

50 years of moving image

Introduction

DOMINIQUE SIROIS-ROULEAU

The history of video art is intrinsically linked to Vidéographe's history. The centre evolved alongside new tools and methodologies and it has facilitated the development of new technical and artistic possibilities ever since. For an ever-growing number of artists, Vidéographe's 50 years represent as many years of experimentation, exploration and innovation. The original experimenters have become established artists, indeed trailblazers of video creation. They made advances in production, taught their successors, and developed practices that nourish and inspire new discoveries in each new generation.

In his text, Luc Bourdon, himself a child of this era of video creation, talks about the emerging videomakers' journeys and how they gained the recognition of the previous generation, who were excited by the recent technical transformations. Vidéographe acted as a catalyst by bringing under one roof the people and the techniques that would make video art a recognized and celebrated art form. Having been involved in the early years of Vidéographe as well as its 50th anniversary celebrations, Bourdon looks at the organization and its role in the community from a human perspective. Maria Nengeh Mensah indirectly continues the theme of the social aspect of the centre's mandate by specifically underlining the importance of remembering, which is made possible through its collection. Today, the collection at Vidéographe comprises some 2,500 works. Its platform Vithèque is an important research tool for the history of video. Mensah highlights the important role the artist-run centre can play in academic research, as its collection offers access to historical knowledge and practices, and encourages the showcasing of these through emerging research such as her own. The author is interested in works from the 1980s and 1990s that address HIV/AIDS and the experiences of communities affected by the disease. She revisits the political aspect and proposes an intersectional reading of the corpus. Her research demonstrates how important it is to the advancement of knowledge about the medium that the works and writings be accessible.

The convergence of technical exploration and research that has distinguished Vidéographe over the decades is demonstrated by Julie Ravary-Pilon's exploration of the influence of the videographic tool in artistic practices that centre around the body. The author explores notions of voyeurism and the representation of the sexualized body at a time when effects made possible through the video medium were just being discovered. From flesh to image, from one materiality to the other, Ravary-Pilon reveals the telescopic play of the subject's transfiguration through distortion. Methods of video retroaction and retroproduction are also studied by Sam Meech. He describes video feedback techniques from an historical perspective, identifying the works and artists fundamental to these practices, and their importance to video art. Meech's proposition calls attention to materiality and formal procedures, which can be veiled by the narrative momentum of some works.

France Choinière's text concludes this anthological exercise with an overview of technological advances and other technical innovations that have brought the medium to its current form. The author approaches the historical subject with a sensitive and clearly well-informed understanding of the work and those who produced it, so that the thread that Bourdon began on the subject of community subtly ends on the subject of materials. In summary, 50 years of moving image practices reminds us that, beyond the medium itself, video is primarily the business of creatives who have never ceased to challenge and push the boundaries of art for their curious audiences.



[FIG. 01] MUSIQUE D'INTERMISSION, 1970



[FIG. 07] SALLE DE MONTAGE.

The Videomakers

LUC BOURDON

In the Spring of 2020, curator Karine Boulanger approached me about a digital publication to commemorate Vidéographe's 50th anniversary.

During our initial discussion about an eventual collaboration on my part, I asked her if she had an idea of the subject she would like me to address... And her response was the evolution of professionalization at Vidéographe.

The subject surprised me. The professionalization?

I rooted around in my memory for facts, gestures, precious moments enjoyed with a joyous group of people who were pioneers of video (in all its forms).

Very quickly, I remembered a crowd of people who were instrumental to the history of Vidéographe, large and small. People whose names we find in the credits of works in the collection and who, for the most part, played a significant role in the collective.

Over the years, many influential members of Vidéographe's story have left us, leaving behind a precious legacy.

We must not forget the activism of filmmaker Yvan Patry, the ingenuity of producer Claude Forget, the leadership of Norman Thibault, the novel ideas of director Louise Surprenant, the all-consuming passion of programmer Sylvie Roy or the unclassifiable artist that is Marc Paradis. So many names and so many journeys make up the story of Vidéographe.

In the analogue era – a time of technical feats used to make works with a medium that had obvious limitations – video was like an irritant in the fields of film and television. We were amateurs who made noise with poor, defective and inadequate tools. We made works that were certainly original but that, according to the professionals, addressed a marginal audience. In their eyes, we were inadequate amateurs with no future, we did not belong in the film scene.

However, in the wake of the promise of a democratization of communication tools and thanks to the emergence of video technology, we were finally able to make our pictures, our television, our cinema. The field had opened up and we had almost total creative freedom.

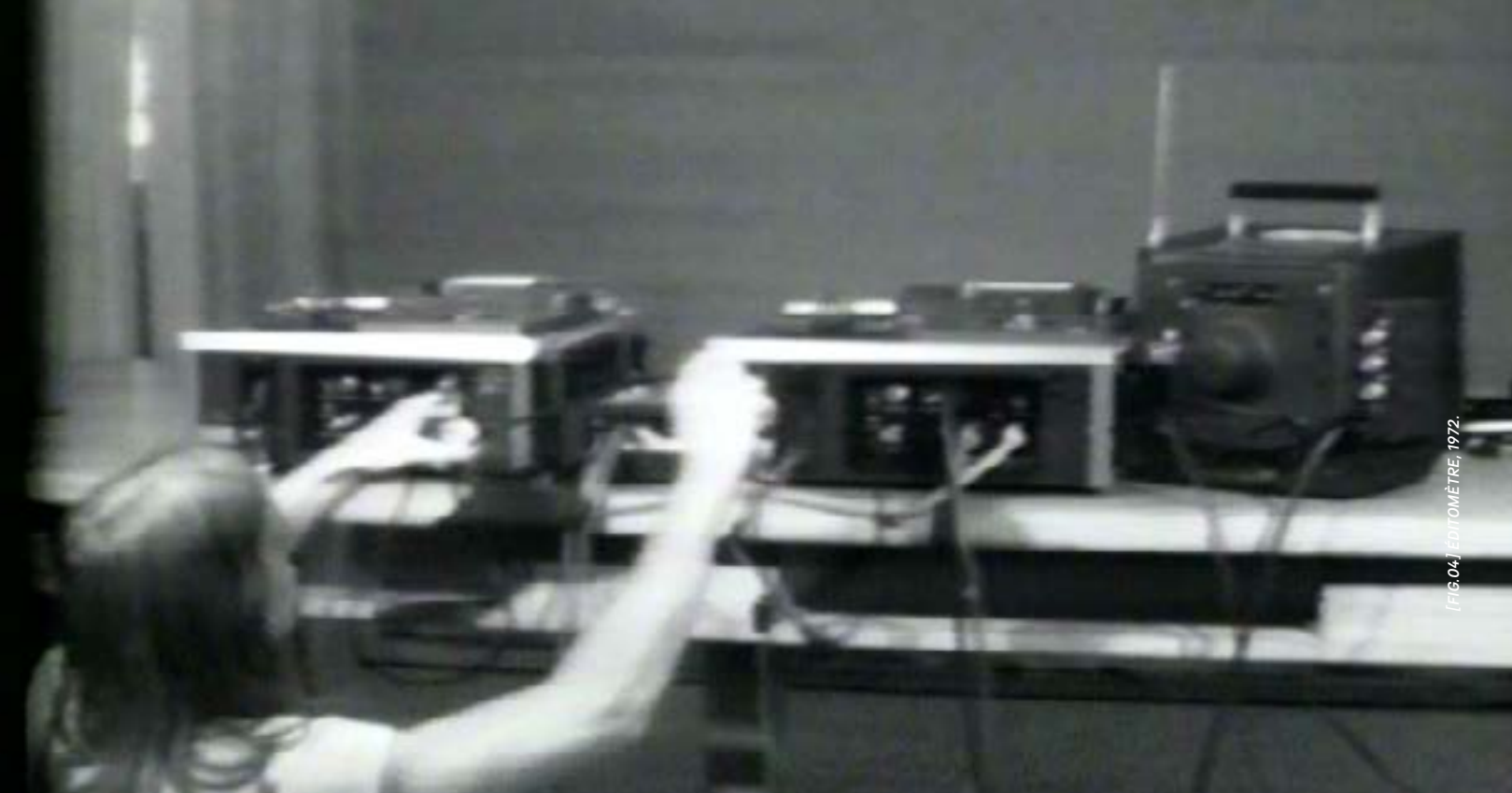
For a new generation that was discovering these new creative tools, the conditions were favourable to go off the beaten track of television and cinema and make new works.

Videos were often shot, produced and promoted without financing. The first works each had their own signature and were made thanks to the drive and determination of their authors.

From the early 1970s to today, experimentation in moving image and sound is still central to the work that forms, and will always form, part of the collection at Vidéographe.

Free, light, portable, instant, immediate, economical, accessible – these are key words that define the qualities of the communication tool that is video, a high-performance customizable medium that has ceaselessly expanded into all spheres of our society.

In researching the collection, I noted successive waves of new individuals who found in Vidéographe a welcoming centre to promote their works. Vidéographe remains a welcoming hub for emerging artists, a centre providing access to video that welcomes anyone who wants to experiment with the medium.



[FIG. 04] EDITOMÈTRE, 1972.

And where does professionalization come into all of this?

My first thought was that the professionalization of the milieu resided first and foremost in the administration of video production and distribution centres.

Everyone has their niche, their specialization, which allows them to define themselves and access state funding. That is where, in my opinion, professionalization comes into play.

In the era of specialization and an increasingly significant client-based approach, the professionalization of artist-run centres rests with their administrations.

At the beginning of the 1980s, the team at Vidéographe vacillated between periods of unemployment and various employment subsidy schemes. Because of this, the portion of the centre's financing that was dedicated to the team at Vidéographe was often central to debates among the membership (notably at their annual general assemblies).

Vidéographe was a centre for production and dissemination with little money that has, over time, become an adequately financed distribution house, notably through provincial and federal organizations that recognized the importance of supporting a growing network of artist-run centres in Quebec and throughout Canada. A unique model that permitted a dissemination of art and that relied upon administrations that had to be structured, appropriate and efficient.

In the past, the idea of belonging to a collective slowly and truly ceased to be so important for most members. We no longer thought about its existence and, slowly but surely over the decades, we adopted the position of a client who wants services, output, performance and affordable prices.



[FIG. 02] SELECTOVISION, 1981.

The videomakers became fiscally identifiable, professional artists who possess much more significant funding levers today. Video art and its creative tools have evolved and have spread to theatres, galleries, public spaces, television, the web... everywhere, all the time.

That said, many of us still survive on peanuts despite the possibilities offered by subsidies, forms, regulations, financing systems that, it must be said, work very well.

The initial dream allowed us to believe that anyone could make films with video. This dream was realized. It was achieved and fostered by the digital revolution and the large corporations that have developed and sell us fabulous technological tools.

But what does it mean to be a professional videomaker today?

I don't know how to answer this rich and complex question. I only know one thing: anything is possible when you have an idea because shooting and editing a video has become affordable for everyone. We just need to repeat the experience and make money from it. And there is no recipe for that. There are only human beings who vie to be the most ingenious to survive on their art. The list of success stories is long and interesting. The list of failures too.

I watch the video *Entrée en scène* shot in 1972 with one of Vidéographe's Portapak kits. The illustrious Robert Forget presents his tribe of bearded and militant young men who found themselves in a place on Saint-Denis that evening. He reveals the motivations of this group that dreamed of giving people the power of images, of revolutionizing minds thanks to the accessibility of this new tool.

Next, I watched *Musique d'intermission*, made around the same period (1970), which represented a moment, a pause, an



[FIG. 04] ÉDITOMÈTRE, 1972.

intermission... We see a single image, a photo, a still image of a utopia seen by a man who meditates by the side of a large expanse of water over which six Vidéo-Théâtre monitors from Vidéographe float. The still image serves as the backdrop to a jam session that took place at Vidéographe.

This music allows me to imagine the entangled microphone wires and the sound desk that smokes as much as the ashtrays... I try to recognize the style and faces and names that I surely know. I look at images of the neighbourhood that vibrates with the sound of jazz and blues clubs, bohemian cafés and the first terraces.

I also see dilapidated old hotels, houses with rooms to rent and taverns packed with men staring into their beers. UQAM was not yet situated on the corner, and the Bibliothèque Nationale's collection lived in the old Saint-Sulpice building that welcomed, in a large room in the basement, Cinémathèque québécoise screenings.

18:30 – the tape comes to an end, the sound switches off and a 10-second glitche invades the screen... That's how it was, fifty years ago.



[FIG. 01] ICE CREAM, 2021.

Remembrance and the video testimonies of people living with HIV/AIDS

MARIAH NENGEH MENSAH

Vidéographe, and other video production and distribution organizations in Canada, the United States and Europe have preserved videos made by people living with HIV/AIDS from the 1980s to the present day. These archives testify to the global resistance of people who were HIV-positive and their remarkable contribution to the fight. This text is intended to highlight some elements of the documentation from this period.

Gathering voices from the past

The videos in Vidéographe's unique collection form what remains of an extraordinary and simultaneously painful and invigorating period in human history: the outbreak of HIV/AIDS.

In 1981, the publication of a medical report about the occurrence of a rare pneumonia among five men in Los Angeles was picked up by the New York Times, who announced the arrival of a new 'gay cancer'.¹ Public health experts proceeded to describe and categorize the affected individuals and we witnessed the construction of groups and populations at risk of contracting the disease. Homosexuals, haemophiliacs, Haitians, and heroin users – the 'four Hs' – were targeted.² Due to a lack of understanding, HIV/AIDS came to be associated with marginalized men who were perceived as having an alternative lifestyle.

In North America, the modes of representation of AIDS in the 1980s played a determining role in the dominant response to the disease. It is important to understand that representation of HIV/AIDS as a highly contagious disease (which it isn't) through

¹ Altman, Lawrence K., 'Rare cancer seen in 41 homosexuals', The New York Times, 3 July 1981, section A, p. 20.

² Grmek, Miko, Histoire du SIDA : début et origine d'une pandémie actuelle, Payot, Médecine et sociétés, 1989, 393 p.



[FIG.05] GOT AWAY IN THE DYING MOMENTS, 1992.



[FIG.02] COMMENT VS DIRAIS-JE ?, 1995.

discourse and images created a wave of panic about contamination. Simon Watney purports that the media contributed to a punitive societal reaction to AIDS by putting the general population, symbolized by the traditional family model, in opposition with menacing representations of gay men.³ This punitive discourse constructed three disconcerting images of 'AIDS victims': the innocent victim, abandoned by friends and family and ignorant of the realities of a life from which they were, and continued to be, excluded; the irresponsible victim, always seeking excitement but unable to answer for their acts; and the guilty victim, a pitiful man regretful of his sexual misdemeanours, who could now serve as an example not to be followed. For women living with HIV/AIDS, the specificity of their victimization was associated with patriarchal archetypes of the virgin and the whore. The virgin was seen as an innocent victim; the whore, on the other hand, was seen as a wilful carrier.

From the beginning, this repressive scenario was critiqued by men living with HIV/AIDS who wanted to shatter the stereotypes associated with gay men, and to explicitly render visible sexual desire and the cultural politics of the time. Through a meticulous process of selection and presentation of images, texts and personal stories, video allowed them to subvert the negative stereotypes and create new ways of seeing HIV-positive individuals. Women living with HIV/AIDS, although less numerous, were also able to use their voices in front of and behind the camera, to describe the misunderstood realities of, for example, mothers living with HIV/AIDS or informal carers of those living with the disease.

Understanding the HIV-positive experience

At the current time, Vidéographe's collection comprises eight films about HIV/AIDS, of which five are included in the body of works that I analysed in my doctoral thesis.⁴ I will return to the importance of these documents to the process of research and reflection but, first, I will present this rich corpus to anchor my position and understand that of the witnesses.

We can categorize the films as socially engaged, educational documentaries and personal and experimental works of fiction. There are four documentary videos published between 1989 and 1995:

³ Watney, Simon, *Policing Desire: Pornography, AIDS and the Media*, Minneapolis, University of Minnesota Press, 1989, 167 p.

⁴ Mensah, Maria Nengeh, *L'anatomie du visible. Connaître les femmes séropositives au moyen des médias*. Thesis presented as part of a Communication Doctorate, 2000, Concordia University.

- *Sehnsucht Nach Sodom* [Yearning for Sodom] by Hanno Baethe (1989, Germany, 47 mins), a frank and powerful farewell tribute to actor Kurt Raab;
- *Le récit d'A* (1990, Canada, 19:30), in which filmmaker Esther Valiquette tells her own story and that of her friend Andrew, confronted with various biomedical technologies and social exclusion;
- *Drawing on Life: The Art of David Fincham* (1992, United States, 29 mins). Directed by Richard L. Harrison, this video paints a humorous portrait of the American artist living with AIDS, his still lives, and the impact of the disease on his life and artistic practice;
- *Comment vous dirais-je ?* (1995, Canada, 32:05) by Louis Dionne, who filmed his parents' reaction upon learning of his AIDS diagnosis.

Far from the worrying representations of AIDS victims presented by media outlets, these works provide a dynamic and engaged image of individuals living with AIDS. They love, they work, they create, they inspire and they fight.

Then there are two experimental videos, which artist Dennis Day made during the first phase of the pandemic:

- *Got Away in the Dying Moments* (1992, Canada, 5 mins) uses collage, editing and performance to explore bereavement, crisis and healing;
- *Heaven or Montréal: The Unfinished Video* (1997, Canada, 5 mins) borrows the videoclip genre to illustrate the unfinished work of author Ian Middleton, who died after having lived with HIV/AIDS.

While the revealing of a person's HIV-positive status to others – friends, colleagues, parents, followers – is a common theme in documentaries, the main subject of works of fiction is the inevitable death that is to follow. It's worth remembering that, between 1981 and 1998, there were no antiretroviral treatments available to fight infection and decrease the quantity of virus in the blood until it becomes undetectable, as there is today. Death often followed shortly behind a diagnosis of HIV or AIDS, as opportunistic illnesses could swiftly manifest.

Finally, there are two artistic productions made in 2021 by videomaker Mike Hoolboom:



[FIG.03] DRAWING ON LIFE : THE ART OF DAVID FINCHAM, 1992.



[[FIG.06] THE GUY ON THE BED, 2021.

- The Guy on the Bed (2021, Canada, 03:50) addresses the current HIV/AIDS pandemic, which has been somewhat forgotten in the collective memory since COVID-19;
- Ice Cream (2021, Canada, 08:10), a form of essay-documentary that articulates the critique of capitalism in reflections of AIDS, authenticity and complex identities today.

These two works encompass the thinking of other known artists and anthropologists. They encourage us to think about HIV/AIDS in the 21st century, people newly infected despite the new therapeutic options available, and the lessons learned (or not) in this humanitarian crisis.

Contributions to the research process and to future development

While the battle against HIV/AIDS is no longer in the headlines, and we have ceased to talk about cultural or social representations that discriminate against those with the disease, the video testimonials live on. As Alexandra Juhasz states, when we are ready to talk about it again, they will still be there as tangible evidence of our story.⁵

Unlike memory or fantasy, which are personal and subjective, video is collective and objective in that it is unchanging while also being a mutually verifiable record of things that once were, are no longer [...]. Video is what is left over of what visibly and audibly was in space and time. Video lasts even if we have stopped talking about what it records. When we are ready to talk about it again, it is still there even as we change and AIDS changes. (Juhasz, 2006 ; p. 323)

When I wanted to dive into these stories, the videos were there.

The body of my doctoral research was original. It comprised thousands of written and audiovisual documents that had publicly circulated in the Quebec media between 1981 and 1998, and addressed the subject of HIV-positive women or women living with AIDS. I grouped the media according to three types: conventional (mass) media, alternative media (grassroots associations) and

⁵ Juhasz, Alexandra, 'Video Remains: Nostalgia, Technology, and Queer Archive Activism,' GLQ: A Journal of Lesbian and Gay Studies, vol. 12, no 2, 2006, p. 319-328.

scientific media (clinics). The documentation that I retained had to address the daily preoccupations of HIV-positive women through a documentary work, a dramatization, or a work of fiction. These included productions made by women living with HIV/AIDS themselves.

I employed a series of information-gathering techniques. I used key words to search databanks of Quebec newspapers, magazines and journals. I proceeded to create an inventory of documents produced by services, non-governmental organizations and community groups working with HIV-positive women, sources that were not part of the usual publication and distribution circuits. To this end, I also consulted the collections of various video documentation and dissemination centres, including the Vidéographe collection. Beyond offering free access to the collection and directing me towards the videomakers or their estates, Vidéographe was a fundamental help to me. The centre's support facilitated my discoveries and gave me precious answers. Their generosity with time and the quality of their assistance enabled me to track down certain hard-to-find videos. Without them, a large part of my research would simply not have been possible. I thank them.

In summary, my communication thesis focused on the discourse around HIV-positive women in Quebec, and its impacts. I conclude that the visibility of women, such as in the experimental video art and documentary works made by women living with HIV/AIDS, is a means of understanding the HIV-positive experience from a female perspective. My analysis centred around the anxiety felt by women about revealing this aspect of their identity or keeping it a secret, and demonstrates the underlying power relations in the media. It portrays the momentum of HIV-positive affirmation among women and strategies for identity construction and for the creative and diverse discourses that they use.

23 years later, the videos are what remain. Vidéographe's collection is just a part of this legacy, and it is available. It is important to return to it. It belongs to a history and a political will. Returning to the voices of the past and the re-signification of what living with HIV/AIDS represents helped me in my research. I hope it will be used by others. The video archives are necessary resources to the social justice movements that, rooted in our nostalgia for the 1980s and 1990s, can contribute to remembrance of the crisis and, ultimately, to guaranteeing that it doesn't happen again, now or in the future.



[FIG. 01] LIBIDANTE, 1972.



[FIG. 02] LIBIDANTE, 1972

Body matter and materiality in Libidante (Mousse Guernon, 1972)

JULIE RAVARY-PILON

Cinematic bodies. Cinema captures bodies, their sounds and their appearances, and transmutes them to ones and zeroes, to emulsion, to magnetized tape. It cuts them up and pastes them together and prints them, on screens and speakers large and small, to other bodies – bodies that stand, sit, walk, or lie, alone and in crowds, in private and in public, bodies that gaze, that look away, that cringe, that laugh, desire, imagine, dream. Where does one body stop and another end?

Cáel M. Keegan, Laura Horak and Eliza Steinbock, 'Cinematic / Trans* / Bodies Now (and Then, and to Come)'

This unsettling of "matter" can be understood as initiating new possibilities, new ways for bodies to matter.

Judith Butler, *Bodies that Matter*

Bodies and video, bodies represented on the screen, the audience's bodies in the cinema (and now in front of their own screens at home), the body of the device. So many relationships defined and redefined, reflected and imposed by videomakers and thinkers. From its beginnings, the seventh art has brought attention to the human form. Voyeurism combined with a fascination for resemblance. Egocentric urges found in the frame of a moving image; the projection is two-fold. In his work, *Le corps du cinéma. Hypnoses, émotions et animalité*¹, Raymond Bellour proposed the beautiful image of a hypnosis in which 'a viewer's body [is] caught in the body of the film'². While Bellour celebrates this idea of cinema's hold over the bodies of his audience, Linda Williams reminds us in 'Film Bodies: Gender, Genre, and Excess'³ that the cinematographic genres recognized for creating strong 'corporeal' reactions in audiences have long been categorized as sensational forms deriving little interest

1 Bellour, Raymond, *Le corps du cinéma. Hypnoses, émotions et animalité*, Paris, P.O.L., coll. 'Trafic', 2009.

2 Ibid. p.16

3 Linda Williams, 'Film Bodies: Gender, Genre, and Excess', *Film Quarterly*, vol. 44, n° 4, summer 1991, p. 2-13.

from the cultural intelligentsia and its cinephiles. One of three genres chosen to exemplify this theory is pornography⁴.

As a privileged space for the consideration of the relationship between the body and audiovisual mediums, the study of pornography is enjoying a golden age today⁵. We offer our reading of *Libidante* (1972, Mousse Guernon), the 'first erotic animated video'⁶, within the context of a proliferation of studies on the links between body, eroticism and moving image.

Libidante is a 14-minute work without dialogue. Using a simple narrative thread portraying the meeting of two lovers, Guernon explores the videographic medium through an erotic story. The opening images are frescos of Michael Angelo's *The Creation of Adam* (1508-1512) (the man's finger touches the title 'Libidante' rather than God's finger) and Sandro Botticelli's *Birth of Venus* (1485). Two of the most famous nudes in the history of art. The tone has been set.

We enter a room where a naked woman, seen from behind, sits at a window, daydreaming. A man calls at the door, they leave together. When he puts his arm around her neck, a diegetic image appears for several seconds: against a black backdrop, we see a frontal view of the naked woman who looks into the camera with a smile⁷. A flash of insight into the protagonist's psyche. The couple continue on their way. Sitting with a coffee, the lovers hold hands. With skin-to-skin contact, the image changes again. The videomaker inverts the lighting to signal the crossing over to a fantasy world. The lovers' bodies now float in another space. As philosopher Michel Foucault says: 'We do not live in a homogenous and empty space, but, on the contrary, in a space thoroughly imbued with qualities, and perhaps thoroughly fantasmatic as well; the space of our primary perception, the

4 Three genres are specifically referred to by the theorist as compensation for the 'classic realist style of narrative cinema': horror, melodrama and porn. These genres with 'low cultural status' are a privileged space to examine the forms of visual and narrative pleasure that is too often underestimated, indeed judged to be derisory popular sexual fantasies. Thirty years later, numerous studies have underlined the complexity and, above all, the great level of interest in these cinematographic genres. Entire courses are dedicated to horror, traditions of melodrama are celebrated by cinephiles and, since 2014, a scientific journal has been dedicated to pornography studies: *Porn Studies*, edited by Feona Attwood, John Mercer and Clarissa Smit, published by Routledge.

5 This study of *Libidante* was initiated as part of a presentation at MAGIS- Gorizia International Film Studies Spring School in 2017. An incubator for research projects in pornography, this event has welcomed researchers interested in the 'cartography of pornographic audiovisual' since 2011.

6 The introductory page of the video states: 'According to Mousse Guernon, this work is the first erotic animated video.' <https://vitheque.com/fr/oeuvres/libidante>

7 A moment of suspense reminiscent of the staging of naked bodies in *Wow* (Claude Jutra, 1969). Here, by contrast, this moment is not secondary in the story: it signals the central theme of the film.



[FIG. 03] LIBIDANTE, 1972



[FIG. 04] LIBIDANTE, 1972

space of our dreams and our passions, hold within themselves qualities that seem intrinsic⁸. It is in this heterotopia that the lovers' bodies will come together again, but this time via the videographic process of superimposed images: the characters appear one on top of the other through a trick of editing. The movement is two-fold: the independent motion of the bodies in their own diegetic space, and the imprecise movement of the images superimposed in post-production⁹.

Guernon also made use of a second videographic process that was even more surprising and frankly unprecedented in her exploration of the staging of desire: video feedback. Artist and theorist Sam Meeche describes the technique this way:

A simple looped arrangement of video camera and display produced a fascinating mise-en-abyme of infinite real-time recursion - pictures within pictures. Careful manipulation of the camera allowed artists to gently push the video signal into abstraction, and coax a myriad of self-sustaining patterns¹⁰.

This myriad was skilfully used as a way of materializing the protagonists' bodies' sexual excitement¹¹. In 1972, video feedback was not a new technique. It has been observed since 1963¹². The innovative aspect here is its use in the imaging of sexual excitement. Guernon succeeds in materializing the emanation of the body's desire on the screen. She allows the bodies to

8 Foucault, Michel, 'Des espaces autres' [Of other spaces], *Empan*, vol. 2, no 54, [1967] 2004, p. 13-14. Translated from the French by Jay Miskowiec: <https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/>

9 In a fascinating production document, the videomaker puts her vision for the project to paper: 'the two central characters are filmed separately, against a white background, in scenes in which they make love. In the editing process, they are brought together using 'negative/positive' and fading techniques that can be created with a portable mixing console. In this way, [the man] caresses... in one image, a woman reacts... in another image!' This document is testament to the unparalleled creative space that was *Vidéographe* in 1972, just one year after its opening. Initially, this description was just a page long. We could even believe that it was the first and only version if we trust the scribbles and partial sentences. In a second phase, a jolly camaraderie can also be seen in the decision-making between *Vidéographe* and its artists. In the project summary Guernon quips: 'A man and a woman (isn't that erotic?)'. Available on Vithèque. https://vitheque.com/sites/default/files/titles/press-releases/description_de_projet_1972.pdf

10 Sam Meech, *Video in the Abyss* (2020), p. 2. I would like to thank Sam Meeche who, during my research, shared his insight into the technical experiments deployed by Mousse Guernon in *Libidante*. His eye allowed me to better understand the performative dimension of the making of this video. His thesis *Video in the Abyss* (2020) is an indispensable document for anyone interested in the artistic history of the use of video feedback.

11 In 1973, journalist Denise Dionne proposed that in watching *Libidante*, we can perceive the video medium's potential for representations of eroticism: 'Some productions have played with the possibilities of the medium's electronic visual effects. [...] It is noted that a subject such as eroticism lends itself very well to this type of formal treatment (for example *Libidante*).' Denise Dionne, 'Vidéographe : culture nouvelle', *Vie des Arts*, volume 18, number 72, 1973, p.71.

12 Meech traces one of the earliest uses of this technique to the BBC in the work of engineer Ben Palmer as well as in the opening credits of his program *Doc-Who*. See *Video in the Abyss*, op. cit., p. 18.

overflow their 'envelope', to question the regulated contours of materialized bodies¹³.

This technical play with video feedback appears in several other scenes. In some, by inverting the feedback process, the videomaker creates a crescendo of waves around the bodies. This metaphor for the bodies' excitement folds the space around the characters. In an almost quantum manoeuvre, the space-time withdraws in an accordion around the naked bodies that have become central.

This experimentation is reminiscent of *Fuses* (1964-1967), an immense work by Carolee Schneemann. In this pornographic self-portrait, the artist attempts to imprint sexual desire onto film. Shot in 16mm format and featuring the artist and her partner at the time, James Tenney, *Fuses*, like *Libidante*, pushes the ontological boundaries of the medium to transpose diegetic sexual desire via the material qualities of film. Schneemann experiments with techniques such as collage, burning, and painting on film in order to grasp the medium's sensual properties. Film historian David E. James sees a profilmic sexual energy in *Fuses* that goes beyond the frame to free itself as purely filmic.

This texturing of superimposition, of rhythmic disjunction and return, the scratching, painting, and dyeing, the fusing and refusing of represented flesh, is thus both correlative in its visceral energy to the sexual encounter it reproduces (its dalliance with memory) and itself the site of a textural eroticism in which the work (or play) on the body of film renews the congress, coming back to it (its encounter with desire)¹⁴.

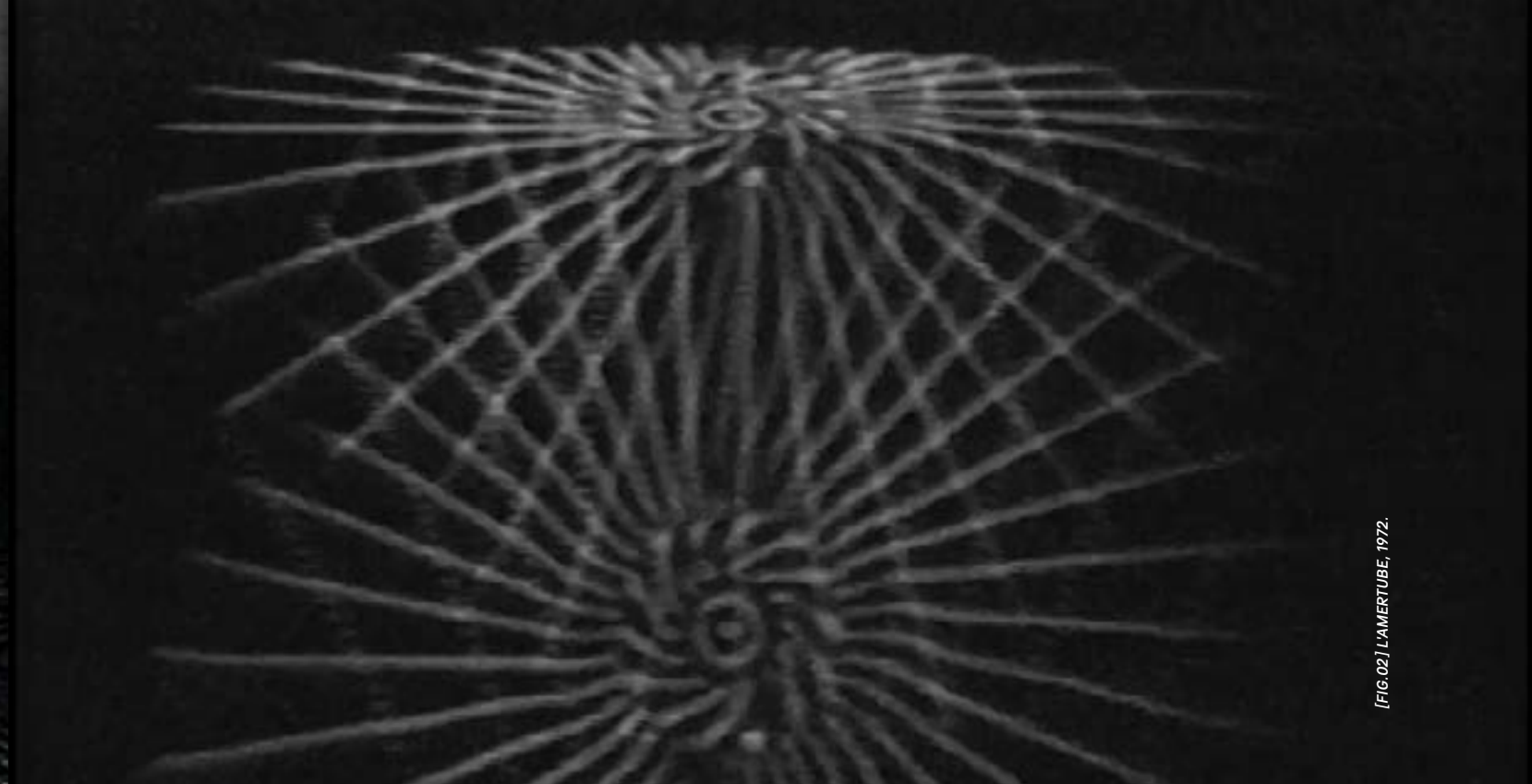
Besides Schneemann and Guernon's common approach to researching the 'textural eroticism' of the medium, some visual clues lead us to believe that *Libidante* could be a response, even an homage, to *Fuses*. For example, both artists portray a naked woman, viewed from the back, sitting before her bedroom window.

13 The concept of heterosexist regulations on the materiality of the body is borrowed here from Judith Butler: '[T]he regulatory norms of "sex" work in a performative fashion to constitute the materiality of bodies and, more specifically, to materialize the body's sex, to materialize sexual difference in the service of the consolidation of the heterosexual imperative. In this sense, what constitutes the fixity of the body, its contours, its movements, will be fully material, but materiality will be rethought as the effect of power, as power's most productive effect.' See *Bodies that Matter*, op. cit., p. 2.

14 James, David E., *Allegories of Cinema: American Cinema in the Sixties*, Princeton University Press, 1989, p. 320.



[FIG. 05] LIBIDANTE, 1972



[FIG. 02] L'AMERTUBE, 1972.

Unlike in *Libidante*, the bodies of the couple in *Fuses* are brought together in the same diegetic space during sex scenes. On the other hand, in both works, significant correlations can be observed in the availability of the bodies on the screen during solo scenes.

Fuses and *Libidante* act like a diptych offering a corporeal reflexion on the physicality of their respective mediums.

To end, let us consider *Libidante* in the context in which it was made, by looking to other reflexions on the history of *Vidéographe*. From an historic perspective, Guernon's work is marginalized in three respects. Firstly, through women's place in audiovisual production in Quebec: 1972 is the year that saw the first feature-length work of fiction by a woman in Quebec - *La vie rêvée* by Mireille Dansereau¹⁵.

Secondly, through the video medium: in an interview, Robert Forget tells of a reticence on the part of the technical services at NFB to take the new portable video technology seriously in the early 1970s¹⁶. And finally, through the staging of sexuality and nudity: at the time, the popular success of pornographic films on Quebec's screens left little room for artistic experimentation intended to inspire prevailing reflections on the sexual revolution. In 1972, an erotic video made by a woman exploring the sensuality of the medium was unparalleled in Quebec. *Libidante* is a fascinating work that nourishes a somatechnic reconsidering of the links between technology, sexuality and the body.

¹⁵ In an article published in *ArtsCanada* in 1973, Joe Bodolai and Isobel Harry relay their visit to *Vidéographe*. From the first lines, they highlight the dimension of individuality in the video medium which, unlike cinema or television, is made by individual artists or small teams. The journalists also noted a more democratic organization, with horizontal distribution between maker and viewer: '*Vidéographe* seems in great contrast with the elitism, professionalism and mystery of film and commercial television.' (p. 66) Video is also the ideal medium for depicting a multitude of social relationships and personal moments. Lastly, the journalists underlined the place of women working at *Vidéographe*. 'There are numerous videotapes made by women to be seen at *Vidéographe*. More than half the people operating equipment on set productions are women.' (p. 70) This equality was far from being achieved at the National Film Board at the time.

¹⁶ *Une histoire du cinéma* : Robert Forget (Denys Desjardins, 2014)

Rembobine, avance, vidéo séance: Fifty Years of feed-back

SAM MEECH

Introduction

In 1972, Jean-Pierre Boyer, a recent art history graduate working at the Musée d'art contemporain de Montréal (MAC), met with a young artist by the name of Gilles Chartier, who showed him a series of very unusual photographs. They were, as Boyer immediately saw, incredible. The photos were the result of an experiment that Chartier had been developing in which he pointed a live video camera at its own monitor in order to produce new images. The photos were alien and yet, at the same time, oddly familiar in their organic geometry.

Boyer was fascinated. This encounter would spark his interest in video art and lead him to organize both a *séance d'animation* (1972) and a conference, "*L'image électronique*", held at the MAC in 1974. In the process, Boyer reached out to Steina and Woody Vasulka, who, in turn, would go on to collaborate with James Crutchfield, a physicist who was inspired by the works emerging from the experimental video milieu to develop his theories on chaos. Video feedback impacted both art and science.

This essay is about *technological analogical experimentation* in video art, both within and beyond the *Vidéographe* collection.



[FIG.04] REACTION 26, 1972.



[FIG.05] LIBIDANTE, 1972

How do artists apply strategies of invention, reconfiguration, and outright misuse to experiment with video technologies? What are the effects that can be manifested or meanings that can be interpreted from such approaches? How do artists working with video today differ, in their intentions and techniques, from those fifty years ago?

Reaction Diffusion: The Strange Loop of Video Feedback

Optical video feedback¹—pointing a video camera at its own monitor to generate a looping cycle of complex forms in real time—is the most fundamental² form of video art. For Gilles Chartier, it was a revelation. Jules Arbec wrote of his first encounter:

In the company of a few friends, Chartier was working one day on a video recorder when he turned the camera on the monitor to capture the light beams that he recorded on tape, on the one hand, while at the same time sending them to the screen. It was therefore a closed circuit inside the camera. This trivial incident might have gone unnoticed by most, but Chartier saw in

¹ A broader explanation of video feedback systems—including optical, internal, and hybrid variations—can be found in the Technès Encyclopedia of Film Techniques and Technologies: chapter 5 “Ruins, Accident, Glitch” (Bolognesi, Pia, and Meech, Sam) See: <https://encyclo-technes.org/en/parcours/experimental/ruins-accident-glitch/5>

² The origins of video art are disputed; however, arguably the earliest recorded example of video feedback (and therefore, in my opinion, video art) is to be found in the title sequence of *An Unearthly Child*, the first episode of the British television series *Doctor Who*, produced by Verity Lambert and broadcast November 23, 1963. The sequence was created by designer Bernard Lodge, alongside technicians Norman Taylor and Ben Palmer, and camera operator Hugh Sheppard. This pre-dates Nam June Paik’s work with the Sony Portapak (1965) though not his first prepared television exhibition (May 1963). However, as *Doctor Who* historian Toby Hadoke points out in his podcast, *Too Much Information 1.0 – The Pilot*, elements of the same *Doctor Who* video feedback can also be spotted in a title sequence for a BBC production titled *Tobias and the Angel*, broadcast on May 19, 1960. This sequence was created by Ben Palmer, following experiments by Norman Taylor. Toby Hadoke, “Too Much Information – The Pilot: Show Notes,” Patreon, 2020, <https://www.patreon.com/posts/too-much-pilot-44225441>

it a phenomenon that already constituted a range of possibilities that he put to use³.

Chartier’s “discovery”⁴ of video feedback illustrates some important characteristics that we see across other forms of video experimentation. First, he was creatively curious about the potential of this new video technology. Second, his discovery was an accident—unplanned but acted upon opportunistically. Finally, his experiments were an explicit misuse of video, a technological taboo⁵ beyond the conventional or professional workflows of television or video — a practice regarded as potentially damaging to the equipment.

The images he made were both captivating and confounding, ever-evolving and ephemeral. Arbec tried to describe these feedback forms:

³ Jules Arbec, “Graphisme lumineux,” *Vie des Arts* 18, no. 71 (summer 1973): 56. Available at: <https://www.erudit.org/tr/revues/va/1973-v18-n71-va1192838/57825ac/>. Translation via DeepL. Arbec’s original French text (1973): “En compagnie de quelques amis, Chartier travaillait, un jour, au tournage d’un magnétoscope lorsqu’il braqua fortuitement la caméra sur le moniteur pour en capter les faisceaux lumineux qu’il enregistrerait sur bande magnéto d’une part, tout en les renvoyant simultanément à l’écran. duquel l’oeil de la caméra se regardait lui-même par l’intermédiaire de l’écran. Cet incident banal aurait pu passer inaperçu aux yeux de la plupart, mais Chartier y vit un phénomène qui constituait déjà un éventail de possibilités qu’il mit à profit.”

⁴ In a 1983 interview with Linda Furlong, the Vasulkas reflected on their first encounters with this “new” phenomenon: “Our discovery was a discovery because we discovered it. We didn’t know all those people had discovered it before us. It was just like feedback: pointing the camera at the TV set and seeing feedback was an invention that was invented over and over again. As late as 1972, people were inventing feedback, thinking they had just caught the fire of the gods.” Linda Furlong, “Notes Towards History of Image-Processed Video: Steina and Woody Vasulka,” *AFTERIMAGE* 11, no. 5 (December 1983): 12–17, http://www.vasulka.org/Kitchen/essays_furlong/K_Furlong.html or [http://vasulka.org/archive/4-30c/AfterImageDec83\(5001\).pdf](http://vasulka.org/archive/4-30c/AfterImageDec83(5001).pdf).

⁵ Douglas Hofstadter, an American cognitive scientist, used video feedback experiments to develop some of his theories around consciousness. In his book *I Am a Strange Loop*, he suggests that the compulsion toward this specific form of technological taboo is rooted in something far deeper: “Feedback — making a system turn back or twist back on itself, thus forming some kind of mystically taboo loop — seems to be dangerous, seems to be tempting fate, perhaps even to be intrinsically wrong, whatever that might mean. These are primal, irrational intuitions, and who knows where they come from” (pg 41) Douglas Hofstadter, *I Am a Strange Loop* (New York: Basic Books, 2007).



[FIG.06] RING/LOVERS, 1975.



[FIG.07] SONYA STEFAN.

They are born, grow, and then burst, only to re-centre themselves in an indefinite cycle of variations.... Chartier's attempts make us participate more actively in the liberation of the form, since we witness its genesis and elaboration in an undefined time and space.⁶

Chartier's experiments appear to be the first accounts of this mesmerizing practice in Montreal, but it soon began to bind other artists to its spell, such as Boyer and also Charles Binamé. Binamé's *Reaction 26* (1971) is the earliest recording of video feedback in the *Vidéographe* collection—a fantastic montage of optical video feedback experiments set to music. A variety of forms are conjured: expanding zebra stripes, spinning whorls, and turbulent clouds. They evolve in real time, phasing between order and chaos, at once unruly and harmonious. Using only the camera and television, and by experimenting with brightness, contrast, rotation, and zoom, artists such as Binamé and Chartier were able to render extremely intricate phenomena in light, such as reaction diffusion patterns, morphogenesis, and emergent complexity. These are the same phenomena that would later be explored by physicist James Crutchfield in 1984, in an effort to analyze nonlinear systems and chaos. He, too, would be moved to turn his video camera toward the screen and generate strange loops. And he, too, would add psychedelic music to his recordings.⁷

⁶ Arbec, "Graphisme lumineux," 57. Translation via DeepL. Arbec's original French text (1973): "les tentatives de Chartier nous font participer plus activement à la libération de la forme puisque nous assistons à sa genèse et à son élaboration dans un temps et un espace indéfinis."
⁷ In his 1984 scientific paper "Space-Time Dynamics in Video Feedback," Crutchfield declared that, "in a very real sense, a video feedback system is a space-time simulator." James Crutchfield, "Space-Time Dynamics in Video Feedback," *Physica D: Nonlinear Phenomena* 10, nos. 1-2 (1984): 229-45, <https://archive.org/details/SpaceTimeDynamicsOfVideoFeedback>.

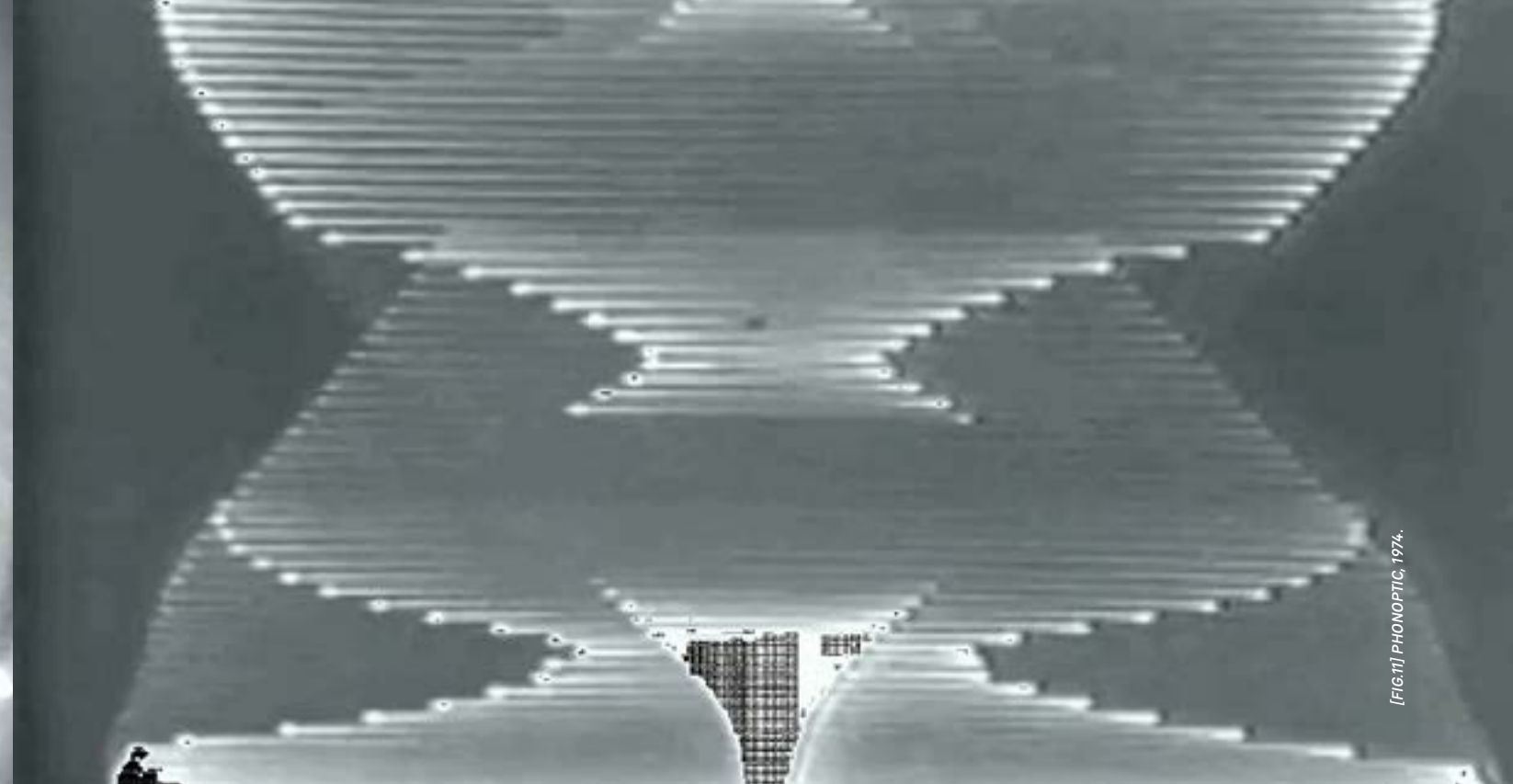
Sensitive Bodies and Performative Practice

In 1972, optical video feedback was given a broader symbolic function within narrative in Micheline "Mousse" Guernon's *Libidante*, a film about two lovers who are physically separated yet together in their desire. The feedback in *Libidante* initially manifests through throbbing visual echoes of Michelangelo's *The Creation of Adam* (1508-12), on the ceiling of the Sistine Chapel in Rome, and Botticelli's *The Birth of Venus* (c. 1484-86). Later in the film, as the performers' naked bodies writhe alone, yet superimposed upon one another, they generate more distinct feedback patterns. Feedback is the radiating sexual energy and eros, a generative power between and beyond sensitive bodies, connecting lovers across time and space.

Feedback itself can be regarded as a "sensitive body." While working at the Experimental Television Center at Binghamton, in New York state, in 1974-75, video artist Carol Goss recalled "the sensation of interacting with a live force, which was my equal." ⁸Her film *Rings/Lovers* (1975) is an early example of colour feedback, created using an RF tube camera and the David Jones Colorizer.⁹ The film carefully explores the balance and tension of feedback—the sweet spot—as a circular ring is formed from revolving elements, and slowly manipulated by the artist. Goss elaborates on this relationship in her 2004 essay "Evolution is Relentless: Analog Is but a Dream":

⁸ Goss, Carol - From an email exchange 28 September 2022

⁹ For information about the David Jones Colorizer at the Experimental Television Centre, see: <https://www.videohistoryproject.org/jones-colorizer-history-design>



Motion resulted from the interplay between the artist and the feedback loop, which was alive. The analog image creation process relies more on aesthetic intuition than rational technique.¹⁰

Today we also find artists who draw on their aesthetic intuition in the moment through an embodied relationship with video. Sonya Stefan is a Canadian media and dance artist based in Montreal whose practice includes analogue glitch on both VHS and 16 mm film, video feedback systems, and dance film. Much of her work with feedback takes place in the context of performance, collaborating with musicians. As a consequence, it is largely ephemeral, though her Instagram account (@morfeolastrega) is a fantastic archive of short experiments and clips of documentation. She regards video feedback and dance as analogous in many ways: existing in the moment, shaped by space, requiring a sensitivity to respond. But she also regards it as an entity with its own agency, with which she works and to which she responds. Stefan describes her first encounter with video feedback:

The only thing I could think about was a sense of energy. It was uncontrolled, it had its own body, its own feeling. So that's the two links [to dance] for me—being in the moment and not controlling something, but just being with something.... I say it's uncontrolled but it's not uncontrolled. It's basically understanding information through a sensitive body and reacting towards that information through a sensitive body.¹¹

¹⁰ Goss, Carol "Evolution Is Relentless: Analog Is but a Dream..."; *The Squealer* (Buffalo Media Resources), winter/spring 2004: 12–13, <http://www.improvart.com/goss/evolution.htm>.

¹¹ Stefan, Sonya – from an interview conducted on 19 April 2019

To me, it seems clear that Stefan's experience as a dancer working with improvisational choreographies enables her to accept and work with the "uncontrollable" nature of feedback in performance. They are both sensitive "bodies," being in the moment, reacting to one another.

Brain-to-Eye-to-Hand Coordination: Vidéo-Cortex and Video Synthesis

Rewind to June 1974, in Montreal, where another group of artists were keen to explore the sensitive correspondence between the body and the video signal. Jean-Pierre Boyer, Gilles Chartier, David Rahn, and others, invited people to Vidéographe to participate in a "séance de télévision expérimentale"¹² Over two days, they ran "biofeedback" experiments, attempting to use the electrical signals of the brain to generate, control, and harmonize with the video signal through the induction of trance-like states. These experiments completely reconfigured the relationship between the audience and the moving image; as Eric Fillion puts it, "each participant is called upon to be their own material, performer and audience."¹³ This practice can be seen in Boyer's *Vidéo-Cortex* (1974), a split-screen video featuring an inverted, monochrome image of a biofeedback participant alongside the images they were observing and affecting.

The relationship of video artists to technology during the early 1970s was incredibly hands-on. Artist-run centres in Canada

¹² This was not Boyer's first attempt at a séance, according to Eric Fillion: "d'octobre 1972, il fait un premier pas dans cette direction et organise une séance d'animation vidéo au Musée d'art contemporain." Eric Fillion, "Du Feedback au Vidéo-Cortex: L'image électronique vue par Jean-Pierre Boyer" (Montreal: Hors champ, 2013), <https://horschamp.qc.ca/article/du-feedback-au-video-cortex>.

¹³ Ibid



[FIG.10] FIREWORKS 1976.



[FIG.09] VIDÉOCLOUDS, 1974.

and the United States were collecting, connecting, and adapting new tools as they became available, and sometimes even inventing them (Vidéographe's own "Éditomètre" being a prime example). But beyond the conventional needs of functionality and efficiency, there was also a desire to experiment with completely new forms of image making. Video mixers, colorizers, and video synthesizers provided artists with new opportunities for tactile and real-time manipulation of the electronic image. Boyer even invented his own machine, the "Boyétiseur"—a kind of prepared television capable of generating wild electronic images and geometric oscillations from electronic signals. Boyer was interested in a synthesis of sound and image, and used his Boyétiseur to process recordings of electronic sounds to create his films *Le chant magnétique* (1973–74) and *Phonoptic* (1974).

David Rahn's work, meanwhile, playfully explored the possibilities of video image processing and, in particular, the use of colour. For *Video Clouds* (1974) Rahn manipulated footage of natural phenomena, such as clouds and water, using colorizers to infuse the screen with incredibly saturated images. You can watch as he shifts the hues to create new palettes and carefully navigates the effect thresholds—you can practically feel his finger on the slider. Rahn is looking for the tipping point. *Fireworks* (1976) is his take on the child's wax-crayon etching, as the explosive motifs reveal flurries of multicolour pastels. The particular palette suggests the integration of some kind of internal video mixer feedback or possibly a recursive technique of repeatedly re-colourizing footage. Like Boyer's films, they are real-time documents of an artist exploring the possibilities of a new technology, beyond the conventional languages of cinema or television.

Rob Feulner and Charlotte Clermont are two contemporary tinkerers whose works can be found in the Vidéographe collection. Like Boyer and Rahn, both have a strong affinity to technology and a playful, exploratory approach to making images. Their films are often incredibly colourful and glitchy, and exhibit a synchronicity between sound and image. Feulner's *Cable Box* (2020) is premised on the idea of a pirate radio broadcast interrupting the compulsive channel-hopping viewer. Feulner uses an array of glitch tools to break through the interminable collage of sitcoms, partisan politics, advertisements, and 24-hour news channels. The signal is first punctured by a fluorescent ice skater, leaving chromatic trails as she moves through a sea of internal feedback created using a chain of video mixers.¹⁴ Frequently, Feulner employs a "dirty mixer"—essentially a DIY video-glitch soldering project¹⁵—to scramble the "broadcast." Later he uses a Rutt/Etra Scan Processor (accessed at Signal Culture, in Owego in New York state) to render found footage on an oscilloscope monitor, to convey a militaristic feel. He is acutely aware of how each texture and its implied technology may be interpreted and the contexts it may infer. This reference in particular brings to mind Paul Carpin's assertion in the 1989 documentary *Processing the Signal*:

Technology is always misused, you see. Everything that we can do in video comes from learning how to destroy. All the digital technology in *ADO* and *Mirage* and things like that weren't developed for television, they were developed out of defence systems. And that was a kind of a trickle-down by-product of defence research.¹⁶

¹⁴ For examples, the Panasonic WJ-MX12 and the Edirol V4.

¹⁵ Dirty mixer designed and distributed by Gieskes.nl.

¹⁶ Marcello Dantas, dir., *Processing the Signal* (documentary), 1989.



[FIG.12] FLAMERTUBE, 1972.

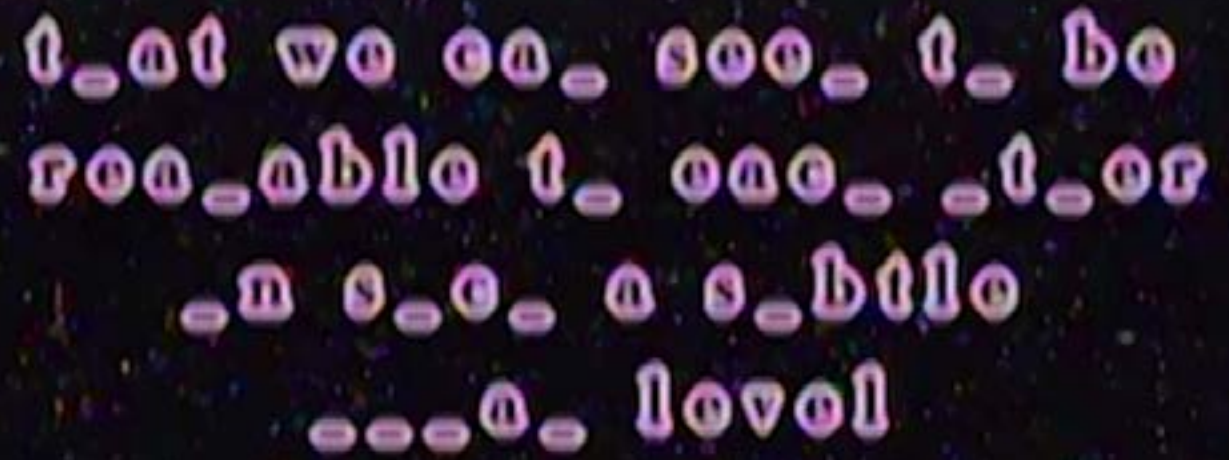
Finally, Feulner introduces cryptic glitching text transmissions, encoded on a circuit-bent titler—the unseen author providing us with clues to solve this riddle. If only we could read between the noise frequencies of the cable box. Feulner was not averse to getting his hands dirty—the ice skater from *Cable Box* also appears in his short work *Pivot Forward Collapse* (2020). He created this skating-through-video-noise effect via direct hand-manipulation of a VCR playhead. Feulner's interventions reflect a growing desire, among artists in the digital age, for a more tactile relationship with the image-making process:

Digital tools are pre-programmed. Unless you really dive in and get the GitHub code and everything, you're not changing it, you're not manipulating it, you're not using it the wrong way. And I think that's what I like about the analogue machinery is that you get to use it the wrong way. I get to go against its actual function and make it disrupt something else.¹⁷

Charlotte Clermont is another artist who combines multiple media and pushes them toward a breakdown, anchored by soundtracks of crackling electronic noise. Her films often combine monochrome 16 mm footage or CCTV alongside highly saturated VHS images, as well as analogue video titling. In *How Flowers Never Became a Food Group* (2017), Clermont began with a MiniDV recording of flowers, which she then projected and re-recorded using a video camera for children.

It came with a receptor, with an antenna. My watch was interfering with the signal ... so I started moving around and sometimes

¹⁷ Feulner, Rob – taken from an interview conducted on 17 April 2019



[FIG.15] PLANT DREAMING DEEP, 2017.

I got lucky. The colour manipulation was done by altering the signal as well.¹⁸

There are moments shot in 16 mm film, where the camera examines unidentifiable objects, which then break into VHS fuzz and VCR tracking errors. The iconic blue screen even plays a role, marking the actions of stop and play; the gaps between the work are the work. As with Feulner, there is a feeling that a message is trying to break through the media. Clermont places the audience in the role of interpreter, inviting us to analyze, both scientifically and poetically, certain clues which she provides through images and texts: e.g., "BUT HOW DO YOU FIGURE OUT A FLOWER?" Perhaps the visual languages and technologies that Clermont wishes to explore are just too alien. Her films often include obstacles to communication and interpretation. *Plant Dreaming Deep* (2017), for example, contains a series of video-titler texts displayed with multiple missing characters—"T_at we ca_ see_ t_ b_e rea_able t_ eac_ _t_er _a s_c_ a s_ubtle ___a_ level"—as well as extreme glitches—rolling rainbows of analogue crackle—developed in part at Signal Culture, using a video synthesizer. The film is a document not only of an exploration of technology but a deep observation of its effects on the image.

The image is charged with the intensity of the moments I lived, personally. My experience and the experience of looking at them [images] again afterwards, in another space-time, is the distance that it creates.¹⁹

¹⁸ Clermont, Charlotte – From an email exchange 29 September 2022
¹⁹ Clermont, Charlotte – From an email exchange 29 September 2022



In particular, though, Feulner and Clermont are concerned with noise and glitch, calling to mind Rosa Menkman's "Glitch Studies Manifesto," as quoted in her 2011 volume *The Glitch Moment/um*: "Noise artists must exploit these noise artifacts and explore the new opportunities they provide."²⁰ However, Menkman also adds a cautionary note about such practices:

5. Realize that the gospel of glitch art also tells about new standards implemented by corruption.

Not all glitch art is progressive or something new. The popularization and cultivation of the avant-garde of mishaps has become predestined and unavoidable. Be aware of easily reproducible glitch effects automated by softwares and plug-ins.

What is now a glitch will become a fashion.²¹

Clermont and Feulner are too hands-on for plugins. They have a deep engagement and curiosity with analogue technology and a fascination with real-time processes of image making. Like Boyer and Rahn, they demonstrate strategies of invention and transduction, connecting different technologies to translate information between mediums.

²⁰ Rosa Menkman, *The Glitch Moment/um* (Amsterdam: Institute of Network Cultures, Amsterdam University of Applied Sciences, 2011, 11 <https://beyondresolution.info/Glitch-Moment-um>).

²¹ *Ibid.*, 11



We Have Such Sights to Show You! Hybrid Hellraisers

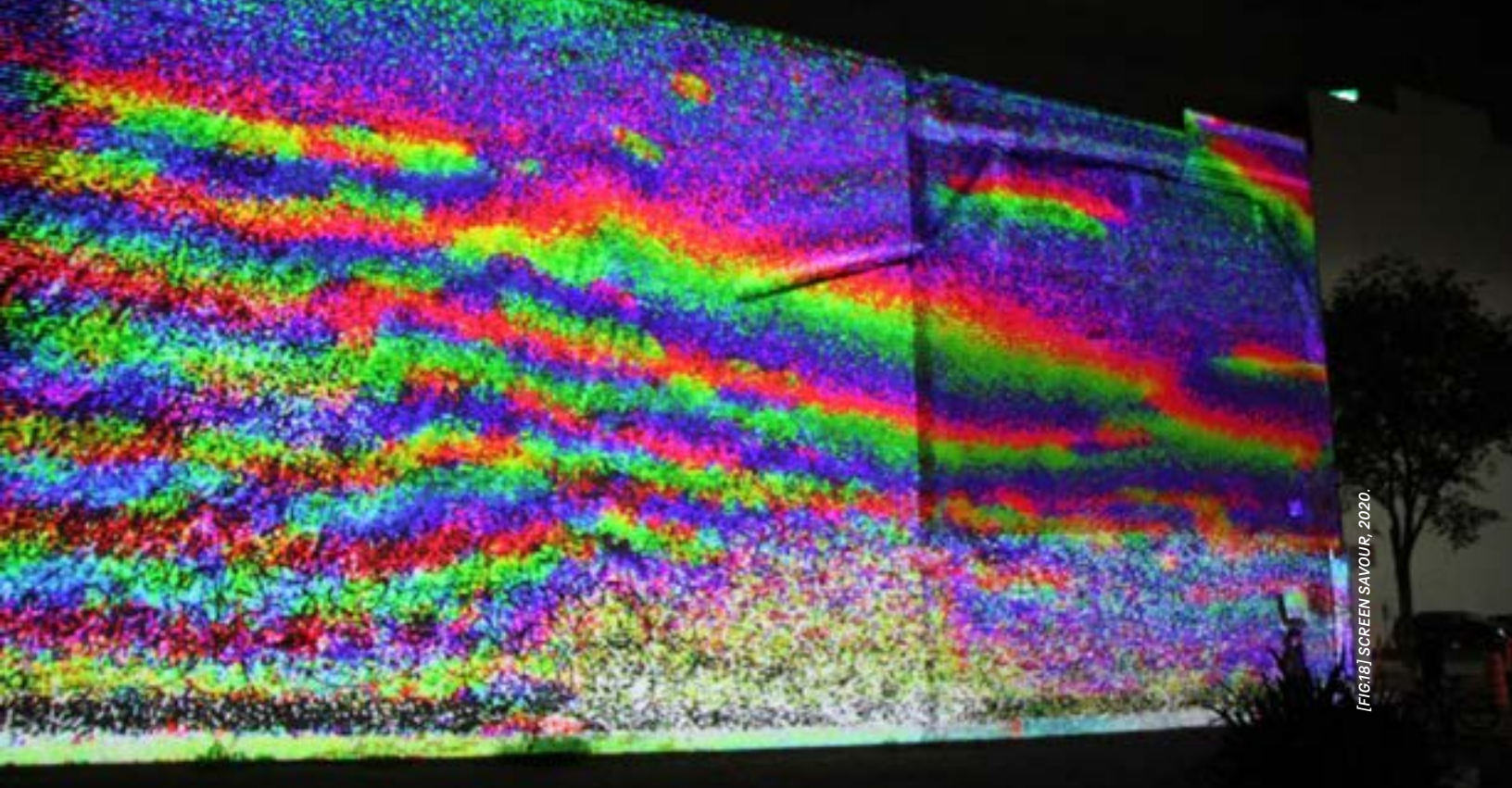
What is beyond the Panasonic WJ-AVE5? Given its technologically transgressive *raison d'être*, experimental video art should not be confined to the much-loved video mixer or the humble composite cable. The unruly video signal can be integrated with (and infiltrated into) other, more traditionally "fixed" media, as well as newer digital technologies.

Experimental filmmaker, video artist, and curator Guillaume Vallée applies a recursive, cross-media methodology to create hybrid feedback forms with remarkable chaotic textures. His aim is to create a visceral experience for the audience. He is inspired in part by the sensations he experienced as a twelve-year-old watching Clive Barker's *Hellraiser* (1987) on VHS:

It was my first encounter with another dimension. With cinema. It's because of that I'm doing film now. It's because of that and *Un Chien Andalou* I saw a couple of years later.... I wanted to do cinema that was really strong and psychedelic and people were being sick when they saw that.²²

For his film *What Is Beyond the Hellraiser?* (2017), Vallée reused a two-second, camera-less paint-on-film loop, which was then transferred to DVD and digitally projected on a rear-projection screen. A second projector and VHS video camera were

²² Vallée, Guillaume – taken from an interview conducted on 11 April 2019

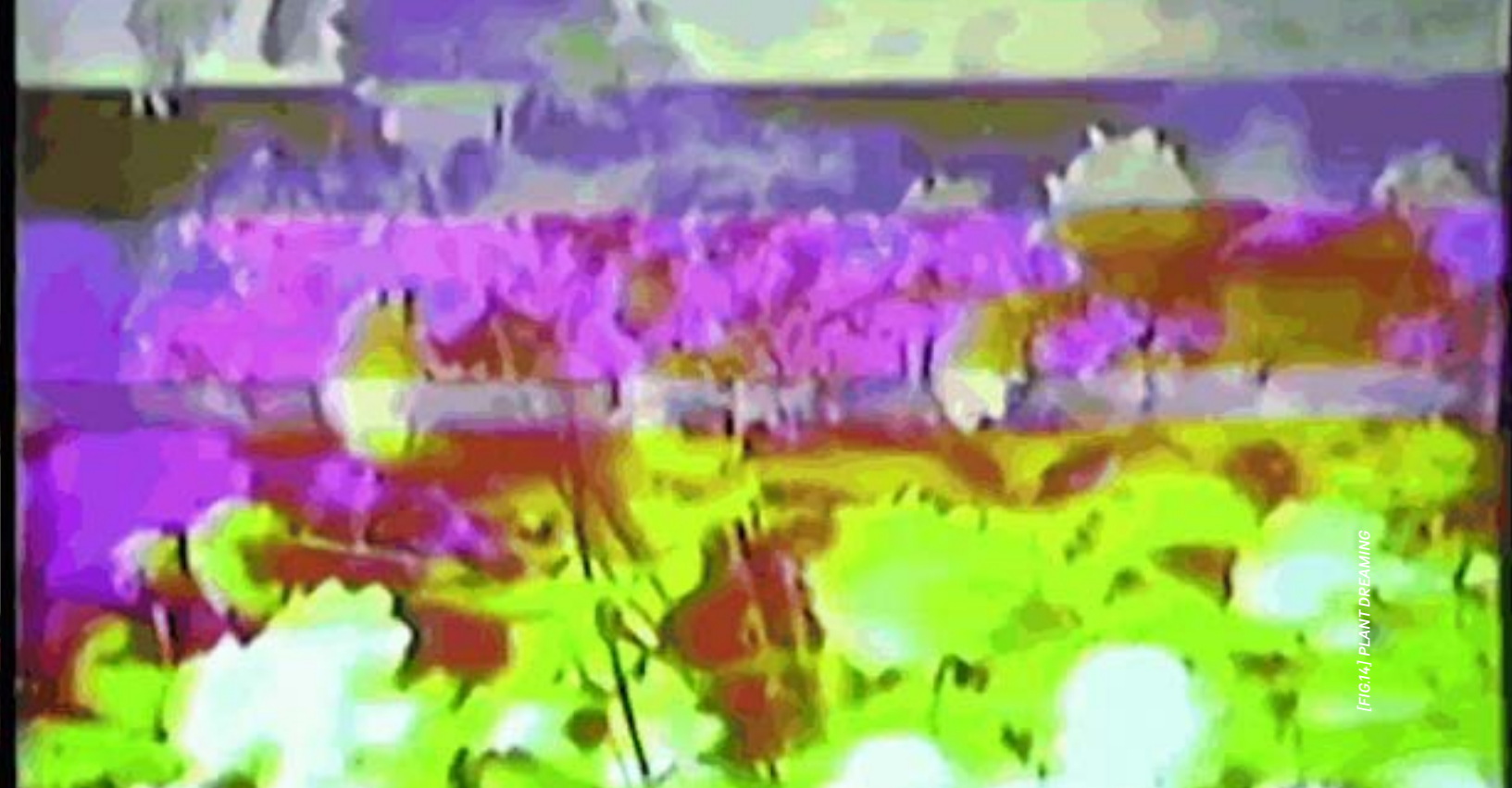


[FIG.18] SCREEN SAVOUR, 2020.

used to create an optical feedback loop overtop of the first image. Thus, the original source material was used both to seed and to agitate the video feedback forms. Finally, Vallée recaptured this final composite image from the other side of the screen using a Super 8 camera and Kodak Ektachrome film. The resulting film is an intense two minutes and thirty-eight seconds of sonic and chromatic oscillation. An unrelenting electronic soundtrack straps us to the rippling inhale and exhale of coloured smoke—a respiration coaxed through careful manipulation of the zoom of the video camera in the feedback system—while reaction-diffusion patterns can be glimpsed momentarily through the mist.

Such recapture of video feedback onto film recalls the earliest examples of the technique, such as the ground-breaking title sequence for *Doctor Who*, or the work of Lutz Becker (e.g., *Horizon*, 1967). This transduction makes the medium difficult to pin down; we may deduce, from the scratches and emulsion, that it exists materially as celluloid at some level, but the movement is evolving and complex in a manner consistent with the volatility of video feedback. Both chemistry and physics are at play. We are not watching a film, but a force. In moving between media, Vallée is acting both as spirit guide and ghost-buster. If video feedback is the ghost, then celluloid is the trap that contains the potentially malevolent spirit. Vallée has opened the Hellraiser puzzle box, but remarkably (thankfully) he knows how to close it, too.

My own interest in feedback is born out of my love of loopy things and connecting technologies together. As a digital artist, I have come to regard video feedback as a powerful, yet unpredictable generative engine that can be incorporated into video installation. I have created poetry installations (*Generative Fiction*, 2020) using analogue video titlers to render scrolling texts



[FIG.14] PLANT DREAMING

through a pool of video feedback combined with a colour-reactive sound track. I have built projection mapping installations (*PORTAL* and *Chroma Culture*, both 2019) that combine the basic camera/projector setup with digital video processing in Isadora to create engaging interactive interfaces. I have even created what is possibly the biggest optical video-feedback projection ever made, a large-scale generative art installation (*Écran de Veille / Screen Savour*, 2022) projected onto a building in downtown Montreal. Exposed to the elements and ambient light, this work is easily affected by its environment and audience (including pigeons). It may not be as reliable as wholly digital works, but video feedback still has the power to beguile, both in its principal simplicity and its potential to generate complexity.

Rewind, Re-Record: Transfiguration and Degradation through Recursion

Taking a leaf from Alvin Lucier's 1969 sound work *I Am Sitting in a Room*²³, video artists can employ a recursive strategy of recording and rerecording to explore new visual languages while revealing the imprint of the technology. Although this approach uses real-time recording and playback, it differs from conventional video feedback in that the signal is not directly looped to the monitor. Instead, the artist introduces a discrete step into the procedure, namely that of recording to tape. The resulting film becomes the material upon which the procedure is then reapplied, and so on, and so on. This step-by-step recursion enables us to hold onto figurative images longer, to analyze the creeping mutation and generational loss, and to identify the distinct characteristics of the technology and environment through each step's impression on the work.

²³ Lucier recorded the sound of his own voice in a room, and then played the recording back into the same space while re-recording the output. With each iteration, the reverberation within the room impressed itself further on his voice, erasing his words while retaining a semblance of structure.



[FIG.19] MÉTAMORPHOSE, 1972.



[FIG.20] PUERTO RICO TAUTOLOGY, 2016.

In *Métamorphoses* (1972), Richard Martin applies this technique to video using a film of a dancer descending a staircase as his figurative foundation, while an audio track describes Lucier's original work. The film sequence brings to mind Duchamp's *Nude Descending a Staircase, No. 2* (1912), which is itself an analysis of movement through time by means of superimposition. Martin's superimposition, however, gradually distorts the sequence as a whole (2:50 min. duration) by re-filming it, through the television screen, again and again. Each repetition of the process enhances the contrast of the image, accentuating highlights and shadows while erasing subtler textures such as bricks or facial features. We begin to read only the broad movements of the dancer, whose form becomes increasingly softened to the point of abstraction. Over nine iterations, the rhythm of the underlying choreography is maintained; however, its expression is utterly transformed. The forms evolve to become something else entirely—something organic yet alien. This process is mirrored by the soundtrack, which dissolves from spoken word to long whistling chimes of audio feedback.

Forty-four years later, it seems we are still caught in the loop; however, the practice has evolved, as younger artists bring a different perspective. Rob Feulner's *Puerto Rico Tautology (14 Dubs High)* (2016) employs a similar approach; significantly, though, Feulner moves beyond a formal or aesthetic investigation, underpinning the experiment with a social context. Inspired by the mass exodus of Puerto Ricans moving to Orlando, Florida (Feulner himself is of Puerto Rican descent), his foundational material is a thirty-second found-footage VHS clip of Puerto Rican families celebrating in the street as the Fania All-Stars, a salsa musical group, perform in the background. In this case, Feulner works without a camera, simply dubbing the cassette to a second tape, the second to a third, and so on, not only pushing the image toward abstraction, but also the signal itself toward degradation and loss. Over the increasingly distorted audio, Feulner also mixes recordings of a United States House of

Representatives member pleading with Congress to allow Puerto Rico to declare bankruptcy.

As the tape's timecode is lost and the train comes off the track, we are increasingly given blue screens, which point to the absence not only of images but of informational infrastructure. The implication, of course, is the breakdown of a society. The erasure of the communities depicted in the film represents just that—a gradual breakdown of politics and economic autonomy in Puerto Rico. It is structural degradation and generational loss in a very real sense. Feulner (who releases his films on VHS cassette) is exploiting the limits of analogue video technology as a lossy format, while highlighting the fragility of media heritage in general, especially that of physical media. This fragility must be read in the context of the digital, with its capacity for (or promises of) infinite copyability, shareability, and searchability. The work of artists such as Feulner (and Clermont, Vallée, and others—and therefore, by extension, of *Vidéographe*) is both an expression of experimental video production and a form of media archaeology.

Although Martin's and Feulner's intentions and outcomes are very different, the recursive practices described above enable both artists to take conventional workflows and make them transgressive simply through repetition. "Proper" use of the technology becomes absurd misuse, leading to grotesque outcomes. Fidelity is rejected in favour of abstraction and the extremities of technological function. Both *Métamorphoses* and *Puerto Rico Tautology* work against the idea of a "master copy." The master copy is all the works together at once—it is the process. Such an unweighty, unsustainable conceit conflicts both with the art-market notion of "originality" as well as with the logic of mechanical reproduction. If a thing changes every



[FIG. 21] ANALOG GLITCH WORKSHOP, 2023.

time it is copied, then it is neither a copy nor the original. With each iteration, these films evolve to create new forms and new meanings. They deliberately introduce and enhance distortions, until these distortions become the work. Recursion proves to be a messy but fertile methodology for artists who are curious enough to plug a process back into itself, again and again and again.

Feeding Forward: The Spirit of Reinvention and Refusal

The rise of computing power and new developments in digital technologies, along with broader trends in art, have meant that from the mid-1980s onward, analogue video synthesis was regarded as relatively impractical and largely unfashionable. In her 2010 essay *Video Feedback – Lyricism in Patterns of Light*, artist Barbara Doser argues that “present day video feedback technology is employed in the work of solely a few artists”; however, she goes on to suggest that despite its apparent diminishment, “video feedback practice continues to exist and fascinate as a visual event.”²⁴ With the benefit of an extra decade of perspective, I think we can go further and argue that video feedback, video synthesis, and analogue video in general have all undergone a huge resurgence in recent times. Thanks to a combination of loyal DIY scenes, the declining cost of original equipment, the formation of hacker/maker communities, and the rise of social media from 2010 onward, both the practice and the community that surrounds it have been growing rapidly.

²⁴ Barbara Doser, *Video Feedback – Lyricism in Patterns of Light* (Vienna: ST/A/R Printmedium, 2010), 20, <https://www.sunpendulum.at/cooperation/doser/book/Video-Feedback-Lyricism-of-Light-Essay-Barbara-Doser.pdf>



[FIG. 22] ANALOG GLITCH WORKSHOP, 2023.

Even in the digital age, the video signal continues to inspire artists with its distinct, analogue noise textures, real-time flow, and reliance upon physical media, and artists are keen to re-explore its potential through hybrid experiments, glitch art, and performance. Young artists today have a different relationship to analogue video (as they do early DV and analogue photography). It is at once alien and familiar, as inconvenient as it is novel. It is neither new nor old—just different. My former students in the Intermedia program at Concordia University love to work both with Sony 4K and 1970s CCTV cameras. It is just another tool, just a different relationship to the moving image.

It is both surreal and heartening to witness young artists picking up a VHS video camera at the flea market to film their mates' band. To see the increasing proliferation of circuit benders and video synth engineers on Instagram selling hacked gear from the 1980s, and even developing new video synths from scratch.

The video art community is constantly evolving. The spirit of reinvention lives on through DIY artist spaces like Phase Space,²⁵ in New York (now sadly closed, but until recently the home of prolific video artists Andrei Jay and Paloma Kop), and online platforms such as Scanlines.xyz and Video Circuits²⁶. Events such as *Télépresence* (organized by Kop and Feulner) bring together video artists in Montreal and New York, to demo their technical setups and perform AV sets. The Signal Culture residency program, in the United States, has provided many young artists (including Feulner, Clermont, Vallée, and Kop) with access to original synthesizers and specialist support. Meanwhile, *Vidéographe* continues to support and distribute video artists in Montreal. In 2022, Feulner and I ran a free analogue glitch workshop at *Vidéographe* for artists interested in

²⁵ Phase Space offers regular events and workshops. See: <https://phasespace.nyc/>.

²⁶ See the Video Circuits Facebook Group, created by Chris King and Christopher Konopka in 2013: <https://www.facebook.com/groups/VIDEOCIRCUITS/>.



exploring the video signal. We spent three gorgeously sunny summer days locked inside a hot room with ten super-enthusiastic participants, making feedback using original video mixers and cameras alongside modern LZX video synths and circuit-bent titlers. Everyone went home happy, with a tape. This summer, artist Emily Sirota and myself presented the Vidéographe equipment archive to interested artists and technicians as part of our 'Old Technologies, new Practices'²⁷ weekend. Amongst the handling of RCA vhs camcorders, and discussions of reverse-engineering hacks for older tube cameras, there was clearly an appetite to engage with these technologies, both through a lens of conservation and artistic exploration.

All this may seem like nostalgia, but it is at once a rejection of the "newer is better" market ideology and the need to constantly update your OS. It is important that artists sidestep the Adobe-ization of cloud-based artistic production and challenge the myth that technological progress flows only in one direction. Perhaps it flows around in a feedback spiral, eternally regenerating, or expands and intersects in all directions, like an underground mycelium network. Perhaps young artists just want to connect shit together that shouldn't go together. If the last five years are anything to go by, then the next fifty could see a positively weird hybrid of analogue and digital practices.

Artistic technological innovation comes not from working within permitted uses and expected workflows, but by expanding the potential of technology through direct misuse and unconventional configurations. It means looking backward as well as forward, in order to revisit missed opportunities for experimentation from a new frame of reference. As Carol Goss

²⁷ Videographe – Old Technologies New Practices workshop – 2023 - <https://www.videographe.org/en/activity/old-technologies-new-practices/>



argues, "Evolution is relentless.... From the artist's perspective, however, technology should be additive, not subtractive or competitive."²⁸

I'll leave the final word to Boyer himself, since a lot of this (indirectly at least) seems to be a consequence of his initial curiosity toward those strange looping images. Here is a paragraph from his essay "VIDEO: Zoom Out/Zoom In – LET IMAGES REMAIN IMAGES":

Video too often depends on a filmic conception of form, linear and narrative. The television medium has been described as radio-with-pictures; this is an attitude too often repeated in work with videotape. Video is first of all a visual medium. It is thus important to be aware of the specificity of the medium, using the image itself to express and reinforce the information content. With this in mind, one must restore an experimental approach to the video medium, systematically exploring the unsuspected potential of the electronic image.²⁹

²⁸ Goss, "Evolution Is Relentless."

²⁹ Jean-Pierre Boyer, "VIDEO: Zoom Out/Zoom In – LET IMAGES REMAIN IMAGES" (n.p., n.d. [1970s]), <https://archive.org/details/vasulka10415>.



[FIG. 01] UN SOLEIL DIFFICILE, 2017.



[FIG. 02] PORTRAIT D'UN ARTISTE DANS L'EUROPE DES OUBLIÉS, 1987.

Video and its time or video art challenged by time

FRANCE CHOINIÈRE

Dear Vidéographe,

Your fifty years have hit me. Suddenly the hundreds of video works that have made me who I am, that have contributed to my ways of thinking – and feeling – flash by, some colliding. I would have liked, with more space and time, to write about each and every one. My loves will remain secret, but my recognition of the artists who contribute to the still-fragile language that is video is immense.

Video and its time or video art challenged by time

Since its beginnings, video art has maintained a complex relationship with time. Of course, this is unavoidable in a time-based medium. But there is more to it than that. On the one hand, there is the time that is specific to it, to its duration and, increasingly perhaps, to its immediacy, indeed its conditions of reception; on the other hand, there is the time in which it is situated, within which it is inscribed – a time period, an era, largely shaped within technological as well as societal parameters, which has the potential to influence the work's circulation and impact. And these timeframes, being so intertwined, contribute significantly to the unique, even spectacular, evolution of video art. They may also represent, insidiously, its most persistent challenges – its power and its shortcomings.

Video quickly became a rather simple medium to master technically. The equipment is light yet increasingly high-performance and processing the recorded image has become relatively accessible. The medium has been further democratized by distribution networks that are independent of traditional dissemination channels and, often, also by the collaborative sharing of expertise and ideas. All of these combined factors and a near-instantaneous meshing with the technological innovations that are now part of an almost unexpected evolution of our day-to-day has helped to make video a powerful medium, a communication tool so of its time that it can be found everywhere and in many aspects of our lives. Our exposure to images is so great, so immediate and so much a part of our daily lives, that we confound them with reality. In a recent census held by Artforum about the exhibition *Signals* at MoMA, the term 'colonising' was used to describe the invasion of the medium in all spheres of our lives¹. This is a fair analogy to describe our relationship to video: a constant presence, a way of infiltrating everywhere in an intangible yet influential manner, absently, and practically without trace.

In its initial manifestations, video art skilfully explored different ways of defying time and influencing our perception of what we were being shown. Be this in the 'material' itself, through the editing and manipulation, indeed deconstruction, of the image or, more conceptually, by using, for example, the 'off-screen' as space-time, to represent the passage of time, even to stretch or concentrate it. Video art quickly moved on from an almost obligatory stage of prioritizing experimentation with the medium itself, to focusing predominantly on representation in order to show it had the potential to be the ultimate extension of reality, if not – more recently – what should be received as the truth, whether the image is drawn from reality or entirely digitally constructed. It should be said that the medium is immediately predisposed to enter into a dialogue with its time, as it borrows tools, symbols, language, and often even its practices from popular culture to translate the complexity of the issues of the day. For many artists, because it makes the capturing and sharing of events in real time possible, video offers a practically flawless capacity to react, and without filters. The possibility of an almost instantaneous response to current affairs and societal issues has stimulated the production of socially engaged works. Since the end of the 1980s, video art has contributed to significant changes to certain paradigms in the art milieu. This transition from an often cynical culture of resignation to a culture of – sometimes radical – engagement is largely driven by this immediacy and the increased potential for dissemination.



[FIG. 06] THE COLDEST DAY OF THE YEAR, 2020.



[FIG. 07] HOW TO EXPLAIN PERFORMANCE ART TO MY TEENAGE DAUGHTER, 2018.

Being so of its time – like few other means of artistic expression, as it is so anchored in a given moment by its aesthetic and technological parameters, and by the currentness of the subjects addressed – has made video art something of a disruptor. Rarely has a medium simultaneously benefitted and suffered from such an adherence to the era that produced it.

Because of the continuous stream of images in which we are surrounded, and all the free associations that encourage the sharing of sources, the usual organization or categorization of representation is blurred. The status given to images is unclear and finding ways in which artistic practices can stand out is challenging. Many contemporary video works situate themselves at the border between fiction and documentary. This in-between space, which simultaneously appeals to the imagination and nourishes different fields of knowledge, places viewers at the center of the work and invites them to adopt an active, more than contemplative, position, to weave the threads and make connections to draw out meaning. Other works that flirt with popular culture or with the current technical limitations of the medium sometimes leave the viewer undecided as to how to understand the work, uncertain whether the subject is the methodology or a critique of this. Though it may appear familiar at first glance, given the references used or the narrative, aesthetic, or technological cues, video art remains challenging to its audiences. Added to the constant attention required so that meaning can be constructed, is the equation of the work's duration. This complex *modus operandi* greatly influences the work's reception and lends a certain self-sufficiency to it, as each video is received individually, avoiding the direct confrontation or dialogue that might occur between works in an exhibition outside of the realms of moving image.

Although video art has enjoyed a certain amount of attention in all types of dissemination circuits and is an artistic practice that benefits from numerous and varied formal models, there are few precedents for its presentation that stand out. Time is intrinsic to this medium: the time to which the work belongs, which provides bait to seduce or solicit interest, and the time of its duration. These relationships to time frequently coexist in a sort of anti-synchronism that already individually encloses the work and renders its inscription in the larger field of the exhibition – or video programme – difficult. Often, the selection of videos must be rethought, so that they work in harmony for the viewer, with temporalities that allow images to coexist and captivate within the timeframe, and durations that fit with the time of the exhibition or programme, both individually and as a group. To have this close proximity, the union of respective times for each image space – and accompanying sounds – surpasses the diversity and contributes to the overall temporality of what is presented.

For many, the recent seclusion imposed by the pandemic changed our relationship to time and forced us to think about duration, triggered by the sense of slowness that confinement and isolation can bring. Inevitably, such moments invite us to think about time, as there is a before, an end, and an afterwards. For the cultural milieu in general, this situation served as an interesting prompt to measure the value that society puts on art. Suddenly we began to reflect on our engagement with contemporary art and how we relate with it. For video art practices, the suspension of activities in galleries, screening rooms and other venues revealed the medium's malleability and capacity to adapt, and the ease with which audiences could engage with this means of expression. This self-sufficiency, which, in the exhibition context, sometimes goes against the work, enabled it to captivate and erase the duration, by calling on our real as well as virtual connections.

It is not insignificant that in this period of crisis, for the first time, the World Health Organization affirmed the benefits of art on humankind, recognizing that it serves as an important stimulus for relating to others, multiplying our human and intellectual experiences.² It is recognized that art solicits both sides of our brain, which registers new information and compares that to information already known, giving us a sense of belonging, and allowing us to re-question certain propositions or diverging visions. At the same time, it appeals to our sensitivity, offering us pleasure, even seducing us. In so doing, art stimulates our desire to act as well as to live.

We can interrogate video art in many ways and argue that video has colonized everything. Although the term fairly portrays an image of persistent infiltration, it casts a shadow over the practice, excessively banalizing the gesture. Certainly, the use, accessibility and potential distribution networks of digital tools have had an influence on art-making, lending a certain immateriality to it and requiring it to be of its time, while presenting a challenge in terms of temporality. Technical evolution has transformed – facilitated? – the way in which works are created and received. Countless possibilities have opened up that might depend less on gesture but that can spark unique and engaging narrative, sensorial and conceptual experiences. Perhaps the immateriality of an artistic practice that has moved away from gesture can bring us a little closer to our two brains, to unite intelligence and pleasure and recognize our eagerness to satisfy the two existential poles that make us human.

² United Nations. (2019, November). L'art peut être bénéfique pour la santé, tant physique que mentale (OMS). <https://news.un.org/fr/story/2019/11/1055841>



TH [FIG. 08] LIABILITIES, 1994.



[FIG. 01] LA PADILLA.

Sometimes, it takes time for a work to be of its time. Heidegger could join the conversation to remind us that, not only do we exist in a time, a temporal space, but we also identify with time – time is inextricably linked with being.

Bibliographie

BOOK ESSAYS, ARTICLES, CHAPTERS, INTERVIEWS

- Altman, Lawrence K., « Rare cancer seen in 41 homosexuals », The New York Times, 3 juillet 1981, section A, p. 20.
- Arbec, Jules. "Graphisme lumineux." Vie des Arts 18, no. 71 (summer 1973). <https://www.erudit.org/tr/revues/va/1973-v18-n71-va1192838/57825ac/>
- Bolognesi, Pia, and Meech, Sam. "Ruins, Accident, Glitch: Video Noise and Video Feedback." Technès Encyclopedia of Film Techniques and Technologies. 2022. <https://encyclo-technes.org/en/parcours/experimental/ruins-accident-glitch/5>
- Bellour, Raymond, Le corps du cinéma. Hypnoses, émotions et animalité, Paris, P.O.L., coll. « Trafic », 2009.
- Boyer, Jean-Pierre. "VIDEO: Zoom Out/Zoom In – LET IMAGES REMAIN IMAGES." n.p., n.d. [1970s]. <https://archive.org/details/vasulka10415>
- Bellour, Raymond, Le corps du cinéma. Hypnoses, émotions et animalité, Paris, P.O.L., coll. « Trafic », 2009.
- Butler, Judith, Bodies that Matter : On the Discursive Limits of "Sex", Routledge, 1993.
- Crutchfield, James. "Space-Time Dynamics in Video Feedback." Physica D: Nonlinear Phenomena 10, nos. 1-2 (1984): 229-45. <https://archive.org/details/SpaceTimeDynamicsOfVideoFeedback>
- Doser, Barbara. Video Feedback – Lyricism in Patterns of Light. Vienna: ST/A/R Printmedium, 2010. <https://perma.cc/3F53-48KY>
- Fillion, Eric. "Du Feedback au Vidéo-Cortex: L'image électronique vue par Jean-Pierre Boyer." Montreal: Hors champ, 2013. <https://horschamp.qc.ca/article/du-feedback-au-vido-cortex>
- Foucault, Michel, « Des espaces autres », Empan, vol. 2, no 54, [1967] 2004.
- Furlong, Linda. "Notes Towards History of Image-Processed Video: Steina and Woody Vasulka." AFTERIMAGE 11, no. 5 (December 1983): 12-17. http://www.vasulka.org/Kitchen/essays_furlong/K_Furlong.html or [http://vasulka.org/archive/4-30c/AfterImageDec83\(5001\).pdf](http://vasulka.org/archive/4-30c/AfterImageDec83(5001).pdf)
- Grmek, Miko. Histoire du SIDA : début et origine d'une pandémie actuelle, Payot, Collection Médecine et sociétés, 1989, 393 p.

Goss, Carol. "Driven To Abstraction." Experimental Television Centre, 1998. <http://www.experimentaltvcenter.org/drivenabstraction>

———. "Evolution Is Relentless: Analog Is but a Dream..." The Squealer (Buffalo Media Resources), winter/spring 2004: 12-13. <http://www.improvart.com/goss/evolution.htm>

———. "Why Abstraction?" 2000. http://www.improvart.com/goss/why_abstract.htm

Hadoke, Toby. "Too Much Information – The Pilot: Show Notes." Patreon, 2020. <https://www.patreon.com/posts/too-much-pilot-44225441>

Hofstadter, Douglas. I Am a Strange Loop. New York: Basic Books, 2007.

James, David E., Allegories of Cinema: American Cinema in the Sixties, Princeton University Press, 1989. Juhasz, Alexandra, « Video Remains: Nostalgia, Technology, and Queer Archive Activism », GLQ: A Journal of Lesbian and Gay Studies, vol. 12, no 2, 2006, p. 319-328

Keegan, C  el M. Keegan, Laura Horak et Eliza Steinbock, « Cinematic / Trans* / Bodies Now (and Then, and to Come) », Somatechnics, vol. 8, no 1 (2018).

Menkman, Rosa. The Glitch Moment/um. Amsterdam: Institute of Network Cultures, Amsterdam University of Applied Sciences, 2011. <https://beyondresolution.info/Glitch-Moment-um>

Mensah, Maria Nengeh, L'anatomie du visible. Conna  tre les femmes s  ropositives au moyen des m  dias. Th  se pr  sent  e comme exigence partielle du doctorat en communication, 2000, Universit   Concordia

Meech, Sam, Video in the Abyss, m  moire de ma  trise, Manchester School of Art, 2020.

Watney, Simon, Policing Desire: AIDS. Pornography, and the Media, Minneapolis, University of Minnesota Press, 1989, 167 p.

Williams, Linda, « Film Bodies: Gender, Genre, and Excess », Film Quarterly, vol. 44, no 4 (1991).

ARTISTS PROJECTS

Oeuvres non-disponibles sur Vith  que :

Barker, Clive, dir. Hellraiser. New World Pictures, 1987.

Becker, Lutz. Horizon. 1967.

Chartier, Gilles. Video feedback experiments. 1967-73. (Unrecorded images in Arbec, "Graphisme lumineux.")

Crutchfield, James. Space-Time Dynamics in Video Feedback. 1984. <https://www.youtube.com/watch?v=B4Kn3djJMCE>

Feulner, . Pivot Forward Collapse. 2020. <https://vimeo.com/249742442>

Goss, Carol. Rings/Lovers. 1975.

Lambert, Verity. Doctor Who. Episode 1, "An Unearthly Child." BBC Productions, 1963.

Lucier, Alvin. I Am Sitting in a Room. 1969. <https://ubu.com/sound/lucier.html>

Meech, Sam. Chroma Culture. 2019. <http://portfolio.smeech.co.uk/video-culture/>

———.   cran de Veille / Screen Savour. 2022. <http://portfolio.smeech.co.uk/ecrandeveille/>

———. Generative Fiction. 2020. <http://portfolio.smeech.co.uk/generative-fiction/>

———. Portal. 2019. <http://portfolio.smeech.co.uk/portal/>

Schneemann, Carolee. Fuses, 1964-1967.

Stefan, Sonya. Various video feedback experiments. Instagram. 2020-present. <https://www.instagram.com/morfeolastrega/>