

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

JACK CAMPBELL

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

WANDAWEGA WATERS

- 21 MIN -
1980 COULEUR

WOODY VASULKA

ARTIFACTS

- 21 MIN -
1980 NB + COULEUR

JOHN SANBORN

EXTRAITS DE "THE LESSONS" AVEC ROBERT ASHLEY

KIT

FIRE

FITZGERALD

AND I WOULD DO IT AGAIN

- 15 MIN -

SHORT STUFF

STATIC

DON'T ASK

DIALOGUE

EPISODE

BLACK AND WHITE

THROWN STONES

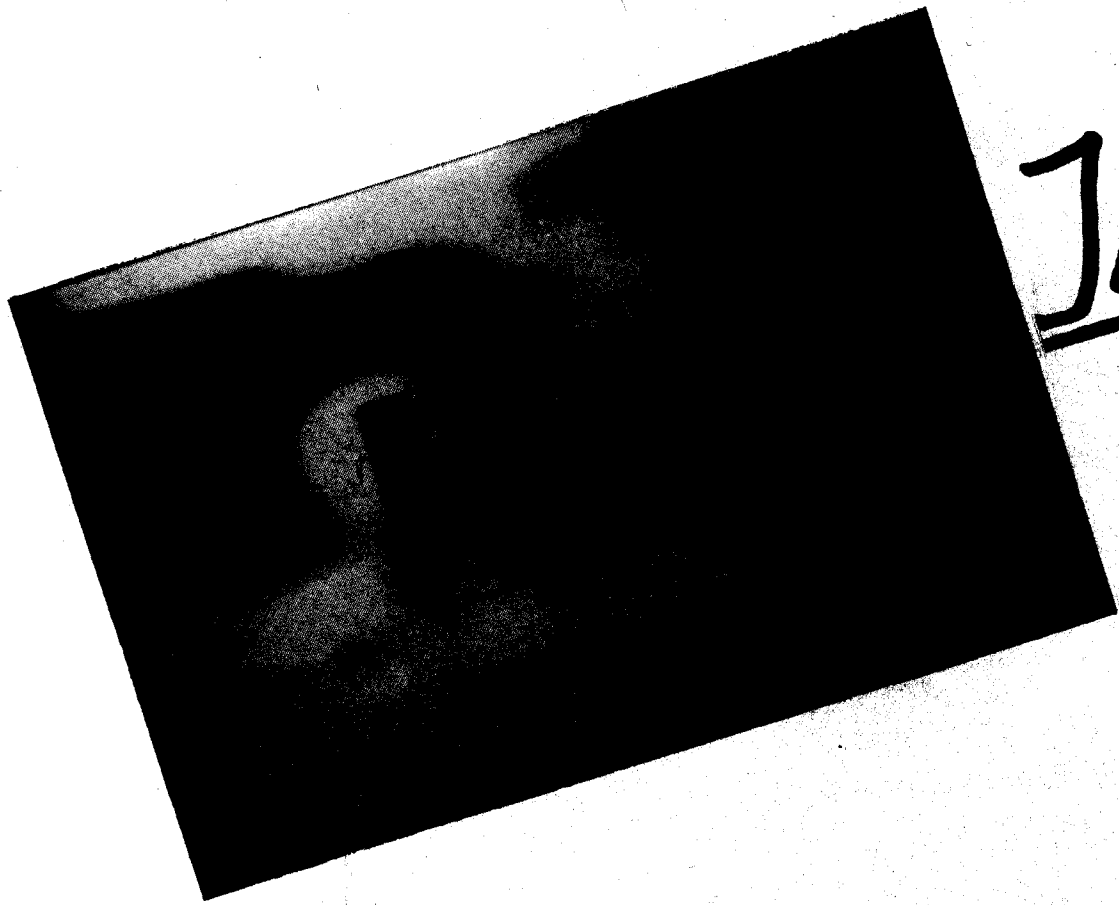
PLAYING THE STREET (NON ACHEVÉ)

- 20 MIN -

JANICE TANAKA

ONTOGENESIS

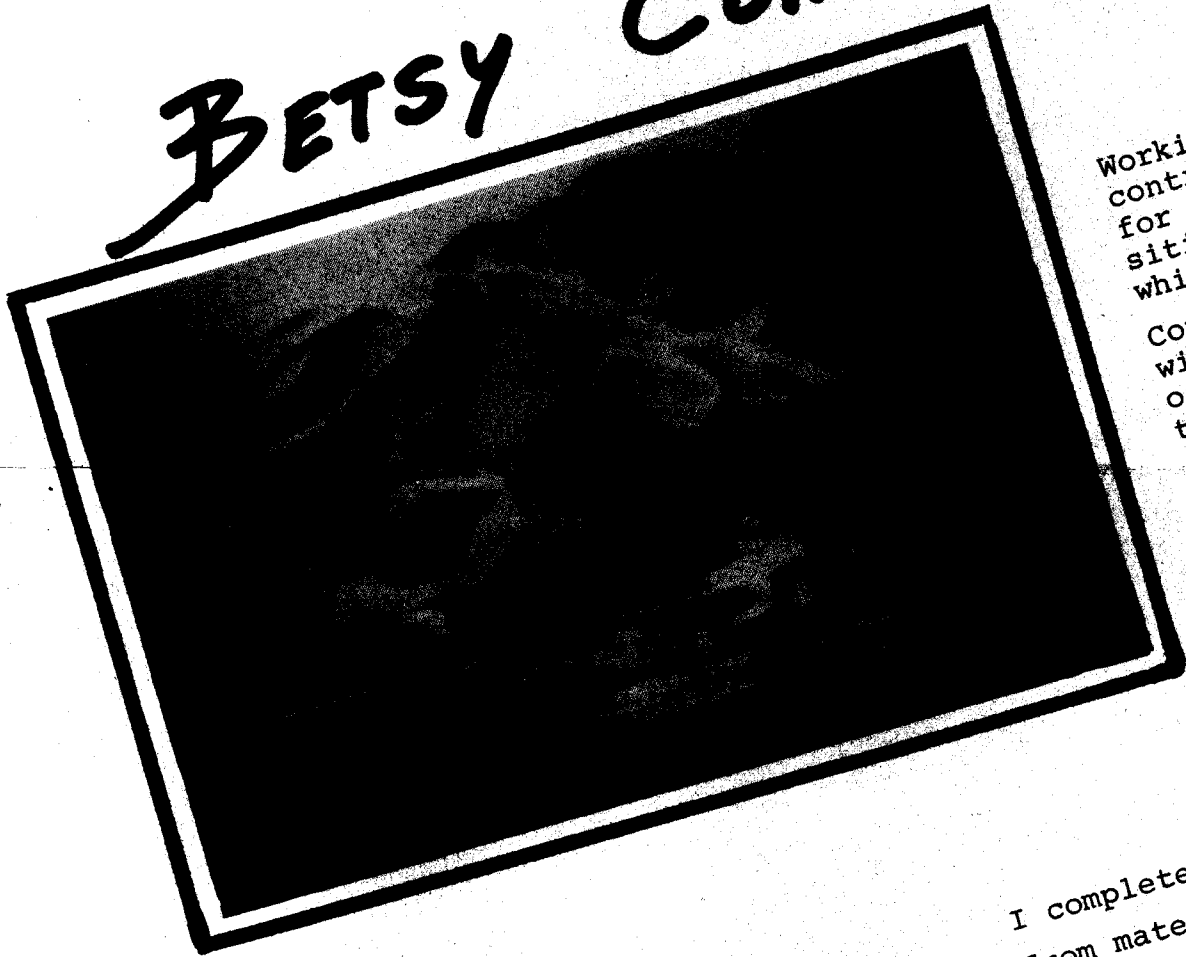
- 5 MIN -
1980 COULEUR



JACK CAMPBELL

Jack Campbell's "Abstract Windows" are so enticing that the wizardry behind them 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



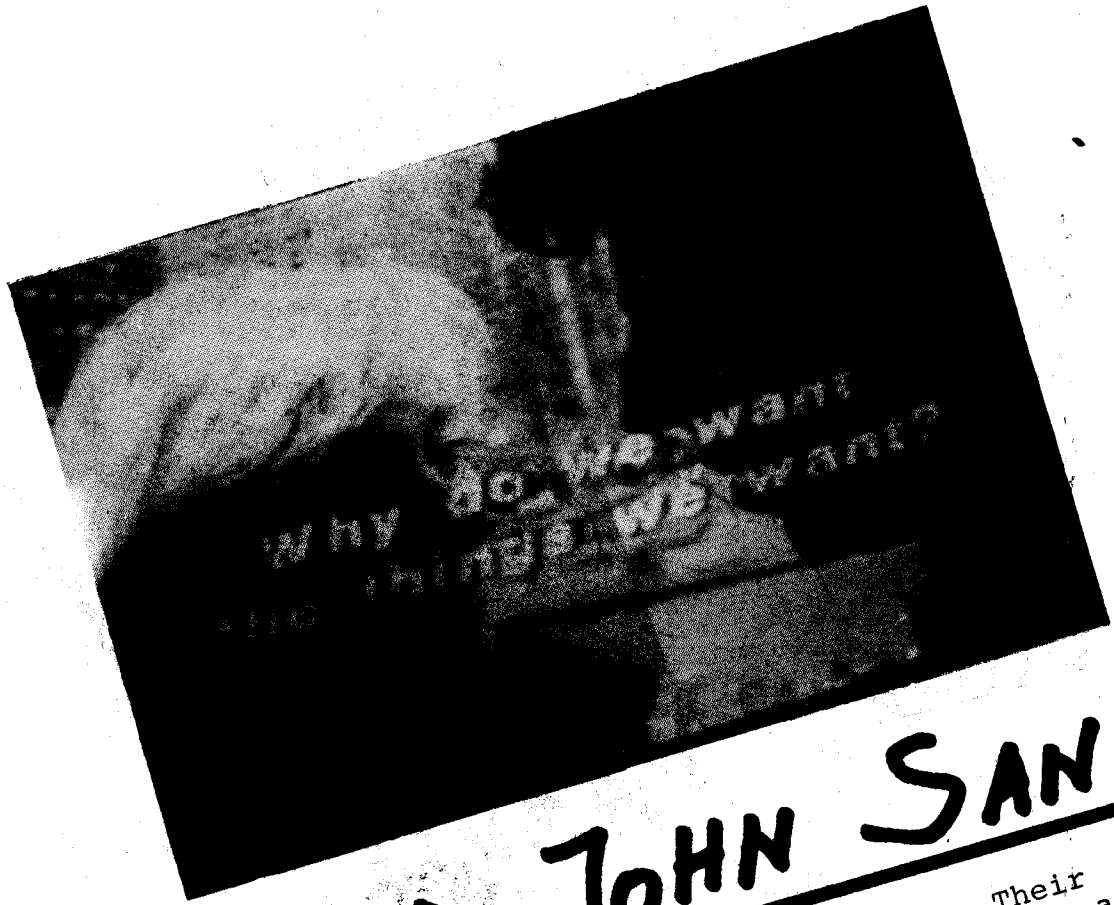
Working with small toys, objects, etc. has a lot to do with control. Control in working with video is essential for its own sake, images for their own sake and the situation of the two in sync and put of sync are also which I explore, which I feel could go further. Confusion and humor emerge without much control with little figures, clay, set buildings etc. in of technology is pretty funny, but I think its 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 process than the narrative presentation of 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 along a measured timeline where divisions in occur through processes of fast editing, re-tion, and re-recording of the same phrase or ges. Sound is never over-dubbed or related. It is the original picked up by the m

VIN GRABILL





KIT FITZGERALD JOHN SANBORN

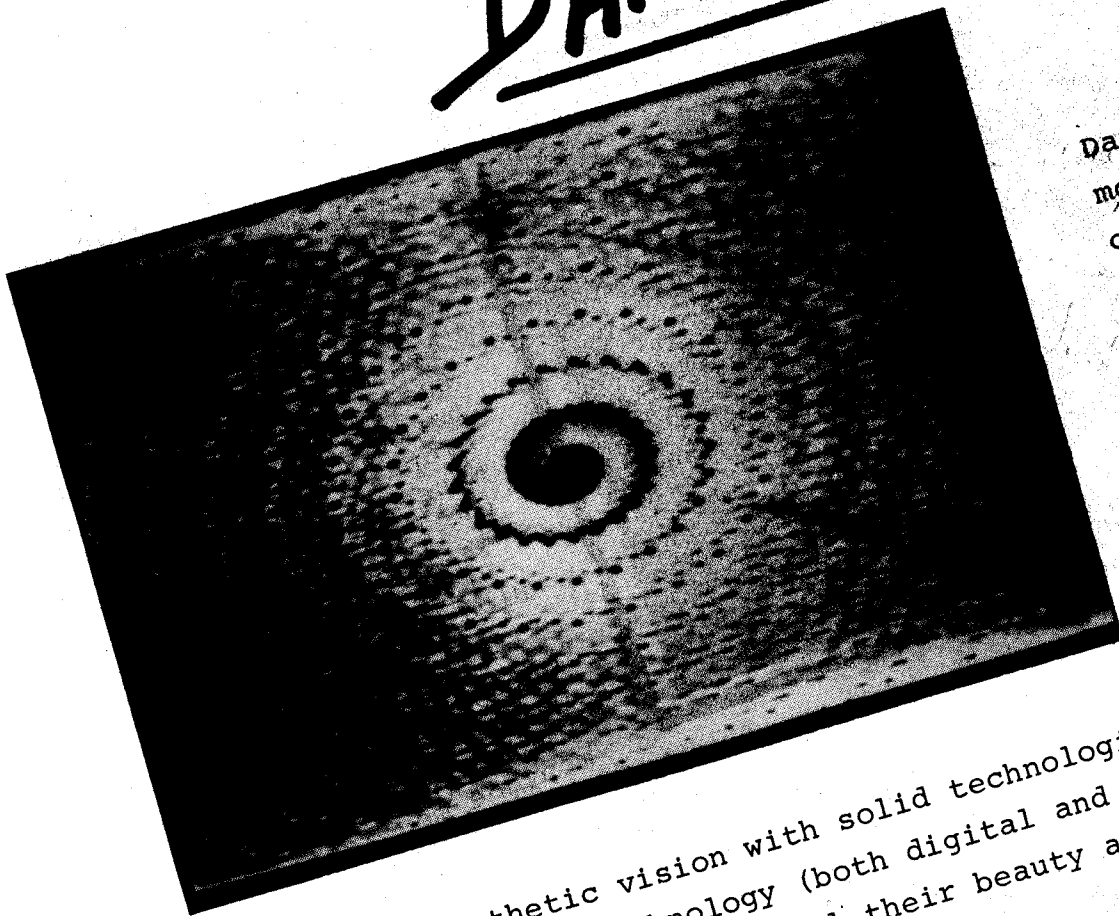
Kit Fitzgerald and John Sanborn have been working in video since 1976. Their tapes have been shown and acclaimed internationally in galleries, colleges and festivals and have been broadcast in the U.S., Mexico, France and Belgium. As Artists-in-Residence at the TV Lab since 1977, they have completed several tapes during this 5 year period including "Exchange in Three Lives" and "Resolution of the Eye". Their current projects include a video opera, "Perfect Lives, Private Parts" with Robert Ashley. A pretaste of this 3 1/2 hour production entitled "The Lessons" will be screened during the festival with other shorter works..

And now a word from John and Kit

JS : We're interested in doing something in terms of broadcast that reaches people and starts them and 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've got the tune in your head and you want to buy the album, it's because you can hum it, you can internalize it, the rhythm appeals to you. It becomes part of your function, part of your body. What visually is analogous to that, over time? Paintings of course, you can go back to time and time again. You can walk into a museum or own a reproduction of it but what, in real time, storytelling time, has those qualities of visual humming? What can we produce that has sound and image-wise 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.

KF : I think we've done that. We've done it for ourselves and if we're the test audience, and we know what we think...

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 production 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 combi-

ning an esthetic vision with solid technological know how. You might understand the technology (both digital and analogue) behind Sandin's works, we think you'll find their beauty and aura nothing short of impressive!

