

videoscape

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Art Gallery of Ontario



videoscape

an exhibition of video art

20 November 1974 - 1 April 1975

Education and Extension  
Art Gallery of Ontario





## foreword

Videoscape, the first major survey of video art in Canada, is also one of the first important temporary exhibitions in the newly expanded facilities of the Art Gallery of Ontario. It is particularly appropriate that examples of a new art form, video art, should be displayed by an institution which seeks new ways for artists and public to speak to one another.

Videoscape was born of the efforts of Mrs. Peggy Gale, formerly of the Education and Extension Branch, Art Gallery of Ontario, and now Assistant Film and Video Officer, Canada Council; and Ed Waitzer and Marty Dunn of Trinity Square Video Programs, who wished to explore the possibilities of an art which is less than a decade old. The exhibition is the result of two years of intensive co-operation, and thanks to these people, Don Kelly of the Utilization Branch of the Ontario Educational Communications Authority, and the artists themselves, Videoscape has become a reality.

William C. Forsey  
Director of Education and Extension

283228



VIDEO IS AT THE SAME TIME A  
COMMUNICATIONS MEDIUM AND AN ART  
MEDIUM. Nam June Paik, Video  
Conference, Everson Museum, 1974.



# introduction

Videoscape is designed to bring you the broadest range of video art experience. The many approaches video artists have developed to this new art medium have one thing in common. They all involve human beings using a medium to communicate or create an experience.

Videoscape, as an experience, will mean for many people a basic change in orientation. Video art is as unlike the television we are used to seeing, as a photograph is unlike life. To be fully open to the video experience you should learn to open more than your eyes and ears. You must, quite literally, go beyond even language itself and receive the experience on a mind-to-mind basis. Each of the video artists has chosen a particular experience to share with you. Do what you can to absorb the experience before you evaluate or judge it.

Videoscape demonstrates clearly that video art is in the process of evolving itself. In the gigantic shadow of broadcast television and the world of established art forms, it is creating the light from which it will grow. Video art is often demanding, brash, and precocious. But these are the characteristics of new life. This new life is demonstrating at least a potential for brilliance as man's first electronic art form.

Experiencing a new art form is much like exploring a new land — if we are going to get very far into it, we are going to need a good set of bearings or co-ordinates. Without them we are like Columbus or Cortez, charging through a land of “savages” without ever experiencing the civilization. Unfortunately, most people (because of their television experience) and art critics in particular (because of their experience with other art forms) think they already know the way through Videoscape. Like Columbus, many are so busy looking for China they never find anything else, or are disappointed in what they do find. The first step, to stretch the analogy, is to realize we are not in China.

The difference between television and video (and between video and most other art forms) is the difference between product and process. Broadcast television is primarily concerned with the presentation of a packaged product — a programme. Video artists are more concerned with the process of video as an experience, or to communicate an experience.

Any artist who approaches the process seriously must at least sense the essence of video. Take away the theatre, take away thematic, film-oriented documentaries, even take away the sound and pictures, and what do we have left? And what can what is left communicate to others? Consciously or unconsciously every video artist explores these questions when he uses video as an art medium. The answers vary with the approaches to the questions, and the approaches vary from artist to artist. The variety of these approaches is the real spice of video art, and of Videoscape.

To help orient you to the Videoscape experience we can describe a few parallel approaches artists have developed in their use of video as an art medium. These descriptions are not intended to limit or categorize the work of video artists. At best, they are guidelines or co-ordinates for orienting yourself to what may be an unfamiliar art form. Many individual works include elements of more than one or even all of these descriptions. We suggest you approach each work as individually as does the artist, with as little bias or expectation as possible, so what the artist is doing can communicate to you.

The element of *Performance* plays a large role in the work of many video artists. The action of the artist and/or others is the major content of the work. Superficially, the performance element in video art is most like broadcast television, and its effectiveness as video art relies entirely on the skill and sensitivity of the artist. Colin Campbell's early tapes are excellent examples of how a video artist develops the *Performance* element in his work.

Exploration of the *Conceptual* element in human experience is a focal point for other video artists. The artist emphasizes the conceptual characteristics of the medium to communicate an experience of altered perception and/or perspective. The visual and/or audio elements are combined to re-define video-space in a unique way. Noel Harding's work develops the conceptual approach to a level of fine art.

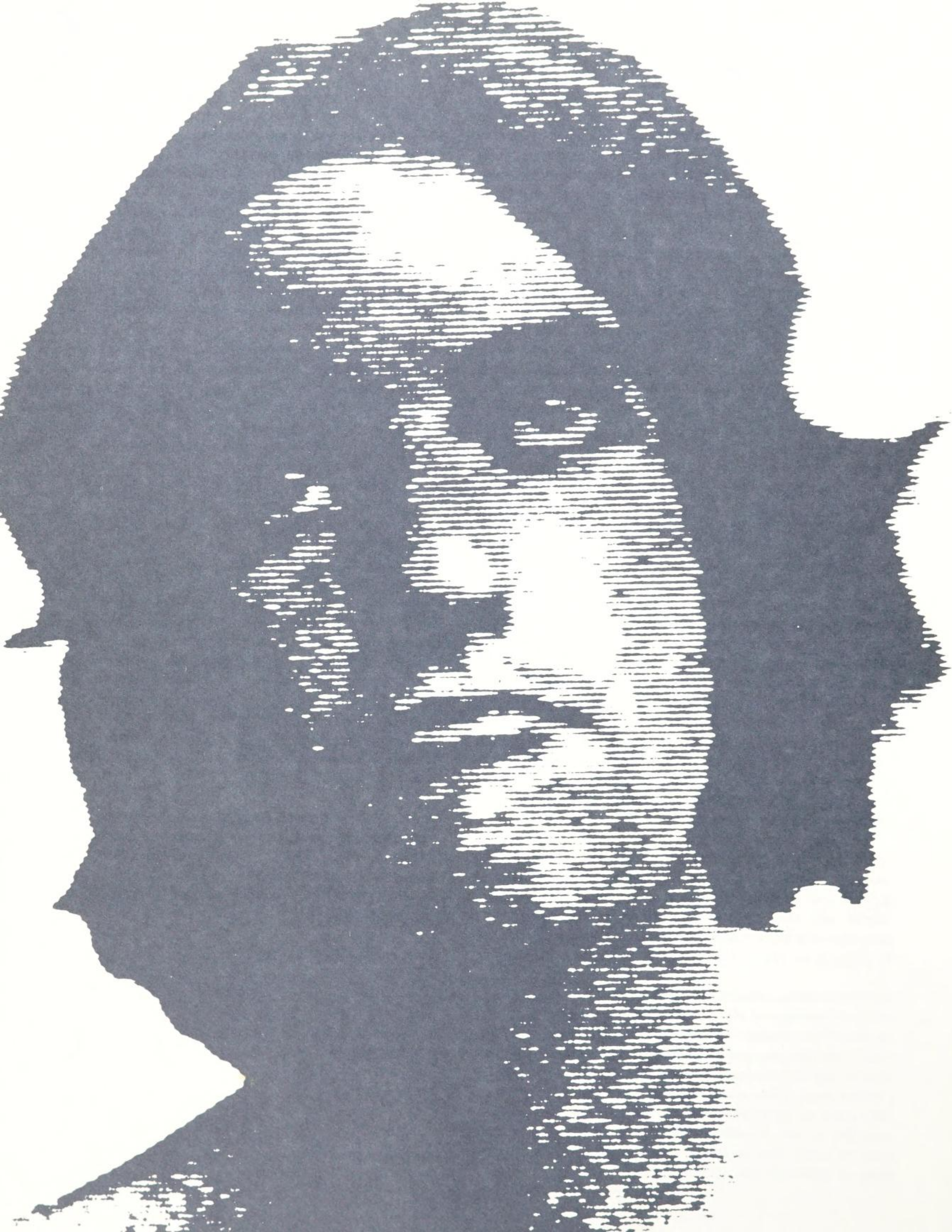
Much of video art exploits the specifically electronic characteristics of video and has spawned its own term to describe multi-image synthesis, electronic manipulation of the video scan, and feedback techniques. This *Synaesthetic* element in video art, pioneered by Nam June Paik, is explored by Jean-Pierre Boyer and Jane Wright.

Intrigued by the possibilities of video as environment, artists are producing work especially designed for multi-monitor presentation or “live video” environments where the viewer becomes the visual content of the work. This *Experiential* aspect of video art is explored by Alex Salter, Marty Dunn and Walter Wright.

These four elements, *Conceptual*, *Performance*, *Synaesthetic*, and *Experiential*, can provide a frame of reference for the newcomer to the experience of video art. (Again, we emphasize), they are not criteria, but merely descriptions of approaches that have surfaced in the development of video as an art form.

Marty Dunn







## a new medium

There must be more curiosity and less information today about video than about any other single medium for artistic expression. In an restless era which tediously proclaims that "painting is dead" and pursues sculpture out into the valleys and deserts, artists seek out new forms that might offer an opportunity for breakthrough into a different kind of sensibility.

Video is certainly a new medium. Nam June Paik, so the story goes, was the first "consumer" to buy a portable video recorder back in 1965, and he subsequently handed out copies of a manifesto stating "As collage technique replaced oil paint, the cathode-ray tube will replace canvas." An oversimplification for dramatic effect, no doubt; and in any case video has not been competing with painting. Nevertheless, as a development from conceptual or process art, or as an elaboration beyond psychedelia, video offers a natural scope and variety that is fascinating.

Video art is not homogeneous. It is full of contradictions and diversities. Artists have turned to video for its openness, its range of possibilities still undefined by either established traditions or authoritative criticism, and they have adapted its functions for their own expressive needs. "Art", after all, remains the most elusive of well-known words: video, like other art forms, can be a means of self-expression, personal revelation, or catharsis, it can be a statement of philosophy or a demonstration of theory, it can be narrative or polemic, seductive or aggressive. It springs from experience, awareness and the individual personality. So too does video art defy boundary and classification, overlap and proliferate beyond tidy description.

Video looks like television, and in practical terms has the same properties and capacities. It connotes the everyday information barrage of the family den, with all the potential banality of commercial programming. Those oriented to art objects, coming across video equipment in a gallery or museum, might assume that video is sculptural, one of those hybrid art forms that is both three-dimensional and coloured, with a "message" in its moving parts.

It can be both and neither. We expect television sets to offer a talk show, or an old film, some "comedy" or the evening news. Television has become our measure of reality, a reality which also includes riots and the example of Watergate; it is a shock then to experience works of video art, with their radically different frames of reference, apparently operating within the "tv" context. The contrast can give video art a persuasiveness, a totality of absorption for the viewer which belies the passive attention paid to much of our everyday television. Video is not tv, but necessarily relates to its history and presence.

It is a fact of some interest that many video artists today arrived at the medium through sculpture . . . just as many independent filmmakers a decade ago were coming to cinema from painting. There is a fundamental difference between film and video, as there is between painting and sculpture, a difference of sensibility and of approach.

Painting is an art of illusion, of dissembling forms and three-dimensional framework. Film, equally illusory within its "reality" of coloured shadows, is the natural extension of that two-dimensionality into time.

Sculpture, on the other hand, begins with the solid reality of three dimensions, inhabiting and defining the same space that we do, as other objects in the real world. Videotape or television seems the appropriate extension in time for a sculptural sensibility, for video has a substantive presence, existing not as an illusion of coloured light "over there" on the wall or screen, but as a projection from *within* the television tube of both an image onto a screen and a luminous phosphorescent outpouring of light beyond, that would seem to integrate the audience and the information.\*

Video involves time. Video includes time. The medium must be experienced over time, so that an awareness of time passing is inescapable. The time is fixed, in that the number of minutes in which the piece takes place is pre-determined — unlike a painting or sculpture which can be viewed for any period of time whatever. Yet video also has an unusual capacity for immediacy. Because the equipment is portable, and so simple to operate, it lends itself to real participation in events, to spontaneity and involvement with people and situations. It is by its very nature far more open than *cinéma vérité* could ever be. Then, there is no delay, as there must be for film, for developing and printing; in video the product is there, completed, in the instant of shooting. Indeed, because you can watch the monitored result of the video camera shooting, as it is shooting, video suggests a further immediacy, a collapsing of time, a playback or rerun *during* the action itself. This self-confrontation can be a revelation for those being taped, and causes a remarkable intensification of events and meanings.

In another sense as well, time and motion and personal reaction play a unique role within video. Video is motion: where film is apparent motion (24 still frames per second passing before our eyes, giving the illusion of movement), video is actual, constant motion, with any *stillness* in the picture

\*Another aspect of video's sculptural orientation comes through in the penchant of some artists for multiplying their images in numbers of banked monitors. This thoroughly sculptural effect is most impressive when the image on each monitor is a fairly passive and uncomplicated one, for a strongly individual statement can suffer from distraction through repetition.



itself the illusion. Video has no still frames; each "frame" is made up of one dot of light, zipping back and forth 525 times across the surface of the picture tube, 30 times per second. \*\*This constant flux can be mesmerizing, demanding our attention totally. Video is visual, it is taken in through the eyes, but it is also understood aurally and viscerally. We hear it and we feel it too.

Yet in a medium which suggests direct information, one-to-one confrontation between artist and viewer, it may be hard to remember that what you see has been recorded some time ago, probably planned and executed with care, edited and overlaid until the immediacy of the experience is carefully orchestrated and entirely illusory. Or the videotape may have been recorded spontaneously, documenting in real-time a chance or once-effected event. Can you tell? Video suggests/invites revelation, the moment of discovery, and tempts us to acknowledge its inevitable truth.

Much of the available writing about video art is concerned with varieties of synaesthetic or feedback video: image manipulation and/or electronic distortion of colour, form and scale to achieve intense, kaleidoscopic visual experience. Nam June Paik stands at the head of a fairly substantial group of American artists working with these effects unique to video. Whether Canadian video artists have lacked the resources (monetary and technical) to become involved in this area, or whether its sense of glamour has not appealed, the fact remains that relatively little synaesthetic video has been produced here. Many of the Canadian artists who have actually worked within this area have had to establish working ties with U.S. operations and, usually, with American funding.

Video art in Canada has searched out other avenues. Individual attitudes in different centres vary tremendously, and reflect various influences and technical resources. But in general, the approach has been personal in interests and in scale. Most video artists in Canada are working nearly alone.

The Nova Scotia College of Art and Design in Halifax has been perhaps the most coherent centre of activity. The interest and involvement of NSCAD students and staff in video reached a peak about 1971, and its telescoped history may account for the unified nature of the material produced. The tapes can be grouped together roughly as a series of "art statements" responding to trends in conceptual art then current in New York, that were reinforced at the College by the presence of many highly-regarded New York artists there for brief artist-in-residence sessions. This input was doubtless a catalyst to the nature and content of the art: simplified performance pieces and investigations of ways of seeing possible through video. The conciseness of the individual

VIDEO ART WILL PROBABLY RISE OR FALL ACCORDING TO WHETHER OR NOT IT'S WORTH LOOKING AT, NOT ACCORDING TO WHETHER OR NOT IT IS ART. Patricia Sloan, Art and Artists, March, 1972.

\*\*Robert Arn's article, "The Form and Sense of Video", *artscanada*, October 1973, explains this technology in some detail.



tapes, and the sophisticated issues being addressed — nothing less than the nature of the art “product” itself — make this work a very important, if now largely historical, selection. John Watt and David Askevold are among the few from that area who continue to explore the medium.

The centre of activity in Quebec is Montreal-based Vidéographe, a solid, successful development from the National Film Board’s “Challenge For Change/Société Nouvelle” programme. It was established in 1971 as a means of community self-expression through video: in fictional or documentary form, or as a straightforward exchange of information. Now functioning round-the-clock at its home base for production and viewing, plus offering a videocassette service for wider distribution in the province via cable television, Vidéographe is unique in Canada. With its open-ended, community-oriented attitudes to video form and content, “art” products seem less of a concern at Vidéographe; visual literacy and a means of simple self-expression are more realistic aims.

Video art in Ontario is a different matter again, and reveals a constant flux of connecting links.

Having received initial inspiration from New York events, and the “body art” activity of artists such as Dennis Oppenheim and Vito Acconci, Toronto artists have gone on individually in several different directions. Their work seems intimate in scale and approach: an investigation of “how do I react to these feelings, objects”, or “how can these objects be manipulated to reveal their secrets”. But larger theoretical concerns enter as well: the interaction or contrast of is/seems to be, the interface of interior and exterior realities on all levels. Areas such as feminism or concern for our consumer society are often implied issues, although they seldom become explicit.

In spite of the presence of A Space as a focus for contacts, information and exhibitions, there is not a unified look to Toronto video: Lisa Steele, Marien Lewis, Stephen Cruise, Tom Sherman and Robert Bowers have been closely involved and to some extent identified with A Space operations, but Colin Campbell, General Idea, Joe Bodolai and others have also exhibited there. A Space is also now a part of Video Ring, an ambitious Canada Council project providing over a dozen artists (many with little previous video experience) with access to a truckfull of colour and black/white video equipment. Although Video Ring has been in existence since spring 1973, problems of equipment operation and accessibility delayed any real use of the facility for several months. Tapes such as those by Ed Fitzgerald, however, promise well for future products of the van.

At the University of Guelph, which Eric Cameron has helped to make a distinct centre of video activity, tapes produced by faculty and students are largely “conceptual” in orienta-

tion, in that they investigate the altered perception of space and time made possible through video tools. But the best of Guelph work also has a passionate, personal element that separates it from the more purely analytical products of the Nova Scotia College of Art and Design.

To jump from Ontario to the west coast is to leap a number of boundaries. Video art in Vancouver and area is a schizoid thing, varying from sophisticated synaesthetic experiences reflecting kandy-kolored West Coast technology to personal “home-movie” records in keeping with local habits of interaction and self-help. The golden aura of psychedelia has not entirely left the coast area, and Vancouver, Victoria and Burnaby all refer at times to that altered consciousness and complex beauty. At the same time, particularly at Video Inn and Metromedia in Vancouver, videotape is an everyday tool, a simple means of communication and information storage. A vital and productive combination.

This scanning of video art across Canada has gaps, of course, but does suggest something of the wide range of interest and activity here in the medium. Video in Canada is a patch-work crazy quilt, its irregularities and inconsistencies adding to its overall effect. Will tv ever feel the same again?

Peggy Gale







## echoes from videospace

If the wheel is an extension of our feet, and television an extension of our eyes and ears, then video is an extension of our minds.

One of the paradoxes of media is that they can be used with very little knowledge of their processes. In television, this has become so evident, that people exploring television processes have coined words to distinguish their uses of the medium from standard broadcast uses. Television becomes video, and tv-land has to be distinguished from videospace.

Broadcast television — for purposes of program packaging and consumer exploitation — has ignored many basic characteristics of the medium. If we can accept the premise that television, as we know it, is basically radio with pictures presenting thematic, film-oriented fiction and documentaries, then, in contradiction, we can say that video has at least four distinguishing characteristics. Video is cybernetic, synaesthetic, synergistic, and synchronistic.

A cybernetic system is, most simply defined, a self-correcting system — in the sense that a missile can be equipped to correct for change in its target's course. In video, the artist can experience what he is creating, while he is creating it. An intense and immediate dialogue can be developed between the artist and his medium. In the case of "live" video environments, the cybernetic element can involve the viewer in this same dialogue.

The synaesthetic character of video — its ability to blend or synthesize many elements — is evident, even in broadcast television. Video artists have explored this characteristic far beyond the linear, film-oriented special effects of broadcast studios. Video not only synthesizes image and sound in an incredible variety of electronic mixes, it is also capable of displaying pure electronic impulses in random or exquisitely controlled forms. Colour can be heard; sound can be seen; and real or abstract images dance in a myriad of forms synthesized into an electronic unity.

If synergy is defined as the sum of those effects of a whole which cannot be explained by the sum of the effects of the sum of the parts of that whole, then the mind can be said to be a synergism of the human organism. In this sense, video is a synergistic medium. Its capacity to attract, hold, and penetrate millions of consciousnesses for hours at a time certainly can't be explained by the sum of banality that broadcasters call programming. If we assume that mind is a synergy of a bio-electronic network (the central nervous system), then video can be seen as a synergy of a techno-electronic network, of which print, photography, film, radio, and the telephone are evolutionary predecessors. From this perspective, video becomes a techno-electronic analog to the bio-electronic mind.

VIDEO ACCEPTS THE ARTIST IN FRONT  
OF THE CAMERA AND NOT BEHIND  
THE PAINTING. — Eric Cameron,  
Video Conference, Everson Museum  
1974.



# NSCAD audio-visual department

Most artists can readily describe incidents during the process of developing a work in which exactly the right elements combined with a totally unexpected element or event to create precisely the needed development for the work — often unforeseen by the artist. The causal mind relegates these synchronistic events to the realm of accident or coincidence. In fact, they are a synchronistic expression of the artist's ability to tune himself in to the cybernetic and synaesthetic qualities of video as an art medium.

The video artist, who by definition commits himself to the exploration of videospace, launches himself into the unknown, both in terms of inner and outer space. To master the medium he must be able intuitively to coordinate his own bio-electronic network with the techno-electronic network of video at very nearly the speed of light, to fully experience, appreciate, and ultimately communicate his realizations.

Historically, the exploration of videospace is at the Icarus stage with many artists trying their wings. Those who successfully interface their bio-electronic network with the techno-electronic network of video will launch the artworld into the cybernetic realm of videospace.

Video tapes from the Nova Scotia College of Art and Design are produced through the facilities of our audio-visual department. This department is staffed by a director, a technician and several student assistants. The department's space includes a circulation area, film and video editing rooms, a small theatre with a projection booth, a general studio and sound and video studios with control rooms. The video equipment includes several Sony Rover units, three studio cameras, six studio tapes and a video cassette unit. There is also a cassette unit in the library where completed tapes are held and may be viewed by members of the college community. These facilities appear to be adequate to meet present demands and there has been no great pressure to purchase other equipment (colour units, synthesizers, travelling video vans, etc.). Few of the tapes at NSCAD have been concerned with effects produced by split screens, fade-ins, overlaps, transparencies or video feedback. In fact, the production of tapes has rarely demanded more than a camera, tape deck and monitor with little call for additional props. Similarly, the equipment required for viewing the tapes has required no elaborate installations.

Video art has been made by faculty, students and visiting artists at NSCAD since 1969 with the most active period in the spring of 1971. The artists who have made tapes usually have a primary interest in other art forms, such as painting, sculpture or performances. Over the past year there has been a renewed interest and energy devoted to video art. This has in part been encouraged by the establishment of a course entitled *Mixed Media*, where video is used as the primary technical tool. This renewed activity in video art within the college might also be caused by a recent flurry of interest in video by the art public — journals, galleries and granting agencies. In addition to using video as an artmaking tool it has served to record artists' performances and visiting lecturers.

Garry Neill Kennedy



videoscape

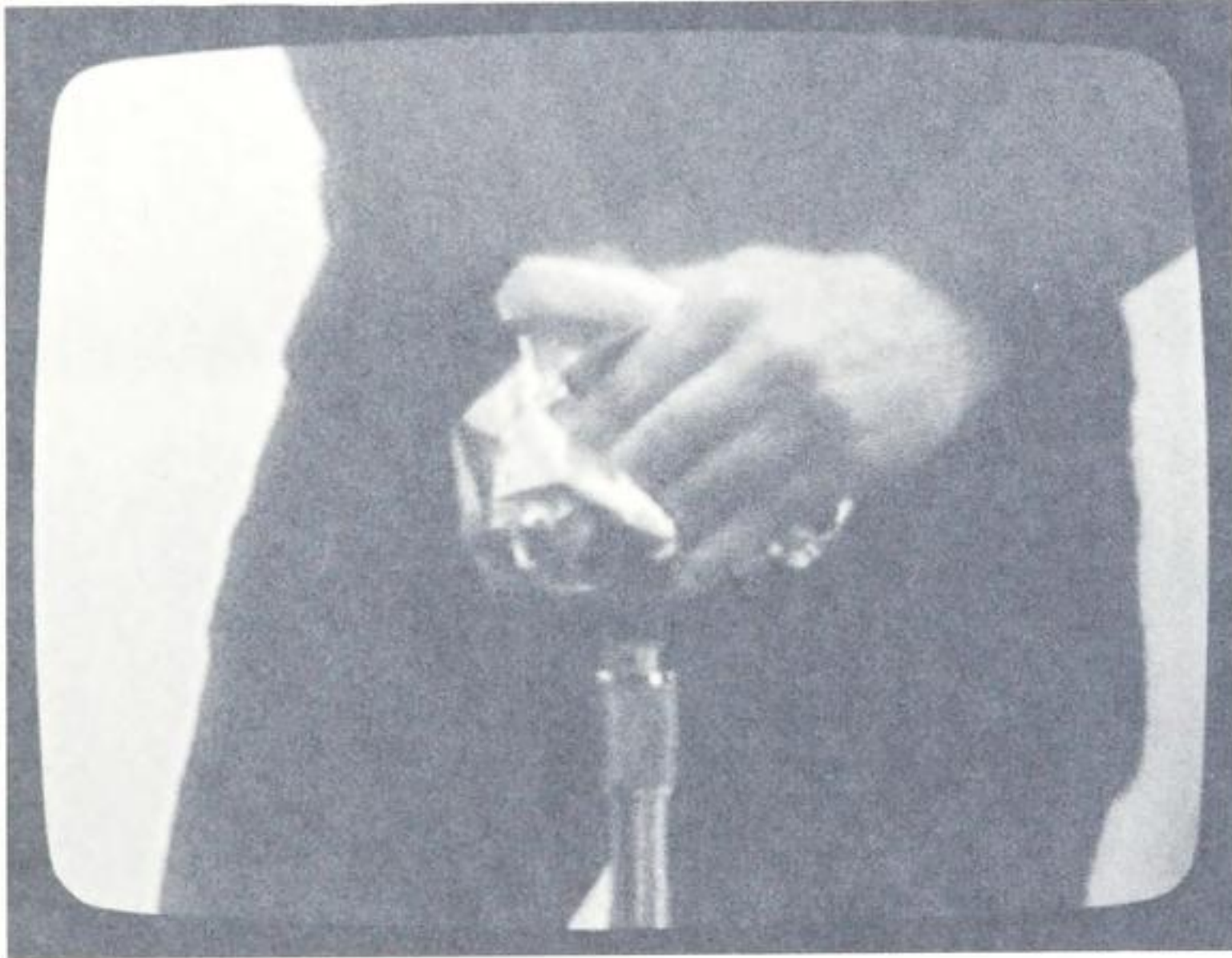
the artists and their tapes



David Askevold  
Halifax  
age 34

**Tape titles:**

"Fill" 20:00 b/w  
"Concert Cover,"  
"It's No Use Crying,"  
"My Recall of an Imprint from a Hypothetical Jungle,"  
"Halifax Notions" and  
"Learning about Cars and Chocolates" 60:00 b/w



Dana W. Atchley  
(Ace Space Company)  
Crested Butte, Colorado  
age 33

Video credits:  
many

**Tape title:**

"Instant Death" (An Adventure of the Amazing X) 5:00 b/w  
"created while Dr. Brute and I were at my home in  
Crested Butte"

I've been fixing on different spaces for some time now;  
exploring this/that and encountering some unbelievably  
diverse realities — always trying to find a matrix to hold them  
all together. I am drawn to people who exist at the edge —  
whose madness gives them access to unimaginable spaces,  
yet whose sanity enables them to share them with me.  
As an artist I have drifted from one discipline to another;  
using whatever concept or technique seemed most suitable  
for the solution of a particular problem. In the late sixties,  
I was beginning to realize that constant flux was my particular  
style and that maybe I didn't ever have to make *the* choice.  
This attitude suggested a new matrix, and I chose space  
as the batter. Space as the connector of all things — a  
perceptual shift from the individual to a gestalt where the  
individual fragments are left intact.

Ace Space Company: Bridgebuilders.







Jill Bellos  
Toronto  
27

Video credits:

Women in Film Festival 1973; visiting artist video event  
Nova Scotia College of Art and Design, Halifax, July 1973;  
video performance A Space, February 1974; visiting artist  
OCA April 1974.

First contact:

spring 1971 — Video on the Streets, Video Guerillas,  
Los Angeles

Tape titles:

"Confessions" 15:00 b/w

"Mirror Meditations" (two-channel piece) 30:00 b/w

Video in the beginning was everything film could not be for me, direct instant feedback, which was more suited to my way of working than the laborious nature of film. But, more important than that, video offered social interaction with the world out there: going out on the street with a portapak, talking to people, was maybe an effort to heal that guilt I always felt as a painter, of my esoteric isolation . . . In the beginning I could only see video in juxtaposition with another situation, a way of illuminating it — and hence I was very concerned with the sculptural, environmental human interaction . . . When I had access to more equipment, and lived in a different climatic zone, I threw myself into a large, multi-media performance, projection screen events . . . Coming to Canada . . . I found I have had to scale down . . . So now a new concept has arisen, which has its roots in all my past experiences: of the possibility of the completeness of a video statement itself — a performance contained within the tape, with that same intensity of the moment that my notebook has. Still, I like to do big events, and let my Wagnerian nature get the better of me at times.









Charles Binamé  
Vidéographe, Montreal  
—

Tape title:  
"Réaction 26" 4:00 b/w

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Robert Bowers  
A Space, Toronto  
—

Tape titles:  
"Orang-utang/Tree/Stone" 15:00 b/w  
"Kiss/Contact/Mother" 18:00 b/w (three individual pieces)

Jean-Pierre Boyer  
Vidéographe, Montreal  
24

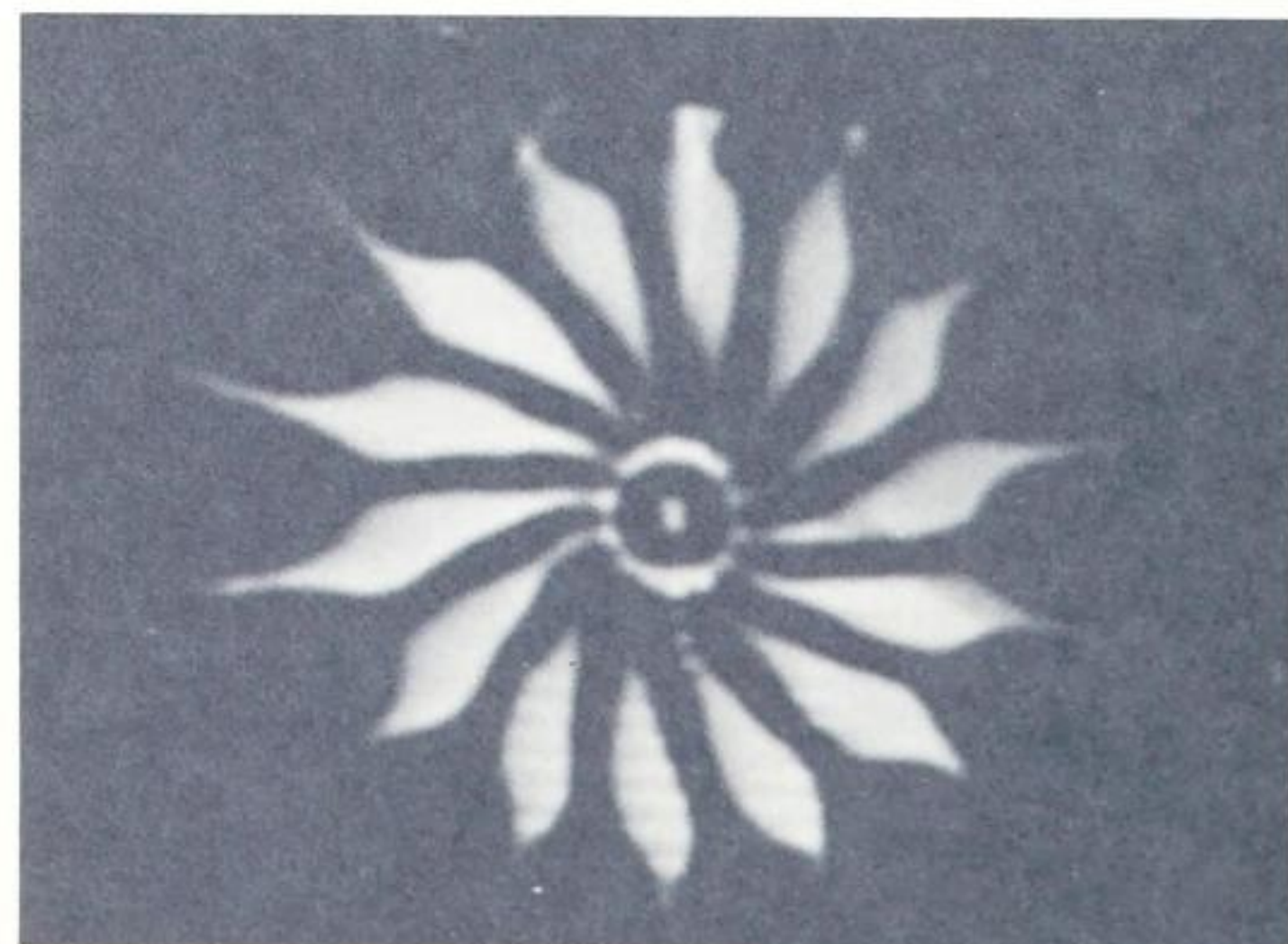
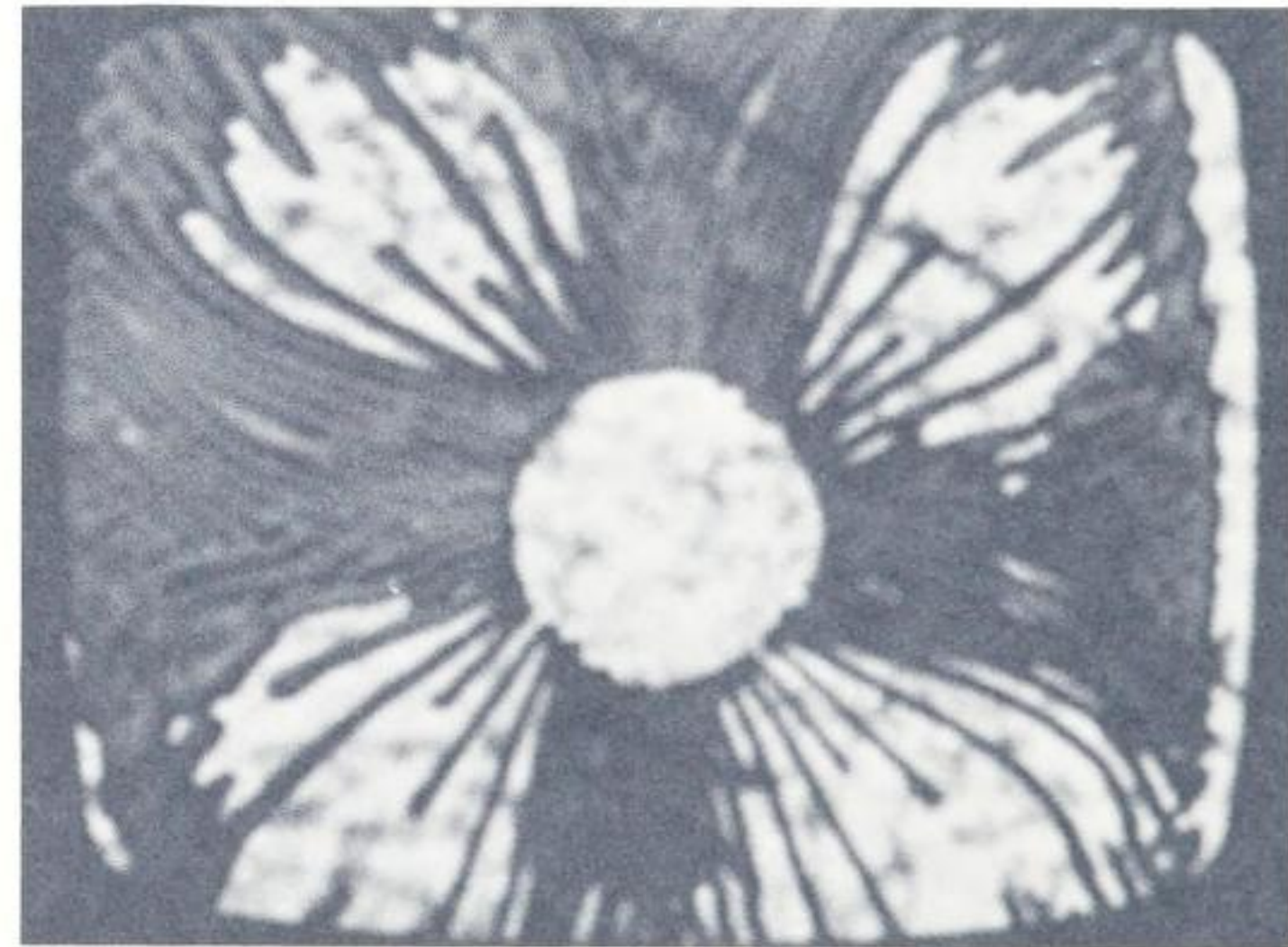
Video credits:  
Video Cortex, Séance de Television Experimental;  
Second Annual Computer Art Festival, New York '74.

Tape titles:  
"Le Chant magnetique"  
"L'Amertube" 15:00 b/w

I do hope that the so-called video art will not become a restricted concept. At this point, there is still a lot to say on the electronic image and a lot more to say. After all, it's just a feeling of emptiness that produces 'art.'

"L'Amertube" is a suite of feedback sequences that I wanted to be more complex than the simple, well-known patterns that you can get out of this technique. So I have utilized special lenses, mirrors, prisms and, finally, cathodic visual matrixes.

"Le Chant magnetique" is the synthesis of sound and image inside the cathode ray tube. The technique is one of sound injections plus electric magnetic distortions.





*Eric Cameron*  
Guelph  
39

Video credits:

6 Videotapes, Ill Gallery, University of Manitoba, Winnipeg;  
Video Circuits, University of Guelph.

Tape titles:

"Contact piece: a nude model" 30:00 b/w

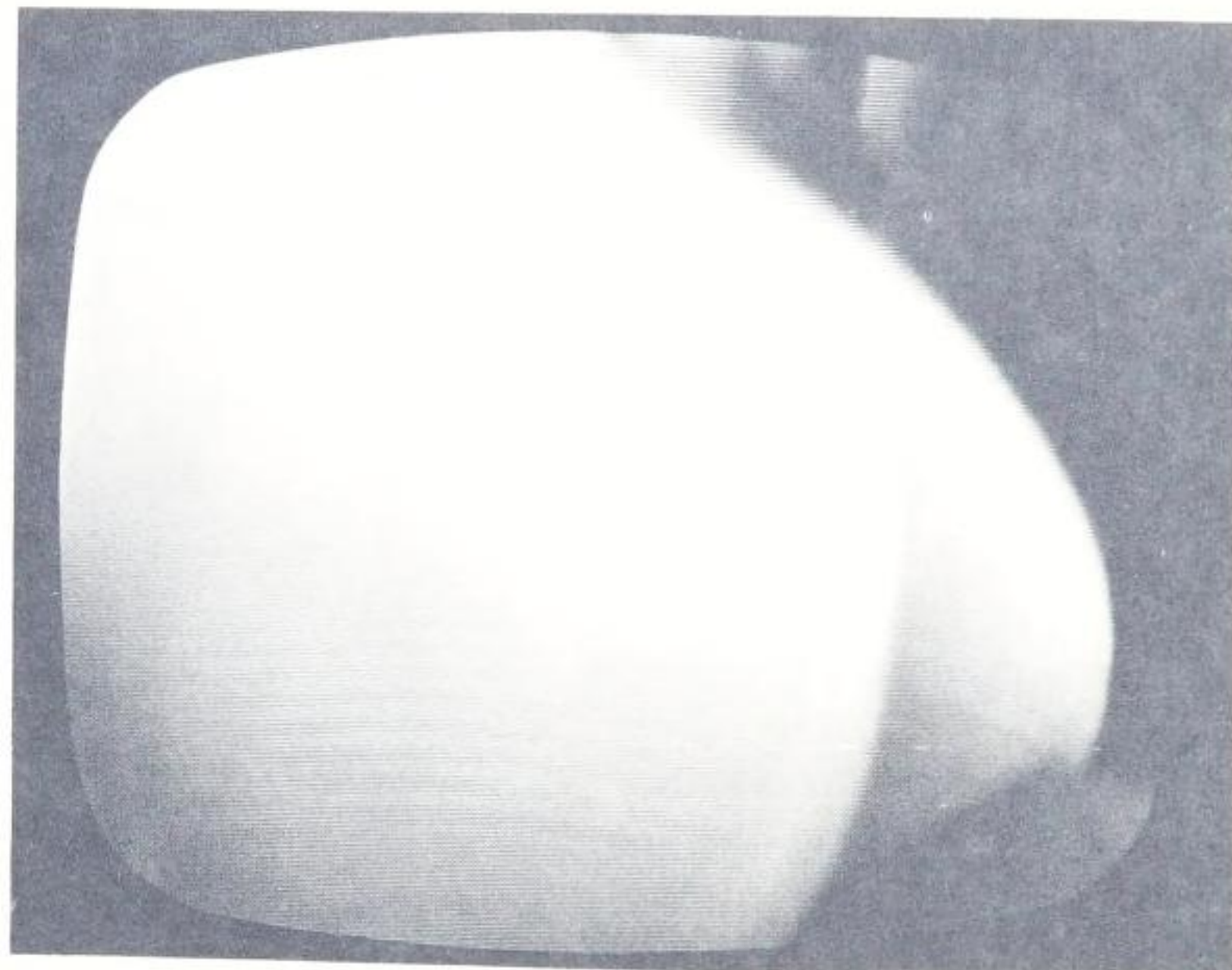
"Insertion piece: a mouth" 30:00 b/w

What can you do with a television camera?

For most day-to-day purposes it is necessary that we should assume the standard, normal, reasonable, day-to-day answers to questions of that type. Food is to eat and soap is to wash with. We might get away with the alternative, but even if the results were not too physically disagreeable, the effort of making such decisions at every turn would exhaust all our energies. The day-to-day answer to the question, "What can you do with a television camera? is that you can use it to make television programmes. To speak of the television medium's potential for recording and transmitting information, of visual effects and feedback loops is only to expand the same reply. If in the context of art I give a different sort of answer, this is precisely because it places the decision at an altogether more fundamental level.

What then can you do with a television camera? For one thing one might run it over a model's skin. Or one might put it in one's own mouth or someone's else's. The tubular form of the lens fitting more resembles a finger (or a penis) than the eye which its function seems to duplicate.

One might use it to feel the surface of a wall or to fondle the body of a girl. If a television camera is not for making television programmes, if I choose to run a television camera over the body of a model in preference to eating soap or washing with corned beef, it is not because there is anything inherently unintelligent about these latter suggestions, rather that their adoption imposes a secondary level of decision as regards presentation or documentation.





Colin Campbell

Toronto

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Video credits:

Video Circuits, Nova Scotia College of Art and Design, 1972;  
University of Guelph, 1973; Everson Museum, Syracuse,  
1974; A Space, 1973-1974; Project '74, Cologne, Germany,  
1974; Museum of Modern Art, Paris, France, 1974.

Tape titles:

"Janus" 20:00 b/w

"California Myth/Reality" 30:00 b/w

"Love-Life" 25:00 b/w

"This is an Edit/This is Real" 15:00 b/w

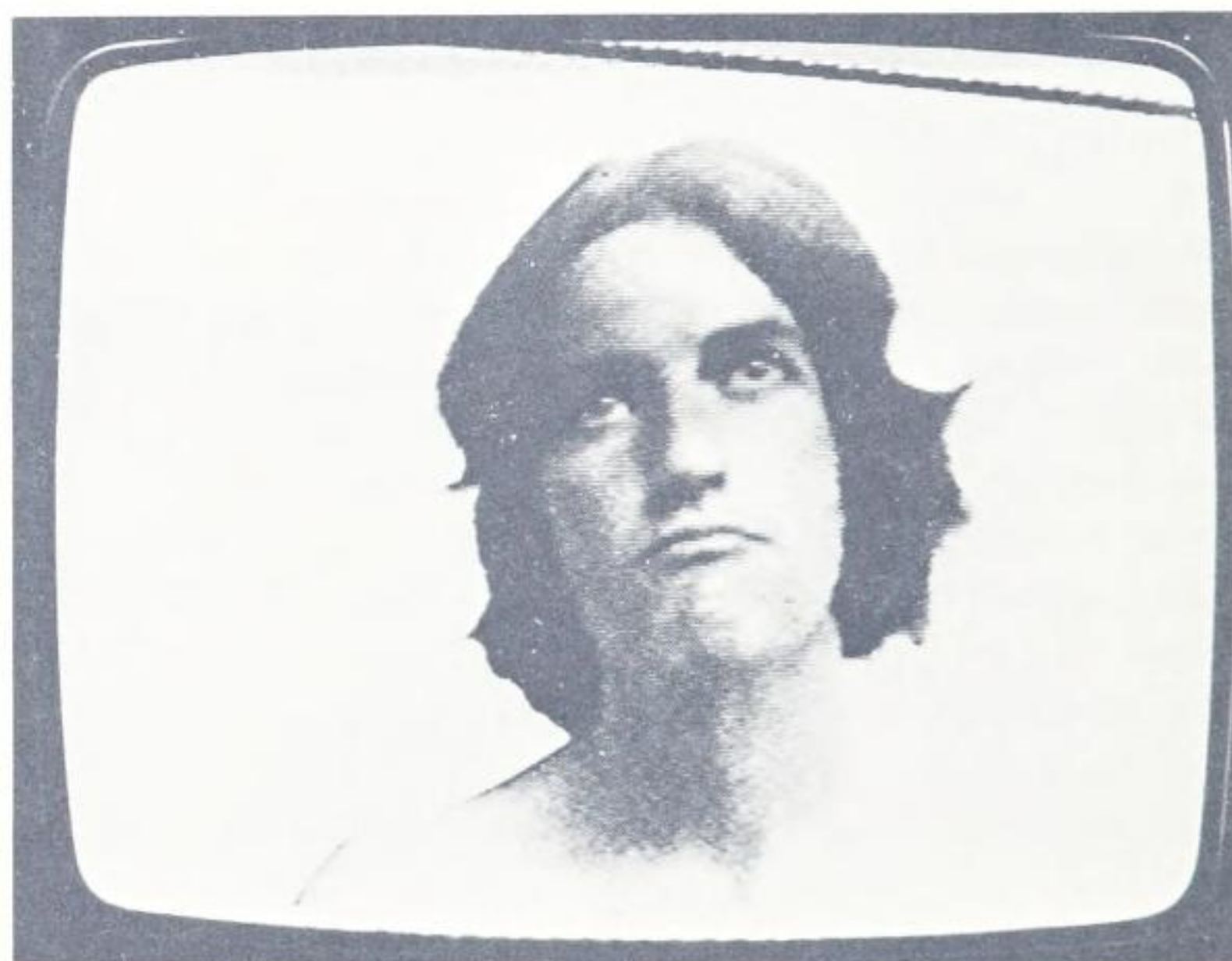
"Correspondence 1 & 2" 40:00 b/w

"Art Star" 15:00 b/w

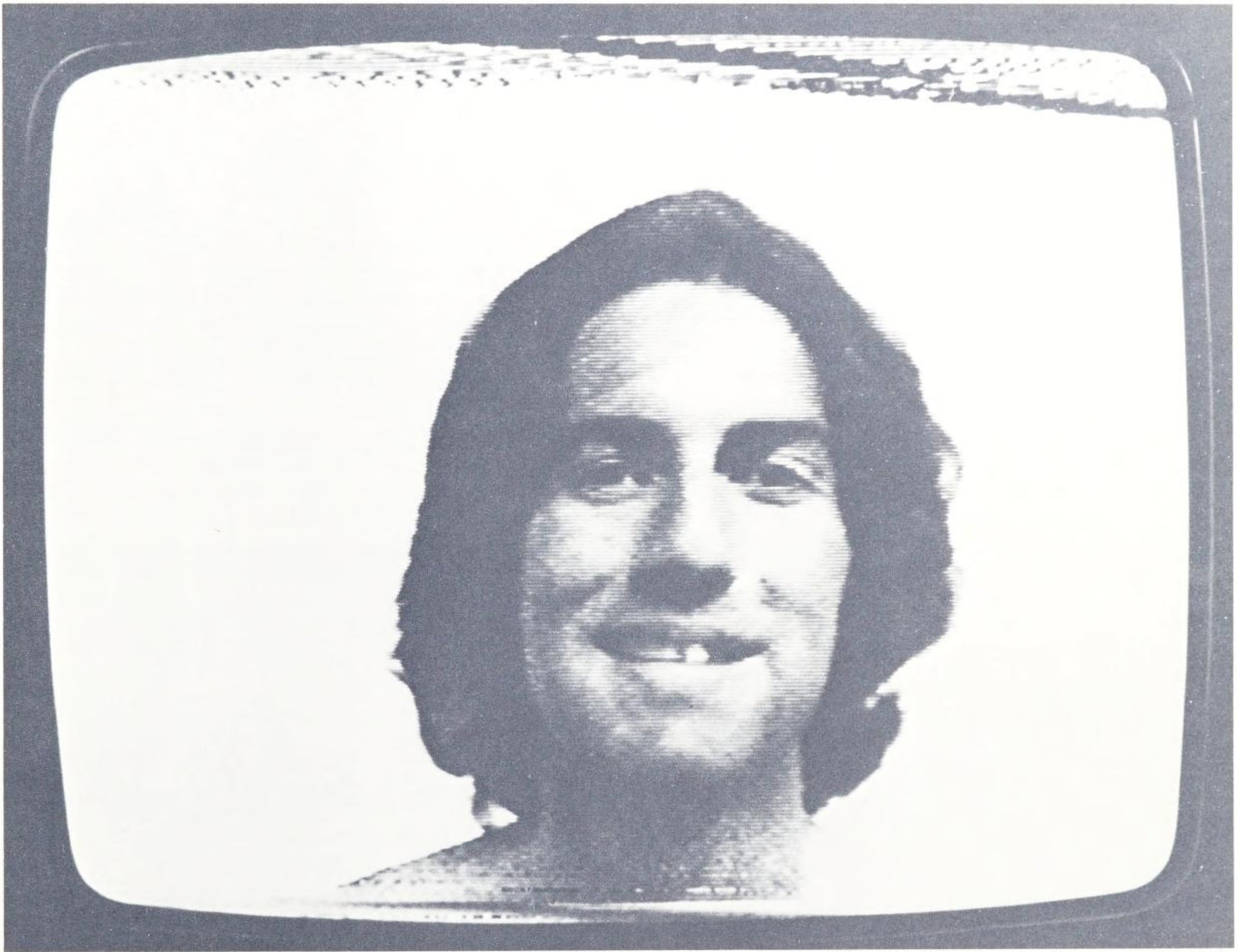
"This is the way I really am" 15:00 b/w

"Sackville I'm Yours — An Interview with Art Star"  
15:00 b/w

The possibilities of what the video camera can record are limitless. What the artist chooses to deal with and present is more finite. My work has evolved rather like a very slow pan of the camera: from a fixed position close-up on myself, to the point now where, although I still occupy a large part of the recorded information, what is metaphorically behind me is also coming into focus. The video camera is a remarkably pure tool. It passively and obediently records what is placed before the lens. It never enhances. The challenge for the artist is to try and ensure what the camera records and presents to the viewer on the monitor is somehow unique and individual. The lens of the camera is a simple extension of the eye of the artist. My video art is a process of the elimination of superfluous visual information. What remains is a nuance or expression of my experience.









*Doug Carbert*  
Ottawa  
—

Tape title:  
"Hallway" 10:00 b/w

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*Paul Casselman*  
Toronto  
—

Tape titles:  
"Photogalaxy '73" 20:00 b/w  
"Video/Face/Space" 1974 5:00 b/w  
"Video/Lengths" 1974 20:00 b/w  
"Video/Lullaby" 1973 15:00 b/w

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*Yves Chaput*  
Montreal  
—

Tape title:  
"Qu'est-ce qu'on a fait au Bon Dieu" 45:00 b/w

*Barbara Cochrane*  
Toronto  
25

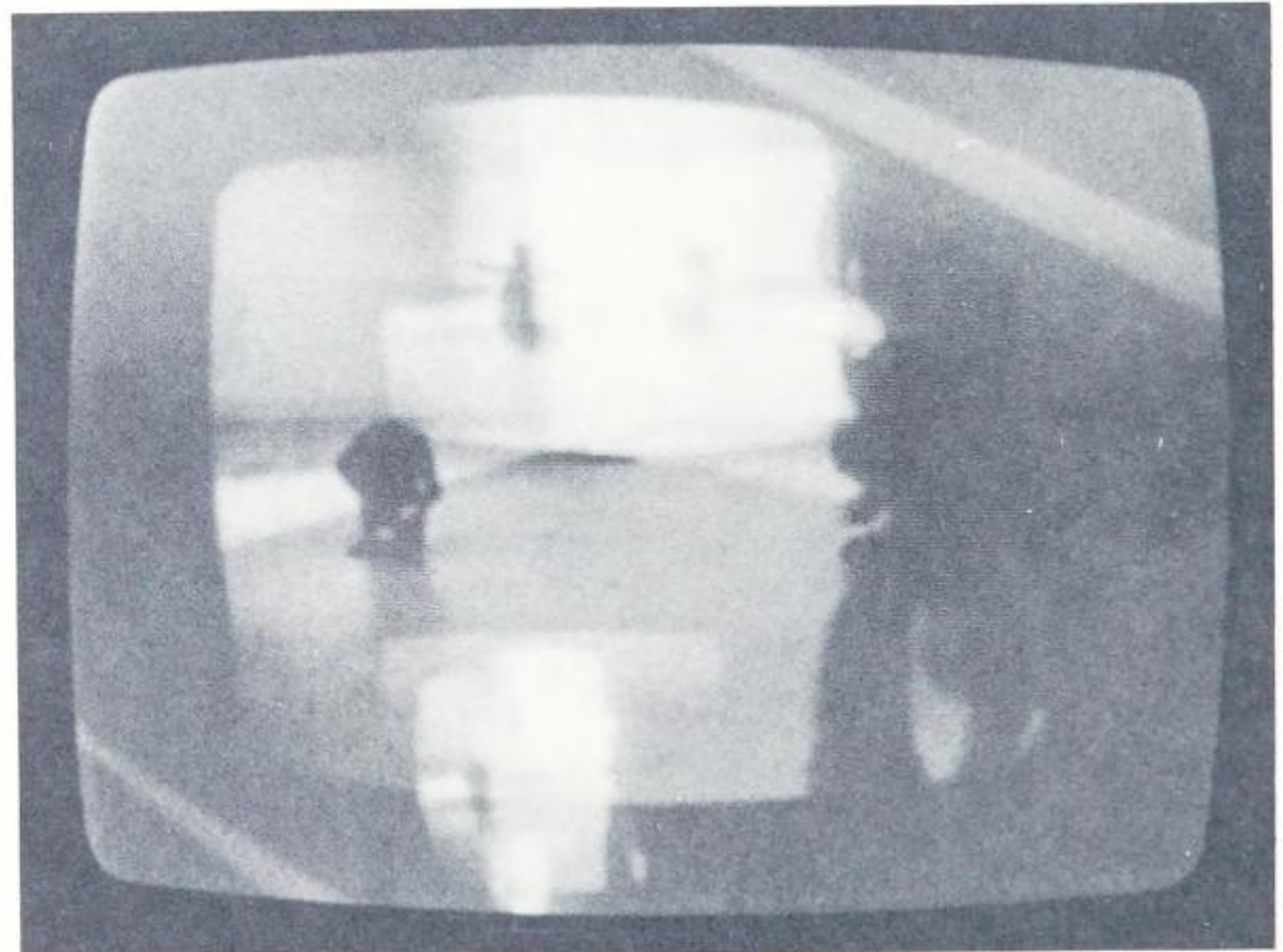
Video credits:  
"A Feminine Perspective on the Arts" with Maryon Kantaroff

First contact:  
Women's Liberation Media

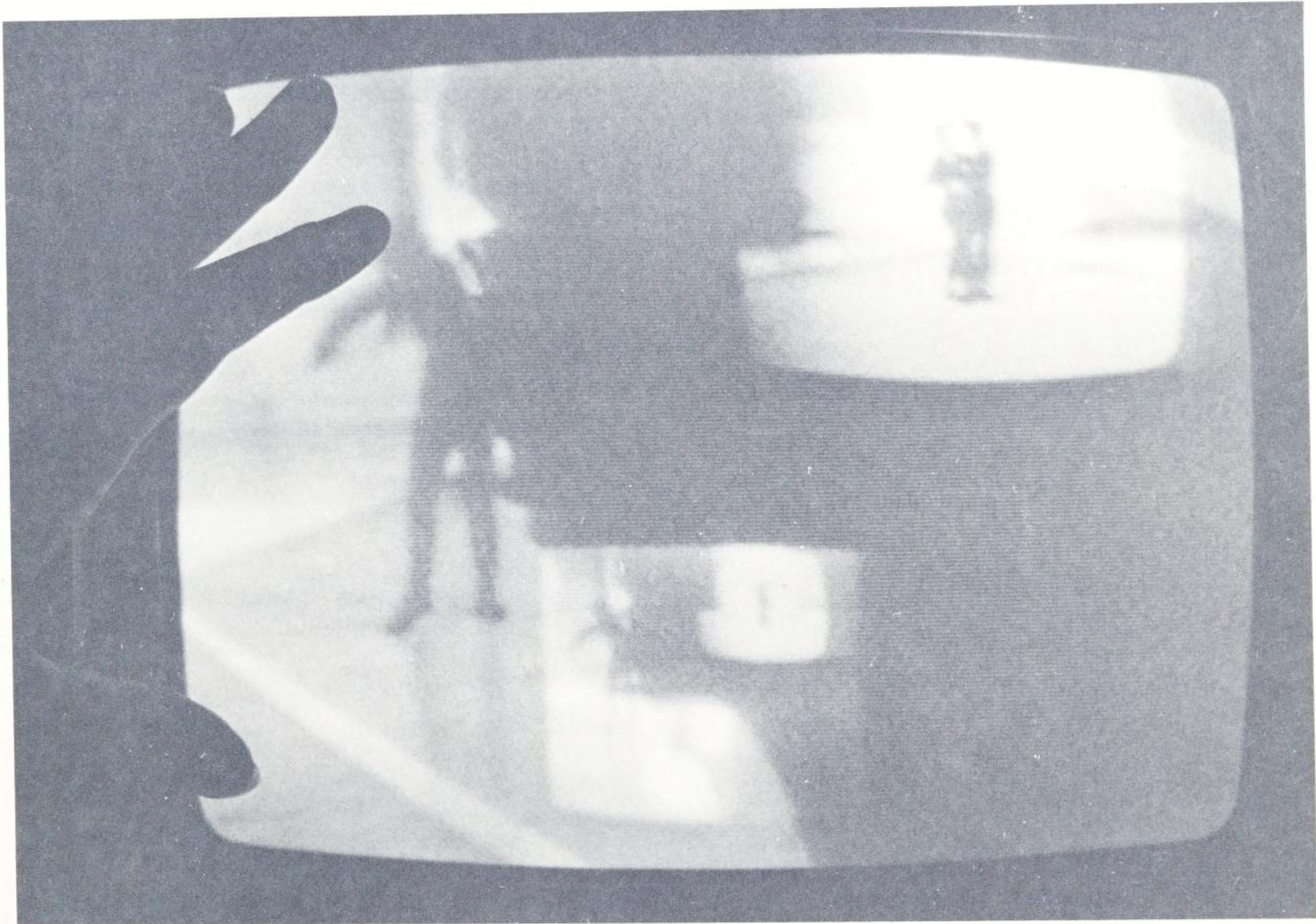
Tape title:  
"Dance, Three Movements" 10:00 b/w

"Dance, Three Movements" moves the viewer through three phases: a generated recording of dance as an event; the manipulation of the spaces defined by the video recording; and the awareness of the video recording process and the artist's role both as manipulator and manipulated.

The full potential of video can only begin to be realized when the mesmerizing self-consciousness induced by the hardware itself is effectively overcome. As people become more politically aware, video will be used more politically as an accessible, humanistic, information medium.









Stephen Cruise

Toronto

25

Video credits:

various colleges; A Space; Everson Museum, Syracuse, New York, 1973.

First contact:

fall, 1970: two pieces shown with film and objects/proposals, one-man show, Glendon College, October 8, 1970.

Tape titles:

"Turn" 9:00 b/w

"Track" 8:00 b/w

"Putting Through a Bullet" 9:00 b/w

"Id" 6:00 b/w

"Ox" 8:00 b/w

TO EXPLAIN WHAT ONE DOES

(SOUL)

OR HOW DOES ONE "WIN OVER" THE SKEPTIC?

I ALWAYS DO VIDEO ALONE.

IT IS ABOUT THE VIDEO CHAIN → RELAYING OF

VIDEO ACTIVITY BACK AT VIDEO TIME

INVOLVING MY(SELF) WITH STATE OF MIND

BEING

TO ATTAIN REMOVAL

TO DWELL INTO SELF

TO SET UP ELEMENTS WHICH PROVOKE REMOVAL

FROM SPECIFIC CONSCIOUSNESS

GETTING THE INSIDE OUT GIVING OUT TAKING IN

AND NOT TO KNOW

WHAT ARE DOING?

I WISH NOT TO PAINT YOUR PICTURE.

EXPLANATION → LEADS TO SUBJECTIVE

AGREEMENTS BETWEEN VIEWER AND MAKER

WHERE ARE WE?

TO STEP OUTSIDE USING PHYSICAL APPEARANCES

REAL TIME BECOMES VIDEO TIME

PRESENT STATE LEADING TO ACHIEVED STATE

REJECT FUTURE AND REFLECT WITHIN.

TO PROJECT AND RECOLLECT UPON THE PASSING

PROBLEMS → THE REALIZATION OF THE CHAIN

MAKER → ACTIVITIES ← MONITOR

TO BE MAKER — TO DO THE ACT(ING)

TO EYE ONE'S MONITOR

I CANNOT SEE THE VIEWER HERE

I HOPE IT IS SELF(ISH)

TURN THE MONITOR 180° TO SHOW THE VIEWER

YOUR FACE WITHOUT THE BODY AND YOU SEE A

HEAD SEVERED

ONE DOES WHAT TO EXPLAIN

WHAT DOES ONE DO TO EXPLAIN WHAT?

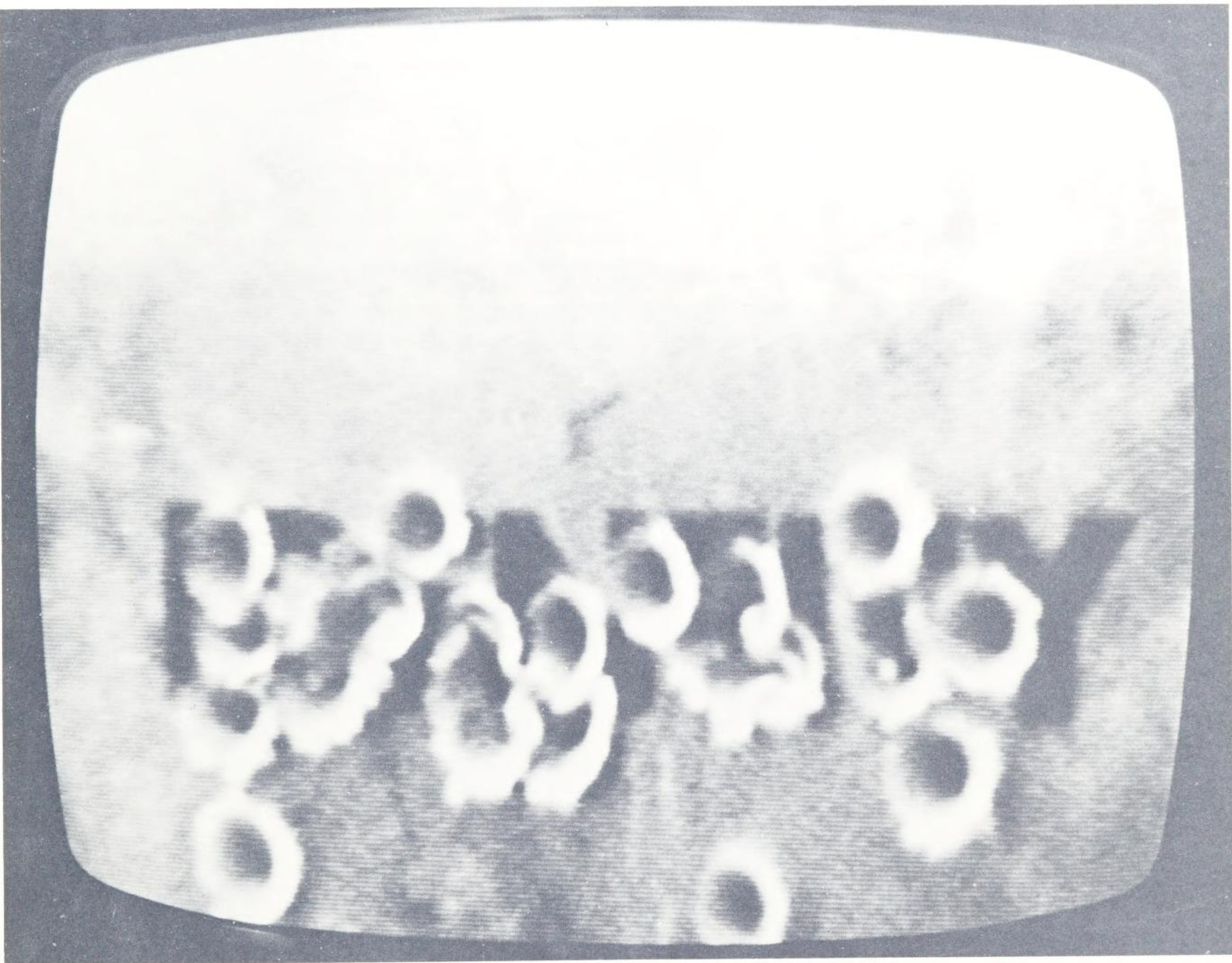
I have not made video since March 1972. It was never a specific decision to stop. I did realize at the time that each subsequent piece required more and more decisions as to how to remove myself. "Decision" means a "knowing" and I did not want to find myself conceiving. The last piece was "Ox" (subtitle HARMony). To set up the pieces such that (one hopes) they be together and (you have never seen before) — It is only when it is all together that it makes the puzzle.

July 5, 1974



February 1972







*Don Druick*  
Vancouver  
29

Tape title:  
"Spanish Tragedy" 30:00 b/w

All my video is silent video. I'm curious about visual rhythm and visual rhythms, self-reflective in the tape and in the viewing act.

*Marty Dunn*  
Toronto  
35

First contact:  
1960 — began with portapak and simple mixers as a means of developing image-as-symbol collages.

Tape title:  
"Genesis" 9:00 b/w  
"You are the Message" — installation

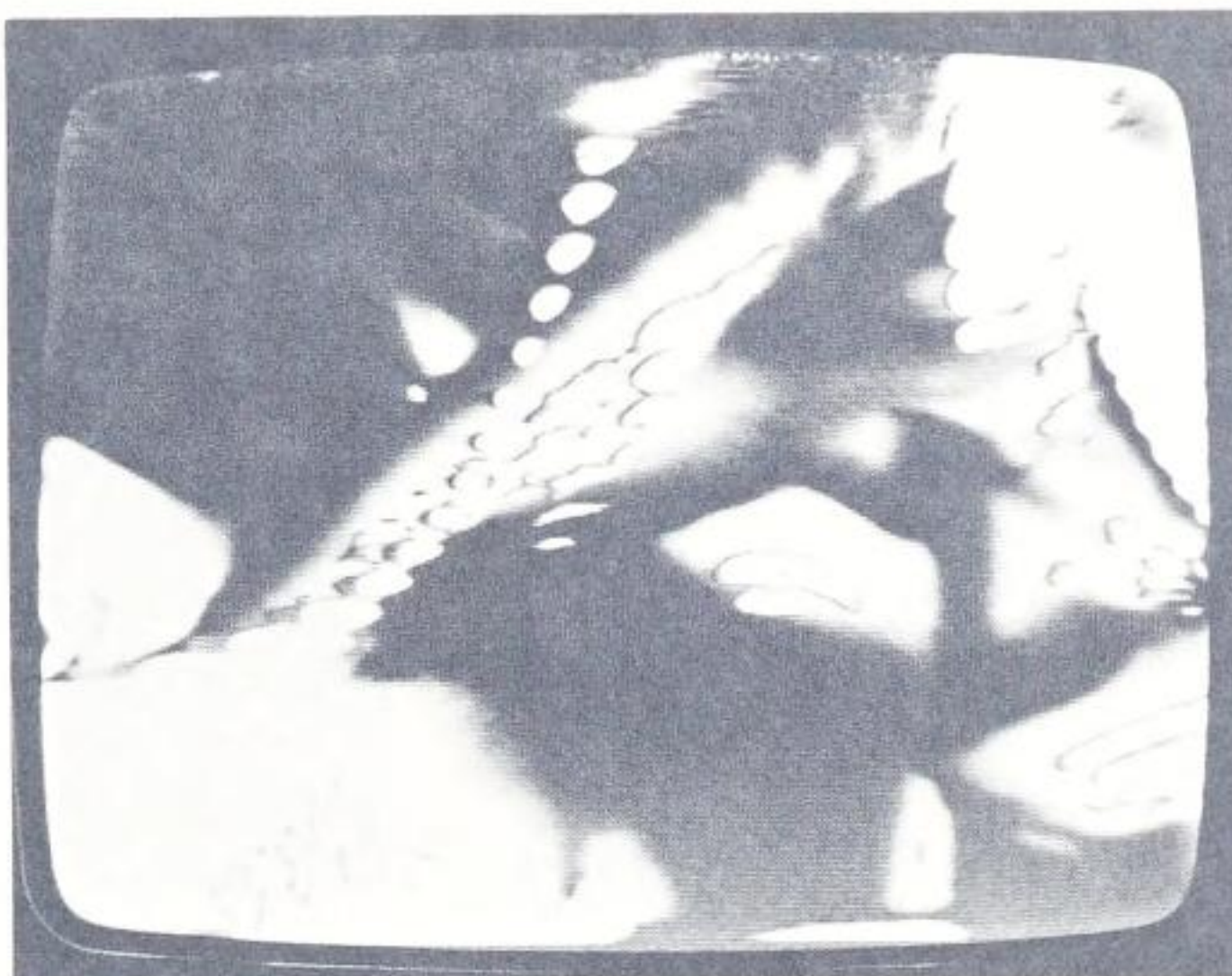
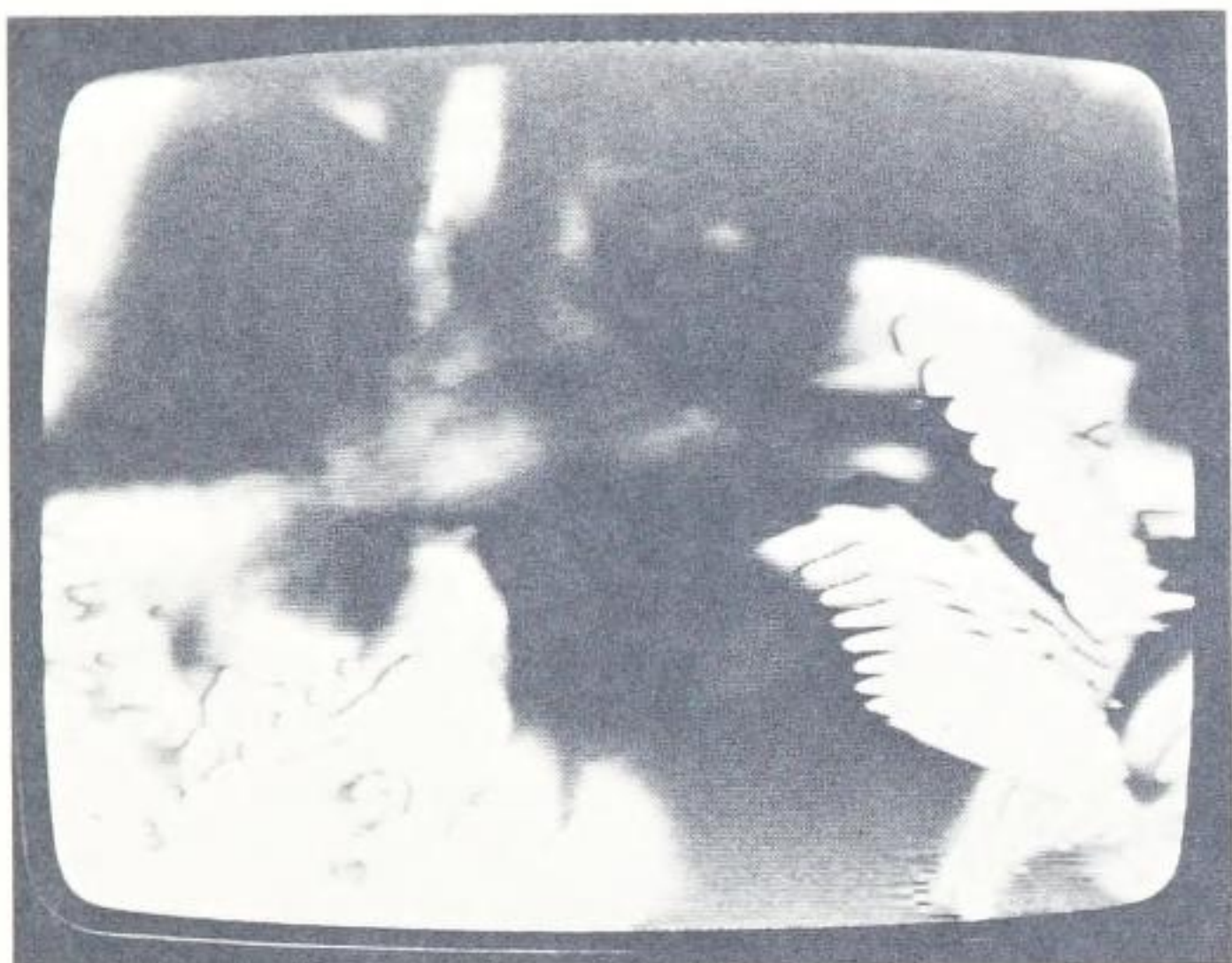
"Genesis" is quite literally an attempt to tell-a-vision, as both a visual and a conceptual experience, using specifically video techniques to synthesize or blend the various elements of the piece. From the first awareness of energy (flashes of light) to the development of forms (cosmic and planetary bodies) to the interpenetration with earth-plane reality (biology and intercourse sequences) to the final birth sequence, "Genesis" describes the process of entering reality — it is an electronic mirror of an experienced process.

The success of any image-oriented collage relies largely on the artist's ability to break the context of the original images and to synthesize them into the context or meaning of the new work. On a technological level, "Genesis" is an experiment to test the feasibility of two basic video techniques in the collage process. Keying is a technique whereby one image is electronically inserted into another (as in the biological growth-intercourse sequence) to present simultaneously events which are normally perceived sequentially; or an image may be keyed to itself in order to break its original context by controlling the grey scale. Feedback — particularly image-controlled feedback — is a technique in which the video camera is turned on its own monitor to achieve non-objective visuals. In "Genesis," feedback is used both to develop and to control the degree of abstraction.

Script for "Genesis"  
BEONE  
BEGINOTHING MOCEAN  
BLACKFLOW CONCIESSENCE  
SCREAMLESS FREEFALL  
TWOENTITY  
IMPLoding  
EXPLODING  
BIRTHLIGHT BEGENDS MATTERGY  
MAGNELECTRIC LIGHTSPEED  
THRUSTSUCKS FOCARENESS  
REVELVORTEX OF INVOLENTITY  
SWEATTHRUST YESECRETES  
MUCOUS FLESHEAT  
FISSION  
FUSION  
BEGINAGAIN









*Ed Fitzgerald*

Toronto

28

Tape titles:

“Color Video” — installation, colour

“Leaf/Ladder/Scale” 10:00 colour

I make a distinction between film-television and video. Film and commercial television make impressions on the viewer through a process of pace and image. I'm of the opinion that video is the strength of flow, not pace, and that image generation is dependent on the control the video artist/maker can exercise over flow.

To examine that dynamic I . . . took a video truck with colour camera, switcher, record machines, processing amps, and turned the system inside itself. The camera lens was capped so there was no external source of image. The system was closed — complete electronic image. The resulting tapes were part of the series “The Turner Tapes” of which “Color Video” is the highlight.

“Color Video” is a tape of video colour, all images and flow in direct electronic processing. The tape progresses through a series of colour changes in different hues on three separate monitors. The piece itself is on a single tape played back through a single machine but to three or five monitors, each tuned to a different colour base. As the tape plays back a colour hue to each monitor, the monitor responds according to its present colour base (blue, red, green, blue-green, etc.).

In “Leaf/Ladder/Scale” flow becomes the basic focus. Adding an organic image to the process of colour generation from the closed system application of video, I take the lens cap off the colour camera and the image potential of a black and white camera, and reinforce image generation through shading of the colour camera. The superimposition of image from black and white to colour and the manipulation of colour results in a different effect of the discovery process of flow. In addition, there is a separation of colour focus from the image, passing from the colour camera. Looking for a clean image to enhance the basic quality of shifting colour focus, I was attracted by the simple squares which make up a ladder. On the black and white camera is a static image of two broad leaves of a plant. The tape progresses through a variety of colour changes with two images flowing onto one another. The focus shift begins. The ladder image begins to separate through the development of colour blocks derived from the ladder's colour reflection. By changing focus I separate the reflections to develop an entirely new set of images. The basic quality of the ladder image remains but becomes redefined by the newly introduced electronic limits. Finally, the image refocuses and becomes organic again.





*General Idea* (Ron Gabe, Jorge Saia, Michael Tims)  
Toronto  
formed, 1968

**Video credits:**

1970, "What Happened," St. Lawrence Centre for the Arts, Toronto; "The 1970 Miss General Idea Pageant," St. Lawrence Centre for the Arts, Toronto; 1971, "The 1971 Miss General Idea Pageant," Art Gallery of Ontario; "Pascal's Birthday Party"; 1972, "Expose," A Space Gallery, Toronto (video installation); "Light On," Carmen Lamanna Gallery, Toronto; "Humpty Dumpty for Example," Norman Mackenzie Art Gallery, Regina; "Double Mirror Video," Carmen Lamanna Gallery, Toronto; 1974, "Rehearsal for the 1984 Miss General Idea Pageant," Western Front, Vancouver; "Luxon V.B.," Carmen Lamanna Gallery, Toronto.

**First contact:**

In 1970 we videotaped "The 1970 Miss General Idea Pageant" at the St. Lawrence Centre, Toronto. We also presented our tape "What Happened" at the St. Lawrence Centre in August, 1970, to a full house — causing a near-riot reaction.

**Tape titles:**

"Light On Video" 20:00 b/w

"Double Mirror Video"

"Arts Stars in Hollywood — The Decca Dance" 58:00 b/w

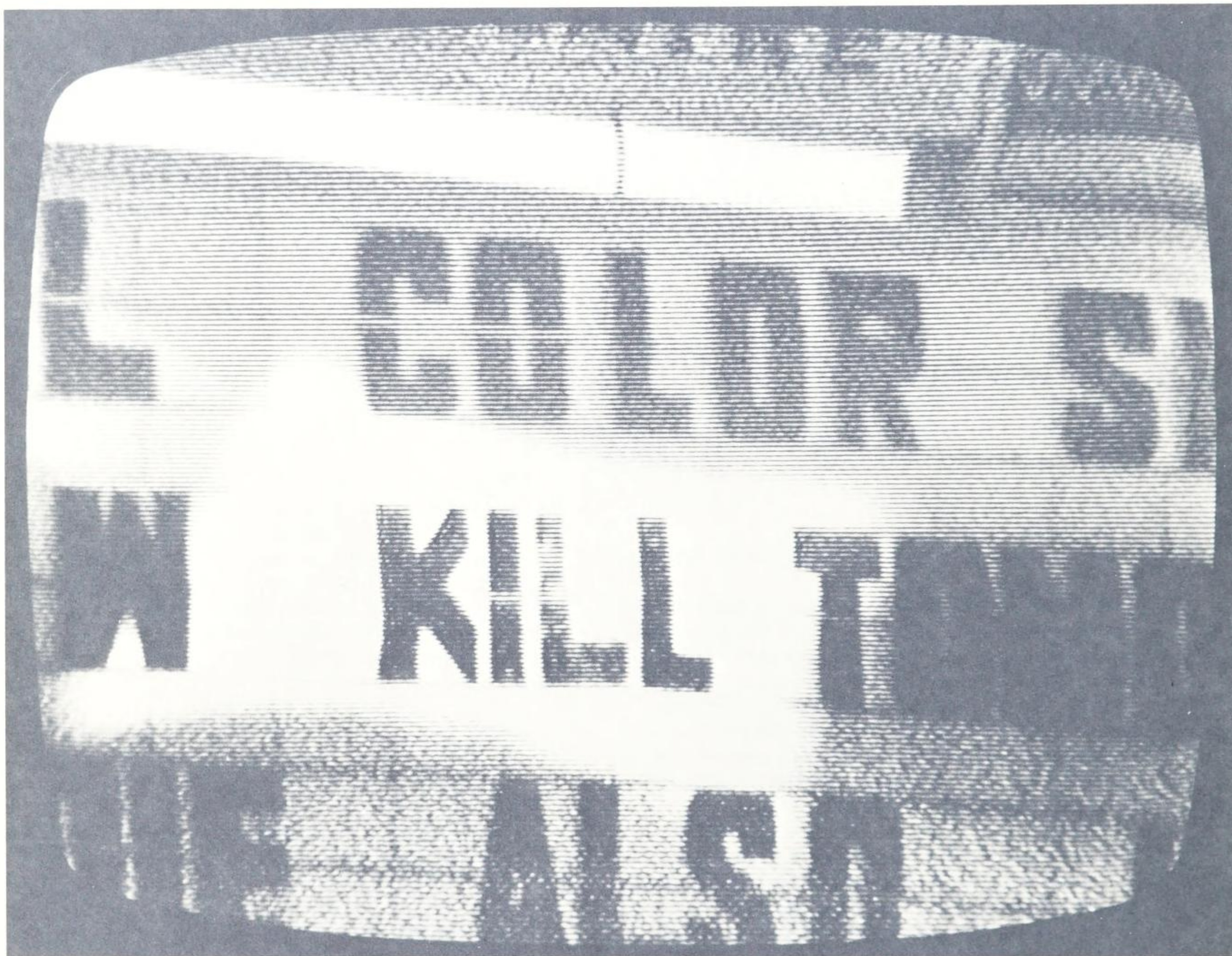
"Light On Video": notes and sketches on the Light On Project, which we completed in 1971. Two 3' x 5' mirrors mounted on double-rotating steel frames allowed us to tilt the mirrors into any plane and reflect sunlight at any angle. Beams of sunlight were reflected across the Ontario landscape, extending the hand in a beam of light. The square of white light became simultaneously a framing device, an erasing device, a scar — the mark of the artist. We consider this tape evidence of our Search for the Site, i.e. place.

"Double Mirror Video: A Borderline Case" (1971): The Light On mirrors are placed face to face to create that particular no-man's land between context and content that only mirrors can see. Using the shoreline of Lake Ontario as the borderline creates alternate surfaces of water and earth. We consider this tape a self-portrait.

"Arts Stars in Hollywood — The Decca Dance" (1974) documents the celebration of art's birthday at the Elk's Building in Hollywood by the Western Front (Vancouver), General Idea (Toronto) and friends, including Dr. Brute, Lady Brute, Hank Bull, AA Bronson, Flakey, Granada Gazelle, Marcel Idea, Pascal, Mr. Peanut and Felicks Partz. In which the nature of the Eternal Network is revealed and the Sphinx d'Or Awards awarded.









Gerry Gilbert/Carole Itter  
Vancouver

*Carole Itter*

One of the problems in submitting the often requested biography is finding the time and the desire to write one. Everybody has a long and factual biography listing accomplishments and it's often tiring to read them when they are printed over and over again.

My biography then is current and local, what I am doing today and where I am doing it. Today is an extraordinarily ordinary day, I am putting things together and sorting things out.  
(July 18, 1974, Vancouver.)

*Gerry Gilbert*

My first camera was a Baby Brownie Special — “God is a Baby Brownie,” I used to say. Then I got a Kodak Flash Bantam, with focus and f-stops and shutter speeds, and I learned how to use it, and how to estimate light. Someone stole it and I bought a cheap German 35mm and sold it after a couple of rolls. I used a nice twin-lens reflex belonging to the high school, until I got a Konica II, Japanese 35mm (viewfinder) which I pawned a few years later. I got to operate a big Marconi (Mk IV?) black and white TV camera a few times; and I learned to load, pull stops and focus, and shoot with an old Bell & Howell 16mm cine camera. I had a simple \$20 Russian 35mm camera for a while; then I got into 8mm cine with a bunch of Sanko wind-ups which kept running with each other's parts, until I dropped the last good one down a flight of stairs. I got another one last year, for fun. I started using the Sony ½ inch Portapak video camera and deck about four years ago, as borrowed; and I borrow 35mm SLRs, Polaroids, etc. when needed. We have an Olympus Pen-F 35mm half-frame SLR now, after being turned on to half-frame with an Olympus viewfinder 35mm — which is really my favourite. I still have a Brownie, for sunny colour neg snaps; and an old Kodak Junior No. 1 Autographic bellows (120 film) for big multi-exposed two-foot colour transparencies; and a tiny toy plastic number for scaring professionals; and a fine old Cine-Kodak Magazine 16mm cine camera just perfect for silent radio.

**Tape title:**

“Birthday” 30:00 b/w

“... there is the fear, yes, of being taken over, overtaken, overwhelmed by the hugeness of birth... the intensity of self-involvement, no desire to talk about anything but this belly/boil — this unseen baby, the fantasies of an 8-month old, 2-year old, 5-year old, that will share my time, my choice, my desire. Now here and very real, the force of it, the head moving in my belly, pushing against cervix, exciting my cunt from the inside out, the bum & the knees & the shoulders taking shape by their movements...”



“... I'll show you everything I know  
(throws off a shoe & sock & babe looks at his bare foot)  
watch out for the world  
love makes people.”

(from the soundtrack of “Birthday”)



*Goddamatch* (Max M. Anderson, Bob Wilcox, Bruce Green, Gordon Reed, Robert Montgomery)

Victoria

formed, 1972

Video credits:

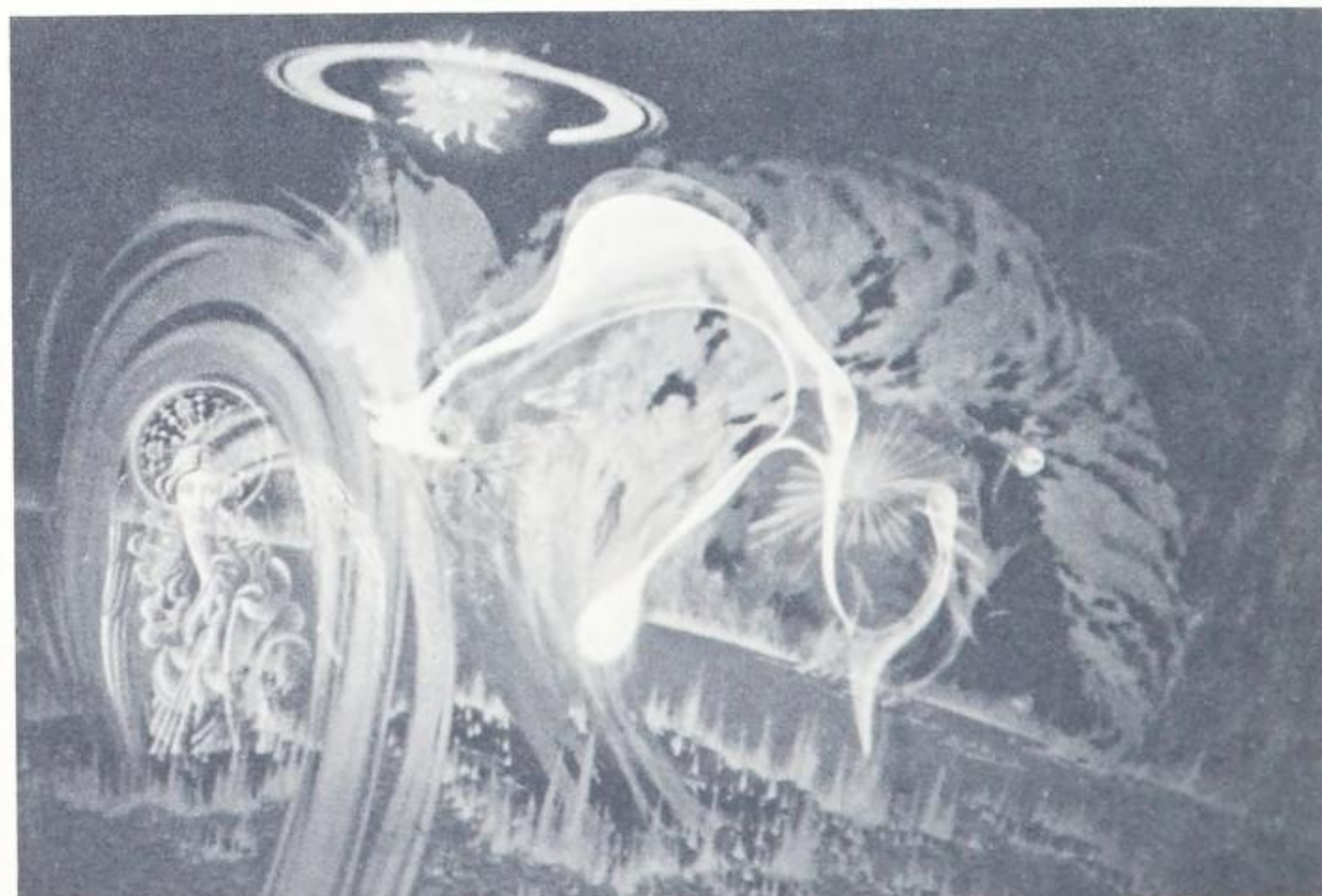
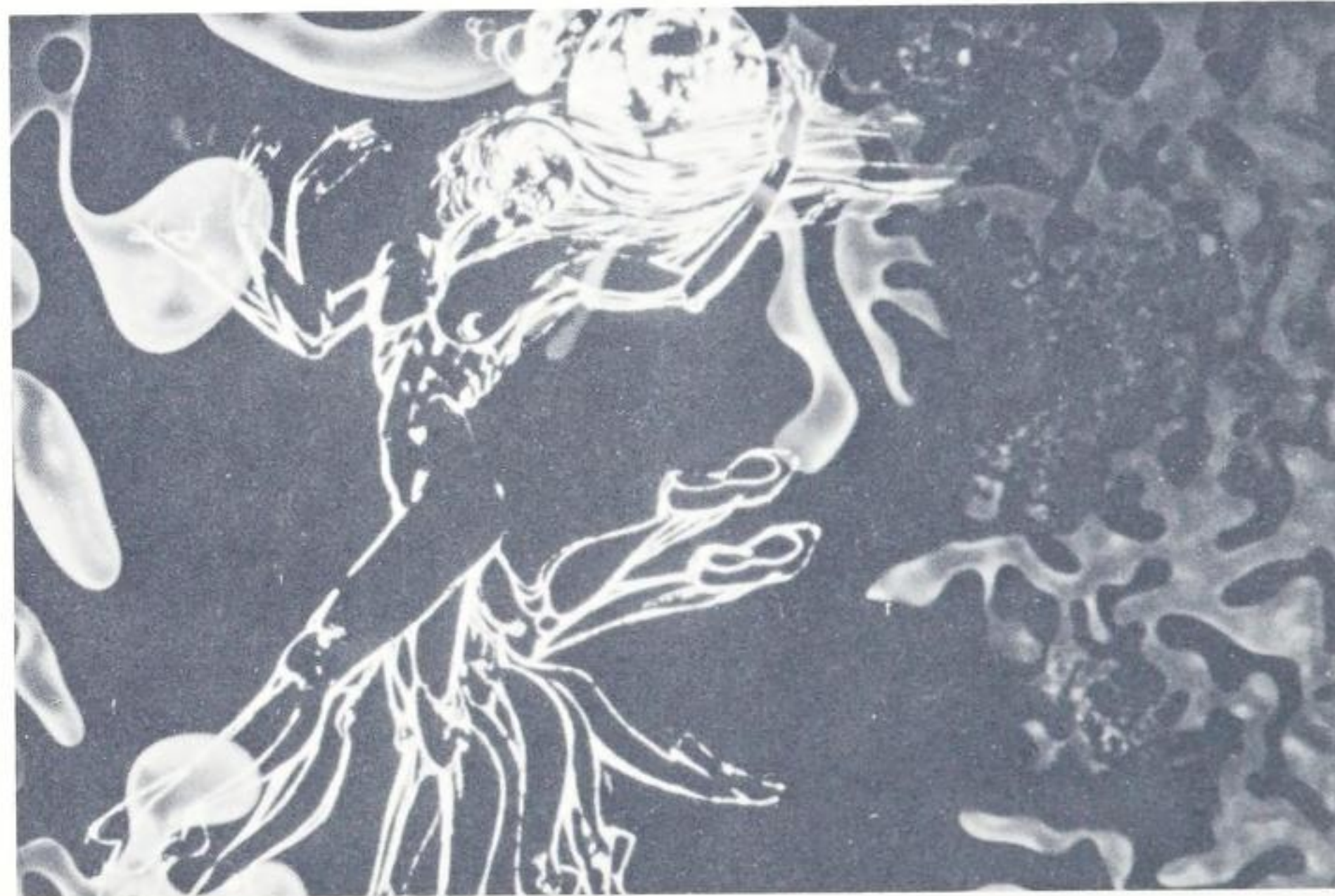
"Seconds," shown on Channel 10, Vancouver, Simon Fraser University, Vancouver Art Gallery, University of British Columbia

Tape title:

"Seconds" 15:00 b/w

Goddamatch presently consists of five individuals who combine their artistic interests in video, photography, electronics and cinematography to express a group consciousness through projected, reflected, and recorded images. In the summer of 1973 the group produced the videotape "Seconds," creatively mixed by Allan Dickeson of Vancouver.

A combination of projections and video effects, "Seconds" is a fast-moving space fantasy — the culmination of an image jam-session taped in real time. Common sense and the physical laws of the universe are defied to carry the viewer on a space-age cruise along the slender umbilical cord linking the surreal with the cosmos. Accompanied by the music of Pink Floyd, this spectacle is most easily assimilated by a psyche floating in the ozone and it is suggested that the viewer prepare himself accordingly.









Michael Goldberg  
Vancouver  
29

Tape titles:  
"Killer Whales and Friends" 20:00 b/w  
"Childbirth" 20:00 b/w  
Made cooperatively with Dr. Paul Spong, and Connexions.

I am participating in the exhibition on the understanding and hope that video equipment purchased by the Art Gallery of Ontario will be accessible for productions, workshops and experimentation by local and visiting artists, and will not be reserved for Gallery productions of a "P.R." nature.

Few of the tapes in the exhibit could have been made if artists had no access to hardware. Video can be much more than inexpensive film or imitation television; thanks to the healthy encouragement in Canada of wider use of media facilities, some very interesting material is beginning to surface. "Videoscape" is a reflection of this new ethic and hopefully demonstrates the Art Gallery's commitment to continued video access.

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Mousse Guernon  
Montreal

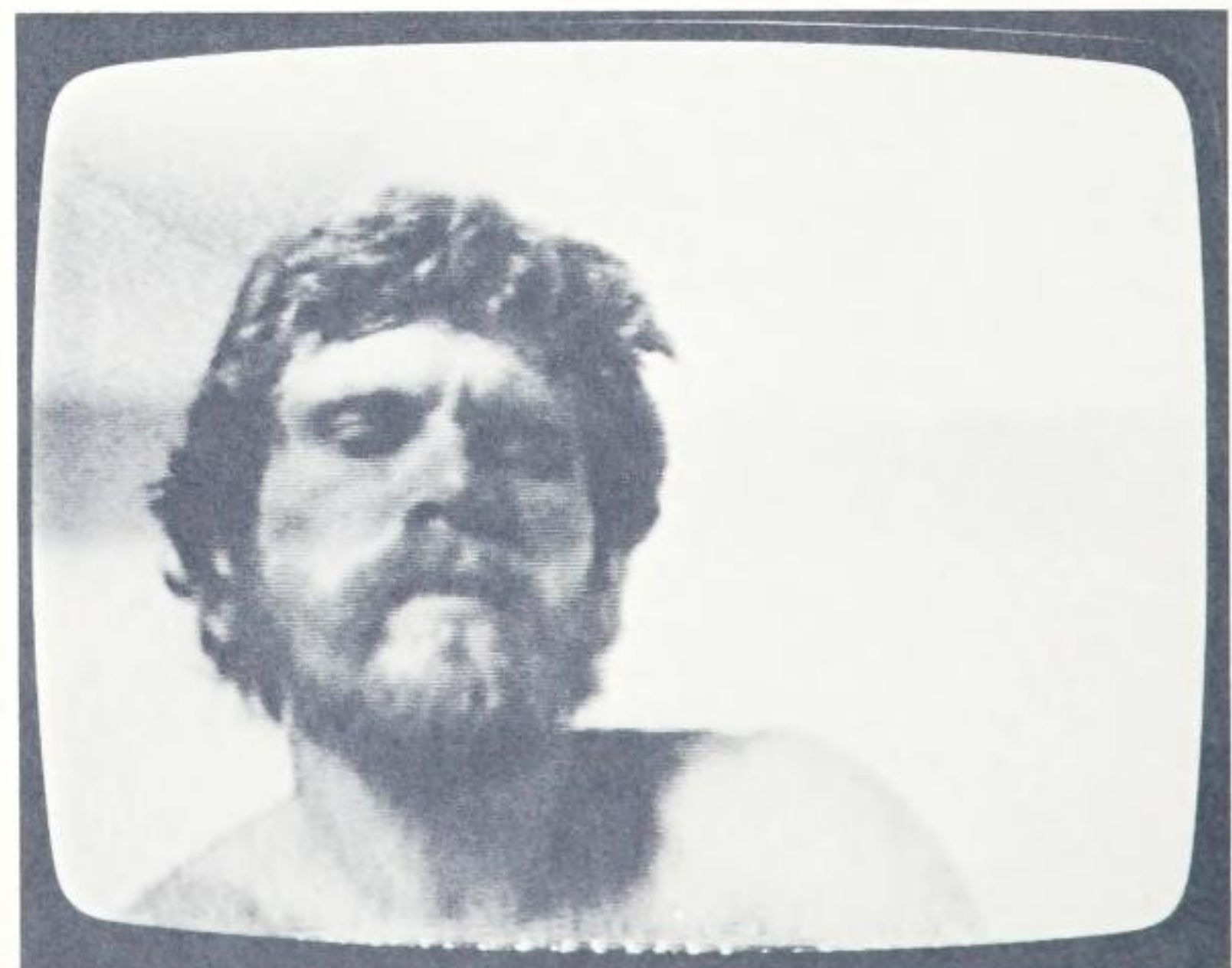
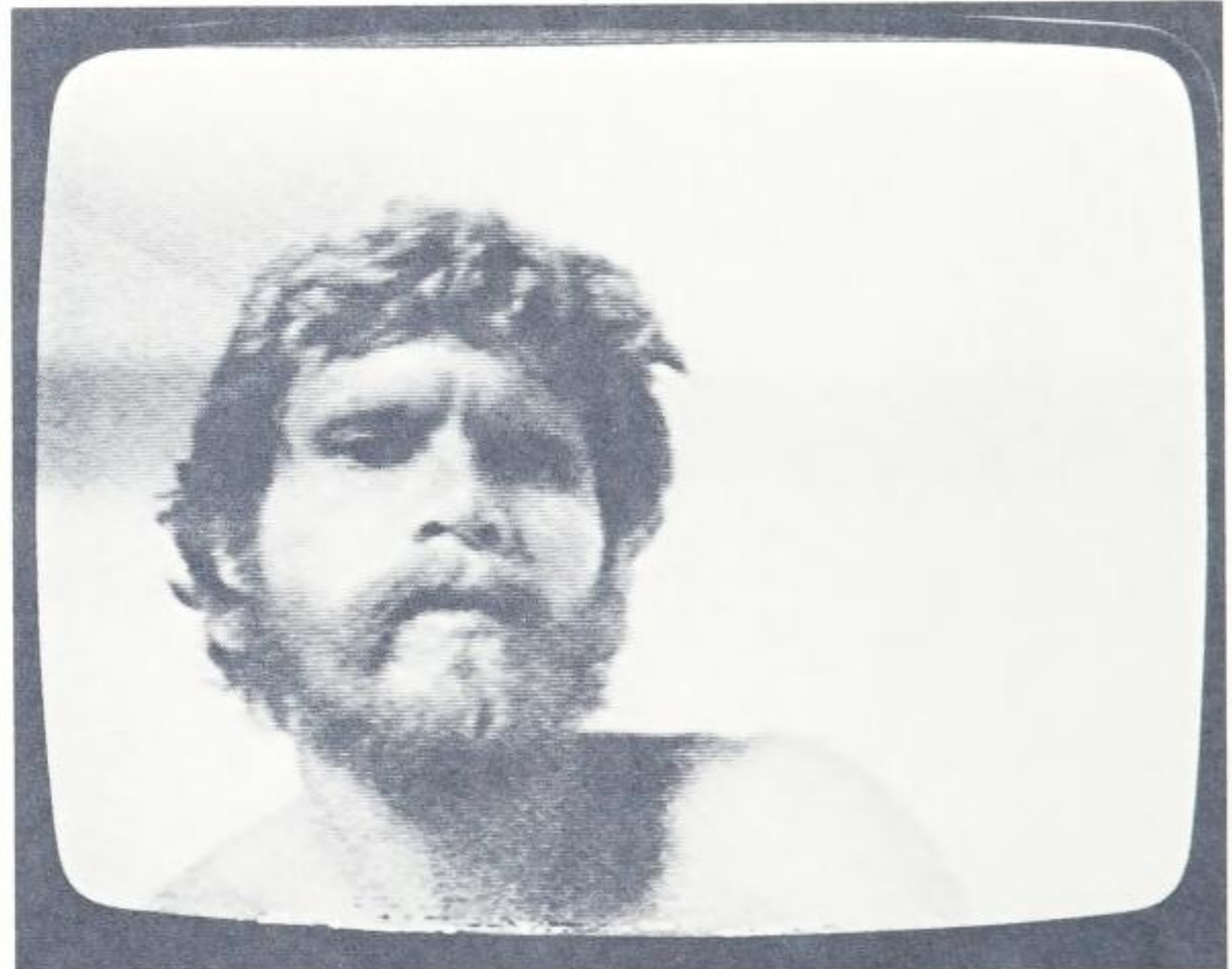
Tape title:  
"Libidante" 18:00 b/w

Timothy A. Hanson  
Guelph  
28

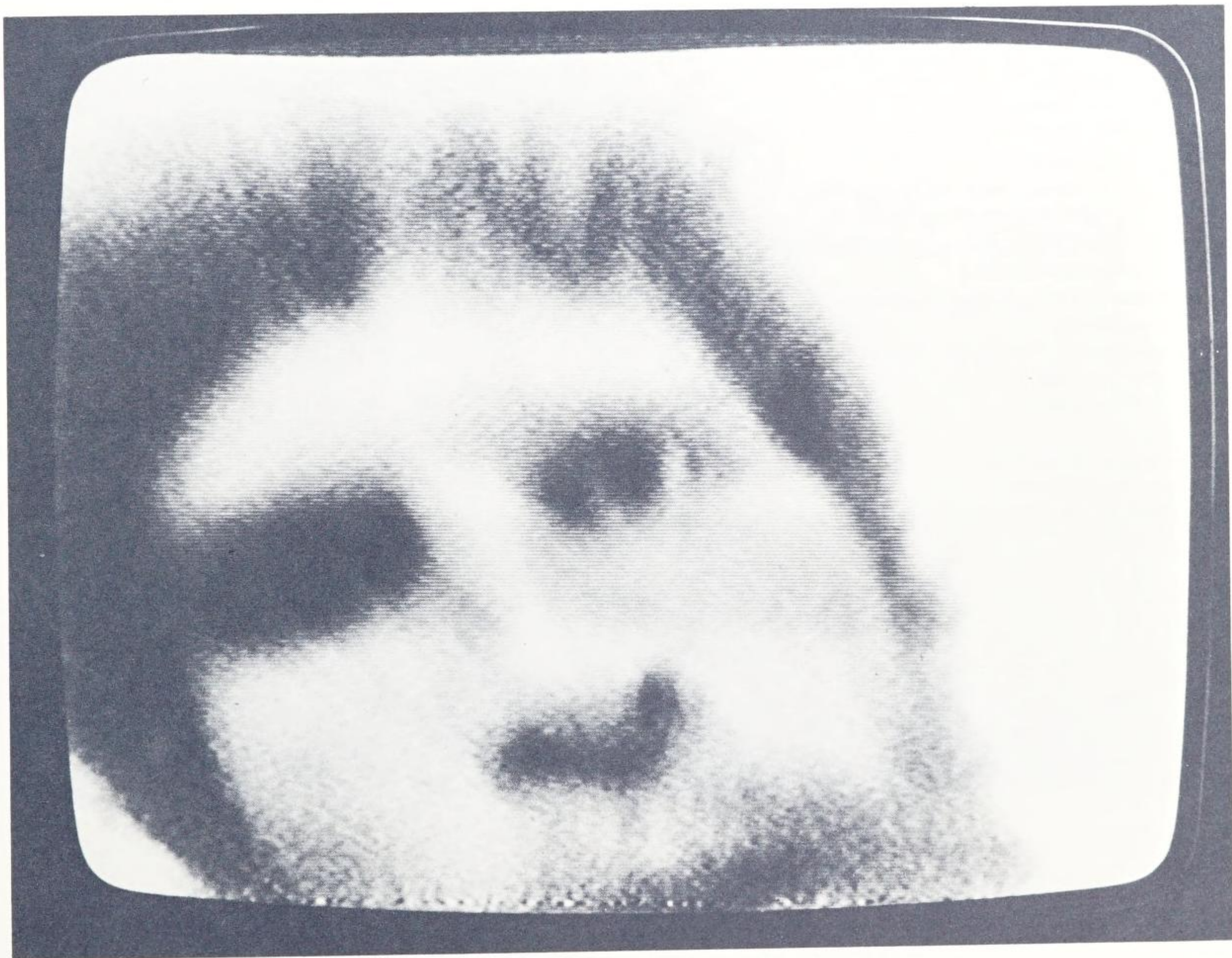
Video credits:  
Video show "Fifteen Gallery," Toronto, 1973; Video Circuits, University of Guelph, 1973; Student Jury Show, University of Guelph, 1974 — first and second place award.

Tape title:  
"Untitled" 10:00 b/w

My interest is in 'performance art' (performance in a very broad sense) and in the possibilities of what one might call research from within the art context, research unencumbered by the methodology of the more traditional exploitation (exploration) of how we 'perform' whether it be on stage or the analyst's couch.









Noel Harding

Guelph

28

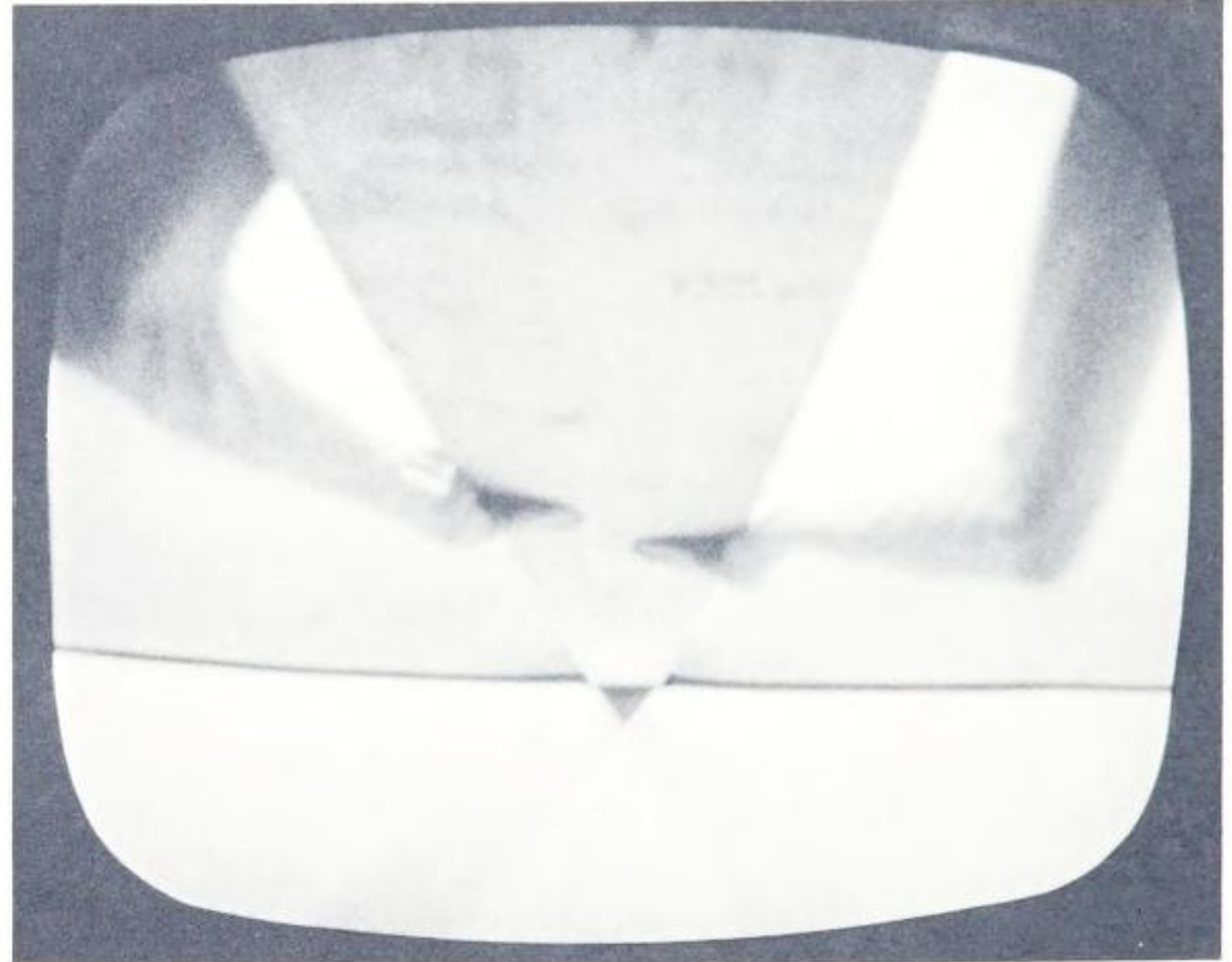
Video credits:

Minneapolis College of Art and Design, Walker Art Centre,  
Minneapolis; Montclair State College, New Jersey; Fairleigh  
Dickinson University, New Jersey; Canadian Education Media  
Conference, Vancouver; Trinity Square Video Festival,  
Toronto; Nova Scotia College of Art and Design, Halifax;  
The Kitchen, Lo Guidice Gallery, New York; University of  
Guelph, Video Circuits, Guelph; Everson Museum, Syracuse.

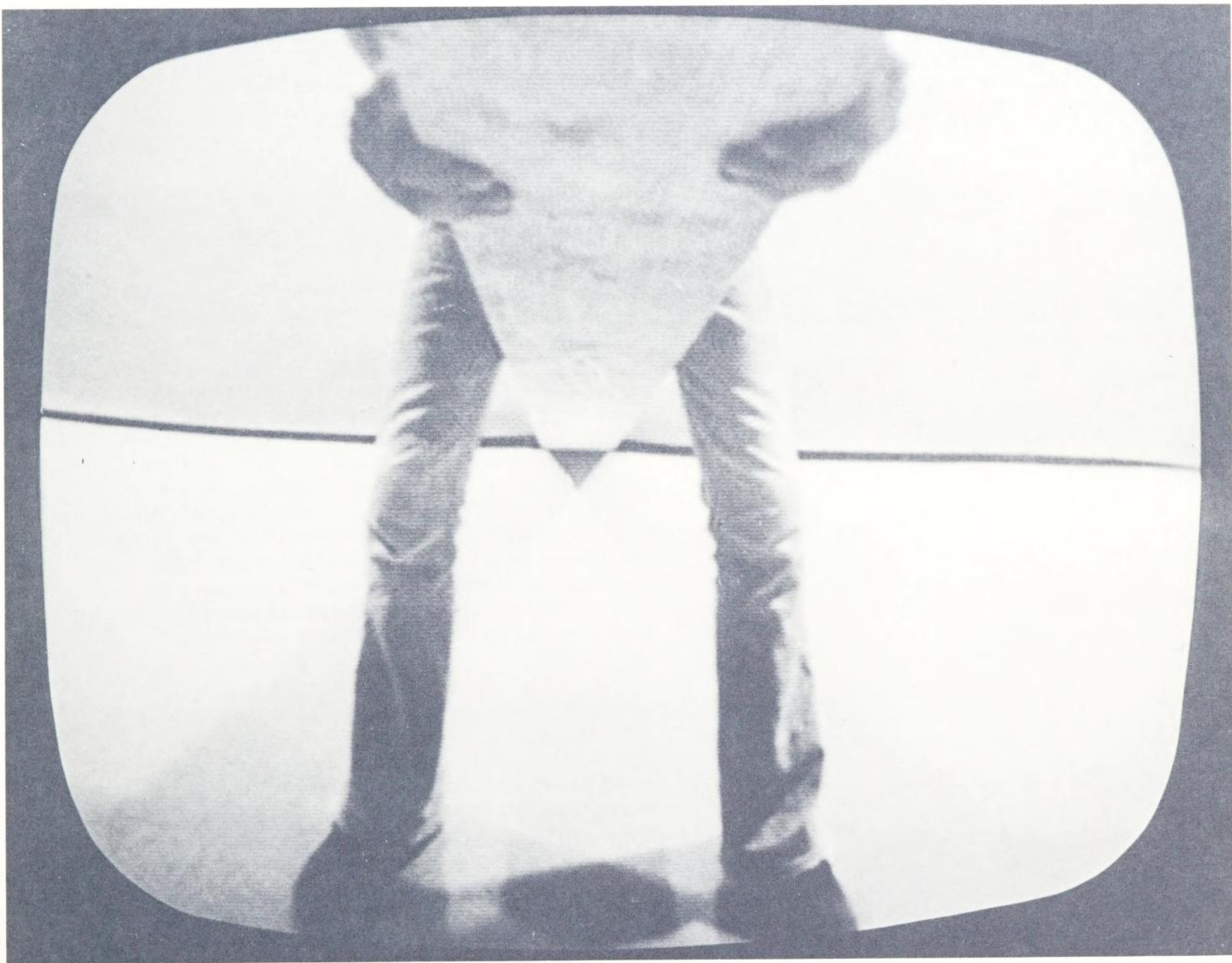
Tape title:

"Three Pieces for Circuits" — installation

cycles in constancy  
changing to repeat enclosures  
so  
feeling within the container  
there deriving needs beyond one's remains  
so in moving extensions over self  
in removing the confinement  
by placing symbols & forms  
upon desires, understandings, insights  
prior to expression  
within the frame of impression, realized  
which give expression of them  
& to this new medium form  
there  
each circulations separate  
evolving into themselves  
one desires to touch somewhere, outside.









Michael Hayden  
Toronto  
32

Video credits:  
many

Tape titles:  
“Wave” 30:00 b/w  
“The Casual Fl-flourish in the Front” 15:00 colour  
“Scan-Gaspé” 5:00 b/w

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Pat Kelly's Students  
Halifax

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Tape title:  
“13 Spatial Definitions” 30:00 b/w

Les Levine  
New York  
37

Tape title:  
“The Greatest Hits of Les Levine” 30:00 colour

What the audience expects from the artist is that you be some heroic figure, which they can look up to. They want you to say, “I’m the greatest.” But as soon as you’ve said it, the very instant you say it, they say to you, “Look at that artist saying such awful, pretentious, ugly things about himself.” But they still have to have the satisfaction of you presenting yourself as some hero.

When you present yourself in such a way that you say, “Here I am trying to sing before you. I can’t sing, but I’m trying to sing. And it’s totally obvious that I can’t sing,” then you’re no better than they are. That’s the way they are. They know they can’t sing. Here you are doing what they can do, doing exactly what they do, and you’re not being any better than them. You’re not allowing yourself to be any better for them. They’re embarrassed you’re not any better than they are. They’re also irritated you’re not any better than they are. They want the artist to be a specialist. That’s what they want from him — that he not fall down on his job. So when they’re embarrassed by him being not better than they are, they don’t just assume that indeed maybe he is no better than they are. They won’t accept that. They won’t accept the artist saying, “I’m not better than you. I’m just as fucked-up as you are.”

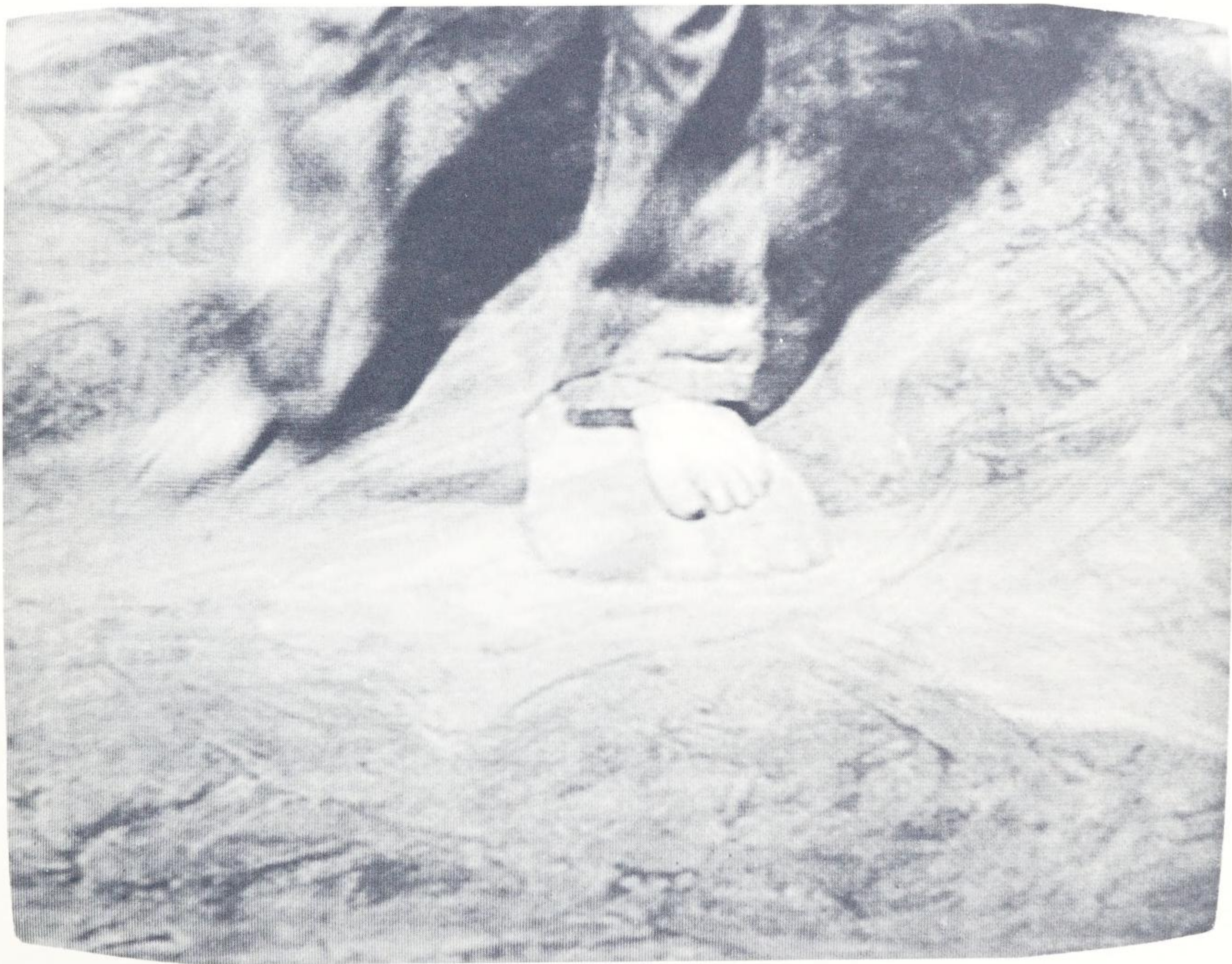
What they will say is: “He’s gone mad.” Because as far as they can see, being no better than them is totally mad. “He is an absolute psychological case. That man needs treatment.” Because they all need treatment. They need the treatment and now you’ve given them something which is a serious problem. Now you’ve given them a model of yourself as themselves. They have some understanding of that model and they start to see that model. So at that point they just automatically assume that something has gone wrong. That they are not witnessing what they are supposed to witness. Their mind will not allow them to authenticate the experience they’re having at that time.

It’s being dissatisfied with their situation, and the reason they got themselves into that situation in the first place, was being dissatisfied with whatever they were doing before.

So the artist is going to straighten it out for us. The artist will show us how to see. The artist will see for us. But the artist tells you he can’t see any better than you can.

There’s no way out of being lost.







I can tell you about one of the things I thought one could do. One of them was to take a sheet of paper and put it on the floor, then to put a record on your phonograph and play the record, and stand on the sheet of paper with some kind of dry colour on your feet, and without ever looking at the paper dance randomly to the record, trying to sing the record at the same time. Then when the whole thing is over, when the record's over, what has happened on the sheet of paper is the work of art, along with the recording of your voice trying to sing that record. So it might be called, "Gimme Shelter" or whatever. But it would be all this random dancing on a sheet of paper, without looking or thinking. The reason I pick feet, is because your feet are the least articulate. It's very hard to use your feet as tools, whereas you can use your hands as tools. You can draw things or shape things with your hands. It's very hard to shape anything with your feet. They may be tools, but you haven't been accustomed to articulate them as tools. So that would be something that would be totally without consciousness at all. Because there would be no way you could consciously make it work. Everybody would think that it is completely illogical. But it would work, and the reason it would work and it would probably work very well, would be that doing it would have some exact phenomenal relationship to how you express yourself. You wouldn't be able to define what that relationship is, but it would be there anyway. It wouldn't be something that could be intellectualized too easily. Nevertheless, it would be there. Because your body has that sense, in the absence of your mind. Your body is used to navigating your body through space. Your mind is used to making your body do what your body wants to do or your mind wants your body to do or whatever. But you could make your body work in the absence of your mind. You could make your body do what it's viscerally equipped to do, because it has muscles and nerves and what have you. It probably could produce something that would be just as strong as what your brain could produce, but your brain would take it from a pre-supposed logical intellectual position, and your body would take it from a phenomenal, completely unconscious position. But what I'm saying is that I don't think it would matter. It would work anyway.

Because somehow the only reason you ever want to do anything really, that is exciting or interesting to you is: to really do it. To find out why you're doing it. And if you knew why you were doing it, you wouldn't do it.



*Douglas MacLean*  
Toronto  
23

First contact:  
Marshall, Minnesota, 1972-1973

Tape title:  
"Squa-circ" 15:00 b/w

I am interested in removing the subjects (reality) from their normal content and placing them in video content of intensified perception. Video — for myself — has no definite trend as far as subject matter goes, although the method of edition through subtraction plays an important part. Video has a future.



*Richard Martin*  
Montreal  
—

Tape title:  
"Metamorphose" 8:00 b/w  
"Sons Intérieurs" 6:00 b/w

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*Terrence McGlade*  
Toronto  
21

Video credits:  
Visus Foundation; Trinity Square Video Festival; AC/DC;  
Media Circus, OECA

Tape title:  
"Frivolous" 4:00 colour

"Frivolous" is my first work conceived for a colourizer. I knew to a certain extent the effect I wanted to create which could allow for the range of movement of both the camera and the fountain. I am very movement-oriented, mainly because a lot of my work involves the recording of dances, and I have attempted with "Frivolous" to impart some choreographic awareness into my movements with the camera.

The audio, by the Canadian Electronic Music Ensemble, is part of a larger piece scored for an actual dance. The colourizer was courtesy of Dynatel Systems.



Anne McMillan  
Guelph  
24

Video credits:

Video Circuits, University of Guelph, 1972; Nova Scotia College of Art and Design; Canadian Museums Association Annual Conference, St. John's, Newfoundland, 1974.

First contact:

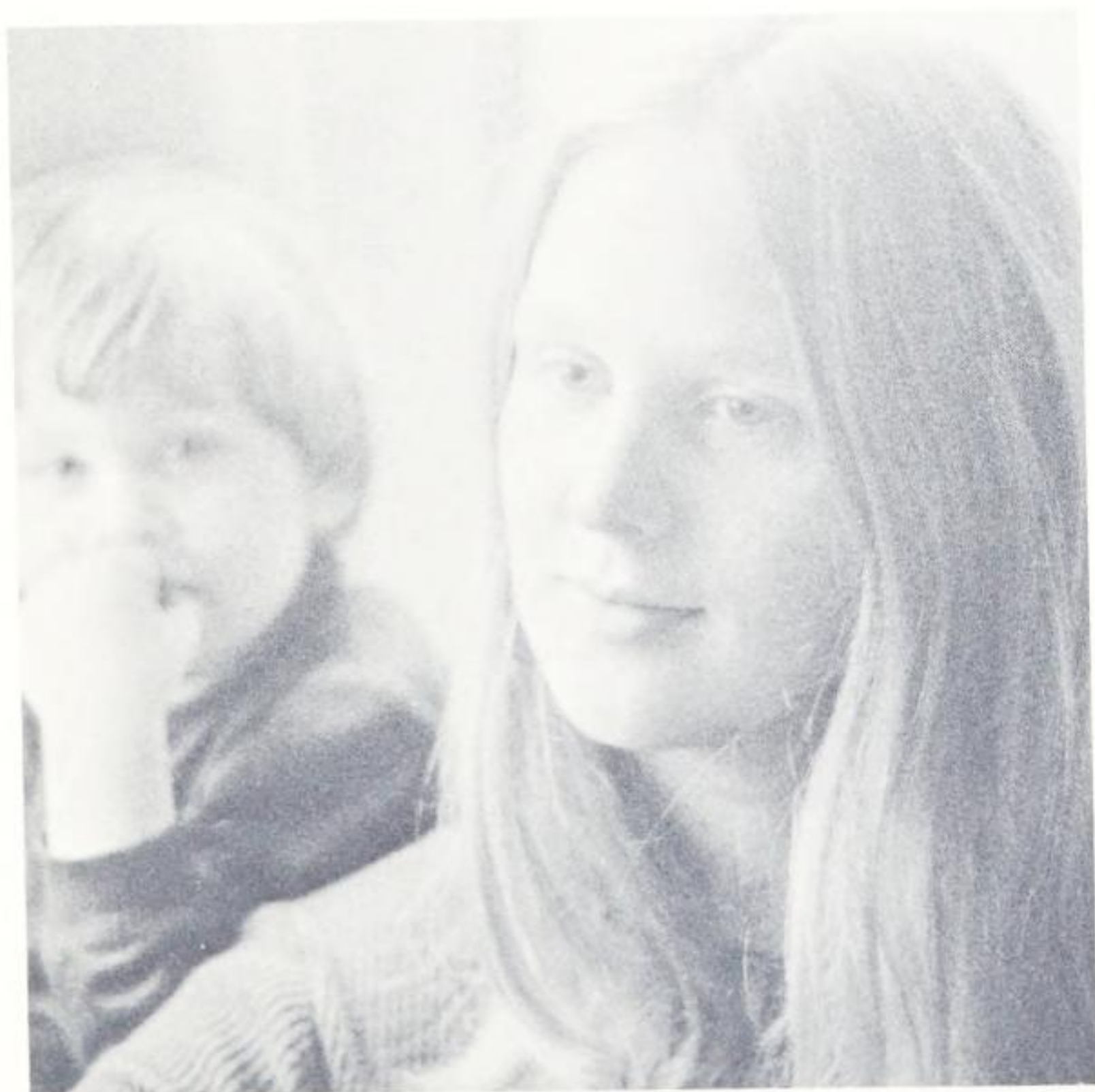
As a fine arts student at the University of Guelph

Tape title:

"Waterfalls" 3:00 b/w

Waterfalls are continually in motion. By crossing back and forth between stills of the water and the moving image, I wished to increase the viewer's awareness of the "moving" image. By editing together violent changes of point of view of the same object, I hoped to impress the viewer with his stationary relationship to the stationary-TV's moving picture. By building the momentum of the pace to a powerful climax and suddenly zooming out from the flat, still picture at the end, then superimposing the moving image of the water while the sound of the water thunders in the background, I wished to express a paradox to emphasize the illusionistic qualities of the television picture. In addition the black and white form of the water and foam moving across the screen made a pleasing abstract pattern.

To shoot the material I stood for two beautiful days in the water around the falls, with a portapak around my neck. I enjoyed it very much.



Winston G. McNamee  
Whitby  
26

Video credits:

Video Circuits, University of Guelph, 1973; University of Guelph Jury Shows, 1974

First contact:

University of Guelph, 1973.

Tape titles:

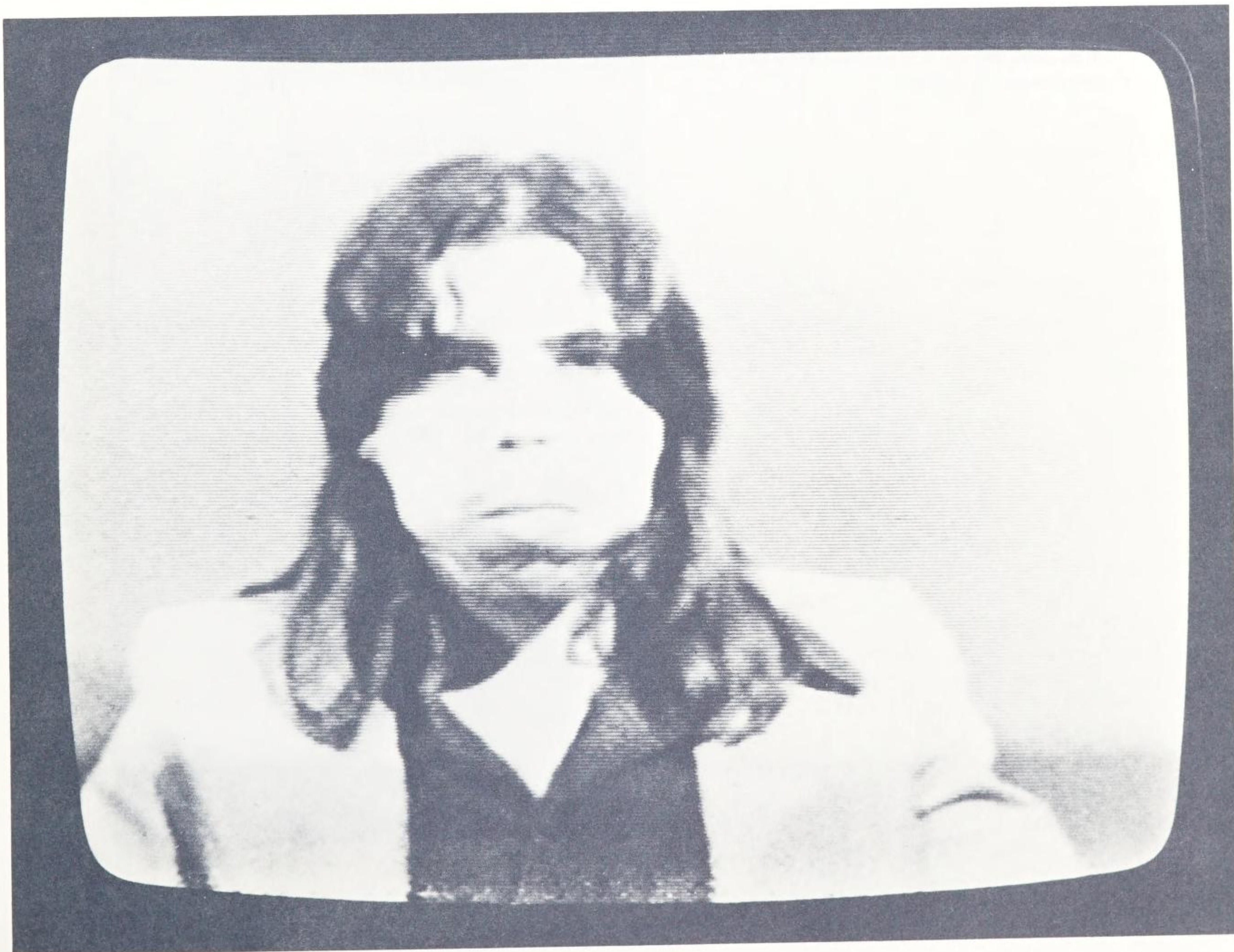
"Good Evening, Gentlemen" 20:00 b/w

"In Touch" and

"Third Person Singular" 5:00 b/w

Video tape is to me the purest form of expression. There is no secondhand interpretation. It is an absolute firsthand passage of information, transferral of raw material in the purest form. I work with my personal slave, my most trusted acquaintance — self. With the use of the monitor I can manipulate myself to transfer the energy from my mind via the electronic gun. Adjustments are made to the living product like a cybernetic machine. What I get on a final tape depends completely on my reaction to the monitor. The image I play to, I work with, is not completely attached although we are the same person; the image has its own personality and I must react to it honestly. Video tape gives me an opportunity to be completely subjective and, hopefully, objective at the same time.







Graham Metson

Halifax

40

Video credits:

many

First contact:

1968

Tape title:

"Upon the Nature of Death" 1973 30:30 b/w

visual material Graham Metson, music Don Druick

A "Western Tantric" production.

"Upon the Nature of Death" deals with the practice of ritual death. It is a slowly changing montage of three elements: the foetus in the womb, a man curled in the foetal position, and a skeleton curled in foetal position. The video indicates a belief in Death as Birth. We are in a constant state of change, and each moment is rebirth.





*Robert Morris*  
New York  
43

Tape title:  
"Exchange" 34:00 colour

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*Cameron Morrison*  
Toronto  
22

Video credits:  
presentation for educational conferences in Windsor and  
Niagara Falls

First contact:  
Eliot Lake Winter Recess School of Arts, 1969

Tape title:  
"Studies 21 and 22" 15:00 b/w

My work presented here is my development of cross-hatching video scans. The initial image was made by placing the format on its side; the secondary image was taken in the customary fashion off the display monitor on its side. (This was to keep the image properly oriented.) Both decks in use (Ampex 5800 and Panasonic AV3130) had the video levels boosted. The final recording on the Ampex was combined with stereo sound on the two audio tracks. During a multimonitor playback, a faulty cable produced a peculiar type of solarization, which enhanced the piece — an accident, but a good one.



*Ian Murray*  
Halifax  
23

Video credits:  
many

Tape title:  
"Keeping on Top of the Top Song" 30:00 b/w

---

*Nam June Paik*  
New York  
—

Tape title:  
"Global Groove" — installation



*Bruce Parsons*  
Halifax

Tape titles:  
"Things Seen to The Left and Right" and  
"Ear to The Line" 15:00 b/w



*John Pope*  
Toronto

Tape titles:  
"Fingers Oranga" and  
"Kohoutek" 10:00 b/w





*Al Razutis*  
Vancouver  
28

Tape titles (all colour):

“Software” 3:00

“Aurora” 9:00

“Vortex” 14:00

“98.3 KHz (Bridge at Electrical Storm)” 12:00

“Waveform:”

The Moon at Evernight 8:00

Wave Form 15:00

Cities of Eden 10:00

Synchronicity 10:00

Heliopolis 10:00

Disasters of the 30's 12:00

“Software” 1972 is another fragment of “Amerika”; an image/landscape is created in the ‘space’ of three minutes.

“Aurora” is a fragment from work in progress. Synthesized energy fields appear as a cloudscape.

“Vortex” (1972-3) was made with the video assistance of Jim Cox and Evergreen State College. It is a fragment (reel) of a work in progress — “Amerika.” “Vortex” exhibits a combination of film optical printing and video-synthetic image-making processes in which conventional/concrete images are reconstituted and re-synthesized by electronic means, or by the more familiar optical printing method.

The original footage of “98.3 KHz” was shot in 1966 in Super-8 (home movie) at 60 miles per hour. A third fragment of “Amerika,” the bridge in an ‘electrical storm’ as antenna for soundspace, between the esoteric and historic, between audible and broadcast — with ‘great moments of history’ presently dismembered.



Alex Salter

Halifax

21

Video credits:

student show, Anna Leonowens Gallery, Halifax

First contact:

1972

Tape titles:

"Reverse" — installation

"Jump" — installation

"Sweet Licks" 10:00 b/w

In "Reverse," the viewer confronts his real time image, in contrast to his mirror image. Here the viewer becomes part of the art and is forced to perform while examining the medium's qualities.

I often feel that the viewer, in video, doesn't become involved enough with the work, for he becomes entranced by the flashy, futuristic qualities of the medium. "Reverse" and "Jump" are aggressive video. They utilize the medium to entrap the viewer's attention and to hold it long enough for the conceptual possibilities to surface.

These same three works deal with video as a sculptural problem. Monitors, cameras, etc., once activated, seemed to dismiss any concrete object form, while time space and motion elevated these works into a kind of kinetic sculpture. In "Reverse" the camera, monitor and mirror are arranged so you can walk around them to get some sense of their object state. In "Jump" I considered a negative space concern and demonstrated it in a literal situation.

My tapes "Sweet Licks," and "Jump" are for a more passive viewer. "Sweet Licks" plays upon mystery and light effects to insult the curious viewer with a sexual fantasy. In "Jump," I began with a high energy level and carried it to the point of fatigue. The transmission of this energy is directed to the receiver — a passive viewer.





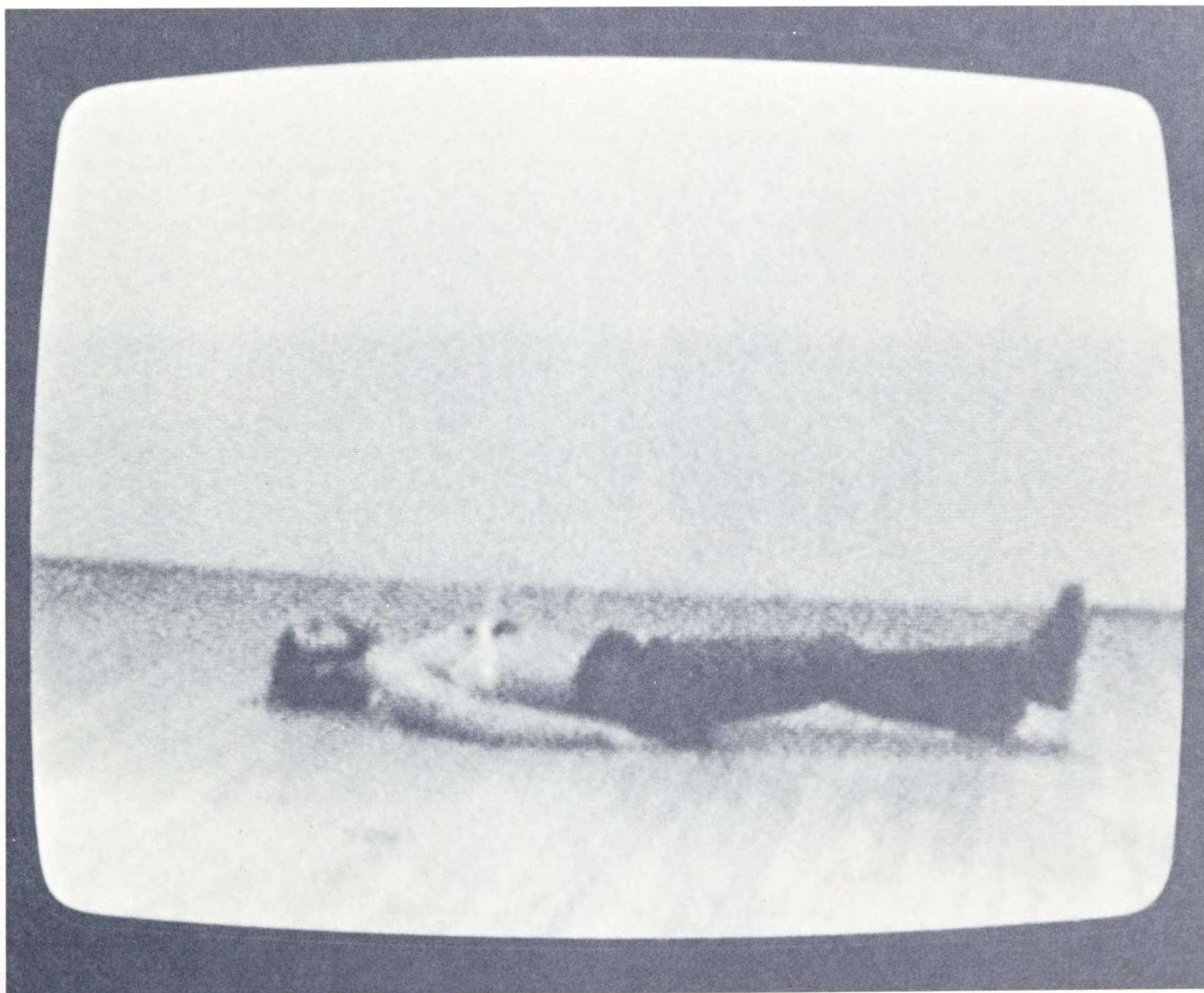
*Richard Serra*  
New York  
35

Tape title:  
"Television Delivers People" 6:00 b/w

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*Percy Simmons*  
Halifax  
—

Tape title:  
"Heartbeat" 3:44 b/w





Jeffrey Spalding

Halifax

23

Video credits:

Video Circuits, University of Guelph, 1973; exhibitions and conferences in Columbus, Ohio; Guelph; Halifax; Everson Museum, Syracuse, New York.

First contact:

two o'clock, Wednesday, October 25, 1972

Tape title:

"Scanning Lines" and

"The Intention of This Tape . . ." — two-channel installation

Divorced from the VTR, the monitor itself can be turned on; it can be turned off. It can be illuminated or it can remain unlit. In standby, the monitor displays a random snow signal of unlit and lit-up portions of the video screen. By utilizing either a videotape hookup or a standard TV antenna connected to the monitor, one answers the most basic question, as I see it, with regards to TV: How is one to order the information which will govern the performance of the monitor?

In "The Intention of This Tape . . ." I respond to this problem by deferring the decisions to other levels, such as, as a function of production (Black, White, Snow, Horizontal Bands, length of tape), or of linguistic coding and other Art Conventions, or to the critical essay of proposal (which defines the appearance of which images and when) by being transposed.

Lisa Steele

Toronto

27

Video credits:

Syracuse, New York; Toronto; Paris, France; Bridgewater, Michigan; Vancouver, British Columbia.

Tape titles:

"Ross Street Tapes" 11:00 b/w\*

"Lisa with Egg" 10:00 b/w

"Sleep/Dream Vigil" — two-channel piece 30:00 b/w

"Juggling" 8:00 b/w

I think that the role of art is to teach people how to wait during those spaces when nothing is happening and then to recognize when something is really happening. Video helps me to do this. My tapes are about duration. I try to make them as "life-like" as I can . . . sometimes something happens and sometimes it doesn't. There is a lot of waiting. I never completely "plan" a tape. I like to work with elements over which I can never have complete control, i.e. plants and animals, including myself. On these elements I impose a structure such as reading from a book or performing an activity. The elements either coincide with and mirror the structure, or they go outside of the structure. I never know until it happens . . .

I think of my video work as educational because it is about learning. This is not to imply that my videotape will "teach" the viewer anything, but rather it examines the process of learning. Usually both visual and audio information are presented at the same time but seldom coincide. The viewer chooses which to follow at any given time in the duration of the tape. When the visual and the audio information do coincide, they were never "planned" to do so. To me this is both "random" and "life-like." I began examining this principle by physically separating the audio and visual tracks of the tapes I was making. "The Ross Street Tape" and "Lisa with Egg" are examples of this experiment. First the video image was recorded and then an audio track was put onto the tape with *no* reference at all to the existing visual image. In "The Ross Street Tape" the audio is a pre-recorded piece of improvised music. In "Lisa with Egg," I recorded audio immediately after recording the video, attempting to repeat a visual activity using sound, a kind of memory test. After those experiments, I began to work with simultaneous sound and visual coincidence. All of my tapes from this point on employ reading from a book as part of the audio track, while a somewhat related activity is performed. In "Sleep/Dream Vigil" I read from a book on the science of dream research while another person sleeps. The viewer has to decide where the coincidence occurs.

\*Lisa Steele and Tom Sherman



There is:

the sleeper                      the reader

One and/or both may be dreamers, examining dreams from the inside out and the outside in. We are all participants in the vigil as we watch the sleeper. He remains static. The reader moves, the turtles move, the cats move, the TV moves.

There is:

breathing                      reading

The sleeper possibly dreams. We are all participants in that possible dream.









*David Tipe*  
Toronto  
25

First contact:  
Downtown Community Television

Tape titles:  
"Felt-Room" and  
"Field-Sound" 30:00 b/w  
"Tipe Tape #2" 30:00 b/w

Video is componential — and is relative to the eye. It can leave the viewer no independence. Video is a code — we look into that code and we can most benefit from it by receiving its information, beyond even its immediate content. We respond to it, before we respond to its content . . . We can toy with it without hurting it. Video is distortion in its naive sense — a serious toy to play and learn with. The idiot box is a hope for the future and a shadow of learning devices to come, which will facilitate unpretentious learning for every man. Video is multiplicity and multimedia. It never pretends to be a "whole," like film. It can distort itself right out of having to be a picture, or a single unit. It is, in fact, a computer of visual realignment. It is a cool, unadorned, meta-physical documentation of what three dimensions can do. Video does not choke in the decoration of its own qualities. It begs to record and tighten and then to reintegrate into a computing entity.

*Brad Townsend*  
Toronto  
21

First contact:  
in 1971 through Michael Page at OCA

Tape titles:  
"Screaming" 4:00 b/w  
"Sharlene" 10:00 b/w



*Visus Foundation*  
Toronto  
1973

Video credits:  
series of dance tapes with grant from Canada Council

Tape title:  
“Clouds” 10:00 b/w

Visus is a non-profit organization started in the fall of 1973 by three people embracing two different disciplines — dance and video. Miriam and Lawrence Adams, formerly dancers with the National Ballet of Canada, now work out of their small theatre on George Street in Toronto, called Fifteen Dancers. Terry McGlade, a community television producer for the past three years, joined forces to make tapes about dance and dancers.

“Clouds” is one of these dance pieces, created and performed by Judy Jarvis and Larry McCullough. Originally performed for an audience, when transferred to video the piece became a new work/form. We are hoping to work more with choreographers and dancers who are interested in developing new forms of dance expression through video.









*Vortex Intermedia*  
Downsview

Video credits:

*Quantum, Suspension, Entropiscape* — experimental television  
— dance productions

Tape titles:

“Suspension” 12:00 b/w

“Entropiscape” 11:30 b/w

Vortex Intermedia Company consists of three dancers (Richard Cohen, Shirley Cohen, Sallie Geddes), two musicians (Howard Spring, Murray Geddes) and a visual artist (Leo Hunnako). The group is concerned with dissolving the existing boundaries between the artistic disciplines represented by members of the group. A process of total interaction is designed to provide a collective awareness in the development of new artistic experiences, structured and directed into a performance situation.

“Suspension” — improvised movement, sound and visual manipulation in the creation of a specific mood.

“Entropiscape” (entropy/landscape) — an environment created through electronic manipulation of sound and movement.

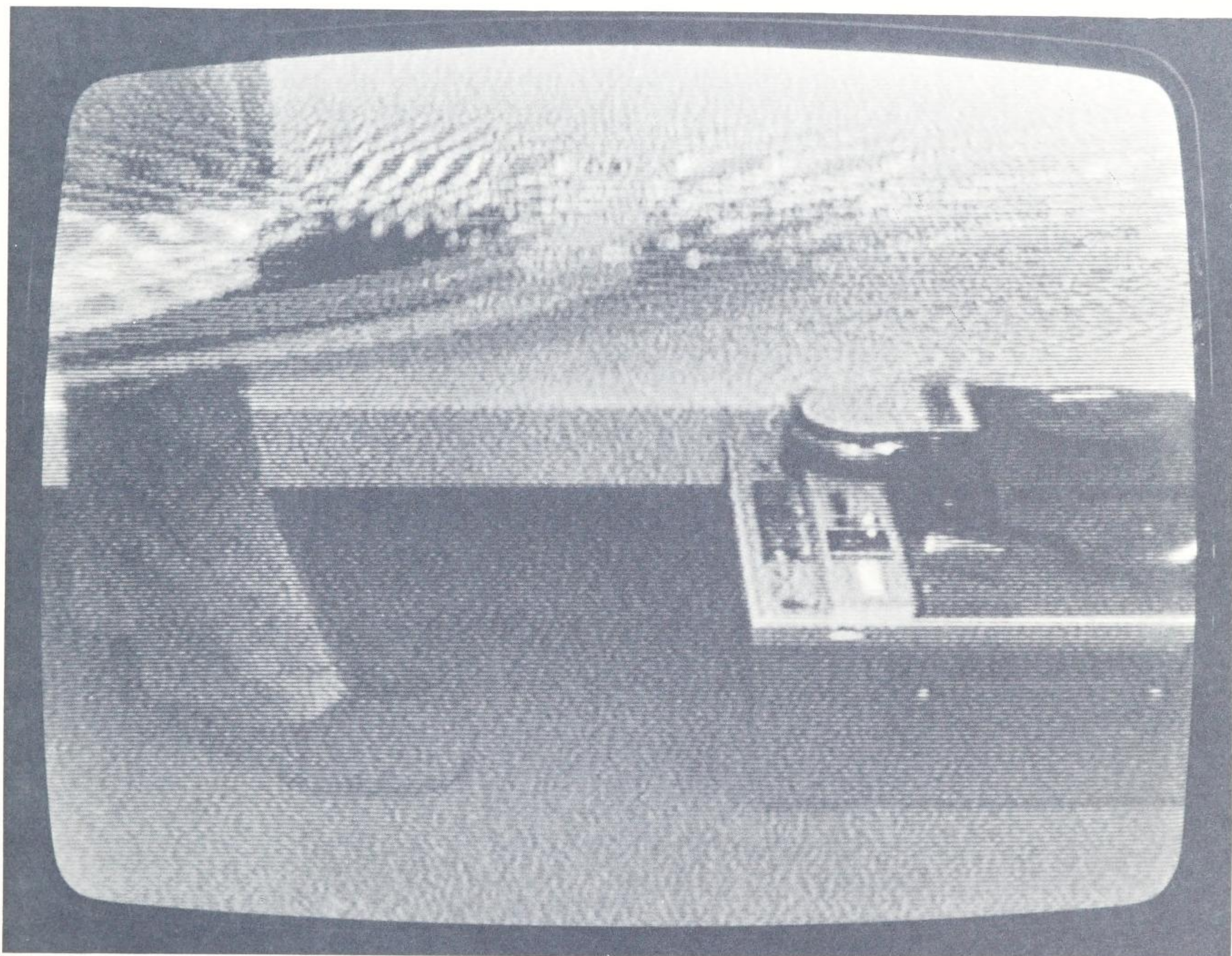




*Doug Waterman*  
Halifax

—

Tape title:  
"Shuffle" 3:00 b/w





John Watt  
Halifax  
21

Video credits:

Show, Mezzanine Gallery, Nova Scotia College of Art and Design; group show Anna Leonowens Gallery; tapes Cologne Projects '74

First contact:

with Dennis Oppenheim

Tape titles:

"Split — Perceptual Process of Vision: Part I"

28:00 b/w

"Choice — Perceptual Process of Vision: Part II"

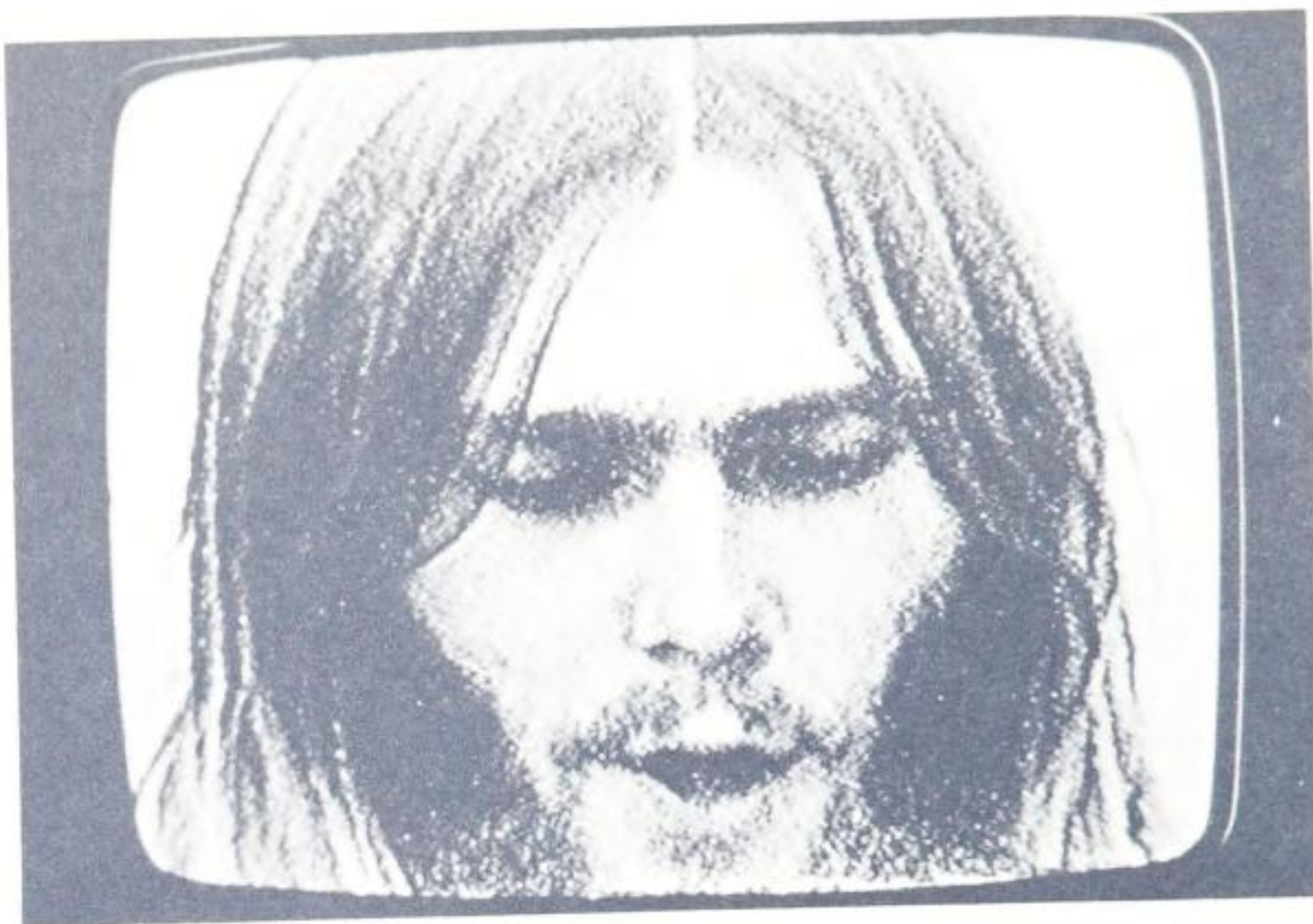
28:00 b/w

"Peepers" 13:00 b/w

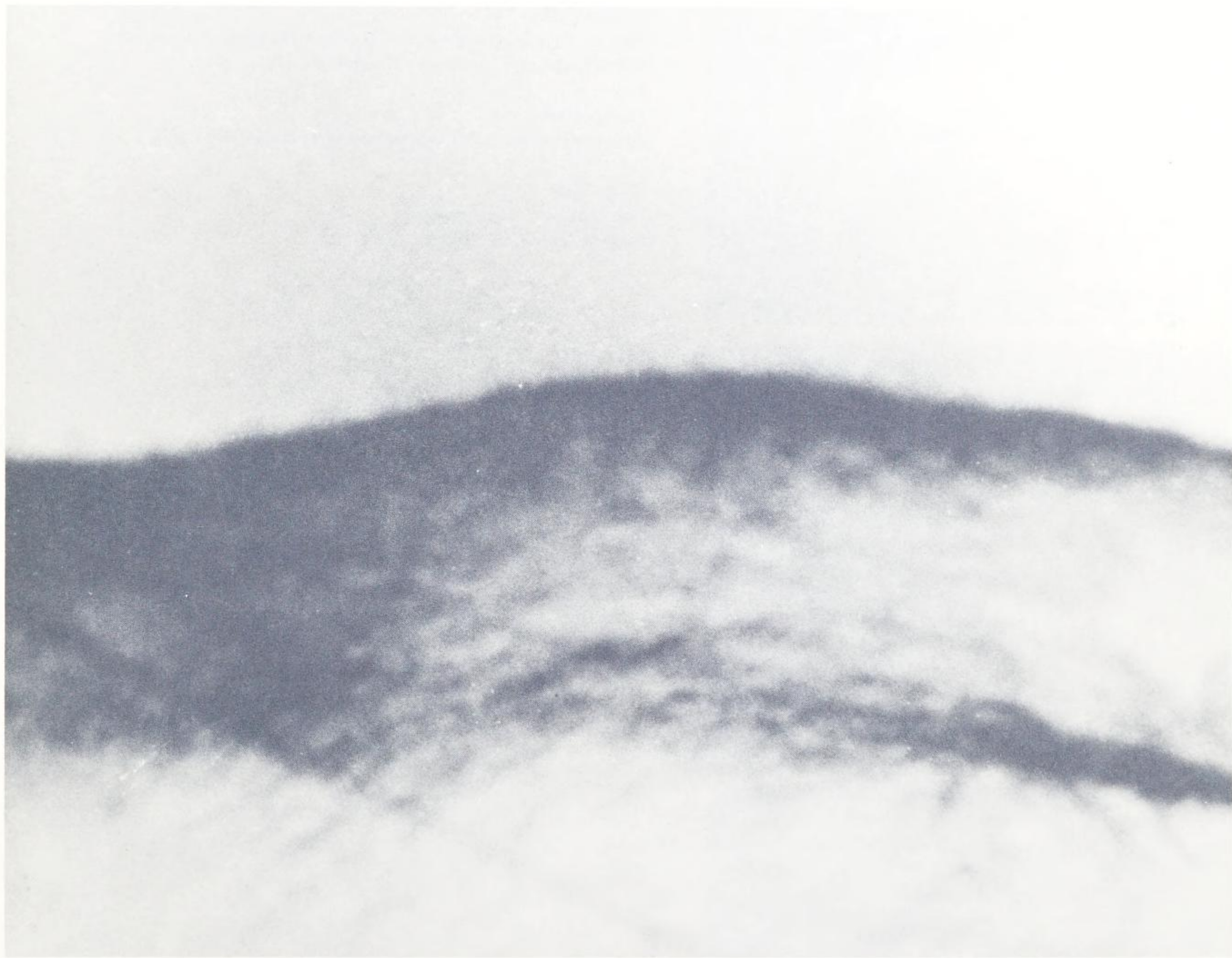
"Hypothetical Fornication" 3:30 b/w

"I'm a Killer" 14:00 b/w

"Listen to my heart  
a silent voice  
feel the effects  
soft and tender  
cautious sensation  
the body looks familiar  
there was a time when still we love  
emotions  
there's no reason  
beautiful dreams  
endless days  
carrying memories in my eyes  
romantic eyes  
turning around quick enough to catch yourself  
I felt myself blushing  
there's no fact"









*William Wegman*

New York

33

Tape title:

“Dog Microphone/Dog Cape” 30:00 b/w

---

*Jane Wright*

Hamilton/New York

31

Tape titles:

“Seascapes” 10:00 b/w

“Coloured Water” 20:00 colour

Video credits:

New York Avant Garde Festival; Women's Video Festival,  
New York, New York; Women & Video (Toronto); State  
University of New York (Buffalo); Lehman College Gallery;  
City University of New York; etc.

I am interested in relationships among people and environments. I do multi-channel video to recreate experience, to explore relationships among elements of experience. I use the Paik-Abe synthesizer, keyer and other odd bits of equipment at the Experimental TV Centre, Binghamton, New York to emphasize, distort, combine, blur and colour visual elements that seem significant to me. I am tied to the real world, and use it, but am mainly interested in emotional realities. I don't present intellectual puzzles. I want people to feel what I am feeling: to experience the essence (as in sensual) of pieces of reality. This comes if you don't concentrate too hard.

“Seascapes” — I used two edited (portapak) tape inputs and the keyer on the Paik-Abe synthesizer, chroma turned off.

“Coloured Water” — I used the Paik-Abe colorizer with real time (portapak) tape input.

*Walter Wright*

Binghamton, New York

32

Video credits:

Winner, First Annual Videotape Festival; 1971; one-man shows:  
The Kitchen, N.Y., A Space; Trajectoires, Paris, 1973.

First contact:

Computer animator for Computer Image Corporation, N.Y.

Tape titles:

“Synthesizer” — installation

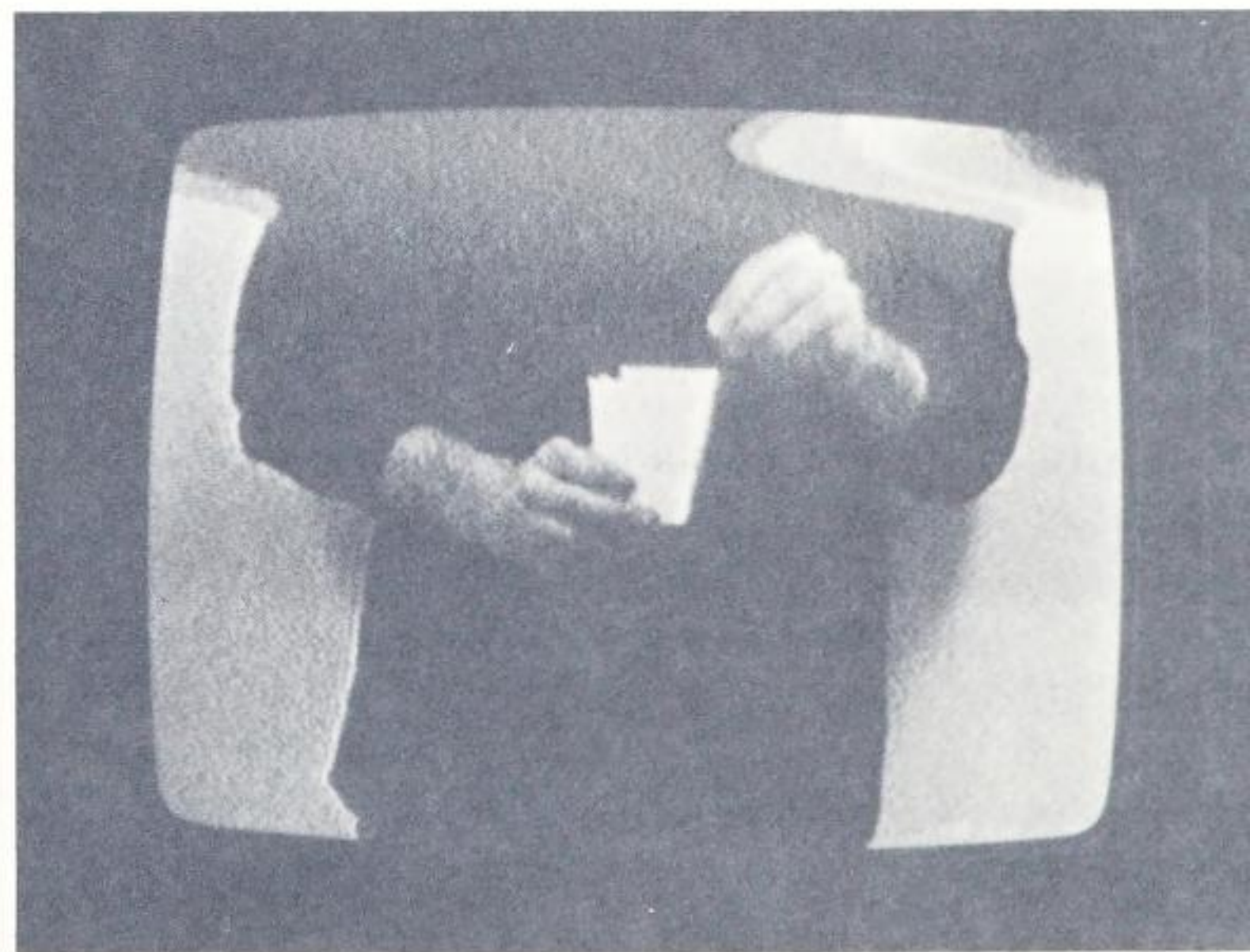
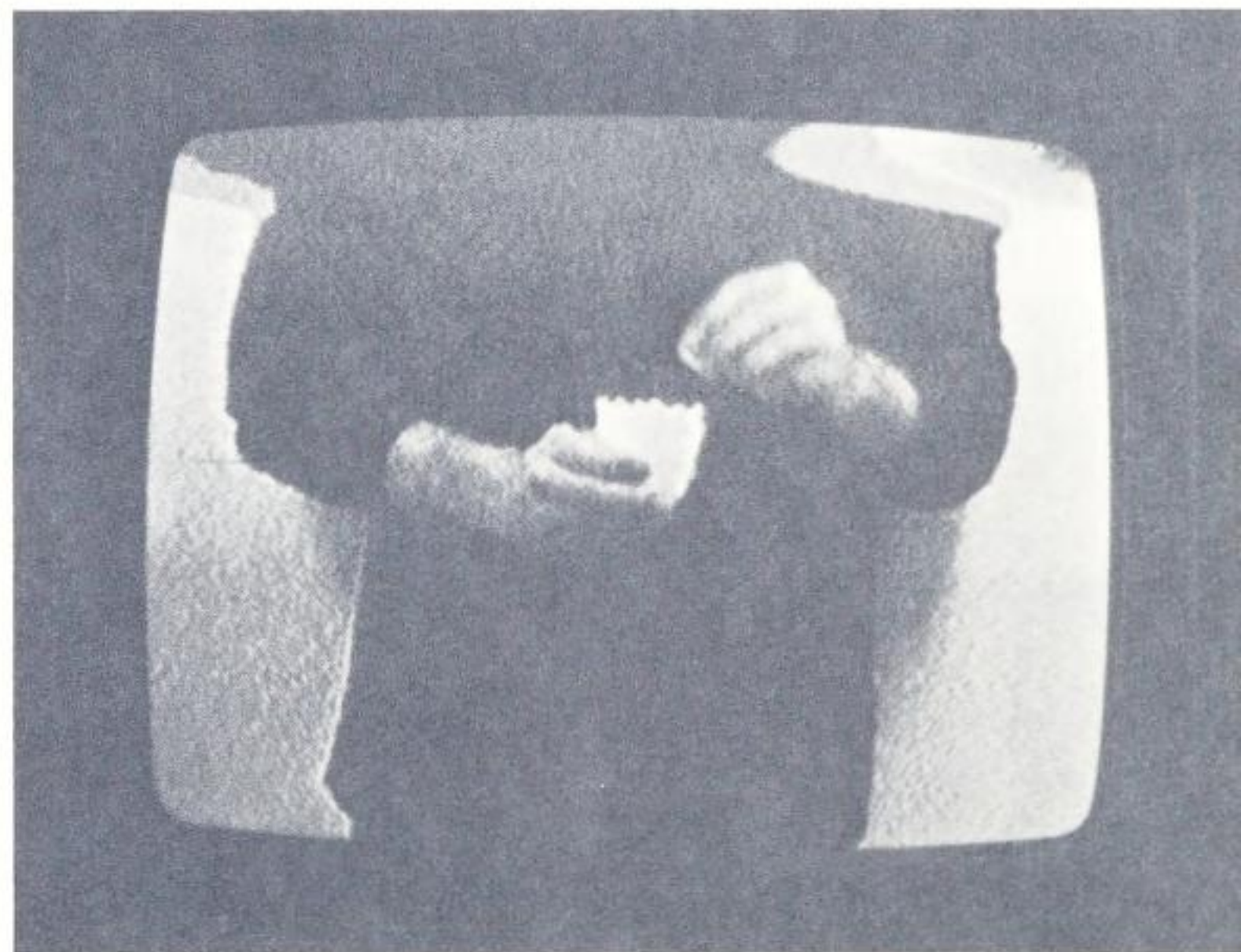
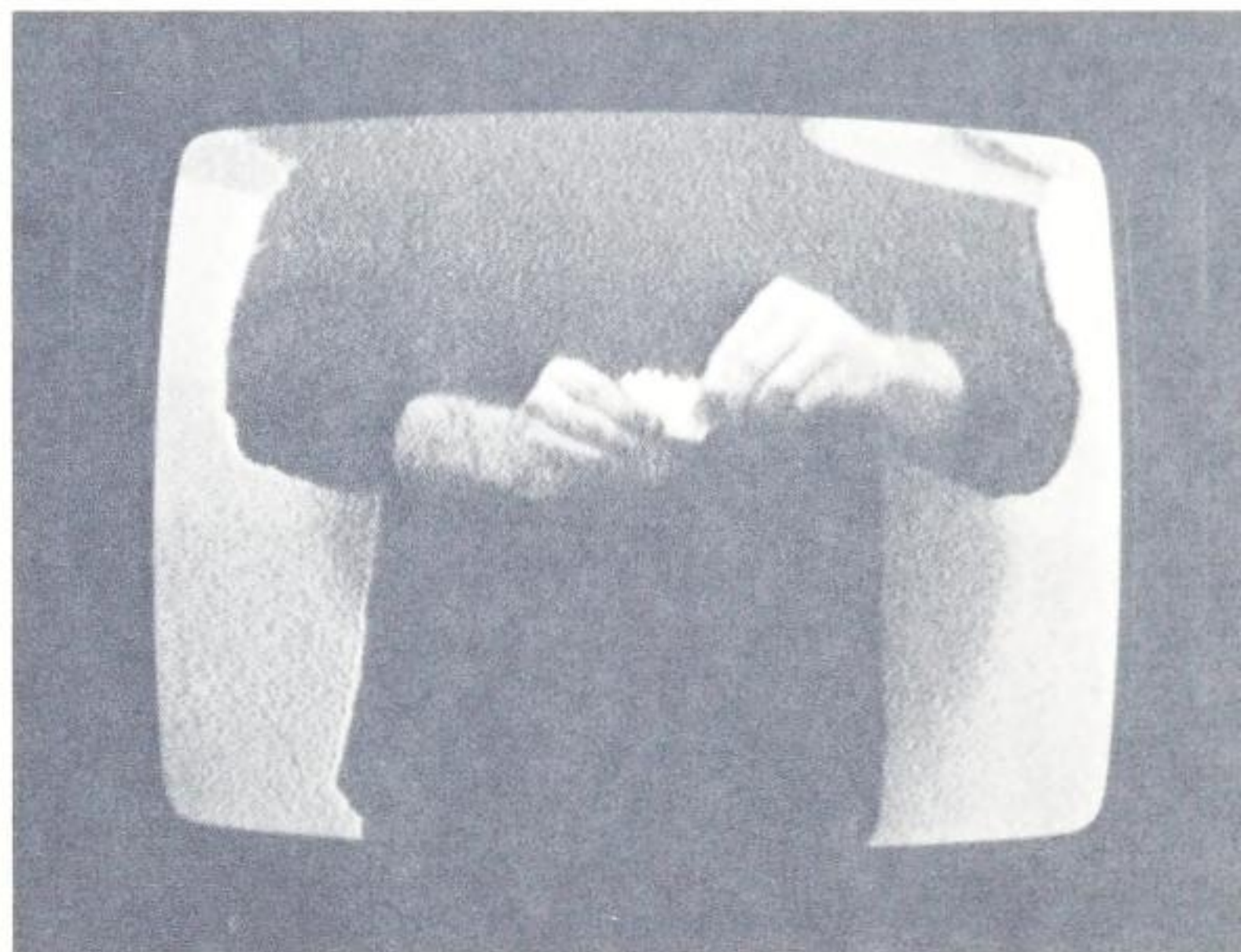
Recent works 20:00 b/w



*Jon Young*  
Halifax

—

Tape title:  
“Cup” 5:00 b/w





# readings in video art

## Articles:

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- Tucker, Marcia. "PheNAUMANology", *Artforum*, December, 1970.
- Harrison, Charles. "Art on TV", *Studio International*, January, 1971.
- Serra, Richard. "Statements", *Artforum*, September, 1971.
- Baker, Kenneth. "Sonnier at The Modern", *Artforum*, October, 1971.
- Sloane, Patricia. "Video Revolution", *Art and Artists*, March, 1972.
- Davis, Douglas. "Video Obscura", *Artforum*, April, 1972.
- Pincus-Witten, Robert. "Keith Sonnier", *Artforum*, May, 1972.
- Dan Graham. "Eight Pieces by Dan Graham 1966-72", *Studio International*, May, 1972.
- Sharp, Willoughby, and Béar, Liza. "Rumbles", *Avalanche*, Spring, 1972.
- "Rumbles", *Avalanche*, Summer, 1972.
- Baert, Renée. "Video Recycled", *Artscanada*, October/November, 1972.
- Acconci, Vito. "Introduction: Notes on Performing a Space", *Avalanche*, Fall, 1972.
- "Early Work: Movement Over a Page", *Avalanche*, Fall, 1972.
- "Early Work: Moving My Body Into Place", *Avalanche*, Fall, 1972.
- "Body As Place — Moving In On Myself, Performing Myself", *Avalanche*, Fall, 1972.
- "Peopled Space — Performing Myself Through Another Agent", *Avalanche*, Fall, 1972.
- "Occupied Zone — Moving In, Performing On Another Agent", *Avalanche*, Fall, 1972.
- "Concentration — Container — Assimilation", *Avalanche*, Fall, 1972.
- "Power Field — Exchange Points — Transformations", *Avalanche*, Fall, 1972.
- Sharp, Willoughby, and Béar, Liza. "Rumbles", *Avalanche*, Winter/Spring, 1973.
- Kurtz, Bruce. "Video Is Being Invented", *Artsmagazine*, January, 1973.
- Kingsley, April. "Videocassettes at Castelli Downtown", *Art International*, January, 1973.

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- Battcock, Gregory. "Exploration in Video", *Art and Artists*, February, 1973.
- Béar, Liza. "Man Ray, Do You Want To . . .", *Avalanche*, Winter/Spring, 1973.
- Brooks, R. "Identifications", *Studio International*, April, 1973.
- Boice, Bruce. "Lynda Benglis", *Artforum*, May, 1973.
- Kurtz, Bruce. "Fields", *Artsmagazine*, May/June, 1973.
- Davis, Douglas. "Filmgoing/Videogoing: Making Distinctions", *Vision News*, August, 1973. (Vol. I, No. 1).
- Smith, D. L. "Two TV Painters", *Art and Artists*, July, 1973.
- Morris, Robert. "Exchange '73", *Avalanche*, Summer/Fall, 1973.
- Perrault, John. "Para-Television Daydreams", *Village Voice*, October 11, 1973.
- Arn, Robert. "The Form and Sense of Video", *Artscanada*, October, 1973.
- Parsons, Bruce. "Listening To VTR", *Artscanada*, October, 1973.
- Lee-Nova, Gary, and Razutis, Al. "Hybrid", *Artscanada*, October, 1973.
- Zemel, Carol. "Women and Video", *Artscanada*, October, 1973.
- Ross, David. "Process and Ritual", *Artscanada*, October, 1973.
- Gilbert, Gerry, and Blues Singer, Taki. "Videofreerainforest — August 73", *Artscanada*, October, 1973.
- Nakaya, Fujiko. "Japan: Video Hiroba", *Artscanada*, October, 1973.
- Woodrow, Paul. "W.O.R.K.S.", *Artscanada*, October, 1973.
- Bodolai, Joe. "Transcript of a Videotape interview with Joe Bodolai", *Artscanada*, October, 1973.
- Zemans, Joyce. "Video Activity of N.E. Thing Co. Ltd.", *Artscanada*, October, 1973.
- Kennedy, Garry Neill. "Video at NSCAD", *Artscanada*, October, 1973.



- Hayden, Elke. "Video Ring", *Artscanada*, October, 1973.
- Bodolai, Joe, and Harry, Isobel. "Decentralization of the Means of Visual Production", *Artscanada*, October, 1973.
- Lowndes, Joan. "The Canadian Presence in Paris", *Artscanada*, October, 1973.
- Pincus-Witten, Robert. "Theatre of the Conceptual: Autobiography and Myth", *Artforum*, October, 1973.
- Smith, Roberta. "Reviews: Peter Campus", *Artforum*, December, 1973.
- Carroll, Noël. "Joan Jonas: Making the Image Visible", *Artforum*, April, 1974.
- Moore, Alan. "Reviews: Dennis Oppenheim", *Artforum*, April, 1974.
- Pincus-Witten, Robert. "Reviews: Nam June Paik", *Artforum*, April, 1974.
- "Reviews: Open Circuits: The Future of Television", *Artforum*, April, 1974.
- Wegman, William. "Pathetic Readings", *Avalanche Newspaper*, May/June, 1974.
- Rosenbach, Ulrike. "Isolation Is Transparent", *Avalanche Newspaper*, May/June, 1974.
- Burden, Chris. "Back To You", *Avalanche Newspaper*, May/June, 1974.
- Oppenheim, Dennis. "Recall", *Avalanche Newspaper*, May/June, 1974.
- Sharp, Willoughby. "Help", *Avalanche Newspaper*, May/June, 1974.
- Acconci, Vito. "Command Performance", *Avalanche Newspaper*, May/June, 1974.
- Sonnier, Keith. "New York — L.A. Hook-Up", *Avalanche Newspaper*, May/June, 1974.
- Serra, Richard, and Bell, Robert. "Prisoner's Dilemma", *Avalanche Newspaper*, May/June, 1974.
- Kaprow, Allan. "Video Art: Old Wine, New Bottle", *Artforum*, June, 1974.
- Collins, James. "Reviews: Hannah Wilke", *Artforum*, June, 1974.
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- Moore, Alan. "Reviews: Peter Campus, Andy Mann, Ira Schneider, Tom Marioni", *Artforum*, June, 1974.
- Cameron, Eric. "Videotape and the University Art Programme", *Studio International*, June, 1974.



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E.P. Dutton, 1970.  
*The Videosphere*. New York: E.P. Dutton, 1974.

Davis, Douglas. *Art And The Future*. New York: Praeger,  
1973.

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*Work From Experimental Television Center, Binghamton,  
New York, Everson Museum of Art, Syracuse, New York,  
September 19 — October 21, 1972.*

*Douglas Davis: Events Drawings Objects Videotapes  
1967-1972, Everson Museum of Art, Syracuse, New York,  
November 21 — December 18, 1972.*

*Circuit: A Video Invitational, Everson Museum of Art,  
Syracuse, New York, April 17 — May 18, 1973.*

*Frank Gillette: Process and Meta-Process, Everson Museum  
of Art, Syracuse, New York, 1973.*

*Canada Trajectoires 73, Musée d'Art Moderne de la Ville de  
Paris, Paris, France, June 14 — August 15, 1973.  
(catalogue in French)*

*Video Circuits, University of Guelph, Guelph, Ontario,  
December 4, 1973 — January 2, 1974.*

*Videotape by Nam June Paik, Everson Museum of Art,  
Syracuse, New York, January 15 — February 15, 1974.*

*Peter Campus: Closed Circuit Video, Everson Museum of  
Art, Syracuse, New York, March 22 — April 17, 1974.*

Other Publications:

*Art and Cinema*, Visual Resources Inc., New York.  
(reviews and rentals of film and videotape by artists,  
published three times annually)

*Radical Software*, published quarterly since 1970. Current  
publishers: Gordon and Breach Science Publishers,  
New York.



**TAPES ON REQUEST** — As a special feature of Videoscape, the program has been organized into two evening (Wednesday and Thursday) formal presentations, each lasting approximately an hour. With nearly seventy artists and some one hundred and twenty-five tapes, it is impossible to present all of the material in a formal programme. Following the evening presentations, all of the works on the programme and some additional tapes will be available on request daily from 1-4 p.m. in the Education and Extension Gallery. Some works, initially presented in a formal programme, will be "held over" on a request basis through several of the two-week shows. These tapes will be listed separately.



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