



17TH UNATEC CONGRESS
MONTREAL 89
MORE THAN 30 COUNTRIES REPRESENTED
CALL FOR PAPERS

Theme: The 1990's — The Challenge of Change

at
International Civil Aviation Organization
Assembly Hall,
Montreal, Quebec, Canada
October 14-18, 1989

Plan now to submit an original paper. This congress will identify key technology trends and applications for the 1990's. Subjects include:

- **Large format Cinema:** The optimum experience
- **Three-D Cinema:** Without screen or glasses?
- **Cinema Sound — Breaking the Sound Barrier:** Advancing the creative and technological art
- **Improved Presentation Quality:** Steady, bright, sharp and durable
- **High Quality Video Home Theater**
- **Creative Opportunities from Technology Changes**
- **Computers in All Aspects of Film, Video and Sound Production:**
 - Creating images and sound
 - Speeding up manipulation
 - Reducing human interface
 - Skill training
- **Production tools of the 1990's**
- **Increasing Access to the Film Experience:**
 - Inexpensive subtitling and dubbing techniques; self-powered projectors; video vending machines; database systems; videotext at home.
- **New Packaging and Uses for Film:**
 - Digitization; data compression; compact discs; high speed transfer; interactive video in training and commerce.
- **Motion Picture Handling Efficiency:**
 - Transports, quality assurance; simulation of tasks.
- **Trends, Tools and Techniques to Generate, Animate and Create:**
 - Special effects, backgrounds; colored and modified images and sound.
- **Duplicating and Archiving Imaging Media:**
 - Life expectancy and suitability of technologies; physical storage conditions interchangeability; formats.
- **Health and Safety:**
 - Improving the quality of work life in motion picture and television industries.

Official languages of the Congress are: English, French, German and Russian. Please send a double-spaced 250-500 word summary by April 16, 1989, to:

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Notification of Acceptance, together with an author's kit, will be sent by May 3, 1989, and camera-ready manuscripts must be received by July 31, 1989.

OTTAWA — The CRTC has initiated a review of its northern native broadcasting policy adopted in 1985. With 13 regional native broadcasting societies currently providing radio and television services to 260,000 native people in the north, native broadcasting has experienced significant growth and success in Canada. It employs over 300 people producing 250 hours of radio, and 11 hours of television per week in

more than 30 of Canada's 53 native languages. 400 communities are served.

The Commission said it will look into a number of questions including the definition of a native station, distribution (currently the signals are carried by a number of public, private and community stations), and the promotion and recording of native talent.

On (Experimental) Film

BARBARA STERNBERG

At the recent reception/catalogue launch for *Spirit in the Landscape*, (a travelling exhibition of experimental films curated by Richard Kerr), Art Gallery of Ontario director William Withrow announced the construction of a 30-seat film/video screening room or small gallery. Congratulations and three cheers for the AGO for the commitment to experimental film that this space implies. It remains to be seen, of course, how the space will be utilized, how acquisitions will be made, and what the relationship will be with the film department headed by Cathy Jonasson.

The new film/video space attests to the gallery's commitment to showing experimental film in a gallery context on an ongoing basis, so that whenever people come to the AGO, they will be able to see some film or video work. The new room will be available for use by both Jonasson and Philip Monk, curator of contemporary art. Film is still under the Education department of the gallery. The logical next step would be to move it into curatorial. The new facility will show mainly films from the gallery's collection, but it has been a collection in limbo and contains obvious gaps. The new space provides an impetus to collect.

BRAKHAGE IN THE LANDSCAPE

The exhibition, *Spirit In The Landscape*, has also provided an opportunity for collection. Richard Kerr says all the prints have been purchased by a private foundation, a first in Canada and proof that avant-garde film can attract patronage.

The exhibition is accompanied by a catalogue, written by Bart Testa, which will facilitate confidence and understanding in galleries taking on the show, as well as provide documentation, dialogue and historical material.

Following the reception, Stan Brakhage gave a lecture with slide and film components. I used the occasion to ask him about his recent move to Canada, his interest in Canadian landscape painting and film, and about his own current work. (Stan has applied for landed immigrant status because, as he puts it, this is where he and Marilyn Jull want to raise their child-to-be. Congratulations to Stan and Marilyn on their recent marriage!)

Brakhage's involvement with Canadian painting goes back 25 years. He is a great enthusiast of the *Group of Seven* and has been trying for years to arrange showings of these paintings in the U.S., where, unfortunately, and perhaps surprisingly, they are largely unknown. Brakhage acknowledges Tom Thomson's influence on his films. He sees Thomson's brush strokes as a script, as directions or suggestions of how to shoot, to move his camera.

Brakhage went on to acknowledge other influences from Canadian filmmakers and various Canadian aesthetics his work is in dialogue with. He has moved to Toronto in the hopes of finding a place where he can work on his *Arabic*, *Egyptian*, and *Roman Series* film, which make equivalences of "moving, visual thought processes — dangerous work, in that it taps areas of the mind that are not usually exposed, are usually subconscious; and so I am seeking some cultural peace — so much of current social pressures deflect from the deeper growth of the spirit."

In his address, we were treated to some of the Brakhage spirit as it came alive in a reciprocity with the paintings of Thomson, MacDonald, Varley and Harris, and with the films of Jack Chambers, Ellie Epp, Keewatin Dewdney and Mike Hoolboom. Brakhage didn't determine meanings for us, but in sharing his responses to formal issues and in simply presenting the slides and films in contiguity created a space for seeing both the paintings and the films with fresh eyes.

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