



**fundació  
joan miró**

**cayc**



**seventh international**

**open encounter**

**barcelona**

seventh international open  
encounter on video

organized by  
the joan miró foundation  
and the center of art  
and communication

february 1977

fundació joan miró  
parc de montjuïc  
barcelona 4 - spain

## Colloquiums

Art  
and Communication

February 23rd - 7,30 P.M.

Alejandro Cirici Pellicer  
Victoria Combaia  
Margarita D'Amico  
Gillo Dorfles  
Hervé Fischer  
Fred Forest  
Leopoldo Maler  
Benjamin Medina  
Carlos Alejandro Mor  
Javier Rubio  
Alicia Suarez  
Francesc Vicens  
Marcel Vidal

Architecture  
and Communication

February 24th - 7,30 P.M.

Florent Bex  
Joan Costa  
Margarita D'Amico  
Joaquim Dols  
Gillo Dorfles  
Jorge Glusberg  
David Hall  
Enric Lahosa  
Martin Lindblom  
Lea Lublin  
Manuel Manzano  
Daniel Giralt Miracle  
Toya Nogales  
Pierre Restany  
Pier Paolo Saporito  
Sergi Schaff  
Jerry W. Scott  
Manel Valls

Video  
and Communication

February 25th - 7,30 P.M.

Ana Bofill  
Ricardo Bofill  
Oriol Bohigas  
Alejandro Cirici Pellicer  
Salvador Clotas  
Gillo Dorfles  
Jorge Glusberg  
José Goytisolo  
Peter Hopkinson  
Simón Marchan  
Pier Paolo Saporito  
Ignasio de Sola Morales  
Javier Sust  
Enric Tous

Organization:  
Francesc Vicens  
and Jorge Glusberg



## The semiotics of video-art

Avant-garde art has taken electronic technology as the basis for one of its most important creative manifestations: video-art.

This is because the revolution instituted by technology could not fail to have a direct and deep repercussion on an activity, such as that of art, which is always sensitive to the changes experienced by the conditions in which it develops.

Today, even though the greater part of artistic output connected with the most recent technical advances does not copy anything—that is, even though it does not constitute a mere reflection of outside reality—it does not for this reason cease to refer insistently to the materials which serve as its support.

Electronic technology thus ended up becoming, in the hands of artists, an invaluable means of expression. The cathode-ray tube lit the roads followed by today's art with its glow, imparting its own characteristics to it in two senses: the possibility of a greater dissemination and the incorporation of new nuances determined by the particular modalities of the channel or medium and by its technical resources.

Regarding the former, television is, on a much higher scale than that of any other means of communication, a crucially important virtual transmitter of esthetic contents.

This virtuality is related to the multitude of commercial interests which impede a more widespread dissemination of true creative experiences. For the moment, the latter are limited to some special circuits, to their utilization in a reduced number of circumstances having a reduced consumption.

As for the specific aspect of "content" which television offers as a means for the development of esthetic manifestations, the multiplicity of resources offered by the development of electronics—as from the creation of syntetizers and diverse types of control and transformation of the image—allows an almost unforeseeable scope of effects.

Therefore, video-art constitutes, undoubtedly, the most interesting synthesis of art and technology. On observing the phenomenon closely, it is seen that we are not faced with a case of the adoption of a technique for an already existing content: the content derives from the formal characteristics of the employed medium itself, and this fact entails the peculiarity and idiosyncrasy of video-art.

Contrary to the case of the cinema screen, which presents itself to the spectator in centrifugal form (the events "include" the spectator, go out towards him), video is eminently centripetal: the centre of gravity is inside the screen, and it is there that the points of tension converge. From the psychological angle and regarding the concentration of attention, video thus

presents the greatest quantity of conditions adequate to the transmission of artistic contents.

Every work of art, and consequently video, is generated in determined social and regional conditions, pointing to differences as regards the different types of production, despite the fact that, at a fixed moment, predominant tendencies may be detected. In the case of video, videographic formalism predominates in the face of isolated, though outstanding, experiences which give preference to a testimonial rhetoric, as is the case of Latin American video and certain manifestations of that from Europe.

Both the formalist and the testimonial or documentary video, beyond the predominant tendencies, exteriorize their conditions of production. They remain branded in their particular rhetoric, and, in this fashion, rhetoric is more than a formal element. Or, if it be preferred, there are no simple formal elements in video. It is as absurd to suppose the existence of merely "formal" aspects in art as it is to deny them in science. How are the conditions of its production etched into the videographic product, into its rhetoric? To answer this question we begin by discriminating between two different types of production conditions in every semiotic object: the internal and the external.

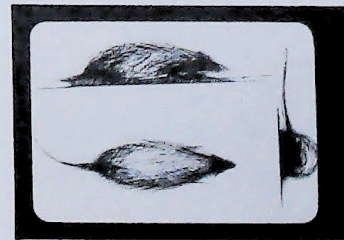
Between the two there exist relations of determination: the external conditions determine the internal ones. But these bonds of determination are not causal; the external conditions constitute nothing but that: conditions. More strictly, we might say that they are conditions for the possibility of existence of the internal ones. To make this clearer we shall say that the external—socio-historical—conditions are the basis on which the internal ones develop. The latter, in turn, are the matrices of rhetorical codification, which present a certain autonomy. This autonomy of the internal conditions is that which is offered by the syntactical, morphological and phonological structures of natural tongues, as paradigms of significant systems. In other words, independently of the change or alteration in the socio-contextual determinations, the codes conserve specific structures. In the case of the rhetorical structures, this is easily observable.

Turning to the field of video, it is understandable that the effects should depend more closely on these internal conditions, given the nature itself of the system of production of the images: the complicated technological mechanism imposes its own restrictions and constrictions on the video product. The rhetoric, in this case, depends fundamentally on the electronic conditions. For this reason, despite the divergences which exist between different types of video-art, it is possible to speak of resemblances as regards certain stylistic aspects. The total of these resemblances is what allows

Group CAYC - Portillos, Alfredo



Group CAYC - Testa, Clorindo



us to differentiate clearly the characteristic style of video from other, apparently similar artistic manifestations, such as, for instance, the cinema. More yet: as the complexity of the technological resources varies, the "language" within the same medium also varies. This leads us to differentiate the rhetoric of video-art from the rhetoric of commercial television. Because stylistic manoeuvres, depending in an essential manner the advance of the means employed and the production conditions, vary according to laws which are particular to each system. The possibility of detection of the specificity in each medium, in particularized regions, makes it easier to come nearer to the stylistic strategy grasping the essential features of its forms of manifestation.

Summing up:

- a) we find a relative autonomy of the two types of conditions of existence of the rhetoric of video;
- b) the external conditions determine the internal ones;
- c) these latter depend fundamentally on the degree of development of the systems of image generation: mixers, computers, synthetizers, etc.;
- d) it is possible to discern stylistically, on the basis of what has been said in c), between the style of different media and even of different manifestations within the same medium. All of which leads us to conclude that the action of the external conditions is manifested in the work of video-art in the midst of determined stylistic manoeuvres, which depend in turn on the equipment employed.

In the analysis of the different types of manifestations of video-art, there appear certain constants which we shall attempt to describe, on the basis of the most important of semiological distinctions, the systematization proposed by Charles S. Peirce when he classified signs in relation to their dynamic objects.

Let us remember that the American philosopher, among innumerable classifications, proposed that of icons, indices and symbols. In rhetoric considered as a classification of linguistic tropes and figures, each one of these classes is associated with well-known forms.

**Icons**, because of their resemblance to what is denoted, are assimilated to metaphors in the image. The same does not happen in language, where a metaphor is an effect with a new sense, which does not proceed by imitation. But in the area of images, the analogy is valid. Let us bear in mind that there does not exist another way of achieving a visual metaphor other than presenting some figure which perceptually resembles the object alluded to. In commercial advertising, this is a widely exploited ploy, and graphic design is familiar with it since its beginnings.

With regard to the **index**, we shall say that it is associated with synecdoche and metonymy. That is, with a discourse in which the effect of the sense is given by

relations of contiguity established among its signs. In the visual field, this mechanism is even more generic than that of the metaphor: commercial advertising places different objects in a relation of contiguity, with the purpose of achieving what has been called "contagion through proximity". The spatial connection determines effects having a new sense, which in the dimension of visual events is converted into the rhetorical manoeuvre par excellence, given the spatial nature of the iconic signifier in the face of the temporal nature of the linguistic one. But in video—we can anticipate this fact—both types of dimensions are present: the spatial and the temporal. Consequently, the indexical or metonymic mechanisms will mix with the iconic or metaphorical ones.

The class of signs which Peirce calls **symbols**, is characterized by being in a conventional relationship to the referent. This is what occurs with certain figures the sense of which is not accessible except by sharing the norms of codification which have been imposed, the rules of transformation to which the video operator submits the material.

We may therefore posit the hypothesis that in video-art there are present, in simultaneous fashion, these three types of rhetorical forms, and that the predominance of one mechanism or another is a consequence of the differences which exist in the nature of the technical processing.

In this way, Latin American and European video would be characterized by a relevance of the iconic, given the privilege of the reference function and the consequent testimonial charge which it presents. On the other hand, American video would stress the symbolic factor, since the visual effects derived from formal play demand a decoding from those who would be in possession of some system of pre-established conventions.

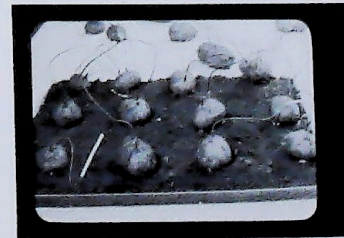
But this description is not related to the nature of the rhetorical transformations to which we wish to allude. Indeed, those discriminations do not cease to be exclusively thematic and neglect the stylistic aspect. The categories of the iconic, the indexical and the symbolical, applied to the understanding of the rhetoric of video, allow another type of approach.

Independently of the clearly referential or denotative nature of the videographic material, the latter may contain rhetorical aspects which may be assimilated to what we earlier characterized as metaphorical or metonymic. That is, the presence of certain figures may occur in any type of artistic products, autonomously of its referential characteristics. In the video which we characterized as formalist, we may find icons, although the iconic is apparently linked with the copy of reality in the traditional sense. But, in this case, the iconic does not refer to the relations of a sign to its object, but to the

Group CAYC - Marotta, Vicente



Group CAYC - Grippo, Víctor



predomination of certain discursive strategies in the field of the image. The same happens with the indexical and the symbolic. In this latter sense, if we consider that the majority of the works of video-art specifically refer to their technical conditions of production, the symbolic occupies an appreciable place in them. Thus, it is possible to establish an equivalence between the symbolic and the creative. An equivalence which is not casual, as the figures which operate through contiguousness or through similarity tend to crystallize rapidly. On the other hand, those which do so on the basis of unmotivated relations escape crystallization more easily. As can be understood, the figures which operate by motivation necessarily include the icon and the index, since two things may contract this type of relations only through resembling each other or being near to each other, spatially or temporally.

Which are the rhetorical figures grouped in the "symbolic" category? Traditional rhetoric has not listed them, as in everyday language they do not appear. Only in cases of creativity does speech offer examples of this type.

Total arbitrariness does not exist in linguistic constructions and, consequently, stylistics could not put together their inventory.

It is only possible to find something similar to what happens in video in some exceptional cases such as the psychotic discourse. But it is precisely this type of discourse which linguistics excludes from its specific investigations.

We believe that this type of discourse, which does not recognize a pre-established legality, is comparable to the effect of certain visual forms which, though determined by an electronic apparatus and depending from its possibilities, give the appearance of a random discourse.

The introduction of this element of disorder is, however, a simple surface which hides a deep structure, a plan. The discourse of the psychotic, on the other hand, is the naked language of the unconscious, to put it that way. In one and the other case we find a system of codification and a message which appears not to have it. It is there that we find what we call a symbolical rhetoric, in opposition to the indexical or the iconic.

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

In video we find, on one hand, a specific communicational structure: an emitter, receivers, a channel, a message, a code; in this sense, video enters the field of specifically communicational episodes. But, on the other hand, the transmitted events, the messages which use that structure as a vehicle, are fundamentally ambiguous: the syntagmatic structure of numerous video

works does not lend itself to an easy and immediate decoding, but rather to a cryptoanalysis, as happens with the events and objects the initial objective of which has not been communication.

The artist gives account, on many opportunities, of this process. It is common to hear that the creator is not interested in what happens to the receptions of his works, since he searches for expressive forms and not communicational contacts. In a word, since he tries to put together significant objects, rather than messages conveying information.

If we remit ourselves to natural tongues, we shall observe that the communicational and the significative qualities are joined together in them, as happens with numerous semiotic systems. However, by constituting a synthesis of image and sound, video is a paradigmatic example: through it, art signifies. A traditional sculpture or painting are charged with meaning. Can it be inferred from this that they communicate with us? Doubtlessly not. But the case of video is singular: in it we meet with objects, conjunctions of unforeseen events, scenes which are filled with meaning or alternatively open to all meanings. When a semiotic structure is open to all meanings, the result can be apparent nonsense. These real figures of "accumulation" manage to constitute, sometimes, cryptograms for whoever is unfamiliar with the code of this or that creator. In the —frequent— case of an artist who toys with the technical possibilities of his electronic equipment, the resulting multiplicity of effects and nuances is fused with the iconic objects presented on the screen, adding to the entire representation an ambiguity belonging to the accumulation of effects, which is added to that which is already contained naturally in every image. We may, therefore, operatorially distinguish two large areas of realization for video-art: the communicational and the significant.

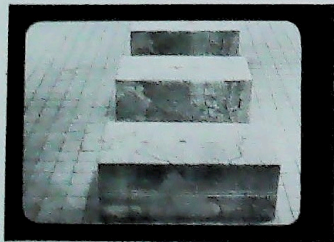
To the former would correspond the works whose privileged function is the transmission of one or various messages, as from the structure which the medium normally operates with: testimonial or documentary video, based on iconic rhetoric, which is practiced by Latin American and some European artists.

To the significant order would belong the works of formalist video, where the technical processing is privileged, where what acquires relevance is the esthetic development of the presented images, be it on their own or in conjunction with sound; works in which a symbolical rhetoric flourishes and which distinguish the production of a large number of United States artists.

Of course, just as the iconic and the symbolical are not mutually exclusive, the same happens with the communicational and the significative.

Jorge Glusberg

Zabala, Horacio



Group CAYC - Gonzalez Mir, J



## Action Space

The Drill Hall  
16 Chelsea St  
London W.C.1 - England

"The Ghost in the Image Tank"  
Documentation of a live performance.  
A man is haunted by the spirit of his own T.V. set.  
E.S. - b/w - sound - 30' - 1/2 open reel

## Agullar, José Roberto

Al. Joaquim Eugenio de Lima 177  
Apto 81  
Sao Paulo, S.P. 01403 - Brasil

"Where is South America?"  
A.S. - b/w - sound - 43' - 1/2 open reel.

## Aknaï, Thomas

H-7624, Pécs,  
Rökus V. 7/a, Hungary  
Presented by the Gallery of Modern  
Hungarian Art, Pécs

Dialectical "yes-no" affair without  
narcissism.  
Something to allow the barrier between  
"yes" and "no"; a confused  
mode of execution in words, body  
movements, other signs, much more  
than YES and NO.  
E.E. - b/w - sound - 12' - 1/2 open reel.

## Almeida, Helena

R. Arco a S. Mamede 6 R/C  
Lisboa, Portugal

"Metamorphose - Toile Habitée"  
E.S. - b/w, 1/2", 10', sound

## Altmann, Roberto

FL-9490 Vaduz, Beckgässle 8  
Liechtenstein  
Presented by the Centre of Art and  
Communication - Vaduz

Sets of signs which result from plac-  
ing unities which develop independ-  
ently and meet by chance, one over  
the other. These unities are: sign,  
space, background, surface, body,  
sound, light. The tape is concerned  
with understanding the relationship  
between diverse fields of activity  
without intervening reduction, either  
in advance or subsequently. Com-

munication is (or isn't) established  
through different languages, all of  
which have in common the fact that  
they are perceived by intuition.  
Sony, A.S. - b/w, 15', 60 Hz, 1/2" open  
reel, sound.

## Ambrosini, Claudio

Cannaregio 3099  
30122 Venezia, Italy Presented by  
Galleria del Cavallino, Venezia

### "Haircut"

In a barbershop, the camera's slow  
rotation reveals the profile (perfectly  
alike to his own) a customer is hav-  
ing done on the back of his head.  
E.S. - Sony VTR - b/w - 3/4" - 3' - Herz  
50

## Anderson, David

7650 E. 10th St.  
Buena Park, Ca. 90620, U.S.A.  
Presented by the Long Beach  
Museum of Art - Long Beach

"Nezbis eats wall art/ Freestanding  
wall art/ Felt-tip drawing/ Punch/  
This is my voice/ Family portrait/  
Stamp machine/ Switch"  
Eight short video pieces.  
Sony A.S. - b/w - 28' - 60 Hz - 1/2"  
open reel - sound

## Anselmi, Anselmo

2647, S. Polo  
Venezia, Italy

### "Illusion / Reality"

E.S. - b/w - sound - 15' - Herz 50 - 3/4  
cassette.

## Arlandi, Gian Franco

Via Volta 9,  
22034 Brunate-Como, Italy Pre-  
sented by Centro Culturale Libera  
Parini, Como

"Semiotique et Epistemologie de  
l'art pour une Connexion du  
Grapheme et du son"  
Situational analysis of the crisis and  
death of art.  
E.S. - b/w - sound - 1/2" open reel - 50  
Herz.

## Baladi, Roland

6 bis rue Bachaumont  
F 75002 Paris, France

"From Mike to Marshall with Love"  
Views of a solid 200-Kg Carrara  
marble sculpture representing a  
Sony Trinitron Monitor  
U. Matic - E.S. - colour - sound - 21' -  
3/4" cassette

## Baldessari, John

2405 Third St.  
Santa Monica, Ca 90405, U.S.A.

"Identikit"  
Portrait of a policeman.  
I came to a class where 12 students  
were learning drawing. I set up a

television camera, lights and a  
drawing-table, for a period of 15 mi-  
nutes. I went away. An artist from  
San Diego's Police Department (who  
makes drawings of criminals sus-  
pects) entered the class and asked  
the students to describe the person  
(me) who had entered previously.  
Neither the police artist nor the stu-  
dents had met me before. The police  
artist said that the drawings were  
similar enough to Baldessari to jus-  
tify his arrest.  
Sony - A.S. - b/w - 30' - 60 Hz, 1/2"  
open reel - sound

## Bernstein, Judith

45 East Broadway  
New York, N.Y. 10002, U.S.A.

"Drawing Event With Surprise End-  
ing"  
Installation of Judith Bernstein's  
screw piece.  
Sony A.S. - b/w - Herz 60 - 22' - Open  
reel 1/2

## Berteig, Garry C.

1222 Temperance St  
Saskatoon Saskatchewan, Canada

"Portrait of Harriet"  
162 slides and images manipulated  
by color video switcher and photo-  
graphed from T.V. monitor, images  
further manipulated in the same sys-  
tem.  
Sony A.S. - colour - Herz 60 - 30' -  
Open reel 1/2

## Biggs, Robert

5109 W. Pico Blvd  
Los Angeles, Ca. 90019, U.S.A.

"What you look at"  
5 Days in different colors"  
Both tapes on one cassette. These  
tapes were broadcast on commercial  
television, in conjunction with exhibi-  
tions, as art works in themselves.  
Sony A.S. - b/w and colour - sound -  
10' - 3/4" cassette.

## Boero, Renata

Via Caffaro 32-9  
Genova, Italia. Presented by Galleria  
d'Arte Martano, Torino

"Work"

E.S. - b/w - sound - 20' - cassette 3/4"

## Boggeri, Vito

Via Roma 18  
Serravalle Scrivia (Aless), Italy. Pre-  
sented by Galleria Diagramma,  
Milano

"Sabia - stracci - mark - fazzoletti -  
corner - spaghetti - farfalla - pelle"  
Akai VT-100 - b/w - 35' - open reel  
1/2"

## Bonet, Eugeni

Pl. Alfonso el Sabio 2  
Barcelona 12 - Spain

"Videotape 0"  
A videotape that only exists by its  
inclusion in a catalogue, a videotape  
not to be seen but, rather, still to be  
recorded. A critical statement on  
certain aspects of the "system" of  
video-art: the videotape = object,  
video art as a catalogue aut, referred  
also to the difficulties of access to  
this medium in our country (Spain).

### "Pof Bazaar"

Document about a performance by  
the Valencia group "Titelles"  
Sony AV, A.S. - b/w - sound - 20' -  
open reel 1/2"

## Boyle, B.J.

Earl Richards Rd  
Exeter Devon, England



Bonora, Lola

Presented by The Video Archive

"Repetitions of Reality"  
Consists of a series of four tapes.  
Sony E.S. - b/w - sound - 50' - open  
reel 1/2"

## Bonora, Lola

Ercole d'Este 83  
Ferrara, Italy

"Trace of a Shadow"  
"Viaggio di la rose"  
"Rauschenberg in Ferrara"  
Sony b/w - sound - 20' - 3/4" cassette

## Brand, Heinz

Brunngasse 54  
30111 Bern, Ch - Switzerland

"Jetzt! Now"  
Always contemporary.  
Sony Open reel - b/w - sound - 30'

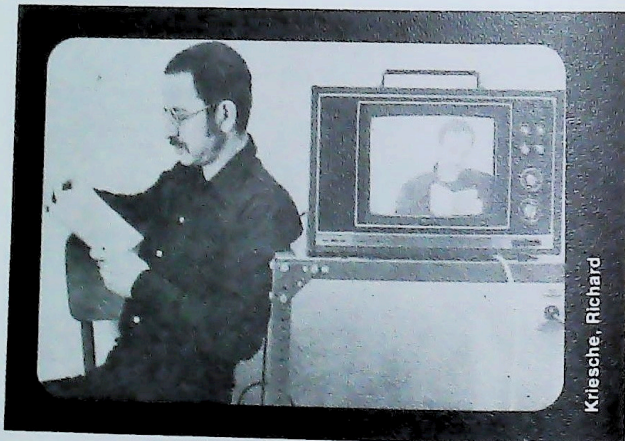
"Intermission"  
Sony b/w - 15'

## Burgy, Donald

145 Dudley Lane  
Milton, Mass. 02186, U.S.A.

"Mind master"  
"Ends means"  
A.S. - b/w - sound - 30' - 50 Hz - 1/2"  
open reel.

## Byerley, Gerald



Kriesche, Richard

Rt. 3 Box 121  
Louisville, Tennessee 37777, U.S.A.

#### "Video Mural" part 1

First of a series of tapes executed for a continuing series that is currently being shown on cable television in New York City. This segment is made with a set of collages developed around the artist's picture in an underground newspaper, combined with slides taken in New York and a short performance by the artist done at the time of recording. The sound track contains Elgar's "Enigma Variations".

Sony - A.S. - b/w - 22' - 60 Hz, 1/2" open reel - sound

#### "Video Mural" part II

Colour version of part 1 made with most of the same materials, with the exception of the performance. Sound track consists of selections from "Escenas Goyescas" by Granados.  
A.S. - colour, 28' - 60 Hz - 1/1", open reel, sound

### Calhau, Fernando

Rua Gustavo Matos Sequeira N5 40  
R/C  
Lisboa, Portugal

"Lisbon... Portuguese avant-garde"

A situation arising from the Portuguese way of living and the stillness of the Portuguese avant-garde.  
Akai E.S. - b/w - sound - 20' - 1/4" open reel

### Cap-Video '74

Palais des Congres  
4000 Liege, Belgium

"Jeux avec un ecran"  
"Histori d'un corps"  
"Panorame 200"  
"L'object / la boîte à musique"  
Open reel - 1/2" - 30' - b/w

### Cardena-Warming up etc. etc. etc. Company

Zeeburgerdijk 25  
Amsterdam, Holland

"Intimacies" - "Rencontres dans le temps retrouvé N° 1" - "Piece voor Aune N° 2"  
Live video-performance in the

Stedelijk Museum - Amsterdam  
A.S. Sony - b/w - sound - 60' - 3/4 cassette

#### "Piece for Anne"

One day of the life of Anne (a dancer) related to the dance she performs.  
Sony b/w - sound - 28' - Open reel 1/2"

### Carey, Tobe J.

Star Route, willow  
New York, N.Y. 12495

#### "Road Kills"

A sad documentary about animals killed by cars on local highways. A strong tape using images of animals and that of a lone woman digging endless holes in a field.  
Sony A.S. - colour - sound - 16' - 1/2" open reel

### Cassagnac, Jean Paul

36 Rue Brou  
75005 Paris, France

"Les images. Sous a l'entour..."  
Meeting between a young woman and a philosopher, and a dialogue about video, information and images.  
E.S. - colour - sound - 33' - 3/4" cassette

### Cavellini, Guglielmo Achille

Via Bonomelli 16

25100 Brescia - Italy

"Calligraphy"  
Sony E.S. - colour, sound, 30' 3/4"

"Interview with Fandangos"  
Sony E.S., colour, sound, 30' 3/4"

### Cerberus

75 Barton Dr  
Ann Arbor, Michigan 48105, U.S.A

"Video Performance"  
A.S. b/w - audio - video - cassette - 3/4 - 30'

### CEAC

Amerigo Marras and Honey Novick  
4, Kensington Avenue  
Toronto, Ontario, Canada

"Making up"  
Improvisational tape, with little editing, no script, with the sole intent of exploring the behavioural reaction of an UN-ARTIST interfacing her image of the monitor, while she goes through the experience of concretizing a desire for camouflage, applying make-up on her face. Art and life interface.  
Sony A.S. - b/w - 25' - 1/2" open reel - sound

### Chapman, Richard

2 Coronation Hill, Epping,  
Essex, England

Diane 11 30 28 1 72  
An unknown face, sound mixed four times with echo on one track intentionally out of sync.  
Sony b/w, sound, 45', 1/2", Open reel

### Chase, Doris Totten

Chelsea Hotel  
222 West Twenty Third  
New York 10011, U.S.A

"Dance Eleven"  
Cynthia Anderson of the Joffrey Ballet Dances in (what appears to be) a duet with video-produced images of herself. Electronic music score and dramatic colour effects combine to produce a film of extraordinary beauty.  
Sony A.S. - colour - 8' - 1/2" open reel - sound

### Cinevideo U.C.V.

Norte 5  
Edificio Maricruz PH-1  
San José, Caracas  
Venezuela

"Dos Pueblos de Arena"  
"El Atollador" 28'  
"Garganta de Oro" 24'  
"Arturo Acosta" 28'  
"El" 18'  
"Por la ruta de arena" 14'  
A.S. - b/w - sound - 1/2" open reel.

### Clareboudt, Jean

228 Bvd. de la Villette  
75019 Paris, France. Presented by Imago, Paris

"Espaces d'Arcs"  
Performance where different points of the body are set in tension and in spaces of arch. This performance is followed by the realization of a series of arch-objects.  
Sony - E.S. - sound - 30' - 1/2" open reel.

### Colon-Sentis

336 Canal St.  
New York, N.Y. 10013, U.S.A. Presented by Equipo Canal, New York

"Mutual Observation"  
"Change"  
Both tapes are part of a series of biographical notes by a Latin Ameri-

can artist in New York.  
Sony A.S. - b/w - open reel - 1/2", 8", and 4"

### Coum Transmissions

10, Martello Street  
Hackney, London E8, England

"Condensation Mucus"  
Real performance, in private, of the death of a boy junkie, he died later.  
A.S. - Sony - b/w - sound - 30' - 1/2" Open reel

### Cúneo, Graciela

Av. Quintana 494 - 2° "A"  
Buenos Aires

"Personalities"  
Juan Liscano  
A.S. - Sony - colour - sound - 20' - 1/2"

### D'Agostino, Antonio

Via Eremitani 27  
Padua, Italy

"Story at the mirror"  
Sony E.S. - b/w - 27' - sound - 3/4" cassette.

### Danowski, Miriam

Barata Ribeiro 298, Apto 802  
Rio de Janeiro, Brazil

"Untitled"  
Through little gestures the percep-

tion of great rituals. A creature is in The Creator's place with powers such as to make, build, destroy and create.  
Sony A.S. - b/w - 12' - 60 Hz - 1/2" open reel - sound

### Da Rocha, José Luis

12 rue de l'Eure  
Paris 75014, France

"Carvé - Topographies - Improvisations 6-6-6"  
A work that forms part of a series of 6.  
Akai - 1/4" - 20"

### Davidovich, Jaime

152 Wooster St.  
New York 10012, U.S.A.

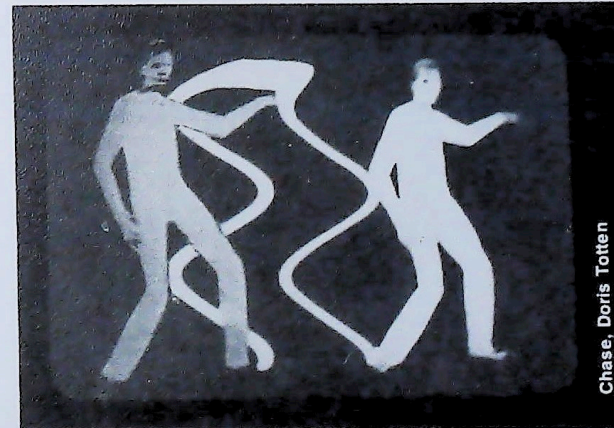
"Road"  
"La Patria Vacía"  
A.S. - b/w - sound - 20' - 50 Hz - 1/2" open reel.

### Davis, Douglas

80, Wooster Street  
New York 10012, U.S.A.

"The Santa Clara tapes"  
A.S. - colour - audio - open reel 1/2' - 25'

"Talk Out"  
A.S. - colour - video-cassette 3/4' - 50'





"Knocking / digging / breaking / reaching"  
A.S. - colour - audio - open-reel 1/2" - 25'

"Studies in myself II"  
A.S. - Open reel 1/2" - colour - 35'

### De Aquino, Angelo

Rua Ataulfo de Paiva 994 Ap. 403  
Leblon, Rio de Janeiro, Brazil

"Exercises about myself Nº 4"  
Part I. Loneliness speech  
Part II. Vision of loneliness in connection with masturbation  
Sony - A.S. - b/w - 30" - 60 Hz - 1/2" open reel, sound

"At Home"  
Sony A.S. - b/w - 28" - 60 Hz - 1/2" open reel, sound

### De Filippi, Fernando

Via Solferino 11  
Milano, Italy. Presented by Galleria Arte Borgogna, Milano

"Substitution"  
Process of temporary substitution of De Filippi-Lenin  
Sony E.S. - b/w - sound - 14" - cassette 3/4"

### Demontaut, Philippe

112 Franklin St  
New York, N.Y. 10013, U.S.A.

"Qu'elle Catastrophe"  
Sony A.S. - b/w - sound - 20" - Herz 60 - 1/2" open reel

### De Monte, Claudia

1882 Columbia Rd., N.W. 47  
Washington D.C. 20009, U.S.A.

"Claudia"  
Sony A.S. - colour - sound - 5" - Herz 60 - 3/4" cassette.

### De Parente, Leticia T.S.

Museum of Contemporary Art  
Parque Ibirapuera  
Sao Paulo, Brazil

"Marca registrada"  
Sony b/w - sound - 20" - 3/4" cassette

### Dewitt, Edith

16 Rue Remeker  
1810 Wemmel, Belgium

"New Year's Resolutions"  
"Ego Hyperstar"  
F.S. - b/w - sound - 10" - Herz 60 - 1/2" open reel.

### Dewitt, Tom

111 N. Pine Ave.  
Albany, N.Y. 12203, U.S.A. Presented by Electronic Music Studio, University at Albany

"Studies for Philharmonia"  
"Philharmonia" Rings  
Three motion graphics pieces which synchronize synthetic sound and pictures.  
Philharmonia explores classical harmony. Rings is based on a ring modulator.  
Sony A.S. - colour - sound - 20" - Herz 60 - 3/4" cassette

### Djian, Jean Pierre

120 Bd. de la Boissiere  
93100 Montreuil, France

"Proposition Travail/Peinture"  
It explains Djian's position about video.  
E.S. - colour - sound - 30" - 1/2" open reel

### Douglas, James

72 Richmond Hill  
Richmond Surrey England. Presented by the Maidstone College of Art Kent

"Dog"  
A.S. Sony - b/w - 15" - 1/2" open reel

### Dressler, Otto

D-8019 Moosach Obb  
Osteranger 4 Germany

"Rifles I"  
The use of optics for showing military symbols as a transparent system of military ideology and an ironical provocation  
Philips - b/w - sound - 30" - Herz 50 - 1/2" open reel

"The last soldiers"  
E.S. - b/w - sound - 30" - Herz 50 - 1/2" open reel

### Downey, Juan

12 East 20th Street  
New York, N.Y. 10003, U.S.A.

"Dracula y Miss Central America (Miss United Fruit)"  
Sony A.S. - 25" - Hz 60 - 1/2" open reel - sound

### Dunn, Marty

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

"Metal Messiah - A Video Comic Synthesized from four live performances of original stage production - Recorded in black and white and colorized with Dynated Colourizer during editing.  
A.S. - colour - sound - 30" - cassette 3/4

### Edwards, James

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

"The painter - the sculptor, a video diptych"  
A symbolic description of the state of the art.  
A.S. - b/w - 16" - 60 Hz - 1/2" open reel - sound

### Ehrenberg, Felipe

Apartado Postal 27  
Xico, Veracruz, México

"Topless in Tahiti Beach"  
(Media dream - medium rare)  
Sony E.S. - b/w - 25" - 50 Hz - 1/2" open reel - sound

### Environmedia

Via Settembrini 1  
20124 Milano, Italy. Presented by La Biennale Di Venezia

"Intervento Urbano di Comunicazione Comunitaria"  
A community produces this information.  
A.S. Sony - b/w - sound - 30" - 1/2" Open reel.

### L'Etoile du Nord

Box 259  
181 02 Lidingo, Sweden

"Man and Tree"  
A.S. - b/w - sound - 10" - cassette 3/4"

"Extract from STAR 75"  
Taped in connection with rehearsal in the Stockholm Town Hall.  
A.S. - b/w - sound - 22" - cassette 3/4"

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

### Erikson, Anne

403 East Call St. n° 6  
Tallahassee, Florida (U.S.A.)

"Hair cut"  
Sony b/w - sound - 20" - 3/4" cassette

### Eulalia

Córcega 258, 1-2  
Barcelona 8, Spain. Presented by Galeria G Barcelona

"Viviendas"  
Counterpoint between two social environments, through a dwelling.  
A.S. - b/w - sound - open reel 1/2 - 15

### Fischer, Hervé

143, Boulevard de Charonne  
75011 Paris, France

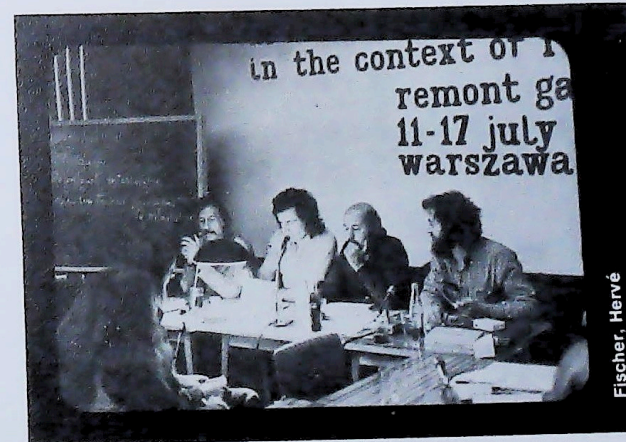
"Critical T.V. Works"  
T.V. news.  
A.S. Sony - b/w - sound - 24" - 1/2" open reel

### Fisher, John

P.O. Box 22  
Artarmon 2064, Australia

"Generation's Doppelgaenger"  
"Inner and Outer, Before and After"  
Sony E.S. - 30" - sound - 1/2" Open reel

### Fitzgibbon, Colen



5 Bleeker St.  
New York City 10012, U.S.A.

"Colucci Interview"  
Interview session of political state candidate running for office in Rhode Island.  
Translated into Spanish.  
A.S. - colour - sound - 25" - 1/2" Open reel.

### 525 Video Productions

2012 O. St. N.W. 34  
Washington D.C., 20036 U.S.A.

"One, two, three, kick"  
Vision of American football inspired by Xavier Cugat  
A.S. - b/w - 4" - 60 Hz - 1/2" Open reel - sound

"Rudera"  
Expression of reaction to life in a fishbowl or apartment without a view.  
A.S. - b/w - 7" - 60 Hz - 1/2" open reel - sound.

"Abhorrence"  
Everybody hates a vacuum  
A.S. - b/w - 2.5" - 1/2" open reel.

### Fleischner, Hans

N5 5 Niraku-so  
1-9-27 Takadanobaba-cho  
Shijuku-ku, Tokyo, Japan

"Another Festival and After"



De Filippi, Fernando

Fischer, Hervé

Sony-matic b/w - sound - 30' - 1/2" open reel

"Once is enough"  
Sony A.S. - b/w - sound - 30' - 1/2" open reel

"Member of the board"  
b/w - open reel 1/2" - 30'

### Forest, Fred

7 Passage de la Main d'Or  
75011 Paris, France

"Videographie et mass media"  
Experience made over the aerials of the Belgium television in November 1976.  
E.S. - b/w - sound - 40' - 1/2" open reel.

### Fox, Terry

16 Rose St., San Francisco, California, U.S.A.  
"The Rakes Progress"  
Sony A.S. - b/w - 30' - 1/2" open reel - sound

### Fredericks, Gene

2403 Camp St.  
New Orleans, La. 70130, U.S.A.

"Head nodding / drinking - singing / looking around"  
Sony b/w - sound - 20' - 3/4" cassette

### Fujii, Hiroshi

Tachikawa-shi  
Fujimi-cho  
2-6-16 Tokyo, Japan

"Fragments"  
Umatic - A.S. - colour - 41' - 3/4" cassette

### Gardner, Jackie

543 Broadway  
New York City, U.S.A. Presented by Art Park, Lewiston, New York

"Video of verbal description of my work"  
Panasonic A.S. - b/w - 25' - 1/2" open reel

### Geiger, Anna Bella

Rua Paysandú 159 Co 01

Flamengo, Rio de Janeiro, Brazil

"Transitions II / Statement portrait"  
This work is part of a series in which the artist presents video tapes, in the first one as a visual space to be used almost as a dynamic canvas. In the second one, video is used as a means of discussion, provocation and transformation of ideas. In the first one of the series, A.B. Geiger discussed our cultural colonialism and in this one she discusses the meaning of culture in our world. "Portrait" because she stays unmoved in the video tape, no changes.  
Sony A.S. - b/w - 30' - sound - 3/4" cassette

### Geissler, Michael (VAM)

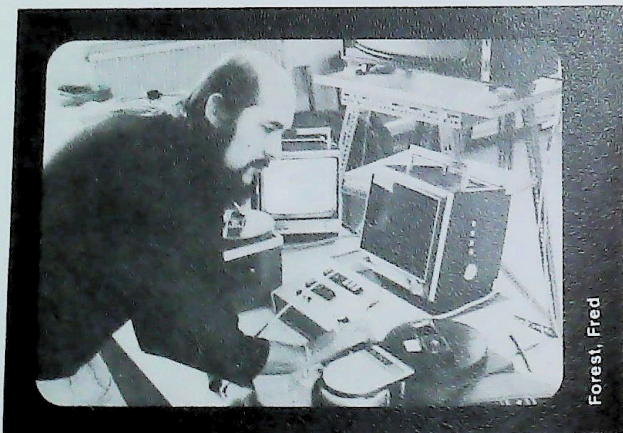
1 Berlin - 15, Uhländstr. 144  
Germany. Presented by video Audio Medien (Vam)

"Ich will nicht nach Casablanca"  
Sony E.S. - b/w - 20' - 50 Hz - 1/2" open reel - sound

### Goddamatch

301 Kingston Street  
Victoria B.C., Canada

"Seconds"  
A rear-projected kinetic collage taped in real time. "Seconds" is evolved from techniques and principles developed from light shows during the past decade interfaced with the elec-



Forest, Fred

tronic manipulations of a video switcher and projects the freedom to interact with one another in the absence of a director  
Sony A.S. - b/w - 30' - 60 Hz - 1/2" open reel - sound

### Gordon, John S.

23 Market Street  
Venice, Calif. 90291, U.S.A.

"This" 1975  
Sony A.S. - b/w - 15' - 60 Hz - 3/4" cassette - sound

### Goss, Carol

P.O. Box 289, Village Station  
New York, 10014 U.S.A.

Topography / Please Rings / Lovers Phenix / Blood  
Abstract Image / Instrumental Music (created with video processing equip and synthesizers.)  
Sony - A.S. - colour - 15' - 50 Hz - open reel - sound.

### Great Georges Community Arts project

Great George Street  
Liverpool 1, England

"A letter to Marcia"  
A "Videotape Album" edited from the first three years' material created by resident and visiting artists, both "adults" and "kids", at Great

Georges Community Arts Project  
Sony A.S. - b/w - 40' - 60 Hz - 1/2" open reel - sound

### Gronen, Bruno

5000 Kohn 1, Mainzer Str 71  
Germany

"Mandala '76"  
I made this video on August 5th from 5:30 p.m. to 6:15 p.m. I like to show the change from everyday reality to a Meditative Reality.  
Philips Video N 1500 - b/w - 45' - sound.

### Grossman, Ellen

110 St. Marks Place  
New York 10009, U.S.A.

"Opening and Closing the Passage"  
A two-channel black and white piece involving repetitive movement and the occasional appearance of a small figure.  
Sony A.S. - b/w - sound - 18' - 1/2" open reel

### Group CAYC

Elpidio González 4070  
Buenos Aires, Argentina

"Experiences"  
by Edgardo Vigo  
Camera: Jorge Glusberg  
1971  
Sony A.S. - b/w - 10' - 50 Hz - 1/2" open reel - sound

"Mass Media"  
By Eduardo Leonetti, Jorge Glusberg, Luis Pazos and Juan Carlos Romero  
A survey and discussion on mass communication means in Argentina.  
1972  
Sony A.S. - b/w - 15' - 50 Hz - 1/2" open reel - sound

"Homo Sapiens"  
by Jorge Glusberg, Jorge Luján Gutiérrez, Luis Pazos and Héctor Puppo.  
1970  
Sony A.S. - b/w - 15' - 50 Hz - 1/2" open reel - sound

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

Camera: Jorge Glusberg  
1974  
Sony A.S. - colour - 50 Hz - 3/4" cassette - sound

"The Group of the Thirteen"  
A recording of the works produced by this Group, which assembles Jacques Bedel, Luis Benedit, Gregorio Dujovny, Carlos Ginzburg, Jorge Glusberg, Jorge González Mir, Victor Grippo, Vicente Marotta, Luis Pazos, Alberto Pellegrino, Alfredo Portillos, Juan Carlos Romero and Horacio Zabala.  
Sony A.S. - b/w - 30' - 50 Hz - 1/2" open reel - sound

"Transformation of Masses"  
by Luis Pazos  
Sony A.S. - b/w 10' - 60 Hz - 1/2" open reel - sound

"Dialogue"  
Interview between Jorge Glusberg and the Argentine writer Jorge Luis Borges.  
Sony A.S. - b/w - 30' - 60 Hz - 1/2" open reel - sound

"Phitotron"  
by Luis Benedit. Interviewed by Jorge Glusberg about his botanical experiments.  
Sony - A.S. - b/w - 30' - 60 Hz - 1/2" open reel - sound

"Earth Oven"  
by Victor Grippo  
Sony A.S. - colour - 8' - 60 Hz - 1/2" open reel - sound

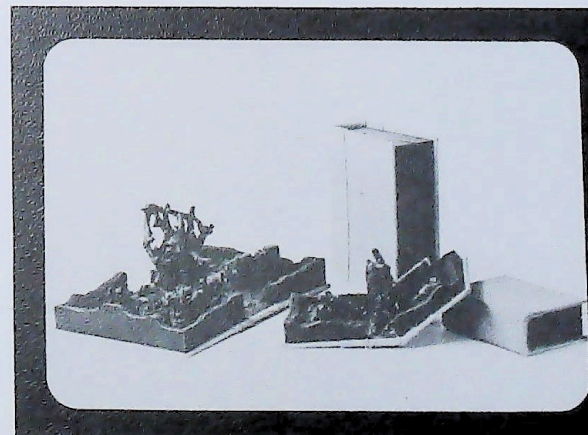
"Homage to the Latin American"

by Alfredo Portillos  
Sony A.S. - b/w - 20' - 60 Hz - 1/2" open reel

"Fear"  
by Regina Vater (Brazil)  
Camera: Jorge Glusberg  
Sony A.S. - b/w - 30' - 60 Hz - 1/2" open reel - sound

"The University of Failure"  
by Marta Minujin  
This tape can be ranged as a manifestation at the aesthetic level closely following in the footsteps of the former surrealist or futurist movements. During its ten days' duration photographs were taken by means of documentation and at every showing an attempt was made to set off another of its dramatic aspects. On the last day, when as many diplomas were handed out for as many failures, a cocktail party was organized which included black drink, and the walls displayed the thesis, some of the texts and the speeches delivered on the occasion. The university structure looks similar to the local university. The University Dean is Agustín Merello, a futurologist working with the CAYC Group.  
Sony A.S. - b/w - 30' - 60 Hz - 1/2" open reel - sound

"The 60's"  
by Marta Minujin. Interview with outstanding artists of the sixties. Interview with the creators of that period. Analysis of aesthetic pretentiousness.



Group CAYC - Bedel, Jacques

Sony A.S. - b/w - 30' - 60 Hz - 1/2"  
open reel - sound

### Group Omb: G. Becca, G. Graziani

Via Leone Tolstoj 10/a  
146271 Milano, Italy

"25,000 Hz = variations for the vault  
of a cistern"  
Destruction of the space/  
architecture elements in an interior,  
and creative restructuring with elec-  
tronically made geometrical cast-  
ings.  
Audio: P. Natail, P. Regnani  
Electronics technicians: A. Orsatti,  
Philipps, E.S. - b/w - 10' - 50 Hz - 1/2"  
cassette

"Dalla Ricerca Percorso"  
Video-cassette 3/4" - b/w - 10'

### Group Video INSAS

8, rue Thérésienne  
1000 Brussels, Belgium  
Presented by I.N.S.A.S. (Institut Na-  
tional des Arts du Spectacle et des  
Technique de Diffusion) - Brussels

"Exprmt15 - Knoche"  
A report about a festival of experi-  
mental films, theatre, video which  
took place in Belgium in December-  
January 74/75.  
Image: Williquet J.J., Van der  
Meeren Y., Sacre J.F.  
Sound: A. Sironval, Gorey  
Editing: M. Zerla, Y. Gorey  
Direction: A. Jacobs, M. Zerla  
Sony - E.S. - b/w - 44' - 50 Hz - 1/2"  
open reel - sound

### Guarnieri, Vittorio

Piazza della Pace N° 4  
40134 Bologna, Italy  
Presented by Galleria Civica d'Arte  
Moderna, Palazzo dei Diamanti, Fer-  
rara

"Metamorfosi" Tonali  
Sony - E.S. - b/w - 1/2" open reel.

### Hall, David

61 Fairmount Road  
London SW2, England

"Relative surfaces"  
"Vidicon inscriptions"

"Dieffenbachia roll"  
E.S. - open reel 1/2" - 30' - colour -  
sound

### Herkenhoff, Paulo E.

Praia de Botafogo 206/G.9  
20.000 Rio de Janeiro, Brazil

"Fartura" 10'  
"Jejum" 8'  
A.S. - b/w - audio - 18' - sound - 1/2"  
open reel

### Herzogenrath, Wolf

"Zuzamen Faussung 525 lines"  
A.S. - open reel 1/2" - 30' - colour -  
sound

### Higgins III, E. Ferdinand

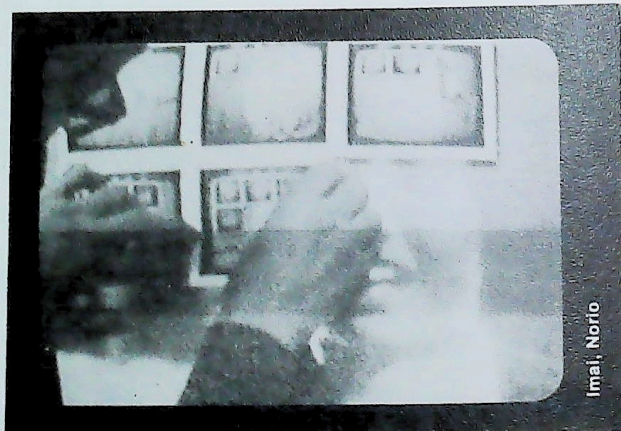
253 Ludlow 6  
New York City 1000, U.S.A.  
Presented by Doo-da Postage  
Works, Boler, Colorado

"Video Mail Piece"  
Camera: Sam Scotland  
A.S. - Sony - b/w - sound - 3' - 1/2"  
open reel.

### Hoover, Nan

J. M. Kemperstraat 44  
Amsterdam, Holland

"One Into Two, Cutting Light, Mov-  
ing Light"



Imai, Norio

Bob Lamb Sound for Cutting  
Light and Moving Light  
Sony E.S. - b/w - sound - 16' - 50 Herz  
- 1/2" Open reel

### Hubert, Pierre Alain

"Les Fourniers" 13830 Roquefort  
La Bédoule, France  
Presented by Starfucker fireworks  
unlimited, Marseille

"Music for Drummer and Firecrack-  
ers"  
Drummer: Bernard Lubat  
Fireworks: PA Hubert  
Sony video tape Scotch - b/w - sound  
- 45' - 50 Herz - 1/2" Open reel

### Iannone, Dorothy

Mommstr. 9  
1 Berlin 12, West Germany

"I was thinking of you"  
Sony - b/w - E.S. - sound - 12' - Open  
reel 1/2"

### Idemitsu, Mako

"What women make"  
A.S. - colour - 12' - sound - 1/2" open  
reel

"Mercedes Benz"  
A.S. colour - 1.45' - sound - 1/2"  
open reel

### Imai, Norio

4-29 Mandai-nishi, sumiyoshi-ku  
Osaka 558, Japan

"Video snap"  
Camera: Ishii Toshimi  
Toshiba - A.S. - colour - 20' - 60 Hz -  
3/4" cassette

### Ippaimori, Jin

"Market day"  
A.S. - cassette 3/4" - b/w - 30' - sound

### Irick, K.C. / Mel Kiser

708 S Bronough St // 5  
Tallahassee, FL 32301, U.S.A.

"Warm Mineral Springs Project"  
Documentary of the deepest under-  
water archeological project to date.  
It concerns the research, excavation  
and documentation of a 10,000-  
year-old Indian burial. The project  
incorporated underwater video  
equipment (closed circuit T.V.) to  
document as well as facilitate visual  
access of the site to non-diving sci-  
entists. The sixty hours of video  
documents are now permanent au-  
diovisual records of the exploration.  
Most important is the "form" of this  
documentary. There is no extrane-  
ous all seeing narrator to direct the  
audience. The visual effect of the  
video process as well as the editing  
makes the viewer become the nar-  
rator, he must make the decisions  
concerning viewpoint. This is an in-  
novating way to make art with re-  
cords from an event that took place  
for reasons other than art.  
Sony - A.S. - b/w - 39' - 60 Hz - 1/2"  
open reel - sound

"Art Act"  
b/w - open reel 1/2"

### Ivekovic, Sanja

Savska 1, 41000 Zagreb, Jugoslavija  
Presented by Galleria del Cavallino,  
Venezia

"Rekonstrukcije 1952-76"  
The camera pans around four times,  
scanning objects in a kitchen. Each  
pan is at a different eye-level, cor-  
responding roughly to the level of  
my eyes at the ages of 3, 10, 15, and  
27.  
Sony VTR - E.S. - b/w - sound - 8'40" -  
50 Herz - 3/4" cassette

### Jackson, William

119 Balmoral Ave  
Toronto, Ontario, M4V 1J5 Canada  
Presented by Videoring, Toronto

"Candu"  
Artist's protest against Canadian  
Government manufacture and sale  
of nuclear power reactors.  
Wes Wraggett' composition and per-  
formance of audio track  
Sony A.S. - colour - 60 Hz - Sound -  
3/4" cassette - 12"

### Janssen, Joshua

Van Ostadstraat 67  
Amsterdam, Holland

"Portrait of Robbie"  
Recording: M. Cardena  
Camera: Laurens Schutter, Joshua  
Janssen  
E.S. - b/w - 13' - 1/2" Open reel

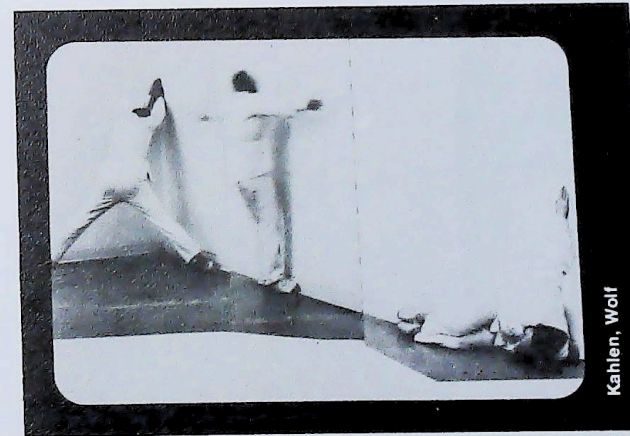
### Jarocki, C.

147 Greenbrae Boardwalk  
Kentfield, California (U.S.A.)  
Presented by College of Marin -  
Kentfield

"Christos' running fence"  
Cassette 3/4. A.S. - colour

### Jarvis, Judy

"Visus"



Kahlen, Wolf

Cassette, B/W, audio, 3/4", 20'

### Jeannet, Jacques

4 rue Victor Hugo  
74104 Ambilly, France  
Presented by L'Etart d'Ambilly, Am-  
billy

"Decreation d'un porte-avions"  
Sony U-Matic 3/4" - colour - sound -  
10' - Herz 50 - Cassette E.S.

"Decreation par alteration des im-  
ages"  
Sony AV-CCIR, E.S. - 50 Herz - b/w -  
sound - 60

### Kahlen, Wolf

Ehrenbergstr. 11  
1000 Berlin-West 33, Germany  
Presented by Videothek Berlin

"Schafe"  
3/4" Cassette - b/w - sound - 40'

### Kawiak, Tomek

-5 Allée des Monegasques  
91300 Massy, France  
Presented by Videarp, Paris

"Avis a la population - Echagez!"  
Sony E.S. - b/w - sound - 30' - 1/2"  
open reel

### Klinkowstein, Tom

106, Clarendon Street

Syracuse, New York, U.S.A.  
Presented by Syracuse Model City  
Agency, Syracuse

"Announcement for model city elec-  
tion"  
Sony - A.S. - b/w - 30' - 60 Hz - 1/2"  
open reel - sound

"The Southside: Your Neighbor's a  
Politician"  
Associate Producers: Norm Spector,  
Betsy West  
Sony A.S. - b/w - 30' - Hz 60 - 1/2"  
open reel - sound

### Kobayashi, Hakudo

2-30-40 Nishi Kunitachi City, Japan

"Catch Video" - "Map Out"  
Video, man and comedy.  
Actor: Keikyo Nakatima  
Collaborator: Salvador Tali  
Sony, A.S. - b/w - 20' - 60 Hz - 3/4"  
cassette - sound

### Konieczny-Kon, Marek

Warszaw  
ul. Pruszkowska 3m8, Poland

"Think crazy"  
"Tableau vivant"  
Obtained by projecting a film nosse  
(16 mm), time open, minimum 7 mi-  
nutes

### Kostelanetz, Richard

P.O. Box 73, Canal St.  
New York 10013, U.S.A.

"Three Prose Pieces" (1975)  
"Openings and Closings" (1975)  
Respectively 30 min. of three diffe-  
rent experimental verbal texts, and  
60 minutes of a single work, com-  
posed of innumerable one-sentence  
stories.  
Sony - A.S. - colour - sound - 1/2"  
open reel.

### Kriesche, Richard

Trautmansdorf, 1  
8010 Graz, Austria

"Videodemonstration 14 'Alpach'"  
A relation of real time, film time, and  
video time.  
Technical engineering: Maz Technik  
Wien

Sony U-Matic - cassette 3/4 - colour -  
sound - 15"

"Videodemonstration NR 11 'TV-  
Death'"  
A videodemonstration at the Köln-  
ischer Kunstverein.  
Part One: The space of the demon-  
stration  
Part Two: The space of the public  
Organizer: Wolf Herzogenrath  
Camera: Jürgen Oster  
Sony-U-Matic E.S. - b/w - sound - 25  
- cassette 3/4"

### Kulim, Kim

203, 11 Dong Han-Kang Mansion  
Ichon-Dong  
Yong-San Ku, Seoul, Korea

"Chair"  
I insist that time does not begin from  
the "I" (artist) and that time-  
consciousness may spring from daily  
happenings. As for the "Chair",  
selected as subject matter, the most  
important thing is that it will con-  
tinue to exist in some place, "there"  
where past, present and future are  
connected, and will remain there  
with "us" (human beings), I think.  
Collaborator: Lim Haksung  
Sony A.S. - b/w - 3' - 60 Hz - 3/4"  
cassette

### Kwak, Duck Jun

39 Tange Monyama-choFushimi-ku,  
Tokyo, Japan

"Duck Jun Kwak of Video 76-12  
Victor-CR-6100 - colour - 12' - 60  
Herz - 3/4" cassette

### La Barbara, Joan and Bruce Ditmas

127 Greene St.  
New York, 10012 U.S.A.

"Hunters"  
One of a series of performance/video  
collaborations that La Barbara and  
Ditmas have worked on, dealing with  
reactions to the surroundings both  
aural and visual. La Barbara based  
her performance on the fact that  
there were gunshots in the Vermont  
woods during the taping. Ditmas  
uses his musical sense of timing and  
interaction, transferred to the video  
medium.  
Performance y sound. Joan La Bar-  
bara  
Video camera work Bruce Ditmas.  
Sony A.S. - b/w - sound - 17' - 1/2"  
open reel

### Lenep, Jacques

Geraardsbergsebaan, 2  
B 1760, Roosdaal, Belgium  
Presented by I.C.C., Antwerpen

"Video-Fil" (1976)  
Sony U-Matic E.S. - b/w - sound - 12' -  
Herz 50 - 1/2" cassette

### Lieblich, Russell Wayne



Kobayashi, Hakudo

255 Hill Street, Solana Beach  
California 92075, U.S.A.  
Presented by Center for Music Ex-  
periment, University of California  
San Diego, La Jolla

"Celestial Labyrinths"  
Video engineering. Run Rathn  
Sony A.S. - colour - sound - 18' - 3/4"  
cassette

### Lizene, Jacques J.M. Lemaire, Brigitte, Kaquet, Jacques Jaminon, Michel Antaki: Cirque Divers

13 Rue Roture  
Liege 4020, Belgium

"Parade d'Ouverture Splash"  
Document showing the presentation  
pasade of the "Cirque divers", fol-  
lowed by a document about the  
spectacle of "Clown faiseur de bul-  
les" realized in an exhibition hall  
featuring all the posters of the last  
Belgian elections, shown in a critical  
way.  
Film maker: Jacques Debaker (of the  
Section Video of the Liege Academie  
des Beaux Arts)  
E.S. - b/w - sound 30' - 50 Herz - 1/2"  
Open reel

### Lombardo, Sergio

Via Painellari 20  
Roma, Italy

"Concerto per Danzatore"  
Dancer: Anna Homberg  
Sony b/w - sound - 20' - 3/4" cassette

### Lopez Manzano, Enrique

Conde del Asalto, 3  
Barcelona, Spain  
"Espacio 001"  
Video-tape created with a synthe-  
sizer.  
Collaborator: Pedro Andrade  
Sony E.S. - colour - sound - 30' - 50  
Herz - 3/4" cassette

### Lublin, Lea

3 rue Marcel Sembat  
75 Paris, France

"Discours sour l'art 1975"  
Open reel 1/2" - b/w - sound - 30'

### Mac Nevin, Brian

P.O. Box 606, Chester  
Nova Scotia, Canada  
Presented by Video Theatre, Halifax,  
Nova Scotia

"Self Portrait"  
Photos of performance with tape  
A.S. - colour - 60' - cassette 3/4"

### Maita, Masafumi

617 Ninomiya, Ninomiya-machi  
Naka-gun Kanagawa-ken, Japan

"Origin"  
A.S. - b/w - 30' - open reel 1/2"

### Maler, Leopoldo

76 Antrim Mansions, Antrim Rd  
London NW3, England

"Carnen and Cyclum"  
A document on a food intake ritual,  
with the contribution of the Great  
Georges Community, Liverpool  
Sony - E.S. - colour - 20' - 50 Hz - 1/2"  
open reel - sound

### Marroquin, Raul

P.O. Box 1196  
Maastricht, Holland  
Presented by Agora gallery, Maas-  
tricht

"Andy Dandy's walk in Antwerpen"  
Video Production: Tobe Carey  
Performer: Andy Dandy  
Video Camera: Anne Zaza



Lombardo, Sergio

Sony E.S. - b/w - sound - 20' - 3/4"  
cassette

### Martinis, Dalibor

Soc. Revolicije 35  
Zagreb, Jugoslavija  
Presented by Galleria del Cavallino,  
Venezia

"Open reel"  
Instead on the second reel of the  
video recorder, I used my head on  
the screen. One sees my head turn-  
ing around and being covered with  
the same tape on which this action is  
recorded.  
Paolo Cardazzo, REc. Eng  
Sony VTR E.S. - b/w - sound 4' - 50  
Herz - 3/4" cassette

### Mass and Individual Moving

41 rue Lebeau  
1000 Bruxelles, Belgium

"Commercial value - X - Rayed"  
Tape shows influence of exposure to  
X-rays.  
Sony E.S. - b/w - sound - 30' - cassette  
3/4"

### Manasse, Scolavino Quin- tino

Via Caravaggio 70 bis  
Napoli, Italy  
Presented by Arti-visive, Napoli

"Origine del servomeccanismo"

Collaborators: Margarita Cafiero, Giuseppe Ora Bona  
Sony E.S. - b/w - sound - 14" - 50 Hz - 3/4" open reel

"Origine dell'archivio antropologico, M22"  
Collaborators: Margarita Cafiero, Giuseppe Ora Bona  
E.S. - b/w - 50 Hz - 3/4" open reel

### Marcolla, Jolanta

65077 Zielona Góra,  
Al. Wojka Polskiego 1/6, Poland

"Dimension 1, 2, 3"  
Exploration of the language of art in video productions.  
Manager: Jerzy Gerlée  
Sony E.S. - b/w - 30" - 50 Hz - 1/2" open reel

### Marin, Jonier

Rua Timbiras 242 - Ap. 24  
Sao Paulo  
Brasil

"Wild"  
A Witoto Indian from Colombia's Amaz on region takes away the video camera from a young artist (who intended to make a report on the z one) while he is sleeping.  
Sony - E.S. - b/w - 25" - 50 Hz - 1/2" open reel

### Matsumoto, Toshio

1-10-1201, 2 Chome Higashiyama Meguro-ku, Tokyo, Japan  
Presented by Underground Center, Tokyo

"Mona Lisa"  
In "Mona Lisa" I experimented with the idiom of a personal "trip", a journey into self, through a device called Scanimate. "Mona Lisa" is mysterious, illogical, unreal, hallucinatory, magical and irrational.  
Toyo Scanimate: Video system with computer  
A.S. - colour - sound 3" - 50 Hz - 3/4" cassette  
"A hand for a hand"  
Open reel 1/2" - European standards

### Matsuzawa, Yutaka

3370 Shimosuwa-machi  
Nagano-ken, Japan

"Document" I, II and III  
A.S. b/w - audio - 1/2" open reel - 30

### Matthys, Danny

Brabantdam 59  
9000 Gent, Belgium

"9 Black and White Polaroid Pictures"  
(The medium is the message)  
Tech. equipment supplied by I.C.C. Antwerpen  
Sony videocassette U-Matic KC-60 - E.S. - b/w - sound 5" - 50 Hz - 3/4"

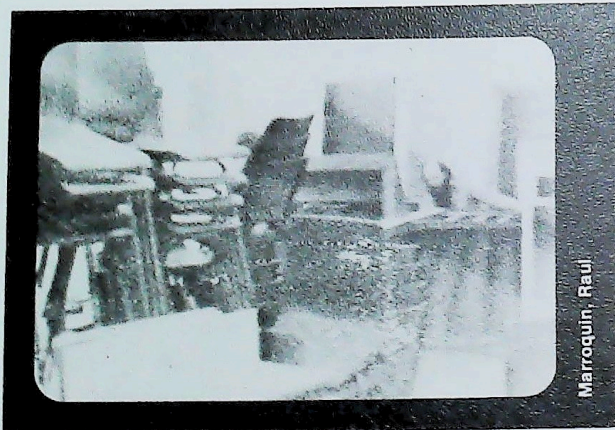
### Mauri, Fabio

Piazza Madama, 2  
Roma, Italy  
Presented by Cannaviello Gallery, Rome

"Oscuramento 3"  
Videotape of a performance carried out successively in three different places in a city, Rome, in one evening. 1) Cannaviello Gallery, projection of "Red Psalm" off/on Miklos Jancsó. 2) Wax museum with Pia do Nascimento and the singer Maria Carta. 3) Photographic studio of E. Catalano with Danka.  
Sony - b/w - sound - 20" - 1/2" open reel A.S.

### Mc Donald, Laurie

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



Marroquin, Raul

Presented by Electron Movers Research in the Electronic Arts Inc Providence.

Ocean Dying Swan  
Sony A.S. - b/w - 60 Hz - 3/4" cassette - sound

### Mc Glade, Terry

410 Queen Street  
W. Toronto, Canada  
Presented by Visus, Toronto

"Letting it ride"  
Exploration of what it means to lose  
Sony A.S. - b/w - 15" - 60 Hz - 3/4" cassette - sound

### Melnluk, Edward

1775 Eggert Road  
Buffalo, N.Y. 14226, U.S.A.

"Subjective space in three movements"  
Electronic music composed by Roger Luther  
Panasonic A.S. - colour - 18" - 60 Hz - 1/2" open reel - sound

### Michishita, Kyoko

Ohba Apt, 1-9-2, South Aoyama  
Minato-ku, Tokyo, Japan

"Eating"  
I videotaped before and after every meal I had during the whole month of June 1975. I sometimes ate alone.

Presented with a companion and other times with more than three companions. I also show the kind of music I had a hangup for during that period  
Sony (3750) A.S. - b/w - sound - 28" - 50 Hz - 1/2" open reel

### Miller, Gilbert

P.O. Box 126, East Haddam  
Connecticut, 06423, U.S.A.

"A Frozen Atlas of Dreams"  
Recounting of dream images/situations. Contrasting pleasure, destruction, tranquility, electricity, beauty, sarcasm  
Assistant: Selena Whitefeather  
Sony A.S. - b/w - sound - 10" - 60 Hz - 1/2" open reel

### Miller, Steven R.

1516 Torrey Pines Rd  
La Jolla, Calif. 92037, U.S.A.  
Presented by University of California, San Diego, Department of Visual Arts

"Eight on its side: A conversation"  
The effects of documentation on memory and the presentation of the recapitulation of personal and remote experience, are explored in order to clarify the problem of recall, or carry it into the domain of fiction.  
Collaborators: Joanna Kiernan and Carol Mansfield  
Sony U-Matic A.S. - colour - sound - 10" - 60 Hz - 3/4" cassette

### Minkoff, Gerald

85 Bld. Carl Vogt  
1200 Geneva, Switzerland

"Beginnings"  
A.S. - b/w - audio-video-cassette  
3/4" - 30"

### Miura, Setsu

Shinano Mansion 503, 3-17-5,  
Kitazawa  
Setagaya-ku, Tokyo, Japan  
Presented by White Heat, Tokyo

"Jelly"  
Days at sea. White white sand - and boggy.  
Editing Assistance: Daigo Seishin Geka, Video Information Center

Sound Assistance: Milo L. Parsons  
Sony A.S. - b/w - sound - 24" - 1/2" open reel

### Mock, Richard Basil

10 Bleecker St  
New York City, U.S.A.

"Great Navel Drawings"  
A satire on minimal art concepts and the drawing of the mystical circle.  
Cameraman: Nancy Arland  
Actress: Anne Wehrer y Paula Wehrer  
Director y actor: Richard Mock  
Sony A.S. - b/w - sound - 28" - 1/2" open reel

### Moderno Carneiro, Joao Ricardo

Rua Maestro Francisco Braga  
350/320 Copacabana, Brazil  
Presented by Lidervideo Comunicao Audiovisual S.A.

"Proclamacao da Independencia Cultural"  
Sony A.S. - b/w - sound - 15" - 60 Hz - 1/2" open reel

### Morino, Toshi

2955 Todoroki  
Kawasaki-shi, Japan  
Presented by Japan Underground Center, Shinjyuku-ku  
"Frame by Frame/ Being by Being/ Distance by Distance"



Lewine, Les

### Morton, Phil

1839 South Halsted Street  
Chicago, Illinois 60608, U.S.A.

"General Motors - 1976"  
3/4" U-Matic NTSC color - A.S. - sound - 60" - 60 Hz

### Nakai, Tsuneo

603 Oiso, Oiso-machi  
Kanagawa-ken, Japan  
Presented by Gallery Maki, Tokyo

"Elixir"  
Wave + sun. Positive reflection - Negative reflection.  
Sony video A.S. - colour - 20" - sound - 50 Hz - 3/4" cassette.

### Nakajima, Kou

Shingawa-ku,  
Oi 4-25-24  
Tokyo, Japan

"And video and ..."

### Nakauchi, Massaaki

1-35-4, 603 Higashi-nakano  
Nakano-ku, Tokyo, Japan

"Work No 7"  
TEACK V-1000 - colour - sound - 19"

50 Herz - 3/4" cassette  
"Work N° 8"  
Sony b/w - sound - 12' - 50 Herz - 1/2"  
open reel

### Nakaya, Fujito

1-21-1 Jingu-mae  
Tokyo 150, Japan

"Statics of an egg"  
The egg stands up following the natural physical laws. Its stable limit is to be found only in its axis or very close to its axis. The Chinese have been aware of this for over a thousand years.  
Sony A.S. - b/w - 11' - 60 Hz - 3/4" cassette - sound

"Fog over knavelskar"  
b/w - sound - video-cassette 3/4" - 20'

### Navarro-Baldeweg, Juan

Vegafría 1, L-2, 5º A  
Madrid 35, Spain

"Siesta"  
Camera: Mike Moser  
Collaborator: Ernst Caramelle  
Sony A.S. - b/w - sound - 30' - 60 Hz - 1/2" open reel

### Neagu, Paul

73 A Highbury New Park  
London N5, England  
Presented by Grampian Television,  
Aberdeen, Scotland

"Going Tornado" (1974-1975)  
The performance "Going Tornado" has been carried out by P. Neagu four times, each time the event has been adjusted to the place and time. Richard Demarco, Gallery Director, Edingurgh  
Philips V.C.E.S. - colour - sound - 28' - cassette

### Nyst, Jacques Louis

Rue du Baron 2  
Presseux Village 4060, S. Primont,  
Belgium  
Presented by I.C.C. Anvers

"L'ombrelle en papier"  
"La parole d'un canards"  
"Partition pour un mouton"  
Montage: Chris Yoyvaerts  
Sony-U-Matic - E.S. - b/w - sound -

15' - 3/4" - cassette

### Ockerse, Thomas

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

"T.V. Documentracing Language experiments"  
Lecture, reviewing the work in language art by Thomas Ockerse, process of a television "documentracing" as a video piece.  
A.S. - b/w - sound - 30' - 60 Hz - 1/2" open reel

### Osher, James

"The essence of three art experiences transmitted psychically"  
Sony - A.S. - b/w - 60 Hz - 1/2" open reel - sound

### Oth, Jean

Maison Rose  
Ch. 1141 Yens, Switzerland

"Trans-vue"  
(Academy video) Series of video-mirrors. Different readings of Adelaide Demangeon's body. Visual communication of the painter and his model through the video monitor.  
Sony-U-Matic - E.S. - colour - sound - 22' - 50 Hz - 3/4" cassette

### Paik, Nam June



Oth, Jean

Box 846  
Canal Street Station, New York,  
U.S.A.

"Global Groove"  
1973  
Sony A.S. - colour - 59' - 60 Hz - 3/4" cassette - sound

### Patella, Luca

Via Panisperna 66  
Roma, Italy

"Di mostra azioni"  
Sony E.S. - colour - 30' - cassette

### Peli, Romano

Via dei Farnese 9  
Parma, Italy

"The Supernatural" (critic)  
The pouring in this tape of the moments set forth in the preceding work (The supernatural - blasphemous), the game, the fame (station in life), the family, death overtaking someone in such a way as to set off the ideological characteristics present and directly practiced by the two young operators - video actors - as opposed to a force marginalized from the impossibility, at that stage, of criticizing reality.  
E.S. - b/w - sound - 20' - 50 Hz - 1/2" open reel

### Polo, Romulo

Museum of Contemporary Arts of Bogota  
El Minuto de Dios  
Apartado Aéreo 21636  
Bogotá, Colombia

"La ciudad es la gente"  
Sony b/w - sound - 20' - 3/4" cassette

### Pozzi, Lucio

142 Greene St.  
N. York, U.S.A.

"Patchamena"  
Sony b/w - sound - 20' - 3/4" cassette

### Pretolani, Angelo

Via Montello 29/19  
16137 Genova, Italy  
Presented by Performing Arts Center, Video Distribution, Torre Plice

"Apparizione N° 11. Viva Charlot"  
Performance. Seven moments. 1. Wooden; 2. Flush; 3. Cheater; 4. Hilly; 5. Overt; 6. Sophisticated; 7. Prurience.  
Sony - b/w - 12' - 3/4" cassette.

### Pulido, Guillermo

"Planetarian"  
A.S. - b/w - audio - 20' - 1/2" open reel

"Sequence-Performance"  
A.S. - colour - 20' - sound - 1/2" open reel

### Scolavino Quintino and del Vecchio C.

Via Caravaggio 70 bis  
Napoli, Italy  
Presented by  
Arti Visive S.R.L., Napoli

"Esercitazione"  
Collaborator: Orabona  
Sony E.S. - b/w - 30' - 50 Hz - 3/4" open reel

### Rabascall

67 rue Verginaud  
75013 Paris, France

"Bio-dop"  
1972  
Taken from an advertising commercial for a brand of hair cream, interspersed with shots from other film

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

"The illusion"  
A surrealist film drama.  
Sony A.S. - colour - sound - 19' - 3/4" cassette

### Rodney, Sur

3921 De Bullion  
Montreal, P.Q. H2W 2E2 Canada  
Presented by Montreal Museum of Fine Arts, School of Art and Design

"Silkscreen video / Conversation Piece / Corridor come"  
Collection of tapes collected for future editing.  
Sony b/w - sound - 25' - 1/2" open reel

### Romer, Tillmann

Nachbarschaft TV  
1000 Berlin 65, Bastianstrasse 23  
Germany

"Kreuzberger Künstler-Kreis"  
Documentation of the artistic activities of the Berlin Kreuzberg Art circle after one year (poets, sculptors, painter).

"Melunct came from Anatolia"  
Sony - E.S. - b/w - sound - 30' - 1/2" open reel

### Rosen, Hesh



Rabascall

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

### Rosler, Martha

135 Avocado Street  
Leucadia, Calif. 92024, U.S.A.

"A budding gourmet"  
This tape is a realized version of a novel originally disseminated on a series of postcards. It is part of a body of work having to do with the mask of gourmetism in an imperial yet bourgeois culture, gourmetism shown, too, to be a trope in which food represents an aspired-to condition, all of the manifestations of which are perceived as commodities. The body of work also reveals the inner colonization of women in the middle strata of a mass industrial culture and shows the sources of the images they draw on in rationalizing their ways of thinking about things.  
Camera: Allan Sejula  
Technical Direction: Bill Snedad  
Sony A.S. - b/w - 15' - 60 Hz - 1/2" open reel - sound

### Roualdes, Jean

44, rue Montmartre  
75002 Paris, France

"Signal 5"  
Essay of therapy, exercise N° 1, lecture and audition from a distance of five meters.  
E.S. - b/w - sound - 7' - 50 Hz - 1/2" open reel

### Salzman, Rick

7 Addoms St.  
Plattsburgh, N.Y. 12901, U.S.A.

"A creative action"  
A satirical piece that challenges past aesthetics and traditional art concepts.

"Cat and Mouse"  
Deals with the tensions artificially created by expectation.  
A.S. b/w - sound - 22' (total for both) - 60 Hz - 3/4" cassette

### Sambin, Michele

Via Fratelli Bandiera 12  
Padova, Italy  
Presented by Galleria del Cavallino, Venezia

"100" per ..."  
100 seconds to discriminate between interference and a television message.  
Collaborator: Andrea Varisco (Reg. eng.)  
Sony V.T.R. - E.S. - b/w - sound - 1' 50" - 50 Hz - 3/4" cassette

### Sandfort, Bernhard

68 Mannheim  
Heinrich Lanz Str. 29, Germany  
Presented by Augenladen, Mannheim

"Ich gestatte mir eine Meinung"  
Collaborators: Henrike Selling y Roland Keller  
b/w - sound - 30 - 1/2" open reel.  
"Drumrum"  
Collaborators: Henrike Selling, Roland Keller  
b/w - sound - 25' - 1/2" open reel

### Sandin, Dan Tom Defanti, Phil Morton, Guenther Tetz, Barbara Sykes, Drew Browning and Bob Snyder

University of Illinois at Chicago Circle

Box 4348, Chicago Il. 60680 U.S.A.

"Second Electronic Visualization Event - April 1976"  
Sony A.S. - colour - sound - 60' - 60 Hz - cassette 3/4"

### Saporito, Pierpaolo

Via Settembrini 1  
Milano, Italy  
Presented by Environmedia, Milano

"Autoproduzione dell'informazione in una comunità"  
An experiment made in five Italian regions (a total of 100,000 inhabitants) under Venice Biennial's care.  
Collaborator: J.G. Hall  
Sony V62, E.S. - b/w - sound, 45' - 1/2" open reel

### Schiller, Craig

"Masks"  
"First artists soap derby"  
"Wallpaper"

### Schumans, Marjo

Boschstraat 74  
Maastricht, Holland  
Presented by Agora Gallery, Maastricht

"A 30 - minute bath"  
Sony - E.S. - b/w - 30' - 50 Hz - 1/2" open reel - sound

### Schwartz, Francis



Urban, Janos

Universidad de Puerto Rico  
Rio Piedras, Puerto Rico

"Canibal - Calibán"  
A work for sound and gestures which uses both chance and planned elements.  
Sony A.S. - b/w - sound - 17' - 1/2" open reel

### Schweizer, Helmut

Mondstrasse 5  
D-7500 Karlsruhe 1, Germany

"Handlungen"  
"Tulpen"  
Camera: Sabine Schweizer  
Sony E.S. - colour - 30' y 20' - cassette 3/4"

### Sevilla, Garcia Ferran

Rocafort 244, 5º 5º  
Barcelona 15, Spain  
Presented by Galeria "G", Barcelona

"P.M."  
Video-documentation about the installation and the action of the same title carried out in the "G" Gallery of Barcelona in October 1976.  
Camera: Agustí Coll  
AKAI 1/4" E.S. - b/w - sound - 25'

### Shoji, Kaneko

1879 Konami Suwa-City  
Nagano-ken, Japan

"Native big festival 'mihashirasa' video piece"  
About the holy wild nature 'metashinto' in caverns professional purification for beauty and joyous freedom - inquiring 'where', 'what', 'why' happened in the world, useful media passed into public, -searching for the basic human life - as context of visual ecology up-to-date life style  
AKAI VTS -1105 Dx - b/w - 1/4" - 20' - open reel

### Sicard, Daniel

Saint Laurent  
23370 St. Feyre, France

"Homme - Surface - Espace"  
Cameraman: Mr. Jean Pierre Lafond  
Super 8 E.S. - colour - sound - 20' - open reel

### SPRI: Social Psychiatry Research

150 East 69 Street  
New York 10021, U.S.A.

"The chronic patient"  
Seminars in psychiatry  
By Ari Kiev  
Directed by Jane Slavin  
Sony A.S. - b/w - 18' - 60 Hz - 1/2" open reel - sound

### Spandorfer, Merle

8012 Ellen Lane  
Cheltenham, Pa. 19012, U.S.A.

"Landscape"  
A self-portrait study of the artist's face.  
Photographer: Arnold K. Brenman MD.  
Sony "Porta-Pak" AV 3400 - A.S. - b/w - 10' - 60 Hz - 1/2" open reel

### Spinelli, Aldo

Via Pontaccio 5  
20121 Milan, Italy  
Presented by Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, Ferrara

"Problema III"  
A play with cards demonstrated on a blackboard, arithmetically.  
Operator: Lola Bonora

E.S. - b/w - sound - 10' - 1/2" open reel

### Spodarek, Diane

15720 Southfield  
Detroit, Michigan 48223, U.S.A.

"The Worm Catcher"  
Documentation on how to make a worm catcher. 6'  
"Left-Right"  
Narrative of a woman's breast development. 3'  
Sony 3650 - b/w - sound - 9' - 60 Hz - 1/2" open reel

### Staccioli, Mauro

Via Trebbia, 29  
20135 Milano, Italy  
Presented by "Galleria di Porta Tieinese", Milano

"Condizione cile sculture intervento"  
Sony E.S. - b/w - sound - 15' - 1/2" cassette

### Stensberg, Brad

2112 Apt. 4 Manchester  
Cardiff, Ca. 92007, U.S.A.  
Presented by Videogland Producers, Cardiff

"Ourselves with ourselves"  
Bob Kralapp y Mary McCoab Assistance in production and pre-production with aesthetic judge-



Spodarek, Diane

ment.  
Sony A.S. - b/w - sound - 23' - 3/4" cassette

### Stroobant, Dominique

3 Salita Felicion  
54033 Torano, Carrara, Italy  
Presented by I.C.C. Antwerp

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

### Suga, Kishio

6609 Ikuta, Tamaku Kawasaki-shi  
Kanagawa, Japan

"Dependent law ... water, air, earth, stone, ice"  
Everything has a system in itself. The system indicates the situation of 'dependence'. I want to think about the rate of 'dependence'.  
Collaborator: Yasuhiko Suga  
Sony VO-2700 - A.S. colour - 60' - 3/4" cassette - sound

### Tagliafico, Geggì

16122 Piazza Manin 1  
Genova, Italy  
Presented by Galleria Unimedia, Genova

"Video-Tape 4/76" One lozenge to

be sucked slowly and repeated as necessary or as directed by Geggi Tagliarico"  
Performance with fire.  
Sony b/w - sound - 20' - 3/4" cassette

"Abitare un sasso / To live a stone"  
In this tape I live a stone by which I move along a beach and into the sea.  
Sony b/w - sound - 20' - 3/4" cassette

### Takayama, Noboru

1385 Nakata-cho, Totsuka-ku  
Yokohama-shi, Kanagawa, Japan

"Headless Scenery"  
KCA-30 - A.S. - colour - sound - 30' - 60 Hz - 3/4" cassette

### Tertelbaum, Richard and Wiseman, Jim

P.O. Box 991  
Belmond, Ca. 95005, U.S.A.

"Tai chi alpha tala"  
Colour - audio - video - cassette - 3/4"

### Tkacheff, Peter

13 Leonard St.  
New York 10013, U.S.A.  
Presented by Artists Space, Committee for the Visual Arts, Inc., New York

"Feedback"  
Made in 1971 in Claremont, Calif., U.S.A. - An exploration in self definition in the medium.  
Sony A.S. - b/w - sound - 17' - 1/2" open reel

### Topazzini, Jean Louis

Atelier (169 E rue des Landes)  
78400 Chatou, France

"Johnny Bravo Rock'n' Roll Star 1976"  
Work about the change of identity. Study of gestures. Music. Pantomime on the "pop music" phenomenon. Performance in May 1976, Hamburg. Camera: Bastian Cleve  
Sony E.S. - b/w - 27' - 1/2" open reel - sound

### Trbuljak, Goran

Katarinin trg 2

41000 Zagreb, Yugoslavia  
Presented by Galleria del Cavallino, Venezia

"Bez Naslova / No title"  
Walking backwards to the camera and holding a mirror which reflects my face into the lens.  
Collaborator: Andrea Varisco (Reg. eng.)  
Sony VTR E.S. - b/w - sound - 1'10" - 50 Hz - 3/4" cassette

### Thenot, Jean Paul

11 rue des Fauvelles  
92400 Courbevoie, France

"Identifications categories"  
Series of sociological criticisms directed towards an awareness of social reflex and conditions.  
Sony E.S. - b/w - 30' - 50 Hz - 1/2" open reel - sound

"Daily life in Botmeur in 1976"  
Socio-therapeutic intervention organized and carried out in the territory of the Botmeur commune, a Brittany village of Rance.  
Technical collaboration: Janine Manant  
Sony E.S. - b/w - sound - 30' - 50 Hz - 1/2" open reel

### Tetelepta, Jantie J.

le Jan Steenstraat 101  
Amsterdam, Holland

"Sebastian '76"



Thenot, Jean Paul

Performance with tomatoes.  
Regie: Jer Meyer  
Assistant: Johan V. Veen  
Apparatus: Michael Cardena  
Camera: Bram Geerlings  
Sony E.S. - b/w - sound - 15' - 1/2" open reel

### Uemura, Yoshio

Shinagawa-ku,  
Oi 4-25-24  
Tokyo, Japan

"Thin down"  
Open reel - b/w - audio - 1/2" - 30'

### Urban, Janos and Gerald Ducimetiere

CH-1006 Lausanne  
4 ch. de Pré-Fleuri, Switzerland

"Dialogue"  
Two very small sculptures, made from self-consuming material from India, are burning and coming to almost complete physical extinction. The sound texture unites all the prayers of the world into one continuous, unfathomable moan.  
Sony E.S. - b/w - sound - 27' - 1/2" open reel

### VAEA

1320 Third Street  
Berkeley 94710, California, U.S.A.  
Presented by University of California, Department of Art, Berkeley

"Music is Dangerous"  
Interpretation of "Conference de Charleroi" by Paul Nougé, on the occasion of a Magritte viewing of his painting. English translation appeared in VIEW in the issues of Dec. 1946 and spring 1947. Was directed and produced by Vaca at the South of the Slot, Oct. 1974. Intersection. Dec. 1974 in San Francisco.  
Music: Fred Marshall and company  
Reader: Cecily Yahya  
Dance: Kat Bennett and Company  
Voice: Beverly Marshall  
b/w - sound - 45' - 1/2" open reel

### Valentini, Giovanni

Via Forze Armate 329  
20152 Milano, Italy

"Cybernetics vegetable world"  
The film regards a series of studies on biology, initiated by me since 1958, such studies are known at international level as "Cyborg biology".  
U. Matic sony - E.S. - b/w y colour - sound - 20' - cassette 3/4"

### Valls, Manel

P. Gral. Mola 77, 5º 1a.  
Barcelona, Spain  
Presented by "Galeria G", Barcelona

"Senderos"  
AKAI 1/4" E.S. - b/w - sound - 20'

### Vater, Regina

Rua Batataes 348, Ap. 6  
Sao Paulo, Brazil

"Action 1"  
Open reel 1/2" - 10' - b/w - sound

### Vazan, Bill

6245 de Carignan  
Montreal, Que, Canada HIM-2H9

"Aerobatics"  
A meeting of airplane and camera movements. Made in 1976.  
Pilot: Pierre Cloutier  
Editing Facilities: Andrew Crighton, Concordia University, Montreal  
Sony A.S. - b/w - sound - 20' - open reel 1/2"

"Charlemagne's maze"  
A snow walk, crunching out a fertility

sign. Made at Charlemagne, Canada, 1975.  
Sony A.S. - b/w - sound - 30' - 1/2" open reel

### Viola, Luigi

Via Verdi 10/17 Mestre  
Venezia, Italy  
Presented by Galleria del Cavallino, Venezia

"Taking Place"  
Identity as replacement. Bios and Thanatos are the dialectical terms of this operation.  
Reg. Eng. Andrea Varisco  
Sony VTR E.S. - b/w - sound - 1'50" - 50 Hz - 3/4" cassette

### Vostell, Wolf

Giesehrechtstr. 12  
1 Berlin 12, Germany  
Presented by "Galeria G", Barcelona

"Detrás del Arbol"  
Auto-video of 18 persons who were in a Vostell happening in Garaff.  
Sony b/w - sound - 45'

"T.O.T. (Technological Oak Tree)"  
Three actions from 310 ideas, Vermont, U.S.A., 1972. Produced in Berlin by Vostell.  
Sony E.S. - b/w - 45'

"Desastres"  
1972  
Sony E.S. - colour - sound - 45' - 3/4" cassette

### Wada, Morihiro

c/o Nakadai-Corpo-202  
14-7 Nakadai Higashi-Terao  
Jurumiki, Yokohama, Japan

"Hiyojutsu N° III part I against application or mimesis"  
I wish to carry out a performance for video, can I do it?  
Sony A.S. - colour - sound - 20' - 60 Hz - 3/4" cassette

### Wasko, Ryszard

c/o Galerie M  
Haus Weitmar, D-4630 Bochum, 1,  
Germany

"Space out of" (13')  
"Weariness of my leg" (10')  
"Exhaustion of my body" (6.3')  
Sony open system - 30' total

### Whitefeather, Selena

177 Hudson St.  
New York, U.S.A.

"Women Hug Trees/Thwart Lumbrermen"  
Political torture as a counterpoint to the strength of a woman's experience  
Rethinking of the past, spiralling into the present.  
Sony A.S. - colour - sound - 20' - 60 Hz - 1/2"



Valls, Manel



## Xerra, William

Via Dante 90  
29100 Piacenza, Italy

"Aparizione/Indicazione"  
Operator: Prospera Cravedi  
AKAI b/w - 30' - open reel 1/4"

## Yada, Aki

Yokohama-shi, Nishi-ku  
Higashi-kubo-machi 166, Tokyo,  
Japan

"Terminal - center - 178.300m3r"  
I tried an experiment, observing a  
relation between seeing and de-  
scribing a place; and then I think  
plurality of expression and expan-  
sion of thinking will be born from  
crossing.  
U-Matic - b/w - 30'

## Yamaguchi, Katsuhiko

25-24 OI-4 Chome  
Shinagawa-ku, Tokyo, Japan

"Homage to futurism"  
The masses and the motorcar are  
typical of 20th century city scenes.  
This tape was made with the images  
of futuristic painters.  
Collaborators: Nihon VTR and Toyo  
Genzo VTR Center  
Victor U-Matic - A.S. - Colour - 18' -  
60 Hz - 3/4" cassette

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

## Yamamoto, Keigo

24-10, Oomura-cho  
Kukui City, Japan  
Presented by A. C.A. "Association  
for Communication Through Art",  
Kukui City

"Similar Figures"  
Video-cassette 3/4" - b/w - 15' -  
sound - A.S.

"Hand and Hand"  
To search for the meaning of the dis-  
crepancy of the cognition between  
"action and its false action" with the  
help of T.V. and a T.V. camera.  
Collaborator: Hideko Yamamoto  
Sony Vo-1700 A - A.S. - b/w - 7' - 60 Hz  
- 3/4" cassette

## Zack, David

3726 N Gantenbein  
Portland, Oregon 97227, U.S.A.  
Presented by Neighborhood Cable  
Television Center, Oregon

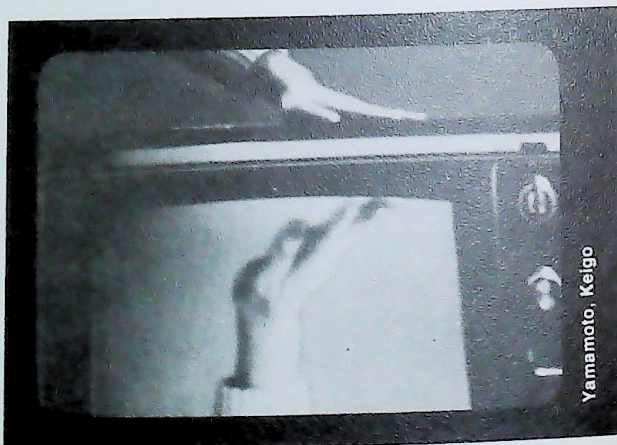
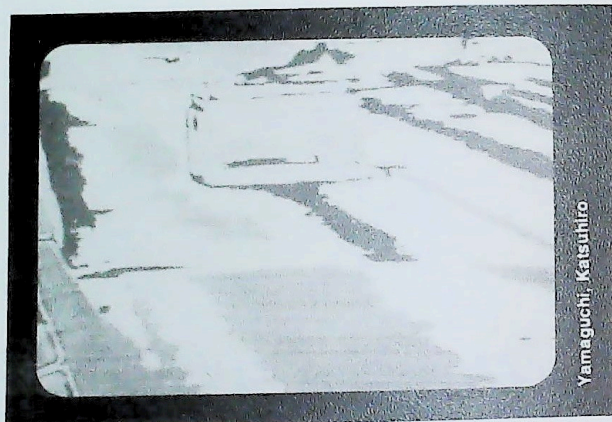
"Video Party"  
This is the first in a series of com-  
munity programs done at parties,  
like a group drawing or a fold-over  
poem, or a "Hi Art" introduction.  
Collaborators: Al Ackerman, Ruth  
Zack, David Zack, Pat Ackerman  
(camera,) Marian Scott, Paul Demit-

rias, Ezekiel, Rose, Stephanie stars  
Ron Foss y David Zack editors  
Sony A.S. - b/w - sound - 30' - 1/2"

## Zero Officina

c/o Scolavino Via Caravaggio 70 bis  
Napoli, Italy  
Presented by Liceo Artistico Statale  
Di Napoli

"Ejercit-azione"  
Collaborator: Ora Bona  
Sony system - E.S. - b/w - 30' - 50 Hz -  
3/4" open reel



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