

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

THE ARTS FOR TELEVISION

an exhibition organized by
The Museum of Contemporary Art, Los Angeles
and the Stedelijk Museum, Amsterdam

THE ARTS FOR TELEVISION is the first major museum exhibition to examine television as a form for contemporary art: television as a gallery or theater or alternative space, even television as art.

An international selection of artworks made for broadcast, the exhibition documents the crossovers and collaborations that take place on this new television, between and among dancers, musicians, playwrights, actors, authors, poets, and visual and video artists. And it investigates the artists' own investigation of one medium -- be it dance or music or literature -- through another. It examines the transformations video makes and the possibilities it allows. These provocative uses of television time and technology are organized in THE ARTS FOR TELEVISION according to the medium transformed by the electronic image; the six categories are Dance for Television, Music for Television, Theatre for Television, Literature for Television, The Video Image (works that address video as a visual art, that make reference to the traditional visual arts and to seeing itself), and Not Necessarily Television (works that address the usual content of TV, and transform it). The ARTS FOR TELEVISION also presents another level of collaboration in artists' television. It documents the involvement of television stations in Europe and America with art and artists' video. It recognizes their commitment and acknowledges the risks they take in allowing artists the opportunity to realize works of art. The intention of THE ARTS FOR TELEVISION is to examine this two-decade-old phenomenon, to exchange information about it, and to stimulate still more new artists' productions for television.

The Arts for Television was coorganized by Dorine Mignot, curator, Department of Painting, Sculpture, and Video Art, the Stedelijk Museum, Amsterdam; and Kathy Rae Huffman, curator/producer, Contemporary Art Television/ (CAT) Fund, Boston; with the participation of Julie Lazar, the Museum of Contemporary Art, Los Angeles. The exhibition was organized for The Museum of Modern Art by Barbara London, assistant curator and Sally Berger, assistant, Video, Department of Film.

The exhibition is funded in part by a grant from the Polaroid Corporation on the occasion of its fiftieth anniversary. The Museum's video programs are made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts and are also supported by the Sony Corporation of America.

Rene and Georgette Magritte
With Their Dog After the War
Joan Logue
1984 (3:50 min.)

To Sorrow
Kit Fitzgerald
1984 (5:25 min.)

Bizarre Love Triangle
Robert Longo
1987 (4:10 min.)

You Ain't Fresh
Julia Heyward
1986 (4:20 min.)

I Want Some Insecticide
Branda Miller
1986 (3:53 min.)

Imagine
Zbigniew Rybczynski
1987 (3.15 min.)

Soul Soldier
Charles Jevremovic/Lisa Montrose
1987 (9 min.)

2 p.m.

The Commission
Woody Vasulka
1983 (45 min.)

3 p.m.

Music Word Fire and I Would
Do It Again (The Lessons)
Robert Ashley
1981 (30 min.)

The Kiss (An Operatic Duet)
Paul Richards/Michael Nyman
1984 (9 min.)

As If Memories Could Deceive Me
Marcel Odenbach
1986 (17:35 min.)

4 p.m.

The Flood
Jaap Drupsteen
1985 (25:25 min.)

Walzer
Gabor Body
1985 (3 min.)

- 3 p.m. The End of the Comedy
written by Ivo Andric
1986 (60 min.)
- 4 p.m. Pour Jean-Marc, Passe-Murailles
Richard Kalisz
1984 (30 min.)
- Choses Vues: Voyage
Jean-Paul Fargier
1985 (7 min.)
- A TV Dante - Canto V
Peter Greenaway/Tom Phillips
1985 (14:25 min.)
- She Heard Voices
Edward Rankus
1986 (10 min.)

THE VIDEO IMAGE May 18 - 23 Daily, 12 - 5 p.m.

- 12 p.m. Land Art
Gerry Schum
1969 (35 min.)
- Chanoyu
Sanja Ivekovic/Dalibor Martinis
1983 (11 min.)
- City of Angels
Marina Abramovic/Ulay
1983 (18 min.)
- 1:05 p.m. Chott el-Djerid
(A Portrait in Light and Heat)
Bill Viola
1979 (28 min.)
- Mt. Fuji
Ko Nakajima
1984 (20 min.)
- Ecology: Ocean
Yoichiro Kawaguchi
1986 (6 min.)
- 2 p.m. Ronde de Nuit
Jean-Claude Riga
1984 (14 min.)

2 p.m.

Great Mother (Sachiko)

Mako Idemitsu
1984 (19 min.)

More TV Stories: The Pastrami
Sandwich and The Forbidden Channel

Ilene Segalove
1985 (5:08 min.)

The Games (Olympic Variations)

Michel Auder
1984-86 (25 min.)

Slogans (American)

Antonio Muntadas
1987 (8 min.)

3 p.m.

Joan Does Dynasty

Joan Braderman
1986 (31 min.)

4 p.m.

Death Valley Days

Gorilla Tapes
1985 (15 min.)

Shut The Fuck Up

General Idea
1985 (19 min.)

Killer

Gusztav Hamos
1986 (8 min.)

The Museum of Modern Art

For Immediate Release
April 1989

THE ARTS FOR TELEVISION

April 20 - May 30, 1989

Opening at The Museum of Modern Art on April 20, 1989, THE ARTS FOR TELEVISION is the first exhibition of its kind to examine television as a forum for the contemporary arts. This international survey of videotapes by sixty-seven artists is presented in weekly thematic programs: dance, music, theater, literature, video imaging, and experimental television (schedule attached). The exhibition is on view through May 30 in the Edward John Noble Education Center.

Created between 1966 and 1987, the videos represented in the exhibition are examples of alternative programming produced specially for television. These include American productions from WGBH-TV, Boston; WNET-TV, New York; and KTCA-TV, San Francisco; and programs from Austria, Belgium, France, Germany, Great Britain, Italy, Japan, The Netherlands, and Yugoslavia. Tapes range in length from three minutes to over an hour.

In Dance For Television (April 20 - 25), nine tapes demonstrate the use of television's abstract space. Included are works by choreographers Trisha Brown, James Byrne, Merce Cunningham, and Mary Lucier, among others. Music For Television (April 27 - May 2) presents sixteen works by such videomakers as Laurie Anderson, Robert Ashley, Kit Fitzgerald, and Robert Longo, who examine music as a means to liberate the image from narrative constraint.

In Theater For Television (May 4 - 9), producers Magazzini Criminali, The Wooster Group, and Robert Wilson challenge the traditional rules of drama and stage production by experimenting with the medium of video. Among the seven

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works included are Samuel Beckett's He Joe (1966) and Wilson's Deafman Glance (1981). In Literature For Television (May 11 - 16), Ivo Andric, Joan Jonas, and Ed Rankus are among those artists who explore ways in which television and the written word can be integrated.

The Video Image (May 18 - 23) presents eleven tapes and features Bill Viola's Chott el-Djerid (A Portrait in Light and Heat) (1979), a recording of how the electronic eye reacts to extreme heat and extreme light. Not Necessarily Television (May 25 - 30) consists of fifteen works, including Martha Rosler's If It's Too Bad to be True, It Could be Disinformation (1985), examining television news broadcasts. Other artists represented in this section include Nam June Paik, Ilene Segalove, and Richard Serra.

THE ARTS FOR TELEVISION was coorganized by Dorine Mignot, curator, Department of Painting, Sculpture, and Video Art, the Stedelijk Museum, Amsterdam; and Kathy Rae Huffman, curator/producer, Contemporary Art Television (CAT) Fund, Boston; with the participation of Julie Lazar, the Museum of Contemporary Art, Los Angeles. The exhibition was organized for The Museum of Modern Art by Barbara London, assistant curator, Video, Department of Film.

This exhibition is funded in part by a grant from The Polaroid Corporation on the occasion of its fiftieth anniversary. The Museum's video programs are made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts and are also supported by the Sony Corporation of America.

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For further information or video stills, contact Sarah Eaton, film press representative, Department of Public Information, 212/708-9750.

The Museum of Modern Art

50th Anniversary



May 5, 1981

Woody Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Woody:

I am writing to confirm that we would like you to participate in the "Video Viewpoints" lecture program next fall. The dates set for the series are:

September 15
September 22
October 6
October 20
October 27
November 17, Stuart Marshall
November 24, Skip Blumberg

I will need to have the date and title for your talk by June 8, so that the flyer can be designed during June. It would be wonderful if you would address some aspect of your computer activity and philosophy.

The honorarium is \$300, and the Museum can cover airfare. Of course, if your talk at the Museum can be scheduled at a time when you will be coming East for another engagement, it would be helpful to split the airfare with another institution.

Thank you for sending your and Steina's tape for me to see again and to take with me to Japan next week.

I look forward to hearing from you in the meantime.

With best wishes, *to you and Steina,*

Barbara

Barbara London

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel. 212 708 9400 Cable: MOBADEPT Tel. 6 370 5100 EAST ENTRANCE at 18 W. 54
#70 FOR IMMEDIATE RELEASE

VIDEO ART: A HISTORY TO PRESENT MORE THAN FIFTY TAPES FROM THE PAST DOZEN YEARS

A selection of works representing major artists and movements in video will go on display beginning December 1 as Part Two of The Museum of Modern Art's current exhibition VIDEO ART: A HISTORY. The tapes will be on view in the Video Gallery through December 22, 1983.

Part One of VIDEO ART: A HISTORY used photos, texts, and selected objects to document the development of this new art form. Barbara London, Director of the Museum's Video Program, together with Marita Sturken and Nicola Smith, assembled materials and conducted extensive interviews so that the Museum could present a comprehensive chronology of a medium whose history heretofore had been passed on largely by word of mouth. Now, with Part Two, viewers will be able to see five separate programs that summarize what is perhaps the most vital part of this history, the work done in the United States and Canada since the early 1970s. All five programs draw much of their material from the Museum's own permanent video collection.

Programs one and two are devoted to narrative and performance video, beginning with the influential works of Joan Jonas (Vertical Roll, 1972), Vito Acconci (Theme Song, 1973), William Wegman (Selected Works #3, 1973), and Martha Rosler (Semiotics of the Kitchen, 1975). More recent tapes include Tony Oursler's The Loner (1980) and Tom Sherman's TVideo (1980). Among the documentaries in these two programs are TVTV's Lord of the Universe (1974) on Guru Maharaj Ji and Jon Alpert and Keiko Tsuno's Healthcare: Your Money or Your Life (1978).

The program On and About Television presents artists' reactions to commercial broadcasting. Among the selections are the Ant Farm's Media Burn (1975), Vincent Trasov's 1974 Civic Election in Vancouver: Mr. Peanut for Mayor, Dara Birnbaum's Pop-Pop Video: General Hospital/Olympic Women Speed Skaters (1980), and Michael Smith's fantasy of

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cable TV gone mad, It Starts At Home (1981).

A program on image processing and computer-generated works features Ed Emshwiller's path-breaking Scape-mates (1972) and Nam June Paik's Global Groove (1973), as well as a new work by Gary Hill, Happenstance (1983). Finally, there will be a program on video art as an exploration of perception; selections include Three Transitions (1975) and Four-Sided Tape (1976) by Peter Campus, Four Songs (1976) by Bill Viola, Laughing Alligator (1979) by Juan Downey, and AlienNation (1980) by Barbara Latham, Edward Rankus, and John Manning.

In addition to these five programs, there will also be a showing of a project from 1969 that shows video at an earlier stage: The Medium Is the Medium, produced by WGBH in Boston.

The Museum of Modern Art's Video Program is made possible by funding from the National Endowment for the Arts and the New York State Council on the Arts.

For further information, the public may call (212) 708-9500.

COMPLETE SCHEDULE IS ATTACHED

November 1983

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For further PRESS information, please contact Stuart Klawans, Film Press Representative, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (212) 708-9752.
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VIDEO ART: A HISTORY, PART TWO

SCHEDULE

Screenings from noon until 5:45 p.m. in the Second Floor Video Gallery

Mondays: Narrative, Part One

- Martha Rosler, Semiotics of the Kitchen. 1975. 6 min.
Les Levine, Brainwash. 1974. 30 min.
Amy Greenfield, Dervish. 1974. 20 min.
Joan Jonas, Vertical Roll. 1972. 20 min.
Vito Acconci, Theme Song. 1973. 30 min.
Suzanne Lacey, Learn Where the Meat Comes From. 1976. 14 min.
William Wegman, Selected Works #3. 1973. 25 min.
John Baldessari, I Am Making Art. 1971. 15 min.
Taka Imura, Observer/Observed/Observer. 1976. 19 min.
Eleanor Antin, Angel of Mercy. 1981. 64 min.
TVTV, Lord of the Universe. 1974. 60 min.
Pierre Falardeau and Julien Poulin, Le Magra. 1974. 30 min.
Shigeo Kubota, My Father. 1975. 15 min.

Tuesdays: Narrative, Part Two

- Jon Alpert and Keiko Tsuno, Healthcare: Your Money or Your Life.
1978. 60 min.
Ed Bowes, How to Fly. 1980. 30 min.
Tom Sherman, TVideo. 1980. 28 min.
Colin Campbell, Dangling by Their Mouths. 1981. 60 min.
Tony Oursler, The Loner. 1980. 32 min.
John Sanborn and Kit Fitzgerald, Ear to the Ground. 1981. 7 min.
Paul Wong, in ten sity. 1978. 24 min.
Joan Logue, 30 Second Spots: Commercials for Artists. 1982. 15 min.

Thursdays: Perception

- Peter Campus, Three Transitions. 1975. 5 min.
Peter Campus, Four-Sided Tape. 1976. 3 min.
Frank Gillette, Quiditas. 1975. 30 min.
Bill Viola, Four Songs. 1976. 35 min.
Juan Downey, Laughing Alligator. 1979. 29 min.
Edin Velez, Meta Mayan II. 1981. 20 min.
Noel Harding, Serene Composition Suggestive of Pastoral Repose. 1977.
17 min.
John Sturgeon, 2 Aspects. 1976. 4 min.
Barbara Latham, Edward Rankus, and John Manner, AlienNation.
1980. 27 min.

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SCHEDULE

VIDEO ART: A HISTORY, PART TWO

Fridays: On and About Television

- Vincent Trasov, 1974 Civic Election in Vancouver: Mr. Peanut for Mayor. 1974. 20 min.
- General Idea, Press Conference. 1977. 20 min.
- Ant Farm, Media Burn. 1975. 25 min.
- Richard Serra, TV Delivers People. 1973. 6 min.
- Lanesville TV, a/k/a Videofreex (Skip Blumberg, Nancy Cain, David Cort, Bart Friedman, Davidson Gigliotti, Chuck Kennedy, Curtis Ratcliff, Parry Teasdale, Carol Vontobel, Tonie Wall, Ann Woodward), and guests, Greetings from Lanesville. 1976. 40 min.
- Michael Smith, It Starts at Home. 1981. 20 min.
- Communications Update, New World Information Order. 1980. 62 min.
- Communications Update, Spring Series, 1982:
 Milli Iatrou and Ron Morgan, Reverend Deacon B. Peachy.
 Eric Mitchell, A Matter of Facts.
 Robert Burden and Dictelio Cepeda, Crime Tales. (Music: E.J. Rodriguez)
 Mark Magill, Lighter Than Air.
 Stephen Torton, Watch Being Watched. Total time: 60 min.
- Paper Tiger Television, Herb Schiller Reads the Sunday Times. 1983. 30 min.
- Dara Birnbaum, Pop-Pop-Video: General Hospital, Olympic Women Speed Skaters. 1980. 6 min.
- Antonio Muntadas, Between the Lines. 1979. 20 min.

Saturdays:

- The Medium Is the Medium. 1969. With works by Allan Kaprow, Nam June Paik, Otto Piene, James Seawright, Thomas Tadlock, Aldo Tombellini. Produced by WGBH-TV, Boston.

Sundays: Image Process - Computer

- Ed Enshwiler, Scape-mates. 1972. 28 min.
- Nam June Paik, Global Groove. 1973. 28 min.
- Bill Gwin, Irving Bridge. 1972. 45 min. (Sound: Warner Jepson)
- Steven Beck, Video Ectopia. 1975. 5 min. (Assistance: Don Hallock and Paul Kaufman. Music mixed by Rick Davis.)
- Steina and Woody Vasulka, Matrix. 1978. 30 min.
- Tom DeFanti and Dan Sandin, Spiral PTL. 1980. 8 min.
- Shalom Gorewitz, El Corandero. 1979. 5 min.
- Barbara Buckner, Hearts. 1979. 11 min.
- Gary Hill, Happenstance. 1983. 8 min.
- Ralph Hocking, Tub. 1983. 12 min.
- Max Almy, Perfect Leader. 1983. 6 min.

December 19 and 20: Videotapes by request.

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

October 17, 1975

Department of Prints and Illustrated Books

Steina and Woody Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina and Woody Vasulka:

Over the last year the Museum of Modern Art has exhibited video as part of Projects, a continuing series of small exhibitions reporting on recent developments in the visual arts. There have been five programs so far, and a Press Release on the latest is enclosed. The video works are borrowed for each program, and are shown on our very basic equipment, a Sony 3/4" cassette deck with automatic repeat built in, and two 17" Sony Trinitron monitors. The program is organized so that one hour-cassette, with one or several works on it, is played daily and automatically repeats for a scheduled time.

PROJECTS: VIDEO VI, November 1 - January 31, will consist of tapes with computer-generated and synthesized imagery. I would like to include Telc, which I saw at the Film Anthology last year and more recently at Electronic Arts. If you agree to its inclusion in VIDEO VI, do you or Howard Wise have the master from which to make the transfer?

I have been in touch with Bob Stearns and Carlotta Schoolman and know that you will be showing your work at the Kitchen in late November. I am looking forward to meeting you both, and am very interested in the evening discussions on the 25th and 26th.

Because November 1 is fast approaching, I shall give you a call in the next week.

With best wishes,

Sincerely,



Barbara J. London
Curatorial Assistant

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 38
FOR IMMEDIATE RELEASE

Contact:
Bruce Wolmer (212) 956-7295

PROJECTS: VIDEO XVIII, on view at The Museum of Modern Art through June 20, is a selection of seven works created for nonbroadcast and broadcast television by independent producers. On Subjectivity by Antonio Muntadas explores the distribution of information on commercial television and viewer-interpretations. In their work, Steina and Woody Vasulka delve into certain computer processes to manipulate video imagery and create highly specialized visual effects. Tava uses verbal poetry to structure the visual elements of her Sacred Tape, while Tina Girouard uses the simultaneity of video image-making to organize her performance videotape, Pinwheel. The documentary A Day without Sunshine, produced by Bob and Nancy Thurber and Robert Stulberg at the WPBT television station in Miami, depicts Florida's citrus industry and the plight of Florida's farmworkers. Jon Alpert and Keiko Tsuno's Healthcare: Your Money or Your Life, made through the WNET-TV Lab, is a study of the economics of and services offered by New York City's health care systems. Bill Viola's Memories of Ancestral Power and Palm Trees on the Moon, produced with the International Television Workshop, is a personalized report on the current cultural revitalization on the Guadalcanal Island.

PROJECTS: VIDEO is a continuing survey of video work. Inaugurated in 1974, the series has shown over 140 tapes to date. Barbara London, Curatorial Assistant, is in charge of the program.

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PROJECTS: VIDEO XVII

May 4 - 9

Antonio Muntadas. On Subjectivity. 1978. Color and black and white. 50 minutes.

May 11 - 16

Steina Vasulka. From Cheektowaga to Tonawanda. 1975. Color. 40 minutes.Steina and Woody Vasulka. Update. 1978. Color. 20 minutes.

May 18 - 23

Tava. Sacred Tape. 1977. Color. 20 minutes.

May 25 - 30

Tina Girouard. Pinwheel. 1977. Color. 60 minutes.

June 1 - 6

Bob and Nancy Thurber and Robert Stulberg. A Day Without Sunshine. 1975.
Black and white. 60 minutes.

June 8 - 13

Jon Alpert and Keiko Tsuno. Healthcare: Your Money or Your Life. 1977. Color.
60 minutes. WNET-TV Lab Production.

June 15 - 20

Bill Viola. Memories of Ancestral Power and Palm Trees on the Moon. 1978. Color.
34 and 26 minutes. International Television Workshop Production.

March 1978

The Museum of Modern Art's exhibition program is made possible in part with public funds from the New York State Council on the Arts, a state agency whose funds are recommended by the Governor and appropriated by the State Legislature.

The Museum of Modern Art

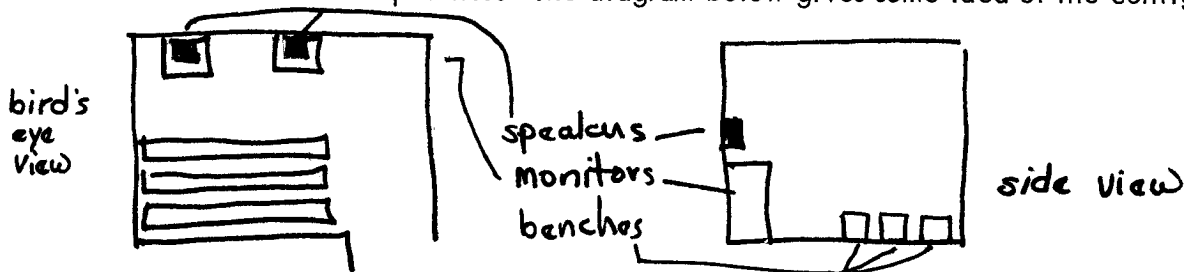
11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

April 13, 1978

Woody and Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Woody and Steina,

Projects: Video XVIII, May 4 - June 20, will consist of seven videotapes by artists and documentarians, and will be exhibited in the square Projects gallery just off the lobby. Three soft benches will be put into the gallery, lined up opposite the wall with the two 17" Trinitron monitors in cabinets, above which there will be two speakers. The diagram below gives some idea of the configuration:



I very much want to present your work, and would like to include, say, a one-hour selection of your recent things - the newest color material using the computer, some of which Steina presented on March 13; Steina's piece from one point in Buffalo to another; and perhaps some of the material on the cassette you sent in January while I was preparing for the Belgian TV program. In any event, I will call you next week, and will return the cassette, as well.

I would like to show your work May 11 - 16, and can pay each of you the honorarium of \$50. The tape used in Video XVIII would be returned to you after June 20.

With best wishes,

Sincerely,

Barbara

Barbara J. London
Curatorial Assistant

Steina - I have been meaning to write or call to say that your presentation on the 13th went really well, and many people have called saying how much they liked it.

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

May 11, 1978

Steina and Woody Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina and Woody,

The cassette arrived safely, and I appreciate you getting ^{it} here quickly.
I am processing the reimbursement for the shipping charges, so you should
be receiving that shortly.

The three other cassettes are in the mail, so those should reach you next
week.

Steina, the woman you should write to at the W.D.R. television station is:

Dr. Wibke von Bonin, Art Editor
W.D.R.
Appellhofplatz 1
Vierscheibenhaus
Cologne

I already mentioned your name and title of the work, so she will not be
surprised to hear from you.

Three cheers for spring,



The Museum of Modern Art

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NO. 12
FOR RELEASE:
February 9, 1977

PROJECTS: VIDEO XI

PROJECTS: VIDEO XI, eight candid videotapes concerned with perception and definition rather than journalistic documentation, will be on view at The Museum of Modern Art through April 28, 1977. The tapes by Gerd Stern, Steina Vasulka, Ernest Gusella, Tomiyo Sasaki, Michael Harvey, Lisa Steele, and Mona da Vinci, Hans Breder and Stephen C. Foster were selected by Barbara London, Curatorial Assistant in the Department of Prints and Illustrated Books, and are shown weekdays from 2:30 to 6:00 and weekends from 2:30 to 5:00 in the Auditorium Gallery.

Among the portrait-like works is Gerd Stern's Teleportraits which intercuts among four traditionally posed family groups. In Tomiyo Sasaki's July 4, 1976 several of the artist's friends, seated at a luncheon on that date, are depicted through carefully edited repetitive, short sequences. By contrast, Lisa Steele, in her 12-minute black-and-white tape Birthday Suit - Scars and Defects, straightforwardly presents the evidence of her surgery and such childhood accidents as cuts and falls, and then sings happy birthday to herself.

Michael Harvey's two short tapes are concerned with place and time. Photo (Four Years Later) is a temporal depiction of the Hudson River from a window in the artist's loft. A four-year change is revealed through videotaping the slow cutting-away of an old photograph, leaving a much-altered "real" river view beneath. In Doors, time is measured by the opening and closing of ordinary interior doors.

Signals by Hans Breder, Stephen C. Foster, and Mona da Vinci records an art historical discussion. It is not intended as "art video" but rather as "a fresh and hopefully significant record of a critical and historical dialogue."

PROJECTS is a continuing series of exhibitions reporting on recent developments in art. The Museum of Modern Art gratefully acknowledges the support

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of its exhibition program by the New York State Council on the Arts. This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

The schedule follows:

PROGRAM I

January and February - Monday and Saturday; March and April - Thursday

Gerd Stern, Teleportraits. 1976. Color, 15 minutes.

PROGRAM II

January and February - Tuesday and Sunday; March and April - Friday

Hans Breder, Stephen C. Foster, and Mona da Vinci, Signals. 1976. Black-and-white, 50 minutes.

PROGRAM III

January and February - Thursday; March and April - Monday and Saturday

Steina Vasulka, Land of Timoteus. 1975-76. Black-and-white, 15 minutes.

Ernest Gusella, Wolf Zooming. 1975. Black-and-white, 5 minutes.

Tomio Sasaki, July 4, 1976. 1976. Black-and-white, 20 minutes.

PROGRAM IV

January and February - Friday; March and April - Tuesday and Sunday

Lisa Steele, Birthday Suit - Scars and Defects. 1974. Black-and-white, 12 minutes.

Michael Harvey, Photo (Four Years Later). 1972. Black-and-white, 6 minutes.
Doors. 1973-74. Black-and-white, 6 minutes.

Additional information available from Michael Boodro, Assistant, or Elizabeth Shaw, Director, Public Information, The Museum of Modern Art, 11 West 53 St., New York, New York 10019. Tel. 956-7504; 7501.

The Museum of Modern Art

50th Anniversary



Steina Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

November 25, 1980

Dear Steina:

Recently I saw your Canteloupe tape, which you produced at WNET in the last year. The work was approved for purchase at an acquisitions meeting last week, so you can go ahead and send a copy with an invoice. In reading your "fact" sheet, I see the work costs \$ 300.00.

Gene Youngblood is speaking at the Museum tonight, and will be showing a new tape by the Vasulkas. I am looking forward to it.

Keep in touch, and best wishes for the holidays,

A handwritten signature in cursive script that reads "Barbara".

Barbara J. London

The Museum of Modern Art

March 23, 1983

Dear Steina and Woody Vasulka,

As you remember, your work was part of the Sydney Biennale of 1982. At that time, we were considering a Japanese tour for this selection. It has worked out, so enclosed you will find a loan agreement for your tape, which is being sent to Japan. The tour runs from May through October, which should cover both exhibition and shipping time.

The asterisk on the loan form indicates the beginning of the exhibition. The itinerary is as follows :

May 3 - 8 : Hyogo

May 17 - 22 : Kitakyushu Municipal Museum of Art

July 26 - 31: Hara Museum of Contemporary Art

August 5 -11: Fukui Prefectural Museum of Art

August 21-28: The Museum of Modern Art, Toyama

We would appreciate it if you would fill out the agreement where pertinent (i.e. copyright and signature) and return it to us.

Many Thanks,

Nicola Smith

Nicola Smith

Video

CARL LAEMMLE, MOVIE PIONEER STARTED STAR SYSTEM FOUNDED UNIVERSAL PICTURES 65 YEARS AGO

Many celebrated names in motion picture history will be represented in the eight-month retrospective called Universal Pictures: 65 Years, organized by The Museum of Modern Art, to begin on June 9 and continue through January 29, 1978. The Universal cycle, marking six and a half decades of that major film company, was assembled by the Department of Film's Curator, Adrienne Mancina, and Larry Kardish, Assistant Curator. It contains the work of such directors as Erich von Stroheim, Clarence Brown, Lewis Milestone, John Ford, Tay Garnett, Tod Browning, Gregory La Cava, George Cukor, James Whale, Henry Koster, Fritz Lang, and others; it also includes films with Hoot Gibson, Laura La Plante, Lon Chaney, Harry Carey, Deanna Durbin, Marlene Dietrich, Rudolph Valentino, Cary Grant, and many others, as every known talent in film has worked at one time or another at this studio. Here William Wyler started his career; and today Alfred Hitchcock has made this lot his home base.

The studio in California was acquired a few years after Carl Laemmle founded the company now known as Universal Pictures. It was born in 1912, a chaotic period of patent disputes, unethical rivals and fierce competition, and it managed to survive, largely due to the ingenuity, determination and showmanship of Laemmle, a Bavarian immigrant, who came to America at age 17, in the year 1884. He settled in Oshkosh, Wisconsin, where he became the manager of a clothing store. Though successful, by age forty, the haberdasher wanted his independence. Impressed by Mr. Woolworth's experiment and the profitable turnover in the new five-and-dime stores, he intended to open a similar emporium, when he was distracted by the then popular nickelodeons into which customers poured hourly, making room for a new audience with each show. "It was evident that the basic idea of motion pictures and Mr. Woolworth's innovation were identical," he

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later said.

On February 24, 1906, six years prior to forming Universal Pictures, Laemmle opened the White Front Theatre in Chicago, with a weekly overhead of \$200, which he earned the opening day. Naturally he acquired several more theatres in a hurry, and within nine months had opened a film exchange to purchase prints from manufacturers and lease them to nickelodeons, which, of course, included his own theatres.

Within three years Laemmle claimed his was the world's largest film exchange. He sold pictures throughout the mid-West and Canada until he ran into complications. The Motion Picture Patents Company had been formed; it consisted of the original patent holders of camera and projection equipment, which included Edison, Biograph, and Vitagraph, who wanted to control the use of their patents. It was their objective to limit production to a handful of "licensed companies" and in this way they planned to squeeze out parvenues such as Carl Laemmle, who, mesmerized by the new medium, were flourishing.

When Laemmle was unable to acquire pictures for his exchange he began to manufacture them himself. He formed the Yankee Film Company, later renamed the Independent Moving Picture Company (Imp), predecessor of today's Universal Pictures. It was located at 111 East 14th Street in New York City, and produced 11 pictures in 1909, including its very first "Hiawatha," which will be shown on the opening day of the program with several other Imp shorts: four with Mary Pickford, two directed by Thomas Ince; and others with Lon Chaney and Pearl White. The shorts were all considered "bootleg" film made by an "out-law" company at a time when nickelodeons "gobbled up" film, because they required anywhere from 30 to 60 reels a week. Programs were often changed daily. However, it was in the interest of the producing companies to encourage volume. It was believed, in any case, that the public's attention would not endure more than two reels. The feature film had yet to be born.

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In a time of anti-trust actions, the "little fireball from Chicago," as Bosley Crowther called Laemmle, defied the prohibitions against making film, and "put on a hot campaign to rally the small exchanges against the [Patents] Trust...He was one of those who helped to do it in." But in the years to come it was "the little fellows," like Laemmle, who grew into major film companies, and now Universal Pictures, of which Henry H. Martin is president, is a subsidiary of a giant complex, MCA, Inc.

A firm believer in advertising and an innovator, Laemmle is responsible for creating the star system. In order to combat the Trust, he hired the Biograph girl, Florence Lawrence, and at a time when actors were anonymous he divulged her name to the curious public. Laemmle was also responsible for the distribution of an early feature-length documentary, "The African Hunt," made on location, and "Neptune's Daughter," an underwater drama with the diving champion Annette Kellerman. These films are also in the series, as is "Damon and Pythias," an early spectacle made on the Universal lot.

Partly as a result of the Trust's pursuit of outlaws, according to historian Lewis Jacobs, Laemmle and others settled in California, and in 1914 for \$165,000 he acquired 230 acres covered with oats. The lot was situated across the Cahuenga Pass from Hollywood in an isolated undeveloped area, and its opening was celebrated with a gala premiere on March 15, 1915. Buffalo Bill Cody was an honored guest (he later sold some western scenarios to the studio) and thousands of sightseers turned out to see a staged flood that unfortunately got out of control. The crowd also watched the shooting of a serial and the completion of a comedy. Alas, the gaiety was marked by a catastrophe when a stunt pilot, performing for the event, was killed in action.

Today Universal City, which receives 2,800,000 visitors annually, is the site where von Stroheim made "Blind Husbands" and "Foolish Wives." "The Phantom of the Opera" and "The Hunchback of Notre Dame" were produced there, and so many others, including "All Quiet on the Western Front," "Counsellor-At-Law," "Destry

(more)

Rides Again," "Frankenstein," "Dracula," "S.O.S. Iceberg," and "Letter from an Unknown Woman."

Notable is the fact that Carl Laemmle, after he had opened the Universal studio, hired several women directors; one of the most important was Lois Weber who directed Anna Pavlova in "The Dumb Girl of Portici." Weber was responsible for socially conscious problem pictures, the most famous of which, "Where Are My Children?," reputedly grossed some \$3 million, according to Richard Koszarski, the film historian, author of the text of the accompanying illustrated catalogue.

The retrospective is also a reminder that Carl Laemmle brought to Hollywood the acknowledged producing genius of film, Irving Thalberg, who worked first as his secretary; he also added to his roster of talent many famous Europeans like Karl Freund, Paul Fejos and Paul Leni, and their influence was clearly visible in the camera work, lighting and scenic designs that can also be found in the studio's successful horror films of the 30s and 40s. The horror cycle saved Universal from a financial crisis during the depression, just as the propaganda pictures like "The Beast of Berlin" advanced the company's fortune in the years of World War I. On many occasions Universal has relied on timely phenomena accepted by the public, whether the western serials of the 20s, the singing of teenager Deanna Durbin in the 30s, the antics of Abbott and Costello, the homespun humor of Ma and Pa Kettle or the romantic sophistication of Doris Day and Cary Grant, contemporary distractions in their respective decades, just as are today's disaster pictures.

The program will be mailed under separate cover.

Stills are available.

June 1977

Stills and additional information available from Michael Boodro, Assistant, or Lillian Gerard, Special Projects Coordinator, Public Information, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019. Tel: (212) 956-7296; 7501.

The Museum of Modern Art Department of Film

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UNIVERSAL PICTURES
June 8, 1977 through January 29, 1978

The occasion of this extensive retrospective is the celebration of the 65th anniversary of Universal Pictures. Its history, however, precedes June 8, 1912, the date when the formation of the Universal Film Manufacturing Company was announced. Carl Laemmle, one of the principal founders and certainly the man most responsible for the direction of Universal, entered the motion picture business in February of 1906. It was then that the former clothing store manager opened his first nickelodeon, the White Front Theatre, in Chicago. By 1909, Laemmle had formed his first company, IMP (Independent Moving Picture Company), located at 111 East 14th Street, and produced his first one-reeler, HIAWATHA (this and other IMP productions will be included in the Museum program). It was Laemmle's faith, energy, and vision that parlayed IMP into Universal Pictures, the oldest and largest surviving Hollywood studio.

During this eight-month program, we will be screening not only many of the most popular and classic films made at the studio, but also seldom-shown films that deserve closer attention and more frequent revival. Furthermore, some legendary films not seen since their original release have been found for this retrospective. It is hoped that scholars will avail themselves of this opportunity to reassess traditional histories and that our audiences will have the pleasure of seeing works with which they are unfamiliar.

Although we have endeavored to schedule a comprehensive program, it is, given Universal's enormous output, and our restricted timetable, not a complete program. A number of films that are significant to the history of the studio have been omitted, as they may be easily viewed around New York, on television, or even at the Museum itself. Some prints were impossible to secure. However, we are confident that the present selection is representative of the rich variety of Universal productions.

The Department of Film gratefully acknowledges the generous cooperation of Henry H. "Hi" Martin, President of Universal Pictures, and his enthusiastic staff, in particular Jerry Evans and Harold Goldberg. Thanks are also due James Card, Marshall Deutelbaum, Kent D. Eastin, William K. Everson, Jay Fortgang, Larry Karr, Howard Mandelbaum, Andy McKay, Russell Merritt, David Shepard, Anthony Slide, Paul Spehr, Elliott Stein and Sonya Volochova for much valuable information. We are also indebted to the following institutions for their cooperation: Academy of Motion Picture Arts and Sciences, The American Film Institute, The Czechoslovak Film Archive, The Danish Film-museum, George Eastman House (Motion Picture Study Collection), Gosfilmofond, Granart, Library of Congress (Motion Picture Section), Macmillan Audio Brandon, Metro-Goldwyn-Mayer, The National Film Archive of the British Film Institute, Blackhawk Films, National Telefilm Associates, and the Royal Film Archive of Belgium. Finally, special thanks are reserved for Richard Koszarski whose knowledge of Universal Pictures has proved invaluable.

UNIVERSAL PICTURES - 65 YEARSJune 9, 1977 - January 29, 1978

Unless otherwise noted, films in this program are either through the courtesy of Universal Pictures or from the Museum's own archives.

Program subject to change.

*Silent film; original piano accompaniment by William Perry.

**Silent film; no piano accompaniment.

JUNE SCREENING SCHEDULEThursday, June 9

- 2:30 Pre-1912 IMP Shorts:* HIAWATHA (1909, William Ranous, dir.), AT THE DUKE'S COMMAND (1911, with Mary Pickford), 'TWEEN TWO LOVES (1911, with Mary Pickford), LOVE DISGUISED (1910), THE DYNAMITERS (1910), THE DREAM (1911, Thomas Ince and George Loane Tucker, dir., with Mary Pickford), THE PENNILESS PRINCE (1911, Thomas Ince and George Loane Tucker, dir., with Mary Pickford). (Library of Congress/American Film Institute). approx. 90 minutes.
- 6:00 PAUL J. RAINEY'S AFRICAN HUNT** (1912. Paperprint reconstruction.) (Lib. of Cong.) approx. 80 minutes.
- 8:30 1912-1913 Shorts:* FLO'S DISCIPLINE (1912, J. Smiley, dir., with Florence Lawrence), SHEAMUS O'BRIEN (1912, Otis Turner, dir., with King Baggott, second of two reels), TANKVILLE CONSTABLE (1912), THROUGH A HIGHER POWER (1912, Joseph De Grasse, dir., with Lon Chaney), THE HALL ROOM GIRLS (1913, Phillips Smalley, dir., with Pearl White), IN PERIL OF THE SEA (1913, George Loane Tucker, dir.), NOW I LAY ME DOWN TO SLEEP (1913). (Lib. of Cong./British Film Institute). approx. 90 minutes.

Friday, June 10

- 2:30 1913-1915 Shorts:* THE LAW-BREAKERS (1913), THE VENGEANCE OF THE SKY STONE (1913, Henry McCrae, dir.), THE WOMAN HATER'S BABY (1915), BEHIND THE SCREEN (1915). (George Eastman House/Lib. of Cong.) approx. 90 minutes.

Saturday, June 11

- Noon 100 MEN AND A GIRL. 1937. Henry Koster. With: Deanna Durbin, Adolphe Menjou, Leopold Stokowski. 84 minutes.
- 2:30 1909-1911 IMP Shorts, pre-Universal.* Repeat, see Thurs., June 9 at 2:30.
- 5:00 1912-1913 Shorts.* Repeat, see Thurs., June 9 at 8:30.

Sunday, June 12

- Noon MAD ABOUT MUSIC. 1938. Norman Taurog. With: Deanna Durbin, Herbert Marshall, Gail Patrick. 92 minutes.
- 2:30 1913-1915 Shorts.* Repeat, see Fri., June 10 at 2:30.

Monday, June 13

- 2:30 PAUL J. RAINEY'S AFRICAN HUNT.** Repeat, see Thurs., June 9 at 6:00.

Thursday, June 16

- 2:30 TWENTY THOUSAND LEAGUES UNDER THE SEA.* 1916. Stuart Paton. With: Jane Gail, Allen Holubar. approx. 120 minutes.
- 6:00 Fragments from NEPTUNE'S DAUGHTER.* 1914. Herbert Brenon. With: Annette Kellerman. Russian intertitles. DAMON AND PYTHIAS.* 1914. Otis Turner. With: Cleo Madison, William Worthington. (Lib. of Cong./AFI). approx. 90 min.
- 8:30 BOXCAR BILL FALLS IN LUCK.* (1917, Bill Cause animated for Pat Sullivan; short), LEVI AND MCGINNES RUNNING FOR OFFICE.* (1914, short).
THE PRIMROSE PATH.* 1915. Lawrence Marston. With: Gladys Hanson, E.H. Sothern. (BFI). approx. 70 minutes.

Thursday, June 30

- 2:30 THE SINKING OF THE LUSITANIA.* (1918, Winsor McCay, animated short).
THE HEART OF HUMANITY.* 1919. Allen Holubar. With: Dorothy Phillips, Erich von Stroheim. (Lib. of Cong.). approx. 80 minutes.
- 6:00 THE FIELD OF HONOR.* Repeat, see Fri., June 24 at 2:30.
- 8:00 ALL NIGHT.* 1918. Paul Powell. With: Rudolph Valentino, Carmel Myers. (GEH). approx. 75 minutes.

JULY SCREENING SCHEDULEFriday, July 1

- 2:30 SOMEBODY LIED.* 1917. Ben Wilson. With: Priscilla Dean. (Blackhawk Films). approx. 15 min.
THE CONFLICT.* 1921. Stuart Paton. With: Priscilla Dean. Czeck intertitles. approx. 65 min.

Saturday, July 2

- Noon THE BATTLE AT APACHE PASS. 1952. George Sherman. With: John Lund, Jeff Chandler, Richard Egan. 85 min.
- 2:30 BLIND HUSBANDS.* 1919. Erich von Stroheim. With: Erich von Stroheim, Gibson Gowland, Francilla Billington, Sam de Grasse. approx. 80 min.
- 5:00 FOOLISH WIVES.* 1922. Erich von Stroheim. With: Rudolph Christians, Miss DuPont, Maude George, Mae Busch, Erich von Stroheim. approx. 90 min.

Sunday, July 3

- Noon GREAT EXPECTATIONS. 1934. Stuart Walker. With: Henry Hull, Jane Wyatt, Alan Hale, Francis L. Sullivan. 101 min.
- 2:30 MERRY-GO-ROUND.* 1923. Erich von Stroheim and Rupert Julian. With: Norman Kerry, Mary Philbin, Cesare Gravina. approx. 90 min.

Monday, July 4

- 2:30 TWO-GUN BANDIT.* 1919. George Holt. A Pete Morrisson western. (Blackhawk Films). approx. 15 min.
'49-'17.* 1917. Ruth Ann Baldwin. With: Jean Hersholt. approx. 55 min.
- 6:00 ALL NIGHT.* Repeat, see Thur., June 30 at 8:30.

Tuesday, July 5

- 6:00 SOMEBODY LIED.* Repeat, see Friday, July 1 at 2:30.
THE SINKING OF THE LUSITANIA.* THE HEART OF HUMANITY.* Repeat, see Thur., June 30 at 2:30.

Thursday, July 7

- 2:30 OUTSIDE THE LAW. 1930. Tod Browning. With: Mary Nolan, Edward G. Robinson, Owen Moore. 80 min.
THE IRON MAN. 1931. Tod Browning. With: Lew Ayres, Jean Harlow, Robert Armstrong. 73 min.
- 6:00 WHITE TIGER.* 1923. Tod Browning. With Priscilla Dean, Matt Moore, Raymond Griffith, Wallace Beery. approx. 80 min.
- 8:30 THE MAN UNDER COVER.* 1922. Tod Browning. With: Herbert Rawlinson. Czeck intertitles. approx. 60 min.
THE IRON MAN. Repeat, see 2:30.

Monday, July 18

- 2:30 CITY OF STARS.* Repeat, see Sun., July 17 at 2:30.
 THE COHENS AND KELLYS.* 1926. Harry Pollard. With: Charlie Murphy, George Sidney, Vera Gordon, Kate Price. French and Flemish intertitles. (Cinematheque Royale de Belgique). approx. 80 min.
- 6:00 TIGHT CARGO.* Repeat, see Sat., July 16 at 2:30.
 THE CLOUD DODGER.* 1928. Bruce Mitchell. With: Al Wilson.
 (Lib. of Cong./AFI). approx. 55 min.

Tuesday, July 19

- 6:00 HIS PEOPLE.* 1925. Edward Sloman. With: Rudolph Schildkraut.
 (Lib. of Cong./AFI). approx. 95 min.

Thursday, July 21

- THE GREAT CIRCUS MYSTERY* - 15 episodes of approximately 20 minutes each.
 1925. Jay Marchant. With: Joe Bonomo. Czeck intertitles.
- 2:30 Episodes #1-5.
 6:00 Episodes #6-10.
 8:30 Episodes #11-15.

Friday, July 22

- 2:30 THE TWO FISTER.** 1926. William Wyler. approx. 20 min.
 HELL'S HEROES. 1930. William Wyler. With: Charles Bickford, Raymond Hatton.
 Sound print. approx. 70 min.

Saturday, July 23

- Noon FARM FOLLIES.** 1923. Al Herman. With: Queenie, the Horse. (Lib. of Cong./AFI).
 approx. 10 min.
 FRANCIS GOES TO WEST POINT. 1952. Arthur Lubin. With: Donald O'Connor,
 and Francis, the Talking Mule. 81 min.
- 2:30 BRIGHT LIGHTS* 1928. Walt Disney cartoon. (Lib. of Cong./AFI). approx. 10 min.
 THE MAD WHIRL.* 1925. William A. Seiter. With: May McAvoy, Jack Mulhall.
 (Lib. of Cong./AFI). approx. 65 min.
- 6:00 THE TWO FISTER.** HELL'S HEROES. Repeat, see Fri., July 22 at 2:30.

Sunday, July 24

- Noon WILD BLOOD.* 1928. Henry McCrae. With: Rex, the Horse, and Starlight, a
 horse. (Lib. of Cong./AFI). approx. 55 min.
- 2:30 CIRCUS DAZE.* 1928. Walt Disney cartoon. (Lib. of Cong./AFI). approx. 10 min.
 SPANGLES.* 1926. Frank O'Connor. With: Marion Nixon. (GFH). approx. 60 min.

Monday, July 25

- 2:30 ALIAS THE DEACON.* 1928. Edward Sloman. With: Jean Hersholt, June Marlowe,
 Ralph Graves. (Lib. of Cong./AFI). approx. 75 min.
- 6:00 CIRCUS DAZE.* SPANGLES.* Repeat, see Sun., July 24 at 2:30.

Tuesday, July 26

- 6:00 BRIGHT LIGHTS.* Repeat, see Sat., July 23 at 2:30.
 SMOULDERING FIRES.* 1925. Clarence Brown. With: Pauline Frederick,
 Laura La Plante, Tully Marshall. approx. 85 min.

Thursday, July 28

- 2:30 THE CAT AND THE CANARY.* 1927. Paul Leni. With: Laura La Plante, Creighton
 Hale, Tully Marshall. approx. 80 min.
- 6:00 A HERO FOR A NIGHT.* 1927. William James Craft. With: Glenn Tryon, Patsy
 Ruth Miller. approx. 60 min.
- 8:30 JAZZ MAD.* 1928 F. Harmon Weight. With: Jean Hersholt, Marion Nixon.
 (Lib. of Cong./AFI). approx. 65 min.

Sunday, August 7

- Noon OUTLAWED GUNS. 1935. Ray Taylor. With: Buck Jones. 64 min.
 2:30 S.O.S. ICEBERG. 1933. Tay Garnett. With: Rod LaRocque, Leni Riefenstahl.
 76 min.

Monday, August 8

- 2:30 CALIFORNIA STRAIGHT AHEAD.* Repeat, see Tues., Aug. 2 at 6:00.
 THAT'S MY DADDY.* Repeat, see Sat., Aug. 6 at 5:00.
 6:00 THE MICHIGAN KID.* 1928. Irvin Willat. With: Renée Adorée, Virginia Grey,
 Conrad Nagel. approx. 65 min.

Tuesday, August 9

- 6:00 Chapter Two of THE INDIANS ARE COMING - (A CALL TO ARMS). 1930. Henry McCrae.
 With: Tim McCoy. 20 min.
 OKAY AMERICA. 1932. Tay Garnett. With: Lew Ayres, Maureen O'Sullivan, Louis
 Calhern. 80 min.

Thursday, August 11

- 2:30 THE REBEL. 1933. Luis Trenker. With: Vilma Banky, Victor Varconi. 72 min.
 6:00 RESURRECTION. 1931. Edward Carewe. With: John Boles, Lupe Velez, William
 Keighley. 73 min.
 8:30 THE LAST PERFORMANCE.* 1927. Paul Fejos. With: Conrad Veidt, Mary Philbin,
 Leslie Fenton. Danish intertitles. approx. 65 min.

Friday, August 12

- 2:30 THE LAST PERFORMANCE.* Repeat, see Thur., Aug. 11 at 8:30.
 LONESOME. 1928. Paul Fejos. With: Barbara Kent, Glenn Tryon. Sound print.
 (GEH). 70 min.

Saturday, August 13

- Noon WHEELS OF DESTINY. 1934. Alan James. With: Ken Maynard. 64 min.
 2:30 LONESOME. Repeat, see Fri., Aug. 12 at 2:30.
 5:00 CAPTAIN OF THE GUARD. 1930. John S. Robertson and Paul Fejos. With:
 John Boles, Laura La Plante. 75 min.

Sunday, August 14

- Noon THE GREAT WALDO PEPPER. 1975. George Roy Hill. With: Robert Redford,
 Bo Svenson, Susan Sarandon. 108 min.
 2:30 AIR MAIL. 1932. John Ford. With: Ralph Bellamy, Gloria Stuart,
 Pat O'Brien. 84 min.

Monday, August 15

- 2:30 EAST IS WEST. 1930. Monta Bell. With: Lupe Velez, Lew Ayres, Edward
 G. Robinson, Mary Forbes. 72 min.
 6:00 THE DOOMED BATTALION. 1932. Luis Trenker and Cyril Gardner. With:
 Tala Birell, Luis Trenker, Victor Varconi. 70 min.

Tuesday, August 16

- 6:00 SEE AMERICA THIRST. 1930. William James Craft. With: Harry Langdon,
 Slim Summerville, Bessie Love. 73 min.

Thursday, August 18

- 2:30 CAPTAIN OF THE GUARD. Repeat, see Sat., Aug. 13 at 5:00.
 6:00 MOONLIGHT AND PRETZELS. 1933. Monte Brice. With: William Frawley,
 Mary Brian, Leo Carrillo. 83 min.
 8:30 TOM BROWN OF CULVER. 1932. William Wyler. With: Tom Brown, Andy Devine,
 Tyrone Power. 82 min.

SEPTEMBER SCREENING SCHEDULEThursday, Sept. 1

- 2:30 THE IMPATIENT MAIDEN. 1932. James Whale. With: Lew Ayres, Mae Clarke, Una Merkel. 78 min.
 6:00 REMEMBER LAST NIGHT? 1935. James Whale. With: Robert Young, Constance Cummings, Sally Eilers, Edward Arnold. 81 min.
 8:30 ONE MORE RIVER. 1934. James Whale. With: Diana Wynyard, Colin Clive. 88 min.

Friday, Sept. 2

- 2:30 BY CANDLELIGHT. 1934. James Whale. With: Elissa Landi, Paul Lukas, Nils Asther. 70 min.

Saturday, Sept. 3

- Noon THE BOYS FROM SYRACUSE. 1940. Edward Sutherland. With: Martha Raye, Allan Jones, Rosemary Lane, Joe Penner. 73 min.
 2:30 ALL QUIET ON THE WESTERN FRONT. 1930. Lewis Milestone. With: Lew Ayres, Louis Wolheim. 120 min.
 5:00 THE ROAD BACK. 1937. James Whale. With: John King, Richard Cromwell, Slim Summerville, Andy Devine. 105 min.

Sunday, Sept. 4

- Noon EAST SIDE OF HEAVEN. 1939. David Butler. With: Bing Crosby, Joan Blondell. 90 min.
 2:30 LOVE BEFORE BREAKFAST. 1936. Walter Lang. With: Carole Lombard, Cesar Romero, Preston Foster. 90 min.

Monday, Sept. 5

- 2:30 WATERLOO BRIDGE. 1931. James Whale. With: Mae Clarke, Kent Douglass. (GEH/MGM). 81 min.
 6:00 ONLY YESTERDAY. 1933. John M. Stahl. With: Margaret Sullavan, John Boles. 105 min.

Tuesday, Sept. 6

- 6:00 SINNERS IN PARADISE. 1938. James Whale. With: Madge Evans, John Boles, Bruce Cabot. 65 min.

Thursday, Sept. 8

- 2:30 WIVES UNDER SUSPICION. 1938. James Whale. With: Warren William, Gail Patrick, William Lundigan. 68 min.
 6:00 THE KISS BEFORE THE MIRROR. 1933. James Whale. With: Nancy Carroll, Frank Morgan, Paul Lukas, Gloria Stuart, Walter Pidgeon, Charles Grapewin. (Lib. of Congress/AFI). 66 min.
 8:30 WATERLOO BRIDGE. Repeat, see Mon., Sept. 5 at 2:30.

Friday, Sept. 9

- 2:30 ONCE IN A LIFETIME. 1932. Russell Mack. With: Jack Oakie, Zasu Pitts. (Lib. of Cong./AFI). 90 min.

Saturday, Sept. 10

- Noon THE INVISIBLE MAN. 1933. James Whale. With: Claude Rains, Gloria Stuart. 71 min.
 2:30 WHEN TOMORROW COMES. 1939. John M. Stahl. With: Charles Boyer, Irene Dunne. 82 min.
 5:00 LETTER OF INTRODUCTION. 1938. John M. Stahl. With: Andrea Leeds, Adolphe Menjou, Edgar Bergen. 98 min.

Thursday, Sept. 22

- 2:30 DIAMOND JIM. 1935. Edward Sutherland. With: Edward Arnold, Jean Arthur. 88 min.
6:00 THE RAGE OF PARIS. 1938. Henry Koster. With: Danielle Darrieux, Douglas Fairbanks, Jr. 78 min.
8:30 THE PHANTOM BULLET.** 1926. Clifford S. Smith. With: Hoot Gibson. approx. 65 min.
SPURS. 1930. Reaves Eason. With: Hoot Gibson. 59 min.

Friday, Sept. 23

- 2:30 MERRY-GO-ROUND OF 1938. 1937. Irving Cummings. With: Bert Lahr, Mischa Auer, Jimmy Savo, Billy House. 87 min.

Saturday, Sept. 24

- Noon DESTRY. 1954. George Marshall. With: Audie Murphy, Mari Blanchard. 95 min.
2:30 DESTRY RIDES AGAIN. 1939. George Marshall. With: Marlene Dietrich, James Stewart, Una Merkel. 81 min.
5:00 DESTRY RIDES AGAIN. 1932. Ben Stoloff. With: Tom Mix, Zasu Pitts, Francis Ford. 58 min.

Sunday, Sept. 25

- 12:30 FATHER GOOSE. 1964. Ralph Nelson. With: Cary Grant, Leslie Caron, Trevor Howard. 116 min.
3:00 LETTER FROM AN UNKNOWN WOMAN. 1948. Max Ophuls. With: Joan Fontaine, Louis Jourdan. (Print, AFI through EXXON Corp. grant/National Telefilm Associates). 85 min.

Monday, Sept. 26

- 2:30 THE MYSTERY OF EDWIN DROOD. 1935. Stuart Walker. With: Claude Rains, Valerie Hobson, Heather Angel, Douglass Montgomery. 87 min.
6:00 THE HOUSE OF SEVEN GABLES. 1940. Joe May. With: George Sanders, Vincent Price, Margaret Lindsay. 89 min.
THE INVISIBLE MAN RETURNS. 1940. Joe May. With: Sir Cedric Hardwicke, Vincent Price. 81 min.

Tuesday, Sept. 27

- 6:00 BROADWAY. 1942. William Seiter. With: George Raft, Pat O'Brien, Janet Blair. 91 min.

Thursday, Sept. 29

- 2:30 CANYON PASSAGE. 1946. Jacques Tourneur. With: Susan Hayward, Dana Andrews, Brian Donlevy. 92 min.
6:00 A DOUBLE LIFE. 1948. George Cukor. With: Ronald Colman, Signe Hasso, Shelley Winters. 103 min.
8:30 CRAZY HOUSE. 1943. Edward Cline. With: Ole Olsen, Chic Johnson. 80 min.

Friday, Sept. 30

- 2:30 NEWSBOYS' HOME. 1939. Harold Young. With: Jackie Cooper, Edmund Lowe, The Little Tough Guys. 80 min.

Thursday, October 13

- 2:30 THE SUSPECT. 1945. Robert Siodmak. With: Charles Laughton, Ella Raines. 85 min.
- 6:00 A WOMAN'S VENGEANCE. 1947. Zoltan Korda. With: Charles Boyer, Ann Blyth, Jessica Tandy, Sir Cedric Hardwicke. 96 min.
- 8:30 THE WEB. 1947. Michael Gordon. With: Edmond O'Brien, Vincent Price, Ella Raines. 87 min.

Friday, October 14

- 2:30 MAGNIFICENT OBSESSION. 1935. Repeat, see Sat., Oct. 1 at 5:00.
- IMITATION OF LIFE. 1934. John M. Stahl. With: Claudette Colbert, Warren Williams, Louise Beavers, Rochelle Hudson. 89 min.

Saturday, October 15

- Noon SOMETHING IN THE WIND. 1947. Irving Pichel. With: Deanna Durbin, John Dall, Donald O'Connor. 94 min.
- 2:30 IMITATION OF LIFE. 1959. Douglas Sirk. With: Lana Turner, John Gavin, Sandra Dee, Susan Kohner, Juanita Moore, Troy Donahue. 124 min.
- 5:00 IMITATION OF LIFE. 1934. Repeat, see Fri., Oct. 14 at 2:30.

Sunday, October 16

- Noon CANYON PASSAGE. Repeat, see Thur., Sept. 29 at 2:30.
- 2:30 CORVETTE K-225. 1943. Richard Rosson. With: Randolph Scott, Ella Raines. 91 min.

Monday, October 17

- 2:30 THE STRANGE DEATH OF ADOLPH HITLER. 1943. James Hogan. With: Gale Sondergaard, Ludwig Donath. 74 min.

Thursday, October 20

- 2:30 THE IMPOSTOR. 1944. Julien Duvivier. With: Jean Gabin, Ellen Drew, Peter Van Eyck. 95 min.
- 6:00 FLESH AND FANTASY. 1943. Julien Duvivier. With: Charles Boyer, Edward G. Robinson, Barbara Stanwyck, Betty Field. 94 min.
- 8:30 CALLING DR. DEATH. 1943. Reginald Le Borg. With: Lon Chaney, Jr., J. Carrol Naish. 63 min.
- DESTINY. 1944. Reginald Le Borg. With: Alan Curtis, Gloria Jean. 65 min.

Friday, October 21

- 2:30 FOLLOW THE BOYS. 1944. Edward Sutherland. With: George Raft, Vera Zorina, Dinah Shore, Marlene Dietrich. 109 min.

Saturday, October 22

- Noon BACHELOR DADDY. 1941. Harold Young. With: Donald Woods, Baby Sandy. 60 min.
- 2:30 SABOTEUR. 1942. Alfred Hitchcock. With: Priscilla Lane, Robert Cummings, Otto Kruger. 108 min.
- 5:00 SCARLET STREET. 1945. Fritz Lang. With: Edward G. Robinson, Joan Bennett, Dan Duryea. 98 min.

NOVEMBER SCREENING SCHEDULEThursday, Nov. 3

- 2:30 WALK THE PROUD LAND. 1956. Jesse Hibbs. With: Audie Murphy, Anne Bancroft. 88 min.
- 6:00 HORIZONS WEST. 1952. Budd Boetticher. With: Robert Ryan, Rock Hudson. 81 min.
- 8:30 THE NAKED DAWN.°°1956. Edgar Ulmer. With: Arthur Kennedy. 82 min.

Friday, Nov. 4

- 2:30 IVY. 1947. Sam Wood. With: Joan Fontaine, Patric Knowles, Herbert Marshall. 99 min.

Saturday, Nov. 5

- Noon BEND OF THE RIVER. 1952. Anthony Mann. With: James Stewart, Arthur Kennedy, Rock Hudson. 91 min.
- 2:30 THE MAN FROM THE ALAMO. 1953. Budd Boetticher. With: Glenn Ford, Julia Adams. 79 min.
- 5:00 BRIGHT VICTORY. 1951. Mark Robson. With: Arthur Kennedy, Peggy Dow, James Edwards. 97 min.

Sunday, Nov. 6

- Noon SHERLOCK HOLMES AND THE SPIDER WOMAN. 1944. Roy William Neill. With: Basil Rathbone, Gale Sondergaard, Nigel Bruce. (Learning Corporation of America). 63 min.
- 2:30 THE GLENN MILLER STORY. 1954. Anthony Mann. With: James Stewart, June Allyson, George Tobias, Frances Langford, Gene Krupa, Louis Armstrong. 116 min.

Monday, Nov. 7

- 2:30 THE NAKED CITY. 1948. Jules Dassin. With: Barry Fitzgerald, Howard Duff. 96 min.
- 6:00 BRUTE FORCE. 1947. Jules Dassin. With: Burt Lancaster, Hume Cronyn, Ann Blyth, Charles Bickford, Howard Duff, Yvonne DeCarlo. 96 min.

Thursday, Nov. 10

- 2:30 THE SEVEN-PER-CENT SOLUTION. 1976. Herbert Ross. With: Alan Arkin, Vanessa Redgrave, Robert Duvall, Nicol Williamson, Laurence Olivier. 113 min.
- 6:00 SHERLOCK HOLMES AND THE WOMAN IN GREEN. 1945. Roy William Neill. With: Basil Rathbone, Nigel Bruce. 68 min.
- 8:30 SHERLOCK HOLMES AND THE SPIDER WOMAN. Repeat, see Sun., Nov. 6 at Noon.
- SHERLOCK HOLMES AND THE SCARLET CLAW. 1944. Roy William Neill. With: Basil Rathbone, Nigel Bruce. (Learning Corporation of America). 74 min.

Friday, Nov. 11

- 2:30 SEMINOLE. 1953. Budd Boetticher. With: Rock Hudson, Barbara Hale, Anthony Quinn, Richard Carlson, Hugh O'Brien. 86 min.

Saturday, Nov. 12

- Noon SHERLOCK HOLMES AND THE SCARLET CLAW. Repeat, see Thur., Nov. 10 at 8:30.
- 2:30 WINCHESTER '73. 1950. Anthony Mann. With: James Stewart, Shelley Winters, Dan Duryea, Stephen McNally, Rock Hudson, Tony Curtis. (Print, AFI through Exxon Corp. grant). 92 min.
- 5:00 THUNDER BAY. 1953. Anthony Mann. With: James Stewart, Joanne Dru. 102 min.

°°Preceded by Universal Newsreel, approximately 12 minutes.

Sunday, Nov. 27

- Noon THE INCREDIBLE SHRINKING MAN. 1957. Jack Arnold. With: Grant Williams, April Kent, Randy Stuart. 81 min.
- 2:30 WRITTEN ON THE WIND. 1956. Douglas Sirk. With: Robert Stack, Dorothy Malone, Rock Hudson, Lauren Bacall. 99 min.

Monday, Nov. 28

- 2:30 THE TATTERED DRESS. 1957. Jack Arnold. With: Jeff Chandler, Jeanne Crain, Jack Carson, Gail Russell. 93 min.
- 6:00 THERE'S ALWAYS TOMORROW (aka TOO LATE FOR LOVE). 1934. Edward Sloman. With: Frank Morgan, Binnie Barnes, Lois Wilson. 87 min.
- THERE'S ALWAYS TOMORROW. 1956. Douglas Sirk. With: Fred MacMurray, Barbara Stanwyck, Joan Bennett. 84 min.

DECEMBER SCREENING SCHEDULEThursday, Dec. 1

- 2:30 TAMMY AND THE BACHELOR. 1957. Joseph Pevney. With: Debbie Reynolds, Walter Brennan, Leslie Nielsen, Mala Powers, Fay Wray, Louise Beavers. 89 min.
- 6:00 PILLOW TALK. 1959. Michael Gordon. With: Rock Hudson, Doris Day, Tony Randall. 105 min.
- 8:30 OPERATION PETTICOAT. 1959. Blake Edwards. With: Cary Grant, Tony Curtis, Joan O'Brien, Dina Merrill. (Granart/NTA). 124 min.

Friday, Dec. 2

- 2:30 PORTRAIT IN BLACK. 1960. Michael Gordon. With: Lana Turner, Anthony Quinn, Sandra Dee, John Saxon, Richard Basehart. 111 min.

Saturday, Dec. 3

- Noon IT CAME FROM OUTER SPACE. (in 3-D). 1953. Jack Arnold. With: Richard Carlson, Barbara Rush. 80 min.
- 2:30 RUN OF THE ARROW.°°1956. Samuel Fuller. With: Rod Steiger, Sarita Montiel, Brian Keith, Ralph Meeker, J.C. Flippen, Charles Bronson. (Macmillan Audio Brandon Films). 86 min.
- 5:00 TOUCH OF EVIL.°°1958. Orson Welles. With: Orson Welles, Charlton Heston, Janet Leigh, Marlene Dietrich, Akim Tamiroff, Dennis Weaver. (Original cut/ AFI print, approx. 108 min.)

Sunday, Dec. 4

- Noon THE CIMARRON KID. 1951. Budd Boetticher. With: Audie Murphy, Beverly Tyler. 84 min.
- 2:30 CHARADE. 1963. Stanley Donen. With: Cary Grant, Audrey Hepburn, Walter Matthau, James Coburn. 113 min.

Monday, Dec. 5

- 2:30 SPARTACUS. 1960. Stanley Kubrick. With: Kirk Douglas, Laurence Olivier, Charles Laughton, Peter Ustinov, Jean Simmons, Tony Curtis, John Ireland, Woody Strode. 184 min.
- 6:00 THE SECRET WAYS.°°1961. Phil Karlson. With: Richard Widmark, Sonja Ziemann, Senta Berger. 111 min.

°°Preceded by Universal Newsreel, approximately 12 minutes.

Monday, Dec. 19

2:30 MAN'S FAVORITE SPORT? 1964. Howard Hawks. With: Rock Hudson, Paula Prentiss, John McGiver, Charlene Holt, Roscoe Karns. 120 min.

Thursday, Dec. 22

2:30 MADIGAN. 1968. Don Siegel. With: Richard Widmark, Henry Fonda, Inger Stevens, Harry Guardino, James Whitmore, Michael Dunn. 101 min.

6:00 THE BEGUILED. 1971. Don Siegel. With: Clint Eastwood, Geraldine Page, Elizabeth Hartman, JoAnn Harris. 105 min.

8:30 PUZZLE OF A DOWNFALL CHILD. 1970. Jerry Schatzberg. With: Faye Dunaway, Barry Primus, Viveca Lindfors, Roy Scheider. 104 min.

Friday, Dec. 23

2:30 GAMES. 1967. Curtis Harrington. With: Simone Signoret, Katharine Ross, James Caan. 100 min.

Saturday, Dec. 24

Noon TELL THEM WILLIE BOY IS HERE. 1969. Abraham Polonsky. With: Robert Redford, Robert Blake, Katharine Ross, Susan Clark. 100 min.

2:30 THE APPALOOSA.° 1966. Sidney J. Furie. With: Marlon Brando, Anjanette Comer, John Saxon. 99 min.

Monday, Dec. 26

2:30 THE ANDROMEDA STRAIN. 1971. Robert Wise. With: Arthur Hill, David Wayne, James Olson, Kate Reid. 137 min.

6:00 SLAUGHTERHOUSE FIVE. 1972. George Roy Hill. With: Michael Sacks, Ron Leibman, Eugene Roche, Sharon Gans, Valerie Perrine. 104 min.

Tuesday, Dec. 27

6:00 50th anniversary of Show Boat. Program to be announced.

Thursday, Dec. 29

6:00 SHOW BOAT. 1936. James Whale. With: Irene Dunne, Allan Jones, Paul Robeson, Helen Morgan. (MGM). 110 min.

8:30 SHOW BOAT. (incomplete, reels 3-12).* 1929. Harry Pollard. With: Helen Morgan, Laura La Plante, Joseph Schildkraut, Otis Harlan. (MGM). 100 min.

Friday, Dec. 30

2:30 TWO-LANE BLACKTOP. 1971. Monte Hellman. With: James Taylor, Warren Oates, Laurie Bird, Dennis Wilson. 102 min.

Saturday, Dec. 31

Noon LOST FLIGHT. 1969. Leonard Horn. With: Lloyd Bridges, Anne Francis, Ralph Meeker. 101 min.

2:30 SWEET CHARITY. 1968. Bob Fosse. With: Shirley MacLaine, John McMartin, Ricardo Montalban, Sammy Davis, Jr., Chita Rivera. 133 min.

°°Preceded by Universal Newsreel, approximately 12 minutes.

Sunday, Jan. 15

Noon ROCK, PRETTY BABY. 1956. Richard Bartlett. With: Sal Mineo, John Saxon, Luana Patten, Rod McKuen. 94 min.

Saturday, Jan. 21

Noon MAN WITHOUT A STAR. 1955. King Vidor. With: Kirk Douglas, Jeanne Crain, Claire Trevor, Richard Boone. 89 min.

Sunday, Jan. 22

Noon COLOSSUS--THE FORBIN PROJECT. 1970. Joseph Sargent. With: Eric Braeden, Susan Clark, Gordon Pinsent. 100 min.

Saturday, Jan. 28

Noon KEEP 'EM FLYING. 1941. Arthur Lubin. With: Bud Abbott, Lou Costello, Martha Raye. 86 min.

Sunday, Jan. 29

Noon HOLD THAT GHOST. 1941. Arthur Lubin. With: Bud Abbott, Lou Costello, Richard Carlson, Joan Davis, Mischa Auer. 80 min.

The Museum of Modern Art

Video Study Center
Department of Film

Woody and Steina Vasulka
Rt. 6, Box 100
Santa Fe. New Mexico 87501

January 8, 1991

Dear Woody and Steina

Your videotape In Search of the Castle has been chosen for inclusion in the Video Program's upcoming exhibition, "Selections from the Circulating Video Library".

The show will be presented in the Video Gallery, located on the third floor of the Garden Hall from January 17 - March 15, 1991.

Enclosed please find copies of the press release and daily schedule.

Thank you very much for your cooperation.

With best wishes for the New Year,

XX

Barbara London

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 38
FOR IMMEDIATE RELEASE

Contact:
Bruce Wolmer (212) 956-7295

PROJECTS: VIDEO XVIII, on view at The Museum of Modern Art through June 20, is a selection of seven works created for nonbroadcast and broadcast television by independent producers. On Subjectivity by Antonio Muntadas explores the distribution of information on commercial television and viewer-interpretations. In their work, Steina and Woody Vasulka delve into certain computer processes to manipulate video imagery and create highly specialized visual effects. Tava uses verbal poetry to structure the visual elements of her Sacred Tape, while Tina Girouard uses the simultaneity of video image-making to organize her performance videotape, Pinwheel. The documentary A Day without Sunshine, produced by Bob and Nancy Thurber and Robert Stulberg at the WPBT television station in Miami, depicts Florida's citrus industry and the plight of Florida's farmworkers. Jon Alpert and Keiko Tsuno's Healthcare: Your Money or Your Life, made through the WNET-TV Lab, is a study of the economics of and services offered by New York City's health care systems. Bill Viola's Memories of Ancestral Power and Palm Trees on the Moon, produced with the International Television Workshop, is a personalized report on the current cultural revitalization on the Guadalcanal Island.

PROJECTS: VIDEO is a continuing survey of video work. Inaugurated in 1974, the series has shown over 140 tapes to date. Barbara London, Curatorial Assistant, is in charge of the program.

(more)

add to tape list

PROJECTS: VIDEO XVII

May 4 - 9

Antonio Muntadas. On Subjectivity. 1978. Color and black and white. 50 minutes.

May 11 - 16

Steina Vasulka. From Cheektowaga to Tonawanda. 1975. Color. 40 minutes.

Steina and Woody Vasulka. Update. 1978. Color. 20 minutes.

May 18 - 23

Tava. Sacred Tape. 1977. Color. 20 minutes.

May 25 - 30

Tina Girouard. Pinwheel. 1977. Color. 60 minutes.

June 1 - 6

Bob and Nancy Thurber and Robert Stulberg. A Day Without Sunshine. 1975.
Black and white. 60 minutes.

June 8 - 13

Jon Alpert and Keiko Tsuno. Healthcare: Your Money or Your Life. 1977. Color.
60 minutes. WNET-TV Lab Production.

June 15 - 20

Bill Viola. Memories of Ancestral Power and Palm Trees on the Moon. 1978. Color.
34 and 26 minutes. International Television Workshop Production.

March 1978

The Museum of Modern Art's exhibition program is made possible in part with public funds from the New York State Council on the Arts, a state agency whose funds are recommended by the Governor and appropriated by the State Legislature.

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

April 20, 1978

Woody and Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

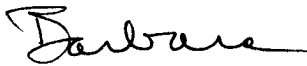
Dear Woody and Steina,

Would you send me your social security numbers - I will need them to process the "rental fee" payments.

Woody, would you be able to send me black and white photographs from Update and From Cheektowaga to Tonawanda by the middle of next week?

Many thanks.

Sincerely,



Barbara J. London
Curatorial Assistant

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

October 11, 1977

Department of Prints and Illustrated Books

Dear Mr. [Name]:
[Address]
New York, New York 10019

Dear Mr. [Name],

We are pleased to have directed your attention to the copies of the [Title] [Author] [Edition] [Year] [Number] [Price], as well as [Additional Information].

We are also pleased to have [Additional Information] [Title] [Author] [Edition] [Year] [Number] [Price], as well as [Additional Information].

Sincerely,
[Name]

[Name]

Barbara

[Name]
[Address]

Received by
A T E T
80 Box 2010
Rm 410
New Brunswick
NJ 08903

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 955-6100 Cable: Modernart

PROJECTS: VIDEO XI

NO. 12
FOR RELEASE:
February 9, 1977

PROJECTS: VIDEO XI, eight candid videotapes concerned with perception and definition rather than journalistic documentation, will be on view at The Museum of Modern Art through April 28, 1977. The tapes by Gerd Stern, Steina Vasulka, Ernest Gusella, Tomiyo Sasaki, Michael Harvey, Lisa Steele, and Mona da Vinci, Hans Breder and Stephen C. Foster were selected by Barbara London, Curatorial Assistant in the Department of Prints and Illustrated Books, and are shown weekdays from 2:30 to 6:00 and weekends from 2:30 to 5:00 in the Auditorium Gallery.

Among the portrait-like works is Gerd Stern's Teleportraits which intercuts among four traditionally posed family groups. In Tomiyo Sasaki's July 4, 1976 several of the artist's friends, seated at a luncheon on that date, are depicted through carefully edited repetitive, short sequences. By contrast, Lisa Steele, in her 12-minute black-and-white tape Birthday Suit - Scars and Defects, straightforwardly presents the evidence of her surgery and such childhood accidents as cuts and falls, and then sings happy birthday to herself.

Michael Harvey's two short tapes are concerned with place and time. Photo (Four Years Later) is a temporal depiction of the Hudson River from a window in the artist's loft. A four-year change is revealed through videotaping the slow cutting-away of an old photograph, leaving a much-altered "real" river view beneath. In Doors, time is measured by the opening and closing of ordinary interior doors.

Signals by Hans Breder, Stephen C. Foster, and Mona da Vinci records an art historical discussion. It is not intended as "art video" but rather as "a fresh and hopefully significant record of a critical and historical dialogue."

PROJECTS is a continuing series of exhibitions reporting on recent developments in art. The Museum of Modern Art gratefully acknowledges the support

(more)

of its exhibition program by the New York State Council on the Arts. This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

The schedule follows:

PROGRAM I

January and February - Monday and Saturday; March and April - Thursday

Gerd Stern, Teleportraits. 1976. Color, 15 minutes.

PROGRAM II

January and February - Tuesday and Sunday; March and April - Friday

Hans Breder, Stephen C. Foster, and Mona da Vinci, Signals. 1976. Black-and-white, 50 minutes.

PROGRAM III

January and February - Thursday; March and April - Monday and Saturday

Steina Vasulka, Land of Timoteus. 1975-76. Black-and-white, 15 minutes.

Ernest Gusella, Wolf Zooming. 1975. Black-and-white, 5 minutes.

Tomio Sasaki, July 4, 1976. 1976. Black-and-white, 20 minutes.

PROGRAM IV

January and February - Friday; March and April - Tuesday and Sunday

Lisa Steele, Birthday Suit - Scars and Defects. 1974. Black-and-white, 12 minutes.

Michael Harvey, Photo (Four Years Later). 1972. Black-and-white, 6 minutes.
Doors. 1973-74. Black-and-white, 6 minutes.

Additional information available from Michael Boodro, Assistant, or Elizabeth Shaw, Director, Public Information, The Museum of Modern Art, 11 West 53 St., New York, New York 10019. Tel. 956-7504; 7501.

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

"Video and the Computer"

November 2 - December 31, 1989

Today's integration of video and computer technologies offers the most flexible means to date of making images electronically. To constantly regenerate images, the electronic arts mix computer processes with video and film, stills, sound, graphics, and text. These electronic "visualizations" systems, developed over the last thirty years, have been revolutionized by personal and mainframe computers. Computerized "image processing" systems are applied to a wide range of corporate, military, artistic, and personal uses. These tools are especially helpful in the planning stages, as a means of getting a glimpse of the conceptual goals. Such "sketches" save considerable time and expense during the final phases of production.

Technically, equipment has become easier to use and software is more readily available. Artists have become more adept at utilizing these new technologies to suit their expressive intent, combining images in ways never possible before. Materials from different sources can be compared, changed, and combined quickly, and areas within an image can be adjusted independently to eliminate anything that might reveal their separate origins. For Dance of Darkness, Edin Velez developed a seamless editing style, combining as many as five sources simultaneously and inconspicuously within one frame. MICA-TV structured found images, sound, and music around a continuous series of vertical camera "pans" in Vertical Landscape.

Ralph Hocking's Nude Narrative and Sara Hornbacher's Precession of the Simulacra: Zero and the One use pixel-based graphics systems. These systems are a means of developing two-dimensional images, often with a personal computer, by methods that resemble the artists' use of paint and brush. It is possible to rearrange images, as Dara Birnbaum does in MTV: Artbreak, to combine footage of early cartoon animation with her own drawings.

The videotapes on view here, produced over the last three years, were made with personal computers, automated computerized cameras, and sophisticated computer-editing techniques. It is the artists' familiarity with these tools of modern technology that enhance their ability to meaningfully address historical, ecological, and cross-cultural issues, challenging our perceptions and points-of-view.

The Museum's Video Program is made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts and is supported by the Sony Corporation of America.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 65

FOR RELEASE: AUGUST 15, 1975

PROJECTS: VIDEO V MUSEUM'S LARGEST VIDEO EXHIBITION

The most comprehensive video exhibition yet assembled at The Museum of Modern Art -- seven hour-long programs of documentary video tapes -- are on view now through October 30 in the Auditorium Gallery. The twelve works, selected by Barbara London, Curatorial Assistant, Prints and Illustrated Books, represent a cross-section of documentary video, which makes up a large part of the video work being produced today.

Projects: Video V includes examples of video journalism: records of work patterns, artistic activities, and living conditions. Among these are Darcy Lange's "Work Studies," which documents the repetitive manual routines universally found in industry; Les Levine's "We Are Still Alive," a study of the Eskimos of the Canadian Northwest Territory, whose entire economy is based on the production of art; "Primary Accumulation," a dance performance by Trisha Brown, shot from ten feet above the floor to give the viewer a bird's-eye view.

Broadcast television programming is also represented in the exhibition. Nam June Paik's "Charlotte Moorman" is based on her guest appearance in 1966 on the Johnny Carson show. Chris Burden's "Documentation of Selected Works" includes the artist's appearance on a Los Angeles talk show, as well as several action pieces performed on purchased prime-time television. "Assemblage Video Cassette" by Telethon juxtaposes fragments of television programs from the past two decades.

Two programs partially funded by and broadcast on WNET, Channel 13, are included: "The Good Times Are Killing Me," a profile of the Louisiana Cajuns by the group TVTV, and Downtown Community Television's "Cuba -- The People," the first American documentary on that country under Castro. Two other tapes in

(more)

the show were broadcast on WNET's "Video and Television Review" series: Global Village's "Irish Tapes," on war-torn Belfast and the effects of the Irish conflict on Irish-Americans, and "Always Love Your Man," Cara DeVito's intimate portrait of her Italian-American grandmother.

The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

The schedule follows. All programs run from 11 am to 2 pm, except on Sundays when the hours are noon to 2 pm.

PROGRAM I, Mondays in August, Thursdays in September, Sundays in October

Downtown Community Television (Jon Alpert, Keiko Tsuno, Yoko Maruyama), Cuba -- The People. 1974. Black and white, 55 minutes. Lent by WNET and the artists, New York.

PROGRAM II, Tuesdays in August, Sundays in September, Wednesdays in October

Global Village (John Reilly and Stefan Moore), The Irish Tapes. 1972. Black and white, 50 minutes. Lent by WNET and the artists, New York.

PROGRAM III, Wednesdays in August, Saturdays in September, Fridays in October

Trisha Brown, Primary Accumulation. 1974. Black and white, 18 minutes. A Fifi Corday Production. Lent by the artists and Carlotta Schoolman, New York.
 Cara DeVito, Always Love Your Man. 1975. Black and white, 18 minutes. Lent by the artist, New York.
 John Margolies, House Tour, May 4, 1974. 1974. Black and white, 18 minutes. Lent by the artist, New York
 Ilene Segalove, Tortillas and Tuna. 1974. Black and white, 8 minutes. Lent by the artist, Los Angeles.

PROGRAM IV, Thursdays in August, Tuesdays in September, Saturdays in October

Telethon (Billy Adler and John Margolies), Assemblage Video Cassette. 1974. Black and white, and color. 60 minutes. Lent by the artists, Los Angeles and New York.

PROGRAM V. Fridays in August, Mondays in September, Thursdays in October

Les Levine, We Are Still Alive. 1975. Color, 47 minutes. Lent by the artist, New York.
 Nam June Paik, Charlotte Moorman, February 1966. 1966. Black and white, 10 minutes. Lent by the artist, New York.

(over)

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Nam June Paik, the Korean-born artist long considered the elder statesman of video art, has exhibited, performed, and broadcast his work around the globe -- from Adelaide to New York's Carnegie Hall, from the Samoan Islands to Wuppertal, West Germany. As important as his formal studies in both philosophy and music was his early association with the German Fluxus artists, who in the late fifties were combining elements of music, dance, theater, poetry, painting, and sculpture in their Performance events. In 1958 Paik met composer John Cage and dancer-choreographer Merce Cunningham, with whom he found he shared a deep fascination with the role of chance and time in the shaping of a work of art.

Paik began his involvement with video in the early 1960s, when there was enthusiastic support for technological exploration in the arts. He started by manipulating television sets to produce simple imagery caused by technical distortions. Interviewed by Calvin Tomkins for a recent New Yorker "Profile," Paik stated: "You have to 'meet the time,' as they say in Chinese history. I start in 1960, first time television sets become cheap, become secondhand, like junk. I buy thirteen secondhand sets in 1962. I didn't have any preconceived idea. Nobody had put two frequencies into one place, so I just do that, horizontal and vertical, and this absolutely new thing comes out. I make mistake after mistake, and it comes out positive. That is story of my whole life." Two re-creations shown in the present exhibition, Zen for TV and TV with Magnet, were originally made during this period.

In New York several years later, Paik started to create musical compositions for the cellist Charlotte Moorman, who performed them while wearing such items as Paik's specially designed TV Bra. Meanwhile he began experimenting with reassembling commercial television images to produce arresting juxtapositions. In Boston in 1970, with Shuya Abe, Paik invented a video synthesizer, which gave him greater flexibility in developing his type of TV collage. Over the last seven years, as artist in residence at two Public Broadcasting Stations -- first WGBH (Boston) and then WNET (New York)-- he has been able to produce and broadcast a substantial amount of his work.

Paik's fascination with communication processes and mass culture reaches across both geographic and philosophic frontiers. On view here is his TV Buddha (1974), a closed-circuit video work consisting of camera, an eighteenth-century Buddha sculpture, and a television set, in which the Buddha contemplates his televised image. It is as if the Buddha's existence were verified on TV, in the same way that, for millions of viewers, individually experienced events are checked against the global standards of broadcast TV.

Also on exhibition is Merce and Marcel, a recent videotape by Nam June Paik done in collaboration with Shigeo Kubota that was made as a tribute to their longtime friend, Merce Cunningham. It is part of a longer program, Merce by Merce by Paik, which will

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

October 21, 1981

Steina Vasulka
Media Studies
207 Delaware Avenue
Buffalo, New York 14202

Dear Steina,

It was nice to see you, though I wish we could have spent a little time together as there are many things I want to ask you and Woody about your work. But that will happen one of these days.

Please send me your biographies - more than the paragraph that you have from the computer. It should be an updated version of the Albright-Knox catalogue, if that is possible. Send that soon, if you can.

I sent the Sydney Biennale forms to your home address. Would you see that Woody completes the information and sends it in to Sydney right away? I will need to have two copies of In Search of the Castle for the show. For the photographs, I shot some myself, and hope they turn out.

by mid-November.

Be well, and have a successful teaching stint at Buffalo.

With best wishes,



Barbara J. London

The Museum of Modern Art Department of Film

"Selections from The Circulating Video Library"
January 17 - March 5, 1991

Video was introduced into the Museum's exhibition program in 1968 with the inclusion of videotapes by pioneering artist Nam June Paik in "The Machine as Seen at the End of the Mechanical Age." Since that time, the Video Program has expanded to include an ongoing series of exhibitions, the "Video Viewpoints" lecture series, and a Video Study Center. In 1983 the Department of Film added works by leading video artists to its Circulating Film Library. Today the Circulating Film and Video Library makes available over 1,300 film and video titles through rentals, sales, or leasing to colleges, museums, and other educational institutions nationwide.

"Selections from The Circulating Video Library" includes videotapes made from 1972 to the present by twenty artists and a video collective. The works reflect evolving artistic themes as well as personal concerns and commitments. Questions of truth and reality are represented in experimental, documetary, and narrative genres.

One of the earliest works in this exhibition is by Korean-born Nam June Paik. Global Groove captures the character of the late 1960s and early 1970s by intercutting images from both eastern and western cultures with interviews with poets and writers of the period. Other works show the deep personal reflection that was occurring during this initial period of independent video. Joan Jonas's Vertical Roll (1972), Pier Marton's Unity Through Strength (1981-82), and Peter Campus's Three Transitions (1973) explore aspects of the self while they expand the creative potentials of the video medium.

Three of the most current works look at contemporary life. Ida Applebroog and Beth B's Belladonna (1989) investigates the dark and violent nature of contemporary society. Julie Zando's The Bus Stops Here (1989) uses contemporary psychoanalytic theories to explore the lives of two sisters, their mother, and their relationship to three men. Kyoko's Situation (1990), by Japanese videomaker Mako Idemitsu, uses an omnipresent television set within the story that portrays the difficult life of a female artist.

The Museum of Modern Art's Video Program is made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts. The Video Program is also supported by the Sony Corporation of America.

"Selections from The Circulating Video Library"
January 17 - March 5, 1991

SCHEDULE

PROGRAM I

Monday, noon; Sunday, 4:00 p.m.

Kikiriki, Tony Labat. 1983. 12 minutes.

Selected Works, Reel #4, William Wegman. 1972. 21
minutes.

Blue Studio, Merce Cunningham and Charles Atlas. 1975. 16
minutes

PROGRAM II

Monday, 2:00 p.m.; Sunday, 2:00 p.m.

Migration, Bill Viola. 1976. 7 minutes.

In Search of the Castle, Woody and Steina Vasulka. 1981.
12 minutes.

Smothering Dreams, Dan Reeves. 1981. 23 minutes.

Unity Through Strength, Pier Marton. 1981-82. 7 minutes.

PROGRAM III

Monday, 4:00 p.m.; Sunday, noon

Global Groove, Nam June Paik. 1973. 30 minutes.

Vertical Roll, Joan Jonas. 1972. 20 minutes.

PROGRAM IV

Tuesday, noon; Saturday, 5:00 p.m.

Three Transitions, Peter Campus. 1973. 5 minutes

Sunstone, Ed Emshwiller. 1979. 3 minutes

Primarily Speaking, Gary Hill. 1983. 20 minutes.

Meta Mayan II, Edin Velez. 1981. 20 minutes

Measures of Volatility, Shalom Gorewitz. 1979. 6 minutes.

PROGRAM V

Tuesday, 2:00 p.m.; Saturday, 4:00 p.m.

Pick Up Your Feet: The Double Dutch Show, Skip Blumberg.
1981. 30 minutes.

Media Burn, Ant Farm. 1975. 25 minutes.

PROGRAM VI

Tuesday, 4:00 p.m.; Saturday, noon

Your Money or Your Life, Laura Kipnis. 1982. 45 minutes.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 61
FOR RELEASE: JULY 12, 1976

PROJECTS: VIDEO IX, the latest in The Museum of Modern Art's continuing video series, is being shown in the Auditorium Gallery through September 30, 1976. The current program, selected by Barbara London, Curatorial Assistant, Prints and Illustrated Books, features videotapes selected for the Museum collection in the past year and marks the beginning of a video study archive which will document the medium as it grows. Included in PROJECTS: VIDEO IX will be works by such noted artists as Bruce Nauman, Vito Acconci, Joan Jonas, Nam June Paik, Linda Benglis, Keith Sonnier, William Wegmen, Peter Campus, Richard Serra, Steina and Woody Vasulka, and Ed Emshwiller. Most of these works were shown in previous Museum of Modern Art PROJECTS: VIDEO programs over the past two years.

PROJECTS is a continuing series of exhibitions reporting on recent developments in art. The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts. This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

The works are shown weekdays from 2:30 to 6:00 and weekends from 2:30 to 5:00.

THE SCHEDULE:

PROGRAM I.

July, Monday; August, Thursday; September, Sunday

Bruce Nauman, Lip Sync. 1969. Black-and-white, 60 minutes.

PROGRAM II.

July, Tuesday; August, Sunday; September, Thursday

Vito Acconci, Undertone. 1972. Black-and-white, 30 minutes.

Joan Jonas, Vertical Roll. 1972. Black-and-white, 20 minutes.

(more)

PROGRAM III.

July, Thursday; August, Saturday; September, Monday

Nam June Paik, Global Groove. 1973. Color, 30 minutes.

PROGRAM IV

July, Friday; August, Monday; September, Saturday

Linda Benglis, Now. 1973. Color, 12½ minutes

Keith Sonnier, TV IN TV OUT. 1972. Color, 10 minutes

William Wegman, Selected Works: Reel #3. 1972. Black-and-white, 20 minutes

PROGRAM V

July, Saturday; August, Friday; September, Tuesday

Peter Campus, Three Transitions. 1973. Color, 6 minutes

" " East Ended Tape. 1976. Color, 8 minutes

Richard Serra, Television Delivers People. 1973. Color, 6 minutes

PROGRAM VI

July, Sunday; August, Tuesday; September, Friday

✓ Steina and Woody Vasulka, Program III. 1973-74. Color, 29 minutes

Ed Emshwiller, Crossings and Meetings. 1974. Color, 23 minutes

Additional press information available from Bruce Wolmer, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 Street, New York, NY 10019. Phone: (212) 956-7504; 7295.

November 1992

Barbara London
Museum of Modern Art
11 West 53rd
New York, NY 10019

Dear Ms. London,

The night before he left for Europe, Woody asked me to send you some information about his latest work. I also enclosed recent biographies and some information about Steina's installations. He and Steina will be in Europe through mid-December and may be reached through the Weibel Institute (49 69 43 92 01). I hope this material reaches you in time, and that it is of use to you. I am also sending a recent interview conducted with the Vasulka's in a local magazine.

Please let me know if there is anything further you need at this time. I can be reached by phone or FAX at the following number in New Mexico: (505) 421 2299. My address is P.O. Box 483, Ribera, NM 87560.

Sincerely,

Melody Sumner

The Museum of Modern Art

NO. 12
FOR RELEASE:
February 9, 1977

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

PROJECTS: VIDEO XI

PROJECTS: VIDEO XI, eight candid videotapes concerned with perception and definition rather than journalistic documentation, will be on view at The Museum of Modern Art through April 28, 1977. The tapes by Gerd Stern, Steina Vasulka, Ernest Gusella, Tomiyo Sasaki, Michael Harvey, Lisa Steele, and Mona da Vinci, Hans Breder and Stephen C. Foster were selected by Barbara London, Curatorial Assistant in the Department of Prints and Illustrated Books, and are shown weekdays from 2:30 to 6:00 and weekends from 2:30 to 5:00 in the Auditorium Gallery.

Among the portrait-like works is Gerd Stern's Teleportraits which intercuts among four traditionally posed family groups. In Tomiyo Sasaki's July 4, 1976 several of the artist's friends, seated at a luncheon on that date, are depicted through carefully edited repetitive, short sequences. By contrast, Lisa Steele, in her 12-minute black-and-white tape Birthday Suit - Scars and Defects, straightforwardly presents the evidence of her surgery and such childhood accidents as cuts and falls, and then sings happy birthday to herself.

Michael Harvey's two short tapes are concerned with place and time. Photo (Four Years Later) is a temporal depiction of the Hudson River from a window in the artist's loft. A four-year change is revealed through videotaping the slow cutting-away of an old photograph, leaving a much-altered "real" river view beneath. In Doors, time is measured by the opening and closing of ordinary interior doors.

Signals by Hans Breder, Stephen C. Foster, and Mona da Vinci records an art historical discussion. It is not intended as "art video" but rather as "a fresh and hopefully significant record of a critical and historical dialogue."

PROJECTS is a continuing series of exhibitions reporting on recent developments in art. The Museum of Modern Art gratefully acknowledges the support

(more)

of its exhibition program by the New York State Council on the Arts. This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

The schedule follows:

PROGRAM I

January and February - Monday and Saturday; March and April - Thursday

Gerd Stern, Teleportraits. 1976. Color, 15 minutes.

PROGRAM II

January and February - Tuesday and Sunday; March and April - Friday

Hans Breder, Stephen C. Foster, and Mona da Vinci, Signals. 1976. Black-and-white, 50 minutes.

PROGRAM III

January and February - Thursday; March and April - Monday and Saturday

Steina Vasulka, Land of Timoteus. 1975-76. Black-and-white, 15 minutes.

Ernest Gusella, Wolf Zooming. 1975. Black-and-white, 5 minutes.

Tomiyo Sasaki, July 4, 1976. 1976. Black-and-white, 20 minutes.

PROGRAM IV

January and February - Friday; March and April - Tuesday and Sunday

Lisa Steele, Birthday Suit - Scars and Defects. 1974. Black-and-white, 12 minutes.

Michael Harvey, Photo (Four Years Later). 1972. Black-and-white, 6 minutes.
Doors. 1973-74. Black-and-white, 6 minutes.

Additional information available from Michael Boodro, Assistant, or Elizabeth Shaw, Director, Public Information, The Museum of Modern Art, 11 West 53 St., New York, New York 10019. Tel. 956-7504; 7501.

The Museum of Modern Art

June 4, 1997

Video Study Center
Department of Film and Video

Woody and Steina Vasulka
Route 6, Box 100 Agua Frea Road
Santa Fe, NM 87501

Dear Woody and Steina,

I am delighted to write that we will present your videotape, *Program III (1973-74)*, in an exhibition during the summer entitled *Selections from the Video Collection*. This exhibition is a celebration of the historic achievements of video's first decade and the Museum's continued commitment to the medium.

Your videotape will be displayed at regular intervals during the period June 27, through September 21, 1997 in the Museum's third floor Garden Hall Video Gallery. We have made all necessary technical arrangements for the exhibition of the videotape. You will be given appropriate credit as the creator of the work on wall labels, in printed materials, and in promotional materials related to the exhibition in all media.

We are proud to be able to bring attention to *Program III* as a part of the Video Archive, a collection of over 900 independently produced titles by artists from North and South America, Europe, and Asia. Once our program notes are printed late next week, we will send you copies so that you can follow the schedule.

I look forward to seeing you soon—

Where are you??

Sincerely,



Barbara London
Associate Curator

The Museum of Modern Art

Video Study Center
Department of Film

October 1, 1992

Woody and Steina Vasulka
Rt. 6, Box 100
Sante Fe, NM 87501

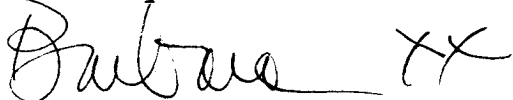
Dear Woody and Steina Vasulka,

We would be honored to include your videotape in the Video Program's upcoming exhibition, "Video: Two Decades". We would like to present your work in this show that looks at how such themes as gender, process, performance and the body have been handled over the past twenty years.

The show will be presented in the Rene d'Harnoncourt Galleries in the Museum's lower level from October 15 - January 3, 1993. The press release and program schedule are enclosed.

We have contacted your distributor about obtaining exhibition copies. Please let us know if you would like further information about this show.

With very best wishes and thanks,



Barbara London

The Museum of Modern Art

For Immediate Release
October 1992

VIDEO: TWO DECADES

October 15, 1992 - January 3, 1993

An exhibition highlighting the advances made in independent video in the 1970s and 1980s opens at The Museum of Modern Art on October 15, 1992. Comprising thirty-four videotapes, the exhibition reflects some of the political, social, and technological concerns in alternative media of the last twenty years. **VIDEO: TWO DECADES** is on view through January 3, 1993.

Arranged loosely by genres, the works in the exhibition illustrate how video artists' approach to their subject matter and tools have evolved. While television has irrevocably altered the way we envision the world, video has helped redefine the role of art and artists in society. The exhibition is divided into four categories: Gender and Conventions (Martha Rosler's *Semiotics of the Kitchen*, 1975, and Dara Birnbaum's *Kiss the Girls: Make Them Cry*, 1979), Individual Voices (Kieko Tsuno's *Story of Vinh*, 1990, and Marlon Riggs's *Tongues Untied*, 1989), Media and Process (Laurie Anderson's *O Superman*, 1981, and Peter Callas's *Neo-Geo*, 1989), and Performance and the Body (Merce Cunningham and Charles Atlas's *Blue Studio: Five Segments*, 1975, and Paul Dougherty, Walter Robinson, and Edit Deak's *Frankie Teardrop*, 1978).

The 1970s and 1980s saw the personal computer enter the work place as well as the home, and videocassette players and portable color video cameras were made available to the consumer market. At the same time, enormous advances were made in video technology; what had been an awkward medium

- more -

quickly became pliant and precise. For instance, video editing became frame-accurate and image manipulation became quite effortless due to new types of equipment. This has allowed video artists to make inexpensive and technically sophisticated tapes.

VIDEO: TWO DECADES was organized by Barbara London, assistant curator, Video, Department of Film.

* * *

No. 56

For further information or film stills, contact Barbara Marshall, film press representative, Department of Public Information, 212/708-9752.

The Museum of Modern Art

VIDEO: TWO DECADES
October 15, 1992 - January 3, 1993

Exhibition Schedule

PROGRAM 1

Mondays, 12:00 p.m.; Thursdays, 3:00 p.m.; Sundays, 4:30 p.m.

Semiotics of the Kitchen. 1975. Martha Rosler. 6 min.
Trick or Drink. 1984. Vanalyne Green. 20 min.
The Bus Stops Here. 1989. Julie Zando. 27 min.

PROGRAM 2

Mondays, 1:00 p.m.; Sundays, 3:30 p.m.

Turn Here Sweet Corn. 1990. Helen DeMichiel. 57 min.

PROGRAM 3

Mondays, 3:00 p.m.; Sundays, 1:00 p.m.

Story of Vinh. 1990. Keiko Tsuno. 56 min.

PROGRAM 4

Mondays, 2:00 p.m.; Sundays, 2:00 p.m.

Home. 1973. Woody and Steina Vasulka. 17 min.
Reminiscence. 1974. Woody Vasulka. 5 min.
Selected Works. 1979. Ralph Hocking and Sherry Miller. 30 min.

PROGRAM 5

Mondays, 4:00 p.m.; Sundays, 12:00 p.m.; Thursdays, 6:00 p.m.

The General Motors Tape. 1976. Phil Morton. 60 min.

PROGRAM 6

Tuesdays, 12:00 p.m.; Saturdays, 4:30 p.m.

Rock My Religion. 1984. Dan Graham. 60 min.

PROGRAM 7

Tuesdays, 1:00 p.m.; Fridays, 12:00 p.m.; Saturdays, 3:30 p.m.

Sugar Daddy. 1980. Ardele Lister. 26 min.
Kiss the Girls: Make Them Cry. 1979. Dara Birnbaum. 7 min.
Perfect Leader. 1983. Max Almy. 4 min.
The Andersons. 1986. Jim Shaw. 3 min.
Sensible Shoes. 1983. John Adams. 11 min.

PROGRAM 8

Tuesdays, 2:00 p.m.; Fridays, 1:00 p.m.; Saturdays, 2:00 p.m.

Tongues Untied. 1989. Marlon Riggs. 55 min.

- more -

PROGRAM 9

Tuesdays, 3:00 p.m.; Thursdays, 4:00 p.m.

Mitchell's Death. 1978. Linda Montano. 22 min.
Children's Tapes. 1974. Terry Fox. 30 min.

PROGRAM 10

Tuesdays, 4:00 p.m.; Saturdays, 12:00 p.m.

How Much is Really True? 1991. Maxi Cohen. 33 min.
I Need Your Full Cooperation. 1989. Kathy High. 28 min.

PROGRAM 11

Thursdays, 12:00; Fridays, 4:00 p.m.

City of Angels. 1983. Marina Abramovic and Ulay. 20 min.
Underscan. 1974. Nancy Holt. 8 min.
Pull Your Head to the Moon: Stories of Creole Women. 1992. Ayoka Chinzera and David Rousseve. 12 min.

PROGRAM 12

Thursdays, 1:00 p.m.; Fridays, 3:00 p.m.

Lindsay Tape. 1965--1974. Nam June Paik. 4 min.
O Superman. 1981. Laurie Anderson. 8 min.
Neo-Geo. 1989. Peter Callas. 9 min.
Sunstone. 1979. Ed Emshwiller. 3 min.
Alienation. 1980. Barbara Latham, John Manning, and Ed Rankus. 27 min.

PROGRAM 13

Thursdays, 2:00 p.m.; Fridays, 2:00 p.m.; Saturdays, 1:00 p.m.

Lick My Decals Off, Baby. 1970. Dan Van Vliet. 1 min.
Frankie Teardrop. 1978. Paul Dougherty, Walter Robinson, and Edit Deak. 10 min.
JGLNG. 1976. Skip Blumberg. 5 min.
Blue Studio: Five Segments. 1975. Merce Cunningham and Charles Atlas. 15 min.
Songs of the 80s. 1983. Doug Hall. 16 min.
Berlin (West)/Andere Richtungen (Other Direction). 1986. Stuart Sherman. 6 min.

* * *

The Museum of Modern Art

Video Study Center
Department of Film

April 30, 1989

Dear Friend,

We are pleased to be showing your work at The Museum of Modern Art in the exhibition which was organized by Dorine Mignot, Stedelijk Museum, Kathy Rae Huffman, Contemporary Artists Television Fund, Boston, with the participation of Julie Lazar, Museum of Contemporary Art, Los Angeles. "The Arts for Television" is at the Museum from April 20 - May 30.

We have enclosed the press release, schedule, and program notes regarding the exhibition here at the Museum.

"The Arts for Television" is presented on the first floor in the Edward John Noble Education Center Theater. It is being well received by our public. We are honored to be showing this well-conceived and original exhibition which includes so many talented artists.

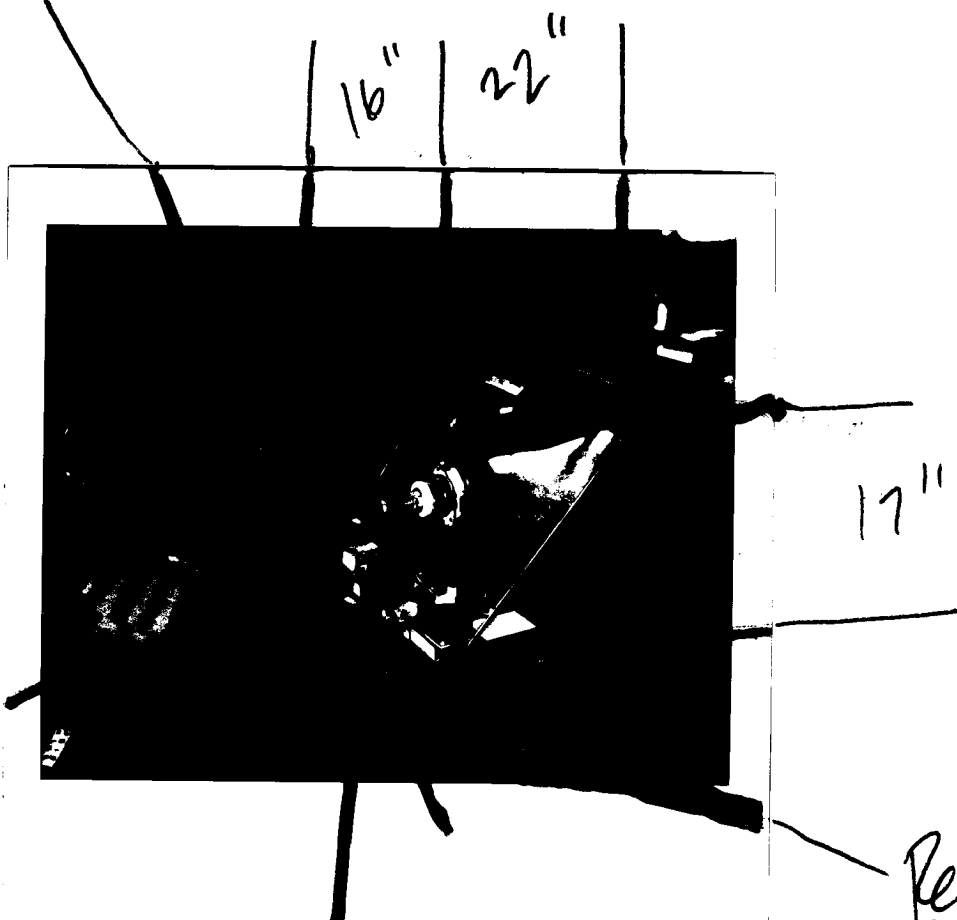
Please keep us informed about your recent work and ongoing projects.

Best wishes,



Barbara London

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Programmable Video Controller PVC - 5

Operating and Service Manual

TECH Electronics, Inc.

6000 Peachtree Road NE

Atlanta, Georgia 30341

(404) 455-7626

Section 1

THEORY of OPERATION

1.1 GENERAL DESCRIPTION

The PVC-5 is a device which allows the complete automation of a CCTV playback system utilizing up to 8 video tape players into one channel or 4 videotape players into each of two channels. The PVC-5 is also equipped to handle a character generator, background music source, and camera for special applications.

1.2 THEORY OF OPERATION

The PVC-5 contains a 24-hour clock, 64-event address memory, comparator circuit, and solid state "audio follow video" switching matrix.

The memory consists of 64 locations, each capable of storing six digits. One digit identifies the VTR being controlled, the second corresponds to the control function (power off, power on, play, stop, and rewind), and the remaining four to the time of day. The combination of the six digits is referred to as a "command".

When programming the PVC-5 each memory location is loaded with a command. The commands are carried out sequentially according to the order in which they were loaded into memory. The complete list of loaded commands is referred to as the "event" register, which is numbered from 00 to 63.

The comparator circuit compares the next event time with the 24-hour clock time. When the event time and the real (clock) time match, a control function signal is sent to the VTR associated with that event, causing it to either play, stop, or rewind, according to the command.

As each event time occurs, the memory automatically advances to the next event. When all 64 events have occurred, the event register repeats the sequence.

Each VTR is connected to the PVC-5 by three cables, one for the control signal, one for video, and one for audio. The PVC-5 sends control function signals via the control cable to each VTR. The resulting video and audio signals from the VTR are automatically switched through the PVC-5 to the output jacks when that particular VTR has been given a "play" command.

A six second delay is built into the video and audio switching circuit to allow time for the VTR to pre-roll.

1.3 DUAL CHANNEL OPERATION

The PVC-5 can be ordered from the factory set up for dual channel operation. Installed PVC-5's can be converted to dual channel operation simply by removing the top cover and changing the position of the select switch on the circuit board.

In the dual channel mode, inputs 0-3 are switched thru to output A, and inputs 4-7 are switched to output B. The outputs (video and

audio) are isolated from each other and thus can be fed into separate modulators for dual channel operation.

Programming in dual channel mode is exactly the same as in single channel operation, except that VTR's connected to inputs 0-3 can be programmed to play at the same time as those connected to inputs 4-7.

1.4 EXPANDED MEMORY OPTION

An Expanded Memory Option (EMO) is available which doubles the memory capacity of the PVC-5. The EMO is normally factory installed, but can be added to installed PVC-5's very easily.

With the EMO installed, the PVC-5 will operate exactly like the standard model except that the event register will be effectively doubled. After the event counter has passed 63, it will go back to 00 and proceed thru to 63 again, except this time the display will be in a blinking mode. The blinking mode is the additional set of 64 memory locations. After the event counter has advanced thru this 64 event set it will reset again to the original set.

1.5 CHARACTER GENERATOR INPUT (INPUT 8)

Input 8, called the Character Generator Input, is designed for sources such as Character Generators, Message Generators, Title Cameras and the like with background music for the audio portion.

Input 8 will automatically be switched to the output in the absence

of a video signal from inputs 0-7. In other words, input 8 switches thru when a VTR is not playing. No programming is required for input 8 operation.

The PVC-5 contains a special video detection circuit which monitors the "Sync" pulses of the inbound VTR video signals. When the circuit detects the absence of sync for more than one second, it will automatically switch input 8 thru to the output. The minimum sync required is 30 IRE.

In dual channel operation, automatic switching of input 8 (character generator input) is accomplished simultaneously and independently on both output channels A and B.

1.6 MANUAL CALLUP

Manual callup is a term used to describe the technique of manually switching the video and audio through the PVC-5. Manual callup does not affect the programming in memory, and does not activate the VTR's. Manual callup is strictly a means of switching video and audio through to the output.

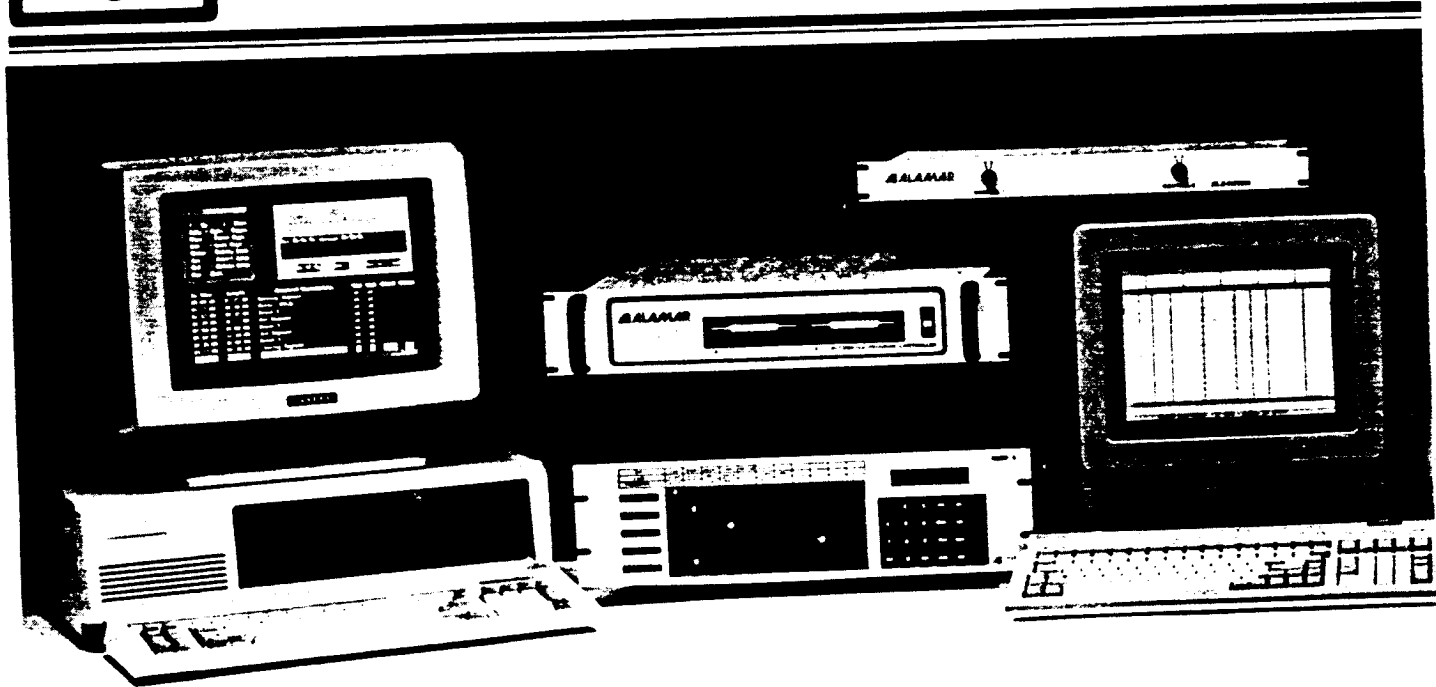
Any input (0-9), can be switched manually through the PVC-5 by using the following procedure.

1. Press and hold the Enable pushbutton.
2. While holding the Enable pushbutton in, press the keyboard number corresponding to the input number desired.

1.7 AUXILIARY INPUT CALLUP (INPUT 9)

Input No. 9, the Auxiliary Input, is designed for special applications where it is desired to feed a video or audio source (or both) to the playback system without disturbing the connections or programming of the PVC-5. Input 9 is not programmable and can be switched through the PVC-5 only by the manual callup method.

Auxiliary input 9, when manually called up, will switch to both outputs A and B when operating in dual channel mode. Input 9 will remain switched until a programmed "play" command occurs, or until another input is manually called up.



ALAMAR AUTOMATION SYSTEMS

Alamar Electronics USA, Inc. has available a complete line of Automation Products that provide the end user with the best automation value in the market today. The Alamar displays give you complete control. The operator can easily view or alter the status of any VTR, Switcher or Event. On Screen editing allows for insertion, removal or repositioning of an Event or groups of Events using "State of the Art" WORD PROCESSOR type moves. The On Screen prompting provides "user friendly" access for any operator. ALAMAR Automation systems utilize a distributed intelligence approach to remote machine control. They communicate with SC-2000 Interface Controllers via the industry standard EBus serial interface bus. These SC-2000's reference FSK or SPMTE Timecode on and off tape for program auto-cueing and content confirmation. Program segments can be recorded either sequentially on tape or as individual tape segments. Tapes without FSK or Timecode can easily be integrated in to the schedule as well. The operator need only position the information to be aired at first video, and schedule that Event as a MANUAL type of event along with the duration time of the segment to be aired. The system will cue the VTR and then Play and Switch the segment for the duration scheduled. Affordable Automation is now available from Alamar to solve all of your Automation needs.

APPLICATIONS

- Station Automation
- Commercial Insertion
- Cart Machine Replacement
- Delayed Programming
- Movie Playback
- Timed Remote Control

MC-1055 AUTOMATION SYSTEM

\$17,995.00

The MC-1055 Sequencer System is a multi-channel/multi-user dual disk based micro-computer that can accommodate 1 to 3 data terminals. A modem is included for remote data acquisition and diagnostics. The MC-1055 can accommodate 1 to 6 independently scheduled Program Channels. New schedules can be created on one of the non-air channels and stored to disk for future use. The operator need only know the duration time of the events to be aired, and the MC-1055 will build a properly timed schedule. A printout of that schedule may be generated for later reference, and an "AS AIRED LOG" may be printed as events are run to air. The optional General Purpose Record Channel allows the user to schedule a particular VTR to go into "Record" at a specific time of day, as well as select the appropriate switcher crosspoint for the VTR's input source. This option

eliminates the possibility of missed Network or Satellite feeds due to an operator failing to place a VTR in Record manually. An optional Source To Destination Channel accommodates independent scheduling for the in-house Routing Switcher.

OPTIONS

- GPC** General Purpose Record/Play channel to control.....**\$2,250.00**
multiple machines
- SCC** Additional "on air" playback channel.....**2,250.00**
- SDC** All source to destination channel.....**4,900.00**

AUTO-CART AUTOMATION SYSTEM

\$7,995.00

The AUTO-CART Sequencer/Controller is a single channel automation system that includes parallel interface to 3 VTRs and one Strip type switcher. The AUTO-CART can be upwardly expanded to control 32 machines of all formats and one 30 by 1 Strip type Switcher. Cart sequences can be entered utilizing the AUTO-CART auto-assignment feature. The system prompts for the number of spots for each break and for the return crosspoint after the break is completed. Machines can be pre-assigned when tapes are loaded and encoded information is read off of one of the audio channels. Auto-Cart is the automation answer when a basic cart playback controller is needed.

COPY-CART AUTOMATION SYSTEM

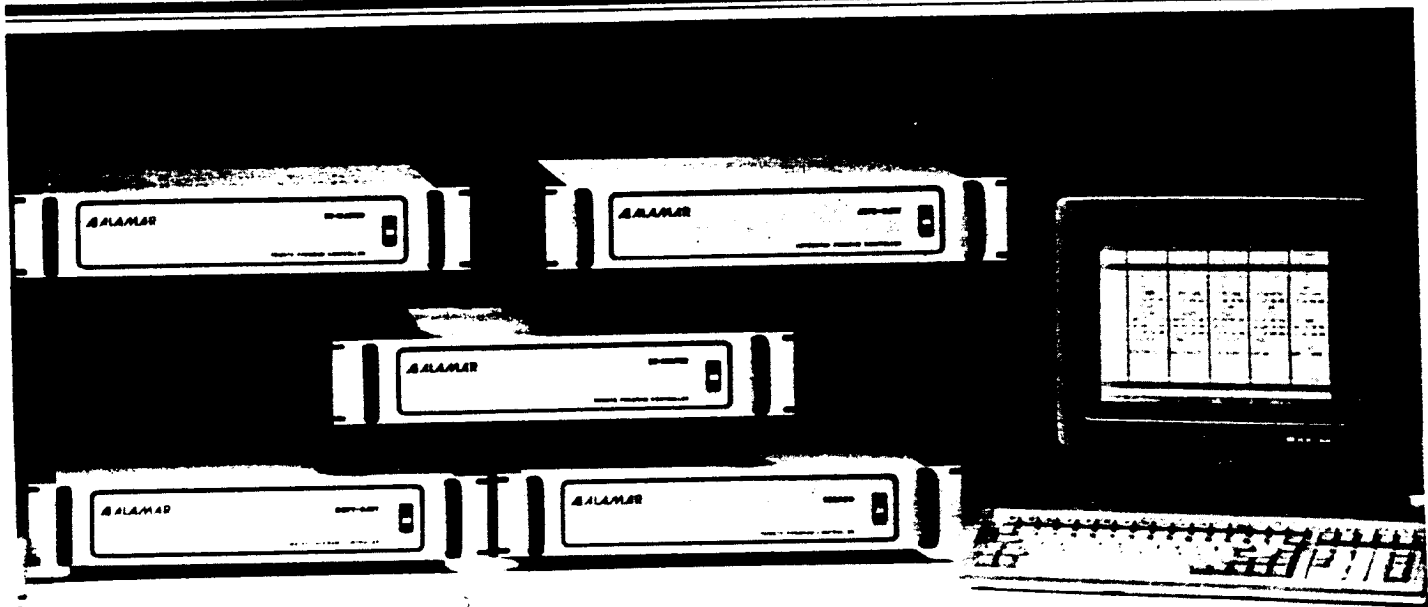
\$9,750.00

The COPY-CART Remote Controller provides automatic Recording and Playback of program material on 1 to 32 machines of all formats. In addition, a Routing Switcher may be optionally interfaced so that input signals will automatically route to the machines prior to the Recording process. Net delays of 3 minutes to 24 hours are possible with the COPY-CART system.

AUTOMATION SYSTEM OPTIONS

- RANDOM** Random Access Software for the above.....**\$3,500.00**
systems
- MLOG-82** Hard Copy Event Logger Printer/Software..... **1,695.00**
for the above systems
- CRT-10** Additional CRT Program Station..... **1,795.00**
- RCMP-5** Remote Control Panel for VTR's, Switchers,..... **2,750.00**
GPI's, etc.

Prices and Specifications Subject to Change Without Notice.
Contact **MIDWEST** for Complete **ALAMAR** Information.



Sec.
5

SC-2000 INTERFACE CONTROLLERS

The SC-2000 intelligent machine controllers work in conjunction with the MC-1055, AUTO-CART and COPY-CART Automation Controllers. The SC-2000 includes four separate ports that can be configured to remotely control parallel type machines, serial type machines, strip switchers, telecine chains, and various other types of general purpose broadcast equipment. The SC-2000 communicates with the main controller unit via the industry standard ESBUS. Full remote transport control is available through this communications link. In addition, intelligent information can be stored on tape utilizing a FSK recording process at a 600 baud data rate. This information includes Duration, Description, Reel Number, Program Number and pre-roll data. The SC-2000 is available in a 3-1/2 inch rack mount enclosure. There are no modifications necessary to most common 1/2, 3/4 and 1 inch type machines.

SC-2000P **\$3,250.00**
The SC-2000P provides interface to 4 parallel type machines. An interface cable extends from the rear panel of the SC-2000P to the remote connector of a parallel type machine. Sony Type 5, Sony Type 7, Sony Type 9 and JVC 960 are just some of the parallel type machines available. Includes 8' interface cable.

SC-2000S **\$2,500.00**
The SC-2000S provides interface to 2 serial type machines. Ampex VPR-60, Sony BVH 2000 and the Panasonic MII are just some of the serial type machines available. Includes 8' interface cable.

SC-2000R **\$3,750.00**
The SC-2000R is a general purpose relay controller. Four ports with relay closures for STOP, PLAY, PAUSE and REWIND are provided. In addition, these closures can be used for General Purpose Interface contact closures.

SC-2000T **\$4,450.00**
The SC-2000T is used to interface to a telecine chain. Relay closures and opto-isolated status inputs provide the basic telecine function of: Stop, Start, Reverse, Show and Slide Change.

SC-MASTER **\$3,950.00**
The SC-MASTER provides interface control of many different types of Master Control Switchers. The CDL-990, Grass Valley 100, and Ampex 4100 are just some of the Master Control interfaces available.

SC-ROUTER

\$3,950.00

The SC-ROUTER provides interface control of many different types of routing switchers. The Grass Valley Horizon, CDL SDS-2, Di-Tech 5820, 3M-6500 and Utah Scientific ABS-1B are just some of the Routing Switcher interfaces available.

- SC-RT** Satellite DTMF interface PC board (one.....**\$1,200.00**
parallel port of SC-2000P required)
- CG-ROM** Character generator ROM..... **750.00**

Additional lengths of interface cables are \$50.00 custom charge plus \$2.00 per foot.

RCMP-5 REMOTE CONTROL PANEL

\$2,750.00

The RCMP-5 Remote Machine Control Panel works in conjunction with the MC-1055, AUTO-CART and COPY-CART Automation systems. With the addition of one to ten RCMP-5 assignment panels, a full remote machine control network can be attained. VTR's, Switchers, Telecine Chains, Character Generators, Still Store Devices and General Purpose Interface contacts all can be remotely controlled utilizing this panel.

ALA-PATCH AUTOMATION SYSTEM

The ALA-PATCH I and ALA-PATCH II products provide A/B remote machine control selection. Either serial or parallel machines can be integrated with either ALA-PATCH product.

The ALA-PATCH I is designed to provide for A/B selection of signals between two separate machines. Remote Machine Control signals, Video, Audio and RF Dub signals are channeled from one of two machines to a single control device. This is very useful in editing applications when switching between two machines and an editing machine is necessary.

The ALA-PATCH II provides selection of remote control signals when integrating into an Alamar Automation System.

- ALA-PATCH I** Two machine switch box with Video/Audio/RF.....**\$1,795.00**
- ALA-PATCH II** Four machine Serial or Parallel switch box.. **795.00**

Prices and Specifications Subject to Change Without Notice.
Contact **MIDWEST** for Complete **ALAMAR** Information.