

"I haven't used the steel in a long time...the time has come."

CRIME TIME COMIX: STEEL & FLESH
(1980 12:00 color)

DANA ATCHLEY, HANK BULL & ERIC METCALFE
Crested Butte, Colorado/Vancouver, British Columbia

Dana Atchley is an independent producer whose company, Network TV, has documented numerous art performances and activities such as those of Willie Walker and Lowell Darling's run for governor of California. Eric Metcalfe is a Canadian artist based at the Western Front in Vancouver. Steel & Flesh was produced with funds provided by the Canada Council and the National Endowment for the Arts.

"...a highly-polished, fetish laden drama focusing on Metcalfe's teenage detective-comic fantasies. The work successfully defuses its inherent violence but fortunately never overcomes the sense of decadent viciousness that forms the core of the narrative." - David Ross



"...the pluse test: feel for pulse. There is none."

GUN SHOW
(1980 15:30 color)

JULES BACKUS & WILLIAM FARLEY
San Francisco, California

"Bill Farley is a Bay Area artist and independent filmmaker whose work has been shown nationally and internationally. Jules Backus is an artist and independent video producer whose work has been shown nationally and internationally."

A short, impressionistic profile of some of the people who attended the California Gun Show in L.A. in May, 1980. At the last minute, the video crew was denied access to the show by the sponsors who felt threatened by adverse publicity. As a result, the tape does not show the over 2000 booths and displays, but does succeed in reflecting certain of the personalities.



"Man in office...holding a package...two windows behind him...apprehension...little too dramatic..."

ED HENDERSON SUGGESTS SOUND TRACKS FOR PHOTOGRAPHS
(1973 30:00 B/W)

JOHN BALDESSARI
Santa Monica, California

A painter until the mid-sixties, since then he has worked in a wide variety of media. He has been making video tapes since 1970. Currently teaching at California Institute for the Arts.

SUGGESTS is a collaborative attempt to find appropriate sound/musical effect for random photographs, an effort to create a harmonious marriage between the two.



THURSDAY MORNING BOBS
(1980 25:00 color)

BOB & BOB
Los Angeles, California

Performance artists in Los Angeles, Bob & Bob have worked as a duo for the past five years. They are best known, aside from their live work, for their drawings, writing and videotapes.

"The two Bobs are seen sitting on a couch next to each other. Every thirty seconds the background music changes. One of the Bobs is perpetually pleasant and happy while the other is anxious, perturbed and bothered...It is a videotape about the way people relate to having an environment thrust upon them." - David Ross



SCRATCH
(1980 6:00 color)

ANTE BOZANICH
Los Angeles, California

Ante is a Los Angeles artist currently working with video. He is a recipient of a 1979 NEA grant and a past recipient of a Ford Foundation travel grant.

"SCRATCH is an attempt to relieve the continuous irritations and tensions our contemporary environment infects us with." - A.B.



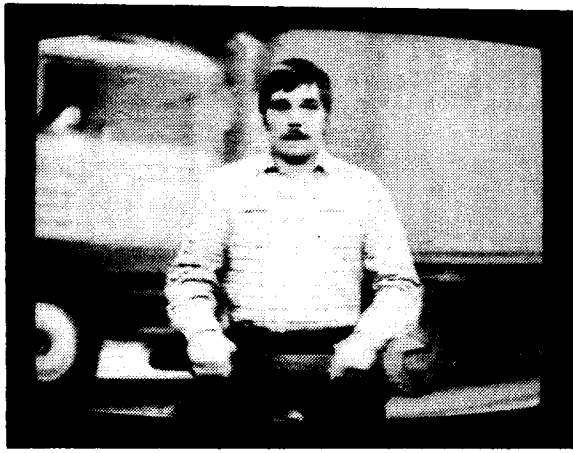
"The new red banner for now is polyester."

MESSAGE TO CHINA
(1979 23:00 color)

SUSAN BRITTON
Toronto, Ontario, Canada

BFA Nova Scotia College of Art and Design. Presently living in Toronto concentrating on new work. Video tapes and photographs have been widely exhibited throughout Canada, in New York and Europe. Her tape CASTING CALL is in the Bienalle de Paris.

"The dialectic works in mysterious ways. A witty and ironic piece commemorating the vice-premiere's celebrated visit to the U.S. The senile American future is looking bright, and the bourgeoisie make excellent teachers, but first, those who own the forces of production want to know, 'Will that be cash...or Charge-X?'"

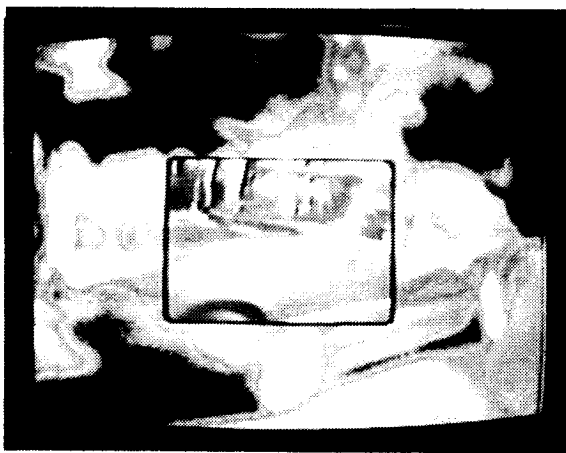


BIG WRENCH
(1979 15:00 color)

CHRIS BURDEN
Los Angeles, California

Lecturer at UCLA, 1978. NEA, Visual Arts, 1980-81, 1976-77, 1974-75. Guggenheim Fellowship, Conceptual Art, 1978-79.

Created live at the studios of KTSF-TV, San Francisco as part of the series Produced For Television (produced by La Mamelle), BIG WRENCH relates the tale of Burden's obsession with a 16,000 pound freight truck. The tape takes us through the story, which is true, from the time the artist obtains the rig to its eventual sale.



ABSTRACT CITY WINDOWS
(1980 6:30 color)

JACK CAMPBELL
Berkeley, California

The artist has been making videotapes for three years and is currently an engineer at Television Associates.

The work combines two ideas the artist is interested in: one is time, playing with showing two time frames of a single situation simultaneously. The other is the abstract effect which has been achieved after two years of work toward that end.

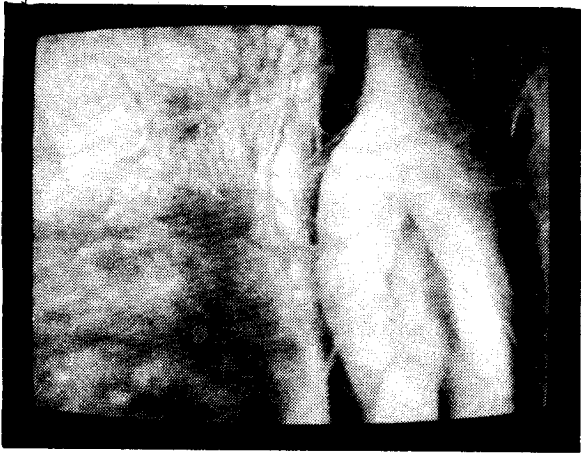


TELLING TALES
(1979 27:00 color)

ELIZABETH CHITTY
Toronto, Ontario/Vancouver, B.C., Canada

Elizabeth is primarily a performance artist working occasionally with video.

Produced at Vancouver's Western Front during Chitty's 1979 residency there. "Beginning with the written word...and including many of the implements of information storage available in our culture...TELLING TALES illustrates that process and enables us to receive the abundance of narrative information in our lives with heightened awareness." - Jane Ellison



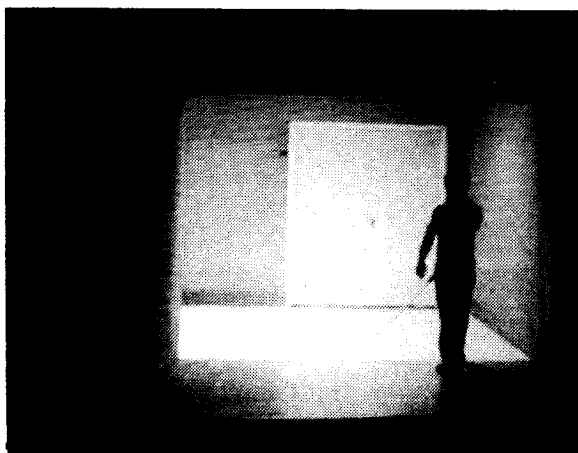
"Does intimacy breed obscurity?"

DELICATE ISSUE
(1979 12:00 color)

KATE CRAIG
Vancouver, B.C., Canada

Kate Craig is a Canadian video artist and Video Director of the Western Front in Vancouver, since 1973 an important artist run center for the presentation and production of new art activity.

The work is an exploration of the artist's body with an extreme close-up lens. The sound track includes 24 voice over questions posed by Kate about the idea of closeness, on and off the screen. The tension created by this forced intimacy poses the question well.



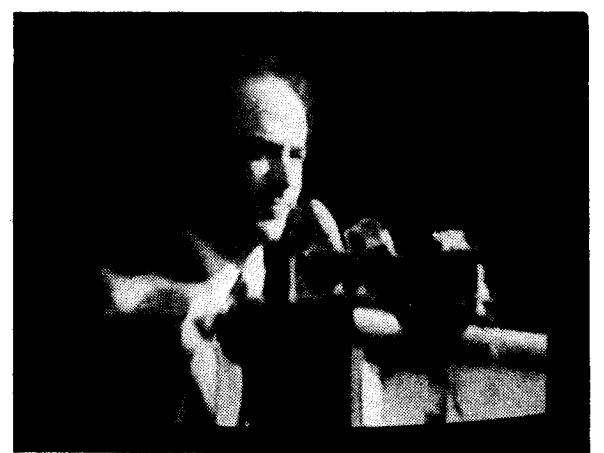
"From 'Finnegan's Wake,' a term now used by physicists to denote elemental particles in nature."

QUARKS
(1980 8:00 color)

PETER D'AGOSTINO
New York City, New York

One of the country's more active video and performance artists (late of San Francisco and Wright State University, Dayton, Ohio), Peter has been teaching at the university level since 1973, is a frequent guest lecturer at various colleges, exhibits continuously, and has published two books: *Alpha, Trans, Chung* and *QUBE* in addition to many articles. He has received a number of research, travel and NEA grants, and is currently working in NYC.

"The structure of QUARKS is based on 30-second intervals, the most common time unit for TV commercials. Three layers of information - sound, image and written texts - are presented within the structure...Although this can be viewed as an analysis or critique of TV, my primary intent is to provide the viewer with a unique television experience open to many interpretations and possible resolutions." -P.D.'A.



"Art is the politics of the impossible."

CAMPAIGN TAPES
(1980 30:00 color)

LOWELL DARLING
Oakland, California

Lowell is an artist who has worked in various media, employing, as he says, whichever tool is needed to get the job done. He has been utilizing video "since it came out."

Using a hand on a stick to save his grip, and artificial lips to kiss babies so he wouldn't get Pablum all over his new suits, Darling stumped the state for four months in his 1956 pink-and-black Plymouth, doing whatever it is that politicians do. In this long awaited edit (sponsored by VIDEO 80) of the various tapes from Lowell's campaign, we see the Announcement Speech on the Art Museum lawn in Berkeley, the infamous Sore Loser speech at Breen's Bar in SF, and footage from the action in between.



"It's really good to see you...you're looking great."

SOUND FACTORY GOES TO GUISEPPE'S

(1980 27:00 color)

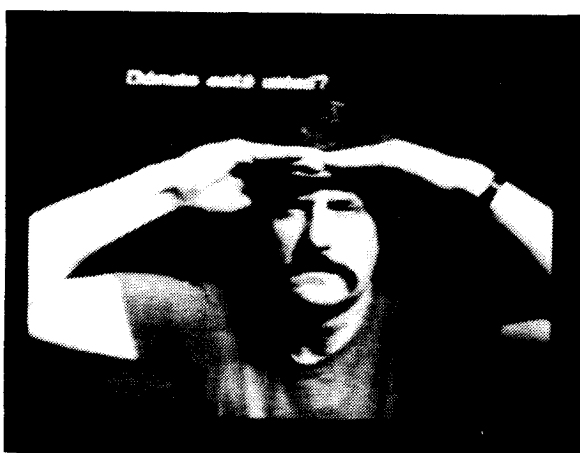
JASON DAUMAN

Beverly Hills, California

A recent graduate of Beverly Hills High, with no previous training in television, Jason is the Host of his own TV Talk Show on Theta Cable in Los Angeles.

"This kid had the goods. He never let there be a moment of silence, except for punch lines, following every question with another question...the perfect replica of a good television talk show host." - Ben Stein

Andy Warholian nightmare, everyone with his own TV show!



THE LAST NINE MINUTES

(1977 9:00 color)

DOUGLAS DAVIS

New York City

Davis is an artist, writer and art teacher. As an artist, he has worked intensively in video (both in live telecasting and in closed-circuit museum and gallery installations), performance, print-making and drawing since the mid-60s.

In June, 1977, he joined with Nam June Paik and Joseph Beuys in creating an extraordinary live telecast transmitted via satellite to more than 25 countries. The program, which opened Documenta 6, concluded with Davis' performance, THE LAST NINE MINUTES.



THIRD AVENUE: ONLY THE STRONG SURVIVE

(1980 58:00 color)

DOWNTOWN COMMUNITY TV CENTER

New York City, New York

Videotapes produced by DCTV have been seen by more than 70 million people in more than a dozen countries. In 1979 they had 35 programs broadcast on PBS and NBC. THIRD AVENUE wone first prize at the Atlanta Film Festival.

Third Avenue runs 16 miles through Brooklyn, Manhattan, and the Bronx. The lives of six very different people who live or work on Third Ave. are portrayed. Their stories dramatize the hard reality of survival in the urban America. "There is more drama, more life, more love and passion in this short hour than in a weeks worth of prime time pot boiling." - The Washington Post



"The effect is curiously jolting"

DESIRE SETS UP AFIRE

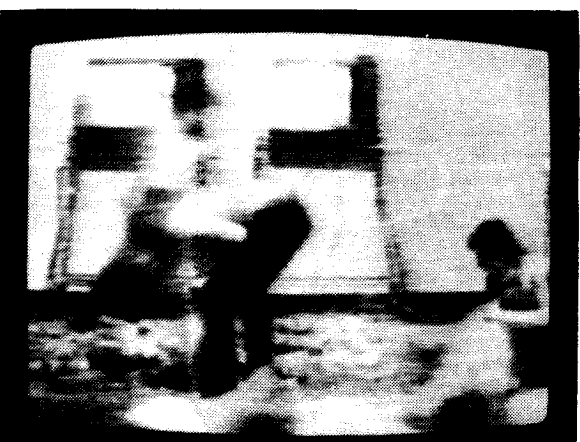
(1980 29:00 color)

HELEN DE MICHIEL

Salana Beach, California

De Michiel is a graduate of the Masters Program of UC San Diego. She has been exhibiting her video since 1977, and is currently in the "Biennale de Paris" selection of California Video. She has been a recipient of a Louis B. Mayer Foundation grant for video 1978, 1979, 1980.

"The daily elements that make up a romance/desire/love/melodrama accumulate and are simultaneously broken into fragments - dialogues, quotes, monologues, memories...these are scenerios and moments from 'real life love lives' that seem to barely border on cliché, but turn around on themselves, and the mediated images they constantly refer to." - H.D.M.



POLONIUM

(1980 10:00 color)

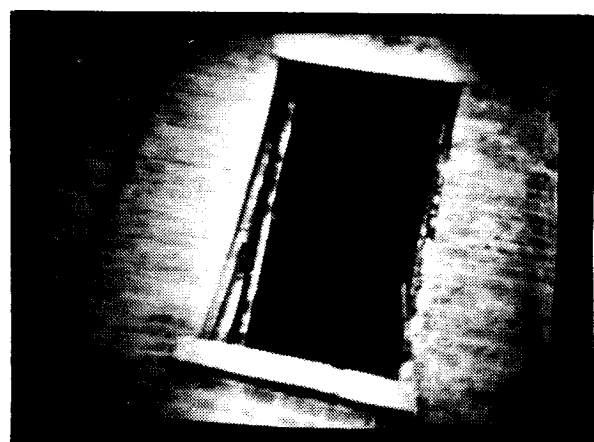
DANIEL DION & PHILIPPE POLONI

Montral, Quebec, Canada

Dion has been making video since 1976, and has in the past worked in collaboration with Daniel Guimond. Philippe has been working with video since 1978.

The tape fully utilized the techniques inherent and possible in 1/2" editing. "The work uses hand held camera work in which the recording of the main subject(s) is as important as capturing the environment in which the actions take place. The camera framing and the alteration of time, in editing, enhance, loosen and purposefully fragments the work." - Paul Wong

"In POLONIUM scenes and characters activate to become beings strangely shaken by any phenomenon. Elements and characters in their specific environments madly occupy themselves in delirium. The text is instrumental in describing the principle of contamination." - D.D.



"...Carter had announced at a White House press gathering, 'Bert, I'm proud of you.'"

HOLES AND ENTRANCES

(1980 25:00 B/W)

TERRY FOX

New York City

One of America's best known performance and video artist; recipient of NEA Individual Artist, NEA Video, SECA (San Francisco), Adeline Kent (San Francisco), DAAD (year in Berlin).

Originally made in 1978, the tape incorporates a changing audio tract, the present one dubbed over in August 1980 and to be erased at the close of VIDEO 80.

The recording medium, in my opinion, will be in plastic. It will sort of be a hologram that has high density digital information on plastic that, no doubt, Eastman Kodak will invent so they can sell it, and no doubt it will be disposable.



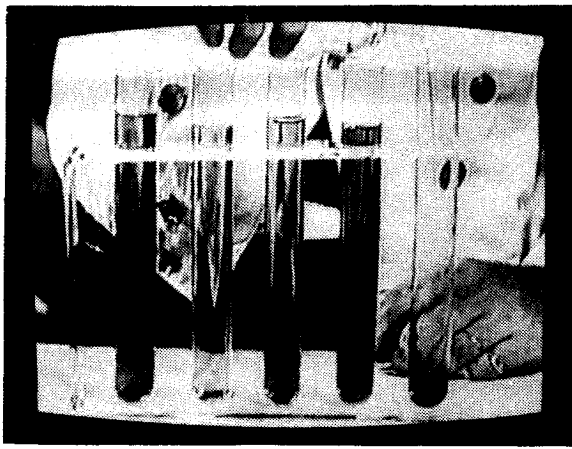
"What has \$80,000 got to do with sex?"

DETAILS II
(1980 30:00 color)

HOWARD FRIED
San Francisco, California

BFA San Francisco Art Institute; MFA UC Davis and Syracuse University. Numerous one man shows and is currently teaching video and performance at SFAI.

The work is described as an arrangement of men and women trying to probe the dilemma of sex and economics.



"More and more artists are turning to popular media in an effort to examine the effectiveness of their work."

TEST TUBE
(1979 30:00 color)

GENERAL IDEA
Toronto, Ontario, Canada

General Idea is a group of artists, in this case AA Bronson, Felix Partz and Jorge Zontal.

"In this work the artists use media to create a complex visual portrait of the artist in the eighties. The program is hosted by the three in a setting of an unusual bar, the Colour Bar Cocktail Lounge, in which the walls and floors have been replaced with electronically generated colour. In this video environment, they are watching television, but the show they are watching is a story that they themselves have constructed, about a woman artist and the dilemmas she encounters in her very modern life." - Video Guide. Produced at De Appel, Amsterdam, Holland.

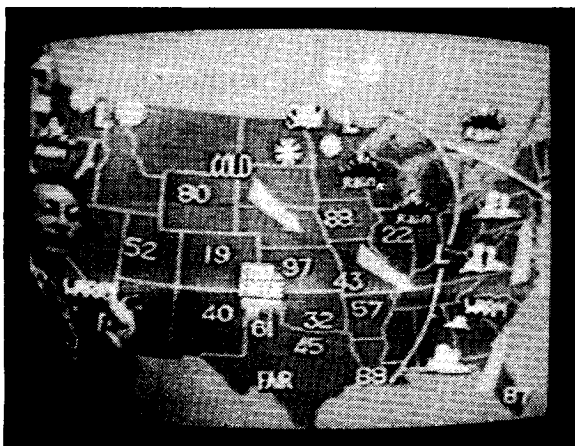


TRAVELS
(1978/80 28:00 color)

SHALOM GOREWITZ
New York City

National Endowment for the Arts, Individual Artist Fellowship, 1978-79. New York State Council Video Production Grant 1980, 77, 76. Visiting Artist, Experimental Television Center, Owego, N.Y.

TRAVELS is composed of 5 short pieces about movement, energy, environment and experience. Recorded expressionistically; memories electronically manipulated and processed; sequenced in nonlinear narratives of rhythmic audio/visual patterns.



"...reported that the use of architecture is on the rise."

THE AMARILLO NEWS TAPES
(1980 28:00 color)

DOUG HALL, CHIP LORD & JODY PROCTER
San Francisco, California

The artists have collaborated on many performance, installation and video works, and were associated with T.R. UTHCO (1970-1978) and ANTFARM (1968-1978), with Diane Andrews Hall. Their past work includes "The Cadillac Ranch," 1974, "The Eternal Frame," 1976 and "Media Burn," 1975.

"The work is the result of their Artist-In-Residency at the Amarillo television station owned by Texas businessman and art co-conspirator Stanley Marsh 3. The results of their residency with the pro-news team form both a moving account as well as a humorous view of TV's primary function-to inform." - David Ross



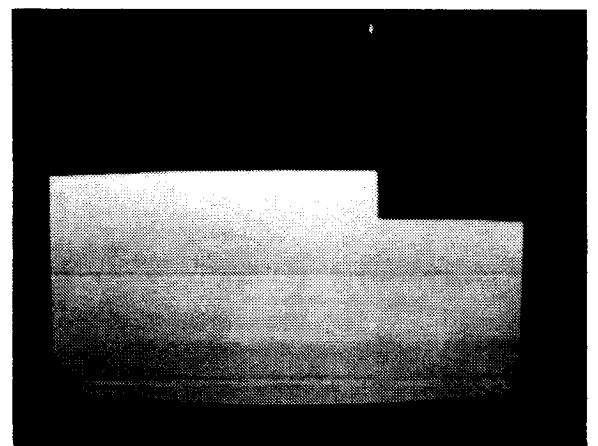
"There is no Bronze Plaque for what I do."

MORNING
(1980 3:32 color)

KAREN HELMERSON
Seattle, Washington

Awards in '77 Northwest Film and Video Festival and in '80 First National Seattle Video Shorts.

MORNING is a video poem, an illustration of concept-flash, or comprehension in rhythmic moment. "Much like how the mind works," through fragmented imagery to form an understanding.



"It's a kind of stacking."

AROUND & ABOUT
(1980 4:45 color)

GARY HILL
Barrytown, New York

National Endowment for the Arts 1977-79. Athens International Film Festival, 1976, merit award. Numerous group and one-man shows.

A spoken text and "random room image" expand and contract and open and close one another, seeking grounds for re-establishing a relationship of continuity with the viewer.



"The mind was a tragic event in the evolution of the species."

FOUR THIRTY SECOND MUSICALS

(1980 2:00 color)

PETER IVERS & HOWARD SMITH (ADVANCE ARTISTS)

Los Angeles, California

Known in the underground rock world as a futurist, Peter has been working with "videos" for the last three years. He hosts "New Wave Theatre" on Theta Cable in L.A., and in March will be Artist-in-Residence at Radcliffe where he will produce "Alladin" as a New Wave ballet. Graduate of Harvard University and recipient of a 1980 NEA Grant.

Produced by the Long Beach Museum of Art as 30 second "Art Spots" to be aired on commercial TV, these collaborative efforts were created in one day. The piece is comprised of four songs in the rock mode.



"Make it simple, make it quick, make it easy, make it safe"

INSTANT THIS - INSTANT THAT

(1980 4:00 color)

ELLEN KAHN/LYNDA KAHN

New York City

Tapes shown at Ithaca Video Festival, 1980 and Video Space, Seattle, Washington, 1980. National Endowment for the Arts, Conceptual/Performance, 1980.

"The tape features Nancy and Susie Twinart as the "demo duo" going through their daily routines in an instant life. Rapid editing is used so the viewer may experience a multitude of TV commercials compacted into four minutes. The soundtrack is the song INSTANT THIS - INSTANT THAT written by Durand/DeSoto and performed by the band Taste Test." - E.&L.K.



"How did the Kipper Kids come about?"
"Hey, don't worry about it."

YOUR TURN TO ROLL IT NUMBER 57

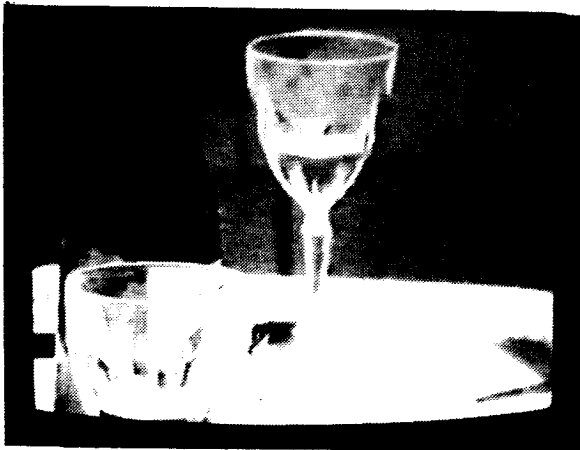
(1979 55:00 color)

THE KIPPER KIDS

Venice, California

Well known performance artists from Southern California, recipients of NEA Grants, British Arts Council and Arts Council of Canada.

The work is a document of a live performance by Harry & Harry, The Kippers, at the University Art Museum, Berkeley. The state camera is intercut with interview shot in the shower after the show (interviewer is David Ross).



"I'm so cold I can't hear you."

AX

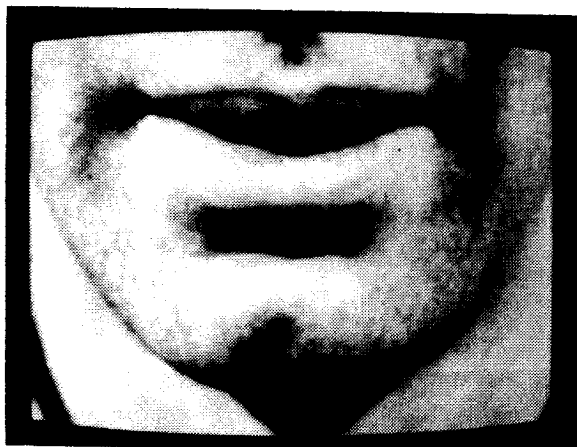
(1979 25:00 color)

PAUL KOS

San Francisco, California

Video and sculpture installation since 1969, often using the audience's actions or responses as part of the work. NEA Fellowships 1973, 1976. Currently teaching performance and video at San Francisco Art Institute.

The work is the artists attempt to describe to the viewer in a visceral way, using video and audio, the plight of the Donner Party.



"...she just sort of, uh, chases after anything...scoring..."
"I'm always on the lookout for new people...He calls it a hustle."

DEEP GOSSIP

(1979 54:00 color)

LES LEVINE

New York City

Born in Ireland, educated in London, living and working in NYC, Levine first produced video art in 1965. He has produced as well environments, process pieces, systems pieces, outdoor actions, and films. Les introduced the terms "disposable art," camera art," and "software art," and regards himself as a "media sculptor." He is currently President of The New Museum of Mott Art, Inc. in New York.

"DEEP GOSSIP is a video novel about the process of making relationships and making art; about the strategies young artists have for developing their relationships, and how this effects their art-making process. Interestingly, the view they give of their personal lives gives some insight into their art." - L.L.



"My aim is to reach through the Art Border."

JOSEPH BEUYS: DIALOGUE WITH AUDIENCE

(1980 50:00 color and B/W)

GIANFRANCO MANTEGNA, KIM HALSEY & ARLENE KREBS
New York City, New York

G.M has shown art works extensively in the U.S. and Europe; K.S. is a media specialist and independent filmmaker; A.K. is an independent video maker.

A documentary of the lecture/discussion led by Joseph Beuys at the Cooper Union's Great Hall on 7 January, 1980. In this tape, he debates with an American audience his views on freedom, creativity and existence — the beliefs that form the foundation of his theory of 'social sculpture.'



"My main activity these days is looking out this window...as an artist stares at his canvas."

1979
(1979 8:00 color)

TOM MARIONI
San Francisco, California

Artist, curator, founder of the Museum of Conceptual Art, Tom is well known for his work in a variety of media: paint, music, video and time and space. Currently on tour in Northern Europe.

1979 is a lovingly romantic look at the artist as he leaves the old decade for the new. He is seen outside his studio window, looking through the window, and again, at end, walking the same familiar steps to a score of soft jazz. Camerwork by Sharon Grace.



ROCKY
(1977 20:00 color)

PAUL MCCARTHY
Pasadena, California

Co-founder of H.A.A. and Close Radio. Performances done in Europe, New York and California. Began doing performances in 1968; began doing video in 1971. Currently Coordinator of Performances at L.A.I.C.A.

A reaction to the motion picture "Rocky."



"Could I please order, a chocolate malted...was that O.K.?"

WAITING AT THE SODA FOUNTAIN
(1979 29:00 color)

SUSAN MOGUL
Los Angeles, California

BFA California Institute of the Arts; MFA UC San Diego. Active in the Woman's Building. Has been working with videotape sculpture and installation since 1976.

The videotape was created from footage of a live performance at the Columbia Coffee Shop on Sunset Blvd in Hollywood. The performance took place during regular business hours of the coffee shop, and involves a screentest by a stereotypical '30's Director (Ms Mogul).



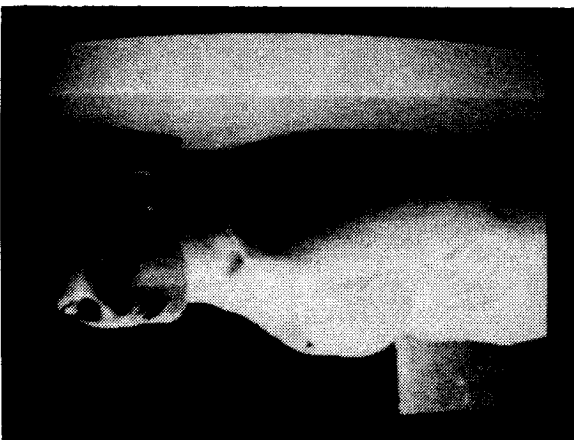
"Maybe he'll find a piece of meat just like himself to walk along side him."

LONER
(1980 30:00 color)

TONY OURSLER
Hollywood, California

Tony Oursler studied at California Institute of the Arts. He has been making video tapes since 1976 and has exhibited throughout the United States. He is currently in the 'California Video' show.

Replete with expressionistic props and childish fantasy, the tape reveals the absurd life of the LONER, rejected by his parents, assaulted by life, the supreme loser. A personal tragi-comic rendition of modern misery.

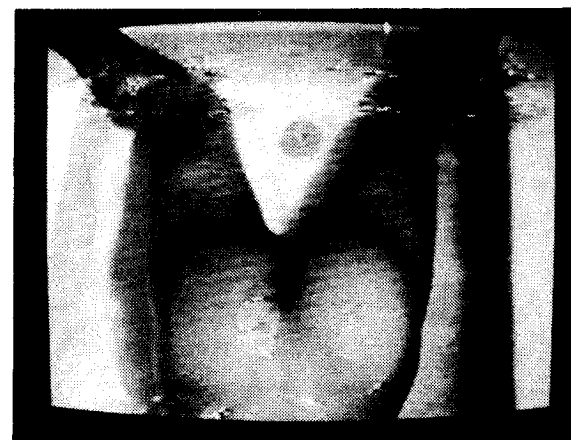


RICOCHET
(1980 2:00 color)

PATTI PODESTA
Los Angeles, California

Studied at Pitzer College and Claremont Graduate School; has been making video tapes and exhibiting since 1978.

In RICOCHET, a performance by the artist done expressly for the camera, Ms Podesta uses her body as metaphor for the assaults of life. The brutality of the impact of her body against the walls and the obvious pain this inflicts is offset by the sensuality of the movement of the flesh and the excellent soundtrack used to accompany the piece.



ONE MAN'S MAGIC IS ANOTHER MAN'S SCIENCE
(1980 17:00 color)

TONY RAMOS
New York City, New York

Taught with Alan Kaprow at Cal Arts 1971-71; Worked in video performance till 1974; moved to NYC where he is now working.

"In my tapes I attempt to develop a different preception of events...The information tells a story, but it is not developed as a linear narrative.

ONE MAN'S MAGIC is a mixture of revolutionary Tehran and the good life of sunny Southern California. The tape describes culture, but it is not a documentary in the traditional sense. Instead, it combines documentary and staged situations, performance details and found media culled from TV and film, the variety used to pace the tape and, it is hoped, give a glimpse into the inside of space." T.R.



"This...is Target Video!"

UNDERGROUND FORCES
(1980 40:00 color)

JOE REES/TARGET VIDEO
San Francisco, California

Performance artist since the mid-seventies, Joe has been working in video since 1976. A winner of the Moebius Video Show, 1979 and recipient of the 1980 Adeline Kent Award. Currently slowing at FNAC, Paris, France.

'Documentation' of New Music and political events, Target's work extends far beyond the normal boundaries of the document, as the edited programs released by Rees become his personal statements. The tight structure of the camera work, the rapid fire editing and the strategic placement of music performance, collage and interview all combine to produce some of the most exciting, original and important work of the new decade.

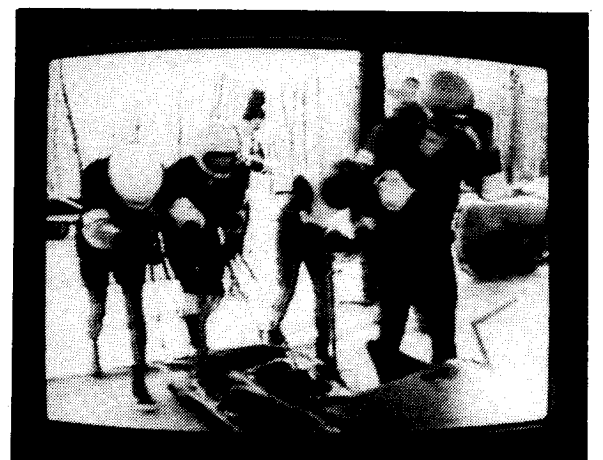


LOTUS - KNOSPENTONE
(SOUNDS OF LOTUS)
(1979 17:00 color)

ULRIKE ROSENBACH
Koln, West Germany

Ulrike Rosenbach is one of West Germany's most prolific and influential artists. She has performed extensively throughout the world, and has been working with video since 1972. This winter she will be in the United States through the auspices of the Goethe Institute.

In LOTUS, Ms Rosenbach is framed full face close up seen holding two objects (perhaps canes?) before her. These she randomly strikes, one against the other, while the sound of wood blocks clapping echos. We become aware that the action and the sound are perhaps not coordinated, though we are not certain. We are pulled farther and farther into the tape as we anticipate the action and the sound in an attempt to become sure of their relationship.



OLYMPIC FRAGMENTS
(1980 12:00 color)

JOHN SANBORN & KIT FITZGERALD
New York City, New York

Installations and tapes shown in New York, Paris, London and California. Artists-in-Residence at WNET Television Lab since 1977.

Commissioned by the National Fine Arts Committee of the 1980 Winter Olympic Games, this excellent example of post-production technique combines with fine camera work to create a piece, always cognizant of the subject and its proper rendering, which serves to illustrate the failure of commercial television to properly cover even those events with which it is most identified.



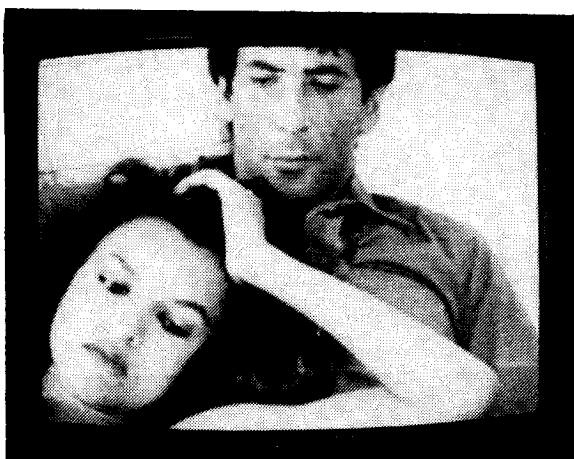
"My Dad brought me the future."

WARM COFFEE & THE FUTURE
(1980 3:00 color)

ILENE SEGALOVE
Venice, California

Video artist from Southern California, has worked mostly with her family as subjects. Created CAULIFLOWER ALLEY with Lowell Darling. Her work is currently on exhibit as part of the "California Video" show at the Biennale de Paris.

Ilene continues her tradition of humor in these two short sketches, one with her father and the other with her mother. The ambience of modern middle America is rendered with love and understanding.



"The cadre is the answer to the question Where have all the radicals gone?"

CALL IT SLEEP: PART 4, THE CADRE
(1980 11:00 color)

TERREL SELTZER & ISAAC CRONIN
Berkeley, California

Terrel has been working in film and video for 12 years; Issac has been concerned with the "social question" for 12 years, and sees his video as one expression of that concern.

"The work takes the form of a video essay directed at the definition of an ideological subclass. The fourth part of a projected five part work, THE CADRE uses a disjunctive narrative structure to describe the character and formation of the cadre's defining traits. A visually elegant work, the tape works well as a statement of the relationship of style to ideology as well as a rather pointed yet humorous indictment of a prevailing form of intellectual dishonesty." - David Ross



CHRIS BURDEN: THE BIG WHEEL
(1980 28:00 color)

WILLOUGHBY SHARP
New York City

The artist has worked in video and performance "since way back." In the first half of the last decade he published 'AVALANCHE,' edited by Liza Bear. This work was produced by Sharp-Com in NYC in association with National Video Industries. Willoughby Sharp, Director; Robert Burden, Camera and Editing; Alfred Vazques, Jr., Darrell Perry and Larry Busch, Production Assistants.

This is the most mature program of a ten year series begun at San Jose State in May of 1970 with a one hour studio program with Bruce Nauman and continuing with a series of individual programs with Joseph Beuys (1971), Vito Acconci (1972), Van Schley and Chris Burden (1973) and Dennis Oppenheim (1974) and a PBS mini-series of 1/2 hour TV programs on Vito Acconci, Richard Serra, Willoughby Sharp, Keith Sonier and William Wegman (1976 to the present).



SECRET HORROR
(1980 13:30 color)

MICHAEL SMITH
New York City, New York

Performance, exhibitions and video works in the United States and Canada since 1975. NEA Artist Fellowship, 1978. Will host his own TV show on cable in NYC in late 1980.

"SECRET HORROR relates the misadventures of a New York character cross bred from the archetype Jerry Lewis schlep and the Roger Corman victim. Smith is the victim of a series of terrors so personal and ideosyncratic that they could easily pass for mundane if it were not for their mock signification as existential dilemmas of the first order." - David Ross



SIGNED, SEALED AND DELIVERED

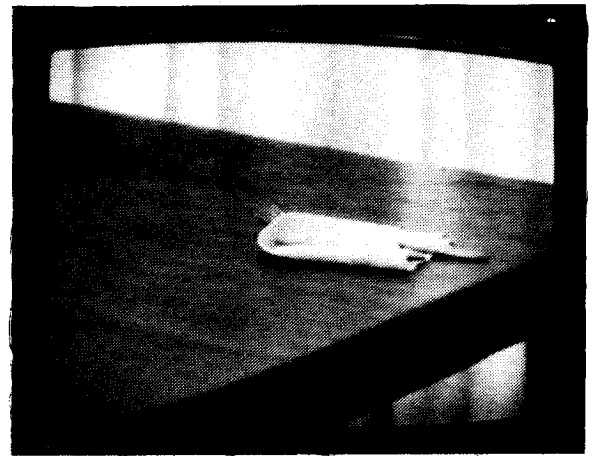
(1980 40:00 color & B/W)

TAMI GOLD, ERIK LEWIS AND DAN GORDON

Jersey City, New Jersey

The three principals, each with a brief history of working with video, together comprise Tamerik Productions. This is their first completed project as a group. Tami Gold won First Place in the 1972 Leipzig.

Subtitled LABOR STRUGGLE IN THE POST OFFICE, the work is a strong example of video used as a social tool for the creation of supportive information to be passed from group to group.



"Another night of dreams. I could not remember them when I got up..."

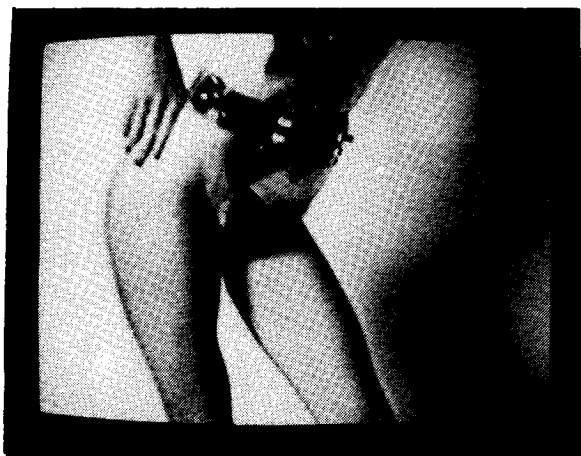
ANOTHER NIGHT OF DREAMS

(1980 10:00 color)

IRVIN TEPPER
San Francisco, California

Irvin Tepper has been working in video since 1972. His tapes have won awards at the SF Art Festival and are in the collections of the San Francisco Museum of Modern Art and the Dallas Museum of Contemporary Art. He also makes drawings and writes stories.

A deliberate, loving camera caresses the room where supposedly the heroine of the story, who is never seen, only heard, resides. These images of her ordinary life are placed against a soundtrack of a woman reading from her diary, the details of her ordinary life. The words are taken from an actual diary found by the artist on Mission street in San Francisco.



"The sexiest organ is our brain."

LADYBUG: BURLESQUE ARTIST

(1979 22:00 color)

LYN TIEFENBACHER/DAVE PENTECOST

New York City

Tapes in Ithaca Festival '80; shown in USA, Mexico, Canada, France, Japan; in collections of Musee d'Homme, Metropolitan Museum of Art.

Performing puppet shows for children in the day and dancing in a burlesque house at night, Ladybug has incorporated seemingly contradictory aspects of the innocent and the wicked into a successful career.



"She jerked, let out a bloody scream...and ran, into the bathroom, giggling herself to death."

BEST FRIEND

(1980 6:50 color)

NEECY TWINEM

San Francisco, California

Assistant producer, Artists' Television Network; studied at San Francisco Art Institute.

"BEST FRIEND portrays with gut feeling the back stabbing games that friends play with each other. A best friend is the one you hang out with, laugh with, dance with and hold onto with one hand while hiding the blood stained knife in the other." - N.T.



CANTALOUPE

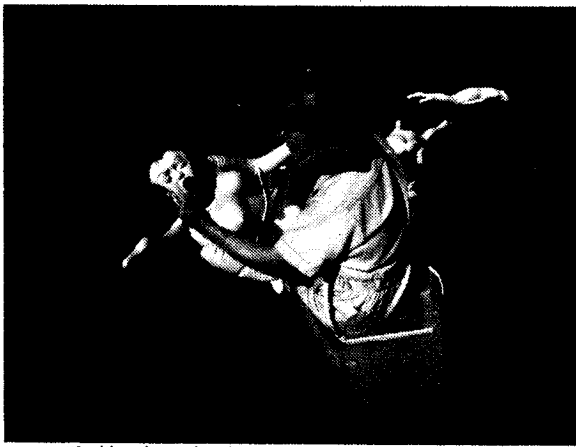
(1980 24:00 color)

STEINA AND WOODY VASULKA

Santa Fe, New Mexico

Steina: Co-founder of The Kitchen, New York. Tapes shown in Europe and the United States. Guggenheim Fellow in video, 1976. Grants from NEA and from New York State Council on the Arts. With Woody, created programs for WNET, Buffalo, in 1979.

The Vasulkas refer to the work as "a report on the development of real-time digital imaging." We see Steina seated before three monitors, her energetic and exciting personality narrating the progression of her work displayed behind her. This, intercut with full screen sections of the pieces she describes, renders a clear educational videotape of great visual intensity.



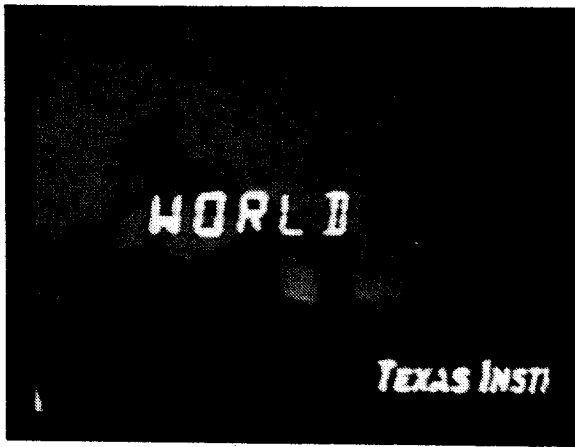
"So like I have this dream, you know? And there's all these people I don't know, and they all seem to really dig me..."

DREAM RELEASE TAPE
(1980 60:00 color)

WILLIE BOY WALKER
Oakland, California

Since 1973 Willie has supported himself by exhibiting his films and videotapes and through workshops and lectures. He has had three shows at the Whitney Museum of American Art in New York, Documenta 1977, Internationales in Berlin 1978, Project '74 in Koln, Whitney Biannual in 1977, and numerous shows throughout Canada and the United States, NEA Fellow 1975 and 1979.

DREAM RELEASE is a collection of Willie's latest six works, including his already legendary LURE DE TOUR (with Dana Atchley's always excellent camera work) and CHICAGO RELEASE, done while in residence at the Chicago Editing Center. As always, Willie's humor overflows the screen, filled with people he has only just met and somehow has convinced to join his merriment.

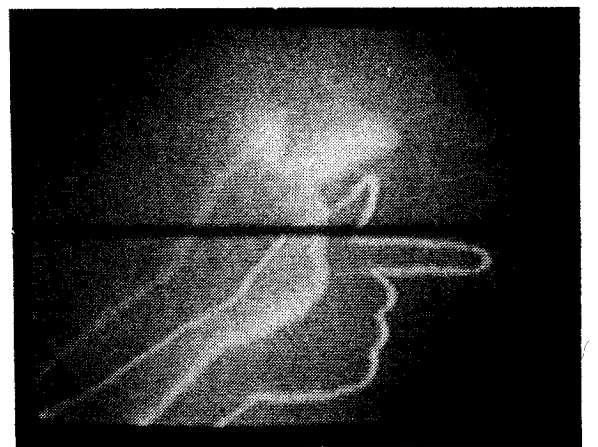


SPEAK & SPELL
(1979 10:00 color)

KLAUS VOM BRUCH
Koln, West Germany

Has worked in video since 1975. Studied at California Institute of the Arts under John Baldessari and Bruce Nauman, 1975-76. Has performed and exhibited widely in America and throughout Europe.

We see on the screen an oil rig pumping the ground, over and over, the same sequence looped. Keyed over this repetitive image are titles from the Atari game SPEAK&SPELL. The viewer becomes part of the tape, an active, eager participant. The machine spells. We spell. The machine begins to deteriorate, to break down. The oil rig continues to pump the ground.



BREATH NUMBER 3
(1980 5:55 color)

KEIGO YAMAMOTO
Fukui City, Japan

Keigo was one of the first Japanese artists to work with video, beginning in 1972. He teaches art at a high school in Fukui City, outside Kyoto. His work has been shown extensively throughout the world.

A seemingly innocuous computer image of hand movements becomes a metaphor for the entire range of human emotion and thought. The artist states he would be very pleased if people found his work humorous.



"Are fags the only alternative?"

GARAGE SALE II: THE FUTURE OF MY DESIRE
(1980 35:00 color)

BRUCE & NORMAN YONEMOTO
Santa Monica, California

Bruce: graduated Cal Berkeley and Otis Art Institute and Shokei Art Institute in Tokyo; presently teaching at Occidental College. Norman: Studied at AFI, presently teaching at Sherwood Oaks Experimental Film College.

A sub-cultural odyssey of fetishes and farsighted performances and video with Camille O'Grady, Jerry Dreva, Tony Oursler and Fred Halsted.

Video

UAM Weekend Video Screening Schedule

Sunday, November 2, 1980 VIDEO 80 Selections

DETAILS II, Howard Fried; LONER, Tony Oursler; THE FUTURE & WARM COFFEE, Ilene Segalove; GARAGE SALE II, Bruce & Norman Yonemoto; PLUS a new work by Terry Fox, FLOWER DUMPLINGS.

Sunday, November 9, 1980 JOANNE GILLERMAN

A group of synthesized and abstract works from the last 5 years.

Sunday, November 16, 1980 TONY RAMOS

A selection of works, including ABOUT MEDIA, ONE MAN'S MAGIC IS ANOTHER MAN'S SCIENCE.

Sunday, November 23, 1980 JOE REES/TARGET VIDEO

Presents Target

Sunday November 30, 1980 TAKA IIMURA

Videotapes and installation.

University Art Museum
2626 Bancroft Way
Berkeley, CA 94720

Museum Theater

2:00 Free