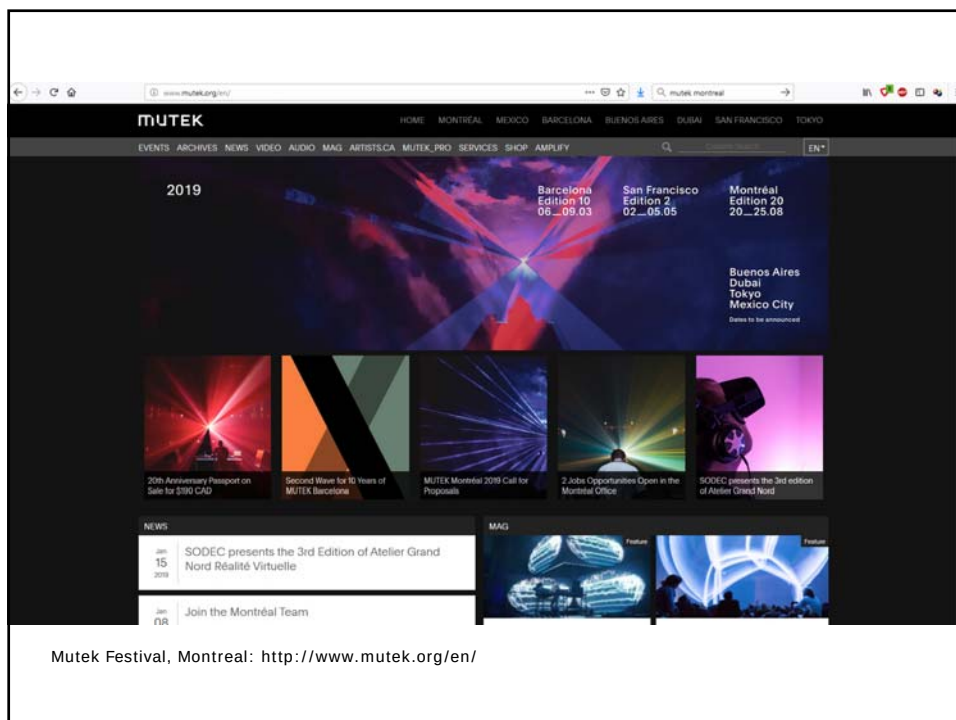
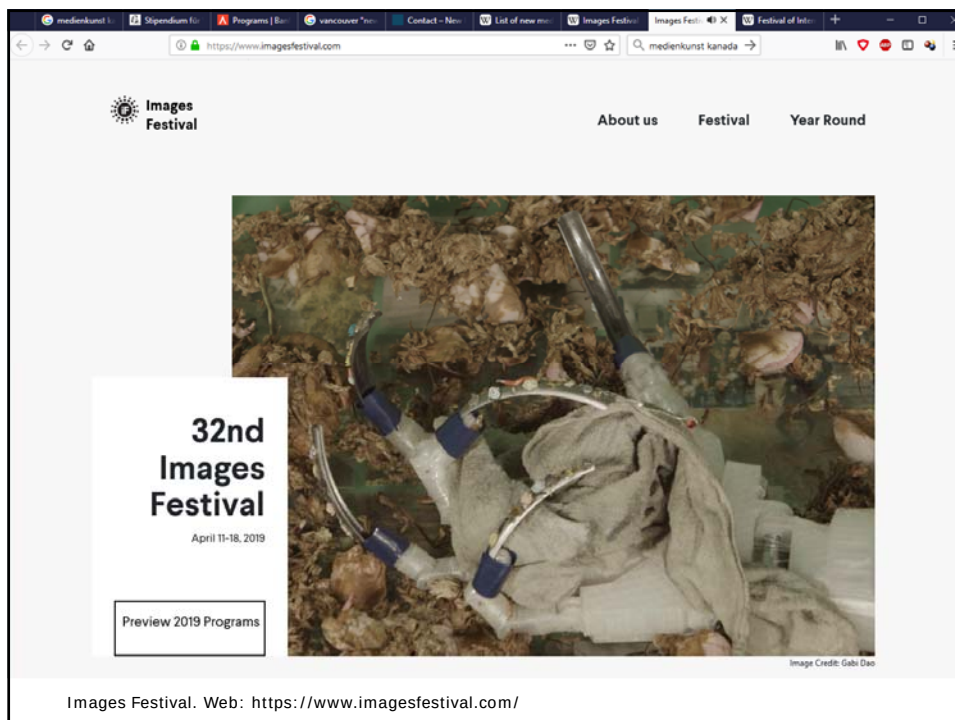
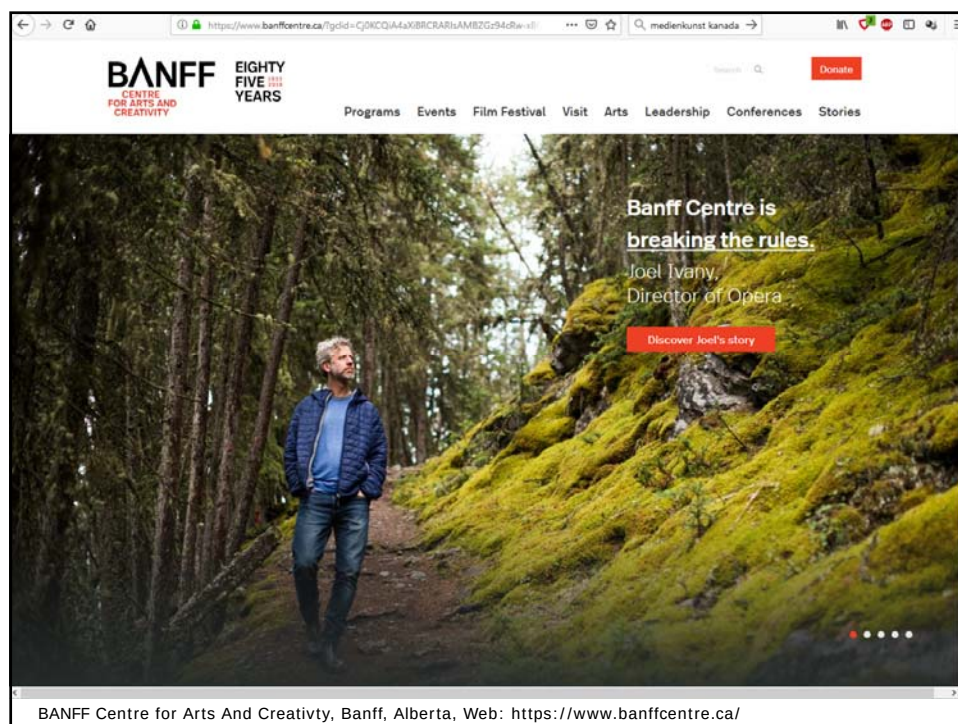
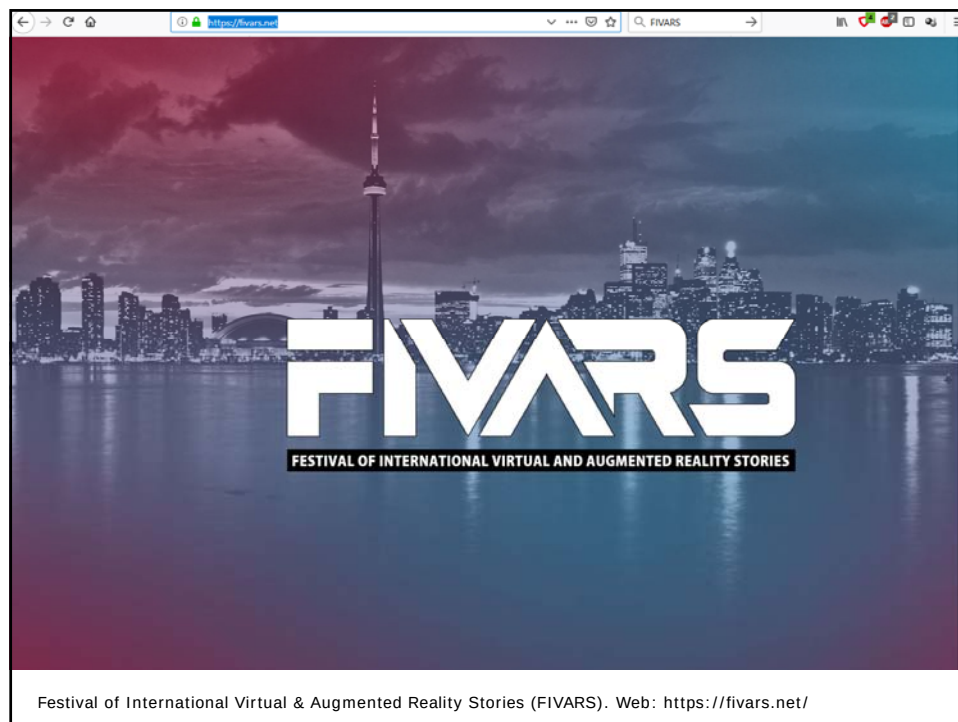
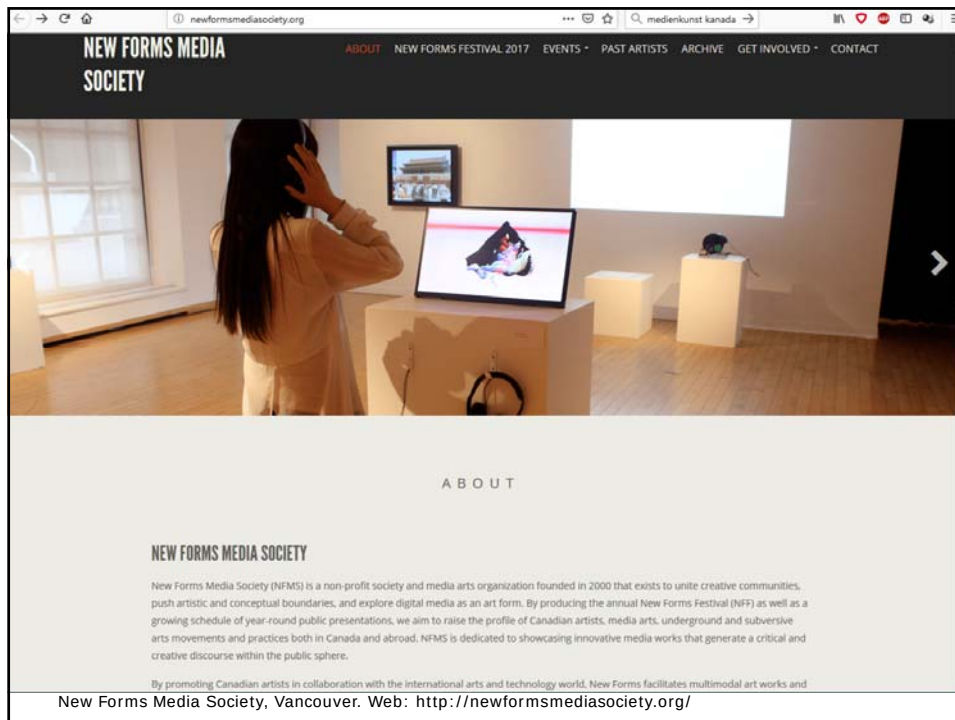
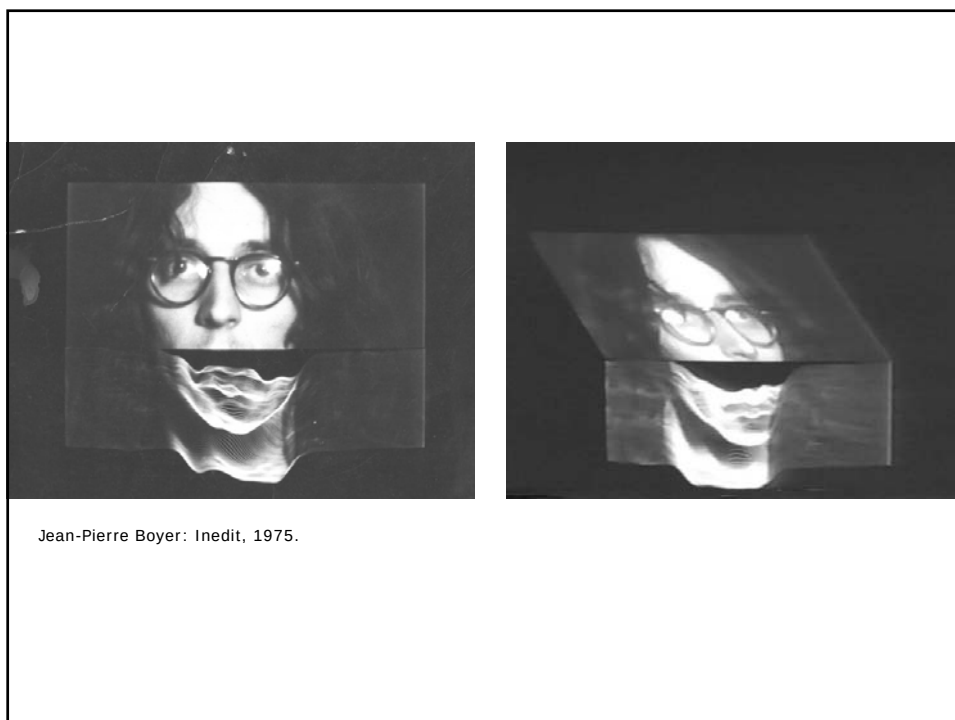


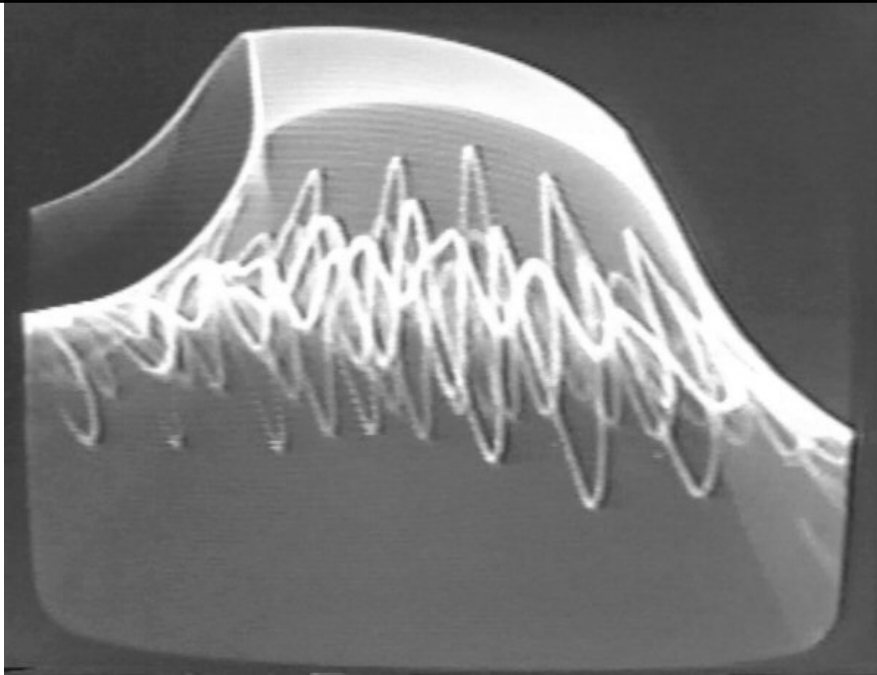








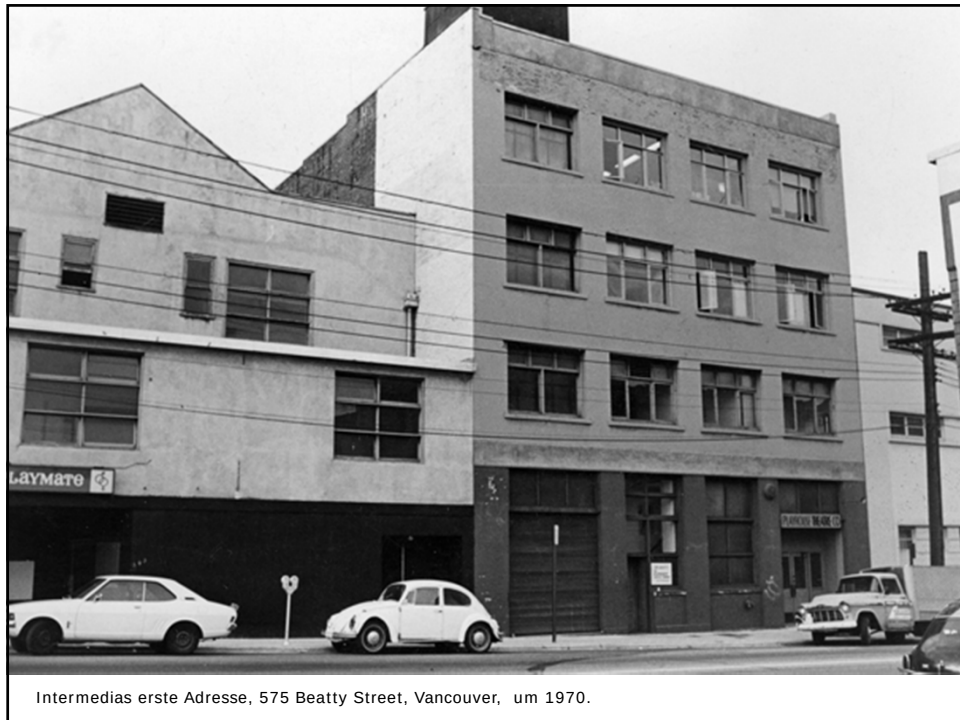




Jean-Pierre Boyer: Chant magnetique, 1973.

1966	"TRIPS FESTIVAL" SOUND GALLERY	
1967	INTERMEDIA SOCIETY	
1968		INTERMEDIA NIGHTS SHOW, V.A.G.
1969	INTERMEDIA PRESS FILM CO-OP POETRY READINGS, V.A.G.	ELECTRICAL CONNECTIONS SHOW, V.A.G. INTERMEDIA SPACES SHOW, VICTORIA A.G. INTERMEDIA ILLUSIONS, EDMONTON A.G. TRADEAU DINNER, SEAFORTH ARMOURY LUNATIC HAPPENING (APOLLO 11 LANDING)
1970		INTERMEDIA DOME SHOW 88 MAY 1931 SHOW, V.A.G. ROTHMAN'S A. G. SHOW (STRATFORD)
1971	INTERMEDIA PRESS - "JUNK MAIL" PROJECT IMAGE BANK THE PRINT PROJECT (FUNDED BY O.F.Y. GRANT)	
1972	IMAGE BANK PACIFIC RIM CONSCIOUSNESS	FUNDED BY L.I.P. GRANT
INTERMEDIA DECENTRALIZES - BECOMES UMBRELLA ORG. FOR SPIN-OFFS:		
1973- 1980	METRO MEDIA (VIDEO) IMAGE BANK (IMAGE EXCHANGE) GRANVILLE GRANGE (SCULPTURE STUDIO) VISUAL ALCHEMY (FILM PRODUCTION) VAN. FILM CO-OP (FILM DISTRIBUTION)	THE NFM CO. (PUBLICATION OF POETRY) PACIFIC RIM COMMUNICATIONS (LINKING PACIFIC RIM ARTISTS) VIDEO INUJ (VIDEO) NEW RBA SOCIAL CLUB WESTERN FRONT

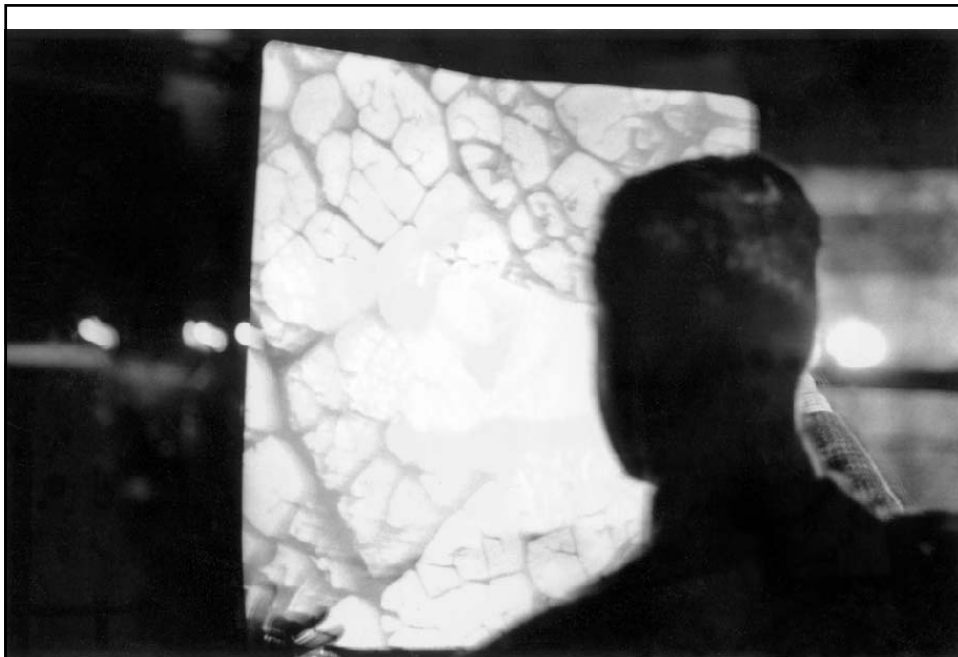
Intermedia Aktivitäten. Quelle: Westell, Tracy: Intermedia An Inventory of Their Papers in the Library of the University of British Columbia Special Collections Division, Juni 1980.



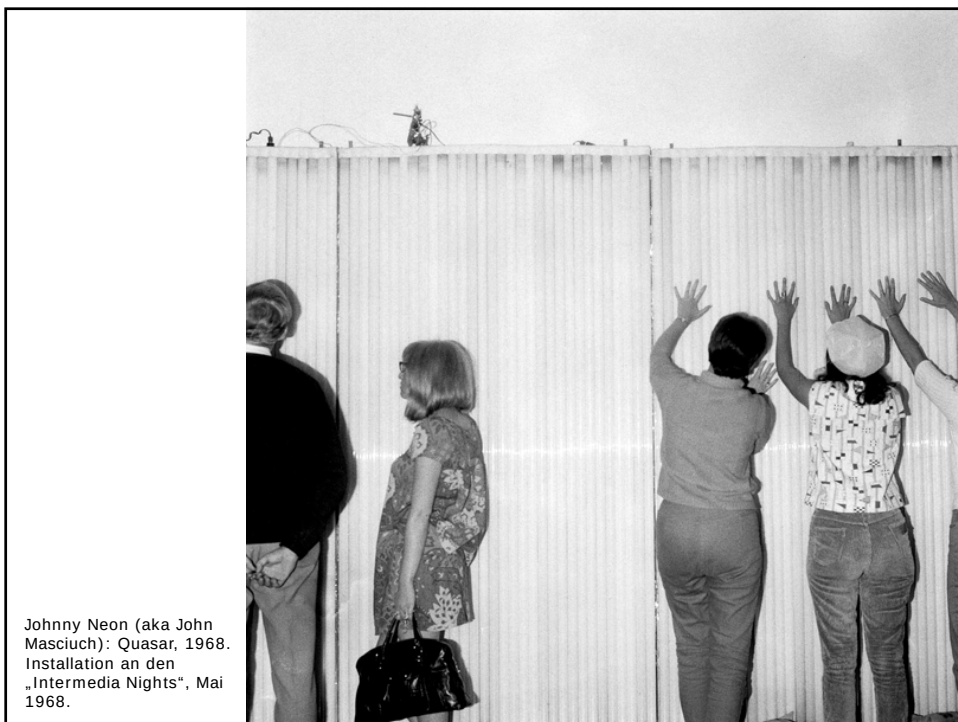
Intermedias erste Adresse, 575 Beatty Street, Vancouver, um 1970.



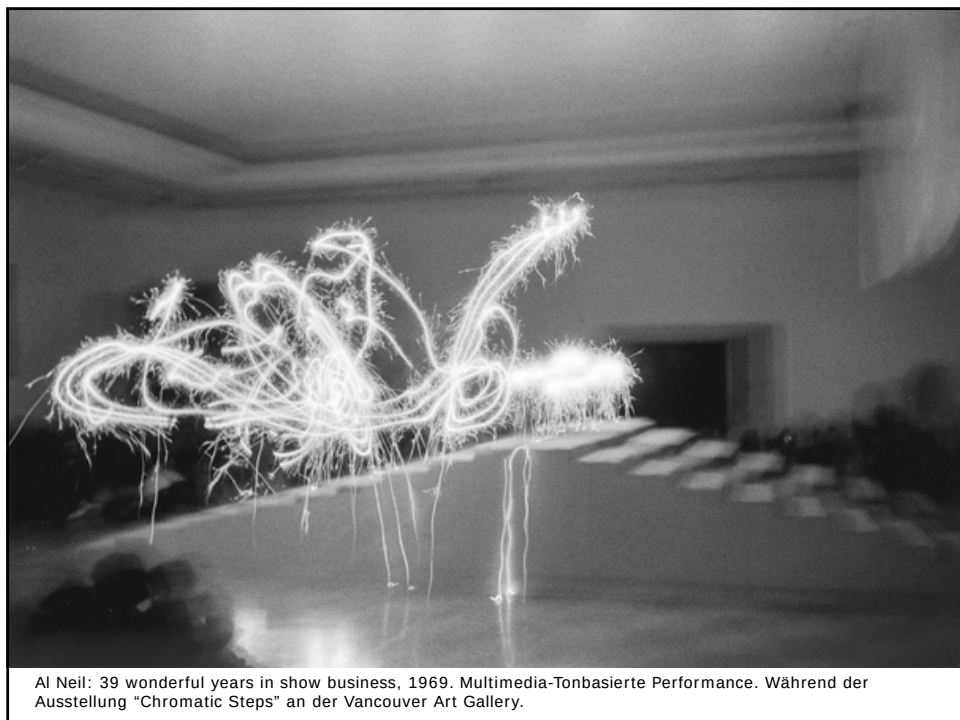
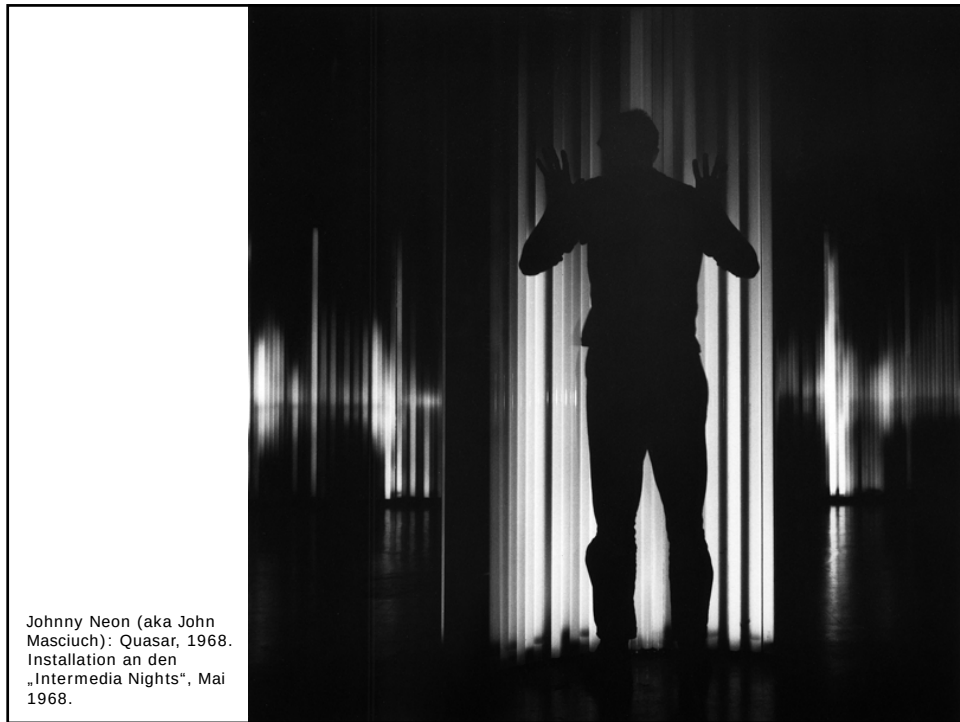
David Orcutt: The Theory and Practice of Intermedia, Februar 1968. Experimentelle Bildprojektion.



David Orcutt: The Theory and Practice of Intermedia, Februar 1968. Experimentelle Bildprojektion.

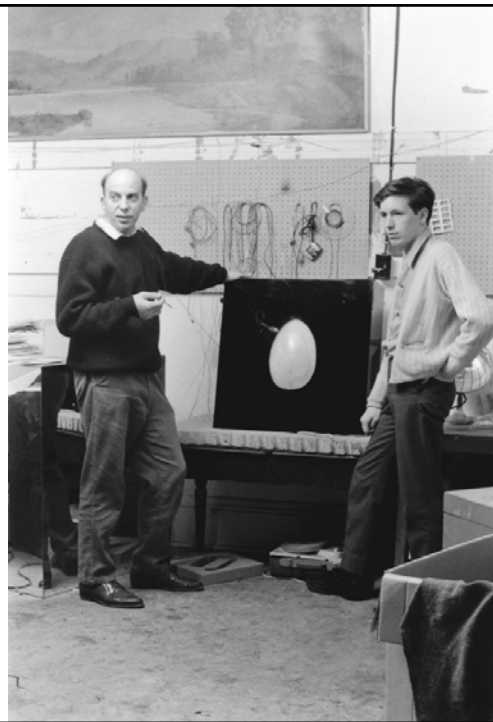


Johnny Neon (aka John Masciuch): Quasar, 1968. Installation an den „Intermedia Nights“, Mai 1968.



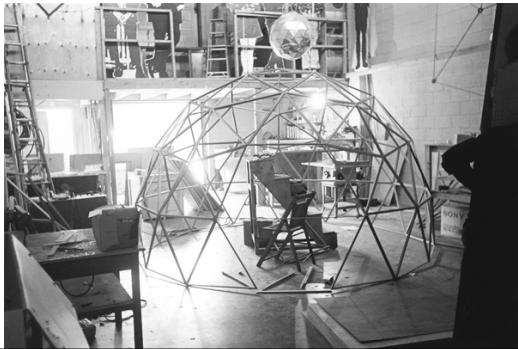


Tom Osborne: Fiber Optic Egg, 1969.

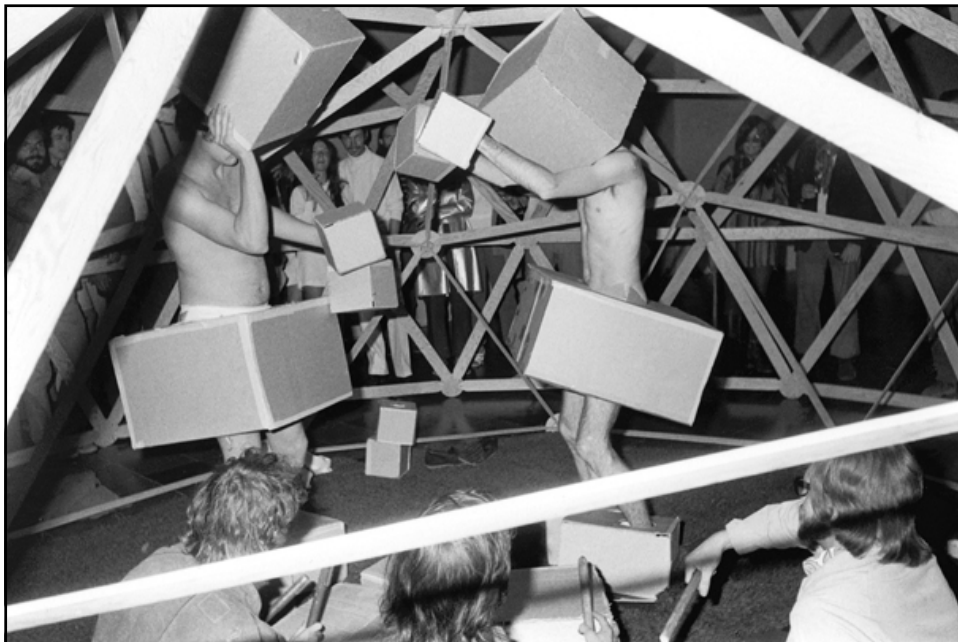


Sicherheitspersonal in Aktion.

Dennis Vance: Fat Emma, 1969.
Installationsansicht von "Direction 69",
Vancouver Art Gallery.



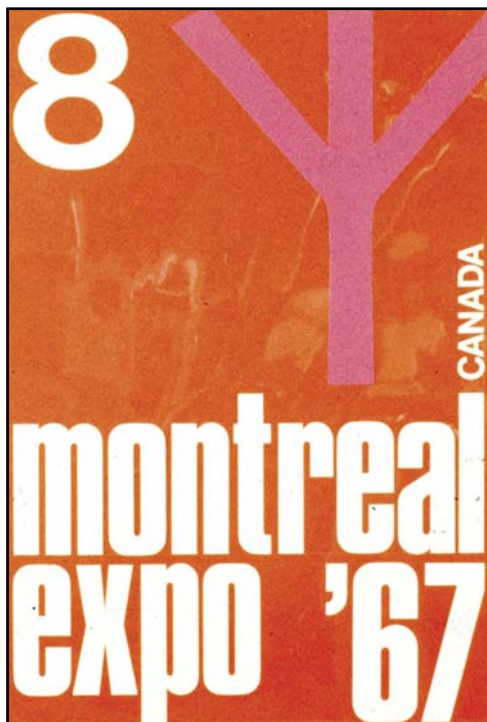
Kugelbauten für The Dome Show, 1970.
Vancouver Art Gallery.



Vincent Trasov und Gerry Gilbert performen in einem Dom das "Box Boxing Match", 19.5.1970.
The Dome Show, 1970, in der Vancouver Art Gallery.



Buckminster Fuller: La Biosphère de Montréal, 1967, im Park Jean-Drapeau.



Labyrinth Pavillon an der Expo '67.

Plakat der Expo 1967 in Montreal, Kanada.



The Labyrinth Pavilion, Projektionsexperimente unter Konstruktion. Expo 67 Montreal



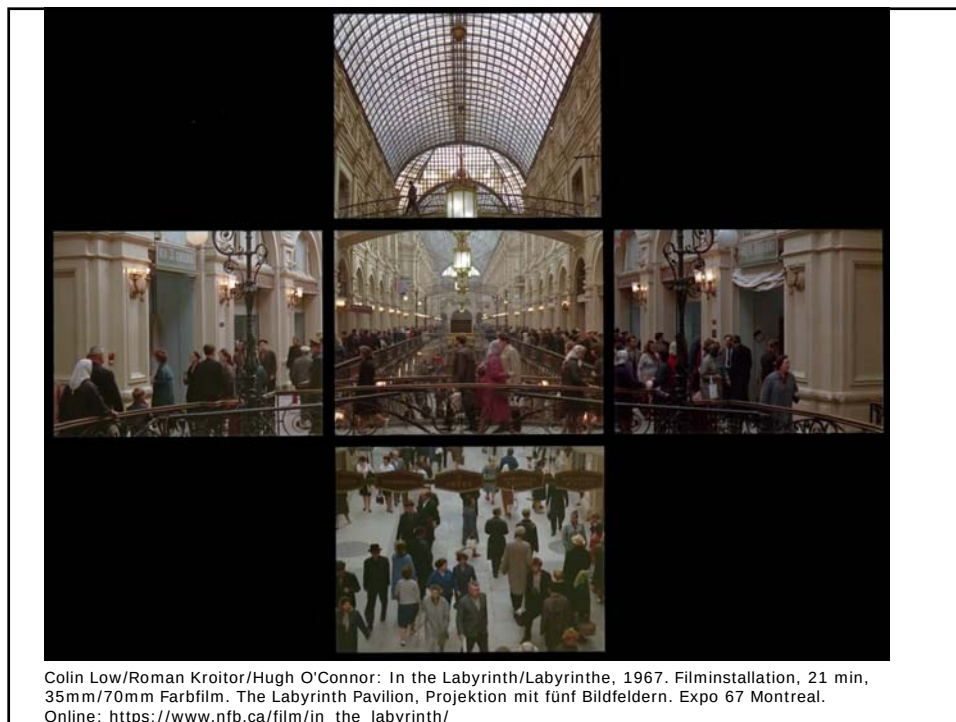
The Labyrinth Pavilion, Anordnung der Multiscreen-Installation. Expo 67 Montreal.

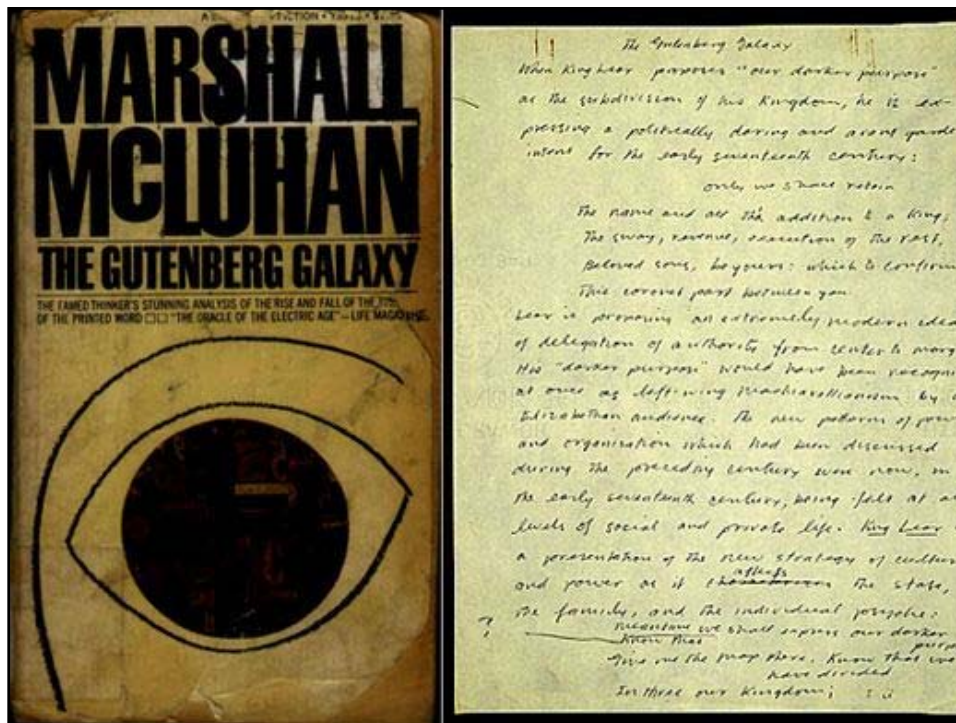


Josef Svoboda/Alfréd Radok/Emil Radok: Polyekran, 1958. Performance, 10 min. Pavillon der Tschechoslowakei, Expo Brüssel 17.4.-19.10.1958.

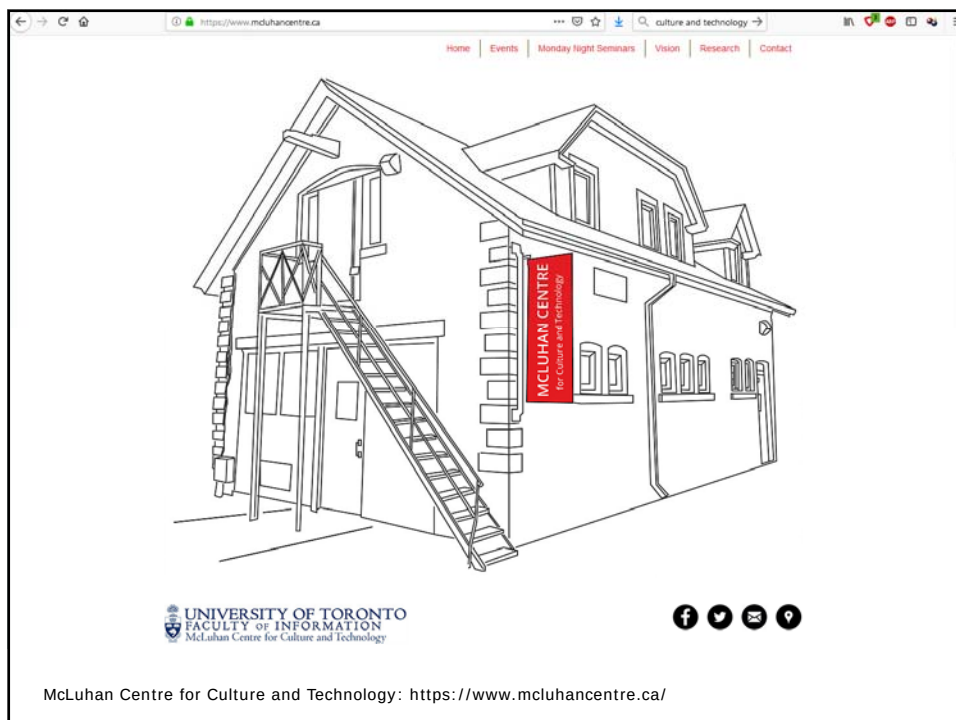


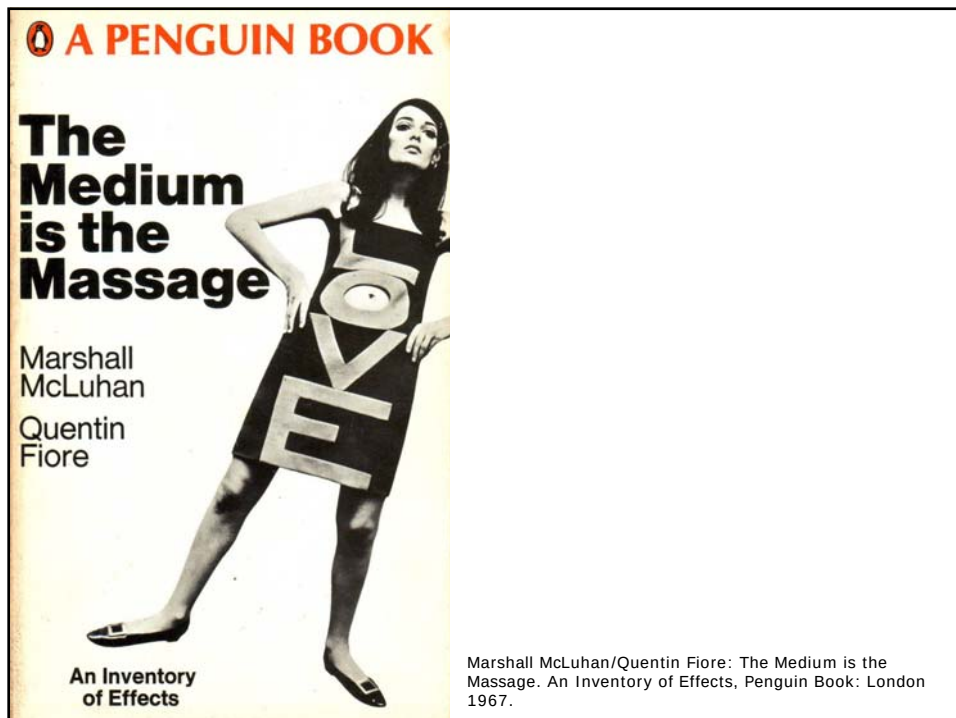
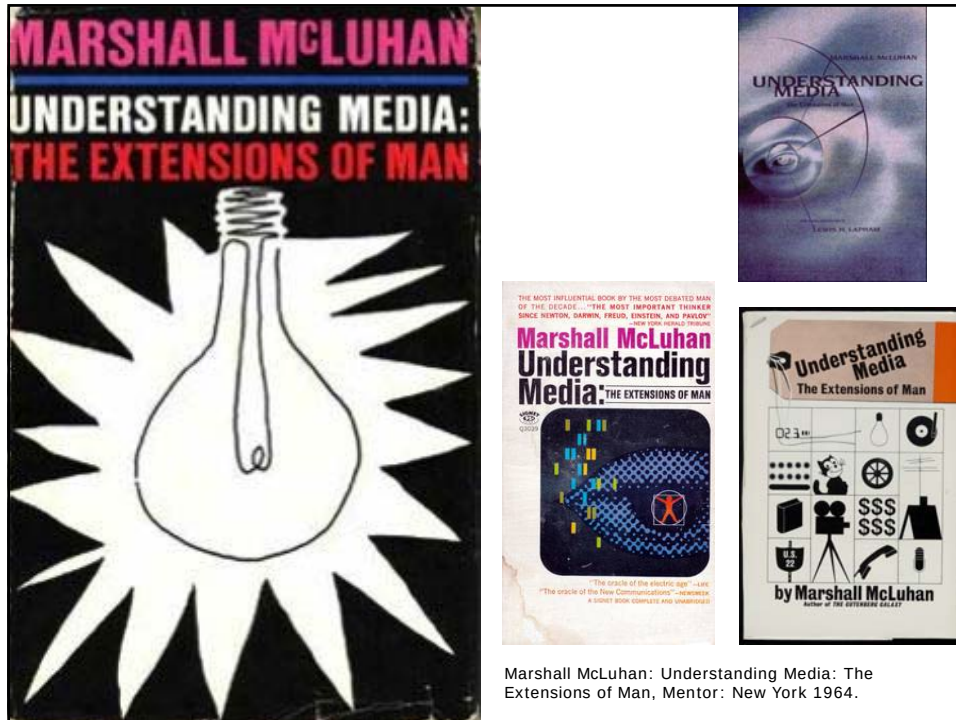
Josef Svoboda/Alfréd Radok/Emil Radok: Laterna Magika, 1958. Pavillon der Tschechoslowakei, Expo Brüssel 17.4.-19.10.1958.

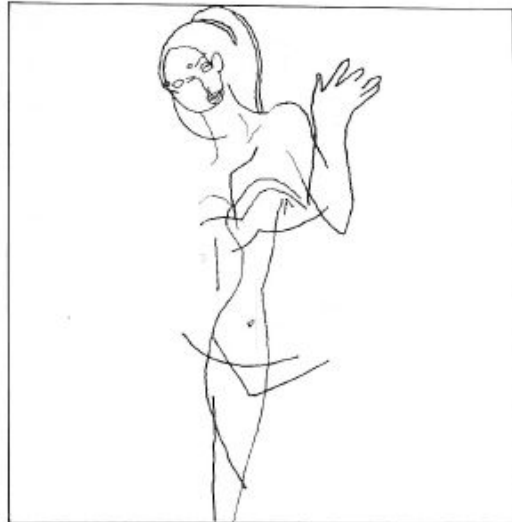




Marshall McLuhan vor einer Wand aus Videomonitoren.



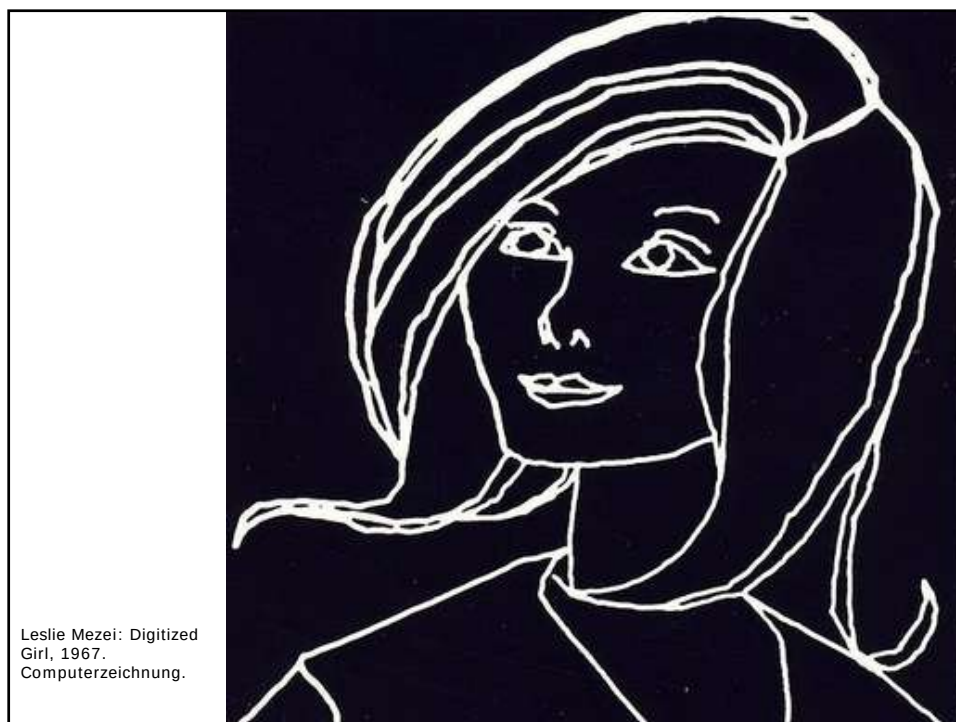
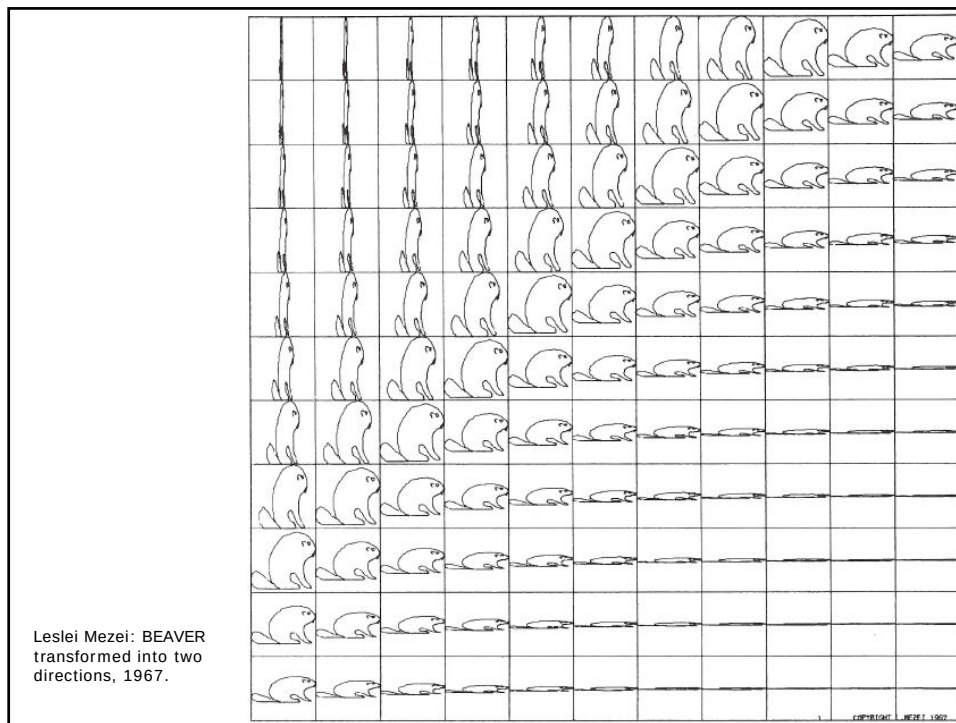


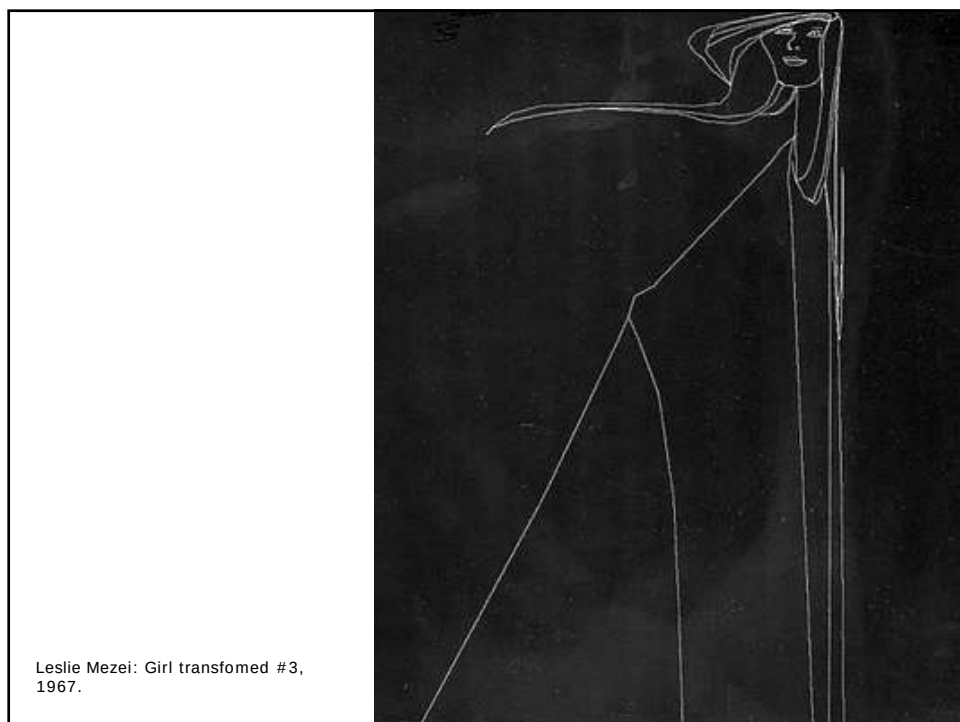
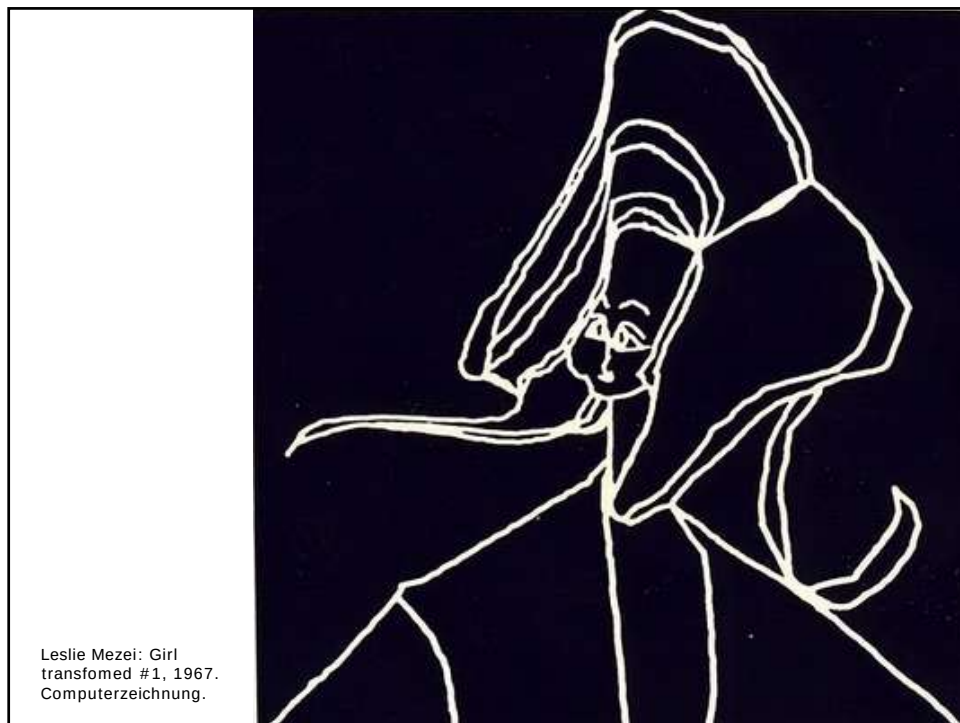


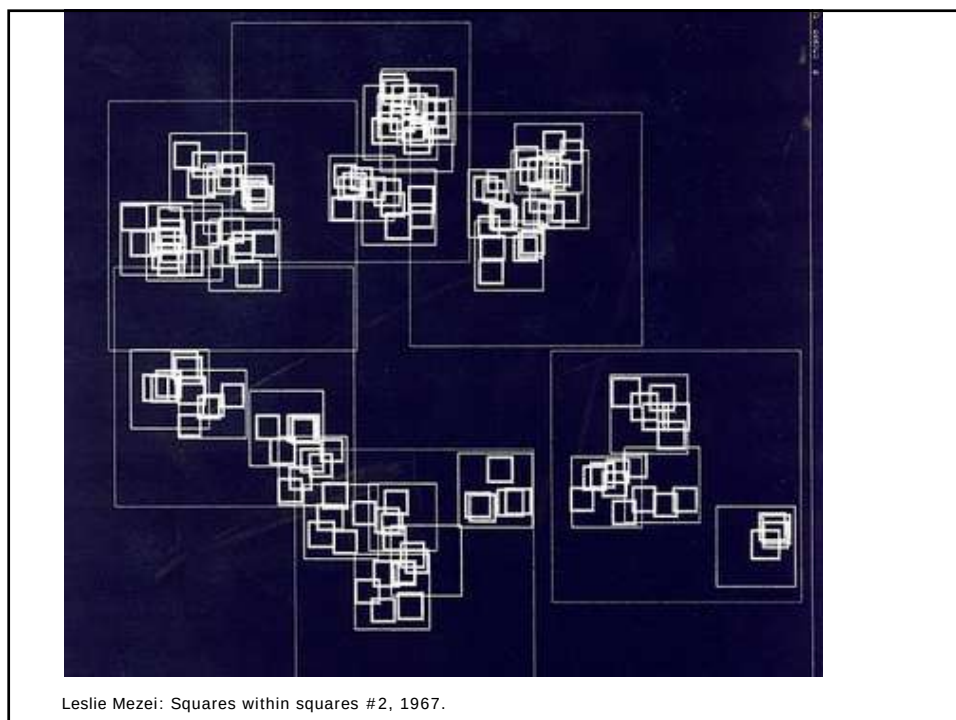
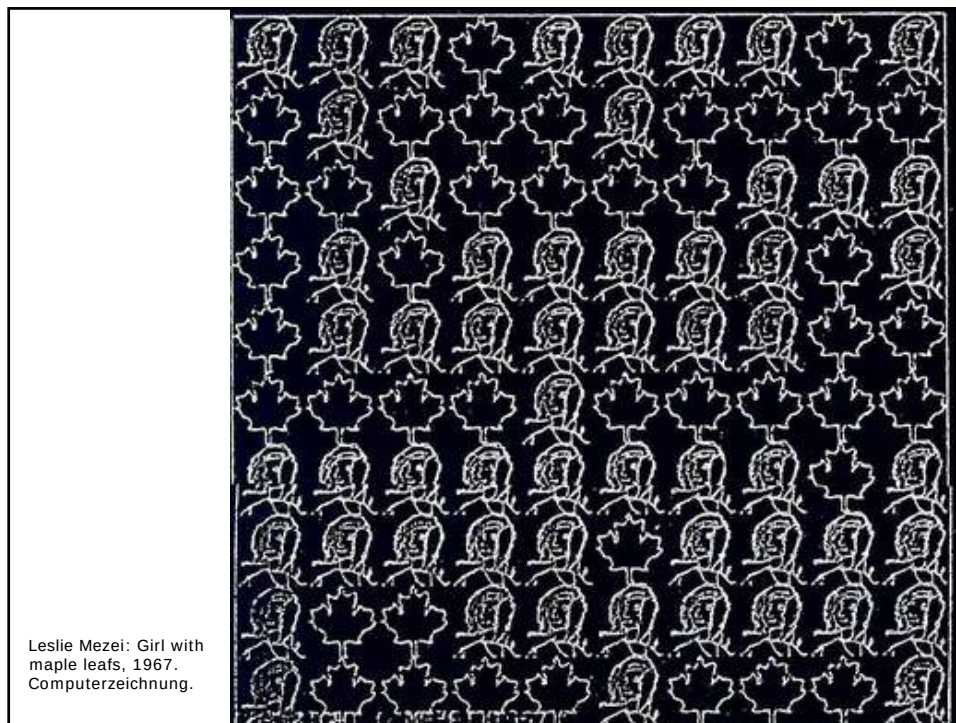
Leslie Mezei: Bikini Shifted, 1968.

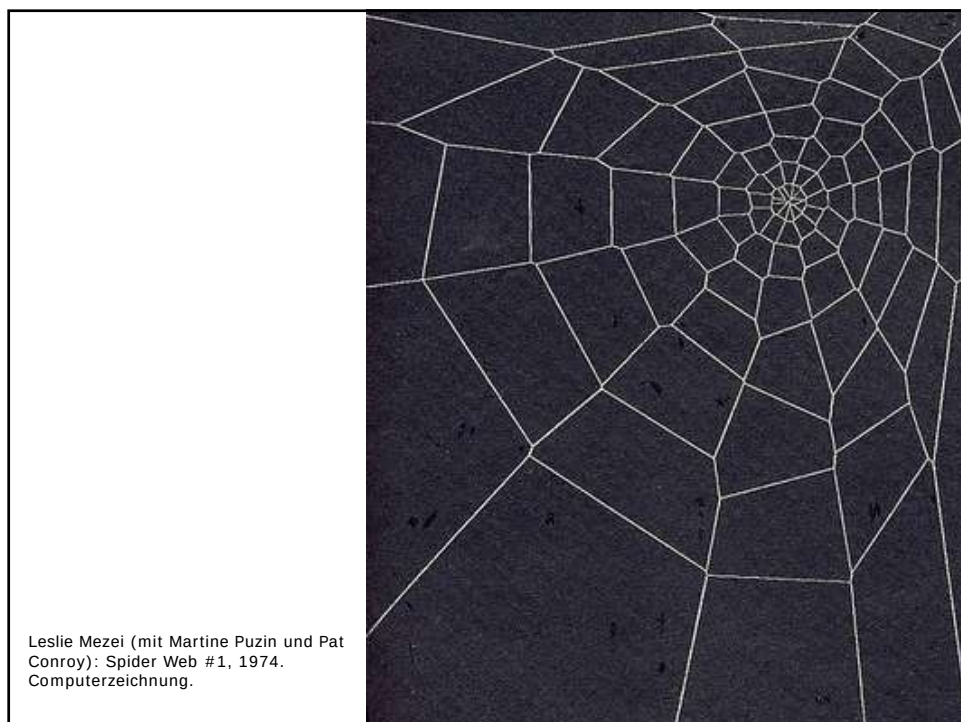
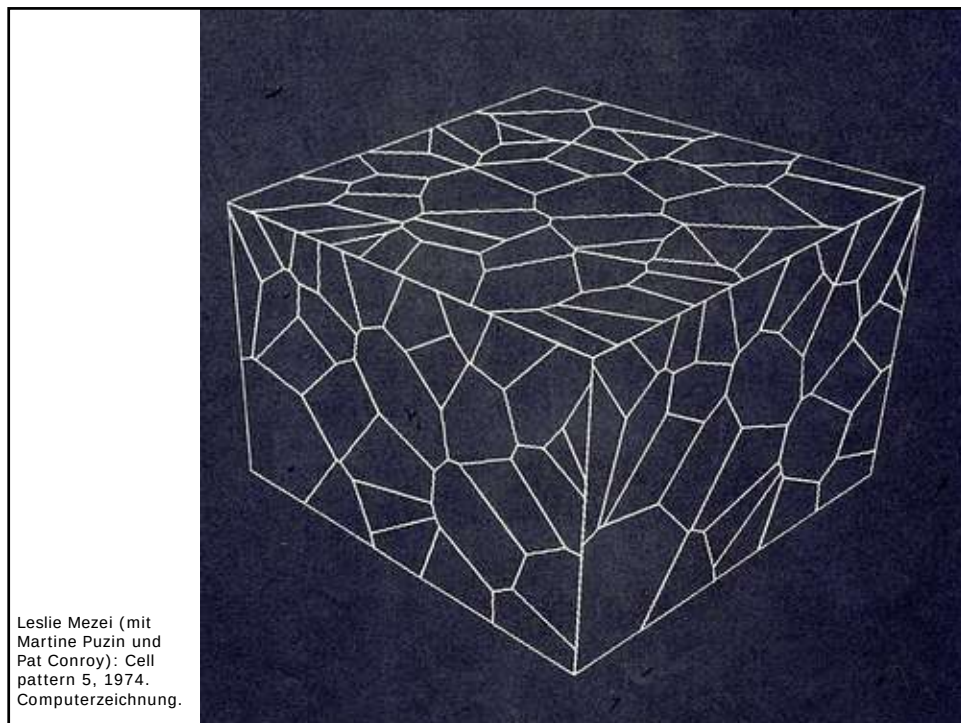


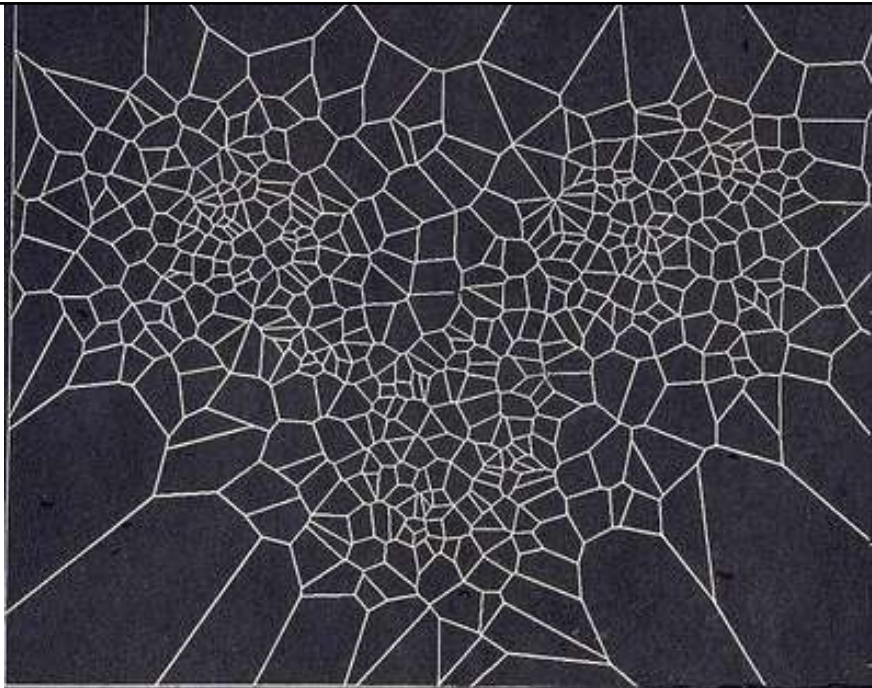
Leslei Mezei: SCALE of RANDOMNESS, 1967.







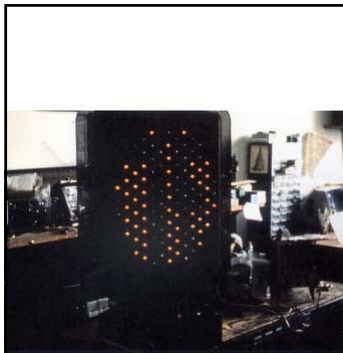




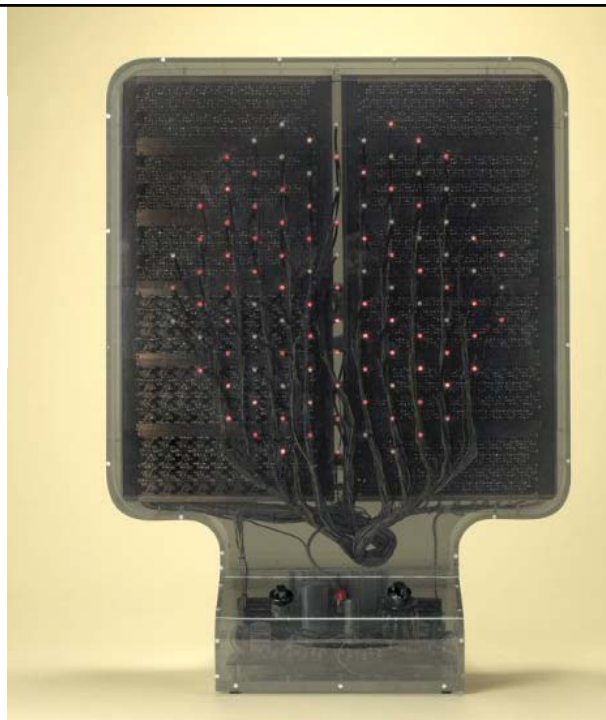
Leslie Mezei (mit Martine Puzin und Pat Conroy): Spider Web #2, 1974. Computerzeichnung.



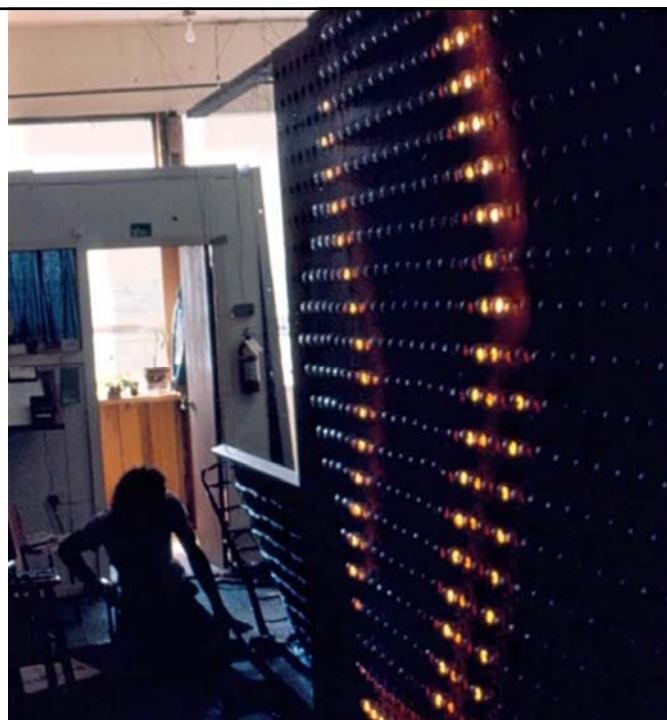
Ine Poppe/Sam Nemeth: them fucking robots, Norman White, Dokumentarfilm, 2011, 51'35".
https://www.youtube.com/watch?time_continue=5&v=Dhpc-zbrzQ

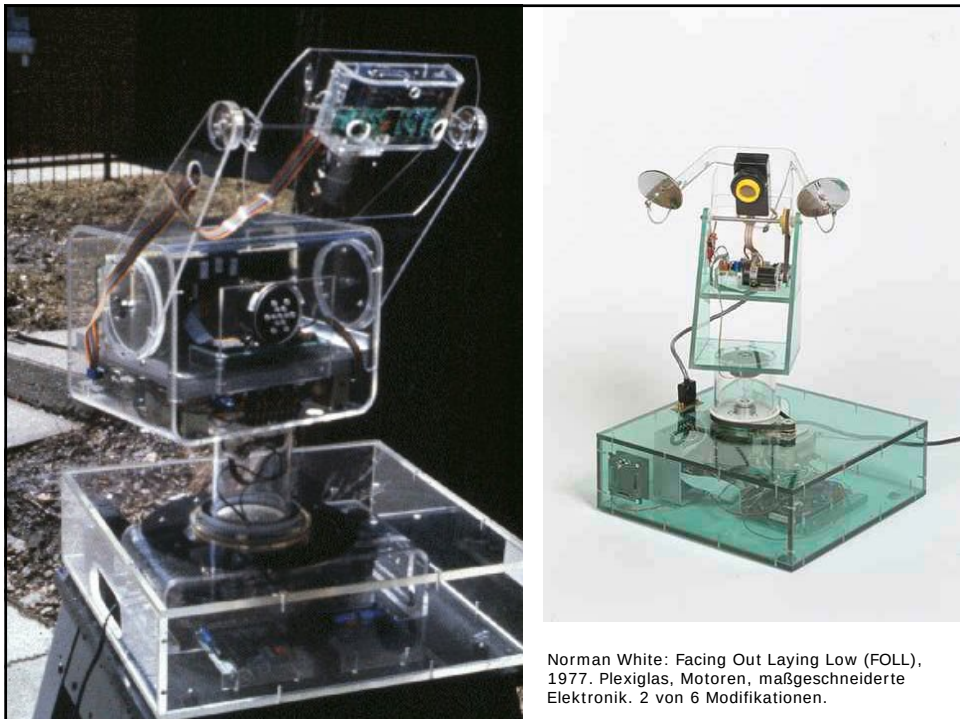
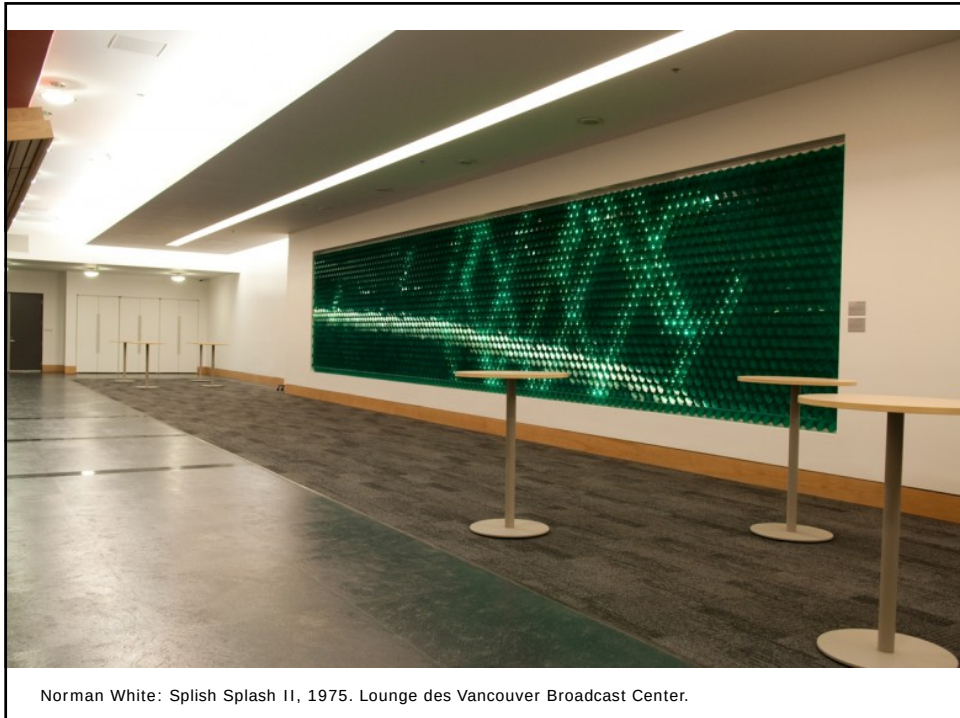


Norman White: First Tighten
Up on the Drums, 1968.



Norman White: Splish Splash
II, 1975.







Norman White: The Helpless Robot, 1987-2002. Stahl, Elektronik, Sperrplatten.

"– confusing utility with function and not seeing the dysfunctionality of too much functions.

– we believe that we express ourselves better by maximising our control. But there's bound to be mistakes and diversion from what we expect. However mistakes helps you to transcend the original idea. Therefore a certain loss of control can be very helpful. People should learn to love these lacks of control.

– we forget that the limits of technology can be harnessed. Artists work with the limitations of technology and express themselves better when they are improvising around the technique. People throw slower and simpler system in the garbage (thinking that getting the latest update of the gadget is the right thing to do), White loves to bring the simpler systems back in use.

– 4th mistake: we tend to forget that behaviour is as important as appearance. Norman White drew a parallel between the Commedia dell'Arte and computers: 5 to 6 characters know to the audience have precise behaving moods (the priest, Arlequino, Pulcinella, etc.) BUT the emergence of the play comes from the improvisation between the actors. This mirrors the way computers work. Incidentally the Helpless Robot works best if you do as it says but only once or twice diverge from its orders (instead of just spinning it for example)."

Quelle: Regine: Norman White on Mistakology, 5.2.2006, in: http://we-make-money-not-art.com/just_listened_t/ (24.1.2019).



Michael Snow: Wavelength, 1967. 45 min, Film. Online: <https://www.youtube.com/watch?v=aBOzOVLxbCE>



Michael Snow mit der Maschine, die er und Pierre Abeloos entworfen haben, um den Film "La Région Centrale" zu verwirklichen. Foto: Joyce Wieland, Oktober 1969.



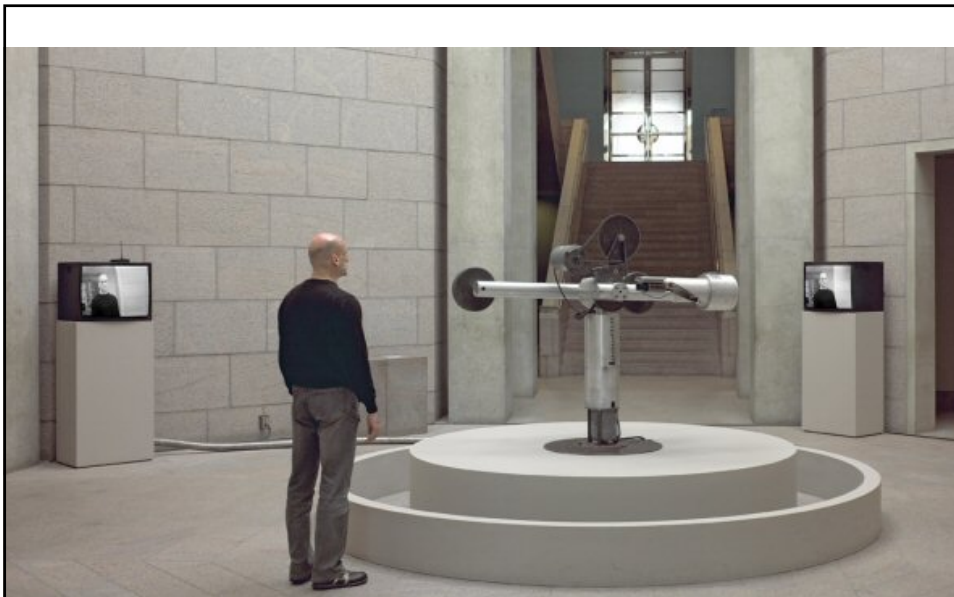
Michael Snow: La Région Centrale, 1971, 16 mm, 180 oder 190 Minuten. Bei der Arbeit zum Film.



Michael Snow: La Region Centrale, 1971. Film, Sound, Farbe, 180 min. Online: Teil 1: <https://www.youtube.com/watch?v=Y7dKFr-O1pU>



Michael Snow: La Region Centrale, 1971. Film. Online: https://www.youtube.com/watch?v=uYr_SvIKKuI

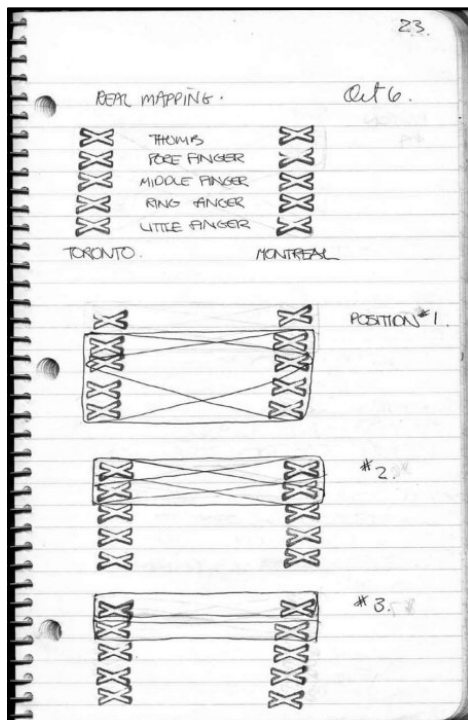


Michael Snow: De La, 1969-1972.
Aluminium und Stahl, mechanische Skulptur mit Überwachungskamera, elektronische Steuerung, 4 Monitore,
182,9 x 142,2 cm ohne Basis.





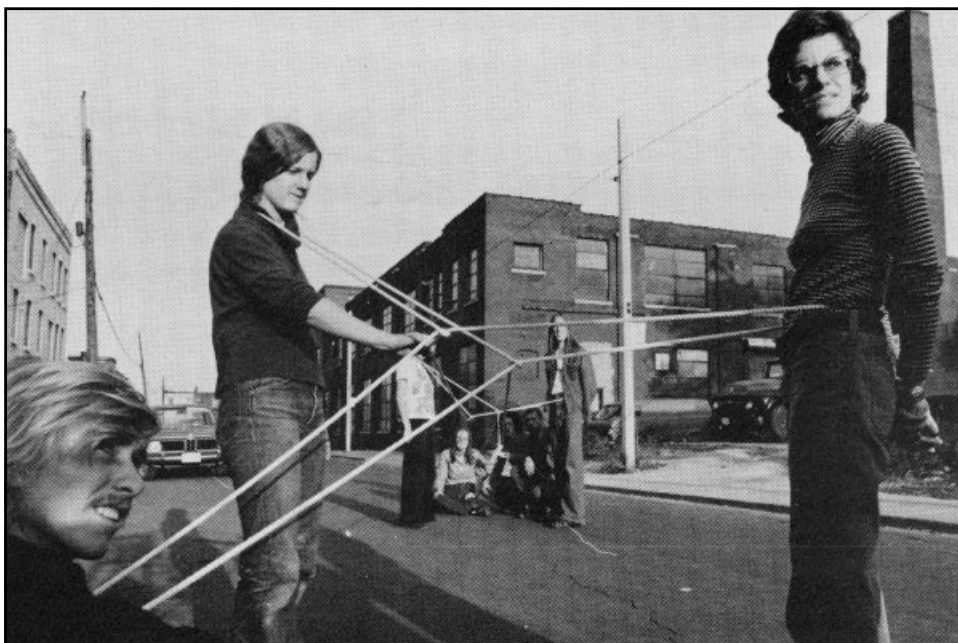
Vera Frenkel: String Games: Improvisations for Inter-City Video, 1974, Montreal-Toronto. Übung 1973.



Seite 23 aus dem Notizheft von Tom Graham.
Vorbereitungen zur Aktion.



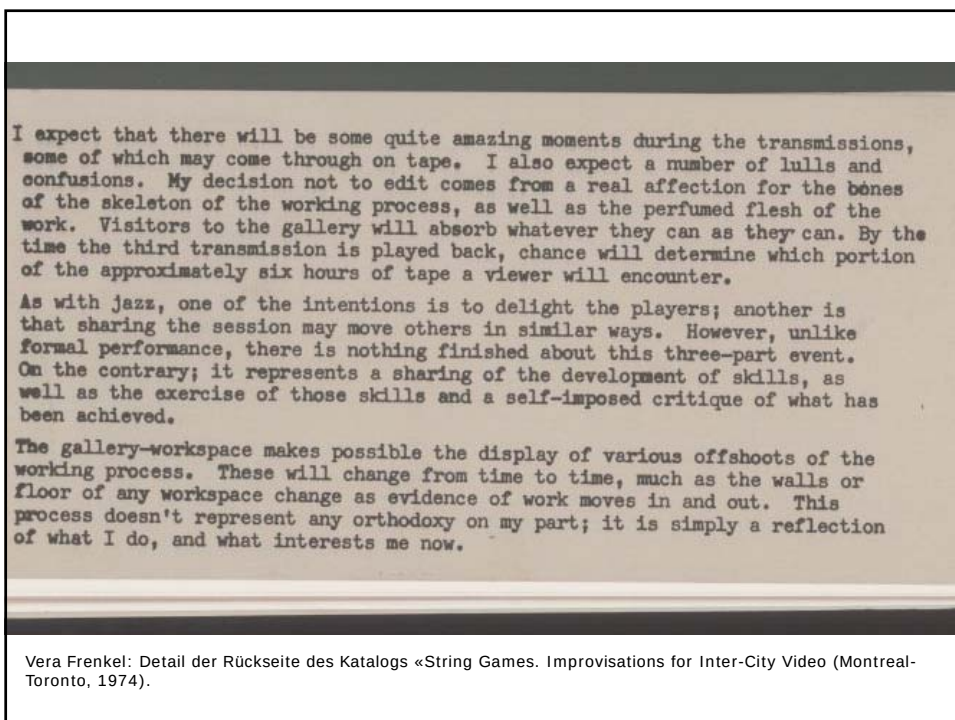
Vera Frenkel: String Games: Improvisations for Inter-City Video, 1974, Montreal-Toronto. Übung 1973.



Vera Frenkel: String Games: Improvisations for Inter-City Video, 1974, Montreal-Toronto. Übung 1973.



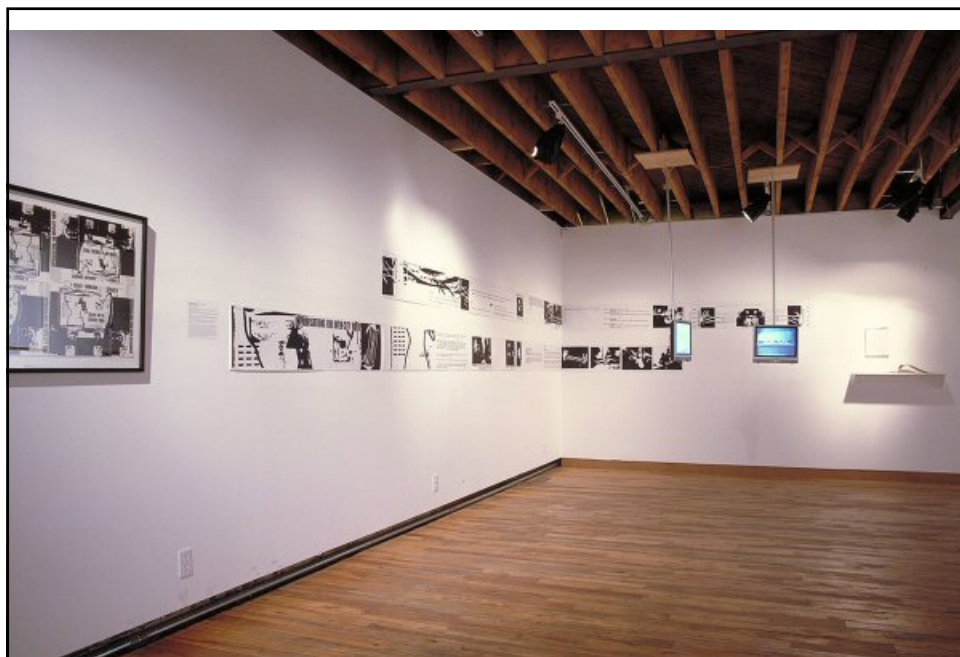
Vera Frenkel in den Bell Canada Teleconferencing Studios in Montreal während der Videoperformance "String Games: Improvisations for Inter-City Video" 1974; zwischen Montreal-Toronto.



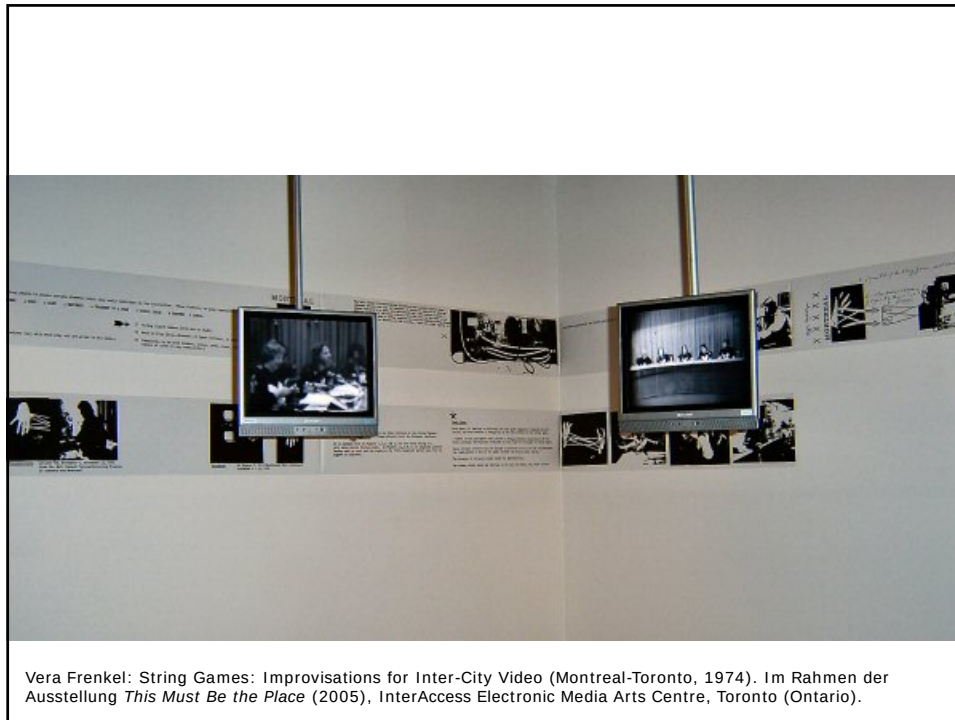
Vera Frenkel: Detail der Rückseite des Katalogs «String Games. Improvisations for Inter-City Video (Montreal-Toronto, 1974).



Vera Frenkel: String Games: Improvisations for Inter-City Video (Montreal-Toronto, 1974). Ausstellung zur Performance.



Vera Frenkel: String Games: Improvisations for Inter-City Video (Montreal-Toronto, 1974). Im Rahmen der Ausstellung *This Must Be the Place* (2005), InterAccess Electronic Media Arts Centre, Toronto (Ontario).



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