

GENE YOUNGBLOOD

CAREER SUMMARY

GENE YOUNGBLOOD is an internationally known author, lecturer, teacher and consultant in electronic art and technology. A respected theorist in the arts and sciences, he teaches at California Institute of the Arts (Calarts) and has also taught at California Institute of Technology (Caltech), Columbia University, the School of the Art Institute of Chicago, UCLA, and the University of Southern California (USC).

In addition, Mr. Youngblood has lectured at more than 200 colleges and universities throughout North America, Europe and Japan, and he is a frequent keynote speaker at international conferences and other professional gatherings.

He has produced international conferences on the future of television for the Annenberg School of Communications at USC and for the Directors Guild of America, and has been consultant to numerous arts organizations including The Metropolitan Museum of Art, the J. Paul Getty Trust, the Los Angeles Museum of Contemporary Art, The Rockefeller Foundation, The Rockefeller Brothers Fund and the National Endowment for the Arts.

Mr. Youngblood is author of *Expanded Cinema* (1970), the first book about video as an artistic medium, as well as numerous articles for major American and European journals. He is completing two new books, *Virtual Space: The Challenge to Create at the Same Scale as We Can Destroy* and *The Future of Desire*, a political and philosophical analysis of the revolutions in biology and communications technology.

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GENE YOUNGBLOOD CAREER SUMMARY

GENE YOUNGBLOOD is an internationally known theorist, author and educator in electronic media arts, and a respected scholar in the history and theory of film and video, which he has taught for more than twenty years. He is the author of *Expanded Cinema* (1970), the first book about video as an art medium, as well as numerous articles published around the world. Mr. Youngblood has taught at prestigious institutions of the arts and sciences across the United States, including California Institute of the Arts (Calarts), California Institute of Technology (Caltech), Columbia University, the School of the Art Institute of Chicago, the University of California at Los Angeles (UCLA), the University of Southern California (USC), and the State University of New York at Buffalo. He has produced international conferences on the future of electronic media for The Annenberg School of Communication at USC, and for the Director's Guild of America. Mr. Youngblood has lectured at more than three hundred colleges and universities throughout North America, Europe, Japan and Australia, and he is a frequent keynote speaker at academic and professional gatherings. He has consulted to numerous academic, philanthropic and governmental organizations, including the U.S. Library of Congress, the J. Paul Getty Trust, the Metropolitan Museum of Art, the Rockefeller Foundation, the Rockefeller Brothers Fund, and the U.S. National Endowment for the Arts. Mr. Youngblood is currently Scholar-in-Residence at The College of Santa Fe in New Mexico, where he is completing a new book, *Virtual Space: The Challenge to Create on the Same Scale as We Destroy*.

THREE LECTURES BY GENE YOUNGBLOOD

VIRTUAL SPACE

The Challenge to Create on the Same Scale as We Destroy

My purpose in this lecture is to politicize the utopian myth of a communications revolution and to convey the urgent necessity of making it happen. I argue that human liberty, world peace and a healthy environment can be achieved only through a communications revolution. I suggest that every critique of society and culture in the 20th century calls, implicitly or explicitly, for a communications revolution. I will offer a language for talking about a communications revolution -- what it would be if there was one, why it's unlikely, what we can do to make it happen anyway. To illustrate this last point, I will focus on the work of Kit Galloway and Sherrie Rabinowitz, two American artists who have dedicated their lives to revolutionary telecommunication possibilities. Using NTSC video and slides, I will discuss their projects *Hole in Space* (1980), *Electronic Cafe* (1984) and *Electronic Cafe International* (1991). Finally, I will characterize their work as "metadesign" -- a new model for avant-garde practice.

THE AURA OF THE SIMULACRUM

The Computer and the Future of Art

I will summarize the various artistic, cultural, political and philosophical issues that have been raised so far in the discourse about digital imaging and interactivity, and I will outline some of the challenges that lie ahead in these same categories. What constitutes artistic achievement in the domain of digital imaging as distinct from conventional photography? Is there such a thing as "computer art" understood as an art form unique to the computer? If a photograph no longer represents an external reality, what is its value? What are the implications of interactivity for the future of art? The lecture will be illustrated with NTSC video and slides.

MOVING IMAGES

Independent Film and Video in the United States

I will present a program of films and videos that illustrate certain trends and concerns of contemporary workers in the media arts in America. The use of "low-tech" equipment like Super-8 film and Hi-8 and Fisher-Price video tools will be featured, as well as "high-tech" computer imaging technologies. But the program will emphasize content, in particular the essay form as an emerging alternative to traditional dramatic narrativity. Quintessentially postmodern, the essay form combines documentary, fiction, performance art, written and spoken text all in a single audiovisual construction. Finally, I will discuss video publishing (VHS and laserdisc) as the most revolutionary development in the history of the moving image. NOTE: all films will be on video, and all videos, both VHS and U-Matic, will be NTSC. A stereo sound system will also be required.