

NEWS

RELEASE

THE FINCH COLLEGE MUSEUM OF ART
62 East 78th Street, New York, N. Y. 10021
BUtterfield 8-8450

Rodney O. Felder
President of The College

Mrs. John Varian, B.A.E., M.A.
Director and Curator, The Contemporary Wing

Robert L. Manning, B.A., M.A.
Director and Curator, The Old Masters Wing

ARTISTS' VIDEOTAPE PERFORMANCES

On the seventh of October, 1971, we opened with a videotape performance by Robert Whitman. During the succeeding two weeks five additional videotapes were made in the Museum and several in artists' studios. All of these will be shown in the Museum according to the following schedule: (effective October 24-November 15, 1971)

Every Sunday and Tuesday:

LES LEVINE	1-2 p.m.
DOUGLAS DAVIS	2-3 p.m.
VITO ACCONCI	3-4 p.m.
DAN GRAHAM	4-5 p.m.

Every Wednesday, Thursday, Friday and Saturday:

DENNIS OPPENHEIM	1-3:30 p.m.
STEVE REICH	1-3 p.m.
ERIC SIEGEL	1-2 p.m.
PETER CAMPUS	3-4p.m.
ROBERT WHITMAN	3:30-4:30 p.m.
MICHAEL NETTER	4-5 p.m.

A tape made possible by a grant to the Boston Symphony Orchestra from the National Endowment for the Arts and Humanities, created by:

TSAI WEN-YING
 STAN VANDERBEEK
 CONSTANTINE MANOS
 DOUGLAS DAVIS
 JACKIE CASSEN
 RUSSELL CONNOR
 JAMES SEAWRIGHT

NAM JUNE PAIK 2-3 p.m.
 From the National Center for Experiments in
 Television, San Francisco, five tapes by the
 following artists:

ROBERT N. ZAGONE
 STEPHEN BECK
 RICHARD FELCIANO
 DAVID DOWE
 JOANNE KYGER 4-5 p.m.

ARTISTS' VIDEOTAPE PERFORMANCES

Douglas Davis

SEQUENCES/NIGHT VIDEO

taped October 13, 1971 in the Finch College Museum of Art

SEQUENCES was made with three video cameras, one equipped with a Tivicon tube, extraordinarily sensitive to heat and light, which can "see in the night" -- a quality unique to video. The performance was a silent ritual -- the participants moving through the darkness with sources of light of their own choosing. All the images -- sight and sound -- were made by those who came in the order of their coming. The sound track was implemented by a participative electronic synthesizer. The video "product" is modular in nature. The central Tivicon tape can be seen broadcast by itself or environmentally, in context with the other two tapes, on three monitors.

Vito Acconci

REMOTE CONTROL

taped October, 1971 in the Finch College Museum of Art

REMOTE CONTROL is described by the artist as a "private activity for two persons, in two enclosures." The artist and a girl are sitting in separate boxes viewing each other on monitors. "My aim will be to control the girl's mental framework and behavior--lead her to perform particular actions on herself inside her cramped private space. I will be constantly talking and using my body in an attempt to manipulate her. My talk and movements will have to react to her reactions." The tape will be shown on two monitors in one room.

Dan Graham

LAX/RELAX

taped October, 1971 in the Finch College Museum of Art

LAX/RELAX was made with two video cameras and two tape recorders. The voice of a girl was prerecorded repeating the word "lax", and alternating with controlled breathing for fifteen minutes. The artist repeats the word "relax" into a tape recorder as in the girl's process, letting his body reflect the intonation of the word. The audience relates to this process - the breathing of the actors and of themselves - thus defining their state of awareness and participation.

ROLL

taped October, 1971 in the Finch College Museum of Art

ROLL was made with a stage facing a seated audience that was opposite and parallel to a rear television monitor placed just above the heads of those in the last row. A second camera aimed at the stage was placed on top of the monitor screen. Both cameras taped at the same time. "Lying feet facing the audience I roll parallel to the left and right edges of the stage while directing a television camera extended by a chord to the monitor. The camera's projected monitor image reverberates in the handling of the camera (torsion) the surface (in relation to gravity) my body is rolling upon. The machine to itself, I to my task, and the audience to its bodies in place are all closed feedback systems of 'learning' loops." Tapes from the two cameras are played back simultaneously on two monitors.

Dennis Oppenheim

FRONT VIEW-20 minutes

DO IT-20 minutes

EXTENDED ARMOR-1 hour

AIR PRESSURE-33 minutes

VIBRATION PROJECT #1-30 minutes

FRONT VIEW shows the artist manipulating the sounds made by his wife as she hums and he passes his hands over her vocal chords and mouth, thus causing a variety of noises to be created.

DO IT begins with a close up of a set of teeth that are blackened with the tip of a finger. The lips, teeth, and fingers fill the entire monitor forming an eerie image on the screen. The words "Do it" are repeated in a constant rhythm after some time has elapsed.

In EXTENDED ARMOR the face of the artist appears at the end of a narrow shaft into which he is blowing air. A mass of hair seems to emerge from nowhere in this narrow tunnel. The material is then manipulated at a greater and greater distance from the body that produced it.

AIR PRESSURE shows the effect of an air hose directed on a human hand and face, creating distortions of the flesh that seem to deny the existence of any bone structure underneath.

VIBRATION PROJECT #1 is an experiment in the force of vibrations created by a pair of drumming hands on a masonite board covered with powdered gypsum.

National Center for Experiments in Television

1011 Bryant St.

San Francisco, California

Paul Kaufman-executive director

There are five tapes lent by the Center in the show.

Robert N. Zagone and Richard Felciano

LINEARITY-13 minutes 4 seconds

made in 1968

LINEARITY is an aesthetic approach to interpreting music by taping a harpist's hands, using multiple videotape passes and superimpositions.

Stephen Beck-videographer

Richard Felciano-sound composition

POINT OF INFLECTION-29 minutes

January, 1971

POINT OF INFLECTION is a work made in three parts. Between each section are pauses in which the screen goes dark and the sound continues.

The work was composed by Stephen Beck on a video synthesizer of his own design. The tapes are composed of color, shape, form and texture without transduced light. The artist begins without any image and creates with inputs which he controls, producing an essay or composition with the synthesizer.

These electronic images are a time based visual abstract composition. For the first time this new and undeveloped art form has moved from theater to the abstract on a time line in an effort to establish a compositional form with electronic images.

There is no storyline developed to the movement. A simple diamond shape evolves into a complex variety of rhythm and pattern, finally returning to the original diamond shape.

David Dowe

COLOR FEEDBACK-5 minutes

made in 1971

COLOR FEEDBACK is a demonstration of electronic feedback which occurs when cameras and monitors are placed in relation to each other (that is facing each other) with the camera at a slight angle, thus producing natural electronic patterns which at first appear to be random and sporadic. With practice and discipline a person can control or manipulate the forms to create a variety of shapes and textures. The organic quality of the method suggests phosphene patterns. The musical score is meant to be amusing, and at the beginning the sound is deliberately muffled.

Joanne Kyger

DESCARTES-11 minutes 2 seconds

made in 1968

DESCARTES is a poem written by Joanne Kyger which she speaks and organizes on the videotape. The tape is an experiment in the use of the sound and other forms of electronic imagery available in conventional

WESTPOLE-1 hour
made in 1968.

WESTPOLE was made in a conventional television studio. It is an early example of fusion of talents of musical performer and video-mixer. Historically the television director has been concerned with selecting shots presented to him by various cameras. The video-mixer can mix the colors and forms presented to him to make an art form which must flow with the performance and the decision to change the image instantly. This videotape includes multiple passes and tape delay. The person acting as video-mixer interacts in real time with the subject matter.

(the five previous tapes are those lent by the National Center for Experiments in TV)

Michael Netter

CHAMPIONSHIP FIGHT-MADISON SQUARE GARDEN, 10-1-71 (made with Andy Warhol)
BRIGID POLK AT THE GEORGE WASHINGTON HOTEL, 8-5-71

The CHAMPIONSHIP FIGHT shows the use of the videotape medium in recording an event in a non-narrative manner.

BRIGID POLK is a recording of the photographer nursing a hangover. The tape is a "non-interview" in the form of a spontaneous monologue. (Andy Warhol Films, Inc.)

Steve Reich

DRUMMING REHEARSAL VIDEOTAPE

made October, 1971

DRUMMING REHEARSAL VIDEOTAPE is a documentation of rehearsals of a piece by Steve Reich called "Drumming," made in his studio in New York. The work is in four sections: drums and male voice; marimbas and female voices; glockenspiels, whistling, and piccolo; lastly everything combined.

The premiere performance of "Drumming" will be presented at the Museum of Modern Art on December 3, 1971 at 9 p.m. in the Museum auditorium. It will be repeated at the Brooklyn Academy of Music on December 11, 1971 at 8:30 p.m., and finally in Town Hall on December 16, 1971 at 8:30 p.m.

Les Levine

TOPESTHESIA II

TOPESTHESIA II is a television environment consisting of one monitor at either end of the room, and one in the center. Three tapes are played simultaneously through a random sequential switcher which makes the images interchange from one monitor to another.

The image on the monitor is a close-up of human eyes reacting to light change speeded up means of time lapsing. The sound track is the sound of birds in an aviary. As the audience moves about the room, the closest monitor appears out of focus, and the image appears out of scale, while the images on the far monitors are in scale and in sharp focus. The closer one gets to the monitor the more one realizes the symbiosis between the electronic eye, and one's own eye.

The image of the eye was chosen as a biological surrogate for the universe: both are bodies surrounded by fluids, and sensitive to the changes of light and dark.

Experimental Television Project

This project was made possible by a grant to the Boston Symphony Orchestra from the National Endowment for the Arts, and was produced at WGBH T.V. in Boston.

The tape is comprised of eight musical pieces accompanied by visual interpretations which usually recreate the mood of the music.

1. Tsai Wen-Ying, CYBERNETIC SCULPTURE, music: Haydn; Symphony no. 55 first movement, conducted by William Steinberg
2. Stan Vanderbeek, DANCEWORK SERIES, music: Ravel: Daphnis and Chloe, suite no. 2 an excerpt, conducted by Claudio Abbado
3. Constantine Manos, STILL PHOTOGRAPHY, music: Schoenberg: Five Pieces for Orchestra, op. 16, fourth movement, conducted by Michael Tilson Thomas

4. Douglas Davis, NUMBERS: A VIDEOTAPE EVENT, music: J.C. Bach Symphony for Double Orchestra, second and third movements, conducted by Michael Tilson Thomas
5. Jackie Cassen, VIDEOART, music: Beethoven: Symphony no. 3, third movement, conducted by Erich Leinsdorf
6. Russell Connor, VIDEOSYNCRASY, music: Wagner: Siegfried's Rhine Journey, conducted by Michael Tilson Thomas
7. James Seawright and Mimi Garrard, TWO SCHOENBERG PIECES, dancers: Mimi Garrard and Irene Jouhet, music: Schoenberg: Five Pieces for Orchestra op. 16, first and second movements, conducted by Michael Tilson Thomas
8. Nam June Paik, ELECTRONIC OPERA no. 2, music: Beethoven: Piano Concerto no. 4 in G, op. 58, excerpt from the third movement, conducted by Erich Leinsdorf; Eugene Istomin, piano soloist; starring Olivia Tappan, in collaboration with Shuya Abe, David Atwood, and John Folsom

Eric Siegel

WAR TRIP

EINSTEIN

SYMPHONY OF THE PLANETS

TOMORROW NEVER KNOWS

PSYCIDELIVISION

WAR TRIP is an anti-war statement which explains the relationships between the commercial television and film media (actual news footage and film clips are used) and war itself.

EINSTEIN: The face of Einstein is electronically altered by use of video technique including the color synthesizer. Background music by Rimsky-Korsakov.

SYMPHONY OF THE PLANETS uses abstract images and synthesized color as visual accompaniment to the music of Tchaikovsky.

TOMORROW NEVER KNOWS uses abstract images and synthesized color as visual accompaniment to the music of the Beatles.

PSYCIDELIVISION is a "T.V. show" to complement the drug experience. Siegel's T.V. show is complete with a host-mystic, newsfootage, and light show, all set to rock music.

Peter Campus

DOUBLE VISION, a videotape in seven parts

DYNAMIC FIELD SERIES, FIELD #9

DOUBLE VISION: Starting with the disjointed primitive response to light each section develops further the theme of the double image formed by the juxtaposition of two cameras. Often this is expressed through the underlying geometry of intersecting lines, concentric circles, cones and conic sections. This development reaches its linear conclusion in the form of the discontinuous reorganization of an interior space.

DYNAMIC FIELD SERIES, FIELD #9: Inside the monitor a pair of hands succeed in cutting through a surface layer of plastic.

Robert Whitman

CLOCK

taped October 6, 1971 in the Finch College Museum of Art

CLOCK was taped at the opening of the show as guests and a group of young schoolchildren participated in the performance.