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 daguerreotype 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 autonomous 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 Zanez St. San Francisco, California.

"The Walk Series", 1971-72
video documentation/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.

video documentation/performances in the San Francisco environment.

in the fall, winter, spring

You see me walking
seeing what I see, and
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Walking in circles,
and continually back & forth
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the place forms
the boundary, a border, the edge

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south east west

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

Three proposals for installation pieces.
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.
5. Greg Lynch.
6. Donna Nakao.
7. John Reynolds.
8. Tom Yasuda.
10. Irvine 2-Way Cable Communication System.

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.
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 synthesizer 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 Israeliie 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 an 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 therefor 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.

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Anne Behrndt. Stampeegade 7. 1702 Copenhagen V.
Denmark

Untitled tape. 24 minutes. ¼". Black and White.

Leda, Targowa 61. Poland

"The Composition of the Workshop of the Film Form"
Approximately one hour. ¼" Black and White.

Squad.
"WILD-LIFE" (Aleka -land photo)
by Michael Buchwald. (10 min. B/W)

The video-work "Aleka -land still-life" is part of a
continuous endeavor to build up story-sequences from
series of photographs taken in a town-sect. Viewed in a
town-sect, the work is a description of
habitants...

Problems included in the work of video;
-the film is exchangeable
-the illusory relations by
-the manipulations of before/after
-the nature of difference
-the concept of "shyness"...
-the simple

Wojcieh 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. 1/2" Black and white. Sound.
"STILL-LIFE" (Bloklad: photos)
by Michael Buchwald. (lo.min.H/W)

The video-work "Bloklad 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 descrip-
tion of the environment and some of its inhabitants...

Problematics, touched upon, concerning the use of video,
include:
-the fluid, ever-changing perception 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 storyboard...A video short-story...

MB. jan. 76

"Moving the Camera in Contact With the Model's Body". 1972-74. 30 minutes.

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

1/2". Black/White. Sound.
Colin Campbell. Born Reston, Manitoba, Canada, 1942.


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

“8-10 on your dial - Tokyo"
Optaget på 1" udstyr - juni 1970.

(Videobånd af køretur over Tokyo).

ASKE DAM
Forhåbningsholmsalle 11
1904 København V

Art must be beautiful - Artist must be beautiful -

Composite tape:
10. Lili Dujourie. "Hommage à ... ". 1972-75.
George Docherty. c/o Ontario College of Art. 61 McCaul St. Toronto, Ontario. Canada.

"Thermal Images". ½". 60 Hz.

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

"Pills With Double L, Pharmacie Fischer, Inc."
32 minutes. 1/2". Black and white. Sound.
"...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, with technological content. What probably fascinates me most is the possibility to use it in that specific way which consists in showing how it does not work, how it does not simply work as well as 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)
Jochen Gerz. 41, Rue Buffon, Paris.

Composite tape:

"...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 enlargen 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
3. EMG. 4 minutes. Color.
5. "15,750:60 Hz". 6 minutes. Color.

\(\frac{1}{2}\)". Sound. 60 Hz.
Marianne Heske,
15, rue Daubenton,
75009 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: "Masquerade"
1/2" B/W 13 min.
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 veteran 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 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.


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

Proposal for an installation piece.
GENERAL IDEA. Formed in Toronto in 1968 and made up of the artists Ron Gabe, Michele Tims and Jorge Saia.

Rodger HUDSON KLAIN, Age 35, 1647 Crescent Pl., Venice, California.

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

Selected works (composite tape):

1. "L’Ecusson de Neuenkirchen". 15 minutes
   Assistant: B. Gadenne.
2. "Troc-Art". 30 minutes.

1/2''. Black and white. Sound.
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.

Total time: 51 minutes. Sony U-Matic.

-Still's from "My Name is Curtis" video by Rodger Klein 1974
"Think of another person and see if that person is thinking of you."

Composite tape:
2. Sound being. April, 1975.

½". Black and white.
MOGENS KØLKJÆR RENEÆSTIG:

BJØRN SCHOUW NIELSEN 1972.

MOGENS KØLKJÆR:

HØKERBILLEDER 1973. SØRUP.

adr. Linnegade 16 D 1361 Kbh. K. Denmark
Douglas Duart MacLean. 782A Broadview Ave. Toronto, Canada.


Composite tape:

½". Black and white. Sound. 60 Hz.
Suzie Lake. 5580 Légaré 16, Montreal, Canada.

"A Natural Way to Draw". 20 minutes. 1975

Fred Licht. Born Los Angeles, California, December 30, 1948. Presently residing in Denmark (Fuglegangsallé 39, 3710 Arhus V)

"Psychological Camouflage 1", September, 1975. Duration: 3 minutes. 16 mm. 50 ft., 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 blood 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.
Fred Licht. Born Los Angeles, California, December 30, 1948. Presently residing in Denmark (Fuglesangsallé 59, 8210 Arhus V)

"Psychological Camouflage I". September, 1975. Duration: 5 minutes. 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 bisé 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.
Neal Livingston, 1459 LeMarchant St. Halifax, Nova Scotia, Canada.

"Pizza's and Sub's" 27 minutes. Black and white 1/4". Sound.
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Composite tape:

U-Matic, color, sound.
Cameron Morrison, P.O. Box 193, Claremont, Ontario, Canada.

"Anamorphic 1". 30 minutes. Black and white. No sound. 

\[ \frac{1}{2} \text{"}. 60 Hz.\]

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

Composite tape:
5. "Rocking". 2:00.

½". Black/White. Sound.

Muriel Glassen, 83, Bd. Carl Vogt, Geneve, Switzerland.

"Basic Music Site". 3 pieces. 16 minutes. 1974.

U-Matic, color, sound.
Filar Oleszynski, ul. 23 Stycznia 28/29, Poland.

Composite tape: ¼" Black and white.
Video Medium

"Synergy": 7 minutes.

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

"Special Television": 2 minutes.

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

U-Matic, color, sound.

Social Olesen

Artist": 20 minutes.
Piotr Olszanski. 81872 SOPOT, Slowackiego 28/23. Poland.

Composite tape: ½". Black and white.

Video Medium

"Synergy". 7 minutes.
"Meaningful Noise". 3 minutes.
"Mental Television". 2 minutes.

Social Games

"Special Change Artist". 20 minutes.

Joan Rabascall. 67 rue Vergniaud, Paris.

\[\frac{1}{2}\].
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.
Immigrated to Canada: June, 1968.

Selected works (composite tape):

1. Shapes from the Bone Change 11/75 4:20
2. the Two of Triangles 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.

"Time of Miracles". 22 minutes. Black and white. 1/2".
Musical composition by Ragnar Grippe; entitled "Anagram".

Planes for performance and installation:
3. Entitled, sound track, variable delay installation.

Plans for performance and installation:
3. Untitled, sound track, variable delay installation.

REFERENCES BANDE VIDEO

1971 - DEUXIÈME CONCOURS DES PROGRESSIONS
ÉMISSION DE TÉLÉVISION EN CIRCUIT FERME DIFFUSANT DANS LA RUE
(Galerie Yellow now - Liège - 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

30 minutes. 50 Hz. Sound.
Composite tape:


½". 60 Hz.


Bill Vazan. 6245 De Carignan. Montreal, Canada.

Tape 1:
25 minutes. Black/White. Sound. 1/2"

Tape 2:
"Hello Ten Years Later". March 8, 1975. 28 minutes.
Black/White. Sound. 1/2"

Tape and installation proposal:
1. "I'm a Killer".
2. Echoes.

½". Black/White. Sound
Drawing by looking at the camera monitor

Moving in an additive structure according to the monitor signal
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, sets, 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 sound 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", ½". Black and white.

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

½". 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. Chausée
de Charleroi 154. Brussels