

ANDALUSIAN DOG

CONVULSIVE BEAUTIES DREAM, OF STARFISH AND OF LOVE
TABLES OF DISSECTION, LOGS THAT THEY HAVE SAWED
DEAD DONKEYS IN PIANOS, SINGERS AND UMBRELLAS
BUT I KEEP DREAMING OF, THAT ANDALUSIAN DOG
EACH TIME I CLOSE MY EYES, HE'S THERE INSIDE MY HEAD
ALWAYS CHASING ME, THROUGH SURREALITY
MEMORY OF PERSISTENCE, LOP-LOP AND FATAGAGA
HAND INSIDE A BOX, ANDALUSIAN DATA

CHORUS

OH THE ANDALUSIAN DOG, OH THE ANDALUSIAN DOG
FROM YOUR PSYCHE HE CREEPS, HE DESTROYS YOUR PEACEFUL SLEEP
THEN DANCES ROUND YOU LIKE A HINDUL GOD
OH THE ANDALUSIAN DOG, OH THE ANDALUSIAN DOG
WELL HE AIN'T TOO FUNNY, WITH HIS DRIPPING CLOCKS HONEY
IT'S THE ANDALUSIAN DOG

WOMEN'S THROATS ARE CUT, THE PALACE 4 A.M.
APPLES FILLING ROOMS, MALDOROR'S FAVORITE TUNE
DOG BARKS AT THE MOON, EXQUISITE CORPSE STANDS BY
RAZOR IN HIS HAND, SLICES THROUGH YOUR EYE
ANXIOUS OBJECTS PASS, PRIMORDIAL MUCK AND SLIME
LANDSCAPE FILLED WITH DRESSER DRAWERS
IT HAS TO MAKE YOU WONDER
FINALLY MORNING COMES, END TO ALL YOUR FRIGHT
NOW YOU'VE GOT ALL DAY, CHASE THAT DOG AWAY

CHORUS

OH THE ANDALUSIAN DOG, OH THE ANDALUSIAN DOG
YEAH WITH SALVADOR DALI HE WILL DRAG YOU TO THE ALLEY
MAKE YOU DO UN-NATURAL ACTS IN THE FOG
OH THE ANDALUSIAN DOG, OH THE ANDALUSIAN DOG
WELL HE WRENCHES AT YOUR MIND
HE PLAGUES YOUR REASON AND YOUR RHYMS
IT'S THE ANDALUSIAN DOG

ERNEST GUSELLA- COPYRIGHT 1979

PLAYBOY FOLD-OUT WALTZ

I MET HER WHEN WE WERE IN HIGH SCHOOL
WE NECKED IN MY CAR EVERY DAY
BUT SOME CREEP WITH HIS MILLIONS STOLE HER AWAY
BEFORE SHE'D LET ME GO ALL THE WAY

SHE SAID HONEY- LET'S WAIT TILL WE'RE MARRIED
IT'S WORTH WAITING FOR SHE WOULD SAY
RIGHT NOW THINK ABOUT EDUCATION
THAT WAY YOU'LL GET A JOB WITH GOOD PAY

BUT ALONG CAME SOME FRIEND OF HER FAMILY
HE HAD MONEY AND HE HAD HIS WAY
WITH NO WORD SHE QUIT SCHOOL TO GET MARRIED
LEAVING ME AND MY OLD CHEVROLET

CHORUS

NOW SHE LIVES ACROSS TOWN IN A MANSION
SHE DRINKS CHAMPAGNE AND EATS CAVIAR
AND SHE RIDES AROUND TOWN IN A BLACK LIMOSINE
WITH A FAT SLOB WHO SMOKES A CIGAR

SHE CAN'T KNOW ALL THE PAIN THAT SHE CAUSED ME
AND THE SUFFERING THAT NO WORDS CAN TELL
I HAVE PICKED UP A KNIFE, THOUGHT OF ENDING MY LIFE
AS I LIVE THROUGH MY OWN PRIVATE HELL

NOW I SIT ALL ALONE IN MY TRAILER
THINKING OF MY LOST BELLE OF THE BALL
AND HER IMAGE IS DRIVING ME OUT OF MY MIND
PLAYBOY FOLD-OUTS THEY DON'T HELP AT ALL

CHORUS

NOW SHE LIVES ACROSS TOWN IN A MANSION
SHE DRINKS CHAMPAGNE AND EATS CAVIAR
AND SHE RIDES AROUND TOWN IN A BLACK LIMOSINE
WITH A FAT SLOB WHO SMOKES A CIGAR

NOW SHE LIVES ACROSS TOWN IN A MANSION
WHERE MODERN ART COVERS THE WALLS
I DON'T KNOW ABOUT ART, BUT I KNOW WHAT I LIKE
BUT IN THIS CASE, IT'S NO HELP AT ALL

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CAFE DES FEMMES

CHORUS

AT THE CAFE DES FEMMES, THEY TRY TO CUT YOUR PISTOL OFF AT THE STEM
AT THE CAFE DES FEMMES, THEY'RE OUT TO ROB YOU OF YOUR FAMILY GEMS
AT THE CAFE DES FEMMES, IT'S NOT WHAT YOU WOULD CALL A GATHERING OF HENS
AT THE CAFE DES FEMMES, THEY THINK THAT KATE MILLET'S THE LIVING END

ALL THE LADIES THERE HAVE BLOOD IN THEIR EYE
THEY'VE BEEN PRACTICING KARATE ON SOME POOR GUY
THEY'RE A FRIGHTENING, FEMINIST SISTERHOOD
YOU HAD BETTER LOOK OUT, IF YOU KNOW WHAT'S GOOD

REPEAT: CHORUS

THE PLACE IS FILLED WITH WIVES WHO LEFT THEIR HUSBANDS BEHIND
AND THEY USE A WHIP TO KEEP THEIR BOYFRIENDS IN LINE
AND THE BULL DYKE AT THE DOOR IS REALLY MEAN AND BIG
AND SHE GETS HER KICKS BY STOMPING CHAUVINIST PIGS

CHORUS

AT THE CAFE DES FEMMES, AT THE CAFE DES FEMMES
AT THE CAFE DES FEMMES, AT THE CAFE DES FEMMES

WELL I PULLED THE WOOL RIGHT OVER THEIR EYES
WHEN I DRESSED UP IN DRAG WITH A WIG PILED UP HIGH
ALL THOSE GIRLS THEY WENT CRAZY, SAYING YOU TELL ME WHEN
EVERY NIGHT A NEW GIRL AT THE CAFE DES FEMMES

CHORUS

AT THE CAFE DES FEMMES, THEY'RE STARTING WAR BUT THEY AIN'T SAYIN' WHEN
AT THE CAFE DES FEMMES, THEY'RE GOAL IS JUST ERADICATION OF MEN
AT THE CAFE DES FEMMES, THEY'RE GROWING STRONGER NOW IT'S US OR THEM
AT THE CAFE DES FEMMES, IN CASE YOU MISSED MY POINT, I'LL SAY IT AGAIN

REPEAT FIRST CHORUS

AT THE CAFE DES FEMMES, AT THE CAFE DES FEMMES
AT THE CAFE DES FEMMES, AT THE CAFE DES FEMMES
AT THE CAFE DES FEMMES, AT THE CAFE DES FEMMES
AT THE CAFE DES FEMMES, AT THE CAFE DES FEMMES

ERNEST GUSELLA- COPYRIGHT 1979

JEAN-PAUL SARTRE SAID

AT FIRST YOU WERE THE CAT'S MEOW
AND YOU STOOD TALL IN YOUR CORRAL
YOU WANTED FAME AND FORTUNE- NOW
EACH PLACE YOU WENT, THEY RANG A BELL
YOUR STAR WAS RISING, THEN IT FELL
THINGS CHANGED SO FAST, YOU COULDN'T TELL
YOU GOT SCREWED BY A DWARF NAMED AL
YOU LOOK IN MIRRORS AND SEE COSELL
YOU EVEN TOOK A BATH IN VEL
WHEN YOUR FRIENDS TOLD YOU THAT YOU SMELL
YOU SAW A SHRINK- A DOCTOR MAL
WHO TOLD YOU THINGS WITH HIM WERE SWELL
BUT JEAN-PAUL SARTRE SAID IT WELL
WHEN HE SAID "PAPA-WHO-MAU-MAU"
SO IF THINGS DON'T GO WELL
WHAT THE HELL
IF THINGS DON'T GO WELL
WHAT THE HELL
IF THINGS DON'T GO WELL
WHAT THE HELL

ERNEST GUSELLA-- COPYRIGHT 1979

MARCHING MORONS

CHORUS

WE ARE THE MARCHING MORONS, IT'S ABOUT THE ONLY THING WE DO
SEE US COMING DOWN YOUR SIDEWALK, WE'LL WALK RIGHT OVER YOU

WE ARE THE FACELESS MASSES, CONSUMING WHAT WE'VE BEEN PROGRAMMED FOR
YOU CAN SEE US UP AT MACY'S, OR AT YOUR LOCAL RECORD STORE
WE EAT BIG MAC'S WITH KOOL WHIP, DRINK LOTS OF COKES WITH CARDBOARD PIE
IT TASTES GREAT SO WHO'S COMPLAINING, WHEN YOUR TIME COMES YOU'VE GOTTA DIE

OUR FAVORITE RECREATION IS TO SIT AND WATCH T.V.
YOU DON'T NEED NO EDUCATION, FOR SITUATION COMEDY
WE USED TO HAVE WAX BUILD-UP, A RING AROUND THE COLLAR TOO
THANK GOD FOR INNOVATION, THE EXPERTS KNEW JUST WHAT TO DO

INTELLECTUALS SAY WE'RE VICTIMS OF ADVERTISING PLOTS
WHAT WE DON'T KNOW CAN'T HURT US, SO WE JUST ALWAYS SAY- SO WHAT
YOU CAN SIT THERE FEEL SUPERIOR, IT'S THE NATURAL THING TO DO
BUT WE WON'T LET YOU OFF SO EASY, CUZ YOU'RE A MARCHING MORON TOO

REPEAT: CHORUS

BODY ART DISCO

YOU'VE SEEN PICTURES OF ME IN THE PAPER
ONCE OR TWICE I'VE BEEN SEEN ON T.V.
CUZ THE THINGS THAT I DO, THEY MAKE NEWS THAT IS TRUE
AND WHAT'S NICE IS IT'S ALL ABOUT ME

I'M A CONCEPTUAL BODY ARTIST
NO MORE CANVAS OR SCULPTURE FOR ME
THAT STUFF'S ALL IN THE PAST, MY THINGS CRAWLING THROUGH GLASS
IN MY BIRTHDAY SUIT, ON HANDS AND KNEES

I HAVE JUMPED OUT OF 12-STORY BUILDINGS
I'VE BEEN BURIED 10 FEET UNDERGROUND
I HAVE OPENED MY VEINS BUT I DON'T FEEL THE PAIN
WITH THOSE ART GROUPIES HANGING AROUND

I HAVE GONE DAYS AND NIGHTS WITHOUT WATER
I'LL EAT SHIT JUST AS LONG AS IT'S MINE
AND THE CRITICS ALL DROOL WHILE I DROWN IN A POOL
AS THEY SIT SIPPING FANCY FRENCH WINE

I'VE PERFORMED FOR THE SHAH AND THE ARABS
AS A WALKING AND TALKING SIDE-SHOW
THEY'RE ALL FASCISTS IT'S TRUE, BUT THEN WHAT CAN YOU DO
BECAUSE THEY ARE THE ONES WITH THE DOUGH

I'M A CONCEPT YOU-HAUL BODY ARTISTE
BUT THIS LIFE HAS IT'S PROBLEMS YOU SEE
MY POOR BODY'S BEEN HACKED, IT'S BEEN CUT AND ATTACKED
NOW THERE'S NOTHING LEFT I CAN CALL ME

SPEAKING PARAPALEGICALLY

ERNEST GUSELLA- COPYRIGHT 1979

COUNTRY PUNKS

WELL YOU'VE HEARD OF JOHNNY ROTTEN AND OF PATTI SMITH THE KOOK
AND ALL THOSE OTHER SOCIAL SLOBS WHO MAKE YOU WANNA PUKE
BUT WE'RE A BAND WHO'LL BLOW ALL OF THOSE CREEPS RIGHT OFF THE STAGE
WHEN WE GET THROUGH THEY'LL CRAWL WHERE THEY BELONG, INSIDE A CAGE

CHORUS

CUZ WE'RE THE COUNTRY PUNKS, WE'RE THE COUNTRY PUNKS
WE STINK AND SMELL LIKE SKUNKS, WE'RE THE COUNTRY PUNKS
WE'RE THE COUNTRY PUNKS, WE'RE THE COUNTRY PUNKS
JUST A BUNCH OF 4-H CHUMPS, WE'RE THE COUNTRY PUNKS

WE STRING BARB-WIRE THROUGH OUR EARLOBES AND STICK PITCHFORKS UP OUR NOSE
WE'RE THE GUYS WHO SET THE STYLES BY RIPPING COWBOY CLOTHES
WE SPIT TOBACCO JUICE ON OUR FANS- IT REALLY DRIVES THEM NUTS
WE HAVE NO IMI-TATERS CUZ NOBODY'S GOT THE GUTS

CHORUS

WE'RE THE COUNTRY PUNKS, WE'RE THE COUNTRY PUNKS
WE'VE GOT HORSESHIT ON OUR BOOTS, WE'RE THE COUNTRY PUNKS
WE'RE THE COUNTRY PUNKS, WE'RE THE COUNTRY PUNKS
WE'RE JUST HAYSEEDS RAISING HELL, WE'RE THE COUNTRY PUNKS

WELL WE'VE GOT OUR SHARE OF GROUPIES, THEY'RE ALL RIPE OLE COUNTRY GIRLS
BUILT JUST LIKE JOHN DEERE TRACTORS, PILED UP WITH GOLDEN CURLS
BUT IF THEY GET OUTA LINE, WHEN OUR BUS PULLS OUTA TOWN
WE TIE THEM UP WITH BINDERTWINE AND LEAVE THEM ON THE GROUND

CHORUS

WE'RE THE COUNTRY PUNKS, WE'RE THE COUNTRY PUNKS
WE LOVE PIGS AND FARMERS DAUGHTERS, WE'RE THE COUNTRY PUNKS
WE'RE THE COUNTRY PUNKS, WE'RE THE COUNTRY PUNKS
TAKE THOSE LITTLE GIRLS TO OUR BUNKS, WE'RE THE COUNTRY PUNKS

WE'VE BEEN BANNED ON GRAND OLE OPRY, AND AT ALL THE COUNTY FAIRS
WHEN WE WALK THROUGH AN AIRPORT ALL THE PEOPLE GAGE AND STARE
DOLLY PARTON SAYS WE'RE SICKENING AND WE FILL HER WITH DISGUST
BUT WE JUST LAUGH CUZ WE ALL KNOW HER WHOLE ACT'S ONE BIG BUST

CHORUS

WE'RE THE COUNTRY PUNKS, WE'RE THE COUNTRY PUNKS
WE DRIVE ROLLS-ROYCE PICK-UP TRUCKS, WE'RE THE COUNTRY PUNKS
WE'RE THE COUNTRY PUNKS, WE'RE THE COUNTRY PUNKS
WE'RE OUTSTANDING IN OUR FIELD, WE'RE THE COUNTRY PUNKS

ERNEST GUSELLA- COPYRIGHT 1979

PISSIN' IN THE SNOW

FOLKS BACK HOM THEY ALWAYS ASK
HOW I CAN STAND THEM TOWNS
WHERE PEOPLE LIVE UP IN THE AIR
AND RIDE DOWN IN THE GROUND
I JUST LAUGH AND TELL THEM
THERE'S JUST ONE THING THAT I MISS
THEIR JAWS HANG OUT, THEIR EYES BUG OUT
WHEN I SAY WHAT IT IS

CHORUS

PISSIN' IN THE SNOW, PISSIN' IN THE SNOW
IN THE CITY WHEN THE SNOWFLAKES FALL
THERE IS NO PLACE TO GO
OF ALL THE COUNTRY PLEASURES
THERE'S NO OTHER THAT I KNOW
LIKE THE PLEASURE THAT I GET WHEN I GO
PISSIN' IN THE SNOW

NOW ME AND MY GIRL LUCY
WE WENT WALKIN' ONE COLD NIGHT
NEXT MORNING HER PAW, WITH HIS GUN
CAME LOCKIN' FOR A FIGHT
HE'D SPOTTED OUR NAMES PISSED
WITHIN A HEART UPON HIS LAND
BUT THE THING THAT PISSED HIM OFF WAS--
IT WAS IN HIS DAUGHTER'S HAND

CHORUS

PISSIN' IN THE SNOW, PISSIN' IN THE SNOW, PISSIN' IN THE SNOW

NOW CITY FOLKS MAY THINK
THAT PISSIN' IN THE SNOW'S OBSCENE
BUT IT'S REALLY PRETTY HARMLESS
WHEN COMPARED TO THINGS I'VE SEEN
UPON 5TH AVENUE I SAW
A MAN UPON A LEDGE
AS THE PEOPLE WALKED THE STREETS BELOW
HE PISSED UPON THEIR HEAD

REPEAT: FIRST CHORUS

REPEAT: PISSIN' IN THE SNOW, PISSIN' IN THE SNOW, ETC.

ERNEST GUSELIA- COPYRIGHT 1979

BIOGRAPHICAL INFORMATION CONTINUED

EXHIBITIONS..... SAN FRANCISCO ART INSTITUTE GALLERY
GOLD MEDAL AWARD WINNERS, 1966 AND 1968

SAN FRANCISCO MUSEUM OF ART PAINTING ANNUAL
HONORABLE MENTION, 1966

RICHMOND ART CENTER PAINTING ANNUAL
1969

O.K. HARRIS GALLERY (NEW YORK)
PAINTING INVITATIONAL, 1971

THE KITCHEN (SPONSORED BY THE N.Y. STATE COUNCIL)
GROUP VIDEO EXHIBITIONS, 1971, 1972, 1973, 1974

THE KITCHEN, (SPONSORED BY THE N.Y. STATE COUNCIL)
TWO-MAN SHOW, 1973

THE KITCHEN, (SPONSORED BY THE N.Y. STATE COUNCIL)
CAPS AWARD WINNERS-VIDEO, 1974

IN ADDITION, MY TAPES HAVE BEEN EXHIBITED AT THE
FOLLOWING: THE UNIVERSITY OF NEW HAVEN, CITY
UNIVERSITY OF NEW YORK, HARVARD UNIVERSITY, CORNELL
UNIVERSITY, RUTGERS UNIVERSITY, ARTISTS' SPACE,
AND THE 10TH AND 11TH AVANTE-GARDE FESTIVAL OF N.Y.

PUBLICATIONS..... ARTICLES AND PHOTOGRAPHS OF MY WORK HAVE APPEARED
IN THE FOLLOWING PUBLICATIONS: SAN FRANCISCO
CHRONICLE, THE VILLAGE VOICE, THE N.Y. TIMES,
ART INTERNATIONAL MAGAZINE, AND ART-RITE MAGAZINE.

AWARDS..... NEW YORK STATE COUNCIL OF THE ARTS
VIDEO AWARD WINNER, 1974-1975

BIOGRAPHICAL INFORMATION

NAME..... ERNEST GUSELLA

ADDRESS..... 118- FORSYTH ST.
4TH FLOOR
NEW YORK, N.Y., 10002

TELEPHONE..... (2 12) 925-9095

DATE OF BIRTH..... SEPTEMBER 13, 1941

EDUCATION..... ART STUDENTS LEAGUE OF NEW YORK
(STUDIO COURSES IN PAINTING, DRAWING, GRAPHICS)

SAN FRANCISCO ART INSTITUTE
B.F.A. WITH HONORS, JUNE 1966
PAINTING-MAJOR, DRAWING-MINOR

SAN FRANCISCO ART INSTITUTE
M.F.A. WITH HONORS, JUNE 1968
PAINTING-MAJOR, PHILOSOPHY-MINOR

ACADEMIC HONORS..... TUITION FELLOWSHIP
ART STUDENTS LEAGUE OF NEW YORK

FULL TUITION GRADUATE FELLOWSHIP
SAN FRANCISCO ART INSTITUTE, 1966- 1968

GOLD MEDAL AWARD FOR PAINTING
SAN FRANCISCO ART INSTITUTE, 1966 AND 1968

TEACHING EXPERIENCE..... UNIVERSITY OF NEW HAVEN, 1972- 1973
INSTRUCTOR IN MODERN ART HISTORY, PHOTOGRAPHY,
AND COMMERCIAL ART AND DESIGN

NEW SCHOOL FOR SOCIAL RESEARCH, 1972- 1973
LECTURER IN ANCIENT AND MODERN ART HISTORY

NEW YORK CITY COMMUNITY COLLEGE, 1973-PRESENT
ADJUNCT LECTURER IN ANCIENT AND MODERN ART HISTORY

RUTGERS UNIVERSITY (NEWARK), 1973-PRESENT
INSTRUCTOR IN FILM-MAKING AND DRAWING

LEHMAN COLLEGE OF THE CITY OF NEW YORK
ARTIST IN RESIDENCE, NOV. 13- NOV. 27

ERNEST GUSELLA

STATEMENT

I BEGAN TO WORK IN VIDEO IN 1970, AND THE PRIMARY CONCERNS WITH WHICH I BECAME INVOLVED AT THAT TIME, ARE STILL BEING PURSUED. MY BASIC REACTION WAS THAT THERE WERE UNIQUE PICTORIAL QUALITIES INHERENT IN THE MEDIUM DUE TO ITS ELECTRONIC NATURE. THESE CHARACTERISTICS WOULD ALLOW THE CREATION OF IMAGES WHICH WOULD BE IMPOSSIBLE TO ACHIEVE IN ANOTHER MEDIUM. THIS LED ME IN TURN TO THE DEVELOPMENT OF A PURIST APPROACH IN WHICH THE IMAGERY MOST DECIDEDLY HAD TO BE ABSTRACT. FOLLOWING IS A BRIEF DESCRIPTION OF THE MANNER IN WHICH THE IMAGES ARE CREATED.

BASICALLY, THE MAIN SOURCES ARE OSCILLATORS, ENVELOPE SHAPERS, AND FILTERS. THESE SIGNALS ARE THEN FED INTO AN OSCILLOSCOPE WHERE LISSAJOUS PATTERNS OF VERY PURE DEFINITION ARE PRODUCED. THESE PATTERNS ARE PHOTOGRAPHED BY A VIDEO CAMERA AND ARE FURTHER ABSTRACTED THROUGH THE USE OF MIRRORS, MYLAR TUBES, PRISMATIC LENSES, ETC. THE RESULTANT IMAGE IS THEN PROCESSED THROUGH VARIOUS MIXING AND TONAL DEVICES, PRODUCING THE FINAL IMAGE.

IN REGARD TO COMPOSITION, MY THINKING HAS GONE THROUGH SEVERAL CHANGES. INITIALLY THE TAPES WERE EDITED TOGETHER, AND ELECTRONIC SOUND WAS ADDED, AND THE TAPES WERE PRESENTED IN A MULTI-MONITOR, THEATRICAL SITUATION. DESPITE FAVORABLE RESPONSE TO THIS APPROACH, I HAVE DEVELOPED A MORE CONCEPTUAL ATTITUDE AND TRIED TO STRUCTURE MY WORK IN A WAY WHICH WILL PRESENT NEW VISUAL AND STRUCTURAL POSSIBILITIES. AT THE PRESENT TIME, I AM EDITING MY WORK FOR A PRESENTATION SITUATION WHICH WOULD BE MOST BENEFICIALLY DISPLAYED IN A GALLERY. EACH IMAGE IS ON THE SCREEN FOR ONE MINUTE, GOING THROUGH REPETITIVE BUT COMPLEX CHANGES. EACH IMAGE IS FOLLOWED BY A PERIOD OF TEN SECONDS OR SO IN WHICH

STATEMENT CONTINUED.....

CONCRETE INFORMATION APPEARS. THE SOURCES OF THIS INFORMATION ARE OBSCURE, AND FALL INTO THE REALM OF HUMOROUS OR CYNICAL OBSERVATIONS ABOUT LIFE, THE ART WORLD, ETC. I AM CURRENTLY WORKING WITH LINES TAKEN FROM COUNTRY AND WESTERN SONGS, WHICH MAY SEEM BIZARRE, HOWEVER THE ABSTRACT IMAGES AND SOUNDS IN MY TAPES ARE OF A FAIRLY AGGRESSIVE NATURE, AND I DELIBERATELY CHOSE A KIND OF STATEMENT WHICH SEEMS SERIOUS BUT IS BANAL AS A FOIL TO THE ABSTRACT IMAGES. ULTIMATELY I BELIEVE THAT ALL INFORMATION ABOUT LIFE IS SERIOUS AND RELEVANT AS ART.

I HAVE STRUCTURED MY WORK IN THIS WAY SO THAT A CAPTIVE AUDIENCE IS NOT REQUIRED AS IT IS IN MOST THEATRICAL PRESENTATIONS OF VIDEO. I CONCEIVE OF THE TAPES BEING PRESENTED IN A MUSEUM OR GALLERY SITUATION IN WHICH THE VIEWER CAN COME AND GO AT WILL, AND EACH TIME HE OR SHE RETURNS, A NEW IMAGE OR STATEMENT WILL HAVE REPLACED THE FORMER ONE. THE LOGISTICS OF PHYSICAL PRESENTATION WOULD DEPEND UPON WHERE THE WORK IS TO BE EXHIBITED.

I BELIEVE THAT VIDEO-TAPE OFFERS EXCITING NEW POSSIBILITIES AS AN ARTISTIC MEDIUM. DESPITE THE FACT THAT IT IS A FAIRLY RECENT DEVELOPMENT, I FEEL THAT WHEN INDIVIDUAL ARTISTS BEGIN TO PRODUCE VIDEO WORKS OF A PERSONAL QUALITY, VIDEO WILL BECOME AS ACCEPTABLE AS PAINTING, SCULPTURE, FILM, ETC. AS A VIABLE MEANS OF EXPRESSION OF MAJOR ARTISTIC WORKS. IF VIDEO CONTINUES TO DEVELOP AS IT HAS IN THE PAST FEW YEARS, THERE IS NO DOUBT THAT THE MEDIUM WILL BECOME A SIGNIFICANT ONE.

A handwritten signature in black ink, appearing to read "Ernest Lusella". The signature is written in a cursive, flowing style with some loops and flourishes.

TRUE CONFESSIONS

A Description of Recent Videotapes

Ernie Jusella

MIDORI NO KUTSU SHITA

Or as it is more popularly known, Green Sox. A highly repetitive work, using tape echo, testing over and over again the theory that when a statement is repeated over and over again, people will believe it over and over again.

COCAINE

Presents a unique socio-ecological viewpoint toward the world. Taped while standing on my head at the bottom of a trash heap. Typical conceptual stuff.

CAESAR THE CHEF

A must for recipe freaks. Julia Child would boil over if she saw this little soufflé. After I cooked it up I got fed up with feedback.

GARGLIN' BLUES

An attempt to answer the musical question, "can Black men sing the Whites?" Also a comment on artistic incest. The tape is characterized by its reverse chiaroscuro effects.

ARROWS

Waste yourself up to look like a cubist painting, chant a rose is a rose is a rose through a synthesizer, and before you know it all our friends will begin to avoid you.

LAUGHING

The fulfillment of a momentary, simplistic, and short-lived dream to become a stand-up comic who knows only one joke.

NIHON KARA KITA

A sutra with a slant, with backing vocals by the Zen Tabernacle Choir. This tape depicts and describes how Japan economically bamboozled the United States in retaliation for dropping the A-bomb. Very popular with all of my Japanese friends.

A REEL HOEDOWN

An attempt to play Bluegrass fiddle backward in front of a black and white camera, while I have both ears plugged. The result looks and sounds like a Bach fugue.

AMERICA AND THE CLASSICS

A highly metaphysical selection, inspired by a line written by Ezra Pound. Documents what five years in New York can do to an innocent and naive young kid from out Idaho way.

VAMPIRE VIDEO

When I read the original *Dracula* by Bram Stoker, I knew I'd be able to put it to creative use someday. I must admit that the thought of a living death with all those luscious and voluptuous women running around in diaphanous clothing makes me bite my lower lip.

FATAGAGA

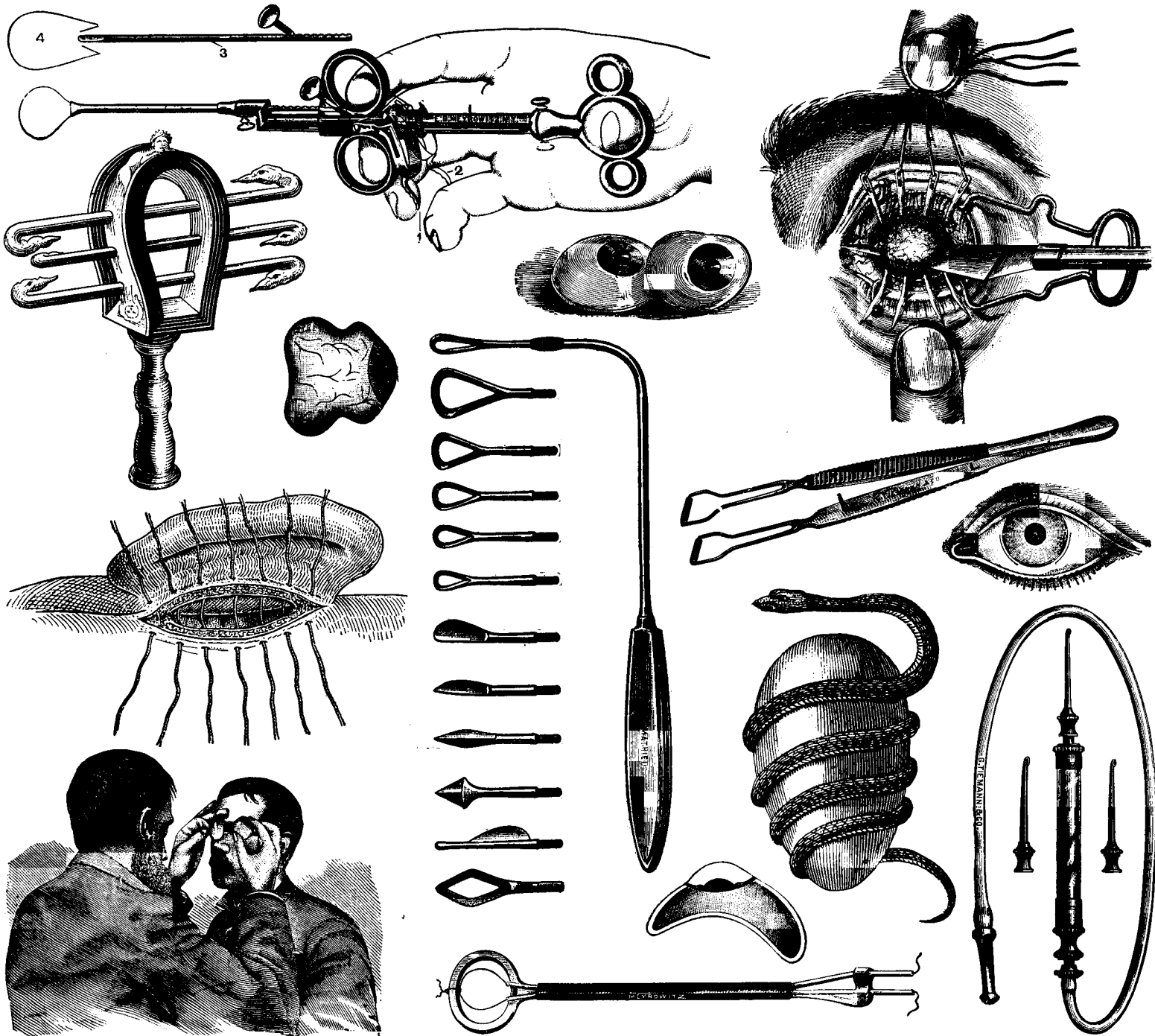
An example culled from my Dada and Mama period. A primal piece—reaching into the psyche for anything that's kicking around down there.

A LOVE SONG

Proof of the old adage that looking at the world through broken bottles will give a person a distorted outlook toward

NEKE CARSON PRESENTS

SOME EYE & EAR OPERATIONS



VIDEO PERFORMANCE BY ERNEST GUSELLA

ROBERT FREIDUS GALLERY, 158 LAFAYETTE, N.Y.C.

WED., FEB. 14, 8:30 P.M.

ADMISSION: \$2.50

ERNEST GUSELLA- A STATEMENT ON EARLY VIDEO WORKS WITH OSCILLATORS

At the end of 1970, after reading 'EXPANDED CINEMA' by GENE YOUNGBLOOD, I purchased an Electronic Music Studios of England 'PUTNEY' VCS-3 synthesizer (the same one used by BRIAN ENO). As a child I was trained as a violinist, and was constantly torn between my talents as a musician and visual artist. I ended up getting a graduate degree in painting, however I was constantly frustrated with the inability of that medium to convey sound.

I moved to New York from FORNICALIA in 1969, and a year later I was walking down West 4th Street in New York (the same 'POSITIVELY 4TH STREET' of the BOB DYLAN song), when I stumbled upon a benefit for WBAI radio station at a church on the street. I heard some strange electronic sounds coming from inside, so I thought I would check it out. The sounds turned out to be generated by another 'PUTNEY' synthesizer owned by WOODY AND STEINA VASULKA, who were showing abstract video they had generated in their studio. I introduced myself to them, and we started talking about synthesizers, video, etc. and we have been friends ever since. I purchased a SONY PORTA-PAK video system shortly thereafter, and commenced producing video.

The idea of linking images and sounds together is an old artistic impulse. Believe it or not, LOUIS XVI had the same thing in mind when he had a 'PIG-ORGAN' constructed. Men were sent into the French countryside to recruit pigs with squeals in various pitches. These pigs were arranged in front of a KEYBOARD, so that when Louis struck a key, a spike was driven into the pig's POSTERIOR, causing it to emit a SQUEAL. Louis was then pulled through the streets of Paris playing on his 'pig-organ'. (Maybe the sounds produced had something to do with Louis later losing his head to the GUILLOTINE!!). In any event, it must have been a spectacular visual and auditory occasion. Later, scientists tried to create color organs and other devices to create a 'sensorium'. In this century, the FUTURISTS, THE DADAISTS and others engaged in similar multi-media shenanigans.

My plans were more modest. I conceived that since synthesizers produce their sound using various waveforms such as: SINE, SQUARE, TRIANGLE, etc., that if I displayed these waves on an oscilloscope, I could photograph them with video. Having accomplished this, I then attempted to expand the VOCABULARY of image possibilities. Since I was limited by the basic shape of the waves themselves, I made permutations and combinations by using MIRRORS, PRISMATIC LENSES, SHOWER GLASS of various patterns, and other optically distorting devices. Through the process of rephotographing previous images, I established a bank of 'BUILDING BLOCK' images generated by sound. Initially, I edited the images together to an electronic soundtrack, however I decided that letting the sounds and image repeat for one minute each was a BETTER ARTISTIC SOLUTION. I did this work for 3 years, before turning to a more PERFORMANCE-ORIENTATED video.

THE VASULKAS INC.
471-7181 FAX: 473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501

MEDIA STUDY VIDEO SERIES

SATURDAY, FEBRUARY 15, 8:00 PM

videotapes by ERNEST GUSELLA

3325 BAILEY AVENUE

FREE AND OPEN TO THE PUBLIC

ERNEST GUSELLA was born in 1941. He was educated in painting at various art schools in New York and San Francisco, and he has instructed in various art forms including drawing, art history, photography and filmmaking.

Gusella began working in video in 1970. "My basic reaction," he writes, "was that there were unique pictorial qualities inherent in the medium due to its electronic nature." Gusella's tapes very clearly illuminate the basic relationship between electronic sound and image. The basic model here is the Lissajous pattern. When two sine waves of equal frequency and amplitude, but ninety degrees out of phase, are displayed on an oscilloscope display, a perfect circle can be scanned. When these relationships are altered and a depth dimension is added, there are endless possibilities of geometric designs which can be generated. Gusella's audio signal source is a small audio synthesizer which can generate many signals in addition to having a capability for filtering and wave shaping. His patterns are detected by a video camera and are further processed, first optically through mirrors and lenses, and later can be treated electronically by video processing circuits.

Gusella explains that this series of tapes are designed for a gallery setting where the viewer may participate as intensely as he or she wishes. He includes his own image, periodically reciting folk song lyrics and subjective comments as a kind of counterpoint to the abstract images.

notes by ARNOLD DREYBLATT

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