

ELECTRONIC ARTS INTERMIX VIDEOTAPES



Dear Friend:

As we reviewed the tapes we have distributed over the last ten years while preparing this new catalogue, I began to appreciate what a treasure-house of programming we have accumulated in the room where the Master Tapes are stored. Ten years may be just a drop in the bucket of Universal Time, but it covers the life span of video. The first video exhibition anywhere was Nam June Paik's show in Germany in 1963, "Exposition of Music—Electronic Television." However, it was not until Sony introduced its lightweight, low-cost "portable television" in 1967-68 that individual artist/producers perceived that they could gain access to the television medium. This marked the birth of Video as we think of it today.

EAI's involvement in Video goes back to the days of the Howard Wise Gallery in New York, which since 1964 specialized in kinetic and electronic art. I included video works by Nam June Paik in the exhibitions "Lights in Orbit" (Feb. 1967) and "Festival of Lights" (Dec. 1967). Then, after researching "the state of the art," I mounted the first survey exhibition of video, "TV as a Creative Medium" (May-June 1969).

I was so fascinated by the potentials of video as an art medium that I decided to concentrate my energies on the exploration of these possibilities, and early in 1971 I closed my Gallery and formed Electronic Arts Intermix, Inc. as a not-for-profit corporation "to explore video as a means of personal expression and communication."

In this catalogue you will find over 225 carefully selected programs. Some were included in our 1973 catalogue. Others were added from time to time because they were particularly appropriate to our distribution. You will find works by artists who are new to our listings. Some are well-established as video artists, while others are relatively new to the field, but all are producing video works of great distinction.

One major contribution to television is rarely appreciated, and that is the development by video artists of a number of electronic devices (hardware) in their efforts to make the medium more amenable to their expression. Since 1969 a number of colorizers, video synthesizers, imagers and other special effects generators first devised by video artists, some working alone and others in collaboration with electronic technicians, have changed the look of television.

You will find many of these artist innovators represented in the EAI collection. Examples are Eric Siegel, Nam June Paik, Dan Sandin, Woody Vasulka and Bill Etra. Techniques developed by these rare individuals have since been used by network television and advertising agencies, demonstrating their importance to the field, and proving that Picasso had a good point when he said "the followers make the leaders."

We will be more than pleased to welcome you at our headquarters and to screen works for you from our collection. You may also see our sophisticated 3/4-inch Editing/Post Production Facility which accommodates about 300 individual artist/producers a year.

We look forward to the pleasure of seeing you. Just phone us (212) 989-2316 so we may reserve the Viewing Room for you.

A handwritten signature in black ink, reading "Howard Wise". The signature is fluid and cursive, with a long horizontal line extending to the right.

Howard Wise
President

BOARD OF ADVISORS:

Deirdre Boyle

Writer, media critic and faculty member of The New School for Social Research and Fordham University.

Carol Brandenburg

Co-director, the TV lab at WNET/THIRTEEN, N.Y.

Ed Emshwiller

Provost and Dean of Film and Video, California Institute of the Arts, Valencia

John G. Hanhardt

Curator, Film and Video, The Whitney Museum of American Art, N.Y.

Kathy Huffman

Video Curator, Long Beach Museum of Art, California

David Ross

Author, Critic, Curator and Faculty Member, San Francisco Art Institute

Stan Vanderbeek

Media Artist and Teacher, University of Maryland, Baltimore Campus

Gene Youngblood

Author, Critic and Lecturer in Film and Video. Teaches at California Institute of the Arts and at California Institute of Technology, Pasadena.

ELECTRONIC ARTS INTERMIX REPRESENTS:

- | | | |
|----------------------------------|-----------------------------|--------------------------|
| Merrill Aldighieri/Joe Tripician | Ed Emshwiller | Jody Proctor |
| *Max Almy | Bill Etra | Tony Ramos |
| John Alpert/Keiko Tsuno | Kit Fitzgerald/John Sanborn | *Daniel Reeves |
| Charles Atlas | Richard Foreman | John Reilly |
| Ros Barron | Terry Fox | William Roarty |
| Stephen Beck | *Davidson Gigliotti | Willard Rosenquist |
| *Dara Birnbaum | Frank Gillette | Dan Sandin |
| Skip Blumberg | *Shalom Gorewitz | Ira Schneider |
| *Ante Branovich | William Gwin | Willoughby Sharp |
| *Barbara Buckner | Doug Hall | Eric Siegel |
| Chris Burden | Diane Hall | *Vibeke Sorensen |
| Helen Caldicott | Don Hallock | George Stoney |
| Peter Campus | Ron Hays | Skip Sweeney |
| Frank Cavestani | *Gary Hill | *Janice Tanaka |
| *Wendy Clarke | Ian Hugo | Suzanne Tedesko |
| Russell Conner | *Joan Jonas | *Anita Thacher |
| David Cort | *Linda and Ellen Kahn | Stan Vanderbeek |
| Peter Crown | John Keeler/Ruth Rotko | Woody and Steina Vasulka |
| Merce Cunningham | *Sol Korine/Blaine Dunlap | Edin Velez |
| *Peter D'Agostino | Shigeko Kubota | Bill Viola |
| Crane Davis | Chip Lord | Willie Boy Walker |
| Cara DeVito | Christa Maiwald | *William Wegman |
| Dimitri Devyatkin | Stefan Moore | *Robert Wilson |
| Tom DeWitt | *Tony Oursler | *Dean Winkler |
| Jody Eisemann | Nam June Paik | Jud Yalkut |

VIDEO PROGRAMS LISTED ALPHABETICALLY BY ARTIST/PRODUCER

*Indicates newly presented in this catalogue

MERRILL ALDIGHIERI/ JOE TRIPICIAN

Aldighieri is a graduate of Massachusetts College of Art. She received an N.E.A. grant to make an educational monster movie with gifted and handicapped students. Tripician is a graduate of Columbia University's Graduate Film School. His independent 16mm production, **A Day in the Country** was nominated Best Short Drama by the Academy of Motion Picture Art & Sciences.

Love Among The Mutants, 1979, 29 minutes.

A science fiction comedy about a female vacuum cleaner transplanted into a human body and her adventures through a world populated with biological and electronic hybrids. Children particularly love this wry comedy.

* **Emerging Video**, 1981, 30 minutes.

An electronic audio-visual "timescape" which condenses beautiful imagery in a surreal, pastoral and provocative context. Electronic music by Richard Bone.



Deadline by Max Almy

* MAX ALMY

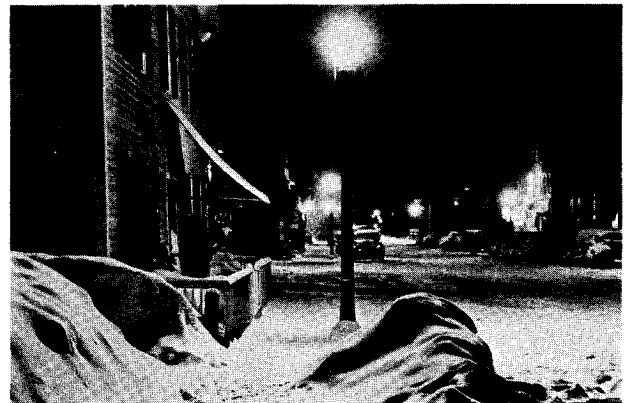
Max Almy is currently living in Oakland, California, and manages the Production Department of One Pass Video. She received an MFA in 1978 from the California College of Arts. Her work has been broadcast on WTTW/Chicago, WGBH/Boston and KQED/San Francisco and exhibited at MOMA, N.Y., The American Center, Paris, and other institutions.

* **Modern Times**, 1979, 25 minutes.

Examines aspects of contemporary life through a series of short unusual narratives that intensify and heighten the meaning of ordinary experiences.

* **Deadline**, 1981, 4 minutes.

Explores stress inherent in contemporary life. The use of the squeeze zoom, mosaic patterns and posterization special effects are effectively combined with quick cutting and layered images to create this highly charged narrative.



American Images, photo: Marion Wolcott

* AMARILLO ART CENTER

* **American Images: Photographs and Photographers of the Farm Security Administration, 1932-1942**, 1980, 60 minutes.

In 1979, a meeting of the surviving photographers for the Farm Security Administration was held in Amarillo, Texas. The photographers discuss their assignments: to document the status of American farm life during the years 1935-42. Over 175 photographs are shown along with music of the period by Woody Guthrie and Fletcher Henderson. Many of the artists engaged in the project have since become famous, such as Dorothea Lange and Walker Evans.



ANT FARM

Media Burn by Ant Farm

The Ant Farm Group (**Chip Lord, Doug Michels and Curtis Schreier**) worked in the areas of architecture, sculpture, performance and media in San Francisco from 1968-78.

"—in terms of the social aspects of art, they [Ant Farm] were definitely trailblazers. Ant Farm created their work collectively and established their credibility in the face of the cultural Establishment's traditional attitude toward collective creation, i.e. 'nothing of excellence ever came out of a committee.' "
—Boulevards, September, 1980

The Cadillac Ranch Show/Media Burn, 1974-75, 30 minutes.

The Cadillac Ranch Show is a tribute to the rise and fall of the tailfin. Ten Cadillacs are buried, fins up, in a field near Amarillo, Texas. **Media Burn** is a live performance transformed by TV into a media event. It becomes a potent mixture of America's love affair with the automobile and its addiction to TV. Considered a modern classic.

The Cadillac Ranch Show and **Media Burn** were re-edited in 1980, and are now available on one thirty minute cassette. Selected for retrospective screening at the American Film Institute's first Video Festival, Washington, D.C., 1981.

Off-Air Australia, 1976, 30 minutes, B&W and Color.

Documents Ant Farm's 1976 tour of Australia with an unusual performance at the Sydney Opera House and unlikely TV talkshow appearances.



Magritte Sur La Plage by Ros Barron

Ros Barron became active in television production in 1970 at WGBH, Boston where she worked under a Rockefeller Artist-In-Television Grant with the New Television Workshop. Her work was presented at the Museum of Modern Art, NYC, in February 1981 and shown at the Helen Schlein Gallery in Boston. WGBH recently produced a documentary on Barron's work to be aired on PBS.

Magritte Sur La Plage, 1977, 14 minutes.

Had Surrealist painter Magritte chosen video instead of paint as his medium, he may well have made a program like this.

Janine, 1975-79, 12 minutes.

Janine juxtaposes surreal fantasies and dreams during childhood with an adult emotional knowledge of emptiness—the sudden insight that nothing will change, the abject realization that a woman's emotional life is at an end.

ROS BARRON



Stephen Beck

STEPHEN BECK

Beck began working with light as a medium while attending the University of Illinois. For several years he was a technician in the University's Experimental Music Studio. In 1971, while Artist-in-Residence at San Francisco's National Center for Experiments in Television, he developed the **Direct Video Synthesizer**, an electronic device which generates images without the use of a camera. He is currently designing electronic circuitry in which he uses "video games" of his own invention as well as his video tapes. He runs his own computer company, Beck-Tech.

Synthesis, 1972-74, 30 minutes.

A selection of three works which demonstrate the virtuosity of the Beck Direct Video Synthesizer and the artistic range of its designer.

Illuminated Music II and III, 1973, 30 minutes, with Warner Jepson.

Beck, using his Direct Video Synthesizer, improvises on the TV screen while Warner Jepson improvises on the Buchla audio synthesizer. The result is a spontaneous performance in real time comparable to the improvisations of jazz musicians.

Video Weavings, 1976; **Anima**, 1974; **Union**, 1975, 28 minutes.

Using a visual computer of his own design, Beck performs functions appropriate to images rather than numerics, achieving startling beauty in **Video Weavings**. In **Anima** Beck transforms dance by Katie McGuire into lights and colors, with music by Jordan Belson. **Union** reflects processes of unification at material and spiritual levels.



Dara Birnbaum

*DARA BIRNBAUM

New York-based artist Dara Birnbaum came to video in 1978 with degrees in both architecture and painting. She has exhibited at The Museum of Modern Art, New York; the American Film Institute and the Kitchen, as well as the Van Abbe Museum, Holland; ICA, London; Musee d'Art Moderne, Paris; Kunsthau, Zurich and the Moderna Museet, Stockholm. She participated in MOMA's Video Viewpoint series in October, 1981 and will create new installation works for Documenta VII, Kassel, Germany. Two books on her videoworks will be published in 1982.

Using the formal devices of repetition, dislocation and altered syntax, Birnbaum's videotapes dissect, invert and reconvert broadcast television. The rapid-fire imagery and high energy pacing of her videotapes provide telling comments on our media-induced view of the world.

***Five Short Works by Dara Birnbaum**, 1978-80, 28 minutes:

Technology/Transformation: Wonder Woman, 1978-9, 7 minutes.

Kiss the Girls: Make Them Cry, 1979, 7 minutes.

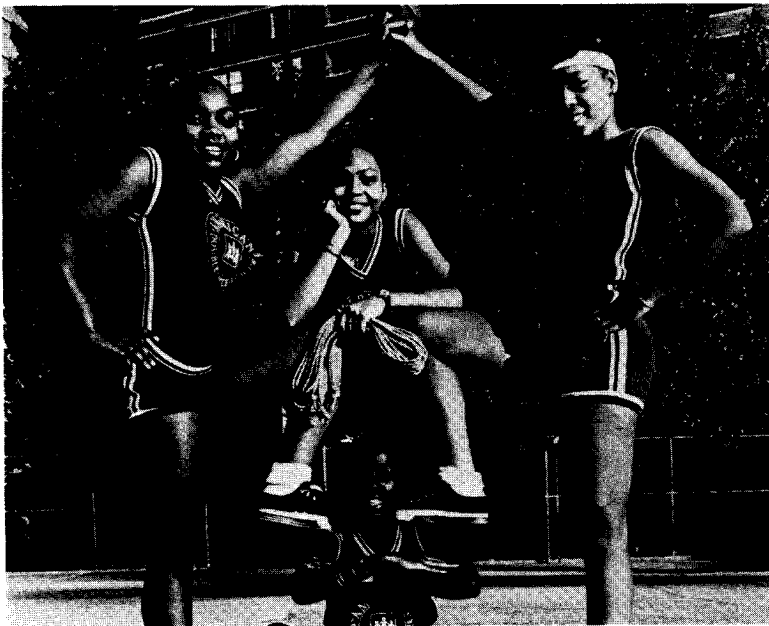
Pop-Pop-Video: General Hospital/Olympic Women Speed Skaters, 1980, 6 minutes.

Pop-Pop-Video: Kojak Wang, 1980, 4 minutes.

Remy/Grand Central: Trains & Boats & Planes, 1980, 4 minutes.

"Birnbaum's extraordinary videotapes are constructed from the ridiculous but subliminally significant vocabulary of junky TV shows and disco hits. They end up being better art than any artists' videotapes I've seen in some time." —Jeffrey Deitch, **Art in America**, 4/81

"...these diverse, almost hypnotic bombardments on the psyche...are visually and aurally stimulating...definitely broadcast in-sync with the disco generation." —Shelley Rice, **Deconstruction/Reconstruction**, The New Museum, 1980



SKIP BLUMBERG

Pick Up Your Feet: "The Double Dutch Show"

Skip Blumberg is an Artist-in-Residence at WNET-TV/13 TV Lab and was Artist-in-Residence at the 1980 Winter Olympics. "Video Viewpoints" at The Museum of Modern Art, New York, presented him and his work the evening of October 27, 1981. He had a one-man show at the Whitney Museum of American Art in 1978 and is a Guggenheim Fellow for 1982.

For A Moment You Fly: The Big Apple Circus, 1979, 30 minutes.

An intimate visit in the ring and backstage to a charming one ring tent circus found in the middle of Manhattan.

***Earle Murphy's Winter Olympics, 1980, 30 minutes.**

A look at the 1980 Games in Lake Placid, with close-up coverage of Olympic ski jumping. Nationally broadcast on PBS and a Blue Ribbon Winner at the American Film Festival, 1981. Commissioned by the National Fine Arts Committee of the 1980 Olympic Winter Games.

***Pick Up Your Feet: "The Double Dutch Show," 1981, 30 minutes.**

Amidst a crowd assembled in the plaza of Lincoln Center, Mayor Koch proclaims June 13, 1981, as "The Double Dutch Champeenship Day" for the 8th Annual Competition. In the crowd are scattered many young people, mostly girls (because they are better than boys) and mostly black, in groups of four, each dressed in colorful uniforms. "Double Dutch," as the neophyte is soon informed, is a type of rope-skipping, which, like Olympic Diving and Gymnastics, has developed its own rules and rituals of competition. The many groups of four are the teams competing for the "Double Dutch Champeenship" of 1981. The energy of these youngsters is almost unbelievable, their skill at rope skipping is amazing, and their enthusiasm infects the viewer of this extremely well-dōne program. "Double Dutch" is one of those manifestations which make New Yorkers proud of their city. Aired over Channel 13 on Thanksgiving Day, 1981.

BOSTON SYMPHONY ORCHESTRA

Video Variations, 1972, 60 minutes.

A collaboration between WGBH, Boston, and the Boston Symphony Orchestra and eight visual artists which explores new ways of presenting symphonic music over television. Each artist was commissioned to create a work visually interpreting a segment of music selected by him from the Orchestra's recorded repertoire. Produced at WGBH by Fred Barzyk.

Wen-Ying Tsai: A kinetic, sound-activated "Cybernetic Sculpture"; Haydn—"Symphony #5 in E Flat."

Stan Vanderbeek: A video artwork based on dance; Ravel—"Daphnis and Chloe."

Constantine Manos: Still photos; Schoenberg—"Five Pieces for Orchestra."

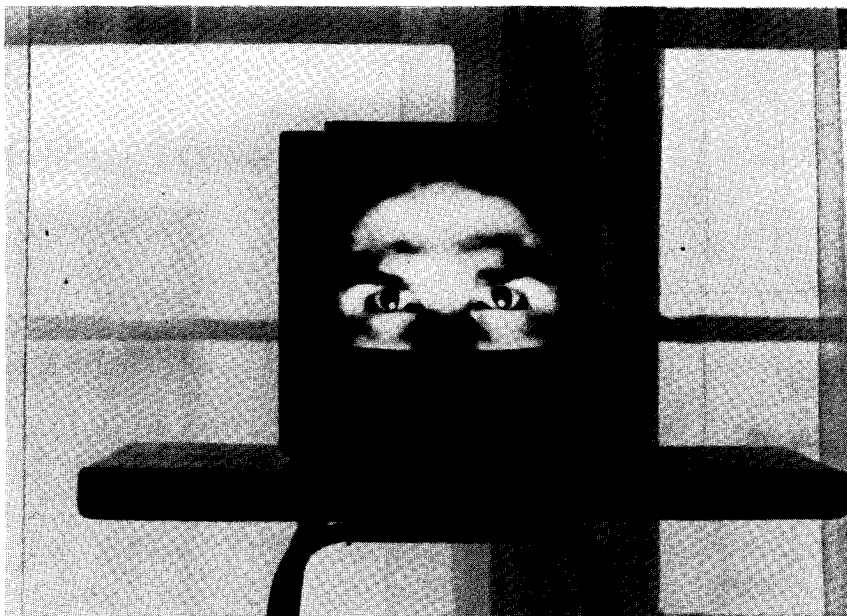
Douglas Davis: "Numbers, A Videotape Event"; Bach—"Symphony for Double Orchestra."

Jackie Cassen: A video collage; Beethoven—"Symphony #3."

Russell Connor: A videotape made with the Paik/Abe Synthesizer; Wagner—"Die Gotterdammerung."

James Seawright: "Two Schoenberg Pieces"; Schoenberg—"Five Pieces for Orchestra."

Nam June Paik: "Electronic Opera #2"; Beethoven—"Fourth Piano Concerto."



Ante Bozanich

* ANTE BOZANICH

Born in Yugoslavia, 1949, he came to the United States in 1967. M.F.A., U.C.L.A., 1978. His work has been shown at the International Video Art Festival, Portopia 81, Kobe, Japan, the 11th Biennale, Paris, and the Musee d'Art Moderne, Paris.

***Work by Ante Bozanich**, 1977-1980, 31 minutes.

Selected Short Works, 1974-77, 15 minutes, B&W

Scratch, 1980, 6 minutes

Alarm, 1980, 10 minutes

Bozanich's work uses sound to juxtapose and create mood and feeling. His work is about personal helplessness, despair and loneliness. The viewer becomes intimately involved with the artist's emotions and experiences a sense of timelessness.

"Alarm is a highly expressionistic work that uses one face throughout, transformed by light, movement, sound and rhythm to convey despair, fear, impotence, and loneliness. The refined imagery builds into a fiery ritual with overtones of ancient exorcism."

—Ruth Iskin, **Art Week**, 8/80



Marcel Breuer

MARCEL BREUER

Marcel Breuer (d. 1981) Video Portrait, 1973-4, B&W, 30 minutes.

The late Marcel Breuer touches on his life at the Bauhaus as student and teacher (1920-28); tells how he designed the Whitney Museum (1963-66); and illustrates some of the innovative features of the addition to the Grand Coulee Dam which he designed. Videotaped at his Cape Cod home.

* THE BROOKLYN MUSEUM

***Introduction To Haitian Art and Ra-Ra: A Haitian Festival**, 1981, 32 minutes.

Part I of this tape, **Introduction To Haitian Art**, features dramatic vistas of the Haitian landscape, close up views of the Haitian people, firelit voodoo ceremonies in remote mountain villages, and interviews with Haitian artists and collectors. Part II of this tape, **Ra-Ra: A Haitian Festival**, features a country-wide Easter festival called "Ra-Ra" held in the cities, towns and rural villages of Haiti. A musically intense celebration linked to a voodoo set of ideologies, including a voodoo temple ceremony and a climactic mass celebration.



Barbara Buckner

Buckner received her B.F.A. from New York University School of Film and Video. She has been working in video since 1973. Her work has been included in the 1979 and 1981 Whitney Biennials and the National Video Festival in Washington, D.C. in 1981.

*BARBARA BUCKNER

*Three Short Tapes by Barbara Buckner, 1979-81, 24 minutes.

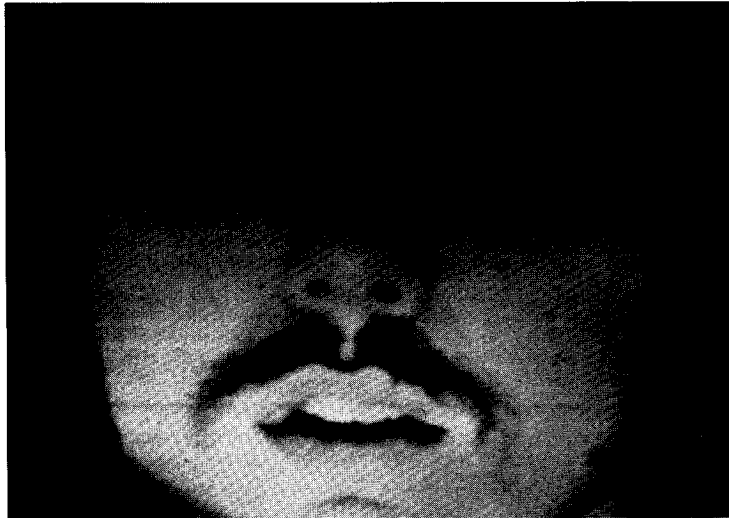
Hearts, 1979, 12 minutes. Portrayal of the heart as 'raconteur'—a transmitter of energies in the magnetic landscape of the human psyche. Using electronic image processing techniques, the artist depicts the transcendence of love through stages of evolution.

Heads, 1980, 6 minutes. A depiction of mental states represented at animal, human and other-worldly levels. Using voltage control of image parameters, the artist manipulates color, luminance and texture to express the individuality of thought.

Millennia, 1981, 6 minutes. Uses digital and analog image processing techniques to depict an evolution of geometry, men, animals, moons and the dead over thousands of years.

"...numerous video artists have made the image/synthesizer the prime instrument of their art. None of these have so impressed me as has Barbara Buckner, whose deceptively rough-hewn abstract landscapes show her to be a subtle colorist with a fondness for sudden intense effects."

—J. Hoberman, *The Village Voice*



Chris Burden, photo by P. Jarrell

Best known as a conceptual artist, Burden is noted for the startling nature of his performances. In the early seventies California-based Burden became famous for his performance pieces which explore the psychology of personal risk. His videotapes are important examples of the use of the video medium to probe the personal psychology of the artist, and in turn, the viewer.

Documentation Of Selected Works 1971-75, B&W, 36 minutes.

Includes **Shoot**, in which a .22calibre bullet is fired across a gallery and pierces his left arm; in **Icarus** he balances two six-foot sheets of glass splashed with flaming gasoline; and in **Velvet Water** he almost drowns himself. The viewer undergoes strong emotions as they accompany the artist through these experiences.

Chris Burden Videoviewed By Willoughby Sharp, 1973, B&W, 30 minutes. (See Sharp)

*The Big Wrench, 1979, 18 minutes.

An autobiographical account of Burden's relationship with a 16,000 lb. antique tractor-trailer, which becomes a metaphor for chaos and disillusionment in Burden's life.

*The Big Wheel, 1980, 30 minutes.

The Big Wheel is a huge, antique fly-wheel which Burden rehabilitates and mounts in a gallery, and powers by means of his motorcycle. Willoughby Sharp interviews Burden and gallery-owner Ronald Feldman against the background of The Big Wheel in motion, which fascinates the eye of the viewer.

CHRIS BURDEN

Paris A La Carte, 1978, 30 minutes.

This videotape offers a loving portrait of Paris today which, thanks to a large infusion of American culture, is quite different from the image of the City of Light that most Americans have in their minds. With Don Foresta.

Interpolation, 1979, 29 minutes.

This tape consists of ten short videoworks thematically distinct yet linked in a counterpoint of sounds and rapid rhythms. So deftly orchestrated are the audio and visual elements, they delight and dazzle the viewer.

Still Life, 1981, 12:30 minutes.

Six short works exploring the future territory of "drama."

Static, 2:10 minutes. Boy meets girl in an overlapped construction of doubt, desire, anxiety and intent as a rudimentary goal is researched by both audience and antagonist.

Don't Ask, 30 seconds. A classic intimacy, a shattering moment.

Episode, 3:15 minutes. The three stages of romance: blind love, give and take, and separate are played out in urban settings.

Dialogue, 3 minutes. A two-character, two-sided view of the twists and turns of people who see each other every day and know each other too well.

Black and White, 1:34 minutes. Single frame edits of broadcast TV. The structure of structure, the collapse of visual imagination.

Thrown Stones, 2 minutes. Celebrities are controlled to promote fame, edited to highlight. Another sort of editing allows the vagueness of reality to overcome the barrier of perfect lives.

***Resolution of the Eye**, 1980, 40 minutes.

This work is a collection of five self-contained "abstract allegories" which offer special variations on the processes of seeking, receiving, retaining and recalling information. Expressed in experimental visual forms, each part of the program uses situations and characters in non-literal portrayals of learning.

***Olympic Fragments**, 1980, 10 minutes.

"We recorded on location in Lake Placid asking skaters, skiers, bobsled and luge athletes to perform for us... Our compositional techniques involving the computer editing of videotapes are similar to musical composition. We establish themes, variations, riffs, counterpoint and rhythm." Commissioned by the National Fine Arts Committee of the 1980 Olympic Winter Games.

***Ear To The Ground**, 1981, 7 minutes.

(This is the first in a series of collaborations with new musicians.) David Van Tieghem taps the musical resources of the city streets.

"... The team of Sanborn and Fitzgerald is rarely predictable, always absorbing."

—John O'Connor, **New York Times**



Richard Foreman

RICHARD FOREMAN

Richard Foreman is the Founder/Director of the Ontological-Hysteric Theater in Lower Manhattan, for which he wrote, directed and designed numerous productions in New York and Paris. He has collaborated on productions with composer Stanley Silverman, and is well-known for his direction of Brecht's **Threepenny Opera** for Joseph Papp's New York Shakespeare Theater at Lincoln Center. The recipient of many theatrical and artistic awards, Foreman is an innovator who has emerged as a major figure in the American avant-garde theater.

Out Of The Body Travel, 1976, B&W, 43 minutes.

Created for the American Dance Festival, this work, written and directed by Foreman, juxtaposes visual metaphors with fragmented statements. The program examines the layers of interaction that involve time, space, language and self-image.

City Archives, 1978, 30 minutes.

Also written and directed by Foreman, uses a complex interplay of word and image to challenge the viewer's perception of visual and temporal continuity. Produced at the Walker Art Center, Minneapolis.

TERRY FOX

Studied at the Accademi di Belle Arti, Rome, before moving to San Francisco in 1962. His one-man shows include University Art Museum, Berkeley, 1973 and the Everson Museum of Art, 1974. He was included in Documenta V, Kassel, Germany. His recent interest has been in performance pieces, "actions," especially resonant areas he has prepared for sound by stretching guitar strings or piano wire, using the whole space as a resonating box. He toured Europe in 1979, mounting these in old buildings where the performance afforded an experience that neither music nor architecture has previously communicated. Currently working in Berlin.

Children's Tapes, 1974, B&W, 30 minutes.

Fox takes some of the facts of physics to create innocent Rube Goldberg-like witty episodes. Each of these develops a surreal tension which precedes the surprise, though expected, resolution.

*DAVIDSON GIGLIOTTI

Member of Videofreex-Mediabus from 1969 to 1975, and The Experimental Intermedia Foundation since 1975. His works have been shown at the Museum of Modern Art, New York, Anthology Film Archives, New York, and broadcast on WGBH, Boston and on National PBS.

***Chant a Capella**, 1978, 30 minutes.

Co-produced by Gigliotti and Jean Dupuy. Each of these brief works by 15 avant-garde artists presents a unique and personal aspect of performance art:

- Joe Lewis
- Julia Heyward
- Gerry Hovagimyan
- Don Cherry
- Olga Adorno
- George Maciunas
- Nam June Paik
- Jana Haimsohn
- Jackson MacLow
- Elaine Hartnett
- Charlemagne Palestine
- Jean Dupuy
- Dick Higgins
- Richard Hayman
- Nina Lundborg

***Difficult Music**, 1981, 28 minutes.

A series of short comedic performances by avant-garde artists:

- Laurie Anderson
- Louis Grenier
- Julia Heyward
- Michael Smith
- Tim Maul
- Jim Lecesne
- Jean Dupuy
- Tony Muscatello

FRANK GILLETTE

Gillette began working with videotape and videotape feedback environments in 1969. He has lectured and conducted seminars on "Cybernetics and Art" at numerous colleges. He has authored several publications, including **Between Paradigms** (Gordon & Breach, 1973). He has had one-man shows at Art/Tapes 22, Florence, Italy (1974); the Long Beach Museum of Art (1975); The Whitney Museum of American Art (1977); the Contemporary Art Museum, Houston (1978); the Honolulu Academy of Art and the University Art Museum, Berkeley (1979); the Corcoran Gallery of Art, Washington, DC (1980); and the San Francisco Art Institute (1981). He is currently Artist-in-Residence at San Francisco Art Institute. He is also a Rockefeller Foundation Fellow working in computer/video interface.

Quidditas, 1975, 30 minutes.

Through the use of his electronic palette of both image and sound, Gillette adds a new dimension to landscape painting in this haunting videotape. Wielding his roving camera with the skill of an accomplished painter (which he is), Gillette captures the restless spirit and elusive light of the different modes of Outer Cape Cod.

*SHALOM GOREWITZ

Gorewitz attended Antioch College, California Institute of the Arts, and the Center for Understanding Media in New York City. In 1979-80, he was awarded a NYSCA grant and a video production grant from the N.E.A. His videotapes have been widely shown throughout the United States and in Spain and Israel.

***Travels: Five Works by Shalom Gorewitz**, 28 minutes.

Measures of Volatility, 1978-79, 6 minutes.

El Corandero, 1979, 5 minutes.

Excavations, 1979, 6 minutes.

Autumn Floods, 1979, 6 minutes.

Delta Visions, 1980, 5 minutes.

"Gorewitz produces nomadic visions with high emotional intensity that never wholly depart from reality." —Ann Wooster, **Art in America**, 5/81

WILLIAM GWIN

A painter and video artist, Gwin trained at L'Ecole des Beaux Arts, Paris and Dartmouth College (B.F.A. 1969). He was Artist-In-Residence, NECT, San Francisco, 1969-72 and Visiting Artist at the Center for Media Study, SUNY, Buffalo, 1974. In 1976, he received an N.E.A. Grant to work in video. Recently, he has been building a video image processor in New York.

Point Lobos State Reserve, 1973, 23 minutes.

This work was commissioned by the National Center for Experiments in Television. Its style and content are characterized by four basic concepts: naturalism, surface, a respect for the properties of the medium, and motion. Gwin's background as a painter becomes apparent in this tape. Original electronic music by Warner Jepson.

Sweet Verticality, 1974, 30 minutes.

A poetic homage to New York City. This fluid lyrical portrait of the city is accented by the poetry of Joe Ribar, as the verse is presented graphically over vertical moving city-scapes.



Amarillo New Tape

DOUG HALL, CHIP LORD, AND JODY PROCTOR

(Also see **Ant Farm**, Chip Lord, T.R. Uthco)

***The Amarillo News Tapes**, 1980, 28 minutes.

Produced by artists Doug Hall, Chip Lord, and Jody Proctor while they were "Artists-in-Residence" at KVII-TV in Amarillo, Texas. Using elements of performance as well as documentary footage, the program questions the process and content of TV news. This tape skillfully weaves documentary news footage of the violently destructive forces of tornados and fires with ritualistic, stylized electronic news reportage. Received the Governor of Hyogo Province Award at the International Video Festival, Portopia, Japan, 1981.

DON HALLOCK

Hallock is an ex-television producer and director. He is a painter, sculptor, writer, and designer of video environments including the Videola, a major contribution to NECT. Former Artist-In-Residence at the National Center for Experiments in Television.

The Father, 1972, 40 minutes.

A nostalgic look at a boy (Hallock) and his father through time, with the early use of special effects such as colorization, dissolves and superimpositions. This tape creates a dream-like quality intensified by the lack of sound.

Good Time Charlie Mars, 1973, 15 minutes.

An intense, non-figurative work with high emotional impact. This work was made in conjunction with Hallock's "video sculpture," the Videola.

RON HAYS

Video artist and independent filmmaker, Ron Hays developed and refined the use of the Paik/Abe synthesizer at WGBH, Boston. He is working with several Hollywood studios as special effects consultant.

Music Image, 1974, 22 minutes.

Abstract patterns are tuned into music, visually revealing the artist's feelings in experiencing works by Ravel and Katchaturian.

Space For Head and Hands, 1976, 20 minutes.

Michael Tilson Thomas, formerly Music Director of the Buffalo Philharmonic Orchestra and now guest conductor, and video artist Ron Hays collaborate on a most unusual improvisation: Thomas on a "prepared" piano and Hays on the Paik/Abe Video Synthesizer.

*GARY HILL

Hill has been working with videotape and installations since 1973. He has been Artist-in-Residence at WNET/13 TV Lab, New York and visiting professor at the Center for Media Study, SUNY, Buffalo, 1979-80. He has received grants from the N.E.A. and The Rockefeller Foundation, and has participated in the "Video Viewpoints" series at The Museum of Modern Art. His work incorporates video, sound, objects and texts.

***Gary Hill: Part 1**, 1975-78, 28 minutes.

Mirror Road, 1975-76, 7 minutes, silent.

Bits, 1976-77, 3 minutes, silent.

Bathing, 1977, 5 minutes.

Windows, 1978, 9 minutes, silent.

Objects With Destinations, 1979, 4 minutes, silent.

***Gary Hill: Part II**, 1977-78, 23 minutes.

Electronic Linguistics, 1977, B&W, 4 minutes.

Sums and Differences, 1978, B&W, 10 minutes.

Ring Modulation, 1978, 4 minutes.

Elements, 1978, B&W, 2 minutes.

Primary, 1978, 2 minutes.

Mouthpiece, 1978, 1 minute.

***Gary Hill: Part III**, 1979-80, 27 minutes.

Picture Story, 1979, 7 minutes.

Soundings, 1979, 19 minutes.

Commentary, 1980, 1 minute.

***Gary Hill: Part IV**, 1980-81, 30 minutes.

Around and About, 1980, 5 minutes.

Videograms, 1980-81, B&W, 14 minutes.

Processual Video, 1980, B&W, 11 minutes.

*PATRICK HOGAN

***Patrick Hogan**, 1981, 28 minutes.

Despite his physical handicaps, California Artist Patrick Hogan's works are executed under his verbal direction by his assistant, through whom Hogan creates unusual and evocative wall constructions. A triumph of the spirit. Produced by the Newport Harbor Art Museum, California.

JOHN KEELER/ RUTH ROTKO

Working in radio, film, and television together and separately, they have produced a number of documentary and narrative films and videotapes. Keeler taught at the School of Visual Arts, New York.

The Last Space Voyage of Wallace Ramsel, 1977, 59 minutes.

A fictional television play, based in part on newspaper accounts and documentary video footage of people claiming to have sighted and boarded UFO craft. Using portable video equipment and the Special News Report format, it achieves a delightful blend of fact and fiction. A bold and original experiment in low budget television theatre.



Mouth Music

Nashville producers Sol Korine and Blaine Dunlap have several independent television productions to their credit, including "Showdown At The Hoedown" and "Hamper McBee: Raw Mash." They describe "Uncle Dave" as "docutainment."

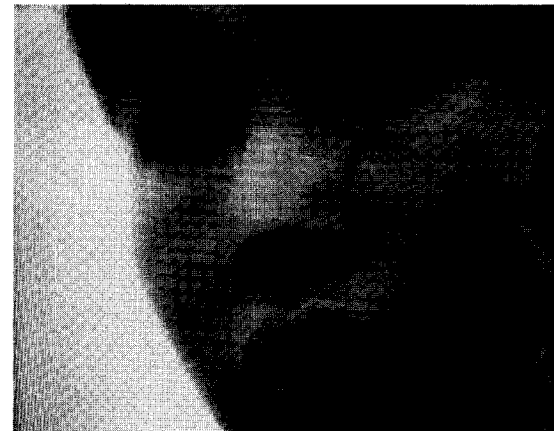
*SOL KORINE/ BLAINE DUNLAP

*The Uncle Dave Macon Show, 1979, 58 minutes.

This program combines documentary technique and variety show format. It examines the life and times of David Harrison Macon, a Tennessee banjo player who was one of America's most important folksingers. Performing in the Grand Ole' Opry for twenty-six years, "Uncle Dave" is now honored by a plaque in the Country Music Hall of Fame in Nashville. An award winner at the American Film Festival, 1981. Won the Certificate of Merit at the Chicago Film Festival, 1981 and a Blue Ribbon at the Birmingham Educational Film Festival, 1981.

*Mouth Music, 1980, 28½ minutes.

Takes us on a tour of some of the most interesting and colorful performers in grassroots America. Jimmy Riddle plays his throat, teeth, eephs, hambones and does animal imitations. It is an entertaining montage of different people and music from across the South and offers a testimony to the richness of American folk culture. Filmed on location in the rural South, this program pays tribute to the most basic of all instruments, the human voice. Aired on national PBS, May, 1980. Won the Golden Hugo Award at the Chicago Film Festival, 1981.



Video Girls and Video Songs for Navajo Sky

Kubota authored the book **Marcel Duchamp and John Cage**, (Takeyoshi Miyzaa, 1970) as well as articles on video published both in the U.S. and Japan. She has had one person shows at the Museum of Contemporary Arts, Chicago; the Seibu Museum, Tokyo; Le Musee d'Art Moderne, Paris; the Art Institute of Chicago and the Akademie der Kunst, Berlin. She spent a year in Berlin, having received a D.A.A.D. grant. She is currently Video Curator of Anthology Film Archives.

Europe on ½ Inch a Day, 1972, B&W and Color, 30 minutes.

What happens if someone travels with a portapak instead of an American Express card in Europe? This videotape is Shigeko's answer to the question.

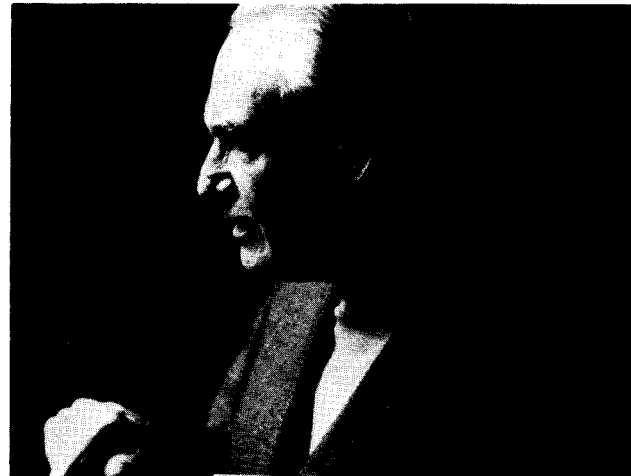
Marcel Duchamp and John Cage, 1972, 25 minutes.

This video-collage uses the stills of the well-known chess match between Marcel Duchamp and John Cage, where the chess board was wired for sound so that it became a musical instrument.

Video Girls and Video Songs for Navajo Sky, 1973, B&W and Color, 30 minutes.

Contrasts two different cultures: the Navajo in Chinle, Arizona and the wildly colored, accelerated images of the city. There is a juxtaposition of sheep slaughtering in Arizona by an old Indian woman, and a man (Steve Varble) on a bed under the carcass of a newly-slaughtered goat, during a performance by Herman Nitsch in New York, 1973.

SHIGEKO KUBOTA



Ian Hugo

IAN HUGO

Ian Hugo was born in Boston, educated in Scotland and at Columbia University, studied psychology and painting in Paris, and printmaking at Hayter's Atelier 17 in New York City. He began making films in 1948, and was honored with retrospectives at the 1970 Edinburgh Film Festival, in 1972 at The Museum of Modern Art, New York, and in 1973 at the Library of Congress.

Three Works by Ian Hugo, 1972-74, 27 minutes.

Aphrodisiac II, 1972, 6 minutes. At the end of a long prismatic tunnel a woman drops her robe and is immediately whirled into orbit.

Levitation, 1972, 6 minutes. A man, trying to fly like a bird becomes half-bird himself. With mime Yass Hakoshima.

Transcending, 1974, 15 minutes. The fantasized saga of a person whose two brain parts have become separated, and the adventures and misadventures he experiences in attempting "to bring his head together." Japanese mime Yass Hakoshima evokes the split personality.

ALFRED JENSEN

Alfred Jensen: (d. 1981) Video Portrait, 1973, B&W, 30 minutes.

The late painter Jensen discusses his life and work, both of which relate to the ancient Maya people and their culture, as well as to their modern descendants. Videotaped at his 1973 exhibition at the Pace Gallery.



Joan Jonas

*JOAN JONAS

Born in New York City, Joan Jonas was trained as a sculptor. Her work shows her preoccupation with the perception of space. In 1968, she began work in performance. In the early 1970's, she began using video as her medium in which her personal vocabularies of gesture, movement and sound are combined with the conventions of the Noh and Kabuki Theater traditions of Japan. She has been a guest lecturer at Princeton, Yale and Minneapolis College of Art, was selected for Video Viewpoints at the Museum of Modern Art, November 3, 1981, and was a prize winner at the International Video Art Festival, Kobe, Japan, 1981.

"Jonas is a cunning faux naïf, for she remains extremely sensitive to formal and art-historical issues and has assimilated many of the advanced tactics and attitudes of her time: Post-Minimal process, video, autodocumentary, improvisation, feminism, living sculpture..."

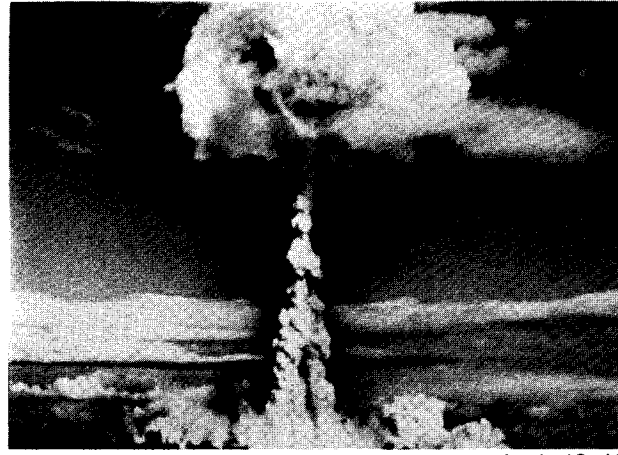
—Howard Jackson, **Art in America**, Feb. '81

*I Want To Live In The Country (And Other Romances), 1977-78, 28 minutes.

This tape is in two parts, made at WNET/13 TV. The first was shot in a studio using a string of unusual props. In the second, Jonas watches footage of landscape she shot in Nova Scotia. The two segments strongly inter-relate. The soundtrack includes music and excerpts from a journal Jonas kept in Nova Scotia that deals with obsession, fantasy and being in the country.

*Upside Down and Backwards, 1979, 28 minutes.

A jumbled ritual based on two fairy tales told simultaneously—"The Frog Prince" (told backwards) and "The Boy Who Went Out to Learn Fear." Continuing an astonishing core image, it is a danse macabre.



Clouds of Doubt

***KUTV, Salt Lake City**

***Clouds of Doubt, 1979, 58 minutes.**

In 1951 the U.S. government tested a total of eighty-four atomic bombs in the air over Nevada, assuring local residents of the area that there was no danger to health; twenty-five years later an alarming number of people living close to the test site are dead or dying from various forms of cancer. This investigative report by the Documentary Department of KUTV of Salt Lake City tells the story of the government's attempt to cover up the results of the atomic tests. It won the DuPont-Columbia University Award in Broadcast Journalism in 1980.

"the anger of the dying, the anguish of the living, official U.S. government documentary footage and punctuating nuclear explosions all ensure that this energy expose will not be easily dismissed or soon forgotten..." —Booklist (American Library Association), 9/1/80

CHIP LORD

(Also see **Ant Farm**)

Chip Lord trained as an architect and was a founder and partner with Ant Farm until 1978. Since then he has exhibited media performance and video in Germany, France, Canada, Spain and Texas. He participated in the Video Viewpoints series at the Museum of Modern Art, 1981 and performed live at the Whitney Museum in 1980. He is a two-time N.E.A. fellow and Design Director of **Video '81** magazine.

***ABSCAM (Framed), 1981, 10:30 minutes.**

Chip realizes that the ABSCAM scandal was made possible only because of video. By moving in and out of the tape to exchange places with some of the actual participants, he brings the "scam" to a personal level.

***Get Ready to March, 1981, 1:20 minutes.**

President Reagan proposed to cut the budget of the N.E.A. to 86 million dollars and to increase the spending for military bands to 88 million dollars. This tape focuses attention on the irony of the President's priorities. Selected for the Toronto Film Festival; the San Francisco International Video Festival, and the Sydney Biennale.



Christa Maiwald

CHRISTA MAIWALD

Born in Media, PA, in 1949, Maiwald received her M.F.A. in sculpture/mixed media from the School of the Art Institute of Chicago. She has been working in New York City since 1973. Maiwald's ideas have endured through a diverse number of formats, i.e., painting, sculpture, multi-media environments, street performances and film, until her involvement with video became her main focus. A CAPS and N.E.A. video grant recipient (1976-77), Maiwald has presented her work at the Kitchen, NYC and the University Art Museum, Berkeley.

Building a Nuclear Head, 1978, 22 minutes.

Re-creation on tape of the fantasies of an individual assigned to a nuclear weapons detail on board a missile ship. This fanciful program induces a feeling of impending disaster in the viewer.

Rabbit Ears, 1978, 33 minutes.

A series of clever "stories" which balance on the fine line separating a child's imagination and the realities of adulthood. By mixing dialogue and images of innocence and awareness, this tape obscures the line that separates one from the other.

"The Eye to Eye Series" Consists of ten 30 minute programs, each concerned with one facet of art. Produced by WGBH and the Museum of Fine Arts, Boston. Producer, Rick Hauser; Director, David Atwood; Written by Stephen Koch.

Fakes, 1972, 30 minutes.

How can you tell a fake old master painting from the real thing when some of the world's most respected art experts have been fooled? Includes a visit to the laboratory at the Museum of Fine Arts, Boston, where super-technology is employed in the sleuthing-out of fakes.

Dreams Money Can Buy, 1972, 30 minutes.

An exploration into the undefined area between "art" and "commercial art"—where TV commercials, billboards, electric signs, labels and even packaging take on an aspect of art, and art objects use commercial products as subject matter.

A Book of Marvels, 1972, 30 minutes.

Explores the products of Medieval Man's imagination. Analogy, during the Middle Ages, let man's minds leap from the everyday to the marvelous without passing through realization.

Stopping Time, 1972, 30 minutes.

The revolution that began with the snap of a camera shutter, Stopping Time explores the relationship between photography and art, how it usurps paintings' function of documenting history and causes painters to seek out the "real" reality beneath the surface of things and people.

Open Secrets, 1972, 30 minutes.

Sex, violence and death are ultimates which are basic to our lives. Yet when artists deal with these, they often run afoul of public sensibilities. **Open Secrets** explores examples of this seeming paradox, from Greek and Hindu "erotic" art through 2000 years of Christian worshipping the image of a man being tortured to death, to Motherwell's depictions of the atrocities of the Spanish Civil War.

Monuments, 1972, 30 minutes.

Makes us question what a monument really is. Why do some deeply move us, and others seem to be merely pretentious? What makes a monument effective? Claes Oldenburg speculates on the subject while strolling in the rain.

The Garden of Love, 1972, 30 minutes.

Illustrates our changing concept of romantic love and the idealized woman from the very beginning of courtly love to the modern liberated woman.

Power Plays, 1972, 30 minutes.

Investigates the relationship between Art and Power, how political regimes use art-power to affect and involve us to further their own purposes. Why the artist wields potential power out of proportion to his status in society.

Taking Time, 1972, 30 minutes.

About the artifacts men have made when they fashion time into things. "An attic is the museum of our lives," muses Stephen Koch, "and a museum is the attic of history."

Painting the Town, 1972, 30 minutes.

Graffiti, skywriting, city wall murals, street sculpture (mailboxes, street signs, fire hydrants)—they are also part of the art of the city, the art that is all around us, there for the looking.

NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION (NCET)

The National Center for Experiments in Television was established with a grant from the Rockefeller Foundation in 1969. It grew out of San Francisco's KQED "experimental project," initiated by James Day and directed by Brice Howard. Under the directorship of Paul Kaufman, the Center was prominent as a training center to prepare artists and composers to work at public broadcast stations and at communications centers at universities. NCET ceased operation in 1976.

Stephen Beck: Synthesis, 1972-74, 30 minutes. (see **Beck**)

Stephen Beck and Warner Jepson: Illuminated Music I and II, 1973, 30 minutes. (see **Beck**)

William Gwin: Point Lobos State Reserve, 1973, 23 minutes. (see **Gwin**)

Don Hallock: Good Time Charlie Mars, 1973, 15 minutes. (see **Hallock**)

William Roarty: See Is Never All the Way Up, 1973, 14 minutes. Passage ... A Life Drawing, 1973, 12 minutes. (see **Roarty**)

Willard Rosenquist: Lostine, 1974, 30 minutes. (see **Rosenquist**)

***OPTIC NERVE**

Optic Nerve, a San Francisco based collective founded in 1970, began as a still photography and film strip production group. In 1972, they turned to the emerging small format video technology and produced a number of documentaries, including "On The Boulevard."

***On The Boulevard, 1979, 29 minutes.**

A documentary of the Independent Owner-Operator Trucker, the modern successor to the Cowboy of the "wild west" as symbol of fierce American individualism. On the road, in truckstops, at home with their families, we see these truckers as working people trying to retain their independence and make it on their own. This is pure modern Americana.

"I recently saw the video artwork screened for the benefit of the San Francisco Art Commission, of which I am a member. I should like to recommend the Optic Nerve to you for your positive consideration."
—Francis Ford Coppola



Tony Oursler

***TONY OURSLER**

Oursler studied video at the California Institute of the Arts. He lives and works in New York City. His video works have been exhibited at the 11th Biennale de Paris, 1980, the Portopia International Video Art Festival at Kobe, Japan, 1981, and the Video Viewpoints series at The Museum of Modern Art, New York, November 1981.

***The Weak Bullet, 1980, 14 minutes.**

The improbable tale of a wayward bullet that wends its way from one troubled situation to another, effectively ending arguments.

***Diamond (Head), 1980, B&W, 10 minutes.**

Traces the marriage of "He" and "She" through a constant bickering, the birth of a son, and worry about sagging muscles, to a shattering climax.

***The Loner, 1980, 30 minutes.**

The slightly pornographic adventures of a mean-minded but likeable character. A weirdly fantastic farce.

"...Oursler is an absolute whiz at puncturing cliches of fairy-tale marriage and making us laugh at the idiocy of televised male-female relationships. Imaginative art and bubbling narrative mask biting social commentary."
—Suzanne Muchnic, L.A. Times



Nam June Paik — Anti-Gravity

NAM JUNE PAIK

Nam June Paik, composer, pioneer video artist and long recognized elder statesman of Video Art, was born in Seoul, Korea in 1932. Educated in Japan (University of Tokyo, 1956) and Germany (Universities of Munich and Cologne and Freiburg Music Academy), Paik worked in the Studio for Electronic Music of Radio Cologne. In the Spring of 1963 he mounted what must have been the first video exhibition anywhere at the Galerie Parnass in Wuppertal, "Exposition of Music and Electronic TV." Included were thirteen "prepared" TV sets on which the images could be manually manipulated magnetically by the viewer—probably the first electronic participation works.

The next year he came to New York where he had a one-man show at the Bonino Gallery (1965) and participated in a number of group exhibitions at the Howard Wise Gallery including "TV As A Creative Medium" (1969). In 1970 he developed, in collaboration with Schuyra Abe, the Paik-Abe Video Synthesizer at WGBH in Boston which permitted him to attain effects which he uses in his later videotape programs to impart the typical Paik flavor.

His video works have been shown at almost every important video event held anywhere in the world.

From the many articles written about Paik and his work, three can be particularly recommended: "Nam June Paik: Video 'n' Videology 1959-1973" **Everson Museum of Art**, Syracuse, NY; "Video Visionary," a Profile in **The New Yorker**, by Calvin Tomkins, May 5, 1975; "Paikologie" by Jean-Paul Fargier, in **Cahiers du Cinema** #299, April 1979.

A major one-man show of Paik's works is planned by the Whitney Museum of American Art for the Spring of 1982.

Global Groove, 1973, 30 minutes.

In this classic video collage, Paik demonstrates how video may be used as a non-verbal means of communication to promote international understanding. In one segment Charlotte Moorman performs a cello duet with the distinguished cellist Alan Shulman, but her instrument is Paik's "TV Cello."

A Tribute To John Cage, 1973, 60 minutes.

Cage re-creates in Harvard Square his memorable 1952 piano performance at Woodstock. Also included in the program is Russell Connor's stunning interview of composer Alvin Lucier, and Cage, composing his "Chance And Random" composition guided by the I'Ching.

Nam June Paik Edited For Television, 1975, 29 minutes.

In an informal conversation at his New York loft, Paik discusses his work and artistic philosophy with Russell Connor, VTR host, and writer Calvin Tompkins, who wrote the "Profile" of Paik in **The New Yorker**, May 5, 1975. Included are cuts from a number of Paik's early works, among them Charlotte Moorman's 1965 performance of John Cage's composition "26'1.1499."

Merce By Merce By Paik, 1975, 30 minutes. (see Cunningham)

Suite 212, 1977, 30 minutes.

A furiously paced romp through Manhattan, spiced by Paik's special brand of multi-national humor. Assembled in 1977, it includes some of Paik's early works, among them "The Selling Of New York," 1972.

You Can't Lick Stamps In China, 1978, 30 minutes.

With the late Gregory Battcock. Old friends relate stories of their trip to China.

Media Shuttle: Moscow/New York, 1978, 30 minutes. (see Devyatkin)

Guadalcanal Requiem, 1979, 29 minutes.

Paik and his colleague Charlotte Moorman visit the beautiful island where, in 1944, one of the fiercest battles of all time turned the tide of World War II in the Pacific. Moorman plays her cello among the rusting battle relics. Paik's haunting and surrealistic camerawork evokes feelings particularly appropriate to a Requiem.

***Lake Placid '80, 1980, 4 minutes.**

In this work, Paik's rapid fire images burst at the viewer with unabashed energies. Commissioned by the National Fine Arts Committee of the 1980 Olympic Winter Games.

***My Mix '81, 1981, 30 minutes. Compiled by Eric Trigg.**

A composite work consisting of a rare interview, 1978, with Paik by Ester Swartz Harriot, in which he discusses his involvement with video, video's non-gravity and sex in space, his friend John Cage, the Fluxus movement and other topics. Interspersed throughout are selections of Paik's work including **Lake Placid '80**, **Electronic Opera #2**, a witty, surrealistic interpretation of Beethoven's music in conjunction with The Boston Symphony Orchestra, and selections from **My Mix 1974**.



Lake Placid '80

NATHAN PRITIKIN

The Pritikin Way, 1979, 30 minutes.

Nathan Pritikin's program of diet and exercise has become the subject of considerable controversy due in all probability to its success in ameliorating premature degenerative diseases, as well as to the fact that scientist/nutritionist Pritikin is not an M.D. Mr. Pritikin describes the program, and comments on its origin, its simplicity and its merits. Dr. Richard Rivlin, Chief of Nutrition at Cornell University Medical College and Memorial Sloan-Kettering Cancer Center, assesses the status of nutrition in medical education, and Nutritionist Marvin Belsky, M.D. tells how the typical Western diet evolved, and why under today's conditions it is not conducive to good health.

TONY RAMOS

Born in 1944 of Cape Verdean descent, Ramos studied art at Southern Illinois University and Cal. Arts, where he received his M.F.A. In 1976, he made a tour for the U.N. to ascertain possibilities of utilizing video systems in African countries to gather information on appropriate technology.

About Media, 1977, 25 minutes.

Ramos served a prison term of eighteen months rather than be drafted for service in Vietnam. This tape shows his feelings while being interviewed about his "crime," as contrasted to those of the newsgathering team which interviewed him.

*DANIEL REEVES

Artist-in-Residence, WNET/T.V. Lab, New York, 1980. He is on the Board of Directors, New York State Media Alliance. His work has been exhibited at the Tokyo International Video Festival, 1981, won First Place at the Atlanta International Film and Video Festival, 1981 and Honorable Mention at the 1981 American Film Festival.

***Smothering Dreams**, 1981, 22 minutes.

Broadcast on national PBS in 1981. An autobiographical videotape concerned with the myths and realities of organized violence as experienced through the imagination of a child and the eyes of a soldier.

*"Manipulating his images skillfully, he evokes a terrible sense of dread . . . He confronts us with the reality of the wounded veteran described as 'your Memorial Day on wheels.' Where **Apocalypse Now** was bloated and pretentious, **Smothering Dreams** is lean and harrowingly to the point."*

—John J. O'Connor, **The New York Times**



Giving Birth

JOHN REILLY/ JULIE GUSTAFSON

John Reilly, Director of Global Village, NYC, teaches video production and post-production through the New School for Social Research. Julie Gustafson (B.A. Brandeis University) conducts video workshops at Global Village, where she is Co-Director.

Giving Birth: Four Portraits, 1976, 60 minutes.

Four American couples engage in different methods of childbirth: (1) High technology, complete with computer, anesthetics and forceps; (2) a home birth with a "Leboyer" delivery; (3) A "natural" Lamaze approach which develops into a Caesarian section; (4) A midwife delivery. Interwoven are the comments of Dr. Frederic Leboyer, author of **Birth Without Violence**; Elizabeth Bing, pioneer of "Prepared Childbirth"; Dr. Stanley James, proponent of hospital birth; and anthropologist Dr. Margaret Mead.



JOHN REILLY/STEFAN MOORE

The Irish Tapes

Stefan Moore is Co-Director of TVG Productions, a non-profit videotape and film producers group based in New York City.

The Irish Tapes, 1971-74, 60 minutes, B&W.

Ostensibly about the "troubles" in Northern Ireland, **The Irish Tapes** are really about people under emotional stress, forced to violent action and reaction by the power of frustration. Skillfully edited by Moore and Jeffrey Kleinman, this program—neither pro nor con—grips and deeply moves the viewer.

WILLIAM ROARTY

Roarty is a painter and teacher. His early experimental image designs made a major contribution to the body of NCET's work.

Two Programs by William Roarty, 1973, 28 minutes. With introduction.

See Is Never All The Way Up, 1973, 14 minutes. A non-figurative painting in time. Tension is sustained with the volume of the screen's surface constantly circumscribed being re-defined by line and by Warner Jepson's computer sound track.

Passage... A Life Drawing, 1973, 12 minutes. Continues the tradition of the exploration of the human figure as a compositional material.

WILLARD ROSENQUIST

Rosenquist was an Artist-In-Residence at NCET, and is currently Professor of Design at the University of California at Berkeley.

Lostine, 1974, 30 minutes.

A meditative mood is induced by this work which stems from painting and formal visual composition. It won a San Francisco Area Emmy Award and a special citation with NCET for innovative contributions to cultural programming on television. Music by Warner Jepson.

Willoughby Sharp's first video exhibition was held at Cooper Union, New York in February 1969. Since then he has become increasingly known for his intensely personal, psychologically oriented Video Performances and interviews of artists. He published **Avalanche** Magazine from 1970-1976. He currently lectures on the potential of two-way live satellite communications as an art medium.

Joseph Beuys: Videoviewed by Willoughby Sharp, 1972, B&W, 30 minutes.
The well-known German artist who has been called "The Father of Conceptual Art" discusses his sculpture and performance art at his Dusseldorf studio.

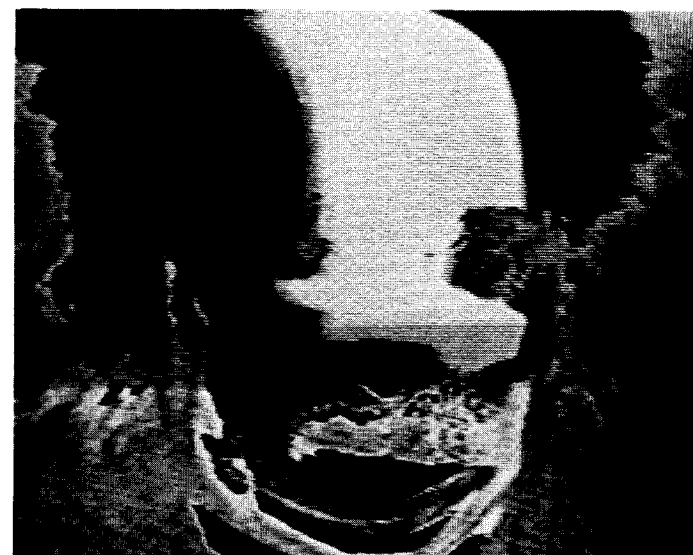
Vito Acconci: Videoviewed by Willoughby Sharp, 1973, B&W, 30 minutes.
Vito Acconci discusses his early background, poetry, and artistic development.

Chris Burden: Videoviewed by Willoughby Sharp, 1973, B&W, 30 minutes.
Chris Burden discusses his performance pieces like "Shoot" in which he has a friend shoot him in the arm with a .22-calibre rifle.

Fragments from Willoughby's Video Performances: Part I, 1973-74, B&W, 30 minutes.

Fragments from Willoughby's Video Performances: Part II, 1973-74, B&W, 30 minutes.
Highlights from ten of the artists' live Video Performances in which he explores his intense mental and emotional feelings concerning his deceased father, his mother, his estranged daughter, and others in his complex personal life.
Part I: "The Pain Factor," "Great Body," "Tina, Come Back," "Willoughby, Where Are You?," and "I Want to Stop Hating You, Terry."
Part II: "Willoughby, I Want You," "NEED," "I Want to Try to Love You, Kelly," "FEEL," and "HELP!"

Joseph Beuys' Public Dialogue, 1974, B&W, 120 minutes.
An uncut two-hour program documenting the German artist's first "social sculpture" in the United States executed on January 11, 1974 at the New School for Social Research, New York City. Two one-hour cassettes (check fee schedule).



Einstein, Symphony of the Planets

Siegel developed what was probably the first video colorizer in order to show the black and white tape "Einstein" in color at the exhibition "TV As A Creative Medium" at the Howard Wise Gallery in May of 1969. He also developed his "Electronic Video Synthesizer" in 1970, which can be "played" to produce changing geometrical effects. Siegel also spent half a year in India studying Hindu medicine and making videotapes.

Einstein, Symphony Of The Planets, Tomorrow Never Knows, 1968-69, 21 minutes.
Starting with a black and white still photograph of the great scientist, through the use of video feedback and his colorizer, Einstein's face is gradually de-materialized and symbolically spiritualized.

NOTE: Due to its experimental nature, technical problems exist on the master.

ERIC SIEGEL



Dan Sandin

DAN SANDIN

Sandin has been working in video since 1971, when, as a nuclear physicist, he became interested in the images he was seeing. He began to apply the technologies of physics to the visual images of video. He is presently teaching a graduate program in the field of electronic visualization at the University of Illinois, Chicago Circle.

How TV Works, 1977, 25 minutes.
Sandin's off-beat dissection of the electronics of television.

***Sister's Bay and Water, Water, Water, Ice, 1978, 15 minutes.**
Sister's Bay was recorded on Christmas morning, 1977 while travelling around Sister's Bay (a small bay off Green Bay, a larger bay which is off Lake Michigan). The processed images and natural sounds of Christmas bells create a beautiful eerie effect. Water, Water, Water, Ice consists of four scenes shot near Lake Superior, the Temperance River and Thunder Bay (Canada). Images of waves, ice breaking up and flowing water were shot in black and white with their natural sounds, and then processed into color with the Dan Sandin Analogue Image Processor.

***Wandawega Waters and Spiral 5, 1980-81, 21 minutes.**
Wandawega Waters was created by taking black and white source tapes, then processing them with a digital image colorizer. The effect is startling because of the contrast between the vibrant, artificial colors and the sounds of the natural environment. Spiral 5 is a computer-generated work produced in collaboration with Tom Di Fanti and Mimi Shevitz. Brilliantly colored science-fiction-like images dance to computer-produced sounds.

IRA SCHNEIDER/ BERYL KOROT

Ira Schneider and Beryl Korot are co-founders and editors of "Radical Software," a crucial publication during video's early years. Schneider has lectured extensively and has designed video environments and exhibition spaces at numerous campuses throughout the United States. His installation **Manhattan Is An Island** using eighteen monitors was presented at the Whitney Museum of American Art in 1977, and his video works have been presented at the Kitchen, the Museum of Modern Art, Paris, and the John F. Kennedy Center for the Performing Arts, Washington, D.C. Beryl Korot has conducted workshops at various educational institutions and her videotapes have been widely shown.

The Fourth of July in Saugerties, 1972, 15 minutes.
Typical small town Independence Day celebration including sensational local band, parachute jumpers, fireworks, and parade.

GEORGE STONEY

George Stoney, Professor of Film and TV at New York University and formerly Head of New York University's Alternate Media Center, accompanied in 1978 the first group of U.S. family specialists to visit China. Two videotapes resulted.

Family Planning Is No Private Matter, 1978, B&W, 30 minutes.
Shows how the world's most populous country is coming to grips with the population problem.

Acupuncture and Herbal Medicine, 1978, B&W, 30 minutes.
Highlights the blend of modern medicine and traditional folk medicine which has dramatically improved the public health of China's untold millions. Included is a remarkable scene of a Caesarian Section performed under acupuncture.

SKIP SWEENEY

Sweeney is primarily known for his work with Video Free America in San Francisco. His works have been seen at the Whitney Museum of American Art, the Chelsea Theatre, the Kitchen, and the Avant-Garde Festival in New York; the University Art Museum, Berkeley; the Institute of Contemporary Art, Philadelphia; and the Video Art Exhibition, Paris. He has recently completed a tape on Grenada. Sweeney lives and works in San Francisco.

Illuminatin' Sweeney, 1974, 30 minutes.

A collection of six short programs shot in San Francisco. In these programs, Sweeney confides to the viewer his hopes and aspirations. "My Father's Funeral" is particularly touching.



Janice Tanaka

*JANICE TANAKA

Janice Tanaka has been a dancer with the Allegro American Ballet Company and studied with Folklorico Ballet in Mexico. She was a graduate student at the School of the Chicago Art Institute where she studied with Gene Youngblood. Currently teaching video at UCLA.

Janice Tanaka's **Ontogenesis** was the national winner in the Experimental category at the National Video Festival held at the Kennedy Center in Washington, D.C. The Festival was presented by the American Film Institute and sponsored by the Sony Corporation of America. **Ontogenesis** is a video poem with intense sound and visual imagery which combine in a stunning montage.

***Five Short Works by Janice Tanaka**, 1980-81, 26½ minutes.

Dual Duplicity, 1980, 6½ minutes.

Manpower, 1980, 6½ minutes.

Beaver Valley, 1980, 6½ minutes.

Mute, 1981, 2½ minutes.

Ontogenesis, 1981, 5½ minutes.

"...[Tanaka's tapes are] of the very highest calibre, displaying a visual brilliance and poetic resonance characteristic of a master's work."
—Gene Youngblood

SUZANNE TEDESKO

Tedesko, a philosophy graduate of Wheaton, has produced and directed several documentaries. In 1977, she was the recipient of an N.E.A. Folk Arts Grant to document the cultural traditions of Basque shepherders in the American West.

Seasons Of The Basque, 1978, 30 minutes.

A delicately handled, moving tableau of the Basque shepherders who have brought their ancient skills and culture to the ranges of the American West. These little-known people constitute the most picturesque element of today's Western landscape, though like their counterparts, the cowboys, they are fast disappearing.



Anita Thacher

*ANITA THACHER

Anita Thacher is a New York based visual artist, primarily known for her film and video work. "Back Track," a film on which she collaborated with Dennis Oppenheim opened at the Museum of Modern Art, New York in 1969. Thacher's work has been honored by several awards, including the Cine Golden Eagle, the French Minister of Culture Award, and a ribbon for the 18th Annual American Film Festival. In 1981, her installation "Lighthouse" was shown at the 19th New York Film Festival at Lincoln Center, 1981.

***The Breakfast Table**, 1979, 14 minutes.

At first this appears to be a humorous commentary on the pitfalls of marriage as seen from the woman's point of view. By the end, it dissolves into the woman's fantasies of her roles vis-a-vis her partner.

***Sea Travels**, 1980, 11 minutes.

A romantic depiction of children in beautiful land- and sea-scapes.



Doug Hall

T.R. UTHCO

(Also see **Ant Farm** and **Doug Hall**)

"**Doug Hall, Jody Proctor and Diane Hall** working from 1970-79 in San Francisco under the loaded acronym **T.R. Uthco**, produced some of the most brilliant political art of the time and gave the fledgling video art tradition one of its genuine classics."
—Gene Youngblood

The Eternal Frame, 1976, 23 minutes.

T.R. Uthco's collaboration with Ant Farm. The tape, orchestrated around Doug Hall's uncanny embodiment of the Artist-President John F. Kennedy, is a classic original art work. In this tape, the artists have continued their singular exploration of the language and imagery of oppression and liberation, producing works that in the words of the Artist-President may not be understood but will never be forgotten. Selected for retrospective screening at the American Film Institute's first Video Festival, Washington, D.C., 1981.

The Game of the Week, 1977, 17 minutes.

Doug Hall appoints himself "Artist-In-Residence" with the 1977 San Francisco Giants. As he pursues his fantasy of being a baseball hero, the Giant players go along with the act—from his autographing baseballs and chewing tobacco to the glory of the game-winning home run—and in the process, become less formidable as heroes, but more likeable as people.

TVTV (Top Value Television)

TVTV, a group of video artists organized in the late 60's under the leadership of Michael Shamberg, produced a number of outstanding documentaries on controversial subjects.

Four More Years, 1972, B&W, 60 minutes.

Affords unusual coverage of the Republican convention which nominated Richard Nixon for President, including a wheelchair parade of disabled Vietnam Veterans Against the War, shots of grotesque costumes worn by protesters, and the views of some of the delegates on these subjects. Winner, National Cable Television Association for political journalism.

The World's Largest TV Studio, 1972, B&W, 60 minutes.

Verite documentary coverage of the 1972 Democratic National Convention in Miami Beach. Includes behind-the-scenes with McGovern forces from California and Illinois; what the Yippies were up to; what the networks were up to; and candid encounter with delegates. Winner, National Cable Television Association Award for political journalism.

Adland, 1973, B&W, 60 minutes.

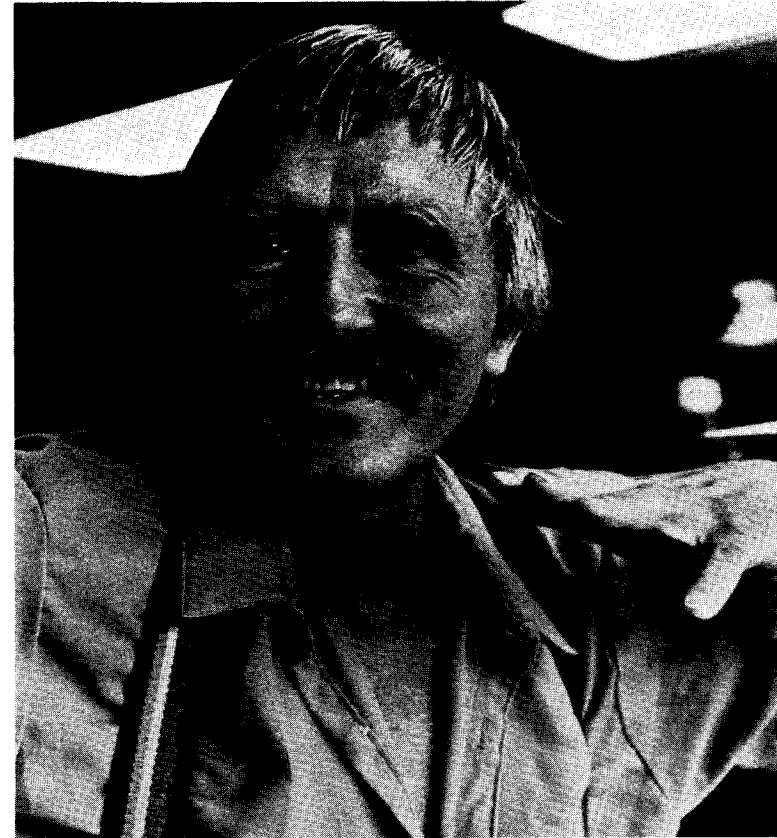
Shows where TV commercials come from and the men who make them.

Lord Of The Universe, 1974, B&W, 60 minutes.

Covers the national gathering in the Houston Astrodome of the followers of sixteen year old Guru Mahara Ji. Winner of the DuPont Columbia Award for Broadcast Journalism, 1973-74.

"TVTV is part League of Justice, part television's answer to the New Journalism, part guerilla style front page, and part Samuel Beckett."
—Chicago Sun Times, 4/8/74

"A group called Top Value Television set out to do something different, and it has succeeded to an impressive extent."
—The New York Times, 8/17/72



Stan VanDerBeek

Stan VanDerBeek, noted for his work in avant-garde film as well as his video work, attended Cooper Union Art School and Black Mountain College. He has received Ford Foundation, Rockefeller, and Guggenheim Fellowship grants for experimental film and studies in non-verbal communication. He has been Film-Artist-in-Residence at several universities including the Massachusetts Institute of Technology. He is currently Professor of Art and Film at the University of Maryland, Baltimore campus.

A Newsreel Of Dreams, 1976, 24 minutes.

As we watch this virtuoso display of lights and colors we may ask ourselves, "Is this a re-creation in the video medium of the artist's dreams, or are these video dreams of which the artist is the medium?"

***Two Programs by Stan Vanderbeek**, 1977, 18 minutes.

Strobe Ode, 1977, 8 minutes. An optical painting of video's feedback and graphic impact, colors and forms that strike a rhythm closely resembling currents of water in motion. The similarity of tidal pools and video in feedback could be one way to describe this work.

Vanishing Point, 1977, 10 minutes. A sensory visual experience of color and forms, with an hypnotic quality that lures the viewer into the landscape of color and music. The vanishing point is an analogy of the metaphysics of watching a TV screen. This tape is intended as a three-screen environment where the sole viewer would be positioned to be in the center of the three TV monitors. However, it is eminently suitable for single-screen viewing.

***Four Programs by Stan Vanderbeek**, 1977-81, 30 minutes.

Color Fields, 1977, 7 minutes. A study in changing audio frequencies that produce a wave pattern in video, color has been controlled to modulate the effect of sound and abstract images; a formal experiment to explore the relationship of analog audio and analog video. Although intended for three-screen viewing, this tape is equally suitable for single-screen viewing.

Mirrored Reason, 1980, 10 minutes. A self-focused woman loses herself in the mysteries of herself. Is it a study of distorted reason, paranoia, or is she really insane? A film work derived from a Kafka short story, the actress Denise Koch gives a stunning performance of woman lost in the resemblance of herself; as a parable about life's dangers, it points to the risk of society taking away the body and spirit of our individuality. Prize winner: Baltimore International Film Festival, 1981, and selected for the New York Film Festival, Lincoln Center, 1981 (made in video and transferred to film).

Face Concert, 1981, 10 minutes. A drama set within the non-verbal landscape of the human face, the face as mask, as shadow, as symbol; as the territory of the search for expression that seems always to elude us by undergoing change; the human face that gives us doubts, visions, and a language of the persona.

After Laughter, 1981, 3 minutes. A high speed glimpse of the history of humankind from beginning to end.

STAN VANDERBEEK

*TWIN ART

Identical twins Lynda and Ellen Kahn formed Twin Art in the Fall of 1978 as a means to explore the possibilities of working together as twin artists. They created the personae of Susie Twinart and Nancy Twinart as caricatures of themselves to be viewed in video and performance. Twin Art has been featured on public television, in newspaper and magazine publications, as well as in art galleries and performance spaces.

***Instant This: Instant That**, 1980, 5 minutes.

Lynda and Ellen Kahn's videotape features Nancy and Susie Twinart going through their daily routines in an instant life of instant this, instant that.



Jack Tworokov

JACK TWORKOV

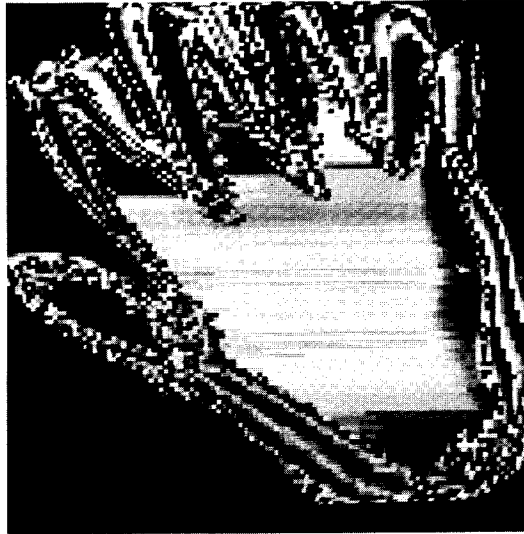
Jack Tworokov: Video Portrait, 1974, B&W, 30 minutes.

Born in Poland (1900), educated in New York Public Schools and Columbia University, Tworokov is one of the most highly regarded American painters. He comments on the development of his work from the figurative through the abstract expressionist approach to his present more mathematical style.

WOODY AND STEINA VASULKA



Steina Vasulka



Artifacts

Woody and Steina Vasulka have collaborated in the exploration of high-tech video since they came to America in 1965. Steina, born in Iceland, 1940, was trained in violin and music theory. Woody, born (1937) in Czechoslovakia, studied engineering and then filmmaking at the Academy of Performing Arts in Prague. Steina's interest is in experimenting with the ways in which video may be used to explore the space around us and around the camera itself. This work culminated in a collection of video installations, **Machine Vision**, grouped around a centerpiece **Allvision** in which the act of seeing comes from the installation itself, choreographed and programmed by the cyclical nature of the installation. It provides a puzzling and thrilling "journey through space" to the participants. Woody's interest centers around the development of new "videotools" and the tapes he is able to produce with them. His latest development in this area is the **Digital Image Articulator** (The Imager) in collaboration with Jeffrey Schier. In 1971, Woody and Steina together founded The Kitchen, New York City's electronically equipped performance space. In 1974, they moved to Buffalo, where Woody became a faculty member of the Center for Media Study at SUNY. Steina's **Allvision** was shown at the Albright-Knox Gallery, Buffalo, in 1978, and at The Kitchen. They now reside in Santa Fe, New Mexico.

Four Short Programs By Woody Vasulka, 1973-74, 32 minutes.

Vocabulary, 1973, 6 minutes. The process of keying, timing and system feedback.

Explanation, 1974, 12 minutes. A generated crosshatch pattern, displayed on a scan processor and tilted by a locked waveform, is keyed over a synthetic landscape.

C-Trend, 1974, 10 minutes. A camera view from a window is displayed on a scan processor. The displayed raster is shaped with locked waveform generators.

The Matter, 1974, 4 minutes. A generated dot pattern is displayed on a scan processor. The identical waves are the source of sound.

*Cantaloup, 1981, 28 minutes.

This tape by Steina is a videotape report on the design, construction and use of the Digital Image Articulator. It shows some of the many images of which The Imager is capable and how these are achieved.

*Artifacts, 1980, 22 minutes.

By Woody, a collection of images initiated by basic algorithmical procedures to verify the functional operation of The Imager.



Meta Mayan

EDIN VELEZ

Velez was a Fine Arts major at the University of Puerto Rico, 1968-70. He has taught at the School of Visual Arts, New York, and is currently working on a videotape about Bali.

Mother Mallard's Portable Masterpiece Company, 1976, 20 minutes.

With Vito Brunetti. An exploration of electronic music. The music, mirrored in the visuals, transports the viewer from the idyllic country setting to a live performance in New York City.

Tule, 1978, 34 minutes.

An anthropological video record of the vanishing life style of the Cuna Indians on the island of Ustupu off the Atlantic coast of Panama, makers of the colorful molas. The tape captures the evocative physical beauty and primitive rhythms of this traditional culture.

Edin Velez

*Meta Mayan II, 1981, 20 minutes.

Captures the angry mood of the Guatemalan populace as their eyes pierce the lens of the camera. Despite the indignities to which they have been subjected by their government, no violent emotion is discernable, and never is their dignity or grace betrayed, but the viewer knows their feelings and cannot help but sense their strength of character. The program is a masterful exposure of what is passing in the hearts and minds of the people, and is a signal that clearly should not be ignored by our own policy-makers.

"... [Velez's work is] unlike any color video work to date."

—Long Beach (CA) Museum Catalogue, 1978



Bill Viola



BILL VIOLA

Bill Viola, b. 1951, has produced a number of video tape programs of exceptional variety and artistic content. His **Chott el-Djerid (A Portrait in Light and Heat)** was awarded the Grand Prize at the Portopia International Video Art Festival held in Kobe, Japan in 1981. This Festival was juried by nine prominent art critics and personages drawn from Europe, America and the Far East. **Chott el-Djerid** was also included in the 1981 Whitney Biennial. Viola was awarded a U.S./Japan Fellowship and has spent more than a year in Japan studying video with Sony engineers and sumi ink painting with a Zen master.

"My goal is to produce audio/visual compositions in time using the language of experience, the sounds and images of the real world... organized along the structure of our personal subjective worlds—perception, cognition, imagination, dreams and memory.

In the visual sense, my video works are more related to music than to the printed word. They are visual poems, allegories in the language of subjective perception, open to diverse individual interpretation, yet each thematically expressing specific concepts that derive from everyday life experience." —Bill Viola

His oeuvre includes the following videotapes:

Information, 1973, 30 minutes.

Systematic dissection and reconstruction of the video signal—primary image and sound source is the result of the videotape machine trying to record itself.

Red Tape, 1975, 30 minutes.

Playing Soul Music to My Freckles.

A Non-Dairy Creamer. Concerns the eradication of the individual by self-consumption.

The Semi-Circular Canals. Refers to the portion of the human ear, the cochlea, which regulates balance.

A Million Other Things (2). Changes in light and sound during an 8 hour period are composed into rhythmic variations resembling music.

Return. A technically complex yet subtle piece concerning the advance of an individual towards an unseen goal.

Migration, 1976, 7 minutes. A majestic exercise in perception.

Four Songs, 1976, 35 minutes.

Junkyard Levitation, 5 minutes. The artist is subject to an invisible force.

Songs of Innocence, 11 minutes. Evoke the fleetingness of childhood.

The Space Between the Teeth, 9 minutes. A comment on man's feeling of entrapment in the man-made environment.

Truth Through Mass Individuation, 10 minutes. Explores man's environment.

Memory Surfaces and Mental Prayers, 1977, 27 minutes.

Viola continues his experiments in perception and awareness. The action is deliberate and slow, but the tension is high and rivets the viewer's attention to gradual changes in light, color and space. The work consists of three pieces:

The Wheel of Becoming, 7 minutes.

The Morning After the Night of Power, 10 minutes.

Sweet Light, 10 minutes.

Memories Of Ancestral Power — The Moro Movement In The Solomon Islands, 1976-78, 36 minutes.
Records the life concepts and artifacts of a dying culture as related by an elder of the tribe, Moro, a cult leader. Some of the footage was shot by the natives taught by Viola.

Palm Trees On The Moon, 1976-78, 22 minutes.
A collection of images from visits to several of the islands in the Solomons chain, utilizing as a pivotal point a festival of traditional music and dance organized by the Solomon Islands Museum.

***Chott el-Djerid (A Portrait In Light And Heat)**, 1979, 28 minutes.
Before taking off for Japan for a year of study, Bill Viola took his camera to the Sahara to capture the shining mirages of the desert. "You actually see things which are not there. Trees and sand dunes float off the ground, the edges of mountains and buildings ripple and vibrate, color and form blend into one shimmering dance," he states. "It is like physically being in someone else's dream." Awarded First Prize at the Portopia International Video Art Festival, Kobe, Japan, 1981.

***The Reflecting Pool** (Collected work 1977-1980), 61 minutes.
The five pieces of The Reflecting Pool will be a single body of work representing the stages of a personal journey from birth to death to rebirth.
The Reflecting Pool, 1977-1979, 6:30 minutes.
Moonblood, 1977-79, 12:30 minutes.
Silent Life, 1979, 13:30 minutes.
Ancient of Days, 1979-80, 12 minutes.
Vegetable Memory, 1978-80, 15 minutes.

***Hatsu Yume (First Dream)**, 1981, 56 minutes.
"I was thinking about light and its relation to water and to life, and also its opposite — darkness, or the night and death. I thought about how we have built entire cities of artificial light as refuge from the dark. Video treats light like water—it becomes a fluid on the video tube. I thought that water supports the fish like light supports man. Land is the death of the fish—Darkness is the death of man."
—Bill Viola

Recorded and edited while in residence at the SONY Corporation, Atsugi Plant, Japan.



Prurient Interest

WILLIE BOY WALKER

Walker's tapes, one of which was featured in his show at the Whitney Museum of American Art, June 1976, are sprinkled with bits of eroticism. They are done with tongue-in-cheek humor—a bit sardonic perhaps—but delightfully light-hearted and entertaining.

Prurient Interest, 1974, B&W, 20 minutes.
A video play revolving around a movie producer's jousting with the local Board of Censors. Week by week he comes closer and closer to approval, culminating in the battle over his feature "Eat Me In St. Louis."



William Wegman and Man Ray

Wegman received his M.F.A. in painting from the University of Illinois, in 1967. He began working in video in 1972, when he moved to New York City. His work has been included in Documenta V and VI in Kassel, West Germany, and the 1979 and '81 Whitney Museum Biennial in New York. Wegman's work has been broadcast on WNET, New York, WGBH, Boston, NBC ("The Tonight Show" and "Saturday Night Live").

*WILLIAM WEGMAN

***The Best of William Wegman**, 1970-78, 20 minutes.
A collection of short, funny vignettes that demonstrate why Wegman has been called the "Buster Keaton of video." Often utilizing the talents of his assistant (and sometimes pet) Man Ray, Wegman reveals a cunning sense of humor. This program includes examples from his earliest black & white work to his latest works in color.



Video 50

Widely acclaimed for his surrealistic operatic works including the 12-hour **Life and Times Of Joseph Stalin** presented at the Brooklyn Academy of Music and the 5-hour **Einstein On The Beach** at the Metropolitan Opera House, Robert Wilson has transposed his theater of images to the electronic screen.

*ROBERT WILSON

***Video 50**, 1980, 50 minutes.
In his first major video work, **Video 50**, Wilson has concocted 100 "spots"—brief, graphic vignettes lasting about thirty seconds each—and assembled them in a non-narrative but rhythmically resonant sequence. "Mini movies of the imaginary" is the way one critic has described them. Themes progress through fascinating, unpredictable juxtapositions and repetition of key images motifs—a telephone ringing, a monstrous paw reaching for a telephone, a smoldering toaster, a business man teetering above a waterfall, a glass of milk being overpoured, the winking of an eye . . . kaleidoscopic configurations of character, gesture and prop crystallize a structure which is similar to the organization of tableaux vivants in his stage works, but with time radically compressed. The surprising logic, visual rhythms and wit of **Video 50** constitute a deeper entertainment, demanding a suspension of our usual means of perceptual grasp, inviting a subliminal reading of "plot." Indeed, at the conclusion of Wilson's mesmerizing cascade of images and actions one may wonder if it had all been a dream.

"Even for his admirers, it's a captivating and entertaining experience. Wilson has triumphed over TV on his very first try."
—The Christian Science Monitor

"It's a miniature we're seeing, but one that shows the fingerprints of the creative process—and in Wilson's case, they are profoundly absorbing."
—Minneapolis Tribune

WGBH-BOSTON

The Medium is the Medium, 1969, 30 minutes.

Fred Barzyk, Producer. This was probably the first presentation of works by independent video producers to be aired on television. Broadcast by WNET and WGBH-TV, Boston, in March of 1969, it consists of six segments:

ALDO TAMBELLINI's **Black** catches the interaction between 30 black children and hundreds of B&W slides and films projected into space.

THOMAS TADLOCK's **Archetron**, a device which transforms a B&W broadcast into colorful, ever-changing kaleidoscope patterns.

ALAN KAPROW's **Hello**, a video happening.

OTTO PIENE's **Electronic Light Ballet** in which a girl is lifted off by a helium filled polyethylene tubing to the accompaniment of abstract patterns of dancing colored light.

JAMES SEAWRIGHT's **Capriccio For TV** is a live electronic dance work.

NAM JUNE PAIK's **Electronic Opera #1** is viewer participation with a typical Paik twist.

Video: The New Wave, 1974, 60 minutes.

Produced by Fred Barzyk. An Electronic Gallery consisting of works by thirty artists with commentary by art critic Brian O'Doherty, who also acts as host to the program. This video exhibition is simultaneously a retrospective and a preview—for the video revolution had just begun. *"From the bizarre to the beautiful, from a dazzling array of technological wonders to the most personal means of communication, Video: The New Wave is unconventional, experimental and often startlingly beautiful,"* is the way an early EAI catalogue describes this historical document.

*WTV

A new production group comprised of **Tom DeWitt**, **Vibeke Sorensen**, composer, artist and Professor of Media at Virginia Commonwealth U. and **Dean Winkler**, electronics design engineer for Teletronics in N.Y.C. All four works were produced with broadcast quality facilities at Teletronics, N.Y.C.

***TeleVisions**, 1982, 23½ minutes.

Four light music pieces.

Tempest, 1981, 5 minutes.

Evokes the feeling of a summer storm with a shower of complex motion graphics set to music featuring the hammered dulcimer.

Aquarelles, 1981, 8 minutes.

An abstract montage of liquid colors with a dream-like electronic score.

Koan, 1981, 3 minutes.

Appears like a motion oil painting made with an electronic palette knife. Original piano composition written and performed by Sorensen.

Voyage, 1982, 7½ minutes.

Skillfully combines NASA footage of Saturn with electronically formed images to create a fascinating extraterrestrial experience.

JUD YALKUT

Filmmaker and critic as well as video artist, Yalkut has since 1966 occasionally collaborated with Nam June Paik, Charlotte Moorman and others. Presently, he is Assistant Professor of Media at Wright State University.

Two Works by Jud Yalkut, 1973, 52 minutes.

26'1.1499 For String Player, 1973, 42 minutes. A video realization of a concert performed by Charlotte Moorman and Nam June Paik of the composition by John Cage. Among the instruments used (in addition to Ms. Moorman's cello) are a practice aerial bomb, flowers for a bow, a pistol for a piccolo, a balloon for a bassoon, and other oddities. Includes a call to President Nixon (no connection) and a dish of mushrooms.

The Chocolate Cello, 1973, 30 minutes, B&W. The Chocolating of Charlotte Moorman at the Clock Tower Gallery, N.Y.C., Easter Sunday 1973.

The Whirling Ecstasy, 1973, 10 minutes.

Video computer imagery inspired by Sufi poet Jala al-Din Rumi, Father of the Whirling Dervishes.

YES-NY

The Last Rally, 1975, B&W, 31 minutes.

The passing of a great American rite, the anti-Vietnam Rally, is chronicled movingly by Shrider Bapat, Marc Brownstein, Dimitri Devyatkin, Ruth Rotko and many others assembled by Joe LoGuidice. Performances by Richie Havens, Joan Baez, Floyd Westerman, Phil Ochs and Patti Smith; lawyer William Kunstler is interviewed. Shot in Central Park, NYC, May 11, 1975.

DOCUMENTARY DIRECTORY

DOCUMENTARIES

Page	31	Acupuncture And Herbal Medicine
	34	Adland
	13	Ama L'Uomo Tuo
	4	American Images
	15	Chinatown
	24	Clouds Of Doubt
	7	Earle Murphy's Winter Olympics
	31	Family Planning Is No Private Matter
	7	For A Moment You Fly
	34	Four More Years
	28	Giving Birth: Four Portraits
	15	Health Care: Your Money Or Your Life
	8	Introduction To Haitian Art
	29	The Irish Tapes
	40	The Last Rally
	34	Lord Of The Universe
	11	Making It In Hollywood
	10	The Medical Implications Of Nuclear Energy
	26	On The Boulevard
	17	Paris A La Carte
	7	Pick Up Your Feet: "The Double Dutch Show"
	8	Ra-Ra: A Haitian Festival
	32	Seasons Of The Basque
	23	The Uncle Dave Macon Show
	15	Vietnam: Picking Up The Pieces
	34	The World's Largest TV Studio

VIDEO PORTRAITS AND INTERVIEWS

31	Vito Acconci
31	Joseph Beuys
8	Marcel Breuer
31	Chris Burden
14	Edwin Dickinson
15	Marcel Duchamp
21	Patrick Hogan
22	Alfred Jensen
28	Nathan Pritikin
34	Jack Tworok

Cable, Broadcast

Many programs in this catalogue are available for cablecast and broadcast licensing from E.A.I. Contact us for specific information.

Bookings

E.A.I. provides a Booking Service, bringing together cultural and educational institutions and groups with many of the artist/producers we represent. They are well-qualified to give lectures, performances, screenings and workshops. The fees and availability will vary, depending on the artist involved and your needs. For further information, please ask for our Booking Service information bulletin. Among the artists available are:

Dara Birnbaum
Skip Blumberg
David Cort
Douglas Davis
Dimitri Devyatkin
Tom DeWitt/Vibeke Sorensen
Kit Fitzgerald/John Sanborn
Doug Hall
Gary Hill
Joan Jonas
Lynda and Ellen Kahn
Chip Lord
Dan Sandin
Willoughby Sharp
Anita Thacher
Bill Wegman

Previews

Programs are available for preview at the discretion of E.A.I.

Special Program Assistance

E.A.I. will be happy to help you select an individual work or put together a program of tapes to meet your specific requirements. Let us know if you need biographical data, photographs or reviews of specific works.

Video Statements by Artists

E.A.I. has produced a series of Video Statements (5-10 minutes in length) by a number of artists whose works we distribute. For a modest fee an artist's statement will be included with the licensing of his tape. A current list of artist's statements available follow:

Merrill Aldighieri/Joe Tripician
Skip Blumberg
Peter Campus
Ed Emshwiller
Frank Gillette
Shalom Gorewitz
Doug Hall
Chip Lord
Twin Art
Bill Viola

We will be adding to the list, so check for a specific artist.

The programs distributed by EAI are copyrighted © by their owners. The license fee for each program is for the physical life of the videotape. The rental fee is for a specific period of time.

The program may be used only for the purposes intended, and:

1. May not be duplicated, copied or reproduced in whole or in part;
2. May not be exhibited commercially or theatrically;
3. May not be broadcast or cablecast;
4. May not be sold, lent or transferred to any institution or individual.

Exceptions to the above conditions may be made only by prior written permission of EAI.

Ordering Information

Write us on your institutional letterhead or your Purchase Order specifying the program title and artist/producer, date(s) needed and the intended use of the programs.

If you need the program quickly, phone us, giving the above information and your Purchase Order number. Follow with your confirming order.

Videotapes will be supplied in NTSC 3/4" U-matic cassettes, unless otherwise requested.

If you decide to acquire for the life of the tape a program you have rented, deduct the rental fee from the life of the tape license Fee and remit the balance to us by the end of the rental period.

Return of Rentals

Rentals are to be returned by the agreed-upon date at the renter's expense. If the tape is not so returned, it may be subject to a late charge.



ELECTRONIC ARTS INTERMIX, INC
84 FIFTH AVENUE
NEW YORK, NY 10011
(212) 989-2316