

VIDEO E.D. 833

DELAUNICA. INSTALACIJE. PROJEKCIJE. PERFORMANCE

1.-3. OKTOBER BANKARJEV DOM LJUBLJANA JUGOSLAVIJA

23
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

APPENDIX: TRANSLATION FOR SPECIAL PROJECTIONS AND ROUND TABLES

SPECIAL PROJECTIONS (Posebna projekcija):

- | | | |
|-------|-----------------------|-----------------------------------|
| 1.10. | Vittorio Fagone, I | Video Architecture - Video Poetry |
| 4.10. | Michael Klier, BRD | The Giant |
| 5.10. | Oswald Kessenich, BRD | Programme of Köln's TV |
| 8.10. | Antonio Muntadas, E | Muntadas's Programme |

ROUND TABLES (Okrogla miza):

- | | | |
|-------|---|---|
| 1.10. | Vittorio Fagone, I | How to Look at Video in the 80' |
| 2.10. | Biljana Tomić, YU | The Position of Video in Yugoslavia |
| 3.10. | Marie Claude Vogrič, F | Video Art?, Video Artists? |
| 4.10. | Michael Klier, BRD | Discussion on the Project The Giant, The Role and Place of Video in Society |
| 5.10. | Helmut Friedl, BRD,
Jordi Torrent, E | Uncovering Video |
| 6.10. | Michel Bonnemaïson, F | Rhetorics of Video |
| 7.10. | Jean-Paul Irefois,
Claude Haim, B | Video - Creativity - Television |
| 8.10. | Tom Van Vliet, NL | Manipulation and Truth |
| 9.10. | The organizers of VIDEO C.D.83 | Review and Conclusions of the Event |

Every day from 10. a.m. to 10. p.m. in Hall E 3, video art programmes, video musicals and experimental TV programmes will be shown on five different monitors - 200 video tapes produced by native and foreign authors. The participating authors will also prepare TV Chronicles every day, which will be shown at the beginning and the end of each day's regular TV Ljubljana Broadcast. Programme on graphic computer - Flair will be realized by the authors Edvard Stepančič, Slobodan Pešič and Ivo Deković on 4., 5., 6. and 7. of October at the Zagreb TV Station. We reserve the right to change the programme.

Vsak dan bodo od 10. do 22. ure v Dvorani E 3 na petih monitorjih prikazani programi video umetnosti, video glasbe in eksperimentalne televizijske oddaje. Prav tako bodo sodelujoči avtorji vsak dan pripravili TV Kronike, ki bodo predvajane ob začetku in koncu rednega programa televizije Ljubljana.

URA HOUR	DVORANA HALL	PROGRAM PROGRAMME	REALIZATOR REALIZATION	NASLOV TITLE
SOBOTA 1. 10.				
10 - 18	Mala	Studio H band	Dalibor Martinis, Sanja Iveković, YU	Chanoyu
10 - 22	E 2	Studio L band	Nebojša Ružić, YU	Zvok in oblika
10 - 22	Preddverje	Instalacije	Philippe Suter, F	Détournement à cinq éléments
11	Mala	SVEČANA OTVORITEV		
15.30	E 1	Posebna projekcija	Vittorio Fagone, I	Video arhitektura - video poezija
17	E 1	Okrogla miza	Vittorio Fagone, I	Kako gledati video v 80-ih letih
21	Mala	Performance	Marjan Osole, YU	Sintetični rock
NEDELJA 2. 10.				
10 - 18	Mala	Studio H band	Miha Vipotnik, YU	Malovrh
10 - 22	E 2	Studio L band	Nuša in Srečo Dragan, YU	Nova senzacija
10 - 22	Preddverje	Instalacije	Philippe Suter, F Anthony Ramos, USA Ide Hintze, A	Détournement à cinq éléments Video Cubist Portrait Luidl ins Genick
17	E 1	Okrogla miza	Biljana Tomić, YU	Kakšen je položaj videa v Jugoslaviji
19- 20	Mala	Performance	Philippe in Annie Puicouyoul, F	Non fumeurs
21	Mala	Performance	Emil Siemeister, Ide Hintze, A	Katapult für 2 Personen, Luidl ins Genick

URA HOUR	DVORANA HALL	PROGRAM PROGRAMME	REALIZATOR REALIZATION	NASLOV TITLE
PONEDELJEK 3. 10.				
10 - 21	Mala	Studio H band	Čedomir Vasić, YU	Pisma v Ljubljano
10 - 22	E 2	Studio L band	Jeremy Welsh, GB	A Short Music Piece
10 - 12	E 1	Seminar	Woody in-Steina Vasulka, USA	Računalniška grafika
10 - 22	Preddverje	Instalacije	Philippe Suter, F Anthony Ramos, USA Ide Hintze, A Frank Randall, Robert Bendinelli, AU	Détournement à cinq éléments Video Cubist Portrait Luidl ins Genick Love Stories - Part 2
17	E 1	Okrogla miza	Marie Claude Vogrič, F	Video umetnost?, Video umetniki?
18 - 21	Mala	Studio H band	Robert Cahen, Alain Longuet, F	Carte postale de Ljubljana

TOREK 4. 10.

10 - 22	Mala	Studio H band	TV Beograd, skupina	VIDEO C.D. 83
10 - 21	E 2	Studio L band	Miodrag Lazarov Pashu, YU	34 položaja
10 - 12	E 1	Seminar	Woody in Steina Wasulka, USA	Računalniška grafika
10 - 22	Preddverje	Instalacije	Philippe Suter, F Anthony Ramos, USA Ide Hintze, A Frank Randal, Robert Bendinelli, AU Nuša in Srečo Dragan, YU	Détournement à cinq éléments Video Cubist Portrait Luidl ins Genick Love Stories - Part 2 Čas energije
15.30	E 1	Posebna projekcija	Michael Klier, BRD	Velikan
17	E 1	Okrogla miza	Michael Klier, BRD	Diskusija o projektu Velikan, Video in njegov položaj v družbi
21	Preddverje	Performance	Mare Kovačič, YU	Casus Belli

URA	DVORANA	PROGRAM	REALIZATOR	NASLOV
HOOR	HALL	PROGRAMME	REALIZATION	TITLE

SREDA 5. 10.

10 - 16	Mala	Studio H band	Michel Cardena, NL	David
10 - 22	E 2	Studio L band	Joram Ten Brink, GB	-
10 - 12	E 1	Seminar	Woody in Steina Vasulka, USA	Računalniška grafika
10 - 22	Preddverje	Instalacije	Philippe Suter, F	Détournement à cinq éléments
			Anthony Ramos, USA	Video Cubist Portrait
			Ide Hintze, A	Luidl ins Genick
			Nuša in Srečo Dragan, YU	Čas energije
			Dalibor Martinis, YU	From New York to New York
15.30	E 1	Posebna projekcija	Oswald Kessenich, BRD	Program TV Köln
17	E 1	Okrogla miza	Helmut Friedl, BRD, Jordi Torrent, E	Razkrivanje videa
21	Mala	Performance	Toni Rusconi, I	Boxing (the) Drums

ČETRTEK 6. 10.

10 - 19	Mala	Studio H band	Frank Randall, Robert Bendinelli, AU	A Foreign Affair
10 - 22	E 2	Studio L band	AGRFTV Ljubljana, YU	-
10 - 12	E 1	Seminar	Woody in Steina Vasulka, USA	Računalniška grafika
10 - 22	Preddverje	Instalacije	Philippe Suter, F	Détournement à cinq éléments
			Anthony Ramos, USA	Video Cubist Portrait
			Nuša in Srečo Dragan, YU	Čas energije
			Radomir Damnjan, YU	Skopasova Venera i Sezanova jabuka
17	E 1	Okrogla miza	Michel Bonnemaïson, F	Retorika videa
21	Mala	Performance	Paul Pignon, GB	Unstable Environment

PETEK 7. 10.

10 - 19	Mala	Studio H band	Frank Randall, Robert Bendinelli, AU	A Foreign Affair
---------	------	---------------	--------------------------------------	------------------

URA HOUR	DVORANA HALL	PROGRAM PROGRAMME	REALIZATOR REALIZATION	NASLOV TITLE
10 - 22	E 2	Studio L band	Marie André, F	Informateur
10 - 12	E 1	Seminar	Woody in Steina Vasulka, USA	Računalniška grafika
10 - 22	Preddverje	Instalacije	Philippe Suter, F Anthony Ramos, USA Venko Cvetkov, YU	Détournement à cinq éléments Video Cubist Portrait Fiktivna eksekucija
17 21	E 1 Mala	Okrogla miza Performance	Jean-Paul Trefois, Claude Haim, B Radomir Damnjan, YU	Video - ustvarjalnost - televizija Metaphysical Duchamp Still Life

SOBOTA 8. 10.

10 - 19	Mala	Studio H band	Frank Randall, Robert Bendinelli, AU	A Foreign Affair
10 - 22	E 2	Studio L band	Študentje ALU Ljubljana, YU	-
10 - 12	E 1	Seminar	Woody in Steina Vasulka, USA	Računalniška grafika
10 - 22	Preddverje	Instalacije	Philippe Suter, F Anthony Ramos, USA Venko Cvetkov, YU	Détournement à cinq éléments Video Cubist Portrait Fiktivna eksekucija
15.30	E 1	Posebna projekcija	Antonio Muntadas, E	Program Muntadas
17	E 1	Okrogla miza	Tom Van Vliet, NL	Manipulacija in resnica
21	Mala	Performance	Notorsche Reflexe, BRD	Improvizacija z jugoslovanskimi umetniki

NEDELJA 9. 10.

10 - 20	Mala	Projekcije del sodelujočih avtorjev, ki so realizirali svoja dela v studiju high band od 1. do 8. 10. v okviru prireditve VIDEO C.D. 83.		
17.	E 1	Okrogla miza z organizatorji VIDEO C.D. 83		

Opomba : Program na grafičnem računalniku - Flair bodo realizirali avtorji Edvard Stepančič, Slobodan Pešić in Ivo Deković 4., 5., 6. in 7. oktobra na televiziji v Zagrebu.

Pridržujemo si pravico spremembe programa.

ALTERNATIVA ILI TABU

Video-umjetnost suprotnost mediju televizije

Pred nekoliko dana, dok je Zagreb bio zaokupljen otvaranjem nerevaloriziranih reprezentativnih izložbi iz povijesti, u Cankarjevu domu u Ljubljani održan je prvi međunarodni festival video-umjetnosti u Jugoslaviji. Kao još jedna manifestacija u nizu svjetskih skupova ova ljubljanska ne bi imala neko veće značenje osim za one koji se time ozbiljno bave – kad to ne bi bila zaista prva velika manifestacija takve vrste u Jugoslaviji.

Dakle, točno deset godina prakse u ovom mediju dijeli nas od vremena kad je inicijativom dra Vere Horvat-Pintarić osmišljena međunarodna manifestacija u Grazu *Trigon 1973* temom video-umjetnosti. Za tu je priliku ona odabrala i naše umjetnike: Borisa Bučana, Sanju Iveković, Dalibora Martinisa, Gorana Trbuljaka iz Zagreba, te Nušu i Sreću Dragana iz Ljubljane. Većina njih radi i danas s jasnim stavovima i principima djelovanja prvenstveno unutar tog područja.

Još više vremena dijeli nas od razdoblja kad su u okviru *novih tendencija* u Zagrebu pokretana djelovanja umjetnika u suradnji sa suvremenom znanosti, tehnologijom i teorijom kao i objavljivanje prve publikacije o televiziji. No za sva ta zbivanja, tada ravna svjetskim, ova sredina nije imala sihuha te ih nije podržala ni nastavila.

Čak ni pokušaj Sanje Iveković i Dalibora Martinisa uz podršku Galerije suvremene umjetnosti, revije *Start* i niza kulturnih radnika – da osnuju televizijski i video-festival u Zagrebu, pred nešto više od godine dana – ne nailazi na odaziv. Zagreb za ozbiljne inovacije više nema zanimanja ili energije ili entuzijazma? Ali Ljubljana u suradnji s Cankarjevim domom, Televizijskim studijem Ljubljana, tvornicom *Iskra* i, dakako, predstavništvom *Sony* u Beču, a sa svega dvoje entuzijasta na čelu (Marie Claude Vogrić i Miha Vipotni) to uspijeva – bez obzira na sve trajne i trenutne otežavajuće okolnosti. Bravo.

Veliki program: Zais a vrlo mali, tim, velikim zalaganjem okuplja u trajanju od osam dana gotovo pedeset profesionalaca koji se autorski ili teoretski bave videom – na sudjelovanje u programu, dolazeći ili šaljući radove prvenstveno iz Zapadne Evrope ali i iz Srednje i Sjeverne Amerike, pa čak i iz Australije i Japana. U toku priprema, u javnosti poznatih tek

šest mjeseci, oni sastavljaju velik, gotovo prevelik program – i realiziraju ga.

● Više od stotinu vrpca sa snimljenim autorskim radovima vrtjelo se na brojnim televizijskim monitorima u kabinama za posebne projekcije i u dvoranama na *wide screen* projektorima – prema posebnim programima, i prema željama publike.

● Tridesetak autora je radilo uz pomoć ekipe TV Ljubljane u različito opremljenim studijima (ateljima, radionicama ili *Workshopima*).

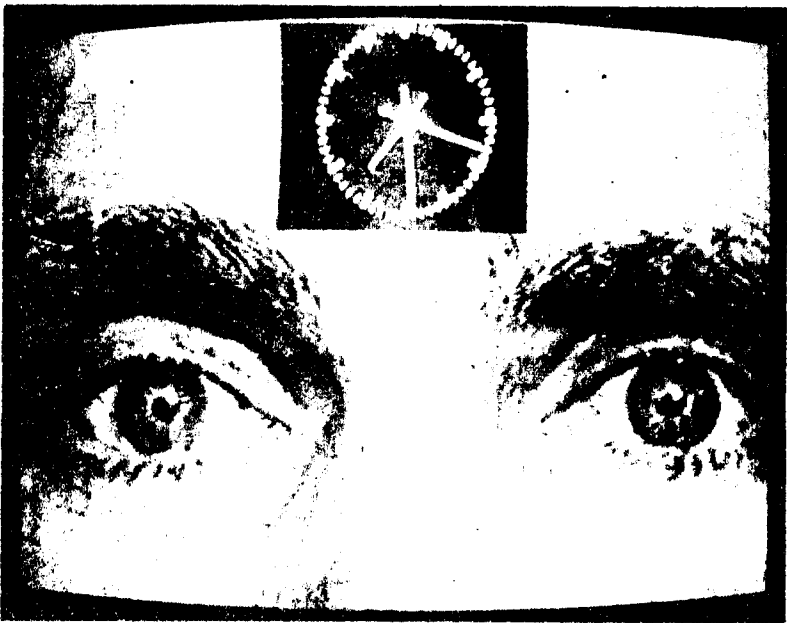
● Desetak autora realiziralo je, upotrebljavajući statične artefakte i različitu elektronsku opremu, video-instalacije, u trajanju festivala, a gotovo isto toliko autora izvelo je svoje radove koristeći se i različitu elektronsku opremu

zijskog programa – djelovanjem umjetnika.

Pankeri, konobari, ušminkana publika, tehničari, kostimi, oprema kulise, rekviziti – sve to vrvi u podrumskim prostorima Cankarjeva doma, dok domaćini, iako s uzorno isplaniranim programima, s mukom svladavaju brojna umjetnička ponašanja i tehničke poteškoće. Neminovna su snalaženja, improvizacije, naknadna usklađenja i uskakanja. Sva ona objektivno nužna konfuzija koja na takvim mjestima mora uzeti maha i ovdje dolazi do izražaja.

Kontakti: Pa ipak usprkos uzrujavanjima nastaju nova djela, odvijaju se kontakti, razmjenjuju se adrese, preporuča se literatura, sklapaju se nova poznanstva, potvrđuju stara, dogovaraju se novi susreti, diskutira se i živo raspravlja. Autori prezentiraju svoj rad publici – do koje inače rijetko, a u ovoj sredini gotovo nikako, mogu doprijeti.

Pravi rezultat takve fermentirajuće situacije ne da se do kraja



kao sredstvo za kratke procesualne prezentacije u drugoj poddomeni, u umjetnosti dogadjanja, u video-performansama.

● Svakodnevno su se održavale diskusije na razne teme koje su razlagali zaduženi voditelji, autori ili teoretičari tog tipa umjetnosti.

● Dnevno se bilježe i emitiraju kronike za potrebe festivala i dakako za javnost. Bilježi se o televiziji gotovo sve – samim medijem televizije. Tako nastaje jedinstvena građa o videu kao novom umjetničkom mediju, o njegovim vrstama i podvrstama, o autorskim stavovima i interesima, o mogućnostima proširenja televi-

sagledati, ali će on nužno imati niz dalekosežnih posljedica. No, naš raskorak između informiranih profesionalaca i nezainteresiranih a angažiranih televizijskih stručnjaka teško da, može nadomjestiti ovaj i brojni drugi napisi pa i sam netom održan Ljubljanski festival.

Video kao umjetnička disciplina pro zašla iz tehnoloških uvjeta što ih je pružila televizija, a potom nesvje: no preputila umjetnicima – na stalnoj je razmeci između individualca stvaraoca i širokog auditorija u kojem nužno nalazi odgovarajuću publiku. Za razliku od drugih sredina prisutnih s velikim televizijama na ovom festi-

valu, naša je sredina ponudila tek programe nastale za ovu priliku u domaćim studijima.

Jedne i druge je obilježavala visoka profesionalnost tehnoloških mogućnosti, fascinacija slikom i zvukom te složenim događanjem emotivnog ili narativnog tipa – određujući time novo poglavlje ove discipline, bitno različito od prošle (-herojske faze- samo dijelom podržane od mladih institucija orjentiranih na strogo istraživačke i intelektualne programe u sedamdesetim godinama. To su bili MM centar – Zagreb i SKC – Beograd, za razliku od nove aktivnosti ŠKUC-Foruma u Ljubljani kojeg također određuju osamdesete godine ali i sasvim nova onirička alternativna stvaralaštva.

Prekretnica: Ljubljanski festival bilježi prekretnicu, nadajmo se, i zaključuje razdoblje što je prošlo a koje je obilježavao strah od stranog, modernog i inovatorskog prisutan u svim strukturama. Pojedinci su inovacije unosili, sistemi su ih deklarirali ali je praksa zapinjala do te mjere da se rijetkim zainteresiranim ustanovama u ovoj sredini ne odobravaju sredstva za osnovnu video-opremu, već ju posuduju od stranih kulturnih centara, iako u televizijskim studijima takva i još mnogo složenija oprema ne samo da postoji već je premalo ili neadekvatno iskorištena.

Taj jaz između pojedinca stvarca i struktura koje mu ne pomažu u stvaralaštvu i plasmanu, prvenstveno u ovoj sredini, Ljubljanski Video C. D. 83 nastoji premostiti. Dakako, i u toku festivala među sudionicima su se reflektirale razlike u shvaćanju.

U diskusijama su autonomnost video-umjetnosti teško priznavali oni naoko najbliži, samo ljudi sa «službene» televizije. Staleški su se zatvarali, preferirajući sigurnost rutine, tradicionalnosti ili jedva primjetnu modernizaciju u televizijskom izrazu, braneći se pri tom argumentima profesionalnosti koja ne prelazi razinu zanatstva.

Premda kasno, u Ljubljani su ipak začete rasprave koje ova sredina mora apsolvirati. Stoga profesionalci iz drugih sredina u svim diskusijama nisu mogli ni sudjelovati: bile su im prepočetničke i pune nepovjerenja koje još kod nas vlada. Odatle i kapacitet svih prisutnih nije mogao biti dovoljno iskorišten.

Ipak instruktivno je bilo vidjeti prisutnim producente i distributere te čak i «oficijelne» televizije s predstavnicima – umjetnicima koji gotovo deset godina rade na takvim mjestima (kao što su francuski i engleski centri te talijanska i belgijska televizija gdje se

normalno uključuje video-umjetnost). Svojim radovima i izlaganjima individualne opservacije prezentirale su neke od «zviježda» svjetskog videa – kao bračni par Vasulka, česi iz USA, sa izuzetnim rezultatima kompjuterske obrade slike, Antoni Muntadas, američki španjolac s vrpca preokupiranim njegovim razmišljanjima o djelovanju medija u masovnim relacijama.

Nova ponašanja: Sasvim nova ponašanja u parafraziranju kao umjetničkom činu što interpretira najbedastije televizijske stereotipe programa predstavili su Englez R. Randa iz Australije i Talijan F. Bandineli. Novu poetiku slike razrađene u studiju prezentirali su na snimkama pejzaža Francuz Robert Cahen i Japanac Nguyen Minh.

Od jugoslavenskih autora uz obaveznu najafirmiraniju autoricu Marinu Abramović te Radomira Damjanovića, koji žive u inozemstvu, bili su prisutni malobrojni «doajeni» jugoslavenskog videa, poznatiji u inozemstvu nego li kod kuće, Sanja Iveković i Dalibor Martinis te Nuša i Srečo Dragan.

Sudjelovao je također značajan broj mladih autora kao dizeldorfski Šibenčanin Ivo Deković te autori okupljeni oko ljubljanskog ŠKUC-Foruma i grupa studenata likovne akademije iz Ljubljane i iz Beograda dok su Novosađani u zadnji čas odustali, mada i oni među prvima imaju video-disciplinu na svojoj Akademiji.

Nije poznato da li zagrebački studenti Akademije likovnih umjetnosti kroz nastavu uopće doznaju za video-umjetnost, ali ovdje ih nije bilo. Akademija za teatar i film bila je zastupljena Nenadom Puhovskim. Zagrebačka televizija je dala doduše na potrebu svoj kompjuter ali je na sam festival poslala jednog jedinog čovjeka, za svaki slučaj valjda – vanjskog suradnika, i to s filmskom kamerom (sic!).

O sudjelovanju likovnih kritičara naših uglednih listova i revija ili o kustosima muzeja – bolje da i ne govorimo. Ipak, vjerujemo da će Zagreb vidjeti izbor iz programa, kronika i radionica. Zaista je alternativna televizija, kako se po nekima naziva video-umjetnost u širem smislu – još uvijek prevelika alternativa ili čak tabu.

Na jednoj strani bilo je moguće vidjeti direktoricu njemačkog kulturnog centra kako podržava čak i svojim prisustvom zapadno-berlinske pankere na multimedijalnoj performans, gotovo medijskoj operi uperenoj protiv doktrinarnih ideologija i praksa, a zalažući se za afirmaciju gastarbajtera u svom prostoru – a na drugoj

strani mogao se čuti komentar sasvim ozbiljnog predstavnika jedne televizijske kuće kako dokazuje da je i televizijska drama – video-umjetnost, upadajući u grešku početnika sličnu onoj što su je činili fotografi devetnaestog stoljeća kad su oponašali slikarstvo svog vremena. No, možda je sve to nužno, ako ne i razumljivo, u ovoj sredini i na prvoj manifestaciji te vrste. Na smotri nije bilo komesara po zemljama i isključilo se selektiranje po tipu ideje i pristupu. Samo su tehnički nedostaci bili razlog neemitiranja nekih programa.

Bombardiranje informacijama: Prezentirao se izbor novijih radova pojedinih autora, a publika ili zainteresirani profesionalci, nakon obaveznih projekcija – birali su iz mase ono što ih najviše zanima metodom pokušaja i promašaja, nalazeći individualno najpovoljnije solucije. Vjerujem da su organizatori u želji da bombardiraju ovu sredinu informacijama – uspjeli do mjere začudnosti i želje za uključenjem.

Sigurno je da ćemo kao sredina dugo biti gladni svih informacija o zbivanju u kulturi i umjetnosti drugih sredina, o rezultatima drugih autora i dosezima teoretičara – no čini mi se nužnim stanovito određenje interesa – kako bi se mogli razviti dijalozi i na sasvim određenoj podlozi dalje graditi. Iduća manifestacija, ako je bude, a obećavaju bijenalnu – vjerojatno će postići usmjereniju disperziju ako već ne i jasniju koncentraciju, ili određenje pojava i zbivanja. Bit će to nastavak bitke pojedinca umjetnika za opće potrebe ove i drugih sredina.

Kao profesionalnog optimistu veseli me i očekujem mnogo od ovog festivala i od afirmacije video-umjetnosti s uvjerenjem da će u sklopu televizijskih studija i programa širom Jugoslavije doći do realizacije nekih davno poznatih šansi na principima barem relativne demokratizacije umjetnosti. Ali mogu i razmišljati drukčije – jer kraj je 1983. u času kad mramorni i kromirani Kongresni i kulturni centar, Cankarjev dom, osebujni spomenik ovog vremena i mišljenja – usvaja disciplinu video-umjetnosti, taj pojam alternativnog ponašanja i suprotnosti najjačem organiziranom mediju – televiziji.

Čujem da je ovih dana pisalo u crnoj kronici nekog našeg lista kako je televiziju zatvorenog kruga koristila i milicija za kontrolu publike na nogometnoj utakmici u Beogradu. Samo dva mjeseca nas djele do 1984. Hoće li umjetnik, kreativac i humanist – biti jači od struktura? □

Davor Matčević

A N A L T E R N A T I V E O R A T A B O O

(Video-art as opposition to the television medium)

A few days ago, while Zagreb was busy with opening unevaluated exhibitions on history, the first international video art festival in Yugoslavia took place at Cankarjev dom in Ljubljana.

Even an attempt by Sanja Iveković and Dalibor Martinis, favored by the Gallery of Modern Art, START Magazine and a number of people from the cultural sphere, to organize a television and video festival in Zagreb a little more than a year ago, met no response. Does Zagreb no longer have the interest, energy or enthusiasm for serious innovations? However, Ljubljana, in collaboration with Cankarjev dom, the Ljubljana TV Station, ISKRA Electronics firm and, of course, the SONY representative in Vienna, together with the help of but two enthusiasts at the head (Marie-Claude Vogrič and Miha Vipotnik), succeeds in doing it - regardless of all lasting and temporary aggravating circumstances. Bravo!

A vast programme: Thanks to considerable efforts a really very small team rallies almost fifty professionals occupying themselves with video, either as authors or theoretically, for eight days. They come or send their works, mainly from Western Europe, as well as central Europe, North America, and even from Australia and Japan. In the course of preparations (only six months publically known) they made a vast, nearly too vast, programme - and have brought it to realization.

Over a hundred tapes with recorded authorial works were run through numerous monitors in special screening booths and in larger rooms on the wide screen in accordance with particular programmes and wishes of the audience.

Thirty authors, aided by a Ljubljana Television team, worked in studios and workshops equipped in various ways.

Ten authors, implementing various objects, would set up video installations for the entire duration of the festival, and nearly as many authors carried out their works utilizing themselves and various electronic facilities as a means for brief processual presentations in another sub-sphere - video performance.

Daily discussions took place on various themes expounded by the lecturers in charge, authors or theoreticians of this kind of art.

Daily chronicles were recorded and emitted for the use of the festival and, naturally, for public use. Everything concerning television has been recorded - by the TV medium itself. Thus, unique material on video as a new artistic medium comes into being - on its species and sub-species, on authors' viewpoints and interests, and on the possibilities of expansion of TV programmes with the help of artists' activities.

Punks, waiters, "poshed-up" audiences, costumes, equipment, sets, props - it all throngs in the basement of Cankarjev dom while the hosts, in spite of perfectly planned programmes, overcome with great effort numerous artistic behaviour and technical troubles. Extra resourcefulness, improvization, accomodation and replacements are indispensable. All that objectively unavoidable confusion which must flourish in such places, found expression here, too.

Contacts: However, in spite of such agitation, new works arise, contacts blossom, addresses are exchanged, literature recommended, new acquaintances made, old ones confirmed, new meeting arranged, discussions and biting arguments kept alive. Authors present their work to an audience which they can, otherwise, reach very rarely and which is, in our social environment, almost inaccessible to them.

The true results of such a fermenting situation cannot be entirely foreseen, but it will necessarily have a lot of far-reaching consequences. Well, the gap we have between informed professionals and disinterested but engaged TV experts can hardly be bridged by this and numerous other articles, and not even by the recent Ljubljana festival.

Video as an artistic discipline derived from the technological conditions that television had afforded and, later unknowingly, left to the artists, is permanently on the line of demarcation between an individual creator and the general public where he necessarily finds a corresponding audience. In distinction from other societies, represented at the festival by great TV networks, ours offered only programmes made for this occasion in domestic studios.

Characteristic for both were highly professional technological possibilities, fascination with image and sound, and complex action of either an emotional or narrative type. Thus, they defined a new chapter of this discipline essentially different from the past ("heroic") period and were only partly backed by younger institutions oriented towards purely research and intellectual programmes in the seventies.

Milestone: The Ljubljana festival marks a milestone and, let's hope, an end to the past period characterized by the fear of everything strange, modern and innovative which is present in all structures of society. Individuals would introduce innovations, systems would declare them, but practice staggers to such a degree that the few institutions concerned, in this society, are not granted means for basic video equipment. Rather, it is borrowed from foreign cultural centres although such and even more sophisticated equipment not only exists in our TV studios but is too little or inadequately utilized.

Ljubljana's VIDEO C.D.83 aims at bridging this gap between the individual creator and structures that won't aid him either in his creation or in his personal placement in society. The participants were, of course, of varying opinions.

In the course of discussions, only those coming from "official" television found it difficult to acknowledge the autonomy of video art. They insulated themselves from the point of view of their status, preferring the safety of routine, tradition or scarcely perceptible modernization of TV expressiveness and used in their defense the arguments of professionalism which does not go beyond craftsmanship.

Although late, discussions that this social environment must accomplish were begun in Ljubljana. Consequently, professionals from other social surroundings couldn't even participate: the debates were too elementary for them, and filled with distrust that still reigns with us. Therefore, the capacities of the participants couldn't be sufficiently utilized.

Anyway, it was most instructive to see producers, distributors and even "official" television stations with their representatives-artists who have been working for nearly ten years at such posts (French and English TV centres, Italian and Belgian TV stations where video art is regularly included in their programmes).

Some world video "stars" presented themselves with their works and explications of their observations, like the Vasulkas, a Czech couple from the USA with extraordinary results of the computed image, and Antonio Muntadas, an American Spaniard, with his tapes full of contemplations on the functioning of media in mass relations.

New Approaches: Quite new approaches related to paraphrasing as an act of art which interprets the most stupid stereotyped television programmes were presented by the Englishman, R.Randall From Australia, and by the Italian, F.Bendinelli. A Frenchman, Robert Cahen, and a Japanese, Nguyen Ming, presented the new poetics of image elaborated in studio by means of their landscape shots.

Among Yugoslav authors there were, besides the most recognized ones like Marina Abramović and Radomir Damjanović, the few "doyens" of Yugoslav video, better known abroad than within the country: Sanja Iveković, Dalibor Martinis, Nuša and Srečo Dragan.

There participated also a considerable number of young authors like Ivo Deković from Šibenik, living in Düsseldorf, authors allied around Ljubljana's ŠKUC-Forum, and a group of students from Ljubljana's and Belgrade's Art Academies, while those from Novi Sad backed out at the last moment, although they, too, were among the first to have had video discipline at their Academy.

We'd better not even talk about critics of our distinguished newspapers and magazines, or about curators of museums. However, we believe that Zagreb will see a selection of programmes, chronicles and workshops. The alternative television - as video, in a wider sense, as called by some people, is still too great an alternative or even a taboo.

On one hand, we could see the director of the German Cultural Centre support, even by her presence, the West Berlin punks during their multi-media performance, almost a medium-opera, aimed at doctrinaire ideologies and practices, pleading for the recognition of guest workers in their social surroundings. On the other hand, however, we could hear a commentary uttered by a quite serious representative of some television studio in which he claimed that TV drama also belongs to video art - thus committing a beginner's mistake comparable to the error made by 19th century photographers who imitated contemporary

painting. Well, it is maybe all necessary, of not understandable, in these social surroundings and at the first event of this kind. There were no "commissars" for individual countries present at the review, and selection according to the type of idea and approach was excluded. Only technical insufficiency was the reason why some of the programmes were not shown.

"Shooting information" at us: A selection of recent works by individual authors was presented and the audience or interested professionals picked out of the heap, after obligatory screenings, what interested them most by the trial-and-error method, searching for the most favourable personal solutions. I believe that the organizers succeeded with their intention to "shoot information" at this social environment to the degree of provoking astonishment and desire to participate.

As a society, we will undoubtedly still long lack all information concerning culture and art elsewhere, the results of work of others and theoretical achievements. But a certain definition of interest seems necessary to me so that dialogues could develop on a well-defined basis. The next event, if there will be any - a biennial event was promised - will probably be characterized by a more moderate dispersion, if not by a clearer concentration or definition of phenomena and events. It's going to be the continuation of the battle fought by an individual artist for the general needs of this and other societies.

As a professional optimist I am pleased, and I expect a lot from this festival and from the recognition of video art, believing that, within the framework of the TV studios and programmes throughout Yugoslavia, some long-known opportunities will come to realization, based upon the principles of, at least, relative democratization of art.

But I can also ponder it in another way, for the end of 1983 is the time when Cankarjev dom, the Congress and Cultural Centre made of marble and chrome, a curious monument of this time and mind - adopts the discipline of video art, this notion of alternative behaviour and opposition to the most powerfully organized medium - television.

I hear that one of our newspapers reported lately about police using closed-circuit television to survey the public during a soccer game in Belgrade. Only two months separate us from 1984. Is the artist-creator and humanist going to overcome the structures?

CANKARJEV DOM

Dear Guests,

Welcome to Ljubljana!

We would like in this way to provide you with some information that may be useful to you during your stay in Ljubljana.

TELEPHONE NUMBERS

CANKARJEV DOM, Congress and Cultural Centre, is located in the very centre of the city (see enclosed map). Relevant telephone numbers:

Exchange board: 22 11 21

Reception Desk: 22 38 96

Organizing Committee: 22 42 79

BUS TRANSFER

Hotel Lev is situated within walking distance of the Centre and guests accommodated there will not require bus service.

~~Bus transfer is provided for guests accommodated at the Šiška Hostel. The bus will leave the Hostel at 8 a.m. each morning.~~ Regular bus service, i.e.

Bus No. 1 can be used throughout the day to reach Cankarjev dom from the Šiška Hostel or v.v. (see map).

BUS TOKENS

For your convenience, bus tokens can be obtained free of charge at the Reception Desk. Without the token, the bus fare amounts to 14 dinars and you are to have the correct change ready.

TAXI

Hostesses at the Reception desk will call you a taxi at any time, the fare being your own expense.

MEALS

As the Šiška Hostel is not officially open to public yet, the guests accommodated there will have breakfast in the restaurant in Cankarjev dom (top floor). Breakfast tickets (pink) are enclosed in the attached envelope.

Other meals can be taken in any of the several restaurants in the close vicinity of the centre: there are a self-service, a grill and a high class restaurant in the Maximarket shopping centre adjacent to Cankarjev dom (Exit No. 3). Also in this area there is the Emonska klet (Emona Cellar) restaurant, where you can dine and dance from 7 p.m. till 1 a.m., and the CANKARJEV DOM restaurant at the top of the building, which will be open to you throughout the day until 1 a.m.

EXCHANGE

It is the most convenient to make use of Ljubljanska banka to exchange your currency, i.e. the bank just round the corner of the centre (next to Maximarket). Working hours: from 7 a.m. to 7 p.m. (Currency can of course be exchanged in any other bank in the town as well).

P T T

P T T service will be set up in the Press Centre in the 1st Foyer.

KINDLY NOTE: All persons involved in organization and implementation of the event will hold a short but important meeting EVERY MORNING at 9 a.m. IN THE CONFERENCE ROOM E-1. Please do not fail to attend these briefings which are organized in the best interest of the event.

For any additional information please contact the Reception Desk.

Wishing you a pleasant stay in Ljubljana and a most enjoyable experience with the VIDEO happenings.

Yours very truly,

CANKARJEV DOM

"VIDEO C.D. 83"

CANKARJEV DOM, Ljubljana

VIDEO C.D.83 1.- 9.10.1983

PRODUKCIJA KASET VIDEO C.D.83 - VIDEO ART

VIDEO TAPE PRODUCTION - VIDEO C.D.83

1. MICHEL CARDENA	(NL)	David	(PAL) 6 min.
2. ROBERT RANDALL FRANK BENDINELLI	(AUS)	A Foreign Affair	(PAL) 6 min.
3. ROBERT CAHEN ALAIN LONGUET	(F)	Cartes postales de Ljubljana	(PAL) 6 min.
4. CHRISTIAAN BASTIAANS	(NL)	Confessions	(PAL) 4 min.
5. MARIE ANDRE	(B)	Informateur	(PAL) 7 min.
6. JORAM TEN BRINK	(GB)	New Countries, New Places, New People	(PAL) 8 min.
7. JEREMY WELSH	(GB)	Yugo - beat	(PAL) 6 min.
8. DALIBOR MARTINIS SANJA IVEKOVIĆ	(YU)	Chanoyu	(PAL) 12 min.
9. ČEDOMIR VASIĆ	(YU)	Predragi! Predraga?	(PAL) 20 min.
10. RADOMIR DAMNJAN	(YU)	A Metaphysical Duchamp Still Life	(PAL) 12 min.
11. NUŠA IN SREČO DRAGAN	(YU)	Blodnik - Rover	(PAL) 8 min.
12. EDUARD STEPANČIČ	(YU)	Raziskave - Likovna mehanika	(PAL) 14 min.
13. IVO DEKOVIĆ	(YU)	Struktura 1083 C	(PAL) 35 min.
14. ALU - Ljubljana JASNA RADŠEL KATOD MATRASS	(YU)	Paintings Through Finnegans Wake	(PAL) 8 min.

REALIZACIJA TV KRONIK - REALIZATION OF TV CHRONICLES

1. MIHA VIPOTNIK	(YU)	cca 15 min.
2. BRANIMIR DIMITRIJEVIĆ SLOBODAN PEŠIĆ	(YU)	cca 15 min.
3. LOLA BONORA CARLO ANSALONI (Palazzo dei Diamanti, Ferrara)	(I)	cca 15 min.
4. ALEX GRAHAM JEREMY WELSH JORAM TEN BRINK	(GB)	cca 15 min.
5. STANKO CRNOBRNJA	(YU)	cca 15 min.
6. MIHA VIPOTNIK	(YU)	cca 15 min.
7. MILAN NIKOLIĆ	(YU)	cca 15 min.
8. TV Ljubljana	(YU)	cca 15 min.
9. FRIGO BERNADETTE BERTRAND ALAIN GARLAND	(F)	cca 15 min.

VIDEO C.D.83

Ljubljana, November 21, 1983

Dear Friends,

The whole team of VIDEO C.D.83 thanks you sincerely for your collaboration, which has contributed to the success of our video festival.

The Yugoslav press has published numerous articles and reviews on the event, thus giving an exceptional view of this international gathering, which was held for the first time in Yugoslavia.

We would like you to know that, so far, we have gathered 40 magazine and newspaper articles on VIDEO C.D.83. It is therefore impossible to mail them all to you. We are, however, enclosing the translation of one of these articles, which seems representative of the event.

In addition, the following television programmes have been produced:

Ljubljana Television Station : - 9 daily 20-minute TV programmes
from October 1st - 10th
- TV programmes - STUDIO 2

Zagreb Television Station : - TV programme - Culture of the Heart

Sarajevo Television Station : - TV programme - VIDEO C.D.83

Belgrade Television Station : - FRIDAY at 10 p.m.

We have already been invited to present our video programme in Trieste (Italy), Belgrade, Novi Sad, Zagreb (Yugoslavia). Each presentation proved to be an interesting experience for numerous visitors.

If, on the other hand you might have any information regarding our event, we would greatly appreciate being informed about it.

With our best wishes,

The Organizers

Programme Director

Sergej Dolenc



cankarjev dom congress and cultural centre
61000 Ljubljana, Yugoslavia
tel: (061) 210-956 fax: 32111

VIDEO C.D.83

CANKARJEV DOM
Trg revolucije 2
61000 Ljubljana
Yugoslavia

Tel. 61-221 121/int. 480

Ljubljana, 7.4.1983

Dear Sir, Dear Madam,

The Cultural and Congress Center Cankarjev Dom will organize, from October 1-9, 1983, an international event "VIDEO C.D.83" on the following topic: CREATION AND THE CREATIVE PROCESSES. It will include workshops, screenings, performances, talks and discussions.

We are cordially inviting you to participate

- by showing your works (videotapes, videocassettes)
- as an active participant, as an author and artist in our workshops
- by contributing information on your work in the catalogue
- as a visitor

Please find enclosed information on the event, the instructions for registration as well as the registration and entry forms.

We are at your disposal for any additional information you may require.

We shall be looking forward to your reply.

Yours sincerely

The Organizers



cankarjev dom congress and cultural centre

YUGOSLAVIA tel.: (061) 210-956 tlx: 32111 yu cd kkc 61000 ljubljana, trg revolucije 2

CANKARJEV DOM is a recent institution wishing to open its doors to research relating to the audiovisual medium.

This year, for the first time, we are organizing an event which is to present a number of works and experiments by Yugoslav and foreign artists using video as a means of creation and communication.

CREATION AND THE CREATIVE PROCESSES. For 9 days, artists and visitors will be able to explore an approach to creation and creative processes in an open structure with access to sophisticated equipment and studio facilities with a view to completing a project or part of a project within the framework of workshops, screenings, performances, talks and discussions, programs in conjunction with television.

VIDEO. Video has been chosen as the basic medium for our event. Its technical and artistic features, ranging from "VIDEO ART" to the "VIDEO MEDIA" (dissemination or support for other artistic forms), offer a range of possibilities for developing a selected subject.

AUDIO;VIDEO. The application of interactive relationships between video, music and sound will play a prominent part in the various stages of the event.

WORKSHOPS. The artists participating in workshops will have access to equipment and studio facilities to work on projects of their own choice with a view to completing a project or part of a project. The use of music is encouraged, but not compulsory.

Authors and artists will have access to: a video studio, a sound studio, a team of video specialists, a band of musicians, a technical staff.

TELEVISION. The Radio-Television of Ljubljana will be a full member of the event and will produce live programs stimulating reflections on the implications of video on television.

SCREENINGS. At several points in this structure, screenings of recent international works (from 1978 on) relating to artistic creation-video art-artistic experimentation and documentation-television experimental programs will take place.

As soon as the on-going programs in the workshop permit it, they will be screened in public.

PERFORMANCES. Every evening multi-disciplinary performances based on audiovisual interactions will be presented in the "Mala Dvorana" Hall (300 seats).

TALKS AND DISCUSSIONS. Visitors will have the opportunity to talk to the experts. Several critics and authors will be invited to conduct round-tables on topics of their choice.

VIDEO C.D.83

CANKARJEV DOM
Trg Revolucije 2
Ljubljana 61000
Yugoslavia
Tel. 61/221 121/Inter. 480

INFORMATION

CANKARJEV DOM organizes -VIDEO C.D.83- in collaboration with:

SONY BROADCAST

ISKRA-Electronic Equipment Manufacturer
R.T.V.-Radiotelevision of Ljubljana (broadcasting organization)
MODERNA GALERIJA- Museum of Modern Art

INSTRUCTIONS FOR REGISTRATION

- registration forms should be returned by June 1, 1983 at the latest
- entries (videotapes) should be submitted by July 31, 1983 at the latest
- the videotapes to be shown during the event should have been produced within the last five years (from 1978 on)
- a selection of videotapes will be made by September 1, 1983
- the number of artists and authors to take part in the workshops and production time in the workshops to be allotted to them will depend on the subjects selected by the Selection Committee
- accommodation of the participants and workshop expenses will be covered by Cankarjev dom.

CATALOGUE

A catalogue of the event will be published in several languages. Besides general information, it will also contain information on the authors and their works.

PRESS

Critics from several countries will be invited.
Radio and television programs will be produced before and during the event.

ORGANIZING COMMITTEE

SECRETARIAT- Gorazd Vilhar
GENERAL PROGRAM- Marie Claude Vogrič
VIDEO PROGRAM- Miha Vipotnik
AUDIO PROGRAM- Bor Turel, Miloš Bašin
EQUIPMENT and
STUDIO FACILITIES- Boris Vrhovec

VIDEO C.D. 83

CANKARJEV DOM

Trg Revolucije 2 -Ljubljana 61000, Yugoslavia

Tel: 61/221 121/Int.480

Registration form
Fiche d'inscription

Participation in workshops
Participation aux ateliers

Name/Nom.....

First name/Prenom.....

Date of birth/Date de naissance.....

Nationality/Nationalité.....

Field of experimentation/Specialisation.....

Mailing address/Adresse.....

Telephone.....

Please enclose information on your work, if possible

Joindre si possible une documentation concernant vos travaux

Subject of your project or synopsis.....

Idee Thematique ou synopsis.....

Date.....

Signature.....

VIDEO C.D.83

CANKARJEV DOM

Trg Revolucije 2 -Ljubljana 61000 -Yugoslavia

Tel: 61/221 121/Int. 480

Registration form:
Fiche d'inscription

Submission of videotapes
Envoi des cassettes-video

Please fill in one entry form per tape.

Remplir une formulaire par cassette.

Please fill in one form for the documentation submitted without videotapes.

Remplir un formulaire pour la documentation envoyée, non accompagnée de l'envoi de cassette.

Name/Nom.....

First name/Prenom.....

Date of birth/Date de naissance.....

Nationality/Nationalite.....

Field of experimentation/Specialisation.....

Mailing address/Adresse.....

Telephone.....

Videotape U MATIC

PAL

SECAM

NTSC

Videocassette U MATIC

Duration

B/W

colour

Durée

N/B

couleur

Category

video art

other.....

Genre

autre.....

Date of production.....

Title.....

Date de production.....

Titre.....

Please enclose information on your work, if possible

Joindre si possible une documentation concernant vos travaux

Summary/Résumé.....

Date of submission of videotapes

Date d'envoi des cassettes video