

The VIDEO EXCHANGE TAPE CATALOGUE is published to promote the exchange of independent and community video productions. The free exchange of videotapes is a concept that we have been promoting for the past five years. The selection of tapes is wide and includes tapes from community politics, women's groups and, of course, a large selection from artists. The same group publishes the very useful 'International Video Exchange Directory', which although conscious of the problems of obsolescence and accidental important exclusions, is an useful index of community and independent video groups and individual video makers from Canada and abroad.

#### VIDEO MAGAZINE

Edited by Lawrence and Miriam Adams.  
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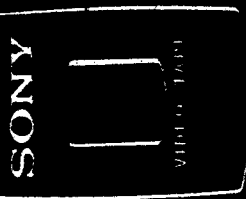
'Because of growing and varied video activity in Canada, it seems obvious that this is the right time to begin a publication which will serve the interests of video people from coast to coast. The possibilities for material seem endless, and because we would like to see all interests and activities represented, we intend to publish articles on video art, community channel activities, government policies, social action programming, educational utilization of video, technical forums, personalities, etc.' As a start, 'Video Magazine' has a potential but lacks a cutting edge, being pre-occupied with the mechanics of local access (funding, access and distribution). While such an active step as publishing a video magazine should be encouraged, it should be done as a means to break down the barriers of specialization rather than as a medium for the media.

## A MAGAZINE ON VIDEO TAPE

### VIDEOZINE

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CONTEMPORARY WEST COAST ART  
P.O. BOX 3123 SAN FRANCISCO, CA 94119 USA

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The first large national video event in Mexico is being sponsored by the Colegio Nacional de la Comunicacion in Mexico City, November 14-17, 1977, in collaboration with the CAYC, Buenos Aires. The tapes will be shown at the Museum Alvar y Carmen Carrillo Gil. Artists invited to the encounter are, among others, Nam June Paik, John Baldessari, Roger Welch, Allan Kaprow, Les Levine, Dennis Oppenheim, Felipe Ehrenberg. The following video operators have been invited for the Colloquium on video art and communication: Garcia Canclini (Argentina), Juan Acha (Peru), Margarita d'Amico (Venezuela), Raul Lomeli and Carla Stellweg (Mexico), Leopoldo Maler (Argentina) and Amerigo Marras (Canada). After the exhibition in Mexico City, the tapes will be shown in the cities of Monterrey and Guadalajara.

#### TWO RECENT PROJECTS AT THE CEAC'S VIDEO STUDIO:

On September 25, Margaret Dragu, Enrico Campana, and Terry McGlade collaborated to produce a live-to-tape performance of CANAJAN BURGERS. The show had been seen previously in Vancouver, Edmonton, Calgary, Regina, Winnipeg, and Halifax; the Toronto version drew vignettes from these performances (in fact, were identified as such: "This is Calgary", etc.). The abstractions were miniature mythologies of each region—in an "interview" conducted during the taping, M.D. identified how the imagery for a given performance had been selected, including their arrival a few days prior to a scheduled performance to photograph local sites, the slides of which were shown during the show. A reflective process—a world-view was projected onto and of the audience.

CANAJAN BURGERS stands out in its formal transparency and outspokenness. The pathos of its protagonist(s) (easily sentimentalized) was overcome by the lack of pretension characterizing the production as a whole—e.g., the situation of the audience in the middle of the stage, a participatory involvement, indicated production values as the first allegiance. This stands in potential contrast to the well-intentioned but ineffectual attempts by art-context-workers to beatify housewives or street-cleaners simply by iconizing them within entrenched art media. Here's hoping CANAJAN BURGERS need not justify itself in terms of the criteria that the National Museums prefer to apply.

On October 14, after Woody and Steina Vasulka had shown their videotapes, someone compared their work to that of the man who had "invented" fire—in the way one can find images in a flame, the comparison is apt; but also understood is the power of the image on the TV screen, the manipulation of which could proceed out of control, or which could be appropriated into one's own productivity.

The Vasulkas have been working in video for many years now, earlier on in conceptual video, and since the 70's in synthetic image generation. The recognition they have achieved is international, yet their present work is seen as intermediary to a development that must continue for years to come to begin to meet the expectations borne by, e.g., some of those attending the screening.

Their approaches differ—Woody, the philosopher, struggling with the acquisition of a machine language with which he can carry on a process of self-exploration; Steina, formerly a professional violinist, at ease with the technology, aware of its ambience. Ostensibly one can raise the issue of the domination of thought process by technology, as if there was anyone whose thought processes had not been in some way shaped by that influence. As Steina noted, when a child is learning how to play the violin, mistakes are forgiven, even though it may take a decade to acquire some facility; the Vasulkas and their collaborators must build their instruments concurrently as they learn to play them.

#### LIVE ON TAPE

Placing an emphasis on audio recording LAWRENCE WEINER is presenting a new piece, commissioned by the CEAC, which is an exercise for the RECORDING BY ARTISTS project going on this month. Weiner, who has to his credit several records and will be discussing the problems and the merit of 'recording', will be at the CEAC, October 27-29.