experiences" by Edgardo Vigo
Camera Jorge Glusberg 1974
Sony A.S. - b/w - sound - 30 - 12" open reel

"Homo Sapience" by Jorge Glusberg, Jorge Lujuan Gutierrez, Luis Pazos and Hector Puppo 1970
Sony A.S. - b/w - sound - 30 - 12" open reel

"Experiences" by Edgardo Vigo
Camera Jorge Glusberg 1974
Sony A.S. - b/w - sound - 30 - 12" open reel

"Homo Sapience" by Jorge Glusberg, Jorge Lujuan Gutierrez, Luis Pazos and Hector Puppo 1970
Sony A.S. - b/w - sound - 30 - 12" open reel

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

RECORDING:

The University of Failure by Marta Minjul
This tape is to represent the aesthetic level closely following the footstep 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 had to be made to set off another of its dramatic aspects. On the last day, when many people were sick with fever, a cocktail party was organized which included black drink and the walls displayed the analysis of the concepts, texts, images delivered on the occasion. The university structure looks like a local to the people. The University is Agustin Marenco, a futurist working with the CAYC Group.

Sony A.S. - b/w - sound - 30 - 12" open reel

The 60's
by Marta Minjul
Interview with outstanding artists of the sixties. Interview with the creators of the pedestrian analysis of the aesthetic pretentiousness.
Deffenbachia roth
E.S. - open reel 12" - 30 - 60 Hz - 1/2 open reel - sound

Herkenhoff, Paulo E.
Praia de Botafogo 206 G D
20000 Rio de Janeiro, Brazil
"Fartura" 10
Jujum 8
E.S. - bw - audio - sound - 12" open reel

Herzogenrath, Wolf
Zummar Faunsung 525 lines
A.S. - open reel 12" - 30 - 60 Hz - 1/2 open reel

Higgins III, E. Ferdinand
254 Ludlow, 6
New York City 10001 U.S.A.
Presented by Doo-da Postage Works, Boulder, Colorado
Video Mail Piece
Camera: Sam McDougall
A.S. - Sony - bw - sound - 3" open reel

Hoover, Nan
J.M. Kemperstraat 44
Amsterdam, Holland
One into Two. Cutting Light. Moving Light

Bob Lamb
Sound for "Cutting Light. Moving Light"
Sony E.S. - bw-sound - 16.50 Hz
Open reel

Hubert, Pierre Alain
Les Foumiers 13555 Queretor
La Deaudale, France
Presented by Starucker fireworks unlimited, Marseille.
Music for Drummer and Firecrackers
Drummer: Bernard Lubat
Fireworks: PA Hubert
Sony videotape Scotch - bw sound - 45 - 50 Hz - 1/2 open reel

Iannone, Dorothy
Mommertzstr. 9
1 Berlin 12, West Germany
I was thinking of you
Sony - bw - sound - 12" open reel

Idemitsu, Mako
What women make
A.S. - colour - 12 - sound - 1/2 open reel
Mercedes Benz
A.S. - colour - 145" - sound - 1/2 open reel

Imai, Norio
4-29 Mandarinishi, Sumiyoshi-ku
Osaka 558, Japan
Video snap
Camera: John Toshimi
Toshima: A.S. - colour - 20 - 60 Hz - 3/4" cassette

Iruck, K.C. / Mel Kiser
708 S. Bronough St. 5
Tallahassee, Fl. 32301, U.S.A.
Warm Mineral Springs Project
Documentary of the scientists, excavators and documentation of the 10,000-
year-old Indian burial. The project incorporated underwater video equipment
closed circuit TV) to document as well as find visual access to the site of the non-diving
scientists. The sixty hours of video documents are now permanently audio-
documented record of the exploration. Most important is the form of this document.
There is no experiment to allow the editor to direct the audience. The visual effect of the
video process as well as the editing makes the viewer become the nar-

Jackson, William
119 Balmoral Ave
Toronto, Ontario, M4Y 1S Canada
Presented by Video4in;
"Candu" Artists protest against Canadian Government manufacture and sale
of nuclear power reactors.
West Virginia: composition and performance of audio track
Sony A.S. - colour - 60 Hz - Sound - 3/4" cassette

Janssens, Joshua
Van Ostadstraat 67
Amsterdam, Holland
Portrait of Robbie Recording, M. Gansen
Camera: Laurens Schutter, Joshua Johansen
E.S. - bw - 13" - 1/2 open reel

Jarocki, C.
147 Greenbrae Boardwalk
Kenfield, California (U.S.A.)
Presented by College of Marin - Kenfield
"Christmas running lace"
Cassette 3/4. A.S. - colour

Jarvis, Judy
"Visus"
A.S. - sound - 1/2 open reel

Kahlen, Wolf
Ehrenbergst. 11
1400 Berlin-West 33, Germany
Presented by Videotik Berlin
"Schafe"
3/4" Cassette - bw sound - 40" open reel

Kawak, Tomek
5 Allier des Mangeaulas
91300 Maisy, France
Presented by Videoparis
"Avis a la population - Echappes"
Sony E.S. - bw - sound - 30" - 1/2 open reel

Klinkstein, Tom
106 Clarion Street
Sony E.S. - bw - sound - 40" open reel

Imai, Norio

Ivekovic, Sanja
Savska 1, 41100 Zagreb, Jugoslavia
Presented by Galeria del Cavallino, Venezia
Rekonstrukcje 1952-76.
The cinema 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 27.
Sony VTR - E.S. - bw - sound - 840" - 50 Hz - 3/4" cassette

Kahlen, Wolf

Kahlen, Wolf

Kahlen, Wolf

Kahlen, Wolf

Kahlen, Wolf

Kahlen, Wolf
Kobayashi, Hakudo
2-80-46 Nishi Kunitachi, City, Japan

Catch Video - Map Out
Video, man and comedy
Actor: Kenji Nakanishi
Collaborator: Salvator Tall
Sony: A.S. - bw - 20 - 60 Hz - 34 cassette - sound

Kuzumi, Kim
203-11 Dong, Haneuk, Mansion
Korea

Chair
I spent that time does not begin from the 'IT' (artist) and that time continuous may sprout 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, the place where past, present and future are connected and we will remain there with us (human beings). I think.

Kwak, Duck Jun
30 Yonemachi, Kuchinashi, Towada, Japan

Liebich, Russell Wayne

Lennep, Jacques
Gerhardshagen, 2
B 1760, Roostal, Belgium
Presented by T.C. Antwerp

Video Fil (1976)
Sony: U-Matic - E.S. - bw - sound - 12 - 17 open reel

Lombardo, Sergio
Via Panfili 20
Roma, Italy

"Concerto per Danzatore"
Dancer: Anna Montign
Sony: BW - sound - 20 - 344/cassette

Lopez Manzano, Enrique
Conde del Aula, 3
Bilbao, Spain

"Echale 01"
Video tape, created with a synthesizer
Collaborator: Pedro Andrade
Sony: E.S - colour - sound - 30 - 50
Herz - 344/cassette

Lublin, Leo
3 rue Marcel Semblat
75 Paris, France

"Discours sur l'art 1755"
Open reel 1/2 - bw - sound - 30

Mac Nevin, Brian

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

Celebration Labyrinth
Video engineering, Run Raht
Sony: A.S - colour - sound - 18 - 344/cassette

Maita, Masatomi
617 Nishimiy, Nishimiy-machi
Naka-gun, Kanagawa-ken, Japan

Lizenz, Jacques J.M.
Lemaire, Brigitte, Kaquet, Jacques Jamison, Michel Antaki: Cirque Divers

12 Rue de la Tour
Lyon 400, Belgium

Paradise d'ouverture, Spettacolo
Document showing the presentation of the "Cirque divers," followed by a document about the spectacle of "Clown face de belles," realized in an exhibition hall featuring all the posters of the last Belgian elections shown in a critical way

Film maker: Jacques Debaker (of the Section Video of the Liege Academy of the Beaux Arts) E.S. - bw - sound - 30 - 50 - Herz - 12 open reel

Marroquin, Raul
P.O. Box 1105
Maastricht, Holland
Presented by Agenzia, Maastricht

Andy Dandy's walk in Antwerp's Video Production, Tony Carey, Performer: Andy Dandy, Video Camera: Ani Zara

Mass and Individual Moving
41 rue Bebeau
1000 Brussels, Belgium

Commercial value - X-Rayed Tape shows influence of exposure to X-rays
Sony: E.S - bw - sound - 30 - 344/cassette

Manasse, Scovallino Quinzi
Via Caravaggio 70 bis
Napoli, Italy
Presented by Art-avise, Napoli

"Origine del servomeccanismo"
Matthys, Danny
Brabantdam 59
9000 Gent, Belgium

"In Black and White Polaroid Pictures. The medium is the message." Tech equipment supplied by I.C.C. Antwerp.

Sony video cassette U-Matic KFC-60 E.S. - bw - sound 5 - 50 Hz - 34' open reel

Mauri, Fabel
Piazza Madonna, 2
Roma, Italy
Presented by Cittadelli Gallery, Rome.

"Oscuramento 3. Video tape of a performance carried out successively in three different places in a city. Rome, in one evening.
1) Cittadelli Gallery, projection of "Red Psalm". Office Mikiros Jardco, 2) Wax Museum with Paolo Nascimento and the singer Maria Calif. 3) Photographic studio of E. Olalano with Danka.

Sony - bw - sound - 26' - 12' open reel A.S.

Mc Donald, Laurie
334 Arms St.
Providence, R.I. 02908, U.S.A.

"I videotaped before and after every meal I had during the whole month of June 1975. I sometimes ate alone with a companion and other times with more than three companions. I also show the kind of music I had a hang-up for during that period.

Sony 9750 A.S. - bw - sound - 25 Hz - 12' open reel

McGlade, Terry
410 Queen Street
W. Toronto, Canada
Presented by Vision, Toronto.

"Lifting the lid. Exploration of what it means to lose.

Sony A.S. - bw - 15 - 60 Hz - 34' cassette - sound

Melnik, Edward
1775 Eggert Road
Buffalo, NY. 14226 U.S.A.

"Subjective space in three movements. Electronic music composed by Roger Luther. Panasonic A.S. - colour - 18 - 60 Hz - 12' open reel - sound"

Michishita, Kyoko
Obha Apt. 1-9-2 South Ashiya
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 with a companion and other times with more than three companions. I also show the kind of music I had a hang-up for during that period.

Sony 9750 A.S. - bw - sound - 25 Hz - 12' open reel

Mock, Richard Basil
10 Bleeker St.
New York City, U.S.A.


Sonoff A.S. - bw - sound - 22 - 12' open reel

Moderno Carneiro, Joao Ricardo
Rua Maestro Francisco Braga
355-320 Copacabana, Brazil
Presented by Galeria Sist. de Arte.

"Eight on it's side. A conversation. The effects of documentation on memory and the presentation of the recollection of personal and remote experience, are explored in order to clarify the problem of recall and carry it into the domain of fiction.

Cinematography: Jeanne Kienman and Carol Mansfield. Sony Ultronic A.S. - colour - 30 - 34' cassette

Morton, Phil
1839 South Halstead Street
Chicago, Illinois 60608, U.S.A.

"General Motors. 1978. 3/4 U-Matic NTSC color - A.S. - sound - 60 - 12' open reel"

Nakai, Tsuneo
602 Oiso Oiso-machi
Kanagawa-ken, Japan
Presented by Gallery Maki, Tokyo.

Elkis Wave + sun. Positive reflection - Negative reflection. Sonoff A.S. - colour - 20 - 12' open reel - 34' cassette

Nakajima, Kou
Shingawake-ku.
O-C 25-24
Tokyo, Japan

"And video and..."

Nakauchi, Massaaki
1-3-5. 803 Higashi-nakano
Nakano-ku, Tokyo, Japan

"Work № 7" TEAC V-1000 - colour - sound - 19' open reel

Matsumoto, Toshi
1-10-1201, 2 Chome Higashiyama
Makgu-ku. Tokyo, Japan
Presented by Underground Center, Tokyo.

"Mona Lisa". In "Mona Lisa" I experimented with the idea of a personal trip, a journey into self, through a device called Scarnate. "Mona Lisa" is mysterious, illogical, unreal, hallucinatory, magical and irrational. Toyo Scarnate: Video system with computer. A.S. - colour - sound 3' - 50 Hz - 34' cassette - A hand for a hand. Open reel 12" - European standards
Nakaya, Fujio
1-21-1 Jingu-ma
Tokyo 150 Japan

"Statues 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 three thousand years.

Sony A.S. - bw - 11 - 60 HZ - 3/4" - sound - cassette

Ockerse, Thomas
37 Woodbury Street
Providence, Rhode Island 02906, U.S.A.

"TV Documentarizing Language experiments"
Lecture, reviewing the work in language art by Thomas Ockerse, process of a television documentarizing as a video piece.

A.S. - bw - sound - 30 - 60 HZ - 1/2 open reel

Osher, James

The essence of three art experiences... transmitted psychically.

Sony A.S. - bw - 60 HZ - 1/2 open reel - sound

Ott, Jean

Maison Rose
Ch. 1141 Yens, Switzerland

"Trans-verse" (Academy video series) - Video-monitors. Different readings of the attitudes and model his painting through the video monitor.

Sony U-Matic E.S. - colour - sound - 22 - 50 HZ - 3/4" - cassette

Ozawa, Bin

21-10-1 Jingu-ma
Tokyo 150 Japan

Sony A.S. - bw - sound - 30 - 60 HZ - 1/2 open reel

Neavro-Baldeweg, Juan
Vegativa 1 L.9, 5th A
Madrid 35, Spain

"Siesta"

Camerar: Mike Moser
Collaborator: Ernst Carambula

Sony A.S. - bw - sound - 30 - 60 HZ - 1/2 open reel

Neagu, Paul
70 A Highgate New Park
London N3, England
Presented by Granbam Televison, Aberdeen, Scotland

"Going Tornado" (1974-1975)

The performance "Going Tornado" has been carried out by P. Neagu four times. Each event has been broadcast live in the place and time.

Richard Demarco, Gallery Director.

Edinburgh
Philippe V.C.E.S. - colour - sound - 28" - cassette

Nyst, Jacques Louis
Rue du Baron 2
Pessousse Village 4030, S. Priontum
Belgium

Presented by J.C. Arved

"L'ombre de papier"

La parole d'un gardien

Poutlir pour un morton"

Montage: Chris Yovarides
Sony U-Matic - E.S. - bw - sound - 22 - 50 HZ - 3/4" - cassette

Okuma, Ayako

Batavia 134-0012
Japan

"A film of contrasts and rhythms cut by sequences with different aims. Commercial or otherwise, it presents the viewer with several simultaneous interpretations. It is geared at deconstructing a commercial.

Sony E.S. - bw - 12 - 60 HZ - 1/2 open reel

Ozawa, Bin

21-10-1 Jingu-ma
Tokyo 150 Japan

Sony A.S. - colour - sound - 30 - 60 HZ - 1/2 open reel

Patella, Luca
Via Panisperna 66
Roma, Italy

"Di modera azione"

Sony E.S. - colour - sound - 30 - 60 HZ - 1/2 open reel

Peli, Romano
Via dei Farnesini 9
Roma, Italy

"Spiral"

Collection of tapes collected for future editing.

Sony bw - sound - 25 - 1/2 open reel

Pelor, Rami

Casa Dei Ferreris, 9
Roma, Italy

"The Supernatural (critique)

The pouring in his tape of the moments set form in the preceding work (The supernatural), the game, the same stations in the family, death,> overworking someone in such a way as to set off the ideological characteristics present and directly practiced by the two young operators video actors as opposed to a force marginalised from the impossibility at that stage of critical reality.

E.S. - bw - sound - 20 - 60 HZ - 1/2 open reel

Pulido, Guillermo
"Planetarium"

A.S. - bw - audio - 20 - 1/2 open reel

"Sequence-Performance"

A.S. - colour - sound - 30 - 60 HZ - 1/2 open reel

Scalino Antonio del Vecchio C.
Via Caravaggio 70 bis
Napoli, Italy
Presented by Arti Visive 3 R.L., Napoli

"Ejercitaciones"

Collaborator: Grabena

Sony E.S. - bw - 30 - 60 HZ - 3/4" - open reel

Rabascall

67 rue Verteuil
75013 Paris, France

"Bir-deep"

1975

Taken from an advertising commercial for a brand of hair cream, interspersed with shots from other film material.

The illusion: A surrealistic film drama.

Sony A.S. - colour - sound - 19 - 3/4" - open reel

Rosen, Hesh

135 Avocado Street
Leucadia, Calif. 92035, U.S.A.

"A budding gourmet"

This tape is a realized version of a novel originally disseminated on a series of postcards. It is part of the body of work having to deal with the mask of gourmandise in an imperial yet bourgeois culture. Gourmandise shown, too, to be a trope in which food represents an asper beneath all 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 class society and the sources of the images they draw on in rationalizing their views of thinking about things.

Camera: Allan Segui
Technique: Bill Sneider
Sony A.S. - bw - 15 - 60 HZ - 1/2 open reel - sound

Rouault, Jean
44, rue Montmartre
75002 Paris, France

"Black Rose Theater"
499 Alabama St
San Francisco, Calif. 94014, U.S.A.

"A film of contrasts and rhythms cut by sequences with different aims. Commercial or otherwise, it presents the viewer with several simultaneous interpretations. It is geared at deconstructing a commercial.

Sony E.S. - bw - 12 - 60 HZ - 1/2 open reel

Rost, Martha
135 Avocado Street
Leucadia, Calif. 92035, U.S.A.

"A budding gourmet"

This tape is a realized version of a novel originally disseminated on a series of postcards. It is part of the body of work having to deal with the mask of gourmandise in an imperial yet bourgeois culture. Gourmandise shown, too, to be a trope in which food represents an asper beneath all 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 class society and the sources of the images they draw on in rationalizing their views of thinking about things.

Camera: Allan Segui
Technique: Bill Sneider
Sony A.S. - bw - 15 - 60 HZ - 1/2 open reel - sound

Rouault, Jean
44, rue Montmartre
75002 Paris, France

"Black Rose Theater"
499 Alabama St
San Francisco, Calif. 94014, U.S.A.

"A film of contrasts and rhythms cut by sequences with different aims. Commercial or otherwise, it presents the viewer with several simultaneous interpretations. It is geared at deconstructing a commercial.

Sony E.S. - bw - 12 - 60 HZ - 1/2 open reel

Rosen, Hesh

135 Avocado Street
Leucadia, Calif. 92035, U.S.A.

"A budding gourmet"

This tape is a realized version of a novel originally disseminated on a series of postcards. It is part of the body of work having to deal with the mask of gourmandise in an imperial yet bourgeois culture. Gourmandise shown, too, to be a trope in which food represents an asper beneath all 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 class society and the sources of the images they draw on in rationalizing their views of thinking about things.

Camera: Allan Segui
Technique: Bill Sneider
Sony A.S. - bw - 15 - 60 HZ - 1/2 open reel - sound

Rouault, Jean
44, rue Montmartre
75002 Paris, France

"Black Rose Theater"
499 Alabama St
San Francisco, Calif. 94014, U.S.A.

"A film of contrasts and rhythms cut by sequences with different aims. Commercial or otherwise, it presents the viewer with several simultaneous interpretations. It is geared at deconstructing a commercial.

Sony E.S. - bw - 12 - 60 HZ - 1/2 open reel

Rosen, Hesh

135 Avocado Street
Leucadia, Calif. 92035, U.S.A.

"A budding gourmet"

This tape is a realized version of a novel originally disseminated on a series of postcards. It is part of the body of work having to deal with the mask of gourmandise in an imperial yet bourgeois culture. Gourmandise shown, too, to be a trope in which food represents an asper beneath all 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 class society and the sources of the images they draw on in rationalizing their views of thinking about things.

Camera: Allan Segui
Technique: Bill Sneider
Sony A.S. - bw - 15 - 60 HZ - 1/2 open reel - sound
Salmants, Rick
7 Addams St.
Plattsburgh, NY 12901 USA

A creative action
A cut-out piece of paper cut into pieces of paper

Cat and Mouse
Deals with the tension artificially created by expectation
A S.

Saporito, Pierpaolo
Via Settembrini 1
Milano, Italy
Presented by Environments, Italy

AUTOproduzione dell`informazione in una comunità
An experiment made in five Italian regions (a total of 100,000 inhabitants) under the direction of the community
Colaborator: J. G. Hall

Scherer, Craig
First artists soap derby
Papers

Schumans, Marjo
Blaaschaatstraat 74
Maastricht, Holland
Presented by Agora Gallery, Maastricht

A 30 minutes each
Sony E.S.

Schoo, Kaneko
1879 Konami-Suwa-City
Nagano-ken, Japan

Schwartz, Francis
University of Puerto Rico
Rio Piedras, Puerto Rico

A work for sound and gesture which uses both chance and planned elements
Sony A.S.

Schweizer, Helmut
Mondriaanse 5
D-7900 Kusel, Germany

Hendrix

Sevilla, Garcia Ferran
Rockport 344, 45-55
Barcelona, Spain
Presented by Galeria G. Barcelona

P.M.

Sfondi, Bernhard
69 Mannheim
Heinrich Lenz Str. 29, Germany,
Presented by Augustenfaden, Mannheim

"Ich gestatte mir eine Meinung.
Collaborators: Henk Erenkoff, Roland Keller

Sanz, Dan Tom Defanti, Phil Morten, Gunther Tetz, Barbara Sykes, Drew Browning and Bob Snyder
University of Illinois at Chicago Circle

Signal 5
Essay in therapy, event 1, lecture and rendition from a distance of five makers
E.S.

Speed, Diane
15720 Southfield
Detroit, Michigan 48213 USA

The worm catcher
Document on how to make a worm catcher. 8

Sicard, Daniel
Saint Laurent
23370 St. Pierre, France

Hommage - Surface - Espace
60 HZs - sound - 9

Staccio, Mauro
Via Trebbia, 29
20135 Milano, Italy
Presented by Galeria di Porta Teineresse, Milano

3 Condizioni di scultura intervento
Sony E.S.

Stensberg, Brad
2112 APT, 4 Manchester
Cardiff, Ca. 3020, USA
Presented by Videoglow Productions, Cardiff

Curves with ourselves
Bob Krahe and Mary McCool Assistance in production and pre-production with aesthetic judgment

Spinelli, Aldo
Via Pontaccio 5
20121 Milan, Italy
Presented by Galleria Civica d`Arte Moderna, Palazzo de Diamante, Ferrara

Problem III
A play with cards demonstrated on a blackboard, arithmetically.
Operator: Laila Bonera

Stroobant, Dominique
3 Salita Feliciano
54053 Terano, Garfia, Italy
Presented by J.C.C. Antwerp

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

Suga, Kishio
66094 Ikiura, Tamaki, Kawasaki-ke, Kanagawa, Japan

Dependent law, water, air, earth, stone, ice
Everyday has a system in itself. The system indicates the situation of dependence. I want to think about the rate of dependence
Collaborator: Yashikho Suga
Sony VO-3790 A-S colour - 60 - 34 - cassette - sound

Tagliabu, Geggi
15122 Piazza Manna I
Genova, Italy
Presented by Galleria Unimedia, Genova

"Video Tape 475" One lozenge to

Uemura, Yoshio
Shingawa-ku, Oi 4-25-24 Tokyo, Japan.
"Thin down". Open reel: - bw - audio - 1/2 - 30.

Urban, Janos and Gerald Ducimetiere
2102 Milano, Italy.
"Cybernetic vegetable world". The film regards a series of studies on biology, edited by me since 1958, and shown at the International Bank of Biology.

Valla, Manel

Vater, Regina
Rue Babasse 348, Ap. 6 Sao Paulo, Brazil.
"Action!" Open reel: 1/2 - 10 - bw - sound.

Vazan, Bill
6245 de Cagnan Montreal, Que., Canada HM 3T 3.


Viola, Luigi
Via Verdi 10/17 Mestre Venice, Italy. Presented by Galeria del Cattolico, Venice.

Vostell, Wolf
Gisela-hemzigstr. 12 Berlin, 12, Germany. Presented by "Galeria G." Barcelona.
"Detras de Arbol" Auto-videography of 18 persons who were in a Vostell happenings in Barabat. Sony E.S.: - bw - sound - 45.

Whiteather, Selena
177 Hudson St. New York, U.S.A.
"Lotus". Hug Trees Thrust Lumbarmen Political torture as a counterpoint to the strength of a woman’s experience. Rethinking the past, spiralizing into the present. Sony E.S.: - bw - sound - 20 - 30 open reel 1:2.

Wada, Mihira
co: Nakadai-ko 202-1 4-7 Nakadai Higashi-Terai Yurumi, Yokohama, Japan.
"Hydroblast II" III part against application or memory. Wish to carry out a performance for video, can I do it?

Wasko, Ryszard
co: Galerie M. Haus Weitem, D-8490 Deilham, 1, Germany.
"Space out of (13)" "Weariness of my legs (10)". Exhaustion: Break 1 (6.3). Sony open system - 30 total.

Tkacheff, Peter

Tetelepia, Jantie J.
Le Jan Steenstraat 101 Amsterdam, Holland.
"Sebastian 78".

Tepozzani, Jean Louis
Atelier 169 E rue des Landes 78400 Chatou, France.

Tobias, Richard and Wiseman, Jim
P.O. Box 501 Belmont, Ca. 95005, U.S.A.
"Taralpha targar" Colour - audio - video - cassette - 34.

Takayama, Noboru
1365 Nakaneki-cho, Totsuka-ku Yokohama-shi, Kanagawa, Japan.
"Headless Scenery" KCA-30 AS - colour - sound - 30 - 30 Hertz - 34 open reel.

Sony E.V. - sound - 20 - 1/2 open reel.

Performance with fire. Sony E.V.: - bw - sound - 30 - 12 open reel.

Sony E.V.: - bw - sound - 20 - 34 open reel.
Zack, David

3726 N Guertinblen
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 16mm introduction.

Collaborators: Al Ackerman, Roth Zack, David Zack, Pat Ackerman (camera) Miriam Scott, Paul Demitr

Zero Officina

C/o Scalfarino Via Carraaggio 70 bis
Napoli, Italy
Presented by Liceo Artistico Statale
Di Napoli

Esperienze
Collaborator: Oto Bone
Sony system - E.S. - bw - 30 - 50 Hz
3/4" open reel

Yamaguchi, Katsuhiro

25-24 O-H Chome
Shinagawa-ku, Tokyo, Japan

"Homage to futurism"
The masses and the motorcar are typical of 20th century city scenes. The tape was made with the images of futuristic paintings.

Collaborators: Nikki VTR and Toyo Gango VTR Center
Victor U-Matic - A.S. - Colour - 30 - 60 Hz - 3/4" cassette

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

Yamamoto, Keigo

24-10, Doro-machi
Kuki City, Japan
Presented by A.C.A. "Association for Communication Through Art"

"Similar Figures"

"Hand and Hand"
To search for the meaning of the discrepancy of the cognition between "action and its false action" with the help of TV and a TV camera.

Collaborator: Hideko Yamamoto
Sony VTR 1700 A - S. - bw - 15 - 60 Hz - 3/4" cassette
nificent - 1977
rt and commu
and center of a
acio Joan Miro
Spain - fund
deo - barcelon
ncounter on vi
etional open e
venth Intern