

VIDEOTAPES BY ARTISTS - SUNDAYS, 3:00pm at VIDEO INN

February 5 to April 1, 1984

Videotapes by Artists, curated by Brian MacNevin for the Visual Art and Film areas, Centre for the Arts, Simon Fraser University, Burnaby, B.C. V5A 1S6 (604)291-3363, will be presented in co-operation with the Video Inn, 261 Powell Street, Vancouver, B.C. V6A 1G3, (604)688-4336, during February and March, Sundays, 3:00 pm, at the Video Inn. Free Admission to all these screenings. All Welcome.

Sunday, February 5th

Doug Waterman.

SHUFFLE, 1971, by Doug Waterman. The performer by scraping his feet continually on the rug electrically charges himself. When he feels that he has developed enough static electricity he leans over and touches the tape on the deck which is at that moment recording both itself and the performer. By touching the tape he demagnetizes it so that when the tape is replayed the broken connection, seen as interference, is viewed before he leans over to touch the tape. B/W, sound, 30 minutes.

Joan Jonas.

VERTICAL ROLL, 1974, by Joan Jonas. Jonas, as performer, used one of the technical features of video and television, the vertical roll, by working with the rolling picture structurally and rhythmically, allowing it to create perceptual illusions altering the sense of the room where the tape is played. The roll also seems to jump slightly, sticking to the bottom of the frame and bouncing back up. The banging sounds occur the moment the roll strikes the bottom of the frame, making the vertical roll sound solid and material. B/W, sound, 20 minutes.

Sunday, February 12th

Edward Slopek.

EMBODIMENTS OF THE MIND 2, 1980, by Edward Slopek. The shooting, editing and sound of this tape are based, for the most part, on the inherent technical qualities of either the television image or the alpha and theta rhythm frequencies within the human cortex. The following text appears on the tape:
1) 525 images of 100msec duration. Each image was shot through the lensless body of a 35mm camera with a shutter speed of 1/15 second- the sound of the click is recorded on channel 2. Each image was then individually edited into 100 msec inserts. The rate of image presentation is equivalent to the oscillation of alpha rhythms within the human cortex (average frequency is between 8 to 13 cycles per second, c/s).
2) The vibrato in the organ on channel 1 is set to correspond to theta rhythm frequencies within the human cortex (4 to 7 c/s).
3) "The evidence seems fairly convincing that the alpha rhythm does indicate a periodic synchronized sensitization of the neurons... the synchronous arrangement seems to be employed only during relaxation, possibly for the purpose of continually scanning or monitoring the incoming data for out-of-tolerance conditions." Dean E. Woolridge.
4) "Theta activity appears to be the threshold between the conscious and unconscious and permits a person to engage in an experience of psychological and physiological awareness." Kenneth R. Pelletier.
5) "...the theta rhythm as a scanning for pleasure..." W.Grey Walter. Colour, sound, 3 minutes.

Tom Sherman.

TVIDEO, 1980, by Tom Sherman. Video programming for television. Originally made for broadcast in *Television by Artists* a series produced by John Watt through A Space, Toronto, and the Fine Arts Broadcast Service. "21 inches of video becomes 21 inches of television by virtue of circumstance." Shot in New York (camera J. Orentlicher), produced in Toronto, set in Montreal. Sherman discusses the fictional end of his own career. Colour, sound, 28 minutes.
EAST ON THE 401, 1978, by Tom Sherman. In this tape, formally entitled, *You Can't Watch TV and Drive a Car at the Same Time*, the viewer may experience both 'television trance' and 'highway hypnosis.' Driving by Robin Collyer. Prepared piano by Hank Bull and Kate Craig. A Western Front Video Production. Colour, sound, 28 minutes.

Sunday, February 19th

John Watt.

INDUSTRIAL TRACK, 1981-82, by John Watt. A series in 13 parts, designed and constructed around existing surveillance systems throughout the city of Toronto. Sequences include: *T.T.C. Road Crew, Scannex Man, National Company, Meshes Together* and others. An abstract, the tape is without assertive narrative and through editing establishes a relationship of events to each other. Production: Special Interest Television. Sound: Ian Murray. Music: Jacques Lederlin. Colour, sound, 90 minutes.

Sunday, February 26th

Max Almy.

LEAVING THE 20TH CENTURY, 1983, by Max Almy. Almy uses sophisticated technology to create a stylized landscape of the future and a high fashion couple in flight from the mundanities of living in a post-modern society. "Currently my emphasis is broadcast; conceptualizing and designing intelligent works for an emerging audience that seems more than ready for change. Next step, video albums, interactive discs, who knows? I'm ready." Colour, sound, 10:40 minutes.

Ian Murray.

COME ON TOUCH IT, STUDY #4 FOR A PERSONALITY INVENTORY CHANNEL, 1979-83, by Ian Murray. In this videotape study, this *Test Transmission of the Personality Inventory Channel* which is not a functional system (although all the technologies exist and are in place to make such a 24 hour a day interactive channel a reality) Murray has created a drama. From the beginning of the tape when we hear the sound of the telephone and the data base coming on line, a tension is set up between the viewer and 'representation' of the interactive system. The viewer becomes interested in the recorded individual's interaction/response to the questions, plus is forced to consider their own response not only to the questions but to the other video and audio elements in the work. Colour, sound, 34 minutes.

Sunday, March 4th

Richard Serra.

TELEVISION DELIVERS PEOPLE, 1973, by Richard Serra. Produced with Carlota Schoolman, the tape focuses on the political import of broadcasting as corporate monopoly and imperialism of the air. The content is presented ironically, for the message criticizes its medium while remaining within it- it provides an example in itself of the seduction of advertising. Muzak is played while sentences that Serra has excerpted from television conferences roll down a blue background in white lettering. Colour, sound, 6 minutes.

Susan Britton.

CASTING CALL, 1979, by Susan Britton. Britton's work has evolved from terse, pop oriented pieces, rooted in modernist art concerns through a whole range of political, social and narrative themes. This videotape is a moody, sinister piece wherein the means of production, although sulky and reluctant, control the production. Finally, after a few halting attempts at plot, fear and loathing take over and the entire project is abandoned to float in the dreamy blue glow of self doubt. Colour, sound, 36 minutes.

Sunday, March 11th

Ant Farm.

CADILLAC RANCH, 1974 and MEDIA BURN, 1975, by Ant Farm. A recent re-edit of two Ant Farm Projects. *Cadillac Ranch* (14 minutes) documents the creation of the Cadillac Ranch in Amarillo, Texas, where ten Cadillacs were buried in a wheat field on Route 66, as a monument to the rise and fall of the Cadillac tail fin. *Media Burn* (16 minutes) documents a spectacular performance piece in which a customized phantom dream car, guided by a video camera in its tailfin, smashes through a wall of burning TV sets. The medium is burned in celebration of America's addiction to TV, and TV news crews homogenize the event for the home audience. Colour, sound, 30 minutes.

T.R. Uthco and Ant Farm.

THE ETERNAL FLAME, 1975, by T.R. Uthco and Ant Farm. A documented re-enactment of the assassination of John F. Kennedy. On location in Dallas's Dealey Plaza, T.R. Uthco and Ant Farm re-enact the famous Zapruder film and uncover an audience in 1975 whose comments reveal their feeling on the assassination 12 years after the event. Colour, sound, 23 minutes.

Chip Lord.

GET READY TO MARCH, 1981, by Chip Lord. A public service announcement underlining President Reagan's funding priorities: more money for the military, less money for the arts. Colour, sound, 1:20 minutes.

Sunday, March 18th

Dara Birnbaum.

FIVE SHORT WORKS, 1978-80, by Dara Birnbaum. Using the formal devices of repetition, dislocation, and altered syntax, Birnbaum's videotapes dissect, invert and reconvert broadcast television. The rapid-fire imagery and high energy pacing of her videotapes provide telling comments on our media-induced view of the world. The Five Short Works are: *Technology/Transformation: Wonder Woman, 1978-79; Kiss the Girls: Make Them Cry, 1979; Pop-Pop-Video: General Hospital/Olympic Women Speed Skaters, 1980; Pop-Pop-Video: Kojak Wang, 1980; Remy/Grand Central: Trains & Boats & Planes, 1980.* Colour, sound, 28 minutes.

Steve Hawley and Tony Steyger.

DRAWING CONCLUSIONS- THE SCIENCE MIX, 1982, by Steve Hawley and Tony Steyger. Using two British television commercials, this videotape explores notions of advertising which use science and popular culture- from science fact to science fiction. Colour, sound, 7 minutes.

Sunday, March 25th

Antonio Muntadas.

BETWEEN THE LINES, 1979, by Antonio Muntadas. This videotape focuses on the role of the reporter and the way in which information is selected, scheduled, edited to fit television news programming. Originally produced from WGBH-TV, a P.B.S. station in Boston, Mass. Colour, sound, 25 minutes.

Laura Kipnis.

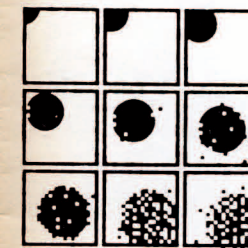
YOUR MONEY OR YOUR LIFE, 1983, by Laura Kipnis. This tape is about mugging. It is also about the way ideology is lived. It focuses on how urban fear is produced and managed through the media and the role this fear plays in structuring and reproducing racism. It employs song and dance, narrative, parody, a TV game show and other forms lifted from popular culture. Colour, sound, 45 minutes.

Sunday, April 1st

Nancy Holt and Robert Smithson.

EAST COAST, WEST COAST, 1969, by Nancy Holt and Robert Smithson. Using the format of a TV talk show, Robert Smithson plays the part of a west coast artist visiting the east, and has a dialogue with Nancy Holt, playing a New York conceptual artist. The two capture the cliches and stereotypes of the divergent attitudes of the art scenes in both places. B/W, sound, 20 minutes.

Videotapes by Artists, presented by,



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