PROGRAMME VIDEO

festival international de musique electronique
bruxelles '81

28 octobre - 10 novembre: séances permanentes salle cinéma plan k

VIN GRABILL
8 Short Processes
Medley For Car
Abstract Windows by
Vermont Story
2 Silent Events in the Studio
Variations in Simultaneity
John, Ono, Lennon
Portrait of Aldo Tambellini - 33 min -

BETSY CONNORS
FOUR WORKS
Swan Pond
Slottopera
Green Lagoon
Minute Waltz - 11 min -

DAN SANDIN
SPIRAL 5
WANDAMEGA WATERS - 21 min -
1960 couleur

WOODY VASULKA
ARTIFACTS - 21 min -
1980 NB + couleur

JOHN SANBORN
EXTRAITS DE "THE LESSONS" AVEC ROBERT ASHLEY
Fire
And I Would do it Again - 15 min -
SHORT STUFF
Static
Don't Ask
Dialogue
Episode
Black and white
Thornin Stones
Playing the Street (non achevé) - 20 min -

KIT FITZGERALD

JANICE TANAKA
ONTOGENESIS - 5 min -
1980 couleur

organisé par Oméga, INEAC, Image Vidéo, ACME.
Jack Campbell

Jack Campbell's "Abstract Windows" are so enticing that the wizardry behind these will make you puzzle only once you've fully tasted their texture and movement. This tape won a prize in the 1980 San Francisco Video Festival. Jack Campbell is currently doing graduate work at M.I.T.'s Film / Video section.

Betsy Connors

Working with small toys, objects, etc., has a lot to do with control. Control in working with video is essential. So for its own sake, images for their own sake and the juxtaposition of the two in sinc and out of sinc are also confusion and humor emerge without much control. Working with little figures, clay set buildings, etc., in the frame of technology is pretty funny, but I think it's a failure to sanity.

"8 Short Processes"

I completed this compilation of nine short pieces from material and ideas I had been developing over the Spring and Summer of 1979. These tapes were made at a point when I was exploring what was available to me in video processing. I became fascinated by the way events are shot and how they are transmitted into images. I take these processes as methods of composing musical-like structures, in which I am more interested in the rhythmic pacing and change through the images themselves. In "8 Short Processes", there is an attempt to uproot the conventional authority of the picture by editing according to sound. The picture is simply forced to conform. It provides texture for the rhythm. We experience these short pieces along a measured timeline where divisions in time occur through processes of fast editing, repetition, and re-recording of the same phrase of images. Sound is never over-dubbed or manipulated. It is the original sound picked up by the camera microph...
Kit Fitzgerald and John Sanborn have been working in video since 1976. Their tapes have been shown and acclaimed internationally in galleries, colleges and festivals and have been broadcast in the U.S., Mexico, France and Belgium. As Artists-in-Residence at the TV Lab since 1977, they have completed several tapes during this 5 year period including "Exchange" in "Three Parts", "Private Parts" and "Resolution of the Eye". Their current projects include a video opera entitled "The Lessons" will be screened during the festival with other shorter works.

KP: We're interested in doing something in terms of broadcast that reaches people and stars... in terms of closed circuit, a disc or a cassette, we want to produce something that has a repeat factor analogous to music. One of our favorite phrases is "visual humming". When music is played through the radio and you can internalize it, you can internalize the rhythm and harmonies that the music plays to you. It becomes part of your body. It becomes part of your function, part of your body. What you're doing is you can walk into a museum or own a reproduction of it. It's your own thing, has those qualities of visual hum. Something so powerful that you need to see it more than once or twice? I don't know what it's going to look like, I can't describe it.

And now a word from John and Kit...

Dan Sandin

Dan Sandin's works are among the most recent additions to the collection of Electronic Arts Intermix, Inc., the New York based video distribution and post-production facility. Originally working out of the Art Institute of Chicago, Dan Sandin as seen through his tapes, comes across as a "total" video artist combining an esthetic vision with solid technological know how. You might understand the technology (both digital and analogue) behind Sandin's impressive works, we think you'll find their beauty and aura nothing short of amazing.
This is a program which will be of interest to Video Artists everywhere, demonstrating a whole new vocabulary of visual effects which may be achieved by the digital computer in conjunction with the video screen. In his narration on the tape, Vasulka describes his image manipulations in personal philosophic terms.

The artist's humanity shines through the mechanistic manifestations of the computer to form a program which is a true blend of Art and Technology. The images he creates possess a mystical beauty comparable to those newly revealed by the electron microscope.

Vasulka came to the U.S. in 1965 after graduating from the Brno School of Engineering and the Film Academy in Prague in Czechoslovakia, his native land.

After making several films, in 1970 he began his "Exploration of Image and Sound" in which he is still engaged.


While still a graduate student at The Art Institute of Chicago, Janice Tanaka was making videotapes which critic Gene Youngblood described as being "of the very highest calibre, displaying a poetic brilliance and poetic visual brilliance and poetic resonance characteristic of master's work."

Tanaka's work Ontogenesis was the national winner in the Experimental category at the National Video Festival held at the Kennedy Center in Washington, D.C. The Festival was presented by the American Film Institute and sponsored by the Sony Corporation of America.

Ontogenesis may be described as a video poem with intense sound and visual imagery which combines in a stunning montage meditation on the nature of contemporary American Experience. Heavily layered with rhythmic repetitions and complex textures, this brief experimental work is a technically virtuosic exploration in the tradition of Nam June Paik.