Video, publication, contact

An interview with Dorinel Marc, from Source Video Magazine

Video as a timeline.

Is "timeline" in your question equivalent with "time-based"?

Everything is or can be considered a timeline. A book is for example, the timeline of the story written in it. You can skim through the chapters of a book or fast-forward a video-tape but it doesn't mean that you are reading the book or watching the movie. Even a painting is a timeline but less obvious than a book or a movie. The mistake we do when we compare video with painting is that we forget that even painting requires time from the viewer. It doesn't take much time to see the painting itself but it takes time to contemplate it in order to get the information that the artist put in the image.
During the relatively short history of video-art many artists tried to show video-works on the same premises as paintings, (video-installations are just one example). You can walk through a video-installation the same way you walk trough a painting-exhibition in a museum or an art-gallery. But even in those cases there are some unwritten rules about how long time you should spend in front of every work before you leave.
There is a limit for how fast we can read, look at a painting or watch a movie.
Looking at a painting for a few seconds is equivalent with reading the cover of a book or the label of a video-tape. It has more to do with the step before we take the decision to read the book or watch the movie, than with the process of reading a book or looking at a painting.
The artists need time to formulate ideas and the audience in its turn needs time to receive the information. The biggest mistake that video -artists quite often do is that they are requiring more time from the audience than necessary.
Regarding the time line of Source video magazine we are trying to create a mix of works with different characters and duration. The viewer has the possibility to fast- forward and rewind the video-tapes *. We take the decision for the content of Source but we give our audience the control over the way they watch it. Source is very similar to a painting, a book or magazine.

Distribution of information. How to go beyond the common formats.

I think is important to find a medium that loses as little information as possible between the original and copy and between the sender and the receiver.

The philosophy of Source video magazine is not to get beyond the common formats but to find the natural format for distributing video -art. Actually, Source uses the most common format for distribution of video.

Art as a space where to investigate new ways.

I think art is both a space were to investigate new ways and a way to investigate new spaces.
In conclusion, Source is both a space and a way.

Mixing things: text, artworks, theory, practice, feelings, ideas...

The mixture "text, artworks, theory, practice, feelings, ideas..." makes me think about internet. But the fact that you included, "artworks" in categories above, makes me guess that your question is probably about curating. In the context of your article (dealing with different ways of distributing art) curating is a way of distributing artworks.
Source is in that direction a kind of artist-run curatorial project mixing different media "text, artworks, theory, practice, feelings, ideas…" to the video-format.