

The Video Data Bank

The School of the Art Institute of Chicago, 280 South Columbus Drive, Chicago, Illinois 60603
312. 443-3793
312. 263-0141 telefax

Dear Artist:

March 5, 1990

Many of you will recall that the Video Data Bank presented the first Video Drive-In at the Petrillo Band Shell in Grant Park, Chicago, in September, 1984. Two programs were screened for this event: **The Science of Fiction** and **The Fiction of Science**. With a sense of scale and elegance, this outdoor event drew an audience of over 10,000 people to your work and the work of other independent video producers.

One person in the Grant Park audience was a student who had just arrived in the United States from Portugal to go to graduate school at the School of the Art Institute of Chicago. This event captured his imagination so intensely that when he went back to Portugal he was determined to bring the Drive-In to Lisbon.

Through his commitment and the generous support of the Gulbenkian Foundation, the Video Drive-In was presented at the amphitheater of the Foundation in Lisbon in July of 1989. Three nights of screenings were presented: **The Science of Fiction**, **The Fiction of Science**, and a third program, **It's Evening In America**, curated by Carole Ann Klonarides.

Corinne Deserin, a curator from IVAM Julio Gonzalez of Valencia, was present at the screening in Lisbon. She immediately scheduled the Drive-In to be presented the following September in Spain. This time the Drive-In was presented in a picturesque dried up river bed in Valencia. It then travelled to Barcelona where it was co-sponsored by the Center for North American Studies and the city of Barcelona. The Barcelona screening was held in conjunction with a city wide festival of events and the Drive-In was placed in the middle of a closed off street at the center of the festival.

Each screening site presented complex challenges for the technical crew that was responsible for the projection. This crew came from Samuelson, LTD. in London with a General Electric MLV projector and a Sony Betacam SP deck plus a van load of test equipment, back up equipment, cables and all the

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other accessories necessary for outdoor projection. All of these European screenings drew packed audiences that were unfamiliar with American video works but were nevertheless captured by the powerful intensity of the 18 x 24 foot scale, the visual imagery and content of the work. Both the Gulbenkian Foundation and IVAM Julio Gonzalez published catalogs for the screenings. The event drew great attention from the local media in each city. Although we don't have copies of the reviews to send out, we have enclosed the catalogs with your royalty payment.

What's next for the Video Drive-In? Central Park in 1990.

We have been funded to present the Drive-In in conjunction with the Public Art Fund and Central Park's Summer Stage Program during the upcoming summer. The two programs curated in 1984, **The Science of Fiction** and **The Fiction of Science** will be retired after having been seen by many thousands of people; three new programs will be curated and collectively called **The Alternative Voice**.

Although we don't have exact dates yet, we will keep you informed and we hope many of you will be able to attend this important video event. We are confident that it will focus much-needed public attention and draw new audiences to independent video and the producers who make it.

On behalf of the entire staff of the Video Data Bank please accept our thanks and appreciation for helping to make the Video Drive-In such a big success.

Best regards,



Kate Horsfield,

Director

7/10/92

Video Data Bank/22 Warren/NY, NY 10007

Dear Woody and Steina,

I trust your show in Linz was well-received. I'm curious to know who was able to see it and how people responded to a discussion of this period of time. I'll be anxious to speak with you when you return.

I want to thank you for your hospitality during what was certainly a very pressured time for you both (and of course the fantastic race to the airport!). It did my heart good in many ways. The conversation was invigorating, of course, and some important low frequency fundamental modulated the visit as well. I've enclosed a 3/4" copy (dub from Hi-8 master) of the interview (for you), which definitely covers some important territory for my project, and offers important perspectives from which to approach the work, and a Hi-8 tape to replace the one Steina gave me. Thanks so much.

There's other tape and writing I want to send you but have not yet had to time to round it up. I will be in touch with you, I expect, before the end of July to make arrangements about masters for the VDB history project.

I'm in NYC until the end of July c/o Video Data Bank/22 Warren St./NY, NY 10007/(212)233-3441/fax (212)608-5496. Then in Buffalo through August at 70 N. Pearl (rear)/Buffalo, NY 14202/(716)884-4571 fax c/oHallwalls (716)855-3959.

Chris

Surveying the First Decade:

Video Art and Alternative Media in the United States

This comprehensive package on the history of experimental and independent video is an essential tool for teachers, libraries, and researchers. *Surveying the First Decade* includes:

- * 17 hours of historic video on 9 VHS tapes—exploring conceptual, performance-based, image-processed, feminist, documentary, and grassroots community organizing genres
- * 68 seminal titles by over 50 artists, including work from 1968 to 1980
- * *Rewind*, a 200+ page study guide with curator's essay, program and tape descriptions, extended bibliography, artists' biographies and videographies, and a guide to collections of early video materials.

Producer: Kate Horsfield • Curator: Christine Hill
Project Coordinator: Maria Troy

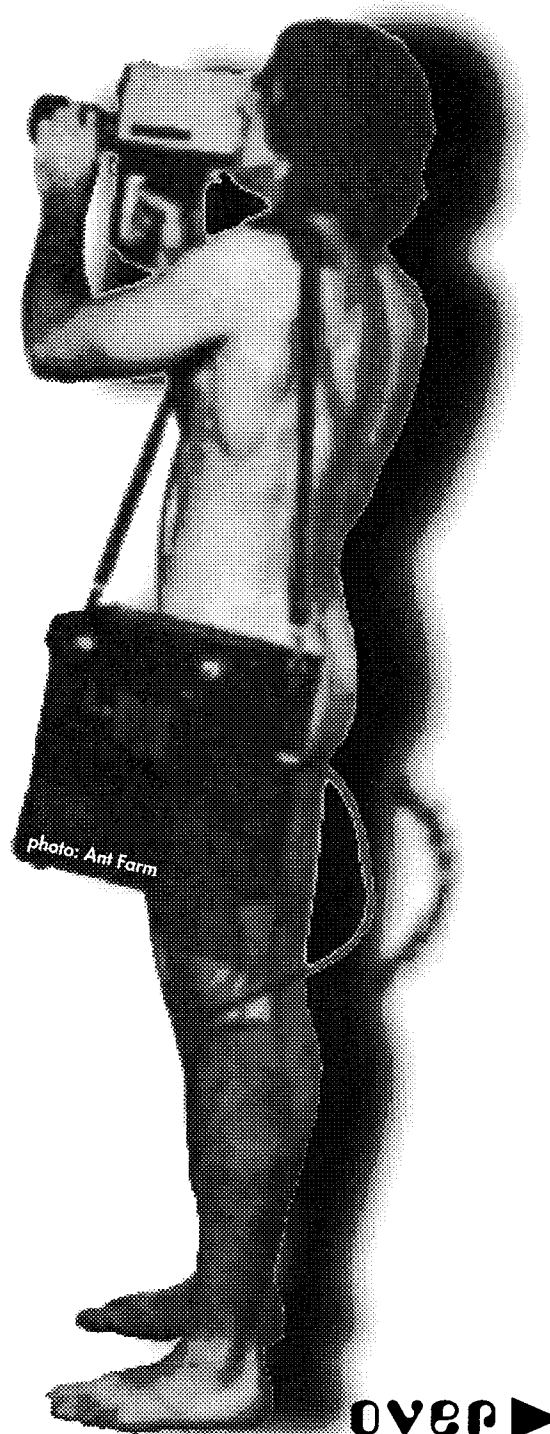
"The release of this fabulous new, comprehensive history of independent video art couldn't be more timely. It is especially critical for this vital and diverse history to appear now, when there is a whole new generation of videomakers and viewers."

—Martha Rosler, artist, educator, and critic

"At only \$67 per hour of programming, this is an unbeatable bargain!"

—Debra Kruse, Librarian, Rhode Island School of Design

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OVER ►

VOLUME ONE

8 hours total running time on four VHS cassettes

Program 1—Explorations of Presence, Performance, and Audience

Performer/Audience/Mirror, Dan Graham, 1975
*Selected Works** [*Two Dogs and Ball, Used Car Salesman, Dog Biscuit in Glass Jar*], William Wegman, 1972
*Baldessari Sings Lewitt**, John Baldessari, 1972
*Undertone**, Vito Acconci, 1972
Vertical Roll, Joan Jonas, 1972
My Father, Shigeo Kubota, 1975
Exchange, Robert Morris, 1973

Program 2—Investigations of the Phenomenal World—Space, Sound, and Light

*Black and White Tapes**, Paul McCarthy, 1970-75
*Stamping in the Studio**, Bruce Nauman, 1968
*Double Vision**, Peter Campus, 1971
Boomerang, Richard Serra and Nancy Holt, 1974
Island Song, Charlemagne Palestine, 1976
*Cycles of 3s and 7s**, Tony Conrad, 1976
The Children's Tapes, Terry Fox, 1974
Soundings, Gary Hill, 1979
Lightning, Paul and Marlene Kos, 1976
Sweet Light, Bill Viola, 1977

Program 3—Approaching Narrative— "There are Problems to Be Solved"

The Red Tapes Part II, Vito Acconci, 1976
*Out of Body Travel**, Richard Foreman, 1976
*The Continuing Story of Carel and Ferd**, Arthur Ginsberg and Video Free America (& WNET), 1972-75

Program 4—Gendered Confrontations

*Art Herstory**, Hermine Freed, 1974
Female Sensibility, Lynda Benglis, 1973
Always Love Your Man, Cara DeVito, 1975
*The Mom Tapes**, Ilene Segalove, 1974-78
Primal Scenes, Linda Montano, 1980
*Nun and Deviant**, Nancy Angelo and Candace Compton, 1976
Vital Statistics of a Citizen, Simply Obtained, Martha Rosler, 1977

VOLUME TWO

9 hours total running time on 5 VHS cassettes

Program 5—Performance of Video Imaging Tools

*Calligrams**, Woody and Steina Vasulka, 1970
*Illuminatin' Sweeney**, Skip Sweeney, 1975
*Video Weavings**, Stephen Beck, 1976
Five-Minute Romp Through the IP, Dan Sandin, 1973
Triangle in Front of Square in Front of Circle..., Dan Sandin, 1973
Video-Taping, Ernie Gusella, 1974
Exquisite Corpse, Ernie Gusella, 1978
Einstine, Eric Siegel, 1968
*General Motors**, Phil Morton, 1976
Merce by Merce by Paik, Nam June Paik, 1978
*Crossings and Meetings**, Ed Emshwiller, 1974

VOLUME TWO (CONT'D)

*Complex Wave Forms**, Ralph Hocking, 1977
*Pictures of the Lost**, Barbara Buckner, 1978
Video Locomotion, Peer Bode, 1978
Music on Triggering Surfaces, Peer Bode, 1978
*C-Trend**, Woody Vasulka, 1974
Switch! Monitor! Drift!, Steina Vasulka, 1976

Program 6—Decentralized Communications Projects

*Mayday Realtime**, David Cort and Curtis Ratcliff, 1971
*Peoples' Video Theater (Women's Liberation, Gay Pride, Young Lords, Native American Action)**, Ken Marsh and Eliot Glass, 1971-72
*Participation**, Steina and Woody Vasulka, 1972
First Transmission of ACTV, Austin Community TV and George Stoncy, 1972
Jonesboro Storytelling Festival: Kathryn Windham Telling Ghost Stories (The Jumbo Light), Broadside TV, 1974
*The Politics of Intimacy**, Julie Gustafson, 1974
*Attica Interviews**, Portable Channel, 1971
Queen Mother Moore Speech at Greenhaven Prison, Peoples' Communications Network, 1973
Laughing Alligator, Juan Downey, 1979

Program 7—Critiques of Art and Media as Commodity and Spectacle

Eternal Frame, Ant Farm and T.R. Uthco, 1976
Television Delivers People, Richard Serra, 1973
*The Business of Local News**, University Community Video-Minneapolis, 1974
Proto Media Primer, Paul Ryan and Raindance, 1970
*About Media**, Tony Ramos, 1977
Fifty Wonderful Years, Optic Nerve, 1973
Technology Transformation: Wonder Woman, Dara Birnbaum, 1978-79

Program 8—Independents Address Television Audiences

Healthcare: Your Money or Your Life, Downtown Community TV, 1978
The Ruling Classroom, Peter Bull and Alex Gibney, 1979-80
Four More Years, Top Value Television (TNTV), 1972

* these titles are excerpts from longer works

PRICE AND ORDERING INFORMATION

Phone: 312-345-3550

FAX: 312-541-8073

Format: VHS-NTSC or VHS-PAL

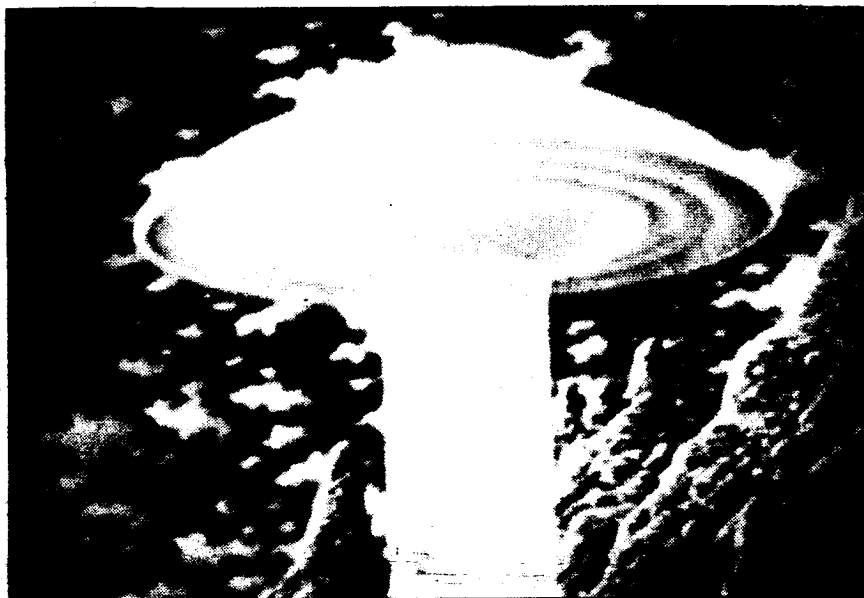
License: Educational purposes, no public exhibition permitted.

Payment: Purchase order or credit card. All overseas orders must be pre-paid.

<u>Item</u>	<u>Purchase Price</u>
Volume 1	\$600
Volume 2	\$600
Volume 1 and 2	\$1,100
PAL format - add	\$300
shipping:	\$25 to US and Canada \$100 express overseas—delivery within 1 week \$50 airmail overseas—delivery within 1 month

This project was funded by generous grants from the National Endowment for the Arts, Media Arts Program, and the Andy Warhol Foundation for the Visual Arts.

On Screen: attack of the giant videos



Sci Fi Trailers



Naked Doom

In the early 50s, Hollywood faced a crisis. Television was creeping like a cancer into the heart of the American household. Hollywood responded with Cinerama and CinemaScope, Panavision, Vistavision, and Todd-AO. Television might be more immediate and more accessible, but, by God, the movies were bigger.

Something is going to happen at the Petrillo band shell next weekend that will make Michael Todd (promoter of Cinerama and Todd-AO) roll over in his grave. Like a mutation in a 50s sci-fi film, video has grown to monstrous proportions.

On Friday, September 7, and Saturday, September 8, the Video Data Bank will present "The Science of Fiction/The Fiction of Science," two evenings of video on a monumental scale. The people at the Video Data Bank think of this event as "a video version of a drive-in theater" (no, you can't park on the lawn). I prefer to think of it as the Television That Ate Chicago.

That state-of-the-art video projection system that will create this spectacle will stop in Chicago, according to the Data Bank's Lyn Blumenthal, on its way to the Miss America pageant. It will arrive direct from the Republican National Convention (where, presumably, it was responsible for the convention's most extraordinary image, that of Nancy Reagan, having finished her speech, turning to wave to the giant image of her husband, watching from his hotel room). The system is capable of generating an image 70 feet wide and 24 feet tall.

Each evening's program will run about 90 minutes, and include a wide range of material. Along with recent and classic (if works from the beginning of video art's 20-year history can be considered classic) experimental video, each program will include clips from the early days of commercial television. Of particular interest in this election year are the paid political announcements, which offer a glimpse back to the days before television was a political given. I saw several of these, all of which were fascinating; the most notable was a single-take talking-head monologue delivered entirely in Spanish by Jacqueline Kennedy, promising that JFK would actively oppose the Communist presence in Latin America.

A clip of Sid Caesar made me long for the days of live television. He delivers a delirious high-speed monologue on dating, comparing a night on the town in 1939 with an identical evening in the 50s. Though the routine is carefully rehearsed and wonderfully executed, its most striking moment for me was a stray cough, flawlessly incorporated by Caesar into the rhythm of his delivery.

Among the early experimental videos, you can expect to see Steina Vasulka's *Let It Be*, a gigantic close-up of a mouth lip-syncing the words of the Beatles' song; Terry Riley's *Music With Balls*, which, in the best 60s tradition, is just what it sounds like; and the Ant Farm's *Media Burn*, in which a daredevil video artist drives a car through a pyramid of flaming television sets. And what evening of

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video would be complete without William Wegman and his long-suffering canine collaborator, Man Ray? Wegman can also be seen singing with his navel.

Recent experimental videos will also be shown, including tapes by Dara Birnbaum, Bob Snyder, Max Almy, Michael Smith, and many others. Almy's *Perfect Leader* is anything but subtle; to the accompaniment of a numbingly repetitive electronic score, a computer engineers "the perfect candidate." Michael Smith's *Go for It Mike*, with its deadpan humor, is more successful, but still fails to transcend the limitations of the music videos it parodies.

Few of the items on the two outdoor programs are more than ten minutes long. The two longest tapes, roughly 17 minutes each, are by Chicagoans: Wayne Fielding's *Human Skeleton* and Edward Rankus's *Naked Doom*. *Human Skeleton* is an intriguingly disjunctive narrative centered on "a woman's delusion of her friend's suicide"; *Naked Doom* is a visually striking, if somewhat overwrought, expressionist nightmare.

The proceedings will be punctuated by Joan Logus's brief "commercials" for various artists, including composers Steve Reich and Philip Glass, choreographer/filmmaker Yvonne Rainer, and performance artists Laurie Anderson and Charlemagne Palestine. These are mostly single-take close-ups, condensing concisely and wittily the artists' work.

There is a great deal of excitement at the Video Data Bank over this opportunity to bring Chicago's blossoming video community to the attention of a wider audience. The chance to present video as a large-scale spectacle fills these videophiles with glee.

They are also excited about *Dos Egos*, a video performance work that will be presented in conjunction with "The Science of Fiction/The Fiction of Science." Directed by Chicago painter Ed Paschke, the piece combines a videotape produced by Carole Ann Klonarides and Lyn Blumenthal with a live performance by Hudson. The video portion of *Dos Egos*, called *Arcade*, includes images generated on a computerized video "paintbox" system by Paschke, along with found images and material shot in Chicago. The result is a striking collage of everyday events.

Paschke seems to have adapted easily to the new medium. According to Blumenthal, he exclaimed afterward: "I did 38 paintings in three days!"

Dos Egos will be presented on Thursday, September 6, at 8 PM, in the auditorium of the School of the Art Institute. Admission is \$8, \$5 for students. "The Science of Fiction," Friday, September 7, at 9 PM, and "The Fiction of Science," Saturday, September 8, at 9 PM, are free to all. In the event of rain, they will be moved from the Petrillo band shell to the Art Institute's Columbus Drive auditorium. For more information, and for reservations for *Dos Egos*, call 443-3710.

The Video Data Bank's collection of tapes, including interviews with artists as well as video art tapes, is available for individual viewing in the Video Data Bank screening room. For information call 443-3793.

—Harvey Nosowitz