

*Video  
Tape Review*

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*Video  
Data  
Bank*      *83*

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**T**he “cultural situation” of the visual arts is not, as a rule, well received. In fact, it has been said that the entire history of Modern Art marked the beginning of the separation of the Art from the audience. As Art turned in on itself, the critics’ arcanum of specialized knowledge and language proved as intimidating and inaccessible to the untrained as the work, which it originally intended to illuminate. It seems that art criticism, like works of art, has been plagued by words which mean different things to different people in different places at different times.

While there is no dispensing with the critic’s role in mapping out the terrain of contemporary art, neither can we dispense with the need to gather information from the very artists at work in that terrain. The exigency of generating artists’ books, interviews, statements, records and video tapes attempts to bridge the gap between critical discourse and primary information, and serves as a point of departure for Art’s invention.

Both *Video Tape Review* and *On Art & Artists* have evolved out of a conviction that primary resource data should be an integral part of art education. The *Video Tape Review* provides the opportunity to become familiar with a wide range of working artists through the *art work itself*. Singly or in Series, these Programs form a valuable supplement to any art related curriculum, for both the scholar and the novice, creating an interface between subjective knowledge and critical subject matter.

The Video Data Bank is offering over 80 Programs, including 160 video art works by 75 artists, for rental and sale to schools, libraries, museums and other cultural and educational institutions. All Programs are available in 3/4 inch format and have running times of 15 to 60 minutes. Tapes may be ordered by Individual Program or in Series, as outlined in the following pages. Most of these works were produced between 1979 and 1982. The tapes in distribution reflect state-of-the-art advancements in video technology. The development of new Programs and Series and the inclusion of new work by artists at work is ongoing.

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“ **I**n high times, art has been treated as the symbol and the vehicle of the spiritual treasure trove that “is” civilization and history. It is paradoxically both “priceless” meaning irrespective of mere monetary valuation and “priceless”, meaning terribly expensive. People think that art is a good thing even if they don’t like, know, or care about what goes by that name — and nonbelievers are not given much of a hearing.”

**Martha Rosler**

“ **N**ietzsche said a hundred years ago... “God is dead.” I say now, “Paper is dead . . . except for toilet paper.” *If Joyce lived today, surely he would have written his Finnegans Wake on video tape, because of the vast possibility for manipulation in magnetic information storage.*”

**Nam June Paik**

“ **I**n the late sixties, the emergence of new television technologies such as cable TV and low-cost video recording seemed to promise not only a future of video abundance, but a potentially revolutionary decentralization and inversion of the virtual monopoly that corporate commercial interests held in relation to the electronic media. Artists were quick to recognize the implications of this potential shift, and while their participation in the “alternate media” movement comprised only a small (though highly visible) part of the overall activism, they did play a significant role in reforming our impression of what television was and what it could be.

**David Ross**

“ **C**onsider this: with TV, we don’t have to face the real world when we can be on tape or watch the world on tape. We can get all of our models for behavior from the world and give them too. TV won’t hurt us; won’t bite our leg. With enough disillusionment, perhaps more artists will consider doing works using the real world, consider real experiences, rather than hiding behind the screen. And this may be the real payoff, what we have all been heading toward. The real world may not be so bad.”

**John Baldessari**

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**Deborah Andersen  
Doris Chase**

PROGRAM 1

**Can You Tell?**

(in collaboration with Doris Chase)  
COLOR/STEREO 5 MIN 1980

**Du Armer (You Poor Fool)**

COLOR/STEREO 13 MIN 1980



*Du Armer (You Poor Fool)*

**Can You Tell** juxtaposes dance, personal memory and repetition to reveal cultural duplicities. Andersen's characterization of the agitated ballerina (Take I) and the agitated go-go dancer (Take II) who repeat identical narratives (odes to musical inspiration) are equally convincing. Yet these sketches drawn against a background of self-parody uncannily allude to the uniqueness of the human condition.

**Eleanor Antin**

PROGRAM 1

**The Angel Of Mercy**

COLOR/STEREO 64 MIN 1981

PROGRAM 2

**The Nurse And The Hijackers**

COLOR/STEREO 79 MIN 1977

PROGRAM 3

**The Adventures Of A Nurse**

COLOR/STEREO 64 MIN 1976

PROGRAM 4

**The Little Match Girl Ballet**

COLOR/STEREO 27 MIN 1975



*The Nurse and The Hijackers*

In **The Nurse and the Hijackers**, Eleanor Antin employs the structure of a popular movie genre as an armature for her continuing theater of ideas in this feature length, narrative videotape. Using hand-painted paper dolls, characters display more than a coincidental resemblance to figures in the art world. Antin recounts the hijacking of Nurse Eleanor's plane on the way to St. Tropez. Hijacking is seen as one of the ways by which the powerless can appear to reach the power center quickly and cheaply via the communications media.

**Michel Auder**

PROGRAM 1

**Video Diary Of A Madman? or**

**My Day Reflects My Mood**

edited by Michael Zwack,

written by Auder and Zwack

COLOR/STEREO 83 MIN 1982

PROGRAM 2

**A Couple Of White Faggots Sitting**

**Around Talking**

Script by Gary Indiana

COLOR/STEREO 90 MIN 1981

PROGRAM 3

**Jesus**

COLOR/STEREO 50 MIN 1980

PROGRAM 4

**Video Pieces**

COLOR/STEREO 40 MIN 1975-1982



*A Couple of White Faggots Sitting Around Talking*

Michel Auder's **A Couple Of White Faggots Sitting Around Talking** is a contemporary narrative about a bored, wealthy homosexual who moves into his sister's luxury loft and immediately becomes involved in the life of his neighbors, gabby homosexuals and freelance dominatrices. The tape is an entertaining comedy of manners and erotic vicissitude.

**John Baldessari**

PROGRAM 1

**Baldessari Sings LeWitt**

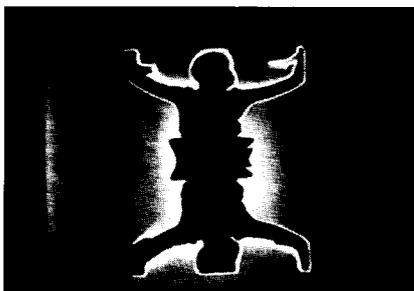
B/W STEREO 15 MIN 1972



*Baldessari Sings LeWitt*

John Baldessari works with simple but powerful conceptual ideas in his tapes and photos. In this tape, Baldessari sings Sol LeWitt's **Sentences on Conceptual Art**. This is a hilarious tape, the seriousness of LeWitt's theoretical writing in contrast with the deadpan humor of Baldessari, and his less than melodic voice. Two layers of art: conceptual in theory and practice.

The movements the dancer makes in *Trilogy* by Annette Barbier and Drew Browning are complemented by the movements of the video raster. The geometrical quadrants of the image shift, so that it appears to revolve around an invisible axis. The dancing figure is mirrored in opposite geometry and she becomes an abstracted shape, a Rorschach blot.



*Trilogy*

**Annette Barbier  
Drew Browning**

**PROGRAM 1**  
**Stereopticon**  
COLOR/STEREO 20 MIN 1979  
**Trilogy**  
COLOR/STEREO 8 MIN 1978

“*Casual Shopper*, as the title implies, is about people who shop casually, those who go to a mall just to browse, to kill time — when there is nothing better to do. This is a love story that never advances beyond that which can be imagined, which is never consummated, but returns to a prosaic scene where demands are exchanged and desire endlessly circulates.” Judith Barry

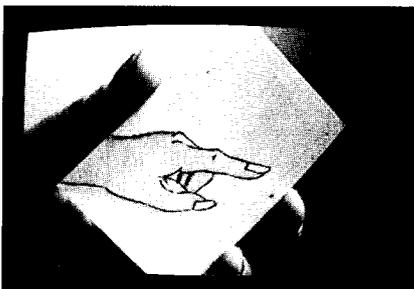


*Casual Shopper*

**Judith Barry**

**PROGRAM 1**  
**Casual Shopper**  
COLOR/STEREO 28 MIN 1981  
**PROGRAM 2**  
**Kaleidoscope**  
COLOR/STEREO 50 MIN 1977

D. L. Bean’s *Theft Of The Bird Brain* is an homage to these classic capers popularized on TV during the mid-fifties. Here two wise cracking girl detectives track down clues against a background of urban displacement. Camera techniques, pan shots and high gloss/low budget staging blend together to create an analytic narrative producing sections of classic genre iconography.

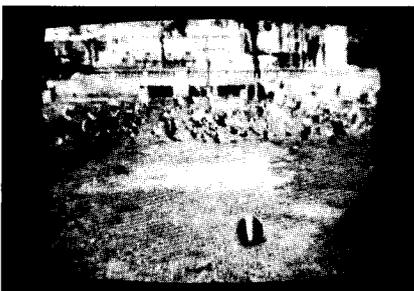


*Clue — A Tribute to Galileo*

**D. L. Bean**

**PROGRAM 1**  
**Clue - A Tribute To Galileo**  
COLOR/STEREO 9 MIN 1982  
**Theft Of The Bird Brain**  
COLOR/STEREO 5 MIN 1982  
**D.L. & The Little Doggie Fou-fous**  
COLOR/STEREO 5 MIN 1981  
**Heard It Through The Grapevine**  
(in collaboration with J. Mellinger)  
COLOR/B/W STEREO 8 MIN 1981

Compelling humor inhabits David Belle’s suburban world. The five works included in this tape are short, emblematic versions of single events, or one liners. In *Bowling For Pigeons* the camera trains on Saturday afternoon bowling greats as they bring in strike after strike with unnerving acuity. We witness these lame duck pins through split second editing fancy replaced by.....



*Bowling For Pigeons*

**David Belle**

**PROGRAM 1**  
**Clock**  
COLOR/STEREO 1 MIN 1982  
**Bowling For Pigeons**  
B/W STEREO 5 MIN 1981  
**Amerizen**  
COLOR/STEREO 5 MIN 1981  
**Zen Living Room**  
COLOR/STEREO 5 MIN 1982  
**Brick Meets Monitor**  
B/W STEREO :30 SEC 1980

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**Dara Birnbaum**

PROGRAM 1\*

Technology/Transformation:

Wonder Woman

COLOR/STEREO 7 MIN 1978

Kiss The Girls: Make Them Cry

COLOR/STEREO 7 MIN 1979

Pop - Pop Video: A. General Hospital/

Olympic Women Speed Skating

COLOR/STEREO 6 MIN 1980

Pop - Pop Video: B. Kojak/Wang

COLOR/STEREO 4 MIN 1980

PROGRAM 2

Remy/Grand Central Trains and Boats

and Planes

COLOR/STEREO 4 MIN 1980

New Music Shorts

Not for commercial release

COLOR/STEREO 6 MIN 1981

PM Magazine/Acid Rock

COLOR/STEREO 3 MIN 1982

**Joan Boccino**

PROGRAM 1

Blessed Objects

COLOR/STEREO 30 MIN 1982

Dollhouse

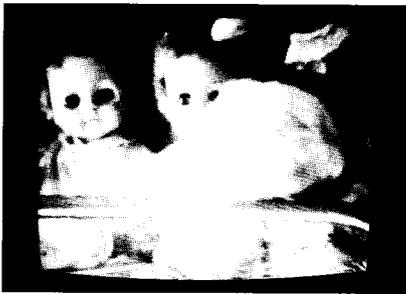
(in collaboration with C. McClintok)

B/W STEREO 20 MIN 1981



*PM Magazine/Acid Rock*

Dara Birnbaum's Pop - Pop Video: B. Kojak/Wang.....Kojak (commercial TV) Wang Corporation (TV commercial), and color bars (with tone) comprise the visual imagery. Rapid undercutting between images layered with stereo sound (by Rhys Chatham) brings the violence of corporate America to (video) life. With fast action, rapid-fire, candy-colored layers, a pretty girl and a computer.



*Doll House*

Joan Boccino's ethnographic style combined with an unusual sense of subject provides a theoretical basis for her video pieces. Catholics and ex-catholics relate personal stories concerning their wide variety of religious experience with sacred objects (rosarys, crucifixes, holy water, et al) in *Blessed Objects*.

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**M. I. Bonadio**

PROGRAM 1

Rescan

B/W STEREO 4 MIN 1981

What Are You Doing?

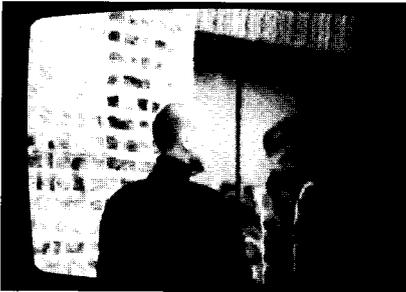
B/W STEREO 4 MIN 1981

Was There A Voice?

B/W SILENT 4 MIN 1981

Endless Soul

B/W STEREO 2 MIN 1981



*Endless Soul*

Political and personal violence graphically possess Mary Ida Bonadio's *Rescan*. The media horror, revealed via stark black and white TV news clips of Viet Nam, Ireland and El Salvador is reprocessed and altered to render a frontal attack on cultural/political imperialism.

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**Cecelia Condit**

PROGRAM A

Beneath The Skin

COLOR/STEREO 11 MIN 1981

(See Dresner, Mello, Rogala and

Rosser for other selections in

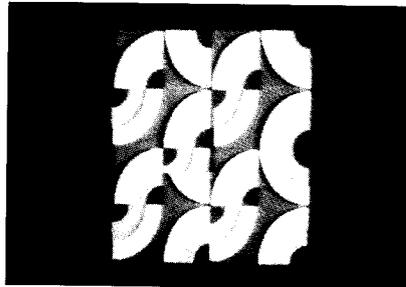
Program A)



*Beneath The Skin*

Cecelia Condit's *Beneath the Skin* is a narrative tape that tells an incredible story about a woman who has discovered that the man she has been seeing for several years murdered his last girl-friend. The narrative unravels through an audio voice, off camera, that tells of the details of the discovery of the woman's de-capitated body and the disbelief on the part of the narrator (the present girl-friend). The visual images tune in and out in reference to the narrative, not strictly illustrating the story.

In *Digital Reflection* Frank Dietrich, Debbie Gorchos and John Goss combine formalism with representation to create this digital computer graphic self portrait. Here the tape becomes a report of the interactive experience between subject/object and technology.



*Circle Twist*

**Frank Dietrich**

PROGRAM B

**Circle Twist**

(in collaboration with Zsuzsa Molnar)  
COLOR/STEREO 4½ MIN 1980

**Digital Reflection**

(in collaboration with Debbie Gorchos and John Goss)

B/W STEREO 4½ MIN

(See Dodsworth, Giloth and Sykes for other selections in Program B)

Chip Dodsworth builds his surfaces slowly in *Nitrogen Motet*, shot on location in the southern Illinois corn belt, the tape's sound track and visuals never stray from the outside landscape. While the narrative focuses on the most political of themes (work and production) depicted through the harvesting of corn, there is a sense of luxury that invades the environment creating a synaptic break between these cultural options. While I don't know if Dodsworth intended any messagey stuff the seduction of his work demands a layered reading.



*Nitrogen Motet*

**Chip Dodsworth**

PROGRAM B

**Nitrogen Motet**

COLOR/STEREO 3 MIN 1981

(See Dietrich, Giloth and Sykes for other selections in Program B)

An involuntary catapulting of the self into another world is the subject of Lori Dresner's *Strata*. Dresner recreates an experience in which she felt that her identity was being traumatically altered. A series of feeling-toned images flash quickly on the screen: Dresner wearing a rubber mask, a rose in the snow, a grove of trees coming into focus.



*Strata*

**Lori Dresner**

PROGRAM A

**Strata**

COLOR/STEREO 4½ MIN 1980

**Footage**

COLOR/STEREO 1 MIN 1979

**Windtakes**

COLOR/STEREO 1 MIN 1979

(See Condit, Mello, Rogala and Rosser for other selections in Program A)

Purloined sound track and Saturday afternoon movie fare provide the connective tissue in Jane Fay's *Dream Automatic Velvet*. Flickering images (Jacques Cousteau introduces a haunting car chase) pause, roll and float by. Fay's post-modernist blending of cultural myths with contemporary reporting create a quiet suspense that ultimately leads to silent disaster.



*Crash Car Set*

**Jane Fay**

PROGRAM 1

**Dream Automatic Velvet**

COLOR/STEREO 4½ MIN 1982

**A Road To Where**

COLOR/STEREO 6 MIN 1981

**A Laughing Dream Is Pawn**

COLOR/STEREO 5 MIN 1981

**Window View**

COLOR/STEREO 1½ MIN 1981

**Crash Car Set**

COLOR/STEREO 6 MIN 1980

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**Jeffery Foley**

PROGRAM C

**Fish Out Of Water**

COLOR/STEREO 3 MIN 1980

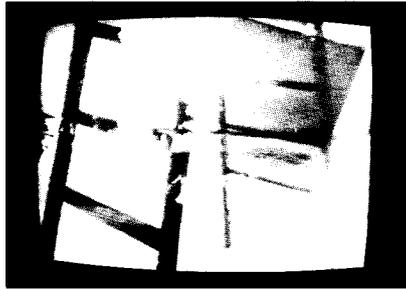
**Cyclone**

COLOR/STEREO 4 MIN 1980

**Ladder Matter**

COLOR/STEREO 2 MIN 1980

(see Keenan, Roesler and Syrop  
for other selections in Program C)



*Ladder Matter*

Jeffery Foley's tapes are formalist investigations into layering images. The images used: fish swimming, hi-rise structures in **Fish Out Of Water** are processed for visual effect rather than story line. In **Ladder Matter**, Foley uses the ladder as a central image through which layers of other visual information take off. He creates layered fantasy spaces through 'keying' one image over and under another.

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**Frank Garvey**

PROGRAM 1

**Pandemonium**

COLOR/STEREO 27 MIN 1981



*Pandemonium*

In Frank Garvey's **Pandemonium** a man is confined to a Dante's hell on earth by the poverty of the city and the peril of living in the shadow of nuclear war. "On Tuesday morning at 10:30 the air-raided siren is tested and for an instant everybody is feeling the same thing."

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**Matthew Geller  
Judy Rifka**

PROGRAM 1

**True Cross Fire**

COLOR/STEREO 47 MIN 1980

(in collaboration with Judy Rifka)

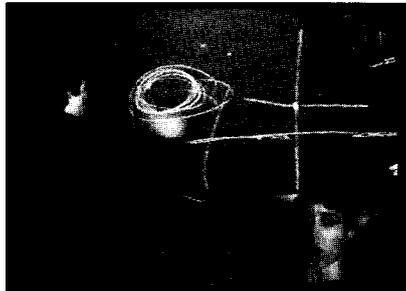
PROGRAM 2

**Windfalls**

COLOR/STEREO 20 MIN 1982

**Times Square Show**

COLOR/STEREO 6½ MIN 1980-82



*True Cross Fire*

**True Cross Fire** is a feature-length docu-collage which intercuts live and documentary material, old war films, video dramatizations and a film-video animation technique developed specifically for this tape. The work appraises individual actions and addresses issues of shifting information/communication processes...the Incredible True Story of Information...

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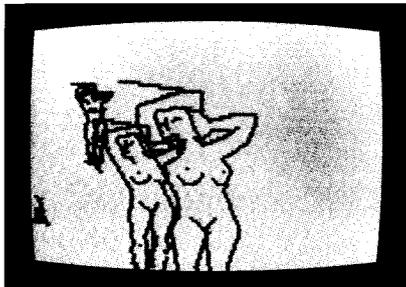
**Copper Giloth**

PROGRAM B

**Skippy Peanut Butter Jars**

COLOR/STEREO 3½ MIN 1980

(See Dietrich, Dodsworth, and  
Sykes for other selections in  
Program B.)



*Skippy Peanut Butter Jars*

On the sound track of **Skippy Peanut Butter Jars**, Copper Giloth reflects, "In fifth grade, I looked through art magazines and realized that to be an artist I had to draw pictures of naked women." The outline drawings of naked women in this tape are made by Giloth via a Zgrass digital computer, and she makes a strong comment about drawing in the old style of 'pencil on paper' and 'video as pencil'.

Bernard Hasken's short formal study, *Video Vision* explores the ever evolving inherent properties of the medium. Here the single image of a train is contracted through raster manipulation into a thin, long abstraction. A timeless self referential hall of mirrors complete the cycle as Hasken is seen watching TV on TV while the train/beam becomes the beam/gleam in his eye.



*Video Vision*

### **Bernard Hasken**

PROGRAM 1

#### **Reference**

B/W STEREO 3 MIN 1981

#### **That's The Way It Is**

COLOR/STEREO 1½ MIN 1981

#### **Video Vision**

COLOR/STEREO 5 MIN 1980

#### **Train**

COLOR/STEREO 4 MIN 1980

#### **Leaves**

COLOR/STEREO 2 MIN 1979

Peter Keenan and Teddy Dibble's six short pieces are conceptual ideas presented in the typical formats of broadcast television. In *Rabbit/Rabid/Raw Bit*, Keenan meets up with a rabid dog and ends up 'raw bits'. The longest piece, *The Cough*, is structured by having an on camera person do what they are requested to do by an off camera voice: cough in several ways and repeatedly. The viewer uncomfortably identifies with the cougher and feels anxious until the tape ends.



*The Cough*

### **Peter Keenan Teddy Dibble**

PROGRAM C

#### **Secrets I'll Never Tell**

#### **Shot Heard Around The World**

#### **Rabbit, Rabid, Raw Bit**

#### **Education**

#### **This Video No Good**

#### **The Cough**

COLOR/STEREO TOTAL TIME: 7½ MIN 1981

(See Foley, Roesler, Syrop for other selections in Program C)

In Daniel Klepper's *The Opera Ain't Over Till The Fat Lady Sings*, the impulse to pastiche replaces the impulse to invent. Purloining pre-existing and ready made sound tracks and images drawn from the film 'Phantom Of The Opera'; and live TV news coverage of Ronald Reagan's victory motorcade up Pennsylvania Avenue, Klepper calls into question such modernist notions as autonomy, authenticity and originality to make a covert comment about the grotesqueness of election year politics.



*Snake Man's Dream*

### **Daniel Klepper**

PROGRAM 1

#### **The Opera Ain't Over Till The Fat Lady Sings**

COLOR/B/W STEREO 10 MIN 1981

#### **Voice Of The Locust**

COLOR/B/W STEREO 6 MIN 1981

#### **Charge Of The Soul**

COLOR/B/W STEREO 5 MIN 1980

#### **Song Of The Palace**

COLOR/B/W STEREO 2 MIN 1980

#### **Snake Man's Dream**

COLOR/B/W STEREO 2½ MIN 1980

Suzanne Lacy's feminist farce *Learn Where The Meat Comes From* pacts a political punch as Lacy gnaws her way through various "Julia Child" demonstration and preparations to zero in on society's cultural appetites. Lacy's work concentrates on the images and language of oppression by drawing parallels between animal carcasses and the human female psyche.



*Learn Where The Meat Comes From*

### **Suzanne Lacy**

PROGRAM 1

#### **Learn Where The Meat Comes From\*** (in collaboration with Hildegard Duane)

COLOR/STEREO 14 MIN 1976

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**Barbara Latham**

PROGRAM D

**Chained Reactions**

(in collaboration with C. Tamblын)

B/W STEREO 10 MIN 1982

**Arbitrary Fragments**

COLOR/B/W STEREO 13 MIN 1978

(See Manning and Tamblын for other selections in Program D)

PROGRAM 1

**AlienNATION**

(in collaboration with E. Rankus and

J. Manning)

COLOR/STEREO 27 MIN 1980

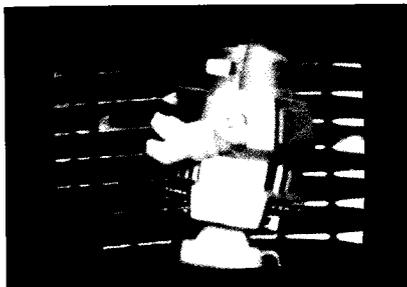
PROGRAM 2

**Curtain: Untold Story**

COLOR/B/W STEREO 4 MIN 1979

**Feathers: An Introduction**

COLOR/B/W STEREO 28 MIN 1978



*Curtain: Untold Story*

**Chained Reactions** by Barbara Latham and Christine Tamblын deconstructs quotations from Gothic novels and replications of television soap operas. These transformed conventions provide the viewer with a kit of red herrings to decipher and interpret according to a variety of narrative schemes. Restrained black and white processing combines images in a video update of film noir styles. The emotional tone ranges from mundane gestural moments culled from daily life to hints of occult mysteries and interventions.

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**Lectra Nancy**

**Beth Berolzheimer**

**Wayne Fielding**

**Karl Hauser**

PROGRAM 1

**Lectra Nancy Side A, Side B**

COLOR/B/W STEREO 7 MIN 1981

**Like In The Movies**

Beth Berolzheimer

COLOR/B/W STEREO 6 MIN 1982

**Motion Sickness**

Wayne Fielding

COLOR/B/W STEREO 6 MIN 1982

**Finally Dropped The Trout In**

**The Puddle**

Karl Hauser

COLOR/B/W STEREO 7 MIN 1980



*Lectra Nancy*

In **Lectra Nancy**, Beth Berolzheimer, Wayne Fielding and Karl Hauser use crystalline urban images of sex and violence strung together in hallucinatory sequences. Social codes are broken in a mock suicide, shot through an anamorphic lens and technically layered through raster manipulation and slow scan speed. Here the story line and technical virtuosity combine to produce a crazy quilt of dissonant images which are high gloss, confrontational and anti-authoritarian.

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**John Manning**

PROGRAM D

**Potential Applications and**

**Limitations**

COLOR/B/W STEREO 10 MIN 1979

(See Latham and Tamblын for other selections in Program D)

PROGRAM 1

**AlienNATION**

(in collaboration with E. Rankus and

B. Latham)

COLOR/STEREO 27 MIN 1980



*Potential Applications and Limitations*

John Manning's **Potential Applications and Limitations** is an unflinching attempt to situate autobiographical issues (knowledge, estrangement, pain) within the larger context of the deepening world crisis. Utilizing dead-pan medical school demonstration tapes, sequences build to uncover discrepancies between fact and fiction. The resulting effect ruthlessly (in detail) leaves the viewer wondering what is the value of intravenous education in an age of encroaching psychic defoliation.

Glamour is both stance and attitude, "The Total Look", or so says the director of The Barbizon School of Modeling in Carol McClintok and John Orentlicher's *Flat Glamour Medium*. Here McClintock as "object" presents a classic before and after documentary style picture of some of the "recommended" dominant messages that frame society's "model" female.



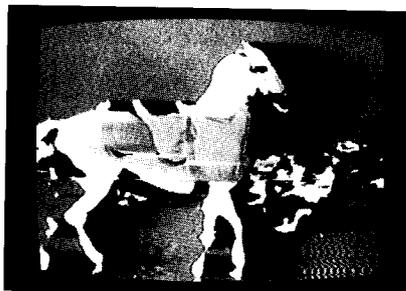
*Flat Glamour Medium*

**Carol McClintok  
John Orentlicher**

PROGRAM 1  
**Pure Pleasure Profits**  
COLOR/STEREO 29 MIN 1981

PROGRAM 2  
**Flat Glamour Medium**  
COLOR/STEREO 29 MIN 1981

Jeanine Mellinger's *Nightmare* presents the bitter-sweet memoirs of a dreamer. This diary/narrative traces single sequences of events shifting points of view between both victim and trainer. Mellinger's skillful camera work blends silky graceful dream images with dynamically punctured sequences revealing the nightmare subtext. The result: a non-didactic long view into the excesses of masculinity and femininity.



*Nightmare*

**Jeanine Mellinger**

PROGRAM 1  
**Nightmare**  
COLOR/B/W STEREO 15 MIN 1981

**Heard It Through The Grapevine**  
(in collaboration with D. L. Bean)  
COLOR/B/W STEREO 8 MIN 1981

Why is it that we get what we want? How do media characteristics interact with our desires and behavior toward significant others? Jack Mello's *Secret Sentence* is a collage of personal icons edited into a tight spot with historical and formal connections to both independent and commercial television.



*Secret Sentence*

**Jack Mello**

PROGRAM A  
**Secret Sentence**  
COLOR/STEREO 2:10 MIN 1982

(See Condit, Dresner, Mello, Rogala and Rosser for other selections in Program A)

Eating and food preparation are all very complicated parts of the female psyche. Not only do women carry life they traditionally have supported it through feeding and nurturing. Psychiatry has discovered in the last decade that certain women starve themselves in order to avoid adulthood. Linda Montano interviews four female ex-patients on *Anorexia Nervosa*. This tape brings up difficult questions about deprivation and the relationship between women's bodily image, psyche, and a sense of powerlessness. Anorexics maintain a delicate balance between the choice of death by starvation and loss of choice of the adult woman in contemporary society.



*Anorexia Nervosa '81*

**Linda Montano**

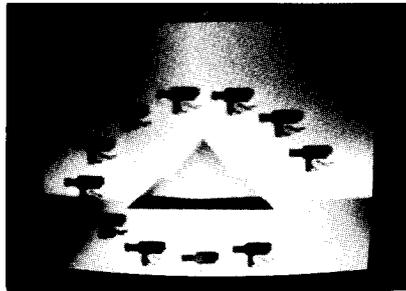
PROGRAM 1  
**Anorexia Nervosa '81**  
COLOR/STEREO 60 MIN 1981

PROGRAM 2  
**Mitchell's Death**  
B/W STEREO 22 MIN 1978

PROGRAM 3  
**Characters - Learning To Talk**  
COLOR/STEREO 45 MIN 1978

**Phil Morton  
Jane Veeder**

PROGRAM 1  
**Target Siggraph '81**  
COLOR/B/W STEREO 16 MIN 1981



*Siggraph '81*

In Target Siggraph '81, Jane Veeder and Phil Morton combine computer graphics with 'documentary clips' of a trip to Utah. This piece is highly diaristic, expressing both Morton/Veeder's 'video van' lifestyle and their philosophy/interests in satellite transmission and information exchange. The digital computer is programmed to display an electronic map which Morton and Veeder use as points of reference to indicate the roads taken and the locations of specific camera shots.

**Tony Oursler**

PROGRAM 1  
**Grand Mal**  
COLOR/STEREO 28 MIN 1981  
PROGRAM 2  
**The Loner**  
COLOR/STEREO 32 MIN 1980



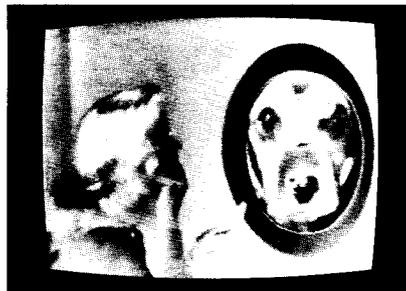
*Grand Mal*

"This poem is for T.V. What is at the end of the universe? What happens when you die? What would it be like to suffer all your emotions at once?... The mind is a black bow. Down on your knees. The sky parts. You look down at the grass searching for a four leaf clover. You found it, you lost it. Surprise! Snake in the grass. You found your violent jewelry — that invisible earring. Your own custom sound track for all you see. It's a grand day."

— Tony Oursler, *Grand Mal*

**Edward Rankus**

PROGRAM 1  
**AlienNATION**  
(in collaboration with J. Manning and  
B. Latham)  
COLOR/STEREO 27 MIN 1980  
PROGRAM 2  
**The Glasses Look Becoming**  
COLOR/STEREO 11 MIN 1977  
**Going Nowhere**  
B/W STEREO 6 MIN 1976  
**Pride Is The Cause Of The Fall Of**  
**The Rebel Angels**  
B/W STEREO 7 MIN 1976  
**Apartment Moves**  
B/W SILENT 6 MIN 1976

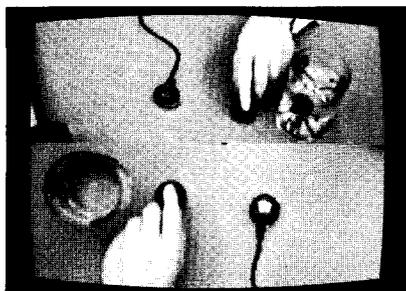


*AlienNATION*

AlienNATION by Edward Rankus, John Manning and Barbara Latham, mines an ironical vein by turning technology against itself to undercut some of the sociological ramifications of modern living. Here is a partial list of the phenomena that serve as grist for AlienNATION's mill. Multivalent techniques for dissecting symbol systems (sci-fi films, behavioralistic psychology experiments, disco music, hypnosis tapes) are used exposing their inherent hypocrisy and reconstituting them in satirical formats. Photographs and three dimensional models in associative clusters are subjected to electronic manipulations to produce a uniform visual aesthetic of hard-edged, flashy slickness.

**Robert Roesler**

PROGRAM C  
**Blizzard '79**  
COLOR/STEREO 5 MIN 1979  
**Tourism, Art And Leisure**  
COLOR/STEREO 2 MIN 1979  
**Mic Test**  
B/W STEREO 1 MIN 1978  
(See Foley, Keenan and Syrop for  
other selections in Program C)



*Mic Test*

Robert Roesler walks the narrowest of paths in Mic Test. Here formalist inquiry becomes high comedy, as Roesler reduces high tech sophistication to low impedance absurdity. Mic Test is just that (like in one, two, three: testing, testing) resulting in a slap/dash poke at recent art history.

In *Polish Dance '80*, which Miroslaw Rogala has dedicated to the Worker's Movement in Poland, we see two intercut images: a man's legs walking and a man (Rogala) on a roof top. The man moves slowly at first, the motion seems to start as a turning away from the camera or a search for something in the periphery; then the motion quickens, gets more repetitive and dance-like. This mysterious tape seems to relate to the political situation in Poland; something joyous but not quite free or clear.



*Polish Dance '80*

### **Miroslaw Rogala**

PROGRAM A  
**Polish Dance '80**  
 B/W STEREO 2 MIN 1980  
 (See Condit, Dresner, Mello and Rosser for other selections in Program A)

"Many of the contradictions I want to talk about in my work are not simply riddles of existence but things that arise from the system we live under which makes impossible and conflicting demands on us. I like to point to situations in which we can see the myths of ideology contradicted by our actual experience." — Martha Rosler



*Vital Statistics Of A Citizen, Simply Obtained*

### **Martha Rosler**

PROGRAM 1  
**Secrets From The Street: No Disclosure**  
 COLOR/STEREO 10 MIN 1980  
 PROGRAM 2  
**Losing: A Conversation With The Parents**  
 COLOR/STEREO 20 MIN 1977  
 PROGRAM 3  
**Vital Statistics Of A Citizen, Simply Obtained**  
 COLOR/STEREO 40 MIN 1977

Jesse Rosser uses her daughter in the titled role around which she structures her autobiographical fable, *Baby Jesus*. By narrating astutely chosen details of her personal history which are randomly and sequentially displayed on three monitors she flirts with both social taboos and intimate revelations. Both sound track and images yield an incisive and sometimes acutely embarrassing (embarrassing in the recognition of self identity) portrait of female sexuality and vulnerability. Here is woman as victim: a psychological defense.



*Love Cannibal*

PROGRAM 4  
**The East Is Red And The West Is Bending**  
 COLOR/STEREO 20 MIN 1977  
 PROGRAM 5  
**Semiotics Of The Kitchen**  
 B/W STEREO 6 MIN 1975

### **Jesse Rosser**

PROGRAM 1  
**Baby Jesus**  
*Baby Jesus* is a 3 channel installation piece and 3 monitors and 3 playback decks are required for proper viewing.  
 CONTINUOUS LOOP  
 COLOR/STEREO 1981

#### PROGRAM A

**Love Cannibal**  
 B/W STEREO 7 MIN 1980  
 (See Condit, Dresner, Mello and Rogala for other selections in Program A)

### **Dan Sandin**

PROGRAM 1  
**Spiral PTL**  
 (in collaboration with Tom DeFanti and Mimi Shevets)  
 COLOR/STEREO 7 MIN 1980  
**Wanda Wega Waters**  
 COLOR/STEREO 14 MIN 1980

In Dan Sandin's *Wanda Wega Waters*, the viewer first sees a rural sunset scene at the edge of the water. The camera focuses on a reflection of a branch in the water and slowly this image is processed into abstract patterns and shapes. What was the natural, rhythmic movement of the water's surface becomes highly colored abstractions in motion, a meditation on similarities and contrasts, pointing out metaphorical relationships between nature and technology, the real and the non-real as reflected upon in the mind.



*Wanda Wega Waters*

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**Michael Smith**

PROGRAM 1\*

**It Starts At Home**  
COLOR/STEREO 25 MIN 1981

PROGRAM 2\*

**Secret Horror**  
COLOR/STEREO 13½ MIN 1980  
**Down In The Rec Room**  
COLOR/STEREO 12 MIN 1979

All tapes produced by Michael Smith  
and Mark Fischer.



*Secret Horror*

Michael Smith in *Secret Horror* uses that juncture in which the exterior world invades the interior life. Like his sources Buster Keaton and Jacques Tati in particular, Smith inhabits a character with whom he is intimately identified. Rigorous and uncompromising comic timing builds suspense and suggests a world totally fashioned from the effluvia of TV and pop music. Dozens of hard-to-place sitcom Vegas-cartoons are broken down and recombined, rattle around *Secret Horror* at the edge of one's consciousness. The tape's eponymous horror has to do with the condition of being alone and out of it, a stranger in one's own apartment.

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**Bob Snyder**

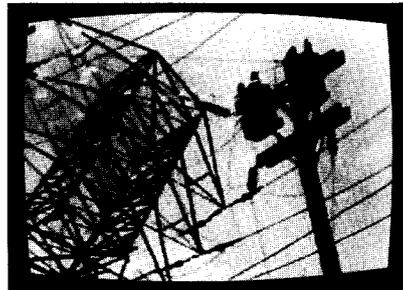
PROGRAM 1

**Trim Subdivisions**

COLOR/SILENT 6 MIN 1981

**Lines Of Force**  
COLOR/STEREO 10 MIN 1979

**Icron**  
COLOR/STEREO 10 MIN 1978



*Lines Of Force*

Bob Snyder uses oscillators in *Lines of Force* to generate abstract lines and patterns which implicitly diagram representational images. Material recorded from broadcast television is placed in a new context by being edited in close proximity to shapes which echo its formal properties. Snyder also composed the sound track for *Lines of Force*. The explosions which recur throughout the tape take on the power of formal inevitability, which the complementary shots of women and nature seem powerless to prevail against.

---

**John Sturgeon**

PROGRAM 1\*

**Uroboros**

COLOR/STEREO 10 MIN 1979

**The Trilogy:**

**Conjunct**

COLOR/STEREO 5 MIN 1976

**The Two of Triangles**

B/W STEREO 2½ MIN 1975

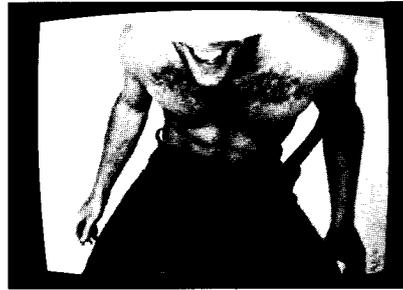
**Shapes From the Bone Change**

B/W STEREO 4½ MIN 1975

PROGRAM 2\*

**Spine/Time**

COLOR/STEREO 20 MIN 1982



*The Two of Triangles*

John Sturgeon's *Uroboros* revolves around a mandala metaphor, a mythological snake which devours itself, tail first, symbolizing the unity and continuance of opposites. The male follows the elusive female image, repeatedly descending an ancient spiral stairs, as if to the bowels of some primal psyche, where elemental healing and unifying rites are performed. Rhythmic cycles, luscious color, and gripping drama unfold in strikingly composed scenes, as we participate as fellow "fishermen of the circle."

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**Barbara Sykes**

PROGRAM B

**I Dream of Dreaming**

B/W STEREO 4 MIN 1981

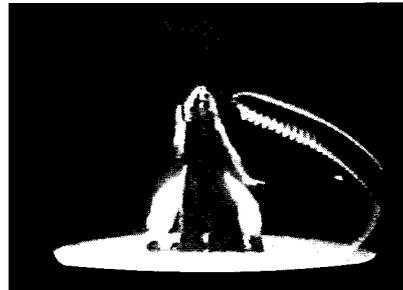
**Sketching A Motion**

B/W STEREO 1½ MIN 1981

**Electronic Masks**

COLOR/STEREO 4½ MIN 1980

(See Dietrich, Dodsworth and Giloth  
for other selections in Program B)



*I Dream of Dreaming*

*I Dream of Dreaming* was conceived from dreams, poetry and precognition.

Waiting for the rising sun  
my spirit rests

on a mountain peak

And I dream  
of dreaming.....

Video: Barbara Sykes / Audio: Stuart Pettigrew

Mitchell Syrop's work is based on the TV "commercial" format all short (six — thirty second plus or minus pieces on this tape); all product/sales shooting/editing techniques. But here the similarity ends. Instead of seducing the viewer with consumer offerings Syrop's work in *Watch It, Think It*, for example obscures the product yet manages to keep the "advertisement" intact. This skillful handling would leave a befuddled 'commercial' consumer searching for a product, and as a subtext that's the point.



*Watch It Think It*

**Mitchell Syrop**

PROGRAM C  
**Watch It Think It**  
**Insomniac's Lullaby**  
**Dizolv**  
**Square**  
**Ritual Fertilization**  
**Be Careful Around These People**  
 TOTAL TIME: 6½ MIN  
 COLOR/B/W STEREO 1980  
 (See Foley, Keenan and Roesler for other selections in Program C)

*The Pathetic Fallacy* is a tape about a trip Richard Horner and Christine Tamblyn took across the USA. The title refers to the literary device of ascribing animate qualities to inanimate nature. Such a formulation is a consequence of alienation, and the tape explores the phenomenon of tourism and an alienated response to nature. Yet tourism has many affinities with aesthetic distance, and thus it is problematic to view it as an entirely negative phenomenon. To what extent are the artists responsible for turning landscapes into postcard views?

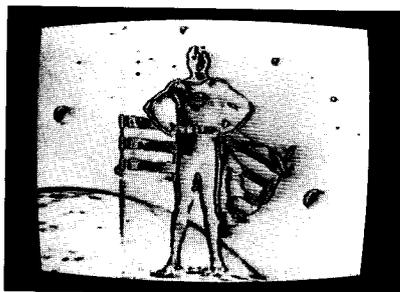


*Chained Reactions*

**Christine Tamblyn**

PROGRAM D  
**Chained Reactions**  
 (in collaboration with B. Latham)  
 B/W STEREO 10 MIN 1982  
**The Pathetic Fallacy**  
 (in collaboration with Richard Horner)  
 COLOR/B/W STEREO 12 MIN 1980  
 (See Latham and Manning for other selections in Program D)

In Janice Tanaka's *Ontogenesis* special effects are used as an electronic language to make a political commentary. The subject is the effect on people's consciousness of mass media, which perpetuate a meaningless cycle of illusory cause and effect. No radical change ever takes place. Although this is a collaged tape, the images occur in fluid succession, merging together with the lack of chronological punctuation that professional television perpetuates.



*Ontogenesis*

**Janice Tanaka**

PROGRAM 1  
**Superhuman Flights of Submoronic Fancies**  
 COLOR/STEREO 10 MIN 1982  
**Ontogenesis**  
 COLOR/B/W STEREO 5½ MIN 1981  
**Mute**  
 COLOR/STEREO 2½ MIN 1981  
 PROGRAM 2  
**Beaver Valley**  
 COLOR/B/W STEREO 6½ MIN 1980  
**Manpower**  
 COLOR/B/W STEREO 5½ MIN 1980  
**Duality Duplicity**  
 COLOR/B/W STEREO 6½ MIN 1979

Utilizing classic soap opera format Bruce and Norman Yonemoto's *Based On Romance* focuses on a young couple in crisis. Due to a tragic illness, the young woman is unable to fulfill her "social fantasies". In desperation, she chooses to die rather than give up her personal melodrama. Her lover, motivated by deep concern, must come to terms with the illusionistic nature of his romantic reality.



*An Impotent Metaphor*

**Bruce Yonemoto**  
**Norman Yonemoto**

PROGRAM 1  
**An Impotent Metaphor**  
 COLOR/STEREO 43 MIN 1981  
 PROGRAM 2  
**Romantic**  
 COLOR/STEREO 11 MIN 1980  
**Based On Romance**  
 COLOR/STEREO 30 MIN 1979  
**Love Lines**  
 COLOR/STEREO :30 SEC 1979

# RESEARCH PROGRAMS

The Video Data Bank houses a collection of video tapes produced unless otherwise noted

## THE KITCHEN

### Barbara Allen and Carol Clements Barbie and Barbie

Producer: Michel Auder. 45m color stereo 1981. *Allen and Clements perform a series of vignettes documenting the American Barbie Doll phenomenon.*

### Eric Barsness

#### Ballet With A Capital B

Producer: Michel Auder. 30m color stereo 1981. *A lecture/demonstration on the history of ballet. Barsness' earlier lectures on Opera and Modern Dance have been widely noted for their passion and sincerity (if not their accuracy).*

### Eric Bogosian

#### Men In Dark Times

Producer: Gregory Miller. 90m color stereo 1982. *A theater piece written, directed and starring Bogosian and Joe Hannan, Grethe Holby, Jeff McMahon, Marcelino Rosado. This performance was staged for video.*

### Men Inside

Produced by Fitzgerald/Sanborn. Producer: Larry Brickman. 45m color stereo 1981. *Shot at Club 57 this tape presents a rapid-fire series of men inside themselves and is written and performed by Eric Bogosian.*

### On The Air

Produced by Fitzgerald/Sanborn. Producer: Larry Brickman. 20m color stereo 1981. *Shot at Club 57 Eric Bogosian performs a sequence of radio plays which he also authored.*

### The Ricky Paul Show

Produced by Fitzgerald/Sanborn. Producer: John Sanborn. 45m color stereo 1980. *Shot at White Columns in NYC reveals a 'private party' at which a nightclub entertainer goes wild.*

### Frank Conversano

#### Still Spring Cleaning

Producer: Michel Auder. 45m color stereo 1981. *Frank Conversano dances to recent 'pop' hits and reflects on the events in his own life and those in the lives of people around him.*

### Douglas Ewart

#### Bamboo Forest

Producer: Gregory Miller and "E" TV. 90m color stereo 1981. *Performance by Douglas Ewart with J.D. Parran and Henry Treadgill.*

### Julius Hemphill

#### Ralph Ellison's Long Tongue

Producers: Lloyd Trufelman & Kim Amway.

by The Kitchen Center in New York City. These tapes vary in age, tape condition and technical quality, due to limited shooting conditions. These Programs represent important primary resource material on contemporary performance and remain of value and interest. The Programs are available for viewing in the Video

90m color stereo 1981. *Musical theater performance by Hemphill with Abdul Wadud (cello), Baikida Carroll (brass), Malinke Robert Elliot (actor), Warren Smith (percussion), Joann Robinson (dancer), Performance and text based on Ralph Ellison's Invisible Man.*

### Kipper Kids

#### Kipper Kids '79

Producer: Tom Bowes. 60m color stereo 1979.

#### Kipper Kids '78

Producer: Tom Bowes. 60m b/w stereo 1978. *The Jekyll and Hyde of performance art blend British vaudeville and the Three Stooges with mud, tar and feathers.*

### Christopher Knowles and Cindy Lubar

#### Emily Likes TV

Producer: The Kitchen. 30m b/w 1976. *Dialogue in repetitions about reporting the news performed by Christopher Knowles and Cindy Lubar.*

### Jill Kroesen

#### Excuse Me I Feel Like Multiplying

Produced by Fitzgerald/Sanborn. Producer: John Sanborn. 60m color stereo 1980. *Performance by Jill Kroesen dealing with the parallel relationships between Russia, the U.S. and an 'underdeveloped country' and that between two girls competing for a boyfriend. Features performances by Joe Hannan, Marisa Lyon, Taylor Mead and others.*

### The George Lewis Trombone Quartet

#### Atlantic

Produced by "E" TV. Producer: Gregory Miller. 50m color stereo 1982. *At the Dance Theater Workshop the George Lewis Trombone Quartet perform two of Lewis' compositions.*

### Paul McMahon

#### Songs

Producer: Jeff O'Conner. 60m color stereo 1982. *McMahon performs the "Rock 'n' Roll Psychiatrist" and other favorites including requests from the audience.*

### Tim Miller

#### Survival Tactic

Producer: Michel Auder. 45m color stereo 1981. *Miller's performance about, 'nice houses, bad dreams and a barbecue'.*

### Matt Mullican

#### Matt Mullican

Producer: Michel Auder. 45m color stereo

Data Bank Screening Room. Special off-site loans can be requested through the Video Data Bank by persons working on research projects and must be accompanied by a written proposal. For rental and sales information contact Gregory Miller at The Kitchen 59 Wooster, New York City, 10012. Phone 212 925-3615.

1981. *A lecture/performance with hypnosis, featuring hypnotist Marc Gross.*

### Boris Policeband

#### Policeband

Producer: Michel Auder. 45m color stereo 1981. *Composer and artist Boris Policeband has not harmed anyone yet. Here he addressed himself to the talk show format.*

### Squat Theater

#### Andy Warhol's Last Love

Produced by Squat Theater. Producer: Michel Auder. 60m color stereo 1981. *Theater piece by Squat Theater produced for video.*

## Dance/Music/ Performance Surveys

### Dubbed In Glamor

Produced by the Kitchen and the Walsung Co. Producer: Tom Bowes. Eight (8) hours color stereo 1980. *Allure, spectacle, extravagance, fashion, burlesque, film, special effects, rock 'n' roll, cabaret, raps, video, image curated by Edit DeAk. Featuring performances by Bush Tetras, Funky 4 + 1, Ex-Dragon Debs, Anne Deon and Rockercize.*

### Jamaican Music Festival

Produced by the Kitchen and "E" TV. Producer: Gregory Miller. Six (6) hours color stereo 1981. *Two day festival curated by Habte Selassie with lectures by Dr. Basil Wilson and performances by Frequency, Iz's and Aksumites.*

### Rhys Chatham

Producer: Tom Bowes. 45m color stereo 1981. *Retrospective concert for electric guitars and drums including "36 Short Stories" 1979, "Acoustic Terror" 1980, "Drastic Classical Music" 1981 performed by drums and eight electric guitars.*

### Street Dance NY to LA (Part 1)

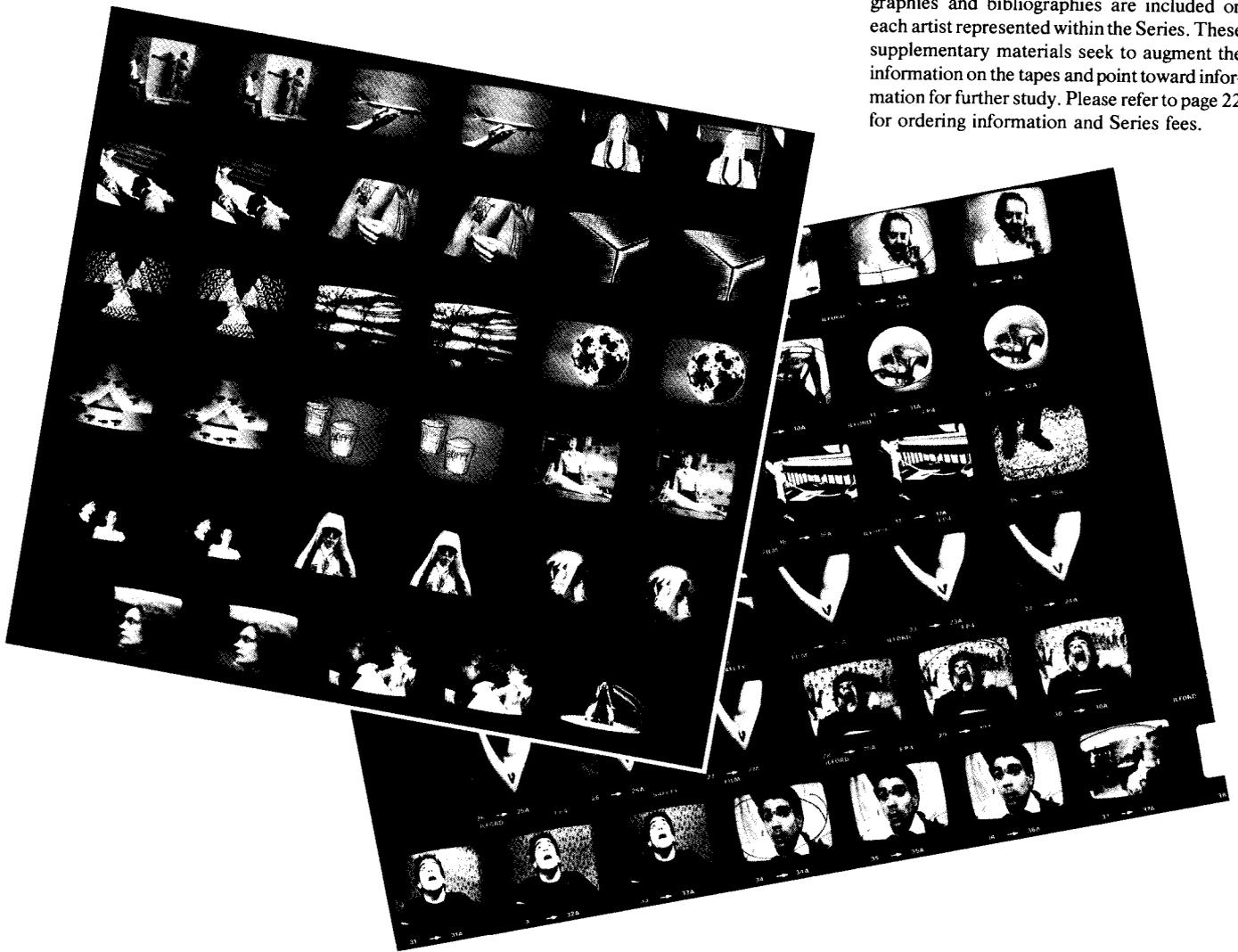
Producer: Tom Bowes. 90m color stereo 1981. *A review of a decade of Los Angeles street dance featuring original members of the Lockers, Vogues and Electric Bugaloos, Fred Allen Barry, Poppin Pete, Toni Basil and others.*

### Street Dance NY to LA (Part 2)

Produced by the Kitchen and Advanced TV. Producer: Tom Bowes and Emily Armstrong. 45m color stereo 1981. *"Graffiti Rock", a breaking contest between the two crews rapped by Fab Five Freddy with live D.J. mix by Lenny Ferrari.*

## ABOUT THE SERIES

The Series provide a context in which to better explore and analyze issues raised in the individual tapes. Within each Series artists have been selected to provide suggestive contrasts in work, ideas and historical placement. The topics arising from these differences will encourage discussions about ideas and problems important to anyone interested in contemporary art. The Series will also provide a context in which to better explore and analyze issues of style, content, and methodology of working in video as an art form. All Series include two 3/4 inch format video tapes consisting of complete pieces by up to six artists. The total running time of each Series is between 90 and 120 minutes. Biographies and bibliographies are included on each artist represented within the Series. These supplementary materials seek to augment the information on the tapes and point toward information for further study. Please refer to page 22 for ordering information and Series fees.



## CONTEMPORARY SURVEY

From pre-history up to the present time, artists have pursued the representation of myths. The power of these cultural legends have survived new interpretations by succeeding generations, while amassing here-to-fore unimagined mega audiences. The artists in this series, (Eleanor Antin, *Little Match Girl Ballet*; Tony Oursler, *The Loner*; Martha Rosler, *Vital Statistics Of A Citizen Simply Obtained*; and Bob Snyder, *Lines Of Force, Trim Subdivisions*) represent an era in which advertising, film and TV provide as great a source of heroes/heroines and villains as Joan of Arc or the Bible were for pre-media society. These artists choose to update the classical order. Their work represents the diversity of contemporary attitudes that informs the present video lexicon.

The mystification surrounding video as both art form and cultural/social tool makes it difficult for some to integrate what should be a tandem concern. Yet, here no fissure is evident. These artists present powerful, persistent images that never fail to capture the spirit of the time. While the following statements are not necessarily descriptive of the tapes in this series, (ed. note: see Single Program or Series or entries for tape descriptions) they represent the artists' state-



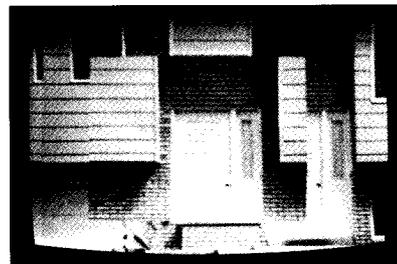
**Eleanor Antin**  
*Little Match Girl Ballet*  
27 MIN COLOR 1975



**Tony Oursler**  
*The Loner*  
32 MIN COLOR 1981



**Martha Rosler**  
*Vital Statistics of A Citizen, Simply Obtained*  
40 MIN COLOR 1977



**Bob Snyder**  
*Lines of Force & Trim Subdivisions*  
10 MIN COLOR 1979 & 6 MIN COLOR 1982

TOTAL TIME: 115 MIN

ments reflecting aspects of their work.

**Martha Rosler** "...Many of the contradictions I want to talk about in my work are not simply riddles of existence but things that arise from the system we live under which makes impossible and conflicting demands on us. I like to point to situations in which we can see the myths of ideology contradicted by our actual experience..."

**Tony Oursler** "...It's very late. Now your machine turns on you. It is showing you a fake television show made specially for the end of a TV day...see a jet cut the clouds as a voice moans a poem about colors, God and time. Feeling hollow you see a transparent flag or Indian waving in the wind then some flowers. But if they really believed in God they would

never stop showing programs to our lonely nation..."

**Bob Snyder** "1. The structure controls (a) color, (b) sound track, (c) formal properties, (d) and hopefully the content. 2. Sound tracks are not an accompaniment, but are important in the structure of the piece. 3. The format uses (a) sound and (b) light to generate (c) formal ideas on one level or another..."

**Eleanor Antin** "...I use the performance to set up a discourse situation to deal with the ambiguities. I can't help it, I always see 10 different sides of any question, which doesn't stop me from taking strong political stands on everything. That's what I use performance for...to invent the worlds in which I can play out these situations, to make them mine, really..."

# NEW NARRATIVE VIDEO

Painting and sculpture have been subjected to such prolonged self-scrutiny that the free play they once allowed now seems reduced by historians to the narrow strictures of academic exercise. Video suggests a possible new format whose lack of definition offers an escape from the weight of history. For the artists in this series, (Eleanor Antin, *Little Match Girl Ballet*; Michel Auder, *Selected Works*; Barbara Latham and Christine Tamblyn, *Chained Reactions*; Bruce and Norman Yonemoto, *Based On Romance*) video also offers a way out of the formalist, (read impersonal, self-referential, abstract) impasse. Video/Narrative has allowed a re-insertion of the self and a chance to dramatize the artist in action. The resulting series explores the dynamics of related, yet subtly different themes — ritual and theatre, myth and narrative, the primal and the naive (or faux naive) all with swashbuckling energy.

Eleanor Antin was one of the pioneering advocates of a new interpretation of narrative. Character became the modality through which she told stories. Taking on the alter egos of nurse, king and ballerina, she lived out adventures in live performances, written accounts and videotapes. The *Little Match Girl Ballet* contains Antin's tale of how she was discovered by the Ballet Russe. She explains that she learned to dance by practicing poses illustrated in a book in front of a mirror in her living room. This static positioning turned out to be more striking than actual dancing. Antin juggles reality and artifice with delicacy through these statements. She actually did learn to pose in the way she describes, but in the context of her fictional invention her assertion is improbable. Through this metaphor (and the narrative text of the endless and reciprocal nature of artistic influence) Antin expresses in effect the lineage that relates different generations of artists.

Doris Chase and Deborah Andersen take on an analytical, structural stance in *Can You Tell?* Here Deborah Andersen recites a text about performing, illustrating it with movements. The text is repeated a second time, Andersen's movements are different, as are all the other visual elements. Because the camera angles and special effects have altered, the piece draws attention to its own formal aspects in the second take. The viewer is already familiar with the content of the message, and so is drawn to concentrate on how this message is expressed through video and performance qualities.

Bruce and Norman Yonemoto demonstrate ways in which it is possible to push structuralist concerns into deconstruction in *Based On Romance*. The tape both refers directly to and mimics its soap opera sources. The conflict between having a baby or an abortion is a standard soap opera plot device. But, the



**Eleanor Antin**  
*Little Match Girl Ballet*  
27 MIN COLOR 1975



**Michel Auder**  
*Selected Works*  
40 MIN COLOR 1975-82



**Doris Chase/Deborah Andersen**  
*Can You Tell*  
5 MIN COLOR 1980



**Barbara Latham/  
Christine Tamblyn**  
*Chained Reactions*  
10 MIN COLOR 1979



**Bruce Yonemoto  
Norman Yonemoto**  
*Based on Romance*  
30 MIN COLOR 1979  
TOTAL TIME: 112 MIN

Yonemotos extend their parody into surrealistic, self-reflexive realms by including dialogue about hilariously inbred art school issues. While the heroine is visiting the doctor, the hero is burying household objects in the ground as a performance piece. Thus, the tape is predicated on the artists' wry alienation from their own life-style.

*Chained Reactions* by Barbara Latham and Christine Tamblyn deconstructs quotations from gothic novels and replications of television soap operas. These transformed conventions provide the viewer with a kit of red herrings to decipher and interpret according to a variety of narrative schemes. Restrained black and white processing combines images in a video update of film noir styles. The emotional tone ranges from mundane gestural moments culled from daily life to hints of occult mysteries and interventions.

Over the past thirteen years Michel Auder has collected/appropriated (from TV, film, photo) and or shot 500 hours of video forming a complete, often frenetic, voyeristic, idiosyncratic and dicey diary. Auder's tapes are populated with some of the most conspicuous affiliates of the New York downtown art/theater/performance scene — Taylor Mead, Cookie Mueller, Jackie Curtis, Jackie Raynal, Madeline LeRoux and Alice Neel are featured in Auder's *A Coupla White Faggots Sitting Around Talking* (written by poet Gary Indiana). Auder's *Video Pieces* with Larry Rivers on Iran, Henry Geldzhaler on Andy Warhol, and Lee Strasberg ...telling about the first time he ate a tomato, heard the word love...etc. are short renderings (each two minutes to eight minutes in length) of poignant portraits. Like all of Auder's work the viewer has the option of allowing his/her own personal emotions to mix with the artist's viewpoint.

# NEW WAVE VIDEO

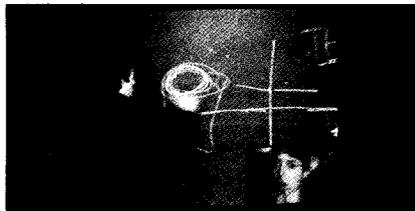
New Wave video has become the basis of a philosophy and a life style that invades every aspect of fashion and art while challenging the rituals (read 'creative act') advanced during the Ab Ex heyday and more recently evidenced by the 'passion to paint'. Muzak, cliché, humor, puns, formalist tricks, detached irony and pathos collide in this series producing tapes which evoke a rich narrative and complex raw emotional tone.

Witness Tony Oursler's unnamed hero in *The Loner*, inhabiting deliberately crude miniature sets and menaced by everyday occurrences. '...This could happen to any of us...you are in bed. You can't sleep, so, you use your machine to help you relax, like most TV lovers you turn on, and the first thing you see is the end of a program. Sad, because you have missed so much and eager for what is to come you can only squirm in limbo.'

Daniel Klepper builds on this malaise in *Snake Man's Dream*, using special effects to render seamless connections between dreaming, sexuality and death while the narrative explores the uncertainty that exists above and below the level of consciousness. In Klepper's *The Opera Ain't Over Till The Fat Lady Sings*, the impulse to pastiche replaces the impulse to invent. Purloining pre-existing and ready-made sound tracks and images drawn from the film *Phantom of the Opera* and live TV news coverage of Ronald Reagan's victory motorcade up Pennsylvania Avenue, Klepper calls into question such modernist notions as autonomy, authenticity and originality to make a covert comment about the grotesqueness of election year politics.

In *True Cross Fire*, Matthew Geller (as the natty professor) and Judy Rifka (as the sultry singer) examine the structures and mechanisms of television as the bearer of cultural mythologies. In this parody of Docu-Drama the action alternates between diagrammatic and didactic constructions and throbbing collage sections suggesting a schizophrenic breakdown. By foregrounding live intercuts, documentary material, old war films, dramatizations and animation, they attempt to turn television mythologies back in on themselves enforcing an active rather than a passive reading on the part of the viewer.

Michael Smith in *Secret Horror* uses that juncture in which the exterior world invades the interior life. Like his sources, Buster Keaton and Jacques Tati in particular, Smith inhabits a character with whom he is intimately identified. Rigorous and uncompromising comic timing builds suspense and suggests a world totally fashioned from effuvia of TV and pop music. Dozens of hard-to-place sitcom Vegas cartoons



**Michael Geller/Judy Rifka**

*True Cross Fire*  
47 MIN COLOR 1980



**Daniel Klepper**  
*Snake Man's Dream & The Opera Ain't Over Till the Fat Lady Sings*  
4 MIN COLOR 1980 & 10 MIN COLOR 1980



**Beth Berolzheimer  
Wayne Fielding  
Karl Hauser**  
*Lectra Nancy*  
7 MIN COLOR 1981



**Tony Oursler**  
*The Loner*  
32 MIN COLOR 1980



**Michael Smith**  
*Secret Horror*  
14 MIN COLOR 1980  
TOTAL TIME: 112 MIN

are broken down and recombined, rattle around *Secret Horror* at the edge of one's consciousness. The tape's eponymous horror has to do with the condition of being alone and out of it, a stranger in one's own apartment. One of Smith's favorite devices is to set up his audience to predict just what will happen even as 'Mike' (his character) pauses, waiting, hoping for 'anything' to happen.

Within the spectrum of possible attitudes ascribed to New Wave sensibilities, none has been more visible than those attitudes which

challenge social codes and political authority. In *Lectra Nancy*, Beth Berolzheimer, Wayne Fielding and Karl Hauser use crystalline urban images of sex and violence strung together in hallucinatory sequences. Social codes are broken in a mock suicide, shot through an anamorphil lens and technically layered through raster manipulation and slow scan speed. Here both the story line and technical virtuosity combine to produce a crazy quilt of dissonant images which are high gloss, confrontational and anti-authoritarian.

# WOMEN/ POLITICAL PERSPECTIVES

The invention of television in the 1940's more than any other single event has transformed the nature of social communication. Through speed, numbers, and the capacity to influence, commercial television had become the most powerful political tool ever. The development of feminism in the early 1970's brought about a much closer look at how television set up false and manipulative values of sexism.

By demonstrating how television programs and advertisements portrayed a false and negative sense of femaleness, female roles, and womanhood, feminism underlined the terrifying conflict between the basic reality of women's lives and the codified roles presented as reality on TV. All the tapes in this series address the distinctions, both real and depicted, of the roles and reality of women; with a specific emphasis on how television, through its mandate of consumerism, has coded this message.

Suzanne Lacy's *Learn Where The Meat Comes From*, concentrates on the images and languages of oppression by drawing a parallel between animal carcasses, organs and the female psyche. She aligns the 'objectness' of the carcass, the 'cuts' or 'pieces' of meat with the sexually objectified body of a woman. She uses a parody of a familiar television program to carry her idea, the Julia Child Cooking Lesson.

Jesse Rosser uses cannibalism as the nexus around which to structure her autobiographical fable, *Love Cannibal*. By narrating astutely chosen details of her personal history, she comments on the politics of romance. When she flirts with taboos about intimate revelation, exposing her emotions with an unvarnished directness which is acutely vulnerable, she is aware of the paradox that vulnerability is often the most effective psychological defense. *Love Cannibal* is a painfully direct verbal/visual demonstration of the subjection of women to love as an all consuming force.

Martha Rosler's tape, *Vital Statistics Of A Citizen, Simply Obtained*, uses measurement to focus on power relationships: invasion, humiliation, objectification, comparison. Although the female body is the object of the measurement, this tape contains the wider implications of anthropometry, or the measurements which were used to establish theories of racial distinctions. The first section is a fixed camera shot of a woman being measured. A man does the measuring with the assistance of another man. Three women are present to observe the measurement. They represent 'normal' standards



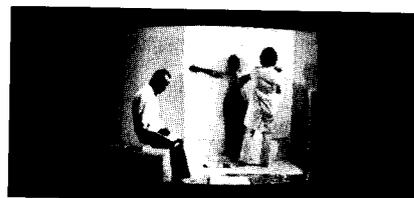
**Judith Barry**  
*Casual Shopper*  
30 MIN COLOR 1981



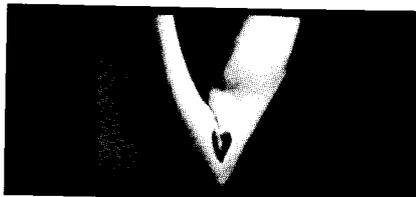
**Dara Birnbaum**  
*Technology/Transformation:  
Wonder Woman & Kiss the Girls:  
Make Them Cry*  
7 MIN COLOR 1979



**Suzanne Lacy**  
*Learn Where the Meat  
Comes From* 14 MIN COLOR 1976



**Martha Rosler**  
*Vital Statistics of A Citizen,  
Simply Obtained* 40 MIN COLOR 1977



**Jesse Rosser**  
*Love Cannibal*  
7 MIN B/W 1980



**Janice Tanaka**  
*Beaver Valley* TOTAL TIME:  
6 MIN COLOR 1980 104 MIN

and appear to stand in judgement, reinforcing the established hierarchy. Their presence in the tape implies that women are complicitous with men against women; they stand to reaffirm the male power structure.

In *Beaver Valley*, Janice Tanaka analyzes the media's power to dictate identity. She takes footage from newsreels and commercials, and reprocesses them into images of her own context. Using collage and montage techniques, Tanaka completely transforms the image sources to carry an intensely personal and female message of anger about traditional sexual roles.

In *Casual Shopper*, Judith Barry presents some thoughts about contemporary romance, consumerism and psychic displacement. The tape opens with a woman idly shopping in a department store. She sees an attractive man and begins to fantasize about him. He notices her and the camera follows them from department to department, up and down escalators; locating the existential distances between them and suggesting a kind of erotic remoteness. They

meet and decide to continue together. In spite of the implied romanticism there is something terribly wrong here. They are searching for something, but what? She asks, 'Is this it?' He says, 'We had better find it soon or we'll miss it.' Barry implies that the solution to this existential dilemma exists somewhere outside the persons, in the shopping mall amongst the consumer goods they are surrounded by.

Dara Birnbaum's video tapes consist completely of TV, ready-made images. Birnbaum uses editing and repetition of information to carry her message about identity and roles via television. In *Technology/Transformation: Wonder Woman*, we see this famous television version of the power of women caught like an insect in a jar; in endless swirls and leaps of futile power lasting for a moment, repeatedly arrested in space. In *Kiss The Girls: Make Them Cry*, Birnbaum uses material from the TV show, *Hollywood Squares* to emphasize the distinctions between 'roles' and 'identity' and how they relate to a concept of cultural formation.

## FORMAL INVESTIGATION

Video, in separating itself from the non-creative, un-explored backdrop of commercial television, began as an investigation into the electronic potentialities of the medium. This applies to two aesthetic approaches: work that concentrates exclusively on the process as an end in itself and work that uses complex processes as a means of expressing a set of visualized images. In the first phase the artist operating a video synthesizer could be viewed as a composer, knowing in advance the tonal range but at the same time 'finding' the work through the process itself. This type of video work relates closely to pure research; the equipment or tools for making the work are products of advance science, the 'users' of the tools are frequently involved in the design and making of it. Analog image processing allows a variety of variables to effect any given solution. In analog processing, the tape functions as a report of the interactive experience between artist and synthesizer.

As research continued artists became more familiar with the parameters of the technology. Technology became a tool and the resulting images became vehicles for expression. Artists were able to focus on conceptual structures, and utilize technology to refer back to the world.

Two of the video artists represented in this series have been at the forefront of computer design technology and have created the synthesizer most often used in making these tapes. Dan Sandin, trained as a nuclear physicist, designed and built the analog computer known as the 'Sandin Image Processor'. Tom DeFanti developed the digital computer language, Zgrass, which facilitates computer graphics and animation.

In Dan Sandin's *Wanda Wega Waters*, the first

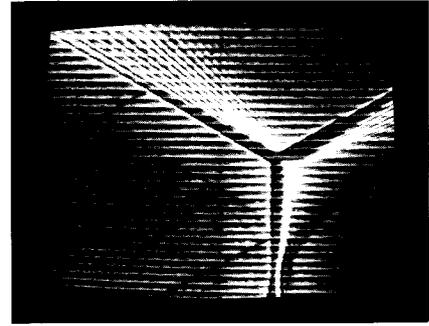
scene reveals the water's edge in a rural sunset scene. The camera focuses on a reflection of a branch in the water and slowly this image is processed into abstract patterns and shapes. What was the natural, rhythmic movement of the water's surface becomes highly colored abstractions in motion, a meditation on similarities and contrasts, pointing out metaphorical relationships between nature and technology, the real and the abstract as reflected upon in the mind.

Graphics generated on a PDP 11 mini-computer are displayed in *Spiral PTL*. This tape begins with a Y shape which undergoes a kaleidoscopic evolution across the screen. Here is an example of Tom DeFanti using the capacity of the electronic synthesizer as an end in itself; the images are products of the program, totally abstract and referential only to themselves. These images were colorized by Dan Sandin on the Sandin Image Processor and the electronic music was composed by Mimi Shevets.

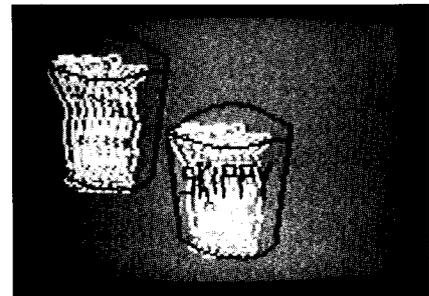
In *Target Siggraph '81*, Jane Veeder and Phil Morton combine computer graphics with 'documentary snapshots' of a trip to Utah. This piece is highly diaristic, expressing both Morton/Veeder's 'video van' lifestyle and their philosophy/interests in satellite transmission and information exchange. The digital computer is programmed to display an electronic map which Morton and Veeder use as points of reference to indicate roads taken and the locations of specific camera shots.

Bob Snyder uses oscillators in *Lines Of Force* to generate abstract lines and patterns which implicitly diagram representational images. Material recorded from broadcast television is placed in a new context by being juxtaposed with abstract shapes that highlight formal elements in the representational image. The visual interweaving of images refers to 'joining'; the metamorphosis occurring at the juncture of two separate entities. Snyder, trained as a composer, uses the sound track as an equal part of the overall structure of the piece, integrating visual and aural sensibilities. In *Trim Subdivisions*, Snyder uses Quantel digital special effects and editing for dissecting overlaying images of tract houses in a small Indiana town. Through panning, layering, squeezing and expanding, the houses become a metaphor for the modularization of life intrinsic in an industrial age.

*AlienNATION* by Edward Rankus, John Manning and Barbara Latham, mines an ironical vein by turning technology against itself to undercut some of the social ramifications of modern living. Here is a partial list of the phenomena that serve as grist for *AlienNATION*'s mill: secretaries at boring jobs, trashy science fiction films, mice subjected to behavioralistic psychology experiments, weight control hypnosis tapes, banal religious icons,



**Tom DeFanti**  
*Spiral PTL*  
7 MIN COLOR 1980



**Copper Giloth**  
*Skippy Peanut Butter Jars*  
3 1/2 MIN COLOR 1980

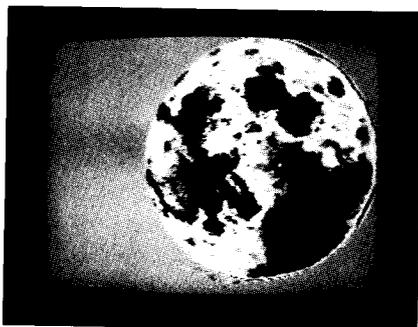


**John Manning Barbara Latham  
Edward Rankus**  
*AlienNATION* 30 MIN COLOR 1980

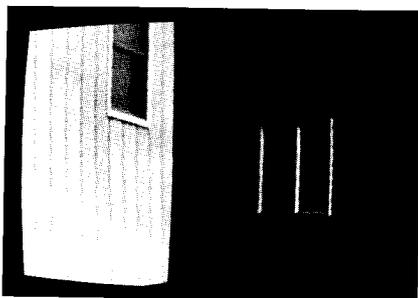
and sickly looking pin-ups. Highly edited visual collages are used to dissect symbol systems, therefore exposing their inherent hypocrisy and re-constituting them in satirical formats. Images torn from their cultural context and placed in an artificial landscape through video special effects and animation techniques produce a uniform aesthetic of hard-edged flashy slickness.



**Phil Morton/  
Jane Veeder**  
Siggraph '81  
16 MIN COLOR 1980



**Dan Sandin**  
Wanda/Wega Water  
7 MIN COLOR 1980



**Bob Snyder**  
Lines of Force & Trim Subdivisions  
10 MIN COLOR 1979 & 6 MIN COLOR 1982

TOTAL TIME: 79½ MIN

On the sound track of *Sippy Peanut Butter Jars*, Copper Giloth reflects, "In fifth grade, I looked through art magazines and realized that to be an artist I had to draw pictures of naked women." The outline drawings of naked women in this tape are made by Giloth via a Zgrass digital computer, and she makes a strong comment about drawing in the old style of 'pencil on paper' and the new style of 'video as pencil'.

## VIDEO TAPE REVIEW/ ON ART AND ARTIST SERIES

Art of this decade has become increasingly self-reflective, a trend that could lead to an endless hall of mirrors unless that reflected self, the artist, is given direct attention. The study of such works may prove difficult for educators and scholars, and puzzling to their students, if simply accepted as is without the benefits of the artist's footnotes.

The VTR/On Art and Artist Program combines interview tapes with art tapes selected from the Individual Program listing. Through the curricular use of original art coupled with the interviews the artists themselves can now explicate their growth processes, the decisions that led to one form or image being abandoned in favor of another, the influences that shape a given period. The emphasis placed in the VTR/On Art And Artist Program gives a very real sense of the nature of art making and creates an interface between subjective knowledge and critical subject matter.

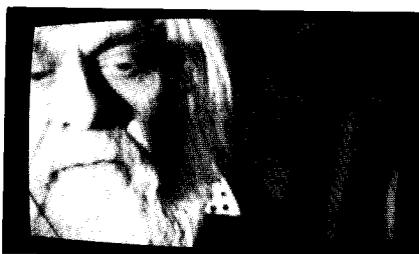
The artists and work represented in this program are listed below. The production of interviews is ongoing with approximately twelve tapes produced annually. For more information request the On Art/Artist catalog.



*I believe interesting art has always been conceptual ...that it appeals to the mind. That does not mean that it cannot seduce and attract through the eye...*  
— Eleanor Antin

**Eleanor Antin**  
Bowen/Blumenthal  
COLOR 28 MIN 1980

For Individual Programs see page 2



*...Something that is part of my personality is seeing the world slightly askew. It's a perceptual stance. The real world is absurd sometimes, so I don't make a conscious attempt; but because I come at it in a certain way, it seems really strange.*  
— John Baldessari

**John Baldessari**  
Bowen/Blumenthal  
B/W 28 MIN 1979

For Individual Programs see page 2



*...The main effort of most mass media is to get you to succumb to magic and lose your critical ability. Since my primary aim is to get people to fight with the material and to think critically, I need to make them realize that I'm not offering entertainment. I want the work to be more of an irritant.*  
— Martha Rosler

**Martha Rosler**  
COLOR 40 MIN 1982

For Individual Programs see page 11



*The creation...It's just an orientation whether you think you originate these ideas or whether you think you take these ideas by combining things that are already there and sending them back out.*  
— Dan Sandin

**Dan Sandin**  
de Lignieres/Morton  
COLOR 18 MIN 1980

For Individual Programs see page 11

# FEE SCHEDULE

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Please allow 2 weeks for delivery.

Program orders will be sent out to arrive on the date specified on the order form. All tapes must be returned promptly after the end of the rental period to: Video Data Bank, School/Art Institute of Chicago, Columbus Drive at Jackson Blvd., Chicago, IL 60603.

Tapes must be mailed first class and insured for \$100 per tape or can be sent U.P.S. Return tapes in original shipping container, Not in fiber-filled mailers.

All tapes must be re-wound before use on the VTR which will be used for showing the tapes. This procedure increases the compatibility between the VTR and the tape, and generally means less problems in showing. Do not rewind tapes before returning.

**NOTE:** Rush Delivery (within 48 hours) available at customers expense plus \$10.00 stress charge.

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- |   | <b>Cost</b>                        |
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| <b>2. ART/ARTIST SERIES:</b><br>Including Interviews from On Art/Artist catalog combined with Individual Programs from VTR Series plus slides; Supplementary materials to be rented for 2 weeks. Running Time 90 minutes.   | <b>\$100.00</b>                    |
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| <b>5. RESEARCH PROGRAMS:</b><br>See Research Programs for specifics on availability<br>Research Dubs only.  | <b>\$35.00</b>                     |

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\* Contact the Video Data Bank for information.

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Longer periods of rental, previewing tapes, theatrical screenings and series purchase, should be discussed with the Video Data Bank Staff.

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**Artist** \_\_\_\_\_ **Program** \_\_\_\_\_ **Cost** \_\_\_\_\_

**Artist** \_\_\_\_\_ **Program** \_\_\_\_\_ **Cost** \_\_\_\_\_

**Artist** \_\_\_\_\_ **Program** \_\_\_\_\_ **Cost** \_\_\_\_\_

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- **Women/Political Perspectives**
- **Contemporary Survey**
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**D. L. Bean** *Organization*  
**David Belle** *Photography*  
**Mary Davis** *Design*

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Institute of Chicago  
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**Christine Tamblyn**

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