**Artists' Video: An International Guide**

This multicultural and international survey of artists' videotapes reflects the extraordinary richness and diversity of independent media art production from the late 1960s to the early 1990s. Presenting video's current investigations as well as milestones in its historical evolution, this volume resonates with the dynamic, often radical forms and strategies that define video as one of the most provocative modes of contemporary artistic practice. Included are more than 1,500 works by over 120 artists from the United States, Europe, Latin America, Australia, and Japan.

From Vito Acconci's psychodramatic performance monologues to Julie Zando's analytical narratives of sexuality and power, *Artists' Video: An International Guide* offers important examples of virtually every area of inquiry that has engaged independent videomakers in the past twenty-five years. Although not intended as the definitive history of video art, this volume, through its close look at the artists and their works, inevitably traces the major thematic and technical developments and directions that have distinguished video as an art form. Experimental narrative, media critique, technological documentary, "guerrilla television," and performance and conceptual exercises are among the many genres represented in the Electronic Arts Intermix collection of artists' videotapes—one of the most extensive and significant in the world—upon which this survey is based.

Video art's influential pioneers and major innovators—Nam June Paik, Bill Viola, Dara Birnbaum, William Wegman, Joan Jonas, Peter...
Artists' Video: An International Guide
A Catalogue of the Artists' Videotape
Distribution Service of EAI

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Acknowledgments

This major catalogue of EAI’s collection of artists’ videotapes represents the culmination of a remarkable collaborative project. Although EAI has produced distribution catalogues regularly since its inception, this publication is its most ambitious and comprehensive, resulting from an exhaustive and unprecedented effort to research, document and contextualize information on every artist and tape actively represented through EAI’s Artists’ Videotape Distribution Service. The publication was conceived as both a distribution catalogue and a resource for the field of independent media art.

During the course of its long and often challenging process of realization, many individuals contributed their talents, time, energy and resources. Appreciation must first be extended to the artists whose provocative works this catalogue celebrates. Their assistance and cooperation were integral. Robert Beck’s contribution to the project was significant. As editorial associate, contributing writer and overall collaborator, his insights and efforts helped to shape every aspect of the publication. Marita Sturken, who served as the catalogue’s initial coordinating editor, laid the groundwork for many areas of the project. She also provided research and writing, and worked on the videographies and bibliography.

EAI’s “catalogue team” responded with dedication to the exhaustive and exhausting details of the project. Wellington Love’s diligent coordination of editorial, research and production efforts, and his work on the videographies, are much appreciated. Cheryl Epstein Wolf, Robert Barr and Nicola Smith provided sound research and editorial assistance. Nicola also contributed writing on artists and tapes. Michael Nash contributed insightful writing on the artists Gary Hill, Ante Bozanich and Daniel Reeves. Stephen Vitiello and Ivar Smedstad of EAI lent their technical resources and assistance. Danielle Dimston, whose elegant design is such an essential element of the publication, provided astute professional guidance and energetic efforts towards its realization.

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Published as EAI celebrates twenty years as a media arts center, this catalogue is dedicated to the memory of Howard Wise.

Lori Zippay
Electronic Arts Intermix (EAI), a nonprofit media arts center, is a major international resource for independent video. In 1991, EAI celebrated its twentieth anniversary. EAI provides important services to artists and audiences across the United States and around the world through its programs: The Artists’ Videotape Distribution Service, Editing/Post-Production Facility and Equipment Loan Service. Supporting the diversity of independent video art practice within the context of contemporary art, media and culture, EAI’s services include the international distribution of an extensive collection of artists’ videotapes, a post-production facility, exhibition equipment access, a screening room, and the facilitation of the curatorial and technical needs of exhibitors and educators. With over twenty years of service in the media arts, EAI is recognized as one of the leading resources for independent video in the world.

Founded in 1971 by Howard Wise, EAI is a pioneering organization that has played an integral role in the history of the media arts field. EAI was established after the landmark 1969 exhibition TV As A Creative Medium at the Howard Wise Gallery in New York, which was the first exhibition in the United States devoted to video as an art form. Founded by Wise to encourage the use of video “as a means of personal expression and communication,” EAI was one of the first organizations dedicated to the support of the alternative voices and personal visions of video artists and independent producers. EAI’s Distribution Service is the oldest existing distributor of independent video.

Artists’ Videotape Distribution Service

The Artists’ Videotape Distribution Service is one of the world’s preeminent distributors of artists’ videotapes. EAI’s distinguished collection of tapes provides a major source of programming for educational, cultural and art institutions, as well as for television markets.

Rich in historical and artistic significance, EAI’s collection represents a broad survey of international media art production from the 1960’s to the 1990’s. The collection is among the largest and most comprehensive of its kind. Over 1,500 works by 120 artists from across the United States, as well as from Europe, Australia, Latin America and Japan, are represented. Multicultural and international, the collection embodies examples of virtually every area of inquiry that has engaged independent videomakers in the past twenty-five years. Major figures who have been influential in the visual arts, media, cinema and performance, as well as a new generation of media artists, are provided with a vital distribution network for their works.

EAI tapes are distributed throughout the world to diverse audiences. EAI is a primary programming resource for international and regional museums, art centers, galleries, universities and libraries, among other institutions. Television — including cable, broadcast and satellite systems to local, national and international audiences — is another significant market for EAI’s programs. EAI also assists institutions and individuals with the development of video art collections. From university classrooms to museum archives, from major exhibitions to TV broadcasts, the contexts within which these works are presented are varied and far-reaching. Tapes are offered for sale, rental, preview and television license in a range of formats.

The Distribution Service offers extensive related activities. Staff members lend their expertise to providing curatorial services, programming consulta-
tions, and educational and support materials, as well as facilitating travelling exhibitions, tape program compilations, and artists’ multi-channel installations. EAI also maintains an archive of hundreds of historical works. A vital component of the Distribution Service is the **EAI Screening Room**, where artists, scholars, curators, educators and members of the general public can privately view any tape in the collection, by appointment, free of charge. Programming assistance and information on the artists and their works are available. The Screening Room includes tri-standard equipment (PAL, Secam, NTSC), so that international tapes may be viewed in their original formats. Visitors from across the United States and around the world receive the curatorial guidance, tape access and well-maintained facilities necessary for serious study.

As part of a major effort to secure the physical preservation of the videotapes in the collection, EAI actively maintains a **Preservation Program**. Research into preservation techniques and technologies, resulting in the cleaning and transferring of deteriorating tapes, has allowed many historically significant works to be available through the Distribution Service for the first time. This program also includes participation in the comprehensive NAMID archival database project.

**The Editing/Post-Production Facility**

A venerable component of EAI’s services is the Editing/Post-Production Facility (E/PPF), a small-format post-production workspace for artists, independent videomakers and nonprofit organizations. In operation since 1971, the E/PPF provides access to a user-friendly 3¼” editing facility at low rates, with or without a technician. Users include local and regional independent artists and collectives, community groups, museums, and other arts and service organizations. Artists use the equipment for rough-cut and basic off-line editing; exhibitors for the professional compilation of tape exhibitions and programs. The E/PPF has assisted hundreds of artists and independent producers since its inception. With twenty years of commitment to small-format video, the E/PPF maintains a unique balance of creative spirit and professionalism. Many of the tapes in EAI’s collection were edited in this arts-oriented environment, which is at once rich in video history and absolutely contemporary.

**The Equipment Loan Service**

The Equipment Loan Service (ELS) is EAI’s newest program. Initiated in 1990, this access service provides sophisticated video equipment and technical support to artists and nonprofit organizations for public presentations of video exhibitions, screenings and installations. The Equipment Loan Service offers long-term rentals of a range of high-quality video equipment at weekly and monthly rates far below those of commercial facilities. Professional technical assistance for equipment set-up is also available for a low fee. Equipment includes monitors, 3¼” playback decks, and a state-of-the-art video projection system and screen. This service provides affordable video equipment for organizations, artists and exhibitors who otherwise might not have such access. As a result, ELS equipment has figured prominently in some of New York’s most dynamic and culturally diverse exhibitions of contemporary videotapes, installations and multi-media performance.
This publication was made possible, in part, with the generous support of the New York State Council on the Arts, the Robert Sterling Clark Foundation, The New York Community Trust, the Barbara and Howard Wise Endowment and individual donors.

Electronic Arts Intermix is supported, in part, with public funds from the New York State Council on the Arts; the National Endowment for the Arts, a federal agency; and the New York City Department of Cultural Affairs. EAI also receives funding from the John D. and Catherine T. MacArthur Foundation, the Andy Warhol Foundation for the Visual Arts, Inc., and the American Film Institute's National Center for Film and Video Preservation.
This catalogue of EAI's international collection of artists' videotapes reflects the extraordinary richness and diversity of independent media art production from the late 1960's to the early 1990's. Presenting video's current investigations as well as keynotes in its historical evolution, the catalogue resonates with the dynamic, often radical forms and strategies that define video as one of the most provocative modes of contemporary artistic practice. Over 1,500 works by more than 120 artists from the United States, Europe, Latin America, Australia and Japan are represented here.

Established in 1973 with works by a core of video art's influential "pioneers," the EAI collection has grown to encompass the multifarious, transcultural and often brilliant voices that have contributed to this singular field of artistic pursuit. From Vito Acconci's psychodramatic performance monologues to Julie Zando's analytical narratives of sexuality and power, the catalogue offers important examples of virtually every area of inquiry that has engaged independent videomakers from the 1960's to the present. From the medium's seminal exercises to its mature accomplishments, these tapes trace the significant thematic and technical developments that have distinguished video as an art form.

For every tape that can be accurately located within a genre — experimental narrative, media critique, activist documentary, formal investigation, performance, technical exploration — another assumes a wildly inventive form that defies categorization. For every major figure whose works are among the definitive contributions to video as art, there is a less heralded but equally exhilarating young videomaker. Video is seen here within a vivid tapestry of the visual and performing arts, cinema, broadcast television, social activism, technology and cultural theory. Encompassing twenty-five years of international independent media, EAI's collection of artists' videotapes is recognized as one of the most extensive and significant in the world.

As a guided tour through the tapes in EAI's collection, this catalogue does not propose to define a history of video art, or to impose a singular perspective from which to view this remarkably pluralistic form of artistic practice. The variegated landscape of independent media art must be approached with equally variegated modes of interpretation. Through its focus on this one collection of video art tapes, the catalogue suggests the multiplicity of strategies, perspectives and systems of critical thought that have emerged from artists' investigations at the juncture of art, media and technology.
Video may be the emblematic art-making form for the late twentieth century. The language of postwar art and culture and the texture of everyday life are permeated with mass media images and electronic technologies. Video has figured as a mode of artistic practice and theoretical inquiry for over two and a half decades, a period associated with the ascendance of media culture and the discourses of postmodernism and multiculturalism. Embodying an essential multiplicity that speaks to the pluralism of fin-de-siècle life, artists’ video allows the articulation of a prismatic view of the self in relation to history, memory and cultural representation. As a form of art and activism, independent video has yielded a rich, provocative body of idiosyncratic investigations into social and subjective constructions and perceptions of contemporary identity.

Today television occupies a privileged position within the domestic and cultural spheres. The ubiquitous VCR and camcorder have irrevocably altered the individual’s relation to the production and consumption of images; surveillance systems document private and public spaces. In the fin de siècle, recorded images have acquired a Proustian resonance as catalysts of desire and memory. History derives meaning and is interpreted in relation to the codes of media representation and narrative. Contemporary reality is both perceived and constructed in a televisual mirror.

How do we picture ourselves to ourselves? How do we look? Encompassing the spectacle of the media and the poetry of daily life, video is a looking glass that reflects and re-envisions both personal and cultural identities. Integrating the real and the imaginary in a self-conscious yet unflinching scrutiny, at once face-to-face and mediated, artists use video to chart the shifting perspectives of reality at the end of the twentieth century. As this era’s most protean form of artistic practice and communications technology, video articulates the struggle to negotiate the self through a delirious labyrinth of history, culture and representation.

For almost three decades, video has served as a catalyst for rigorous, highly charged and at times ironic inquiries into the psychology of the self, the penetration of the media into daily life, and the fabrication of cultural mythologies within historical, economic and representational systems. From the seminal low-tech exercises of the 1970’s to the densely layered, multiteextual collages of the 1980’s and 90’s, video has evolved as a vehicle for psychodramatic, metaphorical, formalist or analytical examinations of identity and difference, the self and the other, the body and the body politic. Transcending the parameters of genre and technology, such themes resonate throughout the remarkably diverse forms and strategies that have engaged independent videomakers, from “real time” to virtual reality, from single-channel tapes to multimedia installations.

Working in a medium informed by the rapidly evolving and eclectic discourses of contemporary art, television, technology and cultural theory, videomakers draw on a kaleidoscopic theater of reference: They mine the vernacular of the mass media as well as that of the everyday, the detritus of the pop cultural landscape and the texts of art and history, the language of electronic imaging and systems of language. The result is a singularly dynamic engagement with issues of subjectivity, culture and image-making. Expanding, transforming or subverting conventional literary and cinematic forms such as documentary and fiction, videomakers decipher, disrupt and ultimately reconceive the tropes of representation and narrative.
As with any recording medium, video’s expressive vocabulary is inevitably linked to its technology. In the hands of the independent videomaker, the rich syntactical potential of video has given rise to a highly evolved grammar of signification. Much of video’s visceral as well as its evocative impact derives from its paradoxical confluence of documentary truth and absolute artifice, quotidian intimacy and mass media spectacle, realism and illusion, fact and fiction. Using the rawness of small-format video or the labyrinthine transmutations of computer imaging, artists achieve metaphorical meaning by applying technology as a critical strategy or a poetic device. They employ astonishing pictorial inventions as visual analogies to the poststructuralist systems—linguistics, cultural studies, psychoanalysis, semiotics—that so often serve as their modes of interpretation. Nonlinearity, assemblage and collage are applied as formal corollaries to their sometimes elliptical methods of storytelling and intertextual analysis. Formulating new representational systems with which to posit their investigations, video artists have devised what might be termed an alternative semiotics of the televisual.

Video has always been an art of radical interventions. The irreverent confluence of pop cultural wit and embedded social critique that so often infuses artists’ video reflects its aesthetic moorings in the interventionist, anti-art tactics of the Fluxus and Conceptual movements, as well as its activist roots in the oppositional stance of the counterculture. Video’s legacy of provocation is discernible in the confrontational, conceptual performance tapes of the 1970’s, and in the iconoclastic, collectively produced “guerrilla television” documentaries of the same decade. In the 1980’s, artists’ critical deconstructions and subversive appropriations of media culture, and the parallel application of critiques based in feminist and poststructuralist analyses, reflect a later generation’s radicality. In the cultural activism of the 1990’s, this oppositional impulse can be seen in the emergence of small-format video as a means of activist engagement, a phenomenon propelled by issues such as the AIDS crisis, censorship, the discourses of multiculturalism, and the politics of race and gender.

At the intersection of the individual and technology, independent video has always asserted its status not only as an alternative to mainstream media and modernist art-making, but as a vehicle of self-realization and empowerment. To a far greater degree than in film and photography, access to technology has assumed a particular significance within media art. In the late 1960’s and early 1970’s, the Sony Portapak became an emblem of low-tech opposition to the hegemony of the television industry. Early collectives such as Raindance advocated a McLuhanesque vision of video as a democratized form of communications; the guerrilla television journalists TVTV wielded portable video systems in a successful bid to subvert conventional news reportage. Similarly, video’s seminal use as an art-making tool, as typified by the remarkably prescient postmodern practices of conceptual artist John Baldessari, was a rebuke to the “aura” of the unique, fetishized art object of modernist doctrine. Merging political parody, performance art and pop humor, the simulated media spectacles of the San Francisco-based groups Ant Farm and T.R. Uthco are among video’s quintessential critiques of both mass media and modernist art hierarchies.

In the early 1970’s, the architects of video’s expressive vocabulary devised electronic imaging devices (such as the prototypical synthesizers and
colorizers of Stephen Beck and Eric Siegel) in an attempt to “humanize” technology. Technical innovators such as Ed Emshwiller and Steina and Woody Vasulka crafted alternative technological languages, exploring the electronic rendering of three-dimensionality, the interplay of illusion and reality, the grammar of image, sound and temporal manipulations. By the 1980’s, the terms of this dialogue had changed dramatically. Widespread access to sophisticated video and computer technologies allowed artists to explore the associative and metaphorical potential of a televisual syntax, or to further appropriate and deconstruct the hyperbolic image-language of the media.

Video as an art movement emerged fully within the context of postmodern discourses. Indeed, the crisis of representation that arose with the reproducible arts of photography and cinema reaches a kind of apotheosis with the electronic arts. The aesthetic, economic and technological conditions that inform video’s production, distribution and reception resound with implications that even Walter Benjamin’s prescient analyses of the “mechanical” art forms could not anticipate. For decades, videomakers have engaged in bold exchanges with television’s syntax and tactics, if not its consumerist ideology. In an era in which media culture figures significantly in aesthetic debate, video’s singular relation to television has allowed artists to critique the dominant form by appropriating, dismantling and subverting its very language. Artists’ critical and deconstructive analyses of television’s idiomatic grammar — its often surreal disjunctions, its arsenal of “special effects,” its formulaic genres — have resulted in astute decodings of TV as a cultural icon, and of media imagery as cultural artifact.

Among video’s major contributions to contemporary art and theory is the reformulation of television texts to inscribe them with new meaning. Nam June Paik’s exuberant video collages, with their neo-Dada sensibility, transcultural content and radical disjunctions of audio and visual information, suggest a kinetic stream-of-consciousness, as if one were zapping channels on a global television. In her media deconstructions of the late 1970’s and early 1980’s, Dara Birnbaum appropriates TV’s icons and genres, fragmenting and rupturing their syntax to reveal their embedded sexist ideologies. Steeped in irony and parodic stylization, the deadpan fictions of Bruce and Norman Yonemoto exploit the hyperbolic vernacular of TV and Hollywood to expose how it manipulates the construction of fantasy and reality. Among the most profoundly original investigations of the penetration of media and technology into the everyday are Jean-Luc Godard’s works for and about television, in which he explores the production and consumption of images in the realm of daily life and labor.

In the 1990’s, the integration of high-end and low-end technologies affirms the technical insouciance of a younger, media-literate generation: Artists and activists are able to record with small-format camcorders (including “toy” Pixelvision cameras), merge appropriated television and cinematic material, and apply high-end post-production techniques. Intertextual and multifORMAT pastiche (and the deft integration of diverse forms of artistic and cultural practice) are among contemporary video’s most pervasive critical strategies. These tactics propel works as diverse as Lawrence Andrews’ critiques of the internalization and institutionalization of racism, and Shelly Silver’s enigmatic narratives, which enlist the viewer’s complicity in questioning the veracity of fact and fiction.
Introduction

The emblematic syntactical code of both video and television is the close-up. In its directness and immediacy, the intimacy of its scale and size, the medium privileges the ordinary gesture, the quotidian detail, the face-to-face dialogue. Many of video’s most powerful moments occur in one-on-one confessionals or confrontations with the spectator, in direct addresses of the artist/performer to the camera/viewer. From Rosalind Krauss’ seminal discussion of the psychology of early video in relation to narcissism, to Raymond Bellour’s analysis of a form of videographic inquiry that he has termed “self-portrayals,” critical theory has consistently linked video to the gaze into a mirror. In addressing issues from the psychoanalytical to the political, many videomakers in the 1970’s confronted the systems of power and control inherent in the act of viewing and being viewed, in the relation of subject and object. These formalist and phenomenological experiments subverted notions of spectatorship. In many early conceptual exercises, which manifested the explicit, psychodramatic theatricality of 1970’s body art and performance, video was used to initiate candid, often visceral examinations of the self and the body. In his extraordinary language-based performance tapes of this period, Vito Acconci engages in intensive psychological monologues that implicate the viewer as witness, voyeur or accomplice, exposing the private self in the public sphere. In her seminal theatrical investigations of female identity, Joan Jonas employs mirrors, rituals and masquerade. Such exorcisms of the self through the dynamics of performance and body art define the early works of Charlemagne Palestine, Ante Bozanich and Pier Marton. These notions are in turn subverted through irony and incongruity in the wry conceptual anecdotes of William Wegman.

Yet video’s immediacy and intimacy operate not only as psychodramatic constructs, but also as means to distill the essence of the quotidian. Intensely subjective and insular, the act of recording with the small-format, hand-held camcorder can be seen as analogous to the process of writing. The impulse to document the rituals of the everyday, to turn the camera onto oneself and one’s immediate environment, has been articulated in recent years in forms such as the subjective documentary, the visual essay, and the video journal. The intimacy particular to small-format video pervades the autobiographical chronicles of Shigeko Kubota; it fuels the eccentric humor and melancholy of George Kuchar’s wildly original Video 8 diaries. Gestures and nuances of the everyday are captured in the precisely observed narratives of Marie André and the succinct portraits of Joan Logue. Like time-based snapshots of ordinary life, these observations of time and place inevitably chart not only personal histories, but social histories as well.

It is ironic and yet apt that artists’ televisual renderings of contemporary life are realized in a medium that conveys a profound interiority through the mediation of technology. In fact, videomakers often achieve allegorical resonance as they exploit the paradoxes that inform video’s technology, phenomenology and reception — the extraordinary disjunction between the directness of electronic recording and the artifice of electronic post-production, the perception of realism on one hand and the potential for surrealism on the other. The evocative tension that ensues from the slippage between documented and transformed realities has given rise to forms of expression unique to video, the dense psychological, associative and semiotic layerings of meaning that are at the heart of its metaphorical vocabulary.
Simultaneity, composite images, visual elisions: The televisual conjoining or displacement of parallel realities in time and space is essential to video’s symbolic language. Seamless passages between the natural and the illusory suggest collusions of the external and internal; temporal and spatial manipulations achieve the collapse of past and present. Image, sound, time and text are rendered sculptural, malleable. Evoking the hallucinatory nuances and lush textures of memory, perception and the subconscious, video’s associative visual language is often referred to in terms of reveries, dreams or the imaginary. The poetic visualizations of artists such as Shalom Gorewitz and Robert Cahen, as well as video interpretations of performance (Charles Atlas’ provocative pastiches, for example), derive drama from unexpected transitions between realism and artifice. Denoting a pictorial and conceptual logic that is multidimensional and multiperspectival, video allows for a new order of signification.

Artists have often pursued rigorous formalist or structuralist investigations of electronic technology as symbolic constructs. In Peter Campus’ concise, performative anecdotes of the mid-1970’s, his phenomenological inquiries into the parameters of video technology resulted in psychological, at times philosophical metaphors for the self. More recently, Gary Hill has charted the intersection of language, image and subjectivity through increasingly sophisticated electronic analogies. In Bill Viola’s systematic renderings of light and time through video technology, modes of perception and cognition become metaphorical, even metaphysical vehicles for self-knowledge and self-discovery.

In many of video’s uncompromising excavations of self, the artist’s subjective voice, the discernible presence of the individual, echoes through ingeniously contrived, symbolic theaters of personal and cultural memory. Searching to define self-identity through the symbols and systems of Western and indigenous Latin American cultures, Juan Downey merges the diaristic and the documentative in dense intertextual and associative layers. In the twisted narrative odysseys of Tony Oursler, psychodrama collides with social critique. Often the construction and perception of identity is examined in relation to a collective memory bank, an internalized archive derived from cultural, historical and mass media representation. German artist Klaus vom Bruch constructs explosive self-portraits within historical, cinematic and media images of advertising, communications technology and war; Marcel Odenbach collapses autobiographical references with the emblems of European, non-Western and popular cultures. Australian videomaker Peter Callas’ propulsive image landscapes are fabricated from icons of the popular, technological and media cultures of the United States, Japan and Australia.

Videomakers’ incisive and often incendiary examinations of the subjective, the social and the symbolic have contributed significantly to the contemporary dialogue on sexual and cultural identity and difference in relation to representation and language. If videomakers of the 1970’s questioned the nature of subject and object, viewer and viewed, in the 1980’s and 1990’s they propel these inquiries into the realm of the cultural: Who is writing history? Whose stories are being told? Contemporary video is rich in works that represent the experience of gay and lesbian sexuality and the reality of culturally diverse world views. Asserting the articulation of a female voice, Cecelia Condit’s elliptical narratives recast Freudian tropes of female desire within
a dark dreamscape of Middle America; Mako Idemitsu’s psychosexual melodramas reconceive the “family romance” via the role of women in patriarchal Japan. Martha Rosler constructs astute feminist analyses of cultural phenomena such as anorexia and surrogate motherhood.

In the 1980’s and 90’s, video has yielded powerful inquiries into how the fictions of cinema, television and advertising are “read,” and how they reinforce embedded cultural, sexual or racial mythologies. Challenging the canons and institutions of Western art and culture with radical critiques and reinterpretations, videomakers puncture the historical and popular texts through which cultural, racial and sexual identity has been defined and manipulated. History and memory is reclaimed. For example, Rea Tajiri inserts her own voice into cinematic and television narratives to disrupt media representations of Asian-Americans; Tony Labat’s disjunctive narratives evoke the cultural alienation and marginalization of Latinos in America. For many videomakers from traditionally underrepresented communities, this assertion of sexual and/or cultural identity and difference through video is a process of affirmation, as they rewrite the terms of enunciation from a perspective outside of the dominant narratives.

Video’s provocative examinations of subjectivity at the nexus of culture, technology and mass media participate in a dialogue that has spanned both modernist and postmodernist art movements and critical theory, from Baudelaire and Baudrillard to current academic debate. (Indeed, the manipulation of personal reality by the pervasive fictions of the media is a theme that has haunted art since the industrial era: In the nineteenth century, Emma Bovary succumbed to the fantasies of mass-market romance novels.) Certainly the relation of the individual to art, mass media and the everyday has been articulated in historical movements ranging from Dada to Pop Art and the Situationists International. Yet video’s unique and inextricable immersion in both mass media and the everyday has engendered particularly cogent interpretations of contemporary experience.

Engaged in cultural analysis or poetic allegory, wielding low-tech camcorders or sophisticated computer technologies, speaking with voices that are international and multicultural, the artists presented in this catalogue use video to articulate profoundly personal, oppositional or idiosyncratic visions of contemporary reality. As the catalogue affirms, these videomakers continue to rewrite and recode the conventions of art and media, pursuing televisual odysseys that astonish with the rigor of their experimentation and the drama of their originality.
From 1976 to 1988, Marina Abramović and Ulay undertook a rigorous artistic collaboration, during which they produced major works in performance, body art, video and life-size Polaroid photography. As seminal participants in the European conceptual body art/performance movement, they began their collaboration in Amsterdam with Relation Work, a series of provocative, ritualistic performances that were often documented on video. In these highly charged, durational events, they investigated male and female energies as a dialogue of body and self, testing the limits of mental and physical endurance, risk and identity: They sat motionless, back to back, hair tied together, for seventeen hours; screamed into each other’s open mouths until hoarse; repeatedly ran at high speed and collided. As in later photographic works, their performance strategy was to use the body as art-making material, presenting themselves as art objects to explore and transcend the physical and psychological limitations of the self. From 1981 to 1986, they presented Nightsea Crossing, an epic performance of motionless meditation and concentration, in ninety sites around the world. With City of Angels (1983), they began a series of ethnographic videotapes that extended the intensified vision and temporality of their metaphysical performances. Through symbolic renderings of time, space and people, they attempted to capture the mythic essence of specific cultures. “To have the most original moment of a culture presented as a living being,” as Ulay stated, they represented its peoples as tableaux vivants, in a vivid translation of their performance principles to video. In 1988, as their final artistic collaboration before pursuing individual projects, they completed a walk along the Great Wall of China, with Ulay starting alone from its western end, Abramović from the east.

Abramović was born in 1946 in Belgrade, Yugoslavia, where she studied at the Academy of Fine Arts. Ulay (F. Uwe Laysiepen) was born in 1943 in Solingen, West Germany. Their work is the subject of several publications, including Marina Abramović and Ulay: Relation Work and Detour (1980). In 1983 they were awarded First Prize at the Locarno Video Festival, and in 1986 they received the Polaroid Video Art Award. Their collaborative works have been widely exhibited internationally, at festivals and institutions including the Stedelijk Museum, Amsterdam; Venice Biennale; Paris Biennale; Documenta 6 and 7, Kassel, West Germany; Museum of Contemporary Art, Chicago; Kölnischer Kunstverein, Cologne; De Appel, Amsterdam; The Tate Gallery, London; Kunstmuseum, Düsseldorf; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and The New Museum of Contemporary Art, New York. Abramović and Ulay both live in Amsterdam.
City of Angels

City of Angels is the first of the artists' ethnographic tapes, in which they evoke the mythic essence of a culture through a symbolic representation of time, place and people. The "sacred site" for this metaphorical work is the ruined temple of Ayutthaya in Thailand, where, posed as tableaux vivants, Thai people are captured in super-natural images of striking visual drama. Arrested in moments of ritual gesture, sculpted in time, they are presented as iconic beings who embody the memory and spirit of traditional Thai culture, at once living and dead. Motionless and durationless, the vivid tableaux are charged with an intensified temporality; only movements of nature betray the stasis of the suspended, photograph-like images. A ritualistic text about Ayutthaya, written by Rama VI of Thailand, is the sung and spoken accompaniment to this haunting cultural elegy.

Terra degli dea madre

Abramović and Ulay travelled to Sicily to continue their project of using video to create living representations of a culture. Again the formal, theatrical device of the tableau vivant is used to lyrical and metaphorical effect, in a symbolic rendering of time, site and people. In a slow, continuous movement, the camera wanders a sensuous path through a landscape of ancient rocks, resting on Sicilian men posed, motionless, like elements of nature. The camera then slowly pans over austere, black-garbed women sitting in statuesque stillness within a formal domestic interior. Creating a heightened tension from the dualities of motion and stasis, time and timelessness, male and female, the artists suggest an elemental, almost mystical affinity of the people for their culture and land. A hypnotic spoken text in an evocative, sonorous language accompanies this richly envisioned document.

Terminal Garden

Produced at the Massachusetts Institute of Technology, Terminal Garden is a cultural study that locates the "sacred site" of contemporary America in a technological environment of media and information. As advertising slogans are spoken in a computer-processed voiceover ("double your pleasure," "we build excitement") the camera methodically pans the Terminal Garden, a technological information research center at M.I.T.'s Media Lab. Motionless children have been positioned throughout this matrix of computer terminals and glowing video monitors. This theater of information, media and children suggests a culture transposed by the televised and the transmitted. When the computer voice recites a poetic, mystical text ("This universe is a reflection of minds"), the artists imply a transcendent spirituality coexistent with technology.

Marina Abramović and Charles Atlas
(See also Charles Atlas.)

S.S.S.

Marina Abramović collaborated with videomaker Charles Atlas on this striking work of autobiographical performance. Abramović delivers a monologue that traces a concise personal chronology: "Born '46 in Belgrade. Mother and father Partisans. '47. Refused to walk..." This brief narrative history, which references her performance work and her collaboration with and separation from Ulay, is intercut with images of Abramović engaged in symbolic gestures and ritual acts — scrubbing her feet, staring at Medusa as snakes writhe on her head. Closing her litany with the phrase "time past, time present," Abramović invokes the personal and the mythical in a poignant affirmation of self.
The influential, provocative and often radical art-making practices of Vito Acconci have earned him international recognition as a major American artist. Acconci has been a vital presence in contemporary art since the late 1960s; his confrontational and ultimately political works have evolved from writing through Conceptual Art, bodyworks, performance, film, video, multimedia installation and architectural sculpture. In the 1970s, Acconci produced an extraordinary body of conceptual, performance-based videotapes that retain an astonishing originality and force almost twenty years later. Such seminal works as *Theme Song* (1973) and *The Red Tapes* (1976) are among the most remarkable expressions in the medium. Raw, crudely executed, and powerfully direct, Acconci's psychodramatic tapes enforce an intensive dialogue between the artist and viewer, the body and the self, public and private, subject and object, absence and presence. Acconci uses video as a vehicle for an intimate expression of self through the other, exploiting both the inherent immediacy and mediation of the technology. The body is the site for a physical and psychological search for self, with language as the catalyst. Video is equated with

**Pryings**  
*by Vito Acconci. With: Vito Acconci, Kathy Dillon.*  
1971, 17:10 min, b&w, sound.  
A documentation of a live performance at New York University. *Pryings* is a graphic exploration of the physical and psychological dynamics of male/female interaction, a study in control, violation and resistance. The camera focuses tightly on Kathy Dillon's face, as Acconci tries to pry open her closed eyes. Dillon resists, at times protecting her face or fighting to get away. Locked in a silent embrace, the couple's struggle is violent, passionate; Acconci's sadistic coercion is tinged with a sinister tenderness. The body is a vehicle for a literal enactment of the desire for and resistance against intimate contact. He writes, "The performer will not come to terms, she shuts herself off, inside the box (monitor), my attempt is to force her to face out, fit into the performer's role, come out in the open."

**Centers**  
*by Vito Acconci.*  
1971, 22:28 min, b&w, sound.  
In *Centers*, Acconci faces the camera, his head and arm in close-up as he points straight ahead at his own image on the video monitor, attempting to keep his finger focused on the exact center of the screen. In pointing at the image of himself, Acconci is also pointing directly at the viewer — an action that is paradigmatic of the psychological dynamic of Acconci's work in video. As the tape proceeds in real time, the only changes in the performance action are slight adjustments in the position of his finger as his endurance falters. Acconci has written, "The result (the TV image) turns the activity around: a pointing away from myself, at an outside viewer — I end up widening my focus onto passing viewers (I'm looking straight out by looking straight in)."

**Association Area**  
*by Vito Acconci. With: Vito Acconci, Mel Waterman.*  
1974, 62 min, b&w, sound.  
This early performance tape is an example of what Acconci has termed his "quasi-ESP exercises," in which he explores mental concentration and intuition as a means of non-visual and non-verbal perception, interaction and communication. Blindfolded and wearing earplugs, Acconci and another man attempt to intuit and imitate each other's movements and bearing, though neither can hear nor see the other. The goal, as Acconci has stated, "was to concentrate on each other so totally that we'd begin to blend together." Audible only to the audience, an off-camera voice whispers directions and locations to the performers as they
the close-up, an intimate theatrical space for face-to-face confessional and actions. Intensely personal, often to the point of exhibitionism, his stream-of-consciousness monologues and performative acts, documented in real time by a fixed camera, chronicle the interjection of the private self into the public sphere. Early tapes, including *Pryings* (1971) and *Remote Control* (1971), are body-based exercises in which controlled performance situations are used to explore the dynamics of interaction through self-concentration or manipulation. Increasingly psychological and language-based in their expressions of self, works such as *Undertone* (1973) and *Theme Song* (1973) are charged, one-on-one confrontations with the other as “you.” Implicating the viewer as witness, voyeur, or accomplice, Accconi assumes a manipulative stance in aggressive or seductive encounters with the spectator, whose presence is integral to the works. Video allows him to undertake a rigorous examination of the “I” through the process of forming an intensely intimate yet mediated relation between artist and other. Defining his identity in the context of his art-making (*Home Movies*, 1973; *Turn-On*, 1974), later works integrate autobiographical and narrative strategies in what he has termed an “introduction to myself.”

With his 1976 tour de force *The Red Tapes*, one of the major works in video, Accconi ultimately moves away from the interiority of a psychological, personal space, towards the construction of a self within a cultural, historical and social space. Singular in its psychological engagement, its testing of performance, conceptual and body art processes, Accconi’s articulation of self through video is among the most fascinating and complex investigations in the history of the medium.

Accconi was born in 1940. He received a B.A. from Holy Cross College and an M.F.A. from the University of Iowa. In 1967, a major retrospective of his work, entitled *Vito Accconi: Domestic Trappings*, originated at La Jolla Museum of Contemporary Art in California and travelled to sites throughout the United States. His work has been widely shown internationally, in one-person exhibitions at the Sonnabend Gallery, New York; Museum of Contemporary Art, Chicago; Kölnischer Kunstverein, Cologne; Brooklyn Museum, New York; Whitney Museum of American Art, New York; and The Museum of Modern Art, New York, among others. His work has also been shown in numerous group exhibitions, including the Venice Biennale; Palais des Beaux-Arts, Brussels; Documentas 5, 6, and 7, Kassel; West Germany; Whitney Museum of American Art Biennials, New York; Centre Georges Pompidou, Paris; Stedelijk Museum, Amsterdam, and the Kunstverein and Kunsthhaus, Hamburg. In addition to original fiction and poetry, Accconi has written critical pieces for catalogues and publications including *New Observations, October*, and *Artforum*. Among his numerous awards are grants from the American Academy in Rome; Berlin Deutscher Akademischer Austauschdienst; Guggenheim Foundation; New York State Council on the Arts; and the National Endowment for the Arts. He has taught at many institutions, including the Nova Scotia College of Art and Design, Halifax; California Institute of the Arts, Valencia; Cooper Union; School of the Art Institute of Chicago; Yale University; and Parsons School of Design. Accconi lives in Brooklyn, New York.

Contacts

**Pull**

by Vito Accconi.

1971, 29:47 min, b&w, sound.

*Contacts* is one of a series of tapes in which Accconi creates a controlled performance situation to explore the limits of a private space. Applying intense mental concentration and intuition, he uses the body as a vehicle to explore perception and interactive communication. Accconi stands blindfolded, the static camera focused on his torso. A woman kneels before him, holding her hand over parts of his body, concentrating on her hand’s location to convey its placement to him. Accconi tries to intuit her hand’s location through body heat; she answers “yes” or “no” and moves it to another location. Accconi has written that “her hand is used as a kind of dousing rod — the ground responds.”

**Pull**

by Vito Accconi. With: Vito Accconi, Kathy Dillon.

1971, 32:37 min, b&w, sound.

In this documentation of a performance at New York University, an overhead camera circles, zooms and turns above Accconi and Kathy Dillon. In a dark auditorium, Accconi walks in a circle around Dillon, while she moves in the center. Staring at each other, they try to maintain eye contact while following the other’s changes in direction and speed. Energy and control shift back and forth between them as they try to exert a “pull” on each other. The dynamic becomes increasingly charged and aggressive as Accconi circles menacingly. Accconi has stated, “I might be trying to crowd her, drive her to a standoff — she might be trying to draw me into her, stop me from circling... I might be trying to remain an observer, detached, on the outside.”
**Vito Acconci**

**Focal Point**
by Vito Acconci.
1971, 32:47 min, b&w, sound.
In this exercise in the act of viewing and being viewed, Acconci explores intuitive perception through intense concentration. Blindedfolded, he stands against a wall, his nude back to the camera. The camera focuses on his neck; the cameraman says, “I’m staring at the back of your neck from straight on.” The camera angle changes and the cameraman continues, “I’m staring at the back of your neck from the left side,” etc. Throughout the tape, the camera moves to focus alternately on his body and on objects in the performance space, while Acconci attempts to guess the object and direction of the camera’s focus. “I feel you staring at the back of my neck now.” “Yes.” “You’re staring from the right side.”

**Filler**
by Vito Acconci.
1971, 28:16 min, b&w, sound.
In Filler, Acconci lies on the floor, facing the camera, his head and upper body hidden inside a large cardboard box. At regular intervals throughout the duration of the tape, he coughs repeatedly. The focus of this minimalist work becomes the respiration sounds of the cough and the near-silences that precede them. Acconci is both absent and present, obscured and visible, communicating through a bodily function.

**Waterways: 4 Saliva Studies**
by Vito Acconci.
1971, 22:27 min, b&w, sound.
**Dillon**
Waterways comprises four minimalist exercises in which Acconci explores the formal, visual and dynamic properties of saliva in a controlled performance situation. Using extreme close-ups and amplified sound to force the viewer into the space of his body, he experiments with his mouth as a container for saliva, holding it in as long as possible, trying to catch it in his hands. By using a bodily fluid as art-making material, Acconci pushes the anti-aesthetic of body art to its radical extreme.

**Two Track**
by Vito Acconci.
1971, 20:35 min, b&w, sound.
In Two Track, Acconci experiments with direct and peripheral perception of information in the context of communication and interaction. He sits with a man and a woman in front of a microphone. The man and woman each read a different text [a Mickey Spillane novel and a Raymond Chandler novel] simultaneously; Acconci repeats everything the man says. Occasionally an off-screen voice interrupts to question Acconci on what the woman has read, and he tries to answer.

**Claim Excerpts**
by Vito Acconci.
1971, 62:11 min, b&w, sound.
A documentation of one of Acconci’s most notorious performances, Claim Excerpts is a highly confrontational work, an exercise in self-induced, heightened behavioral states, and an aggressive psychological exploration of the artist/viewer relationship. During the three-hour performance, Acconci sat in the basement of 93 Grand Street in New York, blindfolded, armed with metal pipes and a crowbar. His image was seen on a video monitor in the upstairs gallery space. Staking claim to his territory, he tries to hypnotize himself through language into an obsessive state of possessiveness: “The talk should drive me into a state where everything is possible.” He becomes increasingly tense and violent, threatening to kill anyone who tries to enter his space. Acconci has written, “If during the first hour, I had hit someone, I would have stopped, shocked, horrified; if, during the third hour, I had hit someone, I would have used that as a marker, a proof of success—a signal to keep hitting.”

**Remote Control**
by Vito Acconci. With: Vito Acconci, Kathy Dillon.
1971, two channels, 62:30 min each, b&w, stereo sound.
The two-channel piece Remote Control is an exercise in manipulation and control between artist and subject, male and female. On separate channels, the viewer sees Acconci and Kathy Dillon sitting alone in wooden boxes in different rooms, each facing a static camera. Although they can only see and hear each other on separate monitors, they attempt to interact and respond to one another directly, as if their communication were unmediated.

**Face-Off**
by Vito Acconci.
1973, 32:57 min, b&w, sound.
Face-Off is an ironic collision of private and public, of exposure and masking, a tense ritual wherein Acconci divulges and then censors his self-revelations. Acconci turns on a reel-to-reel audiotape recorder and bends down to the speaker to listen to it, his face barely visible in the frame. The audio is a recording of his own voice addressing himself and the viewer, recounting intimate details about his life. However, whenever the material becomes too personal, he tries to drown out his voice and prevent the viewer from hearing, yelling: “No, no, no, don’t tell this, don’t reveal this....” Reacting to his recorded voice, he becomes increasingly agitated as the tape proceeds. Acconci has stated that this work was
intended to “dig into the past” as he tries to “face the facts,” claiming, “I really want other people to find out these secrets because they can establish a kind of image for me.” By preventing the viewer from hearing, of course, his “secrets” remain only implicit. As the double entendre of the title implies, he both invites and avoids a direct confrontation with the viewer.

Recording Studio From Air Time
by Vito Acconci.
1973, 36:49 min, b&n, sound.

Recording Studio From Air Time is a personal confessional in which video is both a mirror and a mediating device. A documentation of a 1973 performance at Sonnabend Gallery, this is one of Acconci’s most psychologically intense exercises in the inversion of the public and the private. Alone in an “isolation chamber” in the gallery every day for two weeks, Acconci sat with the camera focused at his reflection in a mirror. To the gallery public, his image was seen on a video monitor, while his voice was heard through audio speakers. Isolated in his confessional, Acconci begins a stream-of-consciousness monologue about his five-year relationship with a woman, recounting explicit details of their life together and his most intimate feelings towards her. “I’m talking to you so that I can see myself the way you see me,” he states. “I’m acting something out for them.” Becoming increasingly disdainful and cruel, he ultimately decides to end the relationship. In Air Time, video is a vehicle for both an extremely intimate introspection, and for the transmission of this self-examination into the public sphere.

Home Movies
by Vito Acconci. Produced by Art/Tapes/22.
1973, 32:19 min, b&n, sound.

In this powerful “meta-document,” Acconci sits in the dark with his back to a screen, on which are projected slides of past works, in chronological order from 1969. He describes each piece briefly as it flashes by. At times he turns to one side and speaks to an absent person in a conspiratorial whisper: “They couldn’t possibly know these pieces the way you do...you know how I took what was happening with us and transferred it into the work.” At other times he stands in front of the slide projections to face the viewer and addresses his art-making strategies, including the very process of this tape: “There’s too much action here, my interest is language. Language can over-analyze things, break things down, over-complicate things.” The viewer is afforded a voyeuristic fascination, as if eavesdropping on a private conversation that elucidates the personal psychology behind his work. In his direct addresses, however, he calls this intimacy into question: “There’s too much past here, past history. It’s about having a past base on which to structure a present relationship.” Autobiographical within the context of his art-making, Home Movies reveals the psychological circuit that propels much of Acconci’s work, as he explores the self through a dialogue between the artist and an absent other.

Theme Song
by Vito Acconci. Produced by Art/Tapes/22.
1973, 33:15 min, b&n, sound.

In Theme Song, Acconci uses video as close-up to establish a perversely intimate relation with the viewer, creating a personal space in which to talk directly to (and manipulate) the spectator. He is face to face with the viewer, his head close against the video screen, lying coxily on the floor. Acconci writes, “The scene is a living room — quiet, private night — the scene for a come-on — I can bring my legs around, wrapping myself around the viewer — I’m playing songs on a tape recorder — I follow the songs up, I’m building a relationship, I’m carrying it through.” Smoking cigarettes, he begins a seductive monologue as he plays “theme songs” by the Doors, Bob Dylan, Van Morrison, Kris Kristoferson and others on a tape recorder. The songs are a starting point for his come-ons; the tenor of his monologues shifts with the lyrics. “Of course I can’t see your face. I have no idea what your face looks like. You could be anybody out there, but there’s gotta be somebody watching me. Somebody who wants to come in close to me...Come on, I’m all alone...I’ll be honest with you, O.K.? I mean you’ll have to believe me if I’m really honest...” Theme Song, with its ironic mixture of openness and manipulation, is one of Acconci’s most effective works.
Command Performance
by Vito Acconci.
1974. 56:40 min., b&w, sound.

In Command Performance, Acconci attempts to replace himself with the viewer. He lies on his back with the camera gazing down on him and begins a hypnotic incantation: "Dream into the space...dream myself out of here, into you." Cajoled, pleading, insulting, fantasizing, he tries to seduce the viewer to take his place in the spotlight: "You're there where I used to be. I don't have to be there anymore. You can do it for me now...Oh, you didn't expect this, did you baby? You're used to the way it was." As the tape progresses, Acconci, humming and singing to himself, is driven further and further into his fantasy. "Now you're in the spotlight. You'll do everything I want, my little puppet, my little dancing bear." Becoming increasingly agitated, he is alternately comedic and cruel, sadistic and seductive, as he confronts the relation of artist and viewer, self and other. In the installation of Command Performance, the audience was confronted with an empty stool in a spotlight: Acconci, exhorting the viewer to take his place, was present only on a video monitor.

Shoot
by Vito Acconci.
1974. 10:18 min., color, sound.

Shoot is a bold, theatrical work that merges the autobiographical with the cultural. The tape functions as an assault, a barrage of aggressive action, visuals and language. The violent flashing of a light fills the screen as Acconci imitates the sounds of war, gunfire and explosions. As the light flashes, his face, stomach or penis is thrust onto the screen. His childlike battle sounds are interrupted with monologues in which he defines himself as an American, with ironic references to cultural cliches and stereotypes. "Yeah, I'm an American. I can't help it...I'm not trying to parody America now. I'm not trying to parody myself. I really do like Coca-Cola. I'm not acting, this is really the truth. I really do like it..." He asserts his cultural identity only to reject it: "No, I have an Italian name, my father's Italian. I'm not really American at all. I have a tradition, I have a culture." Vulgar and outrageous, Acconci plays out the nightmare of the American Dream. He waves his penis at the camera, raging, "The savage American is here! I'm everyone's clown, I'm everyone's fool."

Turn-On
by Vito Acconci.
1974. 21:52 min., color, sound.

Turn-On is one of Acconci's most charged and dramatic exercises, a tense and dynamic confrontation with the viewer. The back of Acconci's head is seen in tight close-up. He hums to himself, first lyrically, then aggressively, violently. Suddenly he wheels around to face the camera, his face filling the screen in extreme close-up, squinting at the viewer and speaking breathlessly: "Now! I have to face you now. Reveal myself...But you can't take it yet. I have to wait." He turns and continues to hum, repeating this cycle again and again; each time he faces the camera, the intensity increases. He addresses aspects of his art through his relation to the viewer, confronting the autobiographical within the context of his art-making: "I can talk about her, but maybe you've heard me talk too much about women." Eventually he rejects his own art-making strategies: "I've been too abstract, now I can be concrete, no more galleries, no more museums. It's me. I have no conviction anymore. I can't find any reason to do art." Ultimately, he insists, "I'm waiting for you...not to be there."

Open Book
by Vito Acconci.
1974. 10:09 min., color, sound.

In Open Book, Acconci's wide open mouth, in extreme close-up, fills the entire screen. Struggling to hold his mouth open, he attempts to talk to the viewer, intoning in an almost unintelligible voice: "I'm not closed, I'm open. Come in...You can do anything with me. Come in. I won't stop you. I can't close you off. I won't close you in. I won't trap you. It's not a trap." As though under the authority of an implicit contract with the viewer, Acconci fights to keep his "promise" of remaining open. When his mouth accidentally closes against the strain of this forced position, he begs for the viewer's forgiveness: "That was a mistake. I won't close you off. I won't close you in. I'm open to everything..." The controlled action is typical of the works in which Acconci sets up a contractual agreement to perform a specific act for the viewer.
Face of the Earth
by Vito Acconci.
1974, 22:18 min, color, sound.
In Face of the Earth, Acconci's face becomes a metaphorical theater for a narrative drama of the mythic American landscape. Eyes closed, his face filling the screen in extreme close-up, the camera looking up from his chin, he inhabits a dreamlike, intensely theatrical space. Alternately humming and whispering, Acconci begins an oddly poetic, hypnotic monologue, a stream-of-consciousness fantasy of a gunfighter in the American West. "As if I were riding in from over the mountains... Where did I come from?" His fingers run over the landscape of his face in the rhythm of a galloping horse, or caress it as the narrative tension builds. With language as a catalyst, he conducts a riveting examination of his own identity through American cultural mythologies, ultimately claiming, "I brought back the law."

The Red Tapes
1976, 141:27 min, b&w, sound.
The Red Tapes is Acconci's masterwork, a three-part epic that is one of the major achievements in the video medium. Designed originally for video projection, the work is structured to merge video space — the close-up — with filmic space — the landscape. Acconci maps a topography of the self within a cultural and social context, locating personal identity through history, cultural artifacts, language and representation. Stating that the work moves "from Vito Acconci to a larger Americanism, between a psychological personal space and a cultural personal space," he constructs a dense, poetic text in this search for self and America. Opening with the image of himself, blindfolded, the tapes evolve as a complex amalgam of narrative strategies, photographic images, music and spoken language. The formal system is the alteration of blank screen and image; grey screen is paired with voice, which leads to image which leads back to grey screen with voice, etc. In Tape 1: Common Knowledge, the focus is on representation and self, as Acconci is seen in close-up, landscape is a photographic image, and the narrative is that of a mystery story. Tape 2: Local Color is essayistic, analytical; the perspective is widened, the body is seen in context, architectural and sculptural space become manifestations of the psychological. In the conclusion, Tape 3: Time Log, the space is theatrical, the action is communication, as Acconci and actors act out a "rehearsal of America." From the autobiographical to the social, from the "I" to the "we," through the discourses of literature, psychoanalysis, cinema, art and popular culture, The Red Tapes is an extraordinary chronicle in which Acconci locates the self within the mythic constructions of culture and history.

Election Tape '84
by Vito Acconci.
1984, 2:03 min, color, sound.
Steeped in black humor, this concise political critique is Acconci's contribution to artist Jenny Holzer's collaborative Sign on a Truck project, which was presented on a Diamond Vision Screen in New York in response to Ronald Reagan's re-election campaign. Acconci portrays Reagan as a ventriloquist's dummy, a two-dimensional puppet's head that is a mouthpiece for the ideology of the Right. Smiling like a smarmy TV evangelist or the host of a children's TV show, the Reagan puppet intones a litany that is at once comical and chilling: "We are fam-i-Iy. Again..." "We have re-li-gion. Again...."

Also available:
Willoughby Sharp Videoviews Vito Acconci
by Willoughby Sharp.
1973, 62:07 min, b&w, sound.
British videomaker John Adams integrates film, performance and video to examine the codes and conventions of the personal and popular narratives of a media culture. Ironic and self-referential, his contemporary tales take the form of fragmented, multi-textual pastiches, constructed from adroit juxtapositions of on-screen text, original footage, and media appropriations. Adams tells stories that analyze the significance and contrivance of storytelling, ultimately crafting a meta-discourse on the semiotics of narrative. Often shot on 16mm film, his deftly edited collages merge autobiographical and popular sources, recasting everyday anecdotes, jokes and memories within the context of appropriated television and movie images, advertising, and pop references. Works such as Sensible Shoes (1983) and Intellectual Properties (1985) deconstruct mass media and personal narratives to investigate the collision of fact and fiction in everyday life, love, art and representation. Image, sound and text are reassembled in inventive inquiries into the collapse of the imaginary and the real. With wit and style, Adams illustrates the relation between the construction of personal identity and the internalization of the tropes of popular fiction.

Adams was born in England in 1953. He received a B.A. from the Newcastle Polytechnic Fine Arts Institute in Newcastle, England. A member of the Basement Group, a Newcastle-based exhibition and production venue for performance, video and film, from 1979 to 1984, he has received awards from the Arts Council of Great Britain, Northern Arts, and the Massachusetts State Council on the Arts and Humanities. Adams has taught at institutions including Newcastle Polytechnic and Sheffield Polytechnic in England; the Museum School of Fine Art, Boston; and the Chicago Art Institute. His videotapes have been exhibited throughout the world, at institutions and festivals including the Berlin Film Festival; The Museum of Modern Art, New York; San Sebastian International Film Festival, Spain; Bonn Videonale; Museum Folkwang, Essen, West Germany; Institute of Contemporary Art, London; and The Institute of Contemporary Art, Boston. Adams lives in Newcastle, England.

Stories

Bob and Jill (Pt. 2)

by John Adams.
1982, 10:26 min, color, sound.

In Bob and Jill (Pt. 2), the relation between fact and fiction in the personal and popular narratives of everyday life is rendered in an assemblage of soap opera conventions, performance and documentary. Opening with on-screen text that relates 'The Story So Far' ('Jill crashed the Volvo...'), Adams intercuts several parallel story lines. He assumes a fictional role to recount the personal histories of Bob and Jill, as Bob is seen boiling an egg for breakfast and artists discuss the politics of criticism and art-making. These narratives are linked with the "real" information of a radio forecast. Will Bob and Jill reunite? Will artists and critics ever agree? Adams writes a happy ending, concluding, "Life goes on..."

Sensible Shoes

1983, 11:10 min, color, sound.

Sensible Shoes is a witty collision of fiction and reality, ironically rendered as a multi-textual pastiche of mass media and personal narratives. Adams' fragmented collage is structured on the stream-of-consciousness monologues of an unseen woman, who collapses fantasy and the everyday as she "zaps" the television dial and skims the newspaper. Seamlessly integrating her daydreams of romance with appropriated images of violence, love and consumerism from popular British TV programs
and ads. Adams tells the story of how the mass media dictates the construction of personal narratives. Visuals, voiceover and on-screen words are juxtaposed in a tightly edited assemblage of off-air TV imagery, shrewd wordplay and visual puns. The source of the handwritten text that propels the spoken and image-driven narrative is revealed in an ironic twist at the tape’s end.

**Intellectual Properties**


Adams’ strategy of simultaneously constructing and deconstructing a narrative text finds its most accomplished expression in **Intellectual Properties**. Shot on 16mm film in Boston and Newcastle, England, this six-part fiction is an ironic, stylized discourse on representation, reproduction, production and reality. “The theme is power, as related to politics, economics, mass media, advertising, modern myth, art and business, money and personality; illustrated by means of jokes, stories and anecdotes, both autobiographical and observational,” writes Adams. Deftly manipulating the cinematic and media codes of narrative fiction, he tells a meta-story of contemporary art and life. Tales of John Wayne, Rolls Royces and filmmaking are linked by a lecture on copyright. Formally structured on the concept that sound qualifies image, each segment uses a different anecdotal soundtrack to recontextualize recurring visual material, until the narratives converge in the final sequence.

**It Seems Strange But It’s Almost Dinner**


A lurid collage of images and text appropriated from the British mass media — TV news, tabloid headlines, advertising graphics — is accompanied by a narrator’s wryly delivered anecdote on the “non-event of the year.” Boy George, Royal Couples, political scandals and Halley’s Comet vie for the title in this vivid, sixty-second media time capsule.
Los Angeles-based artist Max Almy employs advanced video and computer techniques to create dynamic visual allegories of the impact of technology and television on contemporary life. Her best-known works, including Leaving the 20th Century (1982) and Perfect Leader (1983), are vivid pictorial narratives that effectively use technology to critique the social and political ideologies of a consumer-based, media-saturated culture. Through a clever application of computer animation and digital effects, she depicts the hyper-reality of a world subsumed by the spectacles and slogans of mass media. Recasting the codes of the music clip and the television commercial, Almy’s postmodern stories are characterized by bold visual stylization, emblematic imagery, driving soundtracks, and condensed narrative structures. In later works, Almy’s distinctive mode of visual storytelling is used to question the relation of technology and the individual within the evolution of human communication. In her work in video as a performance, installation and broadcast medium since the 1970s, Almy turns advertising techniques and television technologies back on themselves, using them to further her vibrant depictions of a culture “lost in the pictures.”

Almy was born in 1948. She received a B.F.A. from the University of Nebraska and an M.F.A. from the California College of Arts and Crafts. She has received fellowships from the American Film Institute’s Independent Filmmakers program, the National Endowment for the Arts, and Western States Regional Media Arts. Almy was artist-in-residence at KHJ-TV, and has taught at the School of Film and Television, University of California, both in Los Angeles. Her videotapes have been broadcast widely and exhibited internationally at festivals and institutions including the Stedelijk Museum, Amsterdam; Centre Georges Pompidou, Paris; The Museum of Modern Art, New York; The Museum of Contemporary Art, Chicago; Kunsthauzu, Zurich; The Institute of Contemporary Art, Boston; San Francisco International Video Festival; The Kitchen, New York; World Wide Video Festival, The Hague; and the Bonn Videonale. Almy lives in Los Angeles.

Leaving the 20th Century
by Max Almy.
1982, 10:17 min, color, stereo sound.

Leaving the 20th Century is a compelling science fiction narrative of televisual time-travel via the electronic circuit and computer chip. Almy dramatizes a three-part transition — countdown, departure, arrival — to a technological future, foreclosed and dehumanized. The stylized visuals and ironic humor (“She left because there was nothing good on television.”) belie the poignancy of Almy’s vision. Applying computer graphics and digital effects to critique the manipulative, mediating effects of technology, Almy simulates the hyper-reality of a futuristic “landscape with no detail or points of reference,” a space without perspective or point of view. No longer seduced by...
television or spectacle, the subjects depart and are transported as objects, arriving at a place where human relations and communication fail, transmission is terminated, the message not received.

**Perfect Leader**


1983. 4:11 min, color, stereo sound.

Produced to coincide with the 1984 Presidential Campaign, *Perfect Leader* is a cautionary tale that brings to life a prototypical politician, as packaged by Madison Avenue. With a driving soundtrack and bold visuals, Almy satirically presents this dynamic simulation of media politics as a fast-paced music clip. The narrator is a disembodied Big Brother, an Orwellian computer program that creates candidate images — dictator, evangelist, moderate — as models for a mass-marketed leader. The image of the potential president is overlaid with graphic symbols of multinational power: technology, economics, warfare.

As a woman hysterically intones, “We’ve got to have a perfect leader,” the bland, telegenic candidate is brought into two dimensions on the TV screen. Concise as a commercial, insistent as a pop song, *Perfect Leader* is Almy’s most effective use of television techniques to critique the impact of the media on contemporary life.

**Drake’s Equation**


1986. 3:45 min, color, stereo sound.

Almy’s concern with technology as a communicative tool continues in *Drake’s Equation*, which refers to a scientific formula used to measure the possibility of other life in the universe. Each element of the equation “measures a stage in the evolution of the stars, the planets, life intelligence and the technology to communicate.” Equating human and environmental evolution with that of technology, Almy follows a man and woman from a geological to a technological terrain. A visual interpretation of this scientific theorem, *Drake’s Equation* evolves as a mythic odyssey and ends with technology reborn.

**The Thinker**


1989. 6 min, color, stereo sound.

In *The Thinker*, Almy satirically envisions the evolution of human intellectual thought — from the ape to the yuppie — as a television event, with an emcee providing the play-by-play commentary of a sports-caster. Classical, medieval and Renaissance theories flash by as catch-phrases. When this accelerated history leaps forward to arrive at contemporary man — accompanied by an animated explosion of media and consumer images — his contribution to the history of thought is a litany of advertising slogans and pop clichés that devolve, full-circle, into ape-like grunts.
Throughout her remarkable body of videotapes, which merge and transcend genres such as narrative fiction, portrait, documentary and performance, Belgian artist Marie André is engaged in the subtle act of observation. In elegant works that emphasize the significance of the quotidian, the everyday gesture, and the intimate detail, André suggests a personal dialogue between the artist and her predominantly female subjects. Employing thematic and formal strategies that are often cinematic (c.f. the works of Belgian filmmaker Chantal Akerman), André brings the intimacy of scale and observed detail that is unique to video to her eloquent portraits of the everyday. André’s singular mode of vision is both precise and sensual. Her distanced camera, reductive editing, and sparse mise en scène create formal compositions that suggest framed paintings, while her impassive gaze and visual acuity reveal the private space and psychological nuances of the women on the screen. In document or fiction, from the dance of Répétitions (1985) to the social critique of Un ange passe (1985), André observes narratives of desire, romances of the everyday. With minimal but lush images that distill the very essence of her subjects, André’s works establish a rich, intimate sense of time, mood and place.

André was born in Brussels in 1951. After studying theater at the Institut National Superior des Arts du Spectacle in Brussels, she studied dance at the Byrd Hoffman Foundation in New York. She began working in 35mm film after studying screenwriting at an American Film Institute program in Brussels, and later turned to video. Winner of the Grand Prix from the Festival International d’Art Vidéo de Locarno, she is also the recipient of awards from the Festival of San Sebastian, Spain, and the Ministry of French Culture in Brussels. Her videotapes have been broadcast widely in Europe and exhibited internationally at festivals and institutions including the Stedelijk Museum, Amsterdam; Palais des Beaux-Arts, Brussels; The Institute of Contemporary Art, Boston; Long Beach Museum of Art, California; World Wide Video Festival, The Hague; and the International Festival of Video Art, Ljubljana, Yugoslavia. She currently teaches at the Sint Lukas Institute for the Visual Arts, Brussels. André lives in Brussels.

**Répétitions**

André’s fascination with the eloquence and significance of everyday gestures, particularly those of women, finds its perfect correlative in the postmodern choreography of Anne Teresa De Keersmaecker. Over a period of six months, André recorded De Keersmaecker’s dance group, Rosas, as they rehearsed and developed the piece “Elena’s Aria,” in which ordinary movements are isolated and transformed. In Répétitions, André’s rhythmically composed interpretation, she observes the intensity and concentration of the female dancers as they repeat a series of precise, gestural movements taken from everyday life: brushing their hair back, crossing their legs, sitting down. Repetition and rehearsal are both the theme and structure of this elegant work, as André documents the progression of the rehearsals and celebrates the process, rather than the final production, of the dance.
Compositie
Un ange passe
Evento
Bruxelles, une ville en été

Un ange passe
Un ange passe is an extraordinary observation of the social and sexual economies of prostitution, an indelibly envisioned narrative set in the Veemarkt harbor quarter of Antwerp. André tells the story of the prostitute Anita, who displays herself in a "show window" on the square and engages in a self-deceptive love for her abusive pimp. The everyday intimacies of Anita's world — dressing and undressing, servicing her Johns, exchanging money — are vividly set against the masculine milieu of the dock workers and sailors. André's unique visual stylization and framing devices position the woman's body at the intersection of the harbor's financial, social and sexual economies. The disjointed narrative and sordid social context call to mind Godard and Fassbinder, but André speaks through her heroine with a distinctly female, and ultimately feminist, voice.

Evento
André brings her minimal yet elegantly sensual aesthetic to this interpretation of dance for video. She writes that Evento is "a spectacle of dance filmed within the natural decor of a hangar. It explores opposition, the duality of two dancers in a variety of architectural movements that emphasize the dancers' strength. The light forms a chiaroscuro in a harmony of sepia and gray colors that are reminiscent of Flemish painters; it enhances and reveals this concrete choreography, physical and austere, so that it retains the mysterious and timeless battle fought by these two men. The emotion and fascination of this theatrical work is fictionalized in the transposition of the image."

Compositie
Un ange passe
Evento
Bruxelles, une ville en été
The scene is Brussels, a summer afternoon, and the city seems suspended, silent, waiting. A young girl reads a letter from a friend who is away from the city on vacation. André then opens the narrative — fiction? document? — into a journal of the city in summer, which she presents as an urban landscape of open, empty spaces, from pastoral parks to corporate plazas. Brussels' architecture, and its residents engaged in the transactions of daily life, are the essential elements with which André establishes a mood, a sense of time and place. When we return to the young girl, glimpsed in the kitchen, her restlessness and ennui have been contextualized by André's subtle yet incisive description of time passing in the city on a summer day.
The provocative works of San Francisco-based artist Lawrence Andrews explore cultural and mass media constructions of history and identity. Compelling in their energy and tension, unflinching in their political and social critique, Andrews’ collage-like video essays are discursive inquiries into the ideological and economic functions of culture. Violence, exploitation and racism are seen in relation to media representation, art-making and art history, institutions, social systems, the entertainment industries, and cultural difference. In the powerful *An I For An I* (1987), he represents the causes and effects of racism and violence within the contexts of the cultural and the personal. Employing a fragmented, disjunctive structure that is by turns visceral and didactic, narrative and formalist, Andrews constructs associative pastiches of on-screen text, original material, and found film and television footage. His works reveal a bold, fresh approach to strategies of appropriation and multi-textuality. Often seen as a dynamic physical presence in his tapes, Andrews speaks through his work in an assertive and original voice. He states, “Art can be a force for change no matter what the level of production. Culture is all we are as people; we speak about it, look at ourselves through it, and ultimately change because of it.”

Andrews was born in 1964. The 1989 recipient of a Fulbright Grant in Amsterdam, he studied photography at the Corcoran School of Art in Washington, D.C. and received a B.F.A. from the San Francisco Art Institute, where he has been an instructor. Winner of the San Francisco Museum of Art’s SECA Video Invitational, he has also received awards from the National Endowment for the Arts, Long Beach Museum of Art’s Open Channels, and Film Arts Foundation. His work has been exhibited at numerous festivals and institutions, including the Bonn Videonale; San Francisco Museum of Art; Berlin Film Festival; Los Angeles Contemporary Exhibitions; American Film Institute National Video Festival, Los Angeles; Brooklyn Museum of Art, and Rene Coelho Gallery, Amsterdam. Andrews lives in San Francisco.

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**An I For An I**

*Strategies for the development of/Redefining the purpose served/Art in the age of... A.K.A. the Making of the Towering Inferno*

**Selections From The Library**

classical music and artful sounds, a split screen shows underwater dolphins and hand-held footage of the sea. Close-ups of Andrews shaking his head in an emphatic “No!” fade to newsreel images of rolling tanks overlaid with on-screen narrative text. Representing a landscape of cultural difference in a pastiche of information and images, Andrews poses the questions, “How did we get here and how do we get out?”

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**An I For An I**

*by Lawrence Andrews.*

1987. 18 min. color, stereo sound.

A work of often visceral power, *An I For An I* is a dynamic cultural statement on the internalization of racism and violence. Andrews assails the cause and effect of institutionalized and mass media exploitation, “directed at and produced by our culture, attacking the mind and the body.” Bold images — a fist punching a stomach, a knife slapping an outstretched palm — convey the impact of “fighting not to become what we are fighting against.” The recurring image and sound of the abdomen being punched (“Again. Harder.”) are ultimately replaced by Andrews’ fist hitting his own hand. In one sequence, he builds an explosive collage of cinematic and media violence, from the mindless warfare of Rambo to “blaxploitation” and pornography films. The fragmented structure and juxtapositions of on-screen text, hand-held footage and appropriated imagery impart a tense, urgent rhythm. With the disclaimer, “It’s fantasy presented as reality, and should be viewed as such.” Andrews ironically places his appropriated footage within on-screen quotation marks, “Self-destruction,” he states, “is not a feasible recourse.”

**Cultural Diminish**

*by Lawrence Andrews.*

1988. 23 min. color, stereo sound.

In *Cultural Diminish,* Andrews indict both the elitist and mass culture industries of postwar America, juxtaposing fragments from such disparate cultural realms as TV entertainment, art history, pro sports and black urban street life. An appropriated collage of what he terms “cultural contributions” from Lou Lugar, Jimi Hendrix, Pavarotti and Ali Akbar Khan is intercut with subjective footage of street scenes and the urban homeless. Andrews builds tense sequences of poetic associative power: To

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**Selections From The Library**

*by Lawrence Andrews.*

**Birthday**

2:21 min.

**Anal Denial**

2:23 min.

Total program: 1990, 4:44 min. color, stereo sound.

These narrative texts are selections from the ongoing piece *The Library*, a projected 100-volume library of videotapes with stories/histories, facts/fictions, poems/descriptions.
Ant Farm was an innovative countercultural collective working in media and spectacle from the late 1960s through the 1970s. Their media events, site structures, performances and videotapes merge an irreverent pop humor with cultural and political critique. Images of a Cadillac crashing through a wall of burning TV sets (Media Burn, 1975) or of ten Cadillacs buried, fin-up, in a field off Route 66 in Texas (Cadillac Ranch Show, 1974), are emblematic of Ant Farm’s provocations towards the mass media and American cultural icons. Founded in 1968 in San Francisco by Chip Lord and Doug Michels as an alternative architecture, graphic arts and environmental design practice, Ant Farm expanded to include Curtis Schreier and, at times, Douglas Hurr and Hudson Marquez (later a member of TVTV). Functioning as a self-proclaimed “art agency that promotes ideas that have no commercial potential, but which we think are important vehicles of cultural introspection,” Ant Farm was one of the most influential of the early media-based collectives. Ant Farm’s media events and performances, which integrated art into everyday life, were conceptual works that challenged the symbols and ideologies of postwar American culture and mass media. Conceived on a public scale, their projects were distinguished by an ironic humor, an awareness of the media’s fascination with spectacle, and a postmodern use of the American kitsch culture of automobiles and television. Among Ant Farm’s strategies was the simulation or representation of major media events, in which they cast themselves as primary participants and then documented the fabricated “cultural happenings” on videotape. Along with the above-mentioned pieces, these events included a notorious collaboration with T.R. Uthco, a re-enactment of the Kennedy assassination that was documented in The Eternal Frame (1973). With their ironic confluence of American pop iconography, cultural satire and guerrilla art tactics, Ant Farm’s works are among the most cogent statements in video on the pervasiveness of the mass media in contemporary life. Ant Farm disbanded in 1978 when a fire destroyed their studio at Pier 40 in San Francisco.

Cadillac Ranch Show and Media Burn
by Ant Farm.

**Cadillac Ranch Show**
1974, reedited 1981, 14:02 min. Produced and directed by Ant Farm: Chip Lord, Hudson Marquez, Doug Michels. With: Chip Lord, Doug Michels, Stanley Marsh III.

**Media Burn**
1975, reedited 1981, 22:58 min. By Ant Farm: Chip Lord, Doug Michels, Curtis Schreier, Uncle Buddie. Artist-President: Doug Hall. Executive Producer: Tom Weinberg. Editors: Chip Lord, Skip Blumberg. Doug Michels, Tom Weinberg. Total program: 1981, 37 min, color, sound. This two-part tape includes Ant Farm’s most well-known works, the 1974 Cadillac Ranch Show and the 1975 Media Burn. Examining the impact of mass media in American culture, both works exemplify Ant Farm’s fascination with the automobile and television as cultural artifacts, and their approach to social critique through spectacle and humor. Cadillac Ranch Show is a document of Ant Farm’s major site installation, the Cadillac Ranch, which was commissioned by Texas millionaire Stanley Marsh III. Ten Cadillacs, vintage 1948 to 1963, were buried fin-up in a field off Route 66 in Amarillo. The image of ten Cadillacs pointing upward against the sky is a comically subversive homage to the rise and fall of the tail-fin as an icon of postwar American consumer excess. Footage of the burial of the cars is intercut with Cadillac commercials that promote a fetishized ideal, the ultimate American Dream. A pop spectacle that parodies consumerism with a tongue-in-cheek nod to 1970s site art, Cadillac Ranch Show is an ironic celebration of the “grotesque and wonderful” tail-fin as the ultimate expression of wasteful design in American culture. A 1984 postscript to the tape features an interview with former Ant Farm members Chip Lord and Hudson Marquez by Channel 10 News, Amarillo, on the ten-year anniversary of the Cadillac Ranch. The artists address the piece’s evolution from a conceptual site sculpture to an interactive, public roadside attraction, now rusted and graffiti-covered. Media Burn integrates performance, spectacle and media critique. Here Ant Farm stages an explosive collusion of two of America’s most potent cultural symbols: the automobile and television. On July 4, 1975, at San Francisco’s Cow Palace, Ant Farm presented the “ultimate media event.” In this alternative Bicentennial celebration, a “Phantom Dream Car” — a reconstructed 1959 El Dorado Cadillac convertible — was driven through a wall of burning TV sets. Footage of the actual event, much of which was shot from a closed-circuit video camera mounted inside a customized “tail-fin,” is framed and juxtaposed with news coverage by the local television stations. Doug Hall, introduced as John F. Kennedy, assumes the ironic role of the Artist-President to deliver a speech about the impact of mass media monopolies on American life: “Who can deny that we are a nation addicted to television and the constant flow of media? Haven’t you ever wanted to put your foot through your television?” The spectacle of the Cadillac crashing through the burning TV sets became a visual manifesto of the early alternative video movement, an emblem of an oppositional and irreverent stance against the political and cultural imperatives promoted by television, and the passivity of TV viewing.
Ant Farm

Media Burn (Original version)
by Ant Farm.
1975. 25:43 min. color. sound. (See above for credits and description)

The Eternal Frame
by T.R. Uthco and Ant Farm.
1975. 23:50 min. b&w and color, sound. (See T.R. Uthco for description)

"Off-Air" Australia
by Ant Farm: Chip Lord, Doug Michels, Curtis Schreier, Douglas Hurr.
1976. 30:43 min. b&w and color. sound.

Role-playing and political performance were integral to Ant Farm's art-making strategies. In 1976 the group travelled to Australia as ironic "artists-in-residence," counter-cultural ambassadors. "Off-Air" Australia is a fragmented document of that trip, culled almost entirely from off-air footage of their television appearances. Australian media coverage of Ant Farm's events, and appropriated TV commercials. Ant Farm's Australian media events, including an irreverent performance of an "opera" for cars in front of the Sydney Opera House, typify their use of spectacle as social satire. The tape ends with a press conference on their proposed Dolphin Embassy project, a mobile platform for communicating with dolphins.
Charles Atlas is one of the premier interpreters of dance on video. In recent years he has transformed this genre into an original new form, a provocative and ironic collusion of narrative and fictional modes with performance documentary. In his vibrant, inventive pastiches of narrative performance, he has collaborated with such international performers as Michael Clark, Karole Armitage and Bill Irwin. For Atlas, the theatricality of dance and performance is a point of inquiry into artifice, fiction and reality. After first working in film, Atlas was a pioneer of videodance, collaborating on performance works created specifically for the two-dimensional space, intimate scale and temporality of video. His ground-breaking early works, including the seminal Blue Studio: Five Segments (1975-76), evolved from a unique collaboration with Merce Cunningham, for whose dance company he was filmmaker-in-residence from 1978 to 1983. Since then, Atlas has worked on numerous international productions for television with choreographers, artists and musicians. In these extravagantly stylized “documentary fictions,” Atlas manifests his fascination with what he terms, “narrative, psychology, dance and flights of fantasy.” Tipped by a provocative, postmodern performance sensibility and an ironic urban insouciance, Atlas’ works transform performances into vivid time capsules of contemporary culture.

Atlas was born in 1949. He has been commissioned to produce works for television in Great Britain, France, Spain, Ireland and the United States; these works have been broadcast internationally. In 1989, the São Paulo Museum and FestaRio in Brazil presented a major retrospective of his work. Atlas’ films and videotapes have been exhibited around the world, at festivals and institutions including Centre Georges Pompidou, Paris; The Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; World Wide Video Festival, The Hague; and the Stedelijk Museum, Amsterdam. He is the recipient of numerous awards, including grants from the Guggenheim Foundation, the Jerome Foundation, and the National Endowment for the Arts. Atlas lives in New York.

Secret of the Waterfall
1982-83, 28:35 min, color, sound.

The confluence of words and movement propels this multi-layered collaboration by Atlas, choreographer Douglas Dunn, and poets Anne Waldman and Reed Bye. Dunn’s athletic choreography is performed to the rhythms, cadences, and associative meanings of the poets’ “cascade of words,” which function as music. Atlas introduces narrative references, irrationally staging the dance in unexpected locations, including domestic interiors and vehicles. In a self-referential deconstruction that punctures the theatrical illusion, the poets are seen reading their texts and interacting as self-conscious performers within the dance. Atlas and his collaborators intersect the language of words with the language of the body.

Parafango
1983-84, 27:32 min, color, stereo sound. In French with English subtitles. (Also available in a French-language version, 37:45 min.) Magnetic performances by Karole Armitage, Michael Clark and Philippe Decouflé are the pivotal focus of this French production, an intricate and quintessential Atlas pastiche of provocative dance, new music, pop design and costuming, narrative, documentary, and media references. Armitage’s ecstatic, often frenetic choreography is performed with a postured insouciance. The kinetically shot and edited dance segments are intercut with an ambiguous narrative involving the performers, TV news footage and other images, color bars and other formal video devices. Atlas punctuates the physicality of the dance with an artificial media reality. By rupturing the performance illusion with deconstructive devices, Atlas subjects this radically postmodern dance to an inquiry into the tension between the fictive and the real.

From an Island Summer
1983-84, 13:04 min, color, stereo sound.

Atlas’ exuberant hip homage to a specific time and place — New York, August 1983 — is a dance “home movie,” a quasi-documentary that follows choreographer Karole Armitage and her dancers along the boardwalk of Coney Island and through the streets of Times Square. Atlas’ energetic hand-held camera finds dance in the visual cacophony of Coney Island’s flashy signs and swirling rides, and in Times Square’s neon blaze. He spontaneously choreographs the lights and rhythms of these “islands” to samba and punk-inspired music; the virtuoso editing is a dance in itself. Atlas’ witty “docu-narrative” format, Armitage’s exhilarating choreography and the vibrantly tacky visual milieu vigorously capture the garish, streetwise magic of a New York summer.

Parafango
Jump (Hysterique Bourree)
1984, 14:43 min, color, stereo sound.

Flaunting the burlesque theatricality of a surreal, post-punk cabaret, Jump is a wildly stylized collaboration between Atlas and French choreographer Philippe Decouflé. Within the campy, self-conscious decadence of a French music hall milieu (lavishly sculpted and painted costumes, extravagant make-up, a drag band lip-synching La Vie en Rose), Decouflé's idiosyncratic, postmodern choreography is performed with elegant bravado.

While Atlas' deft camera moves with unobtrusive nonchalance through this carnival, his arch, cinematically contrived narrative interjections and adroit video effects are ironic accomplices in the irreverent celebration of pure artifice.

Hail the New Puritan
1985-86, 84-47 min, color, stereo sound.

Exuberant and witty, Hail the New Puritan is a simulated day-in-the-life "docufantasy" starring the young British dance celebrity Michael Clark. Atlas' fictive portrait of the charismatic choreographer serves as a vivid invocation of the studied decadence of the 1980s post-punk London subculture. Contriving a faux cinema-verti' format to stage his stylized fiction, Atlas seamlessly integrates Clark's extraordinary dance performances into the docu-narrative flow. Focusing on Clark's flamboyant postured eroticism and the ostentatious artifice of his provocative balletic performances, Atlas posits the dance as a physical manifestation of Clark's psychology. From the surreal opening dream sequence to the final solo dance, Clark's milieu of fashion, clubs and music signifies for Atlas "a time capsule of a certain period and context in London that's now gone."

Parafango

Ex-Romance
1987, 48:22 min, color, stereo sound.

Atlas' fascination with "narrative, psychology, dance, and flights of fantasy," is manifested in this dynamic videodance musical. Here the postmodern choreography of Karole Armitage is performed by Armitage, Michael Clark and others to American pop and Latin music. Framed and interrupted by the ironic observations of two parodic "public television" commentators, the dancers play fictionalized versions of themselves in a wry tale of contemporary romance, in which the dance literally and metaphorically advances the narrative. Atlas deftly stages elaborate dance sequences in unlikely settings — an airport lounge, a gas station, a baggage claim conveyor belt — that are presented alternately as fact and fantasy. Atlas manipulates the representation of truth and artifice, reality and fiction in this meta-narrative.

As Seen On TV
1988, 24:39 min, color, stereo sound.

In As Seen On TV, "new vaudevillian" performance artist Bill Irwin is the subject of a wryly comic performance narrative. Framed by the storyline of a parodic theatrical audition, Irwin plays a hapless Everyman who inadvertently becomes trapped inside a television set. Displaying an antic physical comedy that has been likened to a contemporary rendering of Chaplin's Little Tramp, Irwin waddles, baffled, through the television space, caught in the flow of televised soap operas, commercials, sitcoms and ballets. This narrative play allows Irwin and Atlas to demonstrate their respective skills at constructing an ironic and inventive forum for contemporary performance.
Put Blood in the Music

Because We Must

SSS

The Myth of Modern Dance

What I Did Last Summer

Put Blood in the Music

Put Blood in the Music is a unique documentary on the downtown New York music scene. In a fascinating collage of music, performance and commentary, Atlas captures the frenetic energy and pluralism that characterize this urban milieu. Reflecting the eclecticism of his subject, Atlas restructures the conventional “talking head” format to allow a fragmented, fast-paced compendium of voices and sounds, ranging from music critic John Rockwell of The New York Times to street musicians. Focusing on such influential downtown figures as John Zorn, and featuring performances by Zorn, Sonic Youth, Hugo Largo and others, this is less a documentary than a cultural document, a vivid time capsule of the contemporary New York music scene.

Because We Must

In Because We Must, Atlas continues his collaboration with British choreographer Michael Clark, enfant terrible of the dance world. Based on an original stage production at Sadler’s Wells Theatre in London, this is an ironic, irreverent work that is as entertaining as it is willfully provocative. The extravagant stylization and burlesque humor that pervade the choreography, costuming and staging are mirrored by Atlas’ focus on the theatricality of the performance and the artifice of the behind-the-scenes narrative. Clark thumbs his nose at the conventions of “serious” dance, composing outrageously unexpected and inventive scenarios that include a dancer wielding a chainsaw and a psychedelic interlude, all exquisitely and ironically performed.

SSS
by Marina Abramović and Charles Atlas. Produced by IMATCO/ATANOR for Televisión Española S.A. El Arte del Video. 1989, 6 min, color, stereo sound. (For description, see Marina Abramović and Ulay)

The Myth of Modern Dance

Collaborating with choreographer Douglas Dunn, Atlas uses anthropological text, satirical movement, and vividly colored chroma-keyed backgrounds in an episodic, often humorous look at the evolution of modern dance.

What I Did Last Summer
by Charles Atlas. 1991, 12 min, color, stereo sound.

The three short, low-tech works in this compilation celebrate gay New York nightlife. Set in a New York meat-market restaurant after hours, Butcher’s Vogue features a voguing waiter and waitress, two prostitutes on the run, and a cop. In The Dragglinguents, the performance of two drag queens is superimposed over clichéd images and intercut with 1950’s muscle-boy movies. Disco 2000 mixes footage of a crowded dance floor, homemade optical effects, and a dancing chicken.
A major figure in contemporary art, John Baldessari has been termed “one of the most influential artists to emerge since the mid-1960s” by Richard Kosak of the Museum of Contemporary Art in Los Angeles. From his phototext canvases of the 1960s to his composite photo collages and installations of the 1980s, Baldessari has made an extraordinary contribution to the definition of postmodern art. His ingenious application of certain art-making strategies — including appropriation, deconstruction, decontextualization, sequentiality and text/image juxtaposition — was prescient, as was his cogent and witty integration of semiotics, linguistic systems and mass media. As one of the seminal figures in the language-based Conceptual Art movement of the early 1970s, Baldessari produced a series of videotapes in which he conducted ironic investigations into perception, meaning and interpretation. Rendered with deadpan, often absurdist humor, these droll conceptual exercises make use of cultural artifacts, from film stills and magazine photos to art historical in-jokes, as paradigms for irreverent philosophical inquiries into art and knowledge. With a cunning reliance on misrecognition and misinformation, Baldessari uses irony and incongruity to exploit the gap between what is heard, what is seen, and what is understood. His wry investigations of representation and sign systems succeed through strategies such as the ironic juxtaposition of photographic or video images and written or verbal texts; the use of appropriated material and found objects to underscore the embedded meaning of pop cultural genres; the construction of disjunctive narratives and surreal conjunctions from re-contextualized words and images, and the indexing of objects or actions. Many of his exercises take the form of parables, allegories or “art lessons,” as Baldessari the performer assumes the role of teacher or storyteller. His fascination with jokes, dreams, aphorisms, sight gags and linguistic pranks, which are linked to Freudian notions of unconscious associations and verbal and written “slips,” evoke the visual puns and word games of Dada and Surrealism. Perched with references to art-making and art history, and responding to the tenets of minimalism, performance and Conceptual Art, his tapes question the very limits of art, and form an irreverent critique of modernist practices. Baldessari playfully compels the viewer to question not only the system under investigation — language, representation, narrative, art-making — but also the tools by which the interrogation is being conducted (photography, video, cinema) as conveyers of truth. Ultimately, Baldessari’s idiosyncratic, often absurdist logic questions the very process of perception, from vision and meaning to cognition and knowledge.

Folding Hat
Some Words I Mispronounce
I Will Not Make Any More Boring Art

Folding Hat
by John Baldessari.
1971, 29:48 min, b&w, sound.
Folding Hat is a deadpan conceptual exercise that represents a dashed attempt to rescue an object from the meaning assigned to it. Whistling an aria from The Barber of Seville, Baldessari bends and folds a simple hat into numerous configurations. However, for the duration of the exercise, which unfolds in real time, the object never loses its “hatness.” In the end it is untranslatable — no escape can be made from its meaning. Although Baldessari tries to drive a wedge between the signifier and signified, the viewer never misrecognizes the hat.

Some Words I Mispronounce
by John Baldessari.
1971, 2:20 min, b&w, sound.
These two anecdotes are paradigmatic of Baldessari’s investigations of language systems and meaning through disjunction and juxtaposition. In a strategy that recurs throughout his work, Baldessari presents the pieces as lessons, appearing first as teacher and then as student. Some Words I Mispronounce is an absurdist exercise in which he writes a series of words on a blackboard — poor, cask, bade, Beelzebub, bough, sword. The words are never pronounced. The second lesson juxtaposes two sign systems, language and music. As instructed by a foreign language lesson book (a found object), Baldessari repeats a sentence — “You tell me what I do” — according to notes on a musical scale. His intonations are exaggerated, his delivery is deadpan, and the phrase is rendered absurd. Ironically, the literalness of the phrase as articulated, and the reduction of English to basic units of sound and pronunciation, nullifies the point of the lesson — to speak the language fluently.

I Will Not Make Any More Boring Art
by John Baldessari.
1971, 13:06 min, b&w, sound.
In 1971, Baldessari was commissioned by the Nova Scotia College of Art and Design in Canada to create an original, on-site work. Unable to make the journey himself, he suggested that the students voluntarily write the phrase “I will not make any more boring art” on the gallery walls. Inspired by the work’s completion — the students covered the walls with the phrase — Baldessari committed his own version of the piece to videotape. Like an errant schoolboy, he dutifully writes, “I will not make any more boring art” over and over again in a notebook for the duration of the tape. In an ironic disjunction of form and content, Baldessari’s methodical, repetitive exercise deliberately contradicts the point of the lesson — to refrain from creating “boring” art.
Baldessari was born in 1931. He received a B.A. and an M.A. from San Diego State College. The recipient of a Guggenheim Fellowship and grants from the National Endowment for the Arts, he has taught at Southwestern University, California; the University of California at San Diego; and the California Institute of the Arts, Valencia. His work has been exhibited internationally in one-person shows at the Stedelijk Museum, Amsterdam; Sonnabend Gallery, New York; Museum Folkwang, Essen, West Germany; Contemporary Arts Museum, Houston; Santa Barbara Museum of Art, California; and Centro de Arte Reina Sofia, Madrid, among other institutions; and in group shows at the Contemporary Art Museum, Houston; Documentas 4, 5 and 6, Kassel, West Germany; Venice Biennale; Palais des Beaux-Arts, Brussels; Everson Museum of Art, Syracuse; The Museum of Modern Art, New York; Kölnischer Kunstverein, Cologne; and the Whitney Museum of American Art Biennial, New York, among other festivals and institutions. In 1990, he was the subject of a major retrospective at the Museum of Contemporary Art, Los Angeles, which travelled to numerous sites around the country. In conjunction with this exhibition, a comprehensive catalogue of his work, entitled John Baldessari, was published in 1990. Baldessari lives in Santa Monica, California.

Ed Henderson Suggests Sound Tracks for Photographs

Walking Forward — Running Past
by John Baldessari.
1971, 12:45 min, b&w, sound.
In Walking Forward—Running Past, Baldessari ingeniously employs photography and video to examine and ultimately deconstruct film. In this extraordinary conceptual exercise, he alternately tapes up photographic film stills of himself walking toward the camera and photos of himself running past it. The sequentiability of this action results in a crude montage, an ultimately futile attempt to recreate the phenomenological experience of cinematic movement. Gasping with the physical exertion, Baldessari quickly and repeatedly replaces photo after photo. In his efforts to evoke the cinematic experience, a layered metonymic relationship develops between the static, photographic image of Baldessari running and his “real” running on video.

I Am Making Art
by John Baldessari.
1971, 18:40 min, b&w, sound.
In an ironic reference to body art, process art and performance, Baldessari challenges definitions of the content and execution of art-making. Performing with deadpan precision, he moves his hands, arms and entire body in studied, minute motions, intoning the phrase ‘I am making art’ with each gesture. Each articulation of the phrase is given a different emphasis and nuance, as if art were being created from moment to moment. This index of body movements is ironically offset by the repetitive monotony of the exercise. Although Baldessari demurs from calling himself a performer — ‘I think performance for me is a little bit too hot an activity’ — his “anti-performance” is nonetheless the core of this work.
Art Disaster
by John Baldessari.
1971, 32:40 min, b&w, sound.

In this exercise in associative meaning and word/image conjoinment, Baldessari pins a sequence of photographs to a wall below the “headline” Art Disaster, which has been torn from a newspaper. While some of the photos are clear, others are illegible. The viewer reads the images in relation to the headline, struggling to derive meaning from each arbitrary juxtaposition. An absurd montage, a kind of disjointed narrative, emerges from the incongruities: A photograph of an empty bench precedes a photograph of a palm tree; a self-portrait of Cezanne is juxtaposed with a photograph of a butter pat in a dish. Exploiting the linguistic principles of metaphor and metonymy, Baldessari allows the viewer to interpret along two lines: vertically, from “Art Disaster” to picture below, or horizontally, from picture to picture. As demonstrated by the wonderfully surrealistic narrative sequences that result, Baldessari encourages unconscious associations and subliminal meanings to emerge from the juxtaposition of found objects.

Baldessari Sings Lewitt
by John Baldessari.
1972, 15 min, b&w, sound.

In an ironic intersection of two systems — arcane theoretical discourse and popular music — Baldessari sings a tract by minimalist artist Sol Lewitt. Introducing this performance by noting that “these sentences have been hidden too long in exhibition catalogues,” Baldessari sings Lewitt’s forty-five-point tract on Conceptual Art to the tunes of The Star-Spangled Banner and Heaven, among other songs. Baldessari’s witty “art aria” functions as a meta-conceptual exercise.

Inventory
by John Baldessari.
1972, 23:50 min, b&w, sound.

In a sly twist on the methodology of the 18th-century “philosophes” who classified the laws and history of the world in massive encyclopedias, Baldessari devises and then subverts his own system for cataloguing the world. In a matter-of-fact tone, he states that he is going to present a precise, methodical inventory of objects, progressing from small to large in size. Drawing on his own collection of found objects, he exhibits and describes a seemingly arbitrary series of over thirty disparate items: a small glass bead, a nut, a dried orange peel, an artificial flower, a cigarette pack, toy money, a utility belt, a shoe tree. Stripped of any frame of reference — color, scale — the objects are virtually unidentifiable as the things Baldessari says they are. Without visual perception or cognition, the viewer relies on Baldessari’s voiceover description to supply the objects’ meaning. Therein, he suggests, lies the critical paradox: By undermining the viewer’s empirical perception, video ultimately is proven to be a flawed medium for the indexing and classification of the world.

Teaching a Plant the Alphabet
by John Baldessari.
1972, 18:40 min, b&w, sound.

Teaching a Plant the Alphabet is an exercise in futility, an absurdist lesson in cognition and recognition. The scenario is elementary: A small potted plant sits atop a stool. In the role of teacher, Baldessari holds up a series of children’s alphabet cards in sequence, repeating each letter to the plant until he has completed the alphabet. The plant, of course, does not respond. Eliciting deadpan humor from the incongruous juxtaposition of the rote instruction and the uncompromising pupil, Baldessari creates illogic from a logical construct, making nonsense from sense. An elaboration of working notes in which Baldessari wrote, “Is it worth it to teach ants the alphabet?” this piece also responds to Joseph Beuys’ 1965 performance How to Explain Pictures to a Dead Horse.

Ed Henderson Reconstructs Movie Scenarios
by John Baldessari.
1973, 24:04 min, b&w, sound.

Demonstrating how pop cultural narratives are embedded in the American collective unconscious, Baldessari introduces his sometime collaborator Ed Henderson, who is called upon to interpret a series of movie stills. The blurred photographs, which are virtually indecipherable to the viewer, act as springboards for a series of self-contained narratives. The ease and humor with which Henderson improvises these scenarios (spanning Hollywood
clichés from musicals and Westerns to a prison drama and a horror film) demonstrate the extent to which the mythic language of cinematic genres has permeated the American consciousness. Baldessari has commented on his attraction to pop cultural material: "I guess I'm using images from movies, from newspapers and so on, because... we have to talk in a language we know."

**How We Do Art Now**
by John Baldessari.
1973, 12:54 min, b&w, sound.

*How We Do Art Now* is a series of conceptual non sequiturs that illustrate Baldessari's strategy of indexing variations of simple actions or objects to the point of absurdity. In the performance *How Various Persons Spit Out Beans*, a series of people, seen in profile, spit beans from their mouths. The simple act grows in comic intensity as the participants use various inept and expert methods to perform the action. The droll *Cigar Lexicon* merges Baldessari's project of compiling a "dictionary of images" with his strategy of defining an object's quintessence through continued repetition of an action. Working at a methodical pace, he solemnly demonstrates and numbers fifteen stages of smoking a cigar. He bites the tip off (#1), lights it, blows smoke rings at various angles, rolls it in both hands, breaks it in half, retrieves a new cigar, and finally discards it. Alluding to Magritte's painting *Ceci n'est pas un pipe* and Freud's famous remark that "Sometimes a cigar is just a cigar," Baldessari exploits the symbolic meaning of simple actions, rendering them slightly ridiculous.

**The Meaning of Various News Photos to Ed Henderson**
by John Baldessari.
1973, 15 min, b&w, sound.

Wright Baldessari: "For most of us, photography stands for the truth. But a good artist can make a harder truth by manipulating forms. It fascinates me how I can manipulate the truth so easily by the way I juxtapose opposites or crop the image or take it out of context." Here he introduces eight news photos to Ed Henderson — ranging in subject matter from geese at the zoo to an accidental electrocution — and asks him to identify them. Henderson's associative responses suggest the projection of unconscious desires and fears onto these arbitrary images, which are removed from their original context. The implied narratives that emerge from the seemingly random juxtapositions and sequences of photographs give rise to questions of manipulation, inference and meaning.

**Three Feathers and Other Fairy Tales**
by John Baldessari.
1973, 31:15 min, b&w, sound.

In *Three Feathers and Other Fairy Tales*, a narrative performance, Baldessari reads six fairy tales, each of which expresses primal fears and subconscious desires. In a typical ironic disparity, he announces that he is going to "make a long story short," but goes on to read five more tales. Characterized by dreamlike analogies and juxtapositions of associative images, the moralistic tales range from the morbid, cautionary *Mr. Fox to the Nonsensical Lazy Jack*. Exploiting the fairy tale's element of continuous recreation — a story that reinvents and transmutes itself with each new telling — Baldessari transfers oral narrative traditions to the visual arts.
Ed Henderson Suggests Sound Tracks for Photographs
by John Baldessari.
1974, 27:51 min, b&w, sound.

Baldessari has commented that he is “less interested in the form art takes than the meaning an image evokes.” In Ed Henderson Suggests Sound Tracks for Photographs, he explores the relation between what is heard and what is seen, appropriating deliberately clichéd imagery and generic film music to construct a series of surreal mini-movies. Baldessari describes photographs from National Geographic magazine to Ed Henderson, who picks out pieces of mood-setting stock music and sound effects to pair with the images. Baldessari subtly influences Henderson’s selections, steering him towards music that he deems more appropriate. This strange collaboration results in an uncanny, often comic conjunction of sound and image. Removing the photographs and music from their original contexts, Baldessari deconstructs mass cultural narrative, suggesting how the associative meanings and evocations of its clichés and genres have permeated the collective unconscious.

The Italian Tape
by John Baldessari.
1974, 8:33 min, b&w, sound.

The Italian Tape plays with the meaning of language and its representation. Appropriating lines from a guidebook to Rome, Baldessari writes a series of Italian phrases and their English translations in chalk on a slate. While an Italian song — a clichéd, emotive ballad — plays in the background, he manipulates a small plastic mannequin in imitation of the gestures in the guidebook. Phrases such as “It’s of no interest to me” and “It makes me furious” are sequenced as if from a surreal conversation between an English speaker and an Italian. The phrases take on an oblique, cryptic life of their own: “What does it mean?” “What is it?” and “What are you looking for?” seem to be addressed to the viewer as spectator and interpreter, as well as an enigmatic dialogue between fictional characters in a Narrative about art.

Four Minutes of Trying to Tune Two Glasses (for the Phil Glass Sextet)
by John Baldessari.
1976, 4:09 min, b&w, sound.

Executing a random action to its illogical conclusion, Baldessari investigates the manipulation of time in video. Setting an alarm clock at twenty minutes to twelve, he attempts to “tune” two glasses of water. As the clock ticks pitilessly, he rapidly pours water from one glass to the other to alter their pitches. His efforts become more urgent as the clock nears twelve, until at last the alarm goes off. Exploiting the cinematic convention that the perception of time is condensed as action escalates, he executes a cunning conjuring trick. Although the real time of the performance is a mere four minutes, the clock indicates that twenty minutes of screen time have elapsed. Like a Buster Keaton sight-gag or a Duchampian visual pun, the wit comes from the viewer’s awareness of an absurd incongruity. Baldessari’s reference to Philip Glass sty1y alludes to the composer’s subtle and monochromatic shifts in rhythm and tone.

Six Colorful Tales: From the Emotional Spectrum (Women)
by John Baldessari.
1977, 17:10 min, color, sound.

In his video and photographic works, Baldessari uses the symbolic associations ascribed to colors as a signifying barometer of cultural and psychological meanings. Six Colorful Tales is a series of episodes — including Caught Red Handed (Shelley), Feeling Blue (Diane) and Apoplectic Violet (Christine) — in which six women speak about pivotal incidents from their pasts. Each woman is seated against the same neutral backdrop; Baldessari tilts the image according to the emotional content of the stories. The hue of the background immediately shades the viewer’s response to the teller and the tale, demonstrating the inherent power of color to evoke emotional associations and tone. Each woman recounts bizarre, often startling events in her life with a matter-of-fact inflection that lends a deadpan, surreal humor to the narratives.

Two Colorful Melodies
by John Baldessari.
1977, 5:30 min, color, sound.

In the first of Two Colorful Melodies, Baldessari strikes a series of notes as the camera moves from one colored square to another. In the second “melody,” a young child sings out the names of the colors of the squares as the camera pans over them. In each exercise, Baldessari continues his deadpan investigation of the associative meanings of systems of language and representation.
Reshaping traditional film and television narrative, Burt Barr articulates the interior voice of fiction through a corresponding visual expression. Barr’s understated narratives, which include minimalist fiction, wry anecdotes, and nonlinear performance documents, relay their stories through precise, lucid imagery and a spare use of language. His enigmatic tales of anonymous men and women caught by circumstance and unable to act with conviction — the voyeuristic neighbor in *The Woman Next Door* (1984), the doomed vacationer of *The Dogs* (1989) — depict confined inner lives and the isolation of urban America. With deadpan humor and wry detachment, he constructs heightened narrative tension and subtle psychological drama by employing strict formal structures and a rigorous economy of visual and verbal means. Barr’s performance works, including *Trisha and Carmen* (1988) and *Aeros* (1990), blur the line between fiction and documentary. Transforming conventional documentary technique, Barr eschews plot-driven stories, allowing a narrative line to emerge from his subject, rather than imposing one. A short story writer who began working in video in 1984, Barr creates elliptical narratives that distill the irresolution and complex internal nuances of everyday life.

Barr was born in 1938. He received a B.A. from Boston University and an M.F.A. from the San Francisco Art Institute. He has received numerous grants and awards from the New York and Massachusetts State Councils on the Arts, the National Endowment for the Arts, and the Contemporary Art Television (CAT) Fund. His tapes have been broadcast on public television and exhibited internationally, at festivals and institutions including the San Sebastian Film and Video Festival, Spain; The Institute of Contemporary Art, Boston; The New Museum of Contemporary Art, New York; Berlin Film Festival; Centre Georges Pompidou, Paris; Festival du Nouveau Cinéma et de la Vidéo, Montreal; and the International Center of Photography, New York. Barr lives in New York.

**The Woman Next Door**

A narrative “steeped in alienation,” *The Woman Next Door* is the story of a reclusive male tenant in a New York City apartment, whose life is disrupted by the arrival of a new next-door neighbor. Spurred initially by simple curiosity, the tenant begins to anticipate and follow the woman’s movements, eventually assuming the role of voyeur. Seen entirely from the tenant’s point of view, this is a bleak narrative of anonymity, isolation and expectation. Barr writes: “The man’s life is so restrictive, that every sound she makes, every glimpse of her becomes a monumental event.” With its echoes of Alfred Hitchcock and Michael Powell, its limited language and strict economy of means, this work relies on the visual structure and subtle ambient soundtrack to convey the narrative in a spare and minimal style.

**The Elevator**

*The Elevator* is a tale of urban anxiety in which Barr alternates the stories of two women (Trisha Brown and Wendy Perron), each confined and isolated in an elevator, literal and metaphoric prisoners of their everyday lives. Barr writes of the work’s “obsessive [nature], both in its unbroken verbal narrative — and also in its singular camera action — that of the zoom.” His use of a succinct formal device — the continual opening and closing of an elevator door — propels the narrative structure. The elevator door opens to reveal one woman speaking directly to the camera; her narrative is then interrupted by the closing of the door as the camera zooms out. The women’s deceptively ordinary vignettes are transformed into eerie, self-contained fictions via Barr’s use of fragmentation. By cutting from one woman to the other, Barr merges their individual monologues into a seamless narrative flow.

**O Panama**

Written and directed by Barr in collaboration with filmmaker James Benning, *O Panama* features Oscar-nominated actor Willem Dafoe as a man confined to his apartment on a winter day as he suffers through an illness. Built on the polarity between hot and cold, the tedious reality of the man’s sickness and the vivid hallucinatory visions of his delirium, *O Panama* conveys the workings of the subconscious. Without relying on dialogue or action, Barr portrays a “mental landscape...rife with heat and color.” The contrast between the bleak urban winterscape and the vibrancy of Dafoe’s imagination fuels the dramatic progression.

**With Special Thanks**
by Burt Barr. 1986. 5:29 min. color, sound.

In July I hid several credit cards in a planter on the roof of the building where I live. I vowed to abstain. But in ten days I was desperate.” So writes Barr in *With Special Thanks*, his wry commentary on American consumer culture. In this comic homage to consumerism, the camera pans over a seemingly endless display of charge cards. Using a written text that scrolls across the screen, he sketches a humorous tale of frustrated plans and wasted dollars. In quest of the perfect vacation, Barr travels to South America, Mexico and Long Island, using twenty-one different credit cards, purchasing a 3/4-inch video deck and camera at the journey’s end. He writes, “The tape is a financial statement that spans a year, highlighting the living and buying habits of a chronic consumer.”
Ice
by Burt Barr. Editor: Kathy High. With: Adam Schlichter.
1987, 4:33 min, color, stereo sound.

Straightforward and wry, Ice documents the consequences of time and gravity on a bold, simple action. A man rests his hand on a vial of upright toothpicks. As he suspends his hand over a table, the toothpicks drop one by one onto the glass surface below. Recording this performance in real time and in a single take, Barr achieves a heightened atmosphere of dramatic tension in a conceptual anecdote.

Trisha and Carmen
1988, 13:02 min, color, stereo sound.

Shot at the Teatro di San Carlo in Naples, Italy, Trisha and Carmen is a compelling narrative/document on the 1987 production of Carmen, which was directed by Lina Wertmuller and choreographed by Trisha Brown. Barr cuts between the rigorous discipline of rehearsal, Brown's meticulous preparations in her dressing room, and the actual performance. Through the course of the tape, Barr traces Brown's metamorphosis, paralleling her physical and mental transformation with the transformation from rehearsal to performance. Anchoring the work on one central and riveting image — Carmen's measured and sensual walk toward her lover — Barr returns to it throughout, zooming closer with each successive sequence until it culminates in the performance itself. By focusing on this one memorable and essential sequence, Barr articulates and magnifies the taut expressiveness of Brown's choreography.

The Dogs
1988, 17:21 min, color, stereo sound.

 Writes Barr, "The Dogs portrays a man on a doomed holiday as he moves through a mythical landscape of fear and desire. An abstract narrative with no dialogue, it depicts a man alone in his apartment, drinking in the heat of a summer day. He drifts into thoughts and memories of a stay by the sea, whereby images of a menacing dog represent an obstacle on his walks to the water.” Barr's nuanced construction of the narrative, heightened by a visual economy of means, a subtle ambient soundtrack, and a spiralling camera movement, intensifies the sense of tension and claustrophobic anxiety. The man's inner life becomes increasingly enigmatic. The question of whether the dogs are real or imagined is left deliberately ambiguous as Barr maps out an unsettling psychological terrain.

Aeros
1990, 32:14 min, color, stereo sound.

 Working at night, under the glare of automobile headlight's, a man scours and restores the facade of a building in New York's Soho district. With this visual metaphor, Barr opens Aeros, a look at the evolution of Trisha Brown's dance work Astral Convertible. Choreographed by Brown, with sets and costumes by Robert Rauschenberg, the work premiered in New York in 1989 to critical acclaim. Barr traced the evolving production process over a two-year period, following the company to Moscow, France, Florida and New York. He allows the dynamics of the choreography to emerge organically, without the imposition of a documentary voice. Shooting primarily at night, he evokes a mysterious world of darkness, with sounds isolated and magnified, and fleeting gestures and expressions caught in a sudden light. Interweaving dance sequences throughout, he distills the essence of Brown's choreography through close-ups, a continually moving and dynamic camera, and slow motion. Fusing the original score with the heightened ambient sounds, he layers a subtle, evocative soundtrack of leitmotifs. Through his fluid orchestration of space and time, stillness and movement, light and dark, Barr creates a seamless, self-contained world that works in tandem with the dance's physical reality.
Dara Birnbaum’s provocative video works are among the most influential and innovative contributions to the contemporary discourse on art and television. In her videotapes and multi-media installations, Birnbaum applies both low-end and high-end video technology to subvert, critique or deconstruct the power of mass media images and gestures to define mythologies of culture, history and memory. Through a dynamic televusional language of images, music and text, she exposes the media’s embedded ideological meanings and posits video as a means of giving voice to the individual. Birnbaum has stated that she wanted to “define the language of video art in relation to the institution of television.” In her radical media critiques of the late 1970s, including the seminal Technology/Transformation: Wonder Woman (1978-79), she used rigorous tactics of deconstruction and appropriation to dismantle television’s codes of representation. Among the first artists to apply these strategies to subvert the language of television texts, she turned its vocabulary back on itself in a powerful critique. Analyzing TV’s idiomatic grammar (reverse shot, cross-cut, inserts) and genres (game shows, sitcoms, crime dramas), she recontextualizes pop cultural icons — Kojak, General Hospital — through fragmentation and repetition. She writes: “By dislocating the visuals and altering the syntax, these images were cut from the narrative flow and countered with musical texts, plunging the viewer headlong into the very experience of TV — unveiling TV’s stereotypical gestures of power and submission, of self-presentation and concealment, of male and female egos.” These ground-breaking works often focus on the representation of women. In the mid-1980s, Birnbaum began exploring the metaphorical and expressive potential of video technologies. In the Damnation of Faust trilogy, she rearticulates the Romantic Faustian myth through a female voice, as a catalyst for introspections into the conflict between inner and external worlds, loss and memory. Drawing on her background in architecture and painting, she invents new pictorial devices to extend her evocative narrative content. Actual and psychological reality, past and present are conjoined through visual motifs such as reframed and layered images, dramatic wipes, and box inserts that function as windows onto other realities. In the Canon series (1990-91), she merges low-end and high-end technology to explore how the individual’s voice can be heard in a technocratic society. Birnbaum has received international recognition for her installation works, from the widely exhibited PM Magazine (1982-89), a powerful deconstruction of television’s visual economy of sexuality and consumerism, to Tiananmen Square: Break-In Transmission (1990), an examination of the role of the media in the Chinese student uprisings. Exploring how technology and media function in culture through a collusion of art and television, Birnbaum has produced works for contexts ranging from public sites to MTV. In 1989, she completed the Rio VideoWall, a permanent large-scale outdoor video installation, a twenty-five-monitor interactive wall at Rio Shopping/Entertainment Complex in Atlanta, Georgia.
Birnbaum was presented with the American Film Institute's Maya Deren Award for Independent Film and Video in 1987. She also received the Louis XIII de Remy Martin Award of Excellence in 1987, and was appointed Visiting Junior Fellow of the Council of the Humanities and Perkins Junior Fellow in the Program in Visual Arts at Princeton University. In the same year, she produced an Artbreak for MTV Networks, Inc., and Rough Edits: Popular Image Video, a book on her early videoworks, was released. Birnbaum received Harvard University's Certificate in Recognition of Service and Contribution to the Arts as Visiting Artist 1987-88, and a Louis B. Mayer Artist-in-Residency at Dartmouth College in 1983. She has received numerous grants and awards for her work in video, from institutions including the National Endowment for the Arts; the New York State Council on the Arts; and Creative Artists Public Service (CAPS); as well as contributing monies from The Contemporary Art Television (CAT) Fund; WNET/WGBH-TV; and Art Matters, Inc. International solo exhibitions of her work include The Museum of Modern Art, Whitney Museum of American Art and Josh Baer Gallery, New York; IVAM Centre Julio Gonzalez, Valencia; and the Musée d'Art Contemporain, Montreal. Retrospective screenings include The American Film Institute, Los Angeles; Kunsthalle, Zurich; and Kunstmuseum, Berne, Switzerland. Birnbaum was the only video artist invited to participate in Documenta 7, Kassel, West Germany; the 1985 Carnegie International, Pittsburgh; and the 74th American Exhibition, Chicago, where she was awarded the Norman Wait Harris Prize. Birnbaum's international group exhibitions include Moderne Museet, Stockholm; Stedelijk Museum, Amsterdam; The Tate Gallery, London; Centre Georges Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington D.C.; The Institute of Contemporary Art, Boston; The New Museum of Contemporary Art, New York; Museum of Contemporary Art, Los Angeles; Centre Audiovisuel Simone de Beauvoir, Paris; Neuer Berliner Kunstverein, Berlin; and DuMont Kunsthalle, Cologne. She has taught at the Nova Scotia College of Art and Design, Halifax; California Institute of the Arts, Valencia; Princeton University; and the School of Visual Arts, New York. She received a Bachelor of Architecture degree from Carnegie Institute of Technology and a B.F.A. in painting from the San Francisco Art Institute. Birnbaum lives in New York.

Kiss The Girls: Make Them Cry by Dara Birnbaum.

Kiss The Girls: Make Them Cry
Pop-Pop Video

Birnbaum manipulates off-air imagery from the TV game show Hollywood Squares in Kiss The Girls: Make Them Cry, a bold deconstruction of the gestures of sexual representation in pop cultural imagery and music. Minor celebrities (who Birnbaum terms “iconic women and receding men”) confined in a flashing tic-tac-toe board greet millions of TV viewers, animating themselves as they say “hello.” Birnbaum isolates and repeats these banal and at times bizarre gestures of male and female presentation — “repetitive baroque neck-snapping triple takes, garguaws, and paranoid eye darts” — wrenching them from their television context to expose stereotyped gestures of power and submission. Linking TV and Top 40, Birnbaum spells out the lyrics to disco songs (“Georgie Jorgie pudding and pie/kissed the girls and made them cry”) in character-generated text, as the sound provides originally scored jazz interpolation and a harsh new wave coda. The result is a powerful, layered analysis of the meaning of the gestures of mass cultural idioms.

Pop-Pop Video by Dara Birnbaum.


Kojak/Wang 3 min. Instrumentation: Rhys Chatham.

Total program: 1989, 9 min, color, stereo sound.

In the dynamic Pop-Pop Video tapes, Birnbaum appropriates standard television genres — the soap opera, sports event, action drama — to deconstruct the idiomatic meaning of TV’s structural codes and conventions, such as the intercut and reverse shot. General Hospital/Olympic Women Speed Skating is a fragmented collage that cuts between two sources of off-air television imagery — the TV sports event and the soap opera — to analyze the syntax and gestures of what Birnbaum terms “TV treatment” — in this case, the cross-cut and the reverse shot. The “cross-over” in an Olympic women’s speed skating race is juxtaposed with daytime drama General Hospital’s “whites” in reverse angle shots. A couple tries to reach an understanding. Skaters continuously return to the starting line. Frustration and exertion combine with originally scored soundtracks of disco, rock and jazz. The female soap opera character’s emotional stress, her gestures and rhetoric of paranoia and self-doubt are countered with the pure physical performance of the female sports figures. Layered with a tension-
laden crescendo of rock guitars and gunshots, Kojak/Wang is a violent pastiche of fast-paced, repeated images from Kojak (commercial TV), an ad for the Wang Corporation (TV commercial), and color bars. Birnbaum equates the violence of the crime drama shoot-out and the violence of corporate America, as signified by the telecommunications industry. Images and music burst in a staccato rhythm as she cuts back and forth between rapid gunfire, Kojak interrogating a criminal, candy-colored lasers and a woman at a computer. Within the ritualized violence of Kojak’s gunfire and Wang’s lasers, a condensed narrative dialogue between cop and criminal is articulated in shot/counter-shot images: “No! No! Listen ... I did wrong, I’ll take the blame for that. But don’t ask me to give you his name.” “I’m asking.”

Technology/Transformation: Wonder Woman

Remy/Grand Central: Trains and Boats and Planes

Commissioned by Remy Martin for a public exhibition in Grand Central Station in New York. Remy/Grand Central is an advertisement with a deconstructive twist. In a syncopated collage of appropriated footage (including a TV commercial for Sergio Valente jeans) and a young woman drinking Remy on a commuter train platform, Birnbaum calls attention to how mass media advertising uses a woman’s body as a vehicle for selling products. In a stylized pastiche that she terms “a snak-en-route with a pretty girl, animated trains, updated Bacharach muzak (Brazilian style), and pouring Remy,” Birnbaum turns the tables on the media’s use of woman as commodity.

Fire! Hendrix

Commissioned by VideoGram International, Ltd., for a videodisc of music by Jimi Hendrix, Fire! uses the stylized visuals and pacing of a music video to critique the representational economies of sexuality and consumerism. Translating the psychedelic fervor of the Hendrix song into a contemporary visual vernacular, Birnbaum similarly recuts the lyrics’ meaning. A young woman is the “protagonist” of a fragmented narrative in which Birnbaum re-frames images of American consumerism and commodities — fast food, cars, the exchange of money. Birnbaum calls attention to the woman’s relation to the advertising image: She is consumed as she is consuming.

PM Magazine/Acid Rock

Originally produced as one of four simultaneous video/music channels for Documenta 7 in Kassel, West Germany, PM Magazine/Acid Rock is a spectacle of visuals and sound, a delirious collage of appropriated TV imagery and dynamic pop music. The introduction to the nightly television broadcast PM Magazine and a segment of a Wang computer commercial are the sources for the highly edited and computerized visual score. To the reconstructed music of the Doors’ “L.A. Woman,” a continuous flow of emblematic images of self-satisfaction — the American Dream or America’s dreamstate — assault the viewer. Stereotypical TV gestures and icons of leisure and consumerism (ice skater, cheerleader, a little girl licking an ice cream cone) are framed and re-framed, slowed and accelerated, colorized and abstracted. In a frenetic deconstruction of mass media ideology, Birnbaum recontextualizes and subverts television’s representations of consumerism and sexuality.

Damnation of Faust: Evocation

Evocation is the prologue of the three-part series Damnation of Faust, in which Birnbaum transforms the Faustian myth into a dreamlike introspection on the duality of the internalized self and the external world. A playground scene, shot in the streets of lower Manhattan, is the work’s literal evocation. An underlying tension is derived from a longing for innocence and renewal, a desire to transcend everyday experience, which is evoked through the awakening of a young woman’s lost childhood. Birnbaum brings her architectural background to the piece, using 19th-century Japanese ukiyo-e forms, fans and vertical
pillars as visual motifs that plunge the viewer into the picture frame; scenes unfold and glimpses of meaning are revealed like a fan being opened. As much as the fan reveals, it also conceals—a key to the tape’s very duality. Birnbaum uses video technology as an expressive pictorial language; multiple frames and images articulate the conjoinment of inner psychological space and external space, past and present, memory and reality. The three-part original score—dub music, haunting incantations and jubilant synth-pop—mirrors the protagonist’s trajectory from confinement to transcendence.

**Damnation of Faust: Will-o’-the-Wisp (A Deceitful Goal)**


1985, 5:46 min, color, stereo sound.

A woman gazes through a window, reflecting on a romantic loss and betrayal, gives voice to Marguerite, the female character from the Faust legend. Will-o’-the-Wisp, the second part of Birnbaum’s trilogy, is an eloquent reverie on memory and reality. A woven construct of deception and abandonment is created from the heroine’s monologue, which alludes to the absent male, and the haunting fragmentation of visuals and sound. Using sophisticated electronic technology as a poetic language, Birnbaum creates elegant formal devices inspired by 19th-century Japanese visual motifs, including “diagonal rain wipes” and “transitional fan wipes.”

**Damnation of Faust: Charming Landscape**


1987, 6:30 min, color, stereo sound.

In the third part of the Damnation of Faust trilogy, Birnbaum shifts her focus from the individual to the social being, as she examines the collusion of personal history and collective memory through technology and mediated images. The demolition of a lower Manhattan playground is juxtaposed with images of two teenage girls reflecting on their pasts. Birnbaum then constructs a historical timeline of mass street demonstrations as chronicled in “found” television news footage, from the American Civil Rights Movement and anti-war protests of the 1960s to student uprisings in China in the 1980s. From playgrounds to military police, across cultures and time, Birnbaum isolates the smallest and grandest of gestures, linking and questioning their meaning as signs of communication and dominance. Ending with a dedication to “Georgeanne and Pam, who were born in 1968,” this is a potent statement on the power of mass media to redefine history and memory, and the struggle of the individual voice to become a political voice.
In the second part of Birnbaum's Canon, the localized student activity of the first part is seen to progress to the 1988 National Student Convention at Rutgers University. As revealed in the shadow of the forthcoming National Presidential Conventions, the Student Convention brought together representatives from colleges across the country, whose purpose was to find a common platform and vocabulary, and thus establish an organized voice for the first time in twenty-two years. Footage from this convention, where a few reporters were allowed, was obtained by using a non-obtrusive Video-8 camera. Remnants of the old, such as poetry recited by Allen Ginsberg, pierce through a densely woven collage of contemporary student activity. In this dynamic work, Birnbaum posits a series of compelling questions: Through what means can the voice of the individual make itself heard in our technocratic society? What forms of demonstration support this expression? How is a voice of dissent made visible?
Pioneering a distinctive, personal approach to the documentary form that, in his words, "warms up the cool medium of television." Emmy Award-winning producer Skip Blumberg has been an influential figure in the evolution of the independent video documentary. From his seminal guerrilla television work of the late 1960s and his alternative regional portraits of the 1970s, to his recent public television productions, Blumberg has been a major innovator of the documentary form. His energetic works give voice to the individual and the community, as he discovers the idiosyncratic and extraordinary in America's regions and subcultures, foregrounding games, sports, music, dance and performance as celebrations of cultural expression. Works such as *Pick Up Your Feet: The Double Dutch Show* (1981) are recognized classics of the genre. His most recent tapes are finely crafted collaborations with performance artists.

In 1969, Blumberg was a co-founder of one of the first video collectives, the countercultural Videofreex, which established Lanesville TV as an artists' low-power television station in New York State. He was also a central participant in the pioneering guerrilla television group TVTV, where, applying the portability of small-format video equipment to the alternative media coverage of political events, he developed his characteristic personal interview style and informal, video verité techniques. In 1984 Blumberg was selected for *Esquire* magazine's register of "The Best of the New Generation."

Blumberg is a graduate of the State University of New York, Buffalo. He has been artist-in-residence at the Television Laboratory at WNET/Thirteen, New York, and the 1980 Winter Olympics, and has produced and directed many programs for the *Alive From Off Center* series of KTCP-TV, Minneapolis. He has received funding from the Guggenheim Foundation, the National Endowment for the Arts, the New York Foundation for the Arts, and the Corporation for Public Broadcasting, among other organizations. Blumberg's tapes have been broadcast on public and network television, and have been exhibited widely in institutions and festivals including The Museum of Modern Art, New York; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; Museum of Broadcasting, New York; International Center of Photography, New York; Centre Georges Pompidou, Paris; Berlin Film Festival; American Film Institute National Video Festival, Los Angeles; Danish Video Festival, Copenhagen; and The Institute of Contemporary Art, Boston. Blumberg lives in New York.

*When I was a Worker Like LaVerne*  
JGLNG (pronounced "juggling") and *The First International Whistling Show*  
by Skip Blumberg

**When I was a Worker Like LaVerne**  
by Skip Blumberg in collaboration with Jane Aaron. Executive Producer: Tom Weinberg.  
1976, 28:30 min, b&w, sound.

Focusing on the Sears Merchandise mail-order warehouse in Chicago, this early example of Blumberg's personable documentary approach begins as an informative look at the mail-order distribution process, and ends as a candid observation of management/labor relations. A plant supervisor narrates and guides the tour along the conveyor belt system that connects the stages of the mail-order trajectory, which becomes Blumberg's "storyline." Employee satisfaction, job efficiency and labor standardizations are conveyed through brief interviews with the workers along the belt, culminating in a confrontational dialogue between a worker and her employer.

**JGLNG (pronounced "juggling")** and *The First International Whistling Show*  
by Skip Blumberg

JGLNG (pronounced "juggling")  

**The First International Whistling Show**  

Total program: 1976-78, 28 min, b&w, sound.

Blumberg's characteristic approach to documenting offbeat regional Americana is evident in these early tapes. In JGLNG, Blumberg achieves a graphic visual composition that cunningly encircles both abstraction and documentation. With an economy of means, he renders the ordinary extraordinary, superimposing two recorded images of a single event — a juggler juggling. A playful portrait of grassroots American culture emerges in *The First International Whistling Show,"* an affectionate document of a whistling contest in Carson City, Nevada. Blumberg showcases the pride and remarkable skills of the contestants, capturing the spirit of a folk art form and a community.

**For a Moment You Fly: The Big Apple Circus**  
by Skip Blumberg. Producer/Director/Editor: Skip Blumberg. Assistance: Jane Aaron, Jeff Hodges, Jan Kroeze, Bill Marpet, Esti Galli Marpet.

1978, 26:50 min, color, sound.

For *A Moment You Fly: The Big Apple Circus* is a portrait of a unique one-ring alternative circus in New York City. Through dynamic camera work and editing, Blumberg conveys the enthusiasm of the performers and the virtuosity of their performances. The story of
this unconventional circus is told through interviews with the circus performers, conducted by Blumberg in his relaxed, conversational style. This is an informal portrait of a circus that emphasizes “human-sized events” as an alternative to the mainstream circus, suggesting an affinity with Blumberg’s own “human-sized” video as an alternative to mainstream television.

Contests U.S.A.
by Skip Blumberg.

Summer Ski Jumping

The Ugly Dog Contest
4:10 min. Producers: Skip Blumberg, Jules Backus. Post Production: Bay Area Video Coalition.

Festival of Musical Saws

Contests U.S.A.
Earle Murphy’s Winter Olympics
by Skip Blumberg. Production Manager/Coproducer: Leanne Mello. Production: Jane Aaron, Dean Adrian, Skip Blumberg, Jan Kroeze, Bill Marpet, Esti Gailili Marpet, Leanne Mello, Richard Young.
1980, 29:26 min. color, sound.

As an artist-in-residence for the 1980 Winter Olympics in Lake Placid, New York, Blumberg offered an alternative to ABC’s broadcast coverage, documenting the events from the amiable perspective of Earle Murphy, the game’s chief meteorologist and Olympic super fan. An experienced ski jumper himself, the fifty-three-year-old Murphy looks on from the edge of the event, offering personal commentary and occasional weather reports. Blumberg looks beyond the spectacle and competition of the main event, foregrounding Murphy’s personal accomplishment of ski jumping the Olympic course alone, after the crowds have gone. By witnessing the athletic prowess and purpose of Murphy’s single, soaring run, Blumberg celebrates the individual ideal and spirit of the games.

Pick Up Your Feet: The Double Dutch Show

The Emmy Award-winning Pick Up Your Feet celebrates the astonishing skills and determined spirit of the young participants in the Double Dutch Championship in New York City. Following his heroes as they move from grueling practice sessions to stunning public performances, Blumberg captures their acrobatic prowess at Double Dutch jump-roping with deft editing and camera work and an enthusiastic approach. Establishing an easygoing rapport with his young subjects and allowing them to speak for themselves, Blumberg conveys the significance of team sports for these teenagers, whose exhilarating energy and breathtaking skills at the art of Double Dutch jump-roping are simply dazzling.

21st Annual World Eskimo-Indian Olympics
1983, 27 min. color, sound.

The exhilarating image of a human figure momentarily suspended against the sky — a signature Blumberg shot — is the soaring introduction to this high-spirited documentary, and to the Eskimo-Indian game of blanket toss. Blumberg conveys the essence of the annual Eskimo-Indian games, which are derived from ancestral survival techniques in a communal celebration of competition and tradition. With daring camera work, Blumberg captures the strength, astonishing athletics, excitement and challenge of these contests — the knuckle hop, the greased pole walk, the high kick. Focusing on the personal stories of two competitors, and the camaraderie and sportsmanship of the teams, Blumberg’s central theme is the cultural affirmation of Eskimo-Indian heritage through sport and games.
Skip Blumberg

(See also Media Bus, TVTV)

Elephant Games and Flying Morning Glory (on fire)
by Skip Blumberg.

Elephant Games

Flying Morning Glory (on fire)
3:57 min.

Total program: 1985, 31:39 min, color, sound. "Games are a narrow slice of culture that go very deep," says Blumberg. In Elephant Games, he celebrates the interaction of traditional culture, economics and play at the Elephant Festival in Surin, Thailand. While focusing on such awesome and often outrageous spectacles as elephant tug-of-war, soccer and speed races, Blumberg’s subtext is the economic dependence of the Thai people on the elephant, its endangered status, and the need for coexistence with humans. Action-oriented and entertaining, Elephant Games is also a portrayal of a threatened cultural symbol. Blumberg calls Flying Morning Glory (on fire) a "zany, hot performance cooking video," in which he ignites the screen with the wildly unexpected, flaming “cuisine art” performance of a virtuoso sidewalk chef in Phitsanulok, Thailand.

Interviews With Interviewers...About Interviewing
by Skip Blumberg. Producer/Interviewer/Camera/Editor: Skip Blumberg. Lighting/VTR: Jan Kroeze, Julie Akeret, Chris Beaver.

1985, 51:35 min, color, sound.

Reversing television’s conventional “talking heads” format, Blumberg, in his trademark conversational style, questions professional interviewers about the art of interviewing. Part “New Journalism,” part video verité, this work presents TV’s Mike Wallace and Barbara Walters, Pulitzer Prize winner and radio personality Studs Terkel, National Public Radio’s Susan Stamberg, New York City Police Detective Joan Greenman, and psychoanalyst Dr. Joel Kovel, talking candidly and sometimes evasively about the interviewing process. Balancing the camera on his shoulder, Blumberg conducts interviews on style, trickery, empathy, criticism and the limits of fairness and taste, subtly revealing the fears, goals, tactics and intent of each personality. Blumberg’s curiosity, humor, and disarming approach succeed in turning the tables on his subjects.

Art-On-Parade
by Skip Blumberg. Audio/VTR/Lighting: Jan Kroeze. CMX Editor: Alan Moorman. Produced by KTCA, Walker Art Center and University Community Video.

1985, 24:45 min, color, sound.

The streets of Minneapolis are transformed into a carnival of unconventional performance, as Blumberg spiritually captures five artists in “that verité experience — caught in the act of creating.” A two hundred-foot balloon sculpture by Susan Keiser, sculptor Donald Lipski’s one hundred can-kicking kids, sound artist Richard Lehrman’s wired musical wheelchairs, musician David Moss’ “found object” marching band, and Sandy Spieler’s large, painted Walking Art Collectors and Muses of Art are among the parade creations of artists who share Blumberg’s community-spirited enthusiasm for public art.

Spalding Gray’s “A Personal History of the American Theater”

1985, 26:50 min, color, sound.

Here Blumberg captures the minimalist style of performance artist Spalding Gray, who has refined the art of the autobiographical monologue to a provocative form of cultural critique. Taking his cues from a stack of cards with the names of various plays in which he performed throughout the 1960s and ’70s, Gray turns each tidbit of information into an inspired anecdotes and becomes animated with recollection. In this humorous and enthusiastic rendition of his personal roles in avant-garde theater, Gray presents a microcosm of the relentless and self-conscious experimentation of this period of American theater.
New Dance
by Skip Blumberg.

Charles Moulton's Nine Person Precision Ball Passing

Michael Moschen: Solos

Toward a Minimal Choreography
1 min. sound. Skater: Michael Schwartz. Produced in residence at the Sundance Institute, Utah.

Total program: 1986, 24:30 min. color, mono and stereo sound.

A new form of athletically inspired, circus arts-derived dance is the focus of this group of performance tapes. Nine Person Precision Ball Passing is a synchronized dance performance by avant-garde choreographer Charles Moulton. Nine dancers in a grid formation repeatedly pass nine balls to one another in a formal and dynamic geometries of mechanized movement. Alternately ciss-cross back forth, up-down. Choreographing with the camera, Blumberg meticulously traces these mathematical intricacies, then transforms this collective feat via computer processing into a tic-tac-toe grid of repeated images. In solos, acrobats/jugglers/mime Michael Moschen conveys acute agility in his delicately balanced crystal balls, glowing rods and flashing torches. Blumberg’s single camera witnesses the graceful movements of Moschen’s gestural technique in this dance-acrobatic hybrid. In Toward a Minimal Choreography, Blumberg humorously manipulates the image of a man on roller skates to create an unconventional “dance” through electronic imaging.

Seoul Brother Report
by Skip Blumberg.

1986, 3:42 min. color, sound.

This short, dynamic work was Blumberg’s contribution to artist Nam June Paik’s 1986 live satellite extravaganza Bye Bye Kipling, which linked New York, Tokyo and Seoul. Reporting from Seoul, Blumberg celebrates the diverse forms of performance found in everyday Korean life, from street games to political avant-garde performance.

New Music America #1

Early performances by some of the best-known “new music” artists are captured in this document of the first New Music America Festival in Minneapolis in 1980. Performances include David Byrne rehearsing a stirring avant-garde composition for string octet; composer Richard Lerman wiring fifty bicycles for sound in Music for Bicycle Orchestra; Laurie Anderson performing O Superman, in an excerpt from her acclaimed performance United States, Parts I-IV; and Charlie Morrow presenting a new wave marching band piece, Slow Reveille.

Women of the Calabash

This is an engaging television documentary of cultural celebration and spirit, conveyed through the rich performances of the African-American a capella singing quartet, Women of the Calabash. The performers are set within a vibrant tapestry of vividly patterned African fabrics and prints, a visual accompaniment to the textures and rhythms of their music. Including South African protest songs, glottal breathing and bamboo tube stamping, the women’s dynamic music is a resonant statement of culture, presented here in a compelling performance document.

Get Wet: The Syncro Swim Scratch Video

Blumberg’s approach is playful upbeat in Get Wet, which focuses on a local synchronized swim team in performance. His use of underwater camera, slow motion and close-ups gives the viewer an unparalleled perspective from which to watch the amater’s routines. Blumberg’s subtle application of special effects allows him to choreograph new moves for the swimmers. This tape was shot in collaboration with Staten Island Community Television, a public access facility, and the Staten Island Council on the Arts.

Dancing Hands

In Dancing Hands, Blumberg illustrates how a diverse group of choreographers can create distinctive works using only hand and arm gestures. Showcasing this aspect of their art as a unique form of performance, he features an eclectic mix of inventive styles, ranging from a sensual comedy duet of arms and hands to a musical percussion piece utilizing slaps, claps and finger snaps.

Chinese Noodle Making: Backwards and Forwards

In this playful cooking video, Chinese chef David Yang demonstrates the ancient art of noodle making. Beginning at the end of the story, Blumberg first presents the process of noodle making backwards—a cleaver jumps into the chef’s hand; strands of noodles swing wildly in the air. When the noodles finally revert back to a ball of dough, Blumberg switches gears to show the process in forward motion, ending as he began—with the finished noodles. As the credits roll, video artist Paul Wong’s family eats the final product.

Essentials of Tap Technique

In this delightful performance collaboration, Blumberg highlights the tap skills of dancers Charles “Cookie” Cook, Brenda Bufalino and Kevin Ramsey. Focusing on the performers’ movements from the knee down, Blumberg uses slow motion to isolate such tap techniques as the “toe stab,” “flam with pullback,” and “trenches.” The synchronized tapping forms a rhythmic counterpart to the dancers’ entertaining demonstration of the essentials of their art.

Words on Fire
by John Sanborn and Skip Blumberg. Producer/Concept: Wendoll Harrington. Directors: John Sanborn, Skip Blumberg. Produced for “Alive From Off Center,” KTCP-TV, Minneapolis. 1990, 24:30 min. color, stereo sound. (For description, see John Sanborn.)
Working in relative obscurity and on an intimate scale, Ante Bozanich has produced a powerful body of psychodramatic work exploring the exile of the self in contemporary culture. Born in Yugoslavia, he emigrated to the United States in 1967 and began working in video in 1974, while living in Los Angeles. Bozanich's work reflects the influence of performance and body art on the Southern California video art of that time. His early works feature visceral confrontations with the camera; the artist uses the instantaneous and intimate nature of video production as a psychodramatic construct. What distinguishes this work from many similar treatments is the psychic power of Bozanich's presence and the depth of his reach into himself. Advancing the deeply personal and sometimes primal character of this work, his recent tapes continue to illuminate his interior haunts with courageous acuity. Writing in Video 80, artists Bruce and Norman Yonemoto state that Bozanich's "personal existential vision...foreshadowed the nihilism of punk and neo-expressionism," and that his works "embody Antonin Artaud's obsession with art that is at once 'violent, insulting, dangerous and self-destructive.'"

Bozanich was born in 1949 in Vis, Yugoslavia. He received a B.A., an M.A. and an M.F.A. from the University of California, Los Angeles. He has received awards from the National Endowment for the Arts and the Ford Foundation. Bozanich's tapes have been exhibited throughout the United States, Europe and Japan, at festivals and institutions including Los Angeles Contemporary Exhibitions (LACE); Palais des Beaux-Arts, Brussels; Hara Museum of Contemporary Art, Tokyo; Long Beach Museum of Art, California; Centre Georges Pompidou, Paris; Artspace, San Francisco; San Francisco International Video Festival; Image Forum, Tokyo; and the American Film Institute National Video Festival, Los Angeles. Bozanich lives in New York.

**Ante Bozanich: Selected Works**

*Return*
- 1974, 2:15 min, b&w, sound.

*I am the Light*
- 1976, 3:57 min, b&w, sound.

*Susan in the Window*
- 1976, 2:55 min, b&w, sound.

*Bands*
- 1977, 6:04 min, b&w, sound.

*Alarm*
- 1980, 10:25 min, color, stereo sound.

*Scratch*
- 1980, 5:45 min, color, stereo sound.

*Total program: 1974-80, 31:05 min, b&w and color, mono and stereo sound.*

These early works are raw, often primal expressions of anguish and alienation, in which Bozanich directly confronts the viewer, using the instantaneous and intimate nature of video production as a psychodramatic construct. In the evocative *Return*, Bozanich stares into the camera as shifting light and layered glimpses of imagery function like memory fragments. *I am the Light* explodes with an intensity of focused aggression. Alone before the camera, his face distorted by grimaces and expressionistic lighting, Bozanich hurls insults, obscenities and pleas in a dramatic confrontation with the viewer. In *Susan in the Window*, the image of a woman's face behind a sheer veil of curtain is permeated with erotic tension and mystery, as a shifting light alternately reveals and obscures her. With its sinister and grotesque imagery, *Bands* is the most powerful and brutal of this early work. Starkly lit and isolated before the camera, Bozanich straps rubber bands across his face, distorting and slicing his flesh until it bleeds. The artist's self-mutilation becomes an emblematic howl of pain and despair. *Alarm*, with its ghostly afterimages and maniacal attacks on the camera, is a nightmarish descent into the self. In a haunting ritual of exorcism, Bozanich, his face contorted by harsh light, hurls himself in frenzied movements towards and away from the camera. In *Scratch*, the transformations of improvisational method have coalesced into a state of being that is now the realm of the work, the environment and the self, joined in a symbiosis of abjection. To discard music, the isolated image of the artist's face is transformed by light, movement and disturbing focus, conveying despair, agony and isolation.

**Soft Pain**


**Hole**

by Ante Bozanich.

1989, 11:30 min, color, sound.

The progressive loneliness and estrangement from others in the face of increasing population density is elaborated upon in *Hole*. Here Bozanich looks both further within and further without, searching for the social contexts of alienation. Anchored by the life cycle of a family of rats seen in their nests through a long tube, Bozanich maps the correspondence of inner and outside worlds in a succession of alternately intimate and distanced images that depict homeland and nationalism, country and city, pets and vermin, childhood and sexuality, leisure and religion, birth and burial. Bozanich concludes with a conception of shared experience as a collective quantification of lost moments.
Klaus vom Bruch is one of Germany’s most prominent and provocative video artists. His extraordinary works engage in a powerful analysis of identity in relation to Western cultural mythology and history. This explosive, often ironic discourse is presented as a direct confrontation between the self and the theater of collective memory, which vom Bruch posits as an archive of media images — television advertising, Hollywood cinema, World War II archival films. Subjectivity is located in a violent confluence of the spectacles of war, technology and capital. Aggressively deconstructing representations of the military and mass media apparatuses, vom Bruch’s tapes take the form of propulsive, nonverbal collages. Relentless in their obsessive speed, force and repetition, his signature visual systems exploit both the one-on-one directness of video and its relation to the mass media apparatus. In an exacting fusion of structure and content, his formal strategy is to use rapid-fire video switching to alternate repetitively between two visual sources — one appropriated, one a “live” self-image — so that they are seen simultaneously as composite texts. Rhythmically inserting flash-frames of his face into tightly edited, stutter-step fragments of archival films, cinema or advertising, he constructs associative, metaphorical meaning. Reductive, hypnotic soundtracks heighten the tension as self-portraits interrupt repeated images of war and mass media technologies.

Vom Bruch’s early works are compelling inquiries into postwar German identity. The mythic past collides with the media present as the artist is seen in collusion with World War II bomber pilots, wartime destruction, and TV advertising. Collapsing the personal and the historical, conflating subjectivity and history, desire and the cinematic apparatus, or the body and communications technologies, vom Bruch’s potent analytical systems expand on the theories of Paul Virilio. Producing tapes, installations and performances since the mid-1970s, vom Bruch has focused in recent years on mixed media installations that analyze the public and private spheres of communications technologies, including radar and satellites.

Vom Bruch was born in 1952 in Cologne, West Germany. He studied with John Baldessari at the California Institute of the Arts from 1975-76, after which he studied philosophy at the University of Cologne. His works have received numerous awards and are in the permanent collections of institutions including Kunsthaus, Zurich; De Appel, Amsterdam; Stedelijk Museum, Amsterdam; The Museum of Modern Art, New York; and Musée d’Art Contemporain, Montreal. Vom Bruch’s videotapes and installations have been widely exhibited internationally, in group shows at institutions including Kölnischer Kunstverein, Cologne; Kunsthaus, Zurich; The New Museum of Contemporary Art, New York; The Museum of Modern Art, New York; Städtisches Kunstmuseum, Bonn; Stedelijk Museum, Amsterdam; Long Beach Museum of Art, California; Documenta 8, Kassel, West Germany; DuMont Kunsthalle, Cologne; Tate Gallery, London; and Musée d’Art Contemporain, Montreal. He has also had solo exhibitions at institutions including the Städtisches Museum Abteiberg, Mönchengladbach, West Germany; Moderna Museet, Stockholm; and Malmö Konsthall, Sweden. Vom Bruch lives in Cologne.

Propellerband (Propeller Tape)

Das Softband (The Softi Tape)

Propellerband

Propellerband (Propeller Tape)

by Klaus vom Bruch.
1979, 31:52 min. color, sound.

In his early work, vom Bruch undertakes a compelling inquiry into contemporary (postwar) German identity in relation to history and collective memory. Here he exercises his signature formal strategy of switching rapidly between two tape sources, one recorded and one live, to achieve a powerful visual metaphor, collapsing the historical and the personal, the past and the present. The imagery is also a vom Bruch signature: A repetitive fragment of a World War II archival film of war machines is sharply interrupted with flash-frame images of the artist’s face. Documentary film footage of ground personnel starting the propeller of an American B-17 bomber is repeated in a tightly edited, rhythmic structure. The obsessive repetition and fragmentation of the young heroes lifting the propellers renders their action an exercise in frustration. The tape’s hypnotic tension is heightened by the unexpected insertions of the present — in the form of vom Bruch’s face — into this representation of the mythic past.

Das Softband (The Softi Tape)

by Klaus vom Bruch. Color Images/Video:
Softis Commercial, Legion Condor Pilot —
1980, 19:11 min. color, sound.

In Das Softband, vom Bruch builds an ironic self-portrait within the framework of the representations of advertising and war. A brief fragment of a German TV commercial for Softi facial tissues, featuring animated clouds and a childlike melody, is repeated again and again to maddening yet mesmerizing effect. Reversing the standard format of television, where commercials interrupt the narrative flow, vom Bruch punctures this banal, repetitive flow of advertising by alternately inserting archival war footage (a Legion Condor pilot) and images of himself primping coyly for the camera. Vom Bruch locates his own identity within the historical contexts of mass media advertising and war.
Das Duracellband (The Duracell Tape)

by Klaus von Bruch.
1980, 10:04 min, color, sound.
In this dynamic collage, von Bruch assembles powerful metaphors for threat and force, using fragmented, repeated images from media advertising and archival documents from World War II. The central image, appropriated from a popular TV commercial, is both riveting and ironic: A Duracell battery snaps together with a loud crack. This violent action, which is repeated over and over again, is intercut with flash-frame glimpses of the Nagasaki explosion, an American bomber pilot, aerial views of wartime destruction, victims of the nuclear bomb, and the artist's face. Von Bruch constructs a landscape of associations through mediated images, building a relational discourse on the violence of war and capital. Through the aggressive confluence of advertising, World War II destruction and self-images, von Bruch positions contemporary identity within the context of the representational and historical apparatuses of the military and the mass media, as signifiers of collective memory.

Luftgeister (Air Spirits)

by Klaus von Bruch. Music: Smetana-Bohemian meadows and forests.
1981, 8:10 min, color, sound.
Luftgeister begins with a repeated fragment of an old black-and-white Hollywood movie, in which a submarine gunner, gleefully firing torpedoes at an enemy target, is revealed to be actor Ronald Reagan. In this opening sequence, von Bruch makes explicit the collision of collective memory and mass media images, presenting history as mediated by cinema and television representations. In the subsequent sequence, established with a static shot of a Southern California palm tree and sky, von Bruch jumps vertically into the frame, his face partially visible for a brief moment before he falls out of sight again. This minimal action, which introduces subjectivity and employs a contrasting strategy of fragmentation, is repeated over and over.

Das Alliiertenband (The Allies' Tape)

1982, 10:29 min, color, sound.
To the ominous accompaniment of a martial drum roll, von Bruch constructs a charged visual metaphor of internal and historical conflict and confrontation. Through rapidfire video switching, von Bruch merges his own image, staring directly into the camera, with World War II archival footage of the bombed rubble of German cities. In a collapse of the personal and the historical, flashes of the artist's face and aerial views of destruction — tanks and aircraft, explosions and bridges destroyed — are seen simultaneously. As the artist's identification (and the spectator's point-of-view) shifts from that of pilot to victim, von Bruch occupies an ambiguous position in his self-imposed roles of manipulator and manipulated, enemy and ally. In an ironic twist, von Bruch then composes a second self-portrait, posing at home before the camera as though it were a mirror. He concludes with a quote from Karl Marx on the necessity of learning from history.

Charmant Band (Charming Tape)

by Klaus von Bruch.
1983, 9:19 min, color, stereo sound.
In Charmant Band, the barely suppressed violence of von Bruch's rapid-fire video switching is mirrored by his dynamic, reductive imagery. In an aggressive collapse of the personal and historical, von Bruch repeatedly inserts the "live" image of his own face into fragmented film footage depicting the fiery explosions of the guns of a World War II bomber, so that the two images are seen simultaneously. Identifying with the position of the pilot, von Bruch assumes a menacing, almost demonic presence as he stares directly into the camera. In a sinister transposition of meaning, the word "charmant" (charming) is repeated over and over in a staccato rhythm that echoes the stutter-step visuals of the exploding weapons.

Der Westen Lebt (The West is Alive)

by Klaus von Bruch and Heike-Melba Fendel.
1983, 4:30 min, color, stereo sound.
Der Westen Lebt is a highly charged work, a powerful visual metaphor of desire within the symbolism of Western cultural mythology. A man and a woman fighting for a kiss collide on-screen with a repeated film fragment of the thrusting pistons of an oncoming train. The couple's erotic interplay is at once passionate, violent and ironic. The artists create a riveting tension between propulsive motion and frustrated action: The train rushes forward only to have its movement impeded by von Bruch's staccato repeat-edits; the driving, rhythmic soundtrack is constructed from hypnotically repetitive audio fragments; the rapid-fire video switching, which creates a composite text of the couple seen simultaneously with the train, ultimately obscures the image. Fusing cultural iconography and personal imagery, von Bruch and Fendel construct a post-Freudian self-portrait that positions desire within the context of the apparatuses of historical, cinematic and sexual representation.
Relativ Romantisch (Relatively Romantic)
by Klaus vom Bruch.
1983-84, 21:46 min, color, sound.
In Relativ Romantisch, hundreds of Hollywood kisses have been assembled by vom Bruch and subjected to irreverent and provocative manipulations. As famous couples share Technicolor embraces, vom Bruch subverts their clichéd passion using the iconography of technology, communications and war. Celluloid kisses are merged with such signifiers as the flashing Morse Code signals of a warship, a plane’s propeller, a radio telescope inscribed with the word “speed,” and footage of Einstein proclaiming his famous E=MC² equation. Contaminating the cinematic apparatus with those of technology, communications and war, vom Bruch arrives at a highly charged analysis of the representation of desire.

Jeder Schuss ein Treffer (Every Shot a Hit)
by Klaus vom Bruch.
1984, 9:30 min, color, sound.
In one of his most reductive, hypnotic exercises, vom Bruch confronts the viewer from behind a futuristic-looking “weapon”—actually an antenna. The syncopated rhythm of a waltz fragment played backwards is the mesmerizing accompaniment to the staccato repeat-edits of the artist turning in a half circle. Vom Bruch occupies a dual position as attacker and attacked, aggressor and victim. In the hands of the individual, this emblem of communications technology ultimately assumes not only the form of a weapon, but also that of a shield, behind which vom Bruch seeks protection. Jeder Schuss ein Treffer explicitly conflates the technologies of communications systems and the military, and then puts an ironic spin on this equation.

Azimut
by Klaus vom Bruch.
1985, 7:02 min, color, stereo sound.
Produced in conjunction with a 1985 media arts event in Amsterdam entitled Talking Back to the Media, Azimut is a tightly structured work in which images of the body, inscribed with technology and communications, become a mesmerizing invocation. Accompanied by a hypnotic, repetitive soundtrack, a looped film fragment of a revolving satellite dish is superimposed onto the face and torso of the artist, who is also seen wearing earphones and shielding his face with his hands. The astronomical coordinate of the title—the azimuthal angle—holds a satellite on course. Fidel Castro, in Spanish, proclaims, “The revolution will not be exported, the revolution will not be stopped.”
Artist Chris Burden first gained international attention in the 1970s as an influential and often controversial figure in the West Coast body art, performance and Conceptual Art movements. Once ironically termed the “Evel Knievel of contemporary art,” Burden achieved notoriety with his sensationalist performance work, in which he investigated the psychological experience of personal danger and physical risk. Using his own body as an art object in outrageous, sometimes shocking acts, he aggressively confronted and subverted the dynamic of the audience/artist relationship and the art-making process. In these performances, now legendary in the history of Conceptual Art, Burden allowed himself to be shot, crucified, almost drowned and electrocuted. In 1974, he began working with video, using it either as an integral component of his performances, for the documentation of his works, or in the production of conceptual TV “commercials.” In the late 1970s, Burden began producing sculptural objects, installations and technological or mechanical inventions, including the monumental B-Car and The Big Wheel. In these extensions of his conceptual works, Burden addresses the artist’s relationship to an industrialized and technological society.

Burden was born in 1946. He received a B.A. from Pomona College, Claremont, California, and an M.F.A. from the University of California, Irvine. A major retrospective of his work, *Chris Burden: A Twenty-Year Survey*, was organized in 1988 by the Newport Harbor Art Museum, California. He has performed and exhibited his work internationally, at festivals and institutions including Centre Georges Pompidou, Paris; de Appel, Amsterdam; The Museum of Modern Art, New York; Museum of Conceptual Art, San Francisco; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Institute of Contemporary Art, Boston; and the Whitney Museum of American Art Biennial, New York. He is the recipient of numerous awards, including grants from the National Endowment for the Arts and a Guggenheim Fellowship, and currently teaches at the University of California, Los Angeles. Burden lives in Topanga, California.

**Documentation of Selected Works 1971-1974**


Chris Burden’s provocative, often shocking performance piece of the early 1970s retains their raw and confrontational force in these dramatic visual records, shot on Super-8, 16mm film and half-inch video. Guided by the artist’s candid, explanatory commentaries on both the works and the documentative process, these segments reveal the major themes of Burden’s work—the psychological experience of danger, pain and physical risk, the aggressive abuse of the body as an art object, and the psychology of the artist/spectator relationship. This compilation is an historical document of one of the most extreme manifestations of 1970s conceptual performance art. Included are the infamous Shoot (1971), in which Burden allowed himself to be shot in the arm; Bed Piece (1972), in which he stayed in bed for twenty-two days, and the notorious Through the Night Softly (1972), which featured Burden, arms tied behind his naked torso, dragging himself over shards of broken glass. Also included are 220 (1971); Deadman (1972); Fire Roll (1973); Icarus (1973); B.C. Mexico (1973); TV Ad (1973); Back to You (1974); and Velvet Water (1974).

**Big Wrench**


In this narrative performance for video, Burden tells the story of his relationship with a truck named “Big Job.” To relate his autobiographical monologue, he sits deadpan before the camera with moving images of the truck behind him. Writes Burden, “During a six-month period, while the artist wrestles with the problem of owning an antique 16,000 lb. freight-truck, Big Job becomes a metaphor for personal insanity. I talk about the ‘curse of Big Job,’ my foiled plans to transform the truck into a rolling communications command post or a traveling museum, and my difficulty in getting rid of the rig. A true story.”

**Chris Burden: The Big Wheel**


During the 1980 exhibition of Burden’s monumental kinetic sculpture The Big Wheel at Ronald Feldman Fine Arts, New York, Burden and Feldman were interviewed by art critic Willoughby Sharp. Burden articulates the process of creating The Big Wheel, a 6,000-pound, spinning cast-iron flywheel that is initially powered by a motorcycle, and discusses its relation to his earlier performance pieces and sculptural works. Addressing his motivations and the meaning of this potentially dangerous mechanical art object, Burden discusses such topics as the role of the artist in the industrial world, “personal insanity and mass insanity,” and “man’s propensity towards violence.”

Also available:

**Willoughby Sharp Videoviews Chris Burden**

*by Willoughby Sharp. 1975, recorded 1973, 27:45 min, b&w, sound.*
Since he began working with video in 1972, James Byrne has developed a distinctive, body-based method of image making, in which he uses the hand-held portable camera as a gestural extension of the body in a physical exchange with his subject. Byrne has explored this aesthetic primarily in innovative video-dance collaborations that are choreographed and performed specifically for video. Intense physicality, performance and the human figure are central to his work. Byrne's early, performance-based tapes investigated the formal and conceptual parameters of the video medium, a phenomenological inquiry into the artist/viewer relationship, perception and the artist's identity. The 1979 One Way is a droll and dynamic exercise that explores physical gesture and point-of-view in relation to the portable video camera. Byrne later produced multi-monitor installations that refer both to urban architecture and the sensuality of natural landscape, elements that remain important to his work. More recently, he has focused on an inventive fusion of dance, performance art and video, in which the physicality of his gestural camera work (camera and dancer often move as one) is used to "sculpt" the dance within video space.

Byrne was born in 1950. He received an M.F.A. from the School of the Art Institute of Chicago and studied in the Whitney Museum Independent Study Program. The recipient of fellowships and grants from the National Endowment for the Arts, the Bush Foundation, the Jerome Foundation, and the New York State Council on the Arts, among other organizations, Byrne is an associate professor of media arts at Jersey City State College, and is the director of Byrne Studios. His work has been exhibited at festivals and institutions including The Museum of Modern Art, New York; Carnegie Institute, Pittsburgh; P.S. 1, New York; Contemporary Arts Center, Cincinnati; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Stedelijk Museum, Amsterdam; Dance Theater Workshop, New York; Montreal Festival International du Nouveau Cinéma et de la Vidéo; Museum Moderne Kunst, Vienna; and the Museum of Contemporary Art, Los Angeles. Byrne lives in New York.
of Water, of Place
by James Byrne. Produced by KTCA.
1979, 9:25 min, color, sound.

The natural beauty of a Minnesota lake is the source for this sensual, impressionistic study of light on water. Composing with his portable camera held upside-down, sideways, and close to the water’s surface, Byrne underlines gravity and perspectival space to focus on the mesmerizing fluctuations and gradations of color, luminosity, and motion of flowing water and glimpsed horizon. Light, as it is reflected on moving water, is captured by the video camera and transformed into poetic abstraction by the artist. With Byrne’s signature camera work, this fluid composition evokes romanticism and subtle drama.

Solo!
by James Byrne. Camera/Lighting/Editor: James Byrne.
The Members of My Party
Habitat
5:32 min. Choreographer/Performer/ Music: Marilyn Habermas-Scher.
Vision
this body this place, Unnamed
Beside Herself

Total program: 1985, 28:31 min, color, stereo sound.

Five solo performances, designed and performed specifically for video by five Minneapolis choreographers — Maria Cheng, Marilyn Habermas-Scher, Wendy Morris, Georgia Stephens and Laurie Van Wieren — celebrate the pluralism of contemporary dance and expand the definitions of performance art, dance collage, physical apparatus, and sound. Each dancer inhabits a distinct theatrical world, performing in various settings ranging from the confinement of a small room to an expansive natural landscape. With his distinctive, physical approach to documenting dance, Byrne captures the intimacy of the solo performance in a one-to-one rapport of performer and videomaker; paradoxically, each work in Solo! is a true collaboration.

Exposure
by James Byrne.
1985, 5:55 min, color, sound.

Here Byrne re-introduces himself as performer to question the identity and position of the artist/individual in a media-saturated urban environment. With a boxing match as his central metaphor, Byrne suggests conflict, confinement and internal/external struggle as he intercuts the boxer and himself with the often violent and emptied spectacles of broadcast television news and other found footage. Inserting his image within these appropriations of mediated information, Byrne identifies with the boxer. He choreographs himself in solitude, isolating and fragmenting his own figure in natural and urban landscapes, as a gesture of alienation from the media reality of contemporary culture.

Tango
1985, 6:03 min, color, stereo sound.

To create Tango, Byrne playfully restructured several different performances and rehearsals of a single dance piece, which is itself a restructuring of themes based on the traditional tango. Byrne integrates the performance fragments with a spirited visual rhythm that reflects the seductive energy of the original dance. Moving as though one of the dancers, the body-based fluidity of Byrne’s camera typifies the physicality of his image making. The campy theatricality of the tango music is witfully mirrored in Linda Shapiro’s artful choreography.

X-Ray Eyes
1985, 14:33 min, color, stereo sound.

In X-Ray Eyes, the simplicity and spontaneity of Wendy Perron’s choreography and her straightforward performance are paralleled by Byrne’s deft camera work and the minimal theatrical/video space. On a bare stage, with spare lighting, Perron choreographs to Arto Lindsay’s pop music. The playfully quirky movements of the dancers are mirrored by Byrne’s angled camera; quick changes of focus, and energetic editing. Perron’s silent, gestural duets are translated by Byrne into formally composed close-ups that isolate the subtle expressiveness of gesture for maximum visual effect. Throughout, the camera’s (and viewer’s) perspective is from within the dance.

this body this place, Unnamed
1985, 5:20 min, color, stereo sound.

A visceral work of startling resonance, this body this place, Unnamed (which is also part of Solo!) is a primal celebration of earth and movement, an expressionistic rite of nature in an enigmatic, primordial landscape. Bathing herself in mud, choreographer Wendy Morris effects a fantastical metamorphosis into an insect-like organism, a creature whose anthropomorphic movements evolve into a dance with the earth itself. Byrne’s sensual camera work, his unexpected manipulation of scale and space, and his intuitive, rhythmic pacing formally embody Morris’ ritualistic transformations. With its primitivist heroine and eerie landscapes, the performance by dancer and videomaker imparts an earthly primitivism and raw physicality.
Lament
Meditations on the Northern Shore
Small Distances
Recent Dance Works

Lament
1986, 8:57 min, b&w, sound.

In the stark and haunting Lament, the primal drama of a performance by avant-garde Japanese dancers Eiko and Koma is given heightened visual and emotional intensity by the formal purity of black-and-white video. Seen in a reflecting pool, naked and struggling with agonized movements “against gravity and fate,” the dancers’ contorted bodies are articulated by Byrne as an aura of light, luminous apparitions transmuted into near abstraction through his elegant rendering of spatial composition, slow motion and long dissolves. Riveting in their evocation of despair, Byrne’s dramatically austere visuals sharpen the tension and visceral impact of Eiko and Koma’s Butoh-inspired rites of death and transfiguration.

Meditations on the Northern Shore
by James Byrne. Composer/Musician: Bradley Sowash.
1986, 15:44 min, color, stereo sound.

The body of a male nude, seen only in ambiguous fragments, is set against the forlorn landscape of the northern shoreline of Lake Superior, connoting mystery and isolation in this dramatic visual study of the male figure in landscape. As surging water and towering rocks confront the body, human forms echo natural forms in “still-life” compositions, as Byrne makes unexpected use of close-ups, inverted angles, point of view, fragmentation, and subtle tensions of his precarious handheld camera. Infused with the translucence of northern light and set to a contemplative score, this modernist pictorial rendering literally and metaphorically fuses man and nature in the Romantic tradition.

Small Distances
1987, 14 min, color, sound.

As an extension of the movement in such early tapes as One Way, and his work in videodance, Byrne creates a synthesis of dance and camera movement in Small Distances. He participates as both performer and cameraman in this dence by Victoria Marks; with the use of highly portable equipment, he allows the camera — his body — to feel the impact of and respond to the weight and touch of the other dancers. Challenging assumptions regarding the camera/participant/viewer relationship, Byrne produces an innovative sense of the camera as an extension of the body and a means of translating the physicality of dance.

Recent Dance Works
by James Byrne. Director/Editor/Camera: James Byrne.

Fields

Inside Eyes
1987, 10 min, color. Choreography: Victoria Marks.

Bodies of Water Remembered

Undertow

That Means I Want to Go Home

Total program: 1987-89, 65:36 min, b&w and color, stereo sound.

This collection of Byrne’s recent collaborations, shot both in the studio and outdoors, includes dances choreographed specifically for his camera as well as those adapted for video. The ritualistic Fields, choreographed by Susan Hadley, was shot outdoors in a plowed field and in an urban plaza, where suit-clad dancers perform primitive movements based on the gestures of agrarian labor. In Inside Eyes, Byrne’s camera literally leaves his hands as dancers shove, hold, lift and crash into the lens. Byrne and his animated camera take the viewer inside the physicality of the choreography, as he swoops along the dancer’s bodies. Utilizing dolphins, a bathtub and an ocean coral reef in Bodies of Water Remembered, Byrne and Wendy Morris have created a dreamlike subterranean adventure, full of whimsical and haunting. In Undertow, performers Eiko and Koma appear to float through the frame, propelled by inexplicable forces in an embryolike video space created by Byrne. This dramatic study figure, in which the bodies are transformed into organic forms, is rendered in rich tones of black and white. Based on a stage production by Codance and choreographed by Melanie Lien, That Means I Want to Go Home was reconstructed by Byrne in cinematic terms as a dramatic, multi-layered montage that deals with alienation, loss of control, and the desire to return home.
Recognized as one of France’s foremost video artists, Robert Cahen has since 1972 produced a distinguished body of work for cinema and television. In Cahen’s uniquely nuanced world, fiction and document alike are presented as metaphoric voyages of the imaginary, exquisite reveries that describe passages of time, place, memory and perception. Genres such as narrative and performance are expanded and transformed as he explores visual, aural and temporal transformations of represented reality. From the formal elegance of Cartes postales vidéo (Video Postcards) (1984-86) to the intricate musical and visual transitions of Boulez-Répons (1985), Cahen’s work is characterized by a sophisticated application of electronic techniques that manipulate sound and image, space and temporality, resulting in subtle transmutations of the illusory and the real. Building on his extensive research in acoustics, music and filmmaking, he plays with the textures of sound and image to restructure representational modes, from the optical to the sonic, from the “picturesque” photograph to the conventions of narrative cinema. Resonating with wit and charm, executed with technical precision, his works allude to both formal and thematic motifs of travel, movement and transition. Cahen’s dreamlike journeys depict fleeting glimpses of a transitory reality, transformed in time within the pictorial frame.

Cahen was born in Valence, France in 1945. He graduated from the Conservatoire National Supérieur Musique de Paris, and was a member of the Groupe de Recherche Musicales de l’ORTF (the Office of French Radio and Television) from 1971-74. From 1973-76, he was director of Experimental Video for ORTF/INA. Many of his film and video works have been produced in conjunction with Institut National de l’Audiovisuel (INA), the French television production facility. His videotapes have been broadcast and exhibited internationally, at institutions and festivals including the Paris Biennale; The Museum of Modern Art, New York; American Film Institute National Video Festival, Los Angeles; World Wide Video Festival, The Hague; International Center of Photography, New York; Documenta 8, Kassel, West Germany; FestRío, Brazil; Tokyo Festival; and the Festival de Locarno, Switzerland, where he won the Grand Prize in 1989. Cahen lives in Paris.

Juste le temps
Cartes postales vidéo (Video Postcards)


1983, 12:45 min, color, stereo sound.
In Juste le temps, Cahen formulates an implied fiction within an impressionistic, documentary framework. The viewer follows a train moving through the French countryside. Cahen’s rich, painterly abstraction of the landscape passing beyond the frame of the train’s window — lushly colorized and transmuted through electronic processing — is a formal counterpart to the narrative tension and desire suggested by fragmented, cinematic glimpses of an elusive encounter between the woman and a man inside the train. Applying aural and visual nuance to narrate narrative suspense and displacement, Cahen manipulates images and reconceives time to intimate passages of vision and temporality. This voyage of abstraction and figuration denotes a reality both transitory and transformed.

Juste le temps
Cartes postales vidéo (Video Postcards)

by Robert Cahen, Stéphane Huter and Alain Longuet.

Cartes postales vidéo — Paris
1986, 22:36 min, color, stereo sound.
Cartes postales vidéo — Melting Pot
No. 1 + No. 2 + No. 3
1984-86, 41:21 min, color, stereo sound.

The still photograph is transformed and reframed in time in these exquisite collections of thirty-second "video-postcards." A picturesque view of a city is captured as a traditional postcard, frozen in time. Suddenly this photograph is "released," electronically brought to life for one heightened, anecdotal moment — a single gesture, a punctuating sound — and then frozen again. Witty and poignant, these revelatory documents of time, place and memory denote a fleeting, ephemeral reality. By puncturing the static freeze-frame with movement and sound, the artists open the pictorial illusion in space and time, revealing the "before" and "after" of the photographic moment. Resonating with charm, animated with the significance of everyday detail, the still image is transformed into a narrative for what the artists call "thirty seconds worth of dreams." Produced in Paris (Cartes postales vidéo — Paris) and in New York, Rome, Quebec, Iceland, Lisbon, Cairo, Algiers, and other sites around the world (Cartes postales vidéo — Melting Pot No. 1 + No. 2 + No. 3), these video postcards are exquisite invitations to a perceptual voyage, via the subtle magic of a temporal trompe l’oeil.
Boulez-Répons

In this vivid transposition of contemporary music for television, Cahen “responds” to the complex musical transitions of Répons, a work by French composer Pierre Boulez. Performed by the Ensemble InterContemporain and conducted by Boulez, the intricate Répons was designed for an ensemble of twenty-four musicians, six soloists and a “real-time” digital processor. In Cahen’s recomposed interpretation, he responds with visual and temporal transformations, “opening” the images in space and time and applying electronic techniques to engulf the instrumentalists in ocean, sky and trees. Mirage-like superimpositions, temporal shifts, mirroring effects and de-synchronization result in a rhythmic confluence of the illusory and the real. Immersing the viewer in image and sound, Cahen mirrors the transformative process of Boulez’s music.

Montenvers et Mer de Glace
by Robert Cahen and Stéphane Huter. From Time Code, a co-production of the CAT Fund; Channel 4; INA; ZDF: Agent Orange and WGBH. 1987, 8:13 min. color, stereo sound.

Montenvers et Mer de Glace was produced for the international Time Code project, in which artists were to capture the spirit, reality and pulse of a place without dialogue or commentary. In this whimsical and witty travel journal of tourists in the French Alps, the artists play with cinematic and electronic codes, manipulating image, sound and time as malleable materials. The archetypal tourist recalls Tati’s Monsieur Hulot on holiday, while the “picturesque” landscape he views is seen as mythic and ultimately magical. Movements are alternately suspended or accelerated in time, gestures are comically exaggerated or subtly isolated. Cinematic orchestration and aural fragmentation are ironically applied as signifiers of narrative drama and suspense. In this extended video postcard, Cahen and Huter, like their snapshot-shooting sightseers, transform the perception of place through representation.

Hong Kong Song

Cahen writes that Hong Kong Song is an exploration of “the sonic identity of Hong Kong, its space and architecture. Modern China merges with ancient China; the reality of this city sounds and resounds from image to image, revealing a multi-faced vision.” Produced within the context of “Urbasonic 88,” an artistic and scientific project of the French research studio Espaces Nouveaux, this work manifests Hong Kong’s frenetic urban rhythms, its people, and its natural environment through a synergy of time and space, aural and visual textures.

Parcelle de ciel

Parcelle de ciel is a haunting interpretation of a dance performance choreographed by Susan Burige. Cahen employs spare but sensuous visual effects to distill the essential rhythm, movements and tone of the dance. Electronic imaging techniques that slow time and motion are used to transpose the dancers’ gestures into ghostly echoes that hover and fade like memory traces on the screen. Cahen transforms the surface of the image, as the dancers’ fluid movements appear luminous and ethereal within an otherworldly dream-space.
Vibrant and dynamic, the video works of Australian artist Peter Callas are singular in form, technology and iconography. In tapes, installations and laser disc works, Callas constructs extraordinary landscapes of animated signs and emblems. These vivid and witty pictorial tableaux portray the popular, historical and media images embedded within the construction of cultural identity and collective memory. Callas’ iconic, cartoon-like images, derived from the technological and popular cultures of Japan, Australia and the United States, are reconfigured as an intricate, highly condensed visual language. Electronically redrawn and layered, they collide in an associative “architectronics of meaning.” Since 1985 Callas has worked almost exclusively with computer graphics, particularly the Fairlight CVI, which he interfaces with digital effects and hand-drawn images and patterns to form his unique “multi-layered idea landscapes.” Referencing cinema, TV and techno-pop culture, these colorful, graphic proliferations of images — set in rhythmic motion to equally propulsive soundtracks — are powerful visual texts. Depicting television as a stream of electronic fireworks, video as a psychological space, and technology as a dimensionless terrain, Callas transforms the contextual significance of popular signs to create a bold, ideogrammatic language from the icons of cultural representation.

Callas was born in 1952 in Sydney, Australia. He received a B.A. from the University of Sydney. The recipient of a grant from the Australian Film Commission and a fellowship from the Visual Arts Board of the Australia Council, he has taught at Sydney College of the Arts; City Art Institute, Sydney; and New South Wales Institute of Technology. During 1986 he was artist in residence at the video studio of Marui, one of the leading department stores in Tokyo, and in 1989 he was artist-in-residence at the Australian Studio of P.S.1 in New York. Callas’ work has been exhibited internationally, at festivals and institutions including The Sydney Studio, Sydney; Osaka Museum of Contemporary Art, Japan; Sydney Biennale; Australian Centre for Contemporary Art, Melbourne; The Berlin Film Festival; Bonn Videoale; Institute of Contemporary Art, London; and the World Wide Video Festival, The Hague. Callas lives in Sydney and Tokyo.

Selected Works I
by Peter Callas.

Visions
4:45 min. Conceived/Directed/Designed by Peter Callas. Music: RA.

Kommunication
4:28 min. Conceived/Directed/Designed by Peter Callas. Music: RA.

Bon Voyage

How to Make the Famous Pisco Sour, Version II
16:10 min. Conceived/Directed/Designed by Peter Callas.

Total program: 1986, 29:58 min. color, stereo sound.

This collection of works examines cultural meaning in the production and reception of images and language as signs. In Visions, Callas depicts an imaginary, architectonic, revolving electronic “space” as viewed from the interior of an eyelid. The vibrant, densely textured Kommunication is a video translation of the traditional technique of framing Japanese ink drawings on heavily patterned backgrounds, as schematic pictograms are framed against wildly patterned fields. Bon Voyage was commissioned for a live theater and video event in Tokyo by the Island Theater group. Generated entirely from live Japanese television, this work isolates traditional and contemporary cultural gestures as signs, utilizing a two-frame animation technique developed on the Fairlight CVI. Combining computer-generated effects, overlays, Japanese voiceover and English text, Pisco Sour is a fragmented narrative that opposes the conventional use of language to explain “foreign” imagery from a specific cultural locus. In this essay on the duplicity of language, the subtext moves relentlessly away from the imagery so that, except for occasional leaps of the imagination, the final images are merely haunted by the memory of the words. Pisco is a Peruvian drink that comes in a bottle shaped as the head of a drunken Indian, and contains a formula for “the famous pisco sour” — or, in Callas’ words, a “recipe for disillusionment.”
Selected Works II
by Peter Callas.

Double Trouble

Kinema No Yori (Film Night)

Karkador

The Esthetics of Disappearance

Total program: 1986, 16:28 min, color, stereo sound.

Produced in Japan, this collection of works is unified by Callas’ distinctive formal and thematic strategies, including his intricate electronic layering of iconic images in constant, rapid motion to form vividly patterned and animated landscapes of cultural emblems. Utilizing a two-frame animation technique developed on the Fairlight CVI, Double Trouble is a witty study of motion and gesture as cultural signifiers. Boldly rendered with rapid proliferations and layers of emblematic, cartoon-like images, Kinema No Yori is one of Callas’ seris of works that draw on the iconography of the Japanese children’s game “Menko.” Callas’ Menko Series is based on the idea of the contemporary Japanese use of technology as a form of “territory,” a surrogate space actively being “colonized.” just as the actual terrain of Asia and the Pacific Territories was colonized during the first half of this century. The accompanying lyrics refer to a pseudo-nostalgic way to the prewar era from which the iconography of the Menko cards derive. Constructed as a dynamic image-world of constant motion, Karkador is a vivid portrayal of the use of media as electronic “hanabi” (fireworks) in Japan. Writes Callas, “The Japanese media machine is earnestly engaged in the feeding of a vast compressed river of imagery, in which constant sink without a trace like a stone to the bottom.” The lyrics of the title song “refer to the experience of random deja-vu, interpreted by the imagery to be nothing other than the experience of watching television.” The Esthetics of Disappearance is derived from a phrase coined by French theorist Paul Virilio, who remarked that the energy of the cinema and, by extension, video derives less from the ephemeral content of each scene than from the edit points of “cartoon-like signs and icons.” As Callas traces a tangential progression from theatrical space to “speed-space” via cinema and television, the montage accelerates to the point where speed begins to destroy content. Flashy of Japanese cinematic images are overlaid with a profusion of patterns and text inserts, tracing an explosive trajectory of cinema, speed, light, and war. 1981’s German youth music sung backwards in Japanese, then played forward, is the haunting soundtrack.

Kiri Umi No Yori (Cutting Like the Ocean); A Didactic Document, Version II
by Peter Callas. Voices: Hironi Yamagami.

Kiri Umi No Yori is a reworking and expansion of a multi-media installation. This single-channel version utilizes computer graphics, overlays and Shanghai jazz to transform what Callas terms a “didactic document” into a ghostly evocation. The original installation incorporated an upturned monitor whose image was obscured by a suspended slide projector, a ceramic plate on which was printed the found image of the decapitated heads of two aboriginals; thick electrical cables, and light globes.

If Pigs Could Fly (The Media Machine)
by Peter Callas.

1987, 4:20 min, color, stereo sound.

Writes Callas, “This work deals with stereotypes of ‘Australian’ identity, and at the same time examines Australian attitudes towards the media.” In this witty and irreverent display of vivid, proliferating visuals, Callas transposes cartoon-like signs and icons from their original context to convey cultural significance. In a densely layered space, comic book figures of surfers and kangaroos collide with images that depict the apparatuses of vision, technology and media. This bombardment of electronic visual information, which functions as a charged idigrammatic nightmare language, reaches its explosive end with the image of a passive television viewer.

Style (Part Two)
by Peter Callas. Designed by Peter Callas.

1986, 4:25 min, color, stereo sound.

Produced to introduce an exhibition of applied arts and design at the Powerhouse Museum in Sydney, Style moves from the 18th century to the 20th century in the space of four minutes. From fleurs de lis to modernist geometry, each “scene” of this rhythmic display of decorative patterning is constructed from images of objects in the museum’s collection. With pictorial sophistication and wit, Callas creates a dazzling template of moving design.

Night’s High Noon: An Anti-Terrain
by Peter Callas. Music: Graeme Revell.

1988, 7:26 min, color, stereo sound.

Night’s High Noon is a powerful visual portrayal of the memories sublimated in the cultural construction of contemporary Australian identity. Each pictorial “scene” is constructed of three layers of iconic images, creating a complex “emblematic landscape” that is at odds with the “information landscape.” Intricate image-fields, pulsing with constant motion and saturated color, describe collective memories as nightmarish visions. To a haunting musical score, Callas visualizes the linguistic and totemistic heritage of white and aboriginal cultures in Australia. His distinctive layering techniques create a pictorial space that is simultaneously flat and multi-dimensional, a dynamic visual contrast to the conventional illusionism of television graphics.

Neo Geo: An American Purchase

1989, 9:17 min, color, stereo sound.

Produced during a year-long residency in New York, Neo Geo is a vivid portrayal of the contemporary American cultural landscape. Constructed as a fragmented and dislocated terrain embodied with emblematic imagery, Callas’ dark vision of cultural memory is inscribed with symbols of violence, money, war, and jingoistic bravado. American stereotypes (Uncle Sam, cowboys, Smokey the Bear) collide with a progression of nightmare images (Oswald, the Ku Klux Klan, nuclear warheads), all vibrantly redrawn, layered and processed on a Fairlight CVI computer graphic system. This dynamic, hyperactive barrage of visual information assumes new meaning as an intrinsic language of cultural identity.
Peter Campus is a seminal figure in the history of video art. In a distinguished career that includes closed-circuit installation and photography, Campus' work in video is singular in its theoretical and formal significance. His 1973 tape *Three Transitions* is one of the classic works in the medium. In an extraordinary series of videotapes produced from 1971 to 1976, Campus mapped the technical and symbolic parameters of the emergent medium as metaphors for the self. This rigorous investigation of the psychology of the self was undertaken as a systematic, phenomenological exploration of video's essential properties and formal foundations. Campus' earliest tapes are minimalist explorations of such effects as spatial dislocation and multiple vision. Between 1973 and 1976, he produced a body of works at WGBH-TV in Boston that are landmarks in the medium. In these concise, anecdotal exercises, Campus the artist constructed a series of precise, formal actions for Campus the performer to carry out. Focusing on the result of a single action or technical effect on a human figure or face — usually seen in close-up — they depict powerfully symbolic self-examinations. Succinct and witty in execution, these episodic works are psychological, even philosophical, in resonance. Engaged in a direct address of the camera, exploiting video's intimate scale and space, Campus subjects his image (and those of others) to the basic technological elements of video — chroma-key, camera vision, simultaneity, color systems. He achieves metaphorical signification by charting video's electronic capabilities of illusion and reality, its potential to articulate multiple transformations and displacements of images. Exploring the symbolic power of technical and visual effects, Campus' strategies of dislocation and disjuncture of identity serve to both exploit and subvert the notion of video as a mirror. During the 1970s, Campus also produced a remarkable body of closed-circuit video installations and video projections, which are thematically and formally related to his tapes. In his live camera installations, such as *mem* (1975) and *bys* (1976), the spectator's physical position and perceptual experience are integral elements. In an examination of the self and its phenomenological extension in space, the human face and body are dislocated and displaced through mirror and negative images, inversions, shadows and doublings. Campus' investigation of the self led him to explore the inherent properties of the closed-circuit video medium, only to transcend them in a radical advancement of the art form that announced the medium's metaphorical potential through a thorough articulation of its basic codes. Campus produced his last videotape in 1976; since then, he has achieved wide recognition for his photographic works.

*Dynamic Field Series*

*Double Vision*

*Three Transitions*

*Dynamic Field Series*

by Peter Campus.
1971, 23:42 min., b&w., sound.

*Dynamic Field Series* is Campus' first videotape, made at his studio and at Judson Memorial Church in New York. Campus undertakes a phenomenological study of physical and illusory space, exploring the perceptual properties of the field of vision of the camera in opposition to the performer and viewer. In the first segment, Campus points the camera at his feet as he paces off the parameter of the space, placing the viewer in a subjective position as the plane of the floor tilts and turns. Campus then lies on the floor, his body appearing to advance, recede and spin as he raises and lowers a camera suspended overhead from a pulley. The viewer is subjected to a dizzying spin of self. At times the camera seems to revolve. Finally, he wraps the camera in cellophane, then uses scissors to cut it away, creating a startling, transformative illusion.

*Double Vision*

by Peter Campus.
1971, 14:45 min., b&w., silent.

This early tape is a seminal exploration of themes and strategies that recur throughout Campus' work. Multiple images and spatial dislocation are used for an investigation of the perception and experience of the self and its phenomenological extension in space. Two cameras provide simultaneous, shifting images of his loft and himself. The multiple, overlapping images move through phases that Campus has titled "displacement," "disparity," "convergence," and "fusion." Explaining his methodology in optical terms, Campus states, "[Double Vision] is an exploration of double or two-camera images, relating to the evolution of sight in animals. The tape begins with an uncoordinated two-camera image and works its way up to an eye-brain model, always conscious of how this model differed from its subject matter."

*Three Transitions*

by Peter Campus.
1973, 4:53 min., color, sound.

*Three Transitions* is one of the seminal works in video. In three short exercises, Campus uses basic techniques of video technology and his own image to create succinct, almost philosophical metaphors for the psychology of the self. In these concise performances, he employs video's inherent properties as a metaphorical vehicle for articulating transformations of internal and external selves, illusion and reality. In the first "transition," Campus records with two cameras simultaneously on either side of a sheet of paper to achieve a breathtaking visual illusion: He appears to stab himself in the back, climb through the rupture in his body, and emerge whole on the other side. In the second exercise, Campus uses the
Campus was born in 1937. He received a B.S. in experimental psychology from Ohio State University and graduated from the City College Film Institute. Among the many awards he has received are a fellowship from the Center for Advanced Visual Studies at MIT, a National Endowment for the Arts grant, and a Guggenheim Fellowship. He has been artist-in-residence at the Television Laboratory at WNET/Thirteen, New York, and at WGBH-TV, Boston. Campus has taught at the Rhode Island School of Design and New York University. His closed-circuit installations, videotapes and photography have been widely exhibited internationally, in one-man shows at the Bykert Gallery, New York; Everson Museum of Art, Syracuse; Leo Castelli Gallery, New York; The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Kölnerischer Kunstverein, Cologne; Centre Georges Pompidou, Paris; Institute of Contemporary Art, Philadelphia; and Paula Cooper Gallery, New York; as well as in numerous group exhibitions at festivals and institutions including Documenta 6, Kassel, West Germany; Venice Biennale; Walker Art Center, Minneapolis; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and Fukui International Video Festival, Japan. Campus lives in New York.

Effect of chroma-key to achieve a potent metaphorical effect. He wipes his face with his hand and, in doing so, "erases" its surface — only to reveal another image of his face underneath. Finally, in a dynamic conclusion, he appears to burn the living image of his face (as if it were a photograph), leaving only blackness. In each episode, Campus displaces an image of himself, until he eventually eradicates it. He writes that these works "deal with duality in an ironic way, also with the video space made with this technological tool. The question of self is important, as the performer tries to expose the illusions the artist has set up." The tape's precise formalism and simplicity of execution advance the psychological wit and symbolic content. The first of Campus' works to be produced at WGBH-TV in Boston, Three Transitions is a remarkably powerful articulation of video technology as a metaphorical vehicle.

Set of Co-incident
R-G-B

by Peter Campus. Produced by Fred Barzyk.
1974. 13:24 min, color, sound.

Writes Campus, "I made this tape shortly after my father's death. His death permeates the tape, both in the quality of my performance and in the content. The performer makes a journey out of a seemingly real but obviously theatrical set through a moving corridor (the Holland Tunnel) and into a space of video noise. The idea of a journey from this world to another is most obviously stated, as the self divides into many parts, then finally dissolves into some energy fabric." Here Campus investigates the metaphorical significance of simultaneous and multiple video images coinciding in one time and space. Illusion and reality are conjoined as one image of himself observes another. Dislocation, displacement and transformation are manifested in the proliferation of self-images.

R-G-B
by Peter Campus.
1974. 11:30 min, color, sound.

Writes Campus, "My most dryly-stated tape, from the insinuated title R-G-B is simply the exploration by a performer of the color system in which he is trapped, much like a prisoner pacing off his cell." Campus the performer creates a self-portrait within the technical system, transforming video space as he manipulates color physically, mechanically and electronically. Staring directly into the camera, he first places multi-colored gels on the lens, then projects slides of pure color. Exploring video's electronic color system, he points the camera at a monitor and adjusts the color switches, creating a chain reaction, a video "hall of mirrors." Finally, he totally immerses his figure in saturated fields of electronic video color, his body ultimately submerged in the technology.
Four Sided Tape

In Four Sided Tape, the first part of a trilogy, Campus creates powerful, succinct visual metaphors for the duality of self by applying video techniques that explore multiplicity. Playing with illusions and reality, he exploits video's literal and metaphorical function as mirror. Writes Campus, "The performer sheds his double by breaking his reflection (feet), tearing away his living image (torso) and by covering it with knitted fabric (head) until even the original head disappears. In the last image, worthy of science fiction, the hero's hand descend into the primordial mud, into the universe, into the can of paint." Using such devices as chroma-key or unexpected points-of-view to tear away or eradicate layers of his own image, he displaces one perspective of himself for another until he is annihilated by the technology.

East Ended Tape

In East Ended Tape, the second in Campus' trilogy, he plots the points of illusion and reality, charting the duality of self and its transformations. Each concise episode depicts the illusory (and ultimately metaphorical) effect of a single action on the close-up of a human face. Writes Campus, "The woman obliterates her own face with the shadow of her hand as if it belonged to someone else. The man mummies himself with A & P wrap. The woman shows her two sides and how they relate to each other. The man, ever intent on disappearing, does so into a plastic fog. A soap opera on a mythological plane." These abbreviated performance actions resonate with philosophical and metaphorical signification.

Third Tape

Of Third Tape, Campus writes, "This man tries to abstract himself using age-old methods reminiscent of German Expressionism, Cubism and Surrealism. Art issues of line and plane are dredged up. Perhaps to be subtitled: the war between man and man-made objects." Recasting these modernist art historical antecedents, Campus presents a disjunctive sense of identity and self by focusing on the effect of a single action on a close-up of the face.

Six Fragments
by Peter Campus. Performers: Peter Campus, Susan Dowling, Stan Strickland, John Erdman. 1976, 5:07 min, color, sound.

In Campus' last videotape, Six Fragments, he crafts a fractured, dreamlike theatrical narrative with performers and text. As Campus writes, "This is my last tape, and it's not really a tape; it's more transitional to other interests less concerned with the medium of video. There are two threads: the narration, which is taken from the transcript of a dream, and the six images, which form the basis of the myth of loss and desertion. They add up to a rich if mystifying picture of an inner psyche faced with the fact of its own mortality."
A leading figure in the American avant-garde cinema of the 1950s and 1960s, and a pioneer of video in the 1970s, Shirley Clarke brings a distinctive aesthetic — the “choreography of images” — to her work. In video works such as Tongues (1981-82), a powerful theatrical collaboration with Sam Shepard and Joseph Chaikin, she manipulates image, time and space by ingeniously applying choreographic editing and technical effects as a dramatic, expressive language. Clarke trained as a dancer before becoming a filmmaker. Her earliest films, including Dance in the Sun (1953), reflect a rhythmic fusion of human movement and choreographed camera work and editing. An instrumental figure in the experimental cinema verité movement of the late 1950s, Clarke also produced dramatic features and documentaries, including the independent classic The Cool World (1963). In 1970, she formed the T.P. Videospace Troupe, a loose collective working in experimental video and theater, and also produced a series of video dance pieces. Winner of an Academy Award for her 1964 documentary film Robert Frost: A Lover’s Quarrel With the World, Clarke more recently won acclaim for Ornette: Made in America (1985), a feature-length documentary on jazz saxophonist Ornette Coleman.

Clarke was born in 1925. She co-founded (with Jonas Mekas) Film-Makers Cooperative and Film-Makers Distribution Center in New York, which offered alternative distribution methods for independent filmmakers. The recipient of grants from the New York State Council on the Arts, the National Endowment for the Arts, and the Rockefeller Foundation, she has taught film and video at the University of California, Los Angeles. Clarke’s work has been shown at the New York Film Festival; Cannes Film Festival; American Film Institute National Video Festival, Washington, D.C.; and The Museum of Modern Art, New York (a 1971 retrospective), among other festivals and institutions. She is the recipient of numerous awards, including First Prize at the Venice Film Festival, the Critics Award at the Cannes Film Festival, and the American Film Institute’s Maya Deren Award. In 1987, Clarke’s films and videotapes were the subject of retrospectives at the Whitney Museum of American Art, New York and the Long Beach Museum of Art, California. Clarke lives in New York.

Tongues


Savage/Love

Tongues
1982, 20 min.

Total program: 1981-82, 45:39 min, color, sound.

A tour-de-force synthesis of theater and video, Tongues is the collective title of a two-part collaboration by Shirley Clarke, distinguished actor/director Joseph Chaikin, and Pulitzer Prize-winning playwright Sam Shepard. Both one-act monologues integrate the distinctive styles of these three artists: Shepard’s innovative, stream-of-consciousness language; Chaikin’s kinetic and exacting performance, which unifies the pieces; and Clarke’s dynamic, expressive choreography of image, sound and text. The cadences and inflections of Shepard’s jazz-related narrative voice and Chaikin’s dramatic expression of a multitude of personalities are heightened by Clarke’s syncopated use of digital effects, slow motion, and editing techniques to distort and manipulate the image. In describing one man’s quest for love, Savage/Love mirrors the search for romantic attachment, from infatuation to insecurity and disillusionment. With its propulsive romantic quest, Savage/Love is a prelude to Tongues, in which a dying man delivers his own last rites. As Chaikin enacts the man’s fantasies and recollections, Clarke parallels the narrative and emotional intensity of his performance. Through her ingenious camera work, precise editing, and imaginative use of electronic video imaging, Clarke powerfully transforms these stage pieces into resonant video drama.
Maxi Cohen has produced and directed an eclectic range of work for film, video and television. She has also been instrumental in initiating production and distribution systems for independent film and videomakers, and developing cable television as a means of local community expression. In her works, Cohen examines American culture and finds the humor and pathos in everyday life. Her portraits of ordinary people have an immediacy and simplicity that is at times comic or disturbing; her unmediated documentary style allows her subjects to reveal themselves through direct interaction with the camera. From community-based and personal projects, she has turned to narratives and documentaries that, in her words, “explore the line between fiction and reality and expand the language of TV and film.” In the early 1970s, Cohen was director of New York’s Video Access Center, the first public access facility in the country, and a founder of the community television Cape May Project. She was also a co-founder of the independent film distributor First Run Features and a founding member of the Independent Feature Project. In 1980, Cohen produced and directed Joe and Maxi, an award-winning feature-length documentary about her relationship with her father.

Cohen was born in 1949. She received both a B.F.A. and an M.A. from New York University. Cohen is the recipient of awards from the National Endowment for the Arts, the Jerome Foundation, the New York State Council on the Arts, and Art Matters, among other organizations. She has taught at the Pratt Institute, the New York University Graduate School of Education and The New School. Her videotapes have been exhibited internationally, at festivals and institutions including the Everson Museum, Syracuse, New York; The Museum of Modern Art, New York; World Wide Video Festival, The Hague; Atlanta Film Video Festival; Venice Biennale; Athens International Film Video Festival, Ohio; Whitney Museum of American Art, New York; Berlin Film Festival; Tokyo Film Festival; and the Festival du Nouveau Cinéma et de la Vidéo in Montreal. Cohen lives in New York.

My Bubi, My Zada
by Maxi Cohen. Editors: Maxi Cohen, John G. Trayna. Produced by Video Repertorie, Ltd. 1975, 17:28 min, b&w, sound. Originally presented as an installation. My Bubi, My Zada is Cohen’s affectionate tribute to her grandparents. Cohen taped them at home in their apartment, which is filled with old photos and memorabilia. Playing off her relationship with her grandmother (Bubi) and grandfather (Zada), Cohen establishes an atmosphere of trust and intimacy. Her coaxing manner prompts her grandparents into humorous, poignant recollections of their courtship and marriage.

Happy Birthday, America and Cape May: End of the Season

Cohen captures the individuality and idiosyncrasy of small-town living in Happy Birthday, America and Cape May: End of the Season, both of which profile the beach community of Cape May. In Happy Birthday, America, produced by Cohen and Video Repertorie as part of their grassroots television project, Cohen takes an affectionate, humorous look at the local Bicentennial Celebration of 1976. She returns to the seaside in Cape May: End of the Season, interviewing the retired vacationers who linger on after Labor Day. The good-natured relaxation of the elderly couples, interspersed with scenes of the empty beach, echoes the autumnal mood of the end of the season.

Las Vegas: Last Oasis in America

Las Vegas: Last Oasis in America is an irreverent exploration of this uniquely American city, which thrives on transience and celebrates wealth and instant success. Cohen’s tour of Las Vegas includes a visit to the Liberace Museum, where the pianist’s brother treats Cohen and her crew to a reverential look at
Liberace memorabilia, as well as the casinos where patrons gather with intense concentration at the gaming tables. Cohen portrays a culture of high expectations and inevitable disappointment, exhibiting humor and empathy for the people who win and lose in the money-society of "the strip."

Second Grade Dreams and Ozone Stories
by Maxi Cohen.

Second Grade Dreams
1982, 422 min. Camera: Dina Crane.

Ozone Stories
1983, 20:15 min. Assistance: Nolan Poole II.
Total program: 1982-83, 24:37 min, color, sound.

Videotaped at P.S. 255 in Brooklyn, New York, Second Grade Dreams is a series of brief vignettes by second-grade schoolchildren, who stand before the camera and candidly relate their dreams and nightmares. Cohen echoes the guileless tone of Second Grade Dreams in Ozone Stories, a comic examination of the American dream as seen by a class of eighth-graders in Ozone Park, Queens. Cohen asks the adolescents a series of questions, including "What do you want to be when you grow up?" and "Who is your hero?" The responses are funny and often startling, reflecting a mixture of calculation, whimsy and naiveté. Adolescents attitudes toward success, money, sex and the media are revealed in the students' off-the-cuff remarks for the camera.

The Edge of Life
1984, 19:07 min, color, sound.

Applying a documentary style to a fictional story, The Edge of Life is a contemporary day-in-the-life narrative that addresses the anxiety of urban life and the conflict between love and career. Z, a video artist, is torn between her boyfriend and her work. Cohen follows Z along the streets of New York, as she shoots video, argues with her cameraman/boyfriend, and goes home to an empty apartment. Cohen's thematic use of the television, telephone and answering machine underscores the isolation of Z's life; the electronic gadgetry substitutes for human interaction. Cohen re-shapes traditional linear narrative through her use of special effects, verité-style camera work and visual leitmotifs. The mock-soap opera title both satirizes Z's dilemma and defines her role as the artist who works on the edge of society.

Spalding Gray: The Train Story from "Swimming to Cambodia"
1984, 20:13 min, color, sound.

Cohen captures the droll sensibility and meticulous narration of performance artist and writer Spalding Gray in The Train Story from "Swimming to Cambodia." Speaking directly to the camera, Gray relates the story of a chance conversation with a young Navy man on a train to Chicago. The man, stationed aboard a battleship carrying nuclear warheads, reveals himself to be a paranoid anti-Communist, cocaine user, xenophobe and rampant misogynist. In Gray's analysis, the surreal encounter becomes a metaphor for the lunacy of American nuclear policy. Gray's politely incredulous reaction to the "Navy Man's" bizarre tale is the narrative catalyst for this very anecdote, which showcases Gray's shrewd comic perspective and power of observation.

Anger
1986, 20 min, color, sound.

Anger is a riveting portrait of an emotion. Commissioned by West German television, this startling document is part of The Seven Deadly Sins, a work in which each "sin" was depicted by a female filmmaker. Cohen began by placing an advertisement in The Village Voice, asking, "Angry? What makes you angry?" The intensely personal, often shocking stories she elicits from her respondents is unified by an overwhelming sense of powerlessness and disenfranchisement from society. A rape victim bitterly describes how her boyfriend left her shortly after she was attacked; a suspended New York City police detective vents his anger against the department that ended his career; an ex-alcoholic boasts of murdering four people; a transsexual weeps as she describes the discrimination that followed her decision to become a woman. Seated in front of Cohen's stationary, unflinching camera, the individuals confess their most intimate and raw expressions of anger.
Fusing humor and horror, the whimsical and the macabre, Cecelia Condit tells stories that uncover dark fantasies of the subconscious beneath the surreal suburban landscape of Middle America. Condit’s elliptical narratives, which have been termed “feminist fairy tales,” put a subversive spin on the traditional mythologies of female representation and the psychologies of sexuality and violence. With morbid wit, she constructs labyrinthine collages of processed video, Super-8 film, found footage, original music and sung dialogue, layering autobiographical and archetypal references, popular and classical genres—from soap operas to fairy tales, music clips to gothic horror. Works such as Possibly in Michigan (1983) conjure a startlingly original vision of contemporary enchantment. Condit’s dreamlike tales of women whose worlds encompass cannibalism and shopping malls are disarmingly inventive, surprisingly poetic articulations of the obsessions, desires and nightmares that lie submerged beneath the quotidian. Fascinated with “the way the bizarre disrupts everyday life,” she transforms the mundane into the uncanny, the familiar into the fantastic. Rewriting psychosexual narratives via the fairy tale—Sleeping Beauty and Prince Charming, Beauty and the Beast—Condit recasts these myths in a uniquely female, deeply personal enunciation.

Condit was born in 1947. She received a B.F.A. in sculpture from the Philadelphia College of Art and an M.F.A. in photography from Tyler School of Art, Temple University. She is the recipient of numerous awards, including grants and fellowships from the Guggenheim Foundation, the American Film Institute, and the National Endowment for the Arts, among other organizations. She is currently an associate professor of film and video at the University of Wisconsin, Milwaukee. Condit has had numerous exhibitions of her work in film, performance/installation and photography. Her videotapes have been widely shown internationally, at institutions and festivals including the Paris Biennale; The Museum of Modern Art, New York; Institute of Contemporary Art, London; World Wide Video Festival, The Hague; Museum of Art, Carnegie Institute, Pittsburgh; Long Beach Museum of Art, California; and The Institute of Contemporary Art, Boston. Condit lives in Milwaukee.
male persecutor. In this contemporary rendering of gothic enchantment, victim becomes aggressor and the familiar becomes the fantastic. Condit reworks popular narrative conventions using black humor, sing-song dialogue, and ironically gruesome images. Constructing a comically grim fairy tale of dreamlike pursuit and sexual violence, she inverts traditional Freudian metaphors to impart a subversive voice to her transgressive heroines: "I bite at the hand that feeds me." Possibly in Michigan is a classic tale of psychosexual horror, retold as an irreverent fantasy of the other.

Not a Jealous Bone


1987, 10:24 min, color, stereo sound.

A magical bone that promises eternal life propels the story of Not a Jealous Bone, a post-Freudian fairy tale in the guise of a musical narrative. An eighty-two-year-old woman in search of her mother and a beautiful young woman struggle over the life-extending magic bone. Condit holds an unflinching mirror to subconscious fears of mortality and the cultural stigma of aging for women, as she manifests dark fantasies of physical deterioration and the primal conflicts between mother and daughter. Tongue-in-cheek candor and ironic pop references are tempered with poignancy. Accompanied by a woman's disarming musical narration, this whimsical psychological melodrama of vanity, jealousy and loss unmask the trauma of the aging body, and posits a resolution in a reassertion of the female self.
Peter d’Agostino’s work investigates the personal, cultural and technological systems of signs, language and communications that permeate everyday life. In a sophisticated synthesis of theory and art practice, d’Agostino applies semiotic, deconstructive and appropriative strategies to his rigorous analyses and critiques of the structure, function and influence of broadcast television. His works draw on a broad theater of discourses — linguistics, communications and mass media theory, history, aesthetics, physics, architecture — as well as popular formats and personal references. Through the language and techniques of communications and television, he examines a media-driven consumer culture and its information systems. D’Agostino, who has worked in video since 1971, continues to explore increasingly sophisticated technologies, including interactive videodiscs. In complex, multi-layered interactive works, such as DOUBLE YOU (and X, Y, Z.) (1981-86), the viewer controls the technology, activating a labyrinthine multiplicity of associative meanings in a nonlinear, open-ended text. In addition to his work in video, d’Agostino has written and edited numerous articles and books on photography, video, language and semiotics, including Transmission: Theory and Practice for a New Television Aesthetic (1985).

D’Agostino was born in 1945. He received a B.F.A. from the School of Visual Arts, New York, and an M.A. from San Francisco State University. He has been artist-in-residence at the Television Laboratory at WNET/Thirteen; a visiting fellow at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology; and visiting artist at the American Academy in Rome. He is currently an associate professor of communications at Temple University, Philadelphia. D’Agostino has received several fellowships from the National Endowment for the Arts, as well as grants from the Contemporary Art Television (CAT) Fund and the Pennsylvania Council on the Arts. His work has been broadcast widely and exhibited at the San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; São Paulo Biennale, Brazil; as well as in solo exhibitions at The Museum of Modern Art, New York; University Art Museum, Berkeley, California; The Institute of Contemporary Art, Boston; and the Philadelphia Art Museum. D’Agostino lives in Elkins Park, Pennsylvania.

DOUBLE YOU (and X, Y, Z.)

TeleTapes

The Walk Series
Comings and Goings
Proposal for QUBE

The Walk Series
by Peter d’Agostino.
1973-74, 61:16 min. b&w, sound.

In this early, performance-based work, d’Agostino experiments with perceptions of landscape, time and point of view. The Walk Series documents three different “walks” (on a roof, a fence and a beach) that the artist took in the San Francisco area, while recording with a hand-held camera. These excursions — recorded in real time and unedited — map the parameters of the artist’s environment, as d’Agostino uses video to redefine the landscape in his own image.

Comings and Goings
by Peter d’Agostino.

PARIS (Metro)
1977-78, 5:22 min. color.
San Francisco (BART)
1976, 20 min. b&w and color.
Washington (METRO)
1979, 8:08 min. color.

Total program: 1977-79, 33:30 min. b&w and color.

In this three-part work, d’Agostino focuses on the complex infrastructure of urban mass transit systems, drawing linguistic parallels to the visual image to investigate signs and their relation to structures of communication. In PARIS (Metro), d’Agostino uses the Metro’s closed-circuit surveillance cameras to record the movement of passengers in and out of the subway. The monitored images allude to a found text on the confusing etymological origins of “metro” and “poly” and their metaphorical connection to the subway as a vehicle of communication, while simulating the disassociation experienced by passengers in the system. San Francisco (BART) documents an “installation-in-motion,” a performance event in a Bay Area Rapid Transit (BART) train from San Francisco to Berkeley. Immensely surveillance and control systems are juxtaposed with the human element — pockets of life moving through a massive, intricate organism. In Washington (METRO), originally designed as a video installation for L’Enfant Plaza station, d’Agostino contrasts surveillance footage from the closed-circuit cameras that monitor the system with the original Pierre L’Enfant utopian plan for the city, while a bland travelogue is heard on the soundtrack.

Proposal for QUBE
by Peter d’Agostino.
1978, 10:02 min. b&w and color, sound.

In Proposal for QUBE, which was designed as a video installation, d’Agostino comments on the dangers of “ unchecked mass communication,” and the manipulation inherent in television. He conceived of a theoretical model for an interactive video cablecast for the TWO-WAY QUBE cable television system in Columbus, Ohio, in which subscribers to the
QUARKS
SUBURBAN STRATEGIES
TeleTapes
DOUBLE YOU (and X, Y, Z) (Videotape)
DOUBLE YOU (and X, Y, Z) (Videodisc)
TransmissionS

TransmissionS

QUUBE system could “talk back” to their television by punching in viewing selections and responses. As he demonstrates, that selection process was carefully controlled, rather than participatory. D’Agostino ironically quotes the president of the QUUBE system (“The name QUUBE doesn’t sound for anything.”) to underline his assertion that a monolithic media does not represent the public interest.

QUARKS
by Peter d’Agostino.
1979-80, 8:06 min, color, sound.
QUARKS is a rigorous analysis of how television functions. Structured in a series of thirty-second intervals, three layers of information — sound, image, and written text — are rhythmically juxtaposed with TV patter. D’Agostino questions the meaning of what is seen and heard on television by isolating and reconceptualizing TV sounds — a tennis play-by-play, talk shows — and juxtaposing them with incongruous visuals, such as a squash game, a blind man navigating corridors, and philosophical quotations that move across the screen like news bulletins. The term “quarks” (which refers both to elemental particles and to “talisman” in Joyce’s Finnegans Wake) suggests his critique of the content and reception of television.

SUBURBAN STRATEGIES
by Peter d’Agostino.
Dayton MALLing
6:28 min.
LA (Century City)
9:13 min.

Total program: 1980, 15:43 min, color, sound.

The architecture of suburbia — shopping malls, freeways, showrooms — is juxtaposed with television sounds and visuals in this deconstruction of mass media manipulation and consumer culture. The disjunctive structure of Dayton MALLing juxtaposes recurring images of a pinball machine, a shopping mall, and cars with the rapid patter of a game show and news reports. LA (Century City) presents two characters under surveillance in four related Los Angeles environments — freeway, beach, mall and media. Structured like a continuously changing TV dial, with interruptions and information fragments, this work presents television as a form of surveillance, where the act of watching and being watched is a pervasive experience of daily life.


In Teletapes, d’Agostino continues his critique and analysis of television’s influence on everyday life and culture by exploring the content and time structure of broadcast TV. Composed of three parts — TeleTricks · TV Environments · TeleGames · And Now, The News; and TelePuzzles · TV Movies — this collage uses tricks, games, puzzles, and a veritable dictionary of TV effects as analogies and metaphors for the visual and aural language of the television viewing experience. Alternating news and commercial footage with his own staged events, d’Agostino examines the viewer’s perception of reality versus TV reality, the pervasive cultural influence of TV advertising, and the way that television manipulates and mythifies events.

DOUBLE YOU (and X, Y, Z) (Videotape from Interactive Videodisc)

The primary subject of this complex, multi-layered work is the acquisition of language, while its underlying structure is derived from physics. Through analogy and metaphor, d’Agostino parallels the successive stages of learning language — cries at birth, first words and sentences, songs — with the four elements that are believed to cause all physical interaction in the universe — light, gravity, strong and weak forces. In this ingenious, often playful, allegoric, visual metaphor is interwoven with linguistic concepts. Birth/Light is a densely layered re-creation of the birth process. Gravity/Words traces a baby’s first attempts at making/day-life and learning words. Strong Force/Sentences encourages the viewer to rediscover language through a random sentence formulation process. Weak Force/Songs plays with images of a spinning carousel filled with young children, completing the cycle that began with the birth in the first section.

DOUBLE YOU (and X, Y, Z) (Interactive Videodisc)

The interactive laserdisc DOUBLE YOU (and X, Y, Z) is one of video art’s most sophisticated and innovative ventures into communication technology to date. The disc’s inherent structure mirrors the work’s subject matter — the acquisition of language. Participants can select from an extensive subject index containing fifty-two chapters and 48,000 frames; the chapters are directly accessible, and can be read in any order or sequence. Resulting in a multiplicity and layering of juxtapositions, associations and meanings, the process allows the participant to activate and control a non-linear, open-ended text.

TransmissionS
by Peter d’Agostino. Video/Audio/Editor: Peter d’Agostino. Music: Jon Gibson. 1985-90, 26 min, color, mono and stereo sound.

Through a fluid visual and aural collage, TransmissionS explores the history of 20th-century communications, and probes the cultural and personal implications of technology’s role in society and culture — from allegory, documentary, science and autobiography, d’Agostino creates a trenchant, often poignant analysis of communications technology as both witness and catalyst to history. A quick succession of fragmented images — from the Camera Obscura, Marconi’s Wireless and Edison’s early films, to early television and mammoth radio telescopes — generates a virtual index of the evolution of communications technology. In the segment titled The Well, a human drama illustrates television’s omniscience and its limits. A small boy is trapped in a well in Italy, and the nation, transfixed at its television sets, follows the futile rescue attempt. In a personal look at how technology encapsulates human experience, from birth to death, GenerationS draws on d’Agostino’s own home movie footage. The tape ends in an explosive visual fragmentation that is a virtual catalogue of 20th-century technology.
As an artist, theorist, critic, teacher, and writer, Douglas Davis has played an active role in contemporary art since the 1960s. A pioneer of video in the 1970s, his "live" satellite performance/video pieces are seminal exercises in the use of interactive technology as a medium for art and communications. In 1977 he joined with Nam June Paik and Joseph Beuys for the first live international satellite telecast by artists, transmitted from Documenta 6 in Kassel, West Germany. Articulating his approach to video, Davis writes: "Television is usually considered a public medium, but because of the way it is experienced — in a personal space — it is in fact quite private. When I began to work overtly with the medium, I acted out of the same sense of intimacy, this time on the other side of the screen." As an artist/performer, he confronts the anonymity and passivity of television production and reception, establishing an intimate, interactive dialogue with the viewer as a forum for intellectual and moral debate. The author of several books, including Artculture: Essays on the Post-Modern (1977) and The Museum Impossible: Architecture and Culture in the Post-Pompidou Era (1990), Davis was architecture and photography critic for Newsweek magazine from 1969 to 1988.

Davis was born in 1933. He received a B.A. from American University and an M.A. from Rutgers University. He is the recipient of numerous awards, including fellowships from the National Endowment for the Arts, the Rockefeller Foundation, and the Deutscher Akademischer Austauschdienst (D.A.A.D.); he has been artist-in-residence at the Television Laboratory at WNET/Thirteen, New York. Davis' work has been shown in solo shows at the Centre Georges Pompidou, Paris; Metropolitan Museum, New York; Everson Museum of Art, Syracuse; and The Kitchen, New York, among other institutions. His work has also been exhibited at festivals and institutions including the Venice Biennale; The Museum of Modern Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Whitney Museum of American Art, New York; Kölnischer Kunstverein, Cologne; and the Solomon R. Guggenheim Museum, New York. Davis lives in New York.

Douglas Davis: Video Against Video
As deconstructions of the television viewing experience, Davis' early works exemplify the formal investigations pursued by the first generation of video artists. This anthology comprises Davis' pioneering work, which subverts assumptions about space and time within the television frame. Breaking through television's "fourth wall," he interacts with the audience directly. An interview with Davis by Russell Connor is intercut with excerpts from the following works: The Santa Clara Tapes (1973), Numbers, A Videotape Event for the Boston Symphony Orchestra (1972), Studies in Black and White Videotape I (1971), Street Sentences (1972), Studies in Color Videotape II (1972), Talk-Out! (1972), Studies in Myself (1973), The Austrian Tapes (1974), The Florence Tapes (1974), and The Caracas Tapes (1975).

Documenta 6 Satellite Telecast
Documenta, held every five years in Kassel, West Germany, is one of the largest and most important contemporary art surveys in the world. In 1977, Documenta 6 gave unprecedented credence to video as an art form, featuring the first live international satellite telecast by artists, which transmitted performances by video pioneer Nam June Paik, the influential German conceptual artist Joseph Beuys, and Douglas Davis to over twenty-five countries. Paik and Charlotte Moorman are seen live from Kassel in Fluxus-inspired collaborative performances — their now-legendary TV Bro, TV Cello, and TV Bed, which fuse music, performance, video and television in an homage to global communications. Also from Kassel, the late Joseph Beuys presents a direct address to the public, elaborating on his utopian theories of art as "social sculpture," which were crucial to his conceptual project. From Caracas, Venezuela, Davis performs The Last Nine Minutes, a participatory piece in which he addresses the time/space distance between himself and the television viewing audience.
Post-Video
1981, 29:06 min, b&w and color, sound.
Post-Video is an anthology of the video, film and performance works produced by Davis from 1976 to 1980, with commentary by John Hanhardt, Curator of Film and Video at the Whitney Museum of American Art in New York. In Hanhardt’s analysis, this work centers on “the appropriation of satellite communication technologies to create aesthetic texts,” as well as the artistic exploration of “the true communication potential and resources of global communication.” Excerpts include Seven Thoughts (1976), a satellite radio piece in the Houston Astrodome; The Last Nine Minutes (1977), a satellite performance in which Davis attempts to break down the barrier between artist and viewer; How to Make Love to Your Television Set (1979), an interactive performance piece; Four Places Two Figures One Ghost (1977), in which two performances were created simultaneously for telecast and for the Whitney Museum; and two films, Silver Screen (1979) and Post Modern Times (1980).

Double Entendre
1981, 31:32 min, color, sound.
Linking the Whitney Museum of American Art in New York and the Centre Georges Pompidou in Paris, Double Entendre is a record of a live satellite performance piece. Davis explores the inherent dichotomy of the electronic linkage, pairing the dualities of male/female, left/right and French/English, and uses the public forum of video as a vehicle for intimate expression. Inspired by Roland Barthes’ A Discourse on Love, the transatlantic courtship of the two performers transcends the boundaries of distance and time via satellite technology, culminating in the transposition of Davis from New York to Paris.

Ménage à Trois
by Douglas Davis. Director: John Chiappardi. With: Douglas Davis, Giuseppe Assero, Marco Cavalli, Moniek Toebosch. Produced by PBS, WNET-TV and VPB-TV. In Italian and English.
1986, 59:45 min, color, sound.
Ménage à Trois was a live satellite and radio performance that linked the Guggenheim Museum in New York, the Stedelijk Museum in Amsterdam, and the Venice Biennale. With the live satellite technology allowing narrative simultaneity and juxtaposition, this multi-levelled work employs the premise and structure of a mystery story to examine the role of the viewer in television culture and that of the video camera as witness. A woman is killed in Venice, and the search for her murderer, spanning the three cities, provokes an inquiry into the velocity of the live image and the moral complicity of the viewer. Davis, as the accused man, pleads with television viewers to call in to clear his name. Three phone-in “witnesses” debate guilt, innocence, and the concept of the “reader” — in this case, viewer — as murderer. Following the telecast, the international audience participated in a live broadcast on National Public Radio, which addressed technology’s mediating effect on public and private morality.
One of video’s most original voices, Juan Downey has produced a major body of work that interweaves a sophisticated multicultural discourse with an idio-synratic search for identity. Merging the subjective and the cultural, the diaristic and the documentative, Downey investigates the self through the historical texts of Western art and culture, and the heritage of his native Latin America. Subverting documentary and narrative modes, his densely layered works are infused with rich intertextual analyses, associative pictorial metaphors and collage-like, nonlinear strategies. A native of Chile who came to New York in 1965, Downey has focused in his media work on two major series, Trans Americas and The Thinking Eye, in which he uses video to define the self within cultural, political and economic systems. Mirrors, illusionism and the relativity of perception are invoked to question subjectivity, objectivity and the interactive relation between artist, viewer and subject, as he holds cultures up to a “looking glass” to reflect the self. Trans Americas, begun in 1971, is an ongoing series of tapes and installations that merge autobiography and anthropology in what Downey terms an attempt to “recuperate my culture” — a project that includes subjective visual records of his life among indigenous peoples of South America. States Downey, “I’ve been looking for my own self in South America.” Less anthropological documents than personal odysseys, works such as The Laughing Alligator (1979) challenge the authoritative voice of ethnographic documentary. Downey posits encounters with otherness as metaphors for discovering his own cultural identity. The Thinking Eye, subtitled Culture as an Instrument of Active Thought, is an ongoing series for public television that is Downey’s attempt to “decipher the self through cultural obsessions.” “England, France, and Spain are my ancestors,” he writes. Complex interpretative systems of analysis — linguistic, psychoanalytic, art historical, semiotic — are applied to the intellectual, artistic and historical myths and traditions of Western culture. The title of the series, which includes Shifters (1984) and J.S. Bach (1986), refers both to the cognitive eye and the subjective “I.” From architecture to fashion shows, from Velasquez’s Las Meninas to traffic signs, his provocative deconstructions of Western art and cultural systems are filtered through subjective, often autobiographical associations. Exhibiting a virtuosic control of video technology, Downey articulates his analyses in a metaphorical visual language; sophisticated imaging devices fragment or conjoin images and sound to convey multiple layers of synesthetic meaning. In the interactive Bachdisc (1988), the nonlinear, labyrinthine structure of laserdisc technology forms an analogical parallel to the work’s content, a Bach fugue, and Downey’s own compositional strategies of deconstruction, metaphor and association.
Downey was born in Santiago, Chile in 1940. He received a B.A. in Architecture from the Catholic University of Chile, and also studied at S.W. Hayter’s Atelier 17 in Paris and the Pratt Institute in New York. Downey has received numerous awards, including fellowships from the Guggenheim Foundation and the Rockefeller Foundation, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts. He is currently an associate professor in both the School of Architecture and the media department at Pratt Institute. His videotapes, drawings, performances and installations have been exhibited in solo shows at the Corcoran Gallery of Art, Washington D.C.; Whitney Museum of American Art, New York; Jewish Museum, New York; San Francisco Museum of Modern Art; Contemporary Art Museum, Houston; The Institute of Contemporary Art, Boston; International Center of Photography, New York; and Schlessinger-Boissante Gallery, New York.

Downey’s work has also been included in group exhibitions at The Museum of Modern Art, New York; Documenta 6, Kassel, West Germany; Whitney Museum of American Art Biennials, New York; Stedelijk Museum, Amsterdam; Venice Biennale; and the World Wide Video Festival, The Hague. Downey lives in New York.

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**Guahibos**

*Yanomami Healing One*

by Juan Downey.

1976, 25:10 min, b&w and color, sound.

Continuing Downey’s *Trans Americas* series, *Guahibos* documents the artist’s journey down the Middle Orinoco River in Venezuela and his encounter with the semi-Westernized Guahibos. Part anthropological record, part personal odyssey, this subjective document parallels the divided cultural identity of the Guahibos with Downey’s search for his roots: “I have been looking for my own self in South America.” Rather than imposing a documentary authority, he allows the images and voices of the Guahibos to speak for themselves. Observing the importance of tribal ritual and ceremony for an indigenous people faced with the encroachment of Western economic, technological and political systems, he states: “This is an image of displacement, of culture shock. This tribe is a metaphor for myself.”

**Yanomami Healing One**

by Juan Downey.

1977, 51:27 min, b&w, sound.

*Yanomami Healing One* is an unconventional ethnographic document of the Yanomami of the Upper Orinoco River in southern Venezuela, one of the last indigenous peoples of the Amazon rainforest to live virtually undisturbed by the imposition of Western culture. Made in 1976, when contact between the Yanomami and Westerners was still rare, this is a fascinating document of one of the Yanomami’s most important healing rituals. The elaborate, extended process of ceremony and exorcism is recorded up close, in real time. Downey’s unmediated documentation of the healing ritual is intimate and experiential, rather than analytical.
The Laughing Alligator
by Juan Downey. Field Crew: Marilyn Downey, Titi Lamadrid. Post-Production: The TV Workshop at WXXI/TV 21, Rochester, New York; The TV Lab at WNET/Thirteen. 1979, 27 min, b&w and color, sound.

Merging the subjective and the objective, the autobiographical and the anthropological, The Laughing Alligator is a highly personal observation of an indigenous South American culture. Recorded while he and his family were living among the Yanomami of Venezuela, this compelling work distills Downey’s search for his own cultural identity and heritage through the encounter between the Western family and the so-called “primitive” tribe. Challenging the anthropological view of the Yanomami as violent cannibals, Downey focuses on the tribe’s myths, rituals and ceremonies, documenting funerary rites in which tribal members eat the pulverized ashes of their dead to ensure their immortality. Subverting conventional modes of ethnographic documentary, Downey participates as an active presence, “shooting” with his video camera as a means of creating an interactive dialogue between artist and subject and addressing his own “yearning for a purer existence.”

The Looking Glass

Shot in London, France, New York and Spain, The Looking Glass is a multilayered essay whose visual complexity parallels its subject: the meaning of reflections, illusions and mirrors in Western art, culture and life. In his analysis of the rich iconography of the mirror in painting, including Van Eyck’s Arnolfini wedding portrait, Holbein’s Ambassadors, and Velasquez’s Las Meninas, he reflects on the psychological tension in the relation of the artist, the subjects of the painting and the viewer beyond. Exploring perceptions of pictorial space, he uses computer graphics to diagram art historian Leo Steinberg’s analysis of perspectival systems in Las Meninas, a painting Steinberg refers to as “a mirror of consciousness” in which the “viewer partakes of an infinity that is psychological.” In a subjective illustration of the mirror as a reflection of the subconscious, Downey recalls his own experience of viewing Las Meninas as a young man in Madrid, when he immersed himself in the “Baroque space of the picture, in a total art experience... similar to orgasm.” The Looking Glass is the first part of The Thinking Eye.

Information Withheld

The second part of The Thinking Eye series, Information Withheld is a complex investigation of signs and symbols in Western culture. Applying linguistic, semiotic and iconographic analysis as systems of interpretation, Downey decodes signs from everyday traffic signals to Michelangelo’s paintings, drawing on Leo Steinberg’s statement that the sign—“simple, unambiguous and universally understood”—contrasts with art’s essential premise of “information withheld.” Using electronic imaging techniques to create metaphorical meaning, he draws parallels between ancient icons and hieroglyphs and contemporary signs and symbols. Downey interweaves subjective associations with intellectual analysis: A trip to the barbershop recalls a personal childhood trauma, which in turn alludes to the semiotic origin (blood and bandages) of the red-and-white barber pole. In another, typically ironic chain of cultural associations, he juxtaposes images of Egyptian nomads with a fashion show inspired by “nomadic” motifs.
Shifters
1984, 28:10 min, color, stereo sound.
Downey examines meanings and interpretations of signs, symbols and systems of representation in Western cultural history in the third part of The Thinking Eye series, employing linguistic and semiotic analyses as interpretative systems. Downey weaves literary, musical, art historical and personal references in his study of cultural icons and symbols. Using video effects and nonlinear narrative modes, Downey creates an associative “hall of mirrors” of meanings and representations that echoes the elusiveness of his subject. Shifters takes its title from the theories of Jacques Lacan — “[a shifter] designates the subject of an enunciation, but it does not signify it.” In this fascinating essay, Downey plays with the subjectivity of what Leo Steinberg terms the “meaningfully ambiguous” gestures and signs of art and culture.

J.S. Bach
1986, 28:15 min, color, stereo sound.
Resonating with a melancholy poetry, J.S. Bach is a subjective essay that merges a reflection on identity and the creative process with a lyrical documentary on the life of Johann Sebastian Bach. Shot in the wintry landscapes of Bach’s native East Germany, this densely layered, nuanced work interwines biography with Bach’s musical form and verbal commentary. Three nonlinear narrative strands function as a spoken fugue, while three compositions provide the musical “voice” of Bach. The tripartite structure — Death, Flashback, and Counterpoint — and complex, associative visual strategies function as a compositional analogy to Bach’s own musical principles of equal temperament and counterpoint — the “organization of multiple melodies into a clear, rhythmic and harmonic relation.” This fourth part of The Thinking Eye series was termed a “stunningly beautiful video... a profoundly moving camera under masterful technical control,” by the L.A. Weekly.

The Motherland
1986, 7:04 min, color, sound.
The Motherland is an ironic parable of Downey’s native Chile. Returning to Santiago, he finds a society in the grip of the military dictatorship of General Augusto Pinochet. In a scenario that suggests the “magic realism” of Latin American fiction, the story unfolds in the suburban house of his youth and stages a surreal re-enactment of the Motherland “giving birth” to a duck, while the crucified Prophet looks on. This overtly symbolic scene is intercut with the spectacle of General Pinochet and his troops in full regalia. In an unspoken indictment of the economic and political reality of the dictatorship, the Motherland offers the Prophet as a sacrifice to the growth of Pinochet’s junta. This savage allegory, in which church and state conspire to oppress society and the individual, merges the subjective and the cultural, the autobiographical and the political.

Bachdisc (Interactive Videodisc)
1986, 60 min, color, stereo sound.
Bachdisc, Downey constructs a sophisticated fusion of the classical and the technological, merging the labyrinthonite technology of the interactive laserdisc with the intricate, delicately intertwined structure of a Bach fugue and his own nonlinear compositional strategies. Using a performance of Bach’s Fugue #24 in B Minor, harpsichordist Elaine Comparone as the work’s structural foundation, he manipulates the initial musical theme in twelve successive “chapters” that distill the fugue into its elemental parts. Choosing from the twelve chapters, the viewer can access and replay any part of his/her own fugue in a real-time manifestation of Bach’s musical form. Digital effects such as split screens and inserts, which isolate specific visual elements, allow the viewer to deconstruct — and reconstruct — Bach’s serpentine language of counterpoint and theme and variations.

The Return of the Motherland
1989, 27:10 min, color, sound.
An elegy for Downey’s native Chile, The Return of the Motherland merges a fictional narrative with “video verité” documentary footage from the streets of Santiago and New York. This provocative, multilayered work evokes the importance of memory, both personal and political. Intercutting images from officially sanctioned Chilean television, footage of protests against the Pinochet regime, and fictional characters, Downey uses a chroma-key technique — in which both fictional and “real” characters are placed against rear-screen projections — to heighten the layering of reality and representation. Ironically contrasting Pinochet’s brutal violations with the studied theatrical pomposity of the Chilean military, Downey underscores human-rights issues that will not disappear, within both the individual and political contexts of contemporary Chile.

Hard Times and Culture: Part One, Vienna ‘fin-de-siècle’
1990, 34 min, color, stereo sound.
Hard Times and Culture is a series of tapes on the nexus of cultural creativity and economic, political and social forces. Downey subjectively documents periods in which economic hardships coincided with intensified creative output. In the fine arts, literature and culture at large. Part One, Vienna ‘fin-de-siècle’ focuses on the Austro-Hungarian Empire one hundred years ago, when it’s decline interlocked closely with the emergence of modernism in the arts and psychoanalysis. Downey frames this program on Vienna with references to contemporary New York.
Downtown Community Television Center (DCTV)

Since its inception in 1972, DCTV has been at the forefront of the independent social-issue documentary movement, and has contributed to several of the historical landmarks of that genre. Founded by Jon Alpert and Keiko Tsuno in New York’s Chinatown as a community-based organization, DCTV offers video training, equipment and social-issue programming. DCTV’s forceful investigative reporting, presented in Emmy Award-winning documentaries, represents compelling advocacy journalism. In 1974, DCTV made history as the first American television crew to be invited to Cuba since the 1959 revolution. The resulting Cuba: The People (1974) was the first half-inch color videotape to be shown nationally on public television, and one of the first independent documentaries ever to be broadcast. As the first American journalists allowed into Vietnam after the U.S. withdrawal, DCTV continued to break new ground with Vietnam: Picking Up the Pieces (1978), which examined the aftermath of American involvement in the war. Employing a direct interview approach and a signature “up-close” reporting strategy that focuses on the voices of ordinary people, DCTV has produced an extensive body of work that addresses inequality and injustice in American society. Jon Alpert also produces programs as a correspondent for the NBC Nightly News and the NBC Today show. DCTV’s initial success in broadcasting its work helped open television to other independent documentarians. DCTV is now recognized as among the foremost producers of social-issue documentaries and advocacy journalism.

Invisible Citizens: Japanese-Americans

Cuba: The People, Part I

VTR: Downtown Community Television Center

Chinatown: Immigrants in America
Health Care: Your Money or Your Life
Vietnam: Picking Up the Pieces
Third Avenue: Only the Strong Survive
El Salvador: Nowhere to Run
Invisible Citizens: Japanese-Americans
Hard Metals Disease
The Philippines: Life, Death, and Revolution

Health Care: Your Money or Your Life

A dramatic expose on the disparity of health care services for the rich and poor in America, this incisive investigative report exemplifies DCTV's advocacy journalism. With the viewer as direct witness to unfolding life-and-death dramas, this often shocking document contrasts two New York City hospitals: Kings County, an overcrowded, understaffed city-run institution, and the Downstate Medical Center, a well-financed private hospital. With strong, often graphic footage, this indictment of the economics of the American medical system is articulated through the voices of the victimized patients and beleaguered hospital personnel.

Vietnam: Picking Up the Pieces

DCTV made headlines with a 1977 journalistic coup when they became the first American television crew allowed back into Vietnam after the U.S. withdrawal, and were given unprecedented access to the ruined countryside and its people. The resulting "up-close" study of Vietnam's grim postwar reality relies on the voices of ordinary people to tell their stories: a 14-year-old prostitute, war orphans, an American translator turned opium addict. Travelling through the North and South, DCTV elicits memories of the war and reveals its scars in a compelling, first-hand indictment of the United States' role in the country's devastation. This history-making document describes the painful process of transition for the people living in the "New Vietnam."

Third Avenue: Only the Strong Survive

This Emmy Award-winning documentary tells the stories of six "ordinary" people who live or work along New York City's Third Avenue, which runs for 16 miles through Manhattan, Brooklyn and the Bronx, cutting through the complex social strata of the city to reveal wildly different economic and ethnic subcultures. The subjects speak for themselves, offering candid glimpses into the disparate worlds of a junkyard worker who steals cars, a Bowery denizen and the wife he abandoned, a welfare mother living in a condemned building with her five children, a male prostitute, a devoted Puerto Rican lay worker, and an aging Italian barber and his wife. Called "a triumph of its kind" by The Washington Post, this unsentimental portrait of the uncommon lives of common people is a subjective sociological study of survival in urban America.

El Salvador: Nowhere to Run

Responding to escalating political crises and to U.S. involvement in Central America, DCTV travelled to the Honduras/El Salvador border to document the events as thousands of civilians sought refuge from the violence in El Salvador. In a harsh condemnation of the Salvadoran government and the economic role of the United States in supplying troops, the DCTV team documented the condition of the refugees. Directly questioning participants on both sides of the conflict, including young Salvadoran soldiers, refugees in Honduran camps, and health and relief workers, DCTV provides straightforward advocacy reportage from the frontlines of the Central American crisis.

Invisible Citizens: Japanese-Americans

Invisible Citizens is a moving and disturbing look at the internment of Japanese-Americans [the Nisei] during World War II. In this collective portrait, which includes combat veterans of the Japanese 442nd division of the U.S. Army, Tsuno juxtaposes U.S. government propaganda films with memories of wartime racism from the direct testimony of her subjects. This compelling document of Japanese-Americans' experience with racism in the United States bears witness to their efforts to become "visible citizens."

Hard Metals Disease

As a correspondent for NBC's Today show, Alpert has brought investigative reporting on controversial social issues to commercial television. This Emmy Award-winning documentary examines "hard metals disease," a cobalt poisoning among workers in the tungsten-carbide machine tool industry. Alpert focuses on workers suffering from this debilitating, incurable lung disease, who were exposed to cobalt dust at three plants of the Valente Metals Corporation. Establishing a close rapport with the workers, who tell their own stories of Valente's neglect and subsequent cover-up, Alpert departs from standard television reportage in his powerful and unapologetic indictment of industry.

The Philippines: Life, Death, and Revolution

As an independent journalist for NBC, Alpert has produced remarkable broadcast reports on international events, including this first-hand account of life in the Philippines before and after the 1986 revolution that ousted Ferdinand Marcos. Speaking with a range of Philippine people, Alpert documents the country's great disparities between the rich, with their extravagant lifestyles, and the poor, who scavenge in the garbage dump that feeds their enormous shanty town. Concluding with a startling, "close-up" view of a rebel ambush on government troops, this document exemplifies Alpert's direct approach to his subjects.
Ed Emshwiller is a major figure in the history of video art. As both an artist and a teacher, his pioneering efforts to develop an alternative technological language in video were enormously influential. He was an architect of the medium’s electronic vocabulary and one of its most accomplished practitioners. Emshwiller investigated the expressive capabilities of video synthesizers and computer systems while demonstrating an impulse to explore the humanistic potential and transformative properties of the medium, merging the technological with the personal and the symbolic. Through his work with emergent video technologies, articulated in such seminal tapes as *Scape-mates* (1972) and *Sunstone* (1979), Emshwiller introduced strategies that defined a new grammar of electronic image-making. His early experiments with synthesizers and computers included the electronic rendering of three-dimensional space; the interplay of illusion and reality; and manipulations of time, movement and scale — exercises that now read as a primer of the visual and technological strategies that influenced a generation of videomakers. Emshwiller came to video from Abstract Expressionist painting, science fiction illustration and film. As a filmmaker, he established his place in the American avant-garde cinema with such works as *Relativity* (1966) and *Image, Flesh and Voice* (1969). His early films featured collaborations with dancers and choreographers, a theme that was continued in his video works, which often include elements of dance, performance and theater.

Emshwiller was born in 1925 and died in 1990. He earned a Bachelor of Design Degree from the University of Michigan in 1949, and studied graphics at the Ecole des Beaux-Arts, Paris, and the Arts Student League in New York. Emshwiller was the 1986 recipient of the American Film Institute’s Maya Deren Award, and received numerous other awards, including grants from the Ford Foundation, the Guggenheim Foundation, the National Endowment for the Arts, and the New York State Council on the Arts. Emshwiller was Dean of the School of Film and Video as well as provost at the California Institute of the Arts. He also taught at Yale University, the University of California at Berkeley, and the State University of New York in Buffalo, among other institutions. An artist-in-residence at the Television Laboratory at WNET/Thirteen, New York from 1972 to 1979, he also served as a Ford Foundation research fellow at the Center for Music Research, University of California at San Diego. His video works have been broadcast and exhibited internationally, at festivals and institutions including the Whitney Museum of American Art, New York; United States Cultural Centers in Japan and Paris; Everson Museum, Syracuse; São Paulo Bienalle, Brazil; Berlin Film Festival; Documenta 6, Kassel, West Germany; and The Museum of Modern Art, New York.

**Thermogenesis**


This early tape is a version of *Computer Graphics* #1, one of Emshwiller’s very first video works. Black-and-white drawings by Emshwiller were animated and colorized with the assistance of Walter Wright and Richard Froman at Dolphin Computer Image Corporation. The sound score was made on Moog Audio Synthesizers by Emshwiller in collaboration with Robert Moog and Jeff Slotnick.

**Scape-mates**


In one of his first and most widely recognized experiments in video, Emshwiller creates an electronic landscape of both abstract and figurative elements, where colorized dancers are chroma-keyed into a mutable, computer-generated environment. Working with the “Scan-i-mate,” an early analog video synthesizer, Emshwiller choreographs an architectural, illusory video space, in which frames proliferate within frames, disembodied heads and hands move within a collage of animated forms, and the dancers and their environment are subjected to constant transformations through image processing. With its witty interplay of the “real” and the “unreal” in an electronically rendered videospace, and the skillful manipulation and articulation of a sculptural illusion of three-dimensionality, *Scape-mates* introduced a new vocabulary of video image-making.
Pilobolus and Joan

Pilobolus and Joan is a dance/narrative journey of transformation, a theatrical search for self and love based on Carol Emshwiller's story Metamorphosed. In this inversion of Kafka's Metamorphosis, a cockroach awakens as a man — actually a four-man being, as enacted here by members of the Pilobolus Dance Theatre. Within this serio-comic narrative format, the sculptural configurations of the antif Pilobolus dancers find their video correlate in Emshwiller's inventive imaging juxtapositions and surrealistic manipulations of time and scale. Emshwiller achieves a video theater of the imagination, applying the transformative properties of the electronic medium as a visual counterpoint to the literary text, the gymnastic choreography of Pilobolus, and the musical performances of Joan McDermott.

Crossings and Meetings

A lone man walking across the video screen is the starting point for this dynamic formal exercise. This image and its accompanying sound are subjected to increasingly complex and proliferating configurations to arrive at what Emshwiller calls a "visual fugue" in time and space, structured like musical or mathematical sequences. The walking figure and its de-synchronized footsteps are multiplied, slowed down, accelerated, reversed, synecdoched, overlapped and otherwise altered in multifarious variations on a theme, building in a kinetic, almost narrative progression of compositional relationships. The screen is finally transformed into a dance of motion by male and female figures in an abstracted, colorized space. Rather than an analysis of movement à la Muybridge, Crossings and Meetings is a celebration of the potential for representing movement in time and space through video.

Family Focus

Emshwiller terms Family Focus a "family self-portrait, a stylized autobiography," which takes the form of an intimate collage of home movies, black-and-white videotape and photographs that have been colorized, synthesized or otherwise visually transformed in an electronic mediation by the artist. The viewer is witness to the spontaneous activities and conversations of the family's quotidian home life, which is accompanied by Carol Emshwiller's ironic, often poetic commentary. In one sequence of home movies, the children are seen "growing" over a span of twenty years. Using the videocamera as a kind of psychological mirror, Emshwiller integrates video's intimacy, reflexivity and realism with its "unreal" technological manipulations to form what the artist describes as a "documentary/video art transformation of self-revealing images."

Sur Faces
by Ed Emshwiller. With: The Open Theater and Peter Emshwiller. Technical Supervision: John J. Godfrey. Produced by the TV Lab at WNET/Thirteen. 1977, 58 min, color, sound.

Emshwiller writes that Sur Faces is a "stylized collaborative videotape in which actors working with [the artist] explore sexual politics as expressed in styles of drama from Shakespeare to 19th-century social theater, early 20th-century Freudian work, and contemporary fictional autobiographical improvisation. A video collage juxtaposing different ways of using video to express psychological states and conflict." In a synthesis of densely processed, textural images with documentations of dramatic role-playing from sources as varied as Richard III, Strindberg, and the Open Theater, Emshwiller undertakes an inventive inquiry into the transformation and representation of male/female relationships, via video and theater.
Ed Emshwiller

Dubs
by Ed Emshwiller. With: Peter Emshwiller, Carla Jason. Editor: John J. Godfrey. Produced by the TV Lab at WNET/Thirteen. 1978, 24 min, color, sound.

In Dubs, Emshwiller introduces computerized video editing (CMX) as a strategy for structuring a “word/image dance,” a concrete poem that metaphorically describes male/female relationships through the interconnection of words and images in time and space. In what he terms a “conceptual work, a dance choreographed by camera and CMX,” Emshwiller isolates gestures and phrases to imply meaning; deconstructs multiple readings of a dramatic scene between a man and a woman; devises word-image games; and defines space through the precise cutting of sound and visuals. He reorganizes sound and visuals through computerized editing to arrive at a playful study of relationships — spatial/temporal, word/image and male/female.

Sunstone

Sunstone is a landmark tape. Symbolic and poetic, it is a pivotal work in the development of an electronic language to articulate three-dimensional space. The opening image is an iconic face, which appears to be electronically “carved” from stone. A mystical third eye, brilliantly crafted from a digital palette, radiates with vibrant transformations of color and texture. Sculpting electronically, Emshwiller then transforms perspectival representation: the archetypal “sunstone” is revealed to be one facet of an open, revolving cube, each side of which holds a simultaneously visible, moving video image. Created with complex technology over an eight-month period, this emblematic spinning cube metaphorically describes a three-dimensional, temporal space, both hyperreal and simulated. Emshwiller’s humanistic approach to technology ushered in the 1980s with a new electronic vocabulary for conceptualizing and visualizing images in space and time. Reflecting an image-saturated world, Sunstone marked a new stage in electronic art.

Skin Matrix

Emshwiller writes that the visually complex and densely textured Skin Matrix is a “video tapestry ... a layering of different manifestations of energy: electronic [light, video, computer], inorganic [dunes, rocks, mud], organic [wood, plants], human (skin, hair), individual (faces, eyes), imagination (sculpture, robot).” His intricate electronic transformations of tactile surfaces, landscapes and human faces signify a metaphysical process that simultaneously masks and reveals; he achieves an uncanny spatial illusion of depth through layering and movement. Creating sophisticated image patterns and structures with the simple Bally Arcade computer (used for playing video games), Emshwiller weaves together the lush textures and kinetic energy of the organic and the technological.

Hunger
by Ed Emshwiller and Morton Subotnick. Produced by the California Institute of the Arts. 1988, 28 min, color, sound.

Emshwiller introduces this work as a “tapestry of images and sounds suggestive of the hungers that human beings all share for food, love, sex, power, security and so forth.” With collaborator Morton Subotnick, the noted electronic composer, and performer Joan La Barbara, Emshwiller weaves together sophisticated electronic and digital technology in conjunction with live performance and music, bringing his distinctive sensibility to a work of contemporary electronic theater.
Since he began working in film and video in the early 1970s, Ken Feingold has explored a complex discourse on the representation of the Other. His examination of the relation between the self and the real, as reflected in media images, has led to an inquiry into the subjective observation of cultural otherness. In early works, modelled on Lacanian psychoanalytic and semiotic theory, Feingold constructs episodic sequences of linked images and sounds as "semi-narrative signifying chains" that mimic unconscious thought processes. Juxtaposing appropriated broadcast television footage with original material, he constructs non-fiction texts whose meaning and structures emerge as a metalinguistic association in "the spaces between the images, opening up directly into the unconscious." Unfolding without narration, these ordered visual sequences become charged systems of signs, evoking the linguistic devices of metaphor and metonymy as condensation and displacement. Feingold has travelled for extended periods through Asia and India, and the subjective visual records of his journeys address his role as a Western observer of other cultures. As reflected in the title of his series Distance of the Outsider, Feingold questions the relation of the videomaker, subject and viewer, and the cultural politics of "looking and watching... being the one with the camera."

Feingold was born in 1952. He received a B.F.A. and an M.F.A. from the California Institute of the Arts, Valencia. He is the recipient of grants from the Andrew Mellon Foundation, the New York State Council on the Arts, the McKnight Foundation, and the National Endowment for the Arts; in 1988, he was awarded the N.E.A.’s United States/Japan Exchange Fellowship. Feingold has taught at the Minneapolis College of Art and Design and at Princeton University, and was artist-in-residence at the San Francisco Art Institute and the School of the Art Institute of Chicago, among other institutions. His work has been exhibited internationally, at festivals and institutions including the Berlin Film Festival; Stedelijk Museum, Amsterdam; The Institute of Contemporary Art, Boston; Whitney Museum of American Art Biennial, New York; The Museum of Modern Art, New York; Centre Georges Pompidou, Paris; World Wide Video Festival, The Hague; The Asia Society, New York; and The New Museum of Contemporary Art, New York. He lives in New York.

Water Falling From One World to Another

Purely Human Sleep

Allegory of Oblivion

Water Falling From One World to Another

by Ken Feingold.

1980, 36 min, color, stereo sound.

Water Falling From One World to Another addresses the physical and un-conscious realities. Feingold begins with an image of a log; what appears to be a technical flaw is revealed to be an image recorded backwards in slow motion. Playing with representation, he juxtaposes still photos and television footage with signs and symbols. Utilizing the basic components and mechanisms of video editing (straight cuts, color fields, search control), Feingold constructs a vision of the world predicated on visual metaphor emerging from the subconscious — what he terms the "structuring of signifying chains to reproduce, in an encyclopedic form, an epic philosophical meditation."

Purely Human Sleep

by Ken Feingold.

1980, 28:43 min, color, stereo sound.

Purely Human Sleep portrays postmodern existence as a world "fractured by philosophy, the news, and art." Utilizing still photographs and visual metaphors, Feingold addresses the physical and unconsciousness of images to produce "an experience of thoughts and dreams," an encyclopedic index of image and sound. Through devices of metaphor and metonymy, these essays relate thought and image in nonlinear narratives that suggest what he terms "excavations of the unconscious."

Allegory of Oblivion

by Ken Feingold.

1981, 168:30 min, color, silent.

Uncovering the "hidden text" of network news footage, Allegory of Oblivion is a dark deconstruction of television’s subliminal power. Feingold recorded the news on a nightly basis from November 1980 to May 1981. The resulting visual sequences, arranged chronologically and separated by a solid red video field, form a litany of sensationalist, often lurid media images. Silent, seen without the contextualizing or "filtering" process of a news presentation, this flow of images reveals the unconscious reading of the spectacle of media information.
Relays That Destroy Instants
by Ken Feingold.
Snakebite
1983, 42 sec, sound.
Scattered Witness
1982, 2:40 min, stereo sound.
Hell
1981, 9:19 min, stereo sound.
Region of Extreme Examples
1981, 8:23 min, sound.
New Building Under the Water
1982, 11:38 min, stereo sound.
Total program: 1961-83, 35:15 min, color, mono and stereo sound.

Here Feingold utilizes the devices of condensation, repetition and displacement to analyze sequences of media images. Appropriating and redefining footage from television news broadcasts, he orders image sequences of war, starvation, brutality and death in an attempt to “map myself, my subjects, and the processes of creation, decay, and dissolution of the world within this ‘spectacle’ of media information.” Feingold escalates the intensity of imagery until the final segment, in which he releases the tension with a sequence of ocean waves, an open-ended dream which embraces many possibilities, both in its lyricism and in its opening out of ‘the media’ into the world.

5 dim/MIND
by Ken Feingold.
1983, 29 min, color, stereo sound.

In 5 dim/MIND, Feingold constructs a complex and dynamic language system by linking a series of images and sounds collected from television, film and original footage into what he terms “a new text of signifying chains” — associative progressions that mimic unconscious thought processes. An image of goldfish gives way to lava erupting from a volcano to surf pounding against rocks; shots of a horse’s legs are followed by a line of women’s legs in a beauty contest. Isolating images and sounds from their original contexts, Feingold produces a dreamlike meta-language that functions as a system of signs, mirroring the ordering of the Imaginary.

The Double
1984, 29 min, color, stereo sound.
The Double continues Feingold’s project of constructing a language system of signifying chains from ordered sequences of images and sounds, and of investigating the ways in which information is perceived and received. This companion piece to 5 dim/MIND examines the dichotomy belief and perception, the subjective and objective, and cognitive and physical processes. Feingold writes of “the world surveyed for extreme manifestations, wild examples; and at the center, a man’s chest is opened while we hear doubled recitations of the categories of human knowledge. This work is about the spaces that open up before us when we look at ourselves in the world, and find our pulses racing a bit from ... what? ... the knowledge that we are a part of all this?“

Irony (The Abyss of Speech)
1985, 26:50 min, color, stereo sound.
In this highly reflexive work, three characters and their doubles confront the transparency of mental and physical “fictions” and “realities” during the making of a film. As Feingold writes, “the story appears to be missing, but, circling around it, the characters move through layers of speech and image.” The device of a film-within-a-film serves as the structural underpinning of a larger inquiry into questions of content, context, subjectivity, objectivity and identity. Artifice and illusion, stylized spectacle and the actors, and the artist and the viewer all converge in this non-narrative meta-drama that questions the very process of image-making.

Relays That Destroy Instants
5 dim/MIND
The Double
Irony (The Abyss of Speech)
The Smallest Particle
India Time

The Smallest Particle
1987, 7:53 min, color, stereo sound.

In The Smallest Particle, Feingold constructs an elliptical narrative of perception and memory. Shot in Bali, Thailand, Singapore, Japan and India, this elusive work interweaves a multiplicity of disconnected narrative threads: the fractured experiences of an American woman’s travels in Asia, a Balinese man telling a story, and a young boy dancing before the camera. Feingold compares this exploration of meaning to a multi-faceted crystal or a maze of diverging paths through which many perspectives are obtained. Addressing how spoken language alters the perception of images, he writes of “the ability of images and sounds to suggest many different understandings and interpretations simultaneously.”

India Time
1987, 45:54 min, color, stereo sound.

India Time — the first in the Distance of the Dichotomy series — is a direct observation of everyday life in India, recorded during the artist’s extended travels. Challenging the conventional ethnographic documentation of a non-Western culture by a Western observer, Feingold questions objectivity, subjectivity, and the representation of cultural otherness. Escewing an interpretative or narrative voice, his camera records people at work, engaged in the daily activities of labor. The steady rhythm, repetition and concentration of the gestures, recorded in real time, acquire a visual poetry. The viewer is always aware of the presence of the artist as a subjective observer of culture and place.
In Shadow City

Life in Exile, Part One: Body, Speech and Mind: Conversations with Tibetan Philosophers

Life in Exile, Part Two: Resisting the Chinese Occupation: Personal Accounts of Tibetans

Un Chien Délicieux

In Shadow City

by Ken Feingold and Constance De Jong.
1988. 13 min. color, sound.

Merging fiction and non-fiction, In Shadow City considers relations between humans and animals. This episodic narrative examines how animal metaphors for human behavior have entered the common idiom, the use and abuse of animals for human benefit, and the narrowly proscribed role that nature plays in the urban environment. Footage shot in Asia and in New York contrasts the spiritual importance of animals, and their integration into daily life in Eastern cultures, with their indifferent or cruel treatment in the West. The work culminates in a reading of myths and fairy tales by artists wearing animal masks, who take on the characteristics of the creatures.

Life in Exile, Part One: Body, Speech and Mind: Conversations with Tibetan Philosophers

1986-89. 60 min. color, sound.

Life in Exile, part of the Distance of the Outsider series, is a group of tapes Feingold recorded in Tibetan refugee communities in India. In Part One, based on the ancient Buddhist concept of "the power of language to generate understanding," the Dalai Lama — spiritual and political leader of the Tibetan people — and other Tibetan monks discuss the nature of mind and of the phenomenal world. They address the ways in which we experience the world, how we name these experiences, and how we make these experiences meaningful. In 1959, the Dalai Lama and many Tibetans escaped to India during the Communist Chinese suppression of a nationalist uprising for the independence of Tibet.

Life in Exile, Part Two: Resisting the Chinese Occupation: Personal Accounts of Tibetans


The People's Republic of China occupied Tibet in 1950, and the occupation continues to this date. In this tape, Tibetans discuss their experiences of imprisonment, torture and escape over the Himalayas to India. Feingold interviews older Tibetans who escaped in 1959, as well as young monks who participated in 1988 demonstrations for independence. The tape includes rare footage of police violence inside Tibet during these demonstrations. The Dalai Lama received the Nobel Peace Prize for his efforts to resolve this crisis through non-violence, but, as other Tibetans recall, the Chinese treatment of the Tibetan independence movement has been brutal.

Un Chien Délicieux

1991. 18.45 min. color, sound.

Wrote Feingold, "Post WWII Paris and the last moments of Surrealism are remembered by a Burmese man in the 'Golden Triangle' of Northern Thailand. Lo Me Akha returned to Paris with a team of French anthropologists after their visit to his village in 1946. While working with Michael Leiris, he became friendly with André Breton and his circle of Surrealists. In a series of vivid recollections, he speaks about their encounters, about Breton's interest in 'Otherness,' and about how he arranged to coax Breton into breaking a deeply rooted French taboo. A related cooking demonstration follows."
Combining what she terms the "cool, electronic art of video and the warmer, naturalist arts of painting and music," Kit Fitzgerald creates expressionistic, gestural works that suggest vibrant moving canvases. Working with the Fairlight Computer Video Instrument (CVI), Fitzgerald generates and orchestrates imagery in real time, creating vivid compositions of color, form, light, time and sound that unfold by the artist's hand. Since 1985, she has applied this technique of improvisational "video painting" to live music/video performances with musicians, including Peter Gordon, Ryuichi Sakamoto and Max Roach. Fitzgerald trained as a painter, and her video drawings, with their lush palettes and rich textures made kinetic by electronic manipulation, display an evocative visual sensibility. Modelling her pictorial aesthetic on musical composition, she builds visual rhythm through theme and variations. Her tactile manipulation of the medium — the physicality of the gesture — results in what she terms "technology with a humanness." Prior to her recent work using the Fairlight CVI, Fitzgerald won acclaim for her innovative body of video works produced in collaboration with John Sanborn.

Fitzgerald is the recipient of grants from the National Endowment for the Arts, the New York State Council on the Arts, the Rockefeller Foundation, and the Creative Artists Public Service (CAPS) Program. She was artist-in-residence at the Television Laboratory at WNET/Thirteen from 1977 to 1982, and has been a member of the Directors Guild of America since 1980. She was a 1989 Fellow of the American Film Institute Directing Workshop for Women. Fitzgerald's work has been broadcast around the world, and exhibited at festivals and institutions including the Whitney Museum of American Art, New York; The Museum of Modern Art, New York; Musée d'Art Moderne de la Ville de Paris; Institute of Contemporary Art, London; Moderna Museet, Stockholm; Gallery Watari, Tokyo; The Institute of Contemporary Art, Boston; Bonn Videonale; and the Stedelijk Museum, Amsterdam. She lives in New York.

To Sorrow...
Holy Cross
Video Drawings

(See also Kit Fitzgerald and John Sanborn)

To Sorrow...
1984, 5:15 min, color, stereo sound.

Inspired by the works of Thomas Hardy.
To Sorrow... is a pastoral meditation. Culled from Fitzgerald's video performance The Return of the Native, this sensuous work layers a haunting score by Peter Gordon with lush imagery of the Irish landscape. With slowed-down, heightened images, Fitzgerald creates a rhapsodic, melancholy tone poem imbued with a sense of impending doom. Images of animals isolated in the landscape resonate with feelings of loss and a deep consciousness of the land. Echoing Hardy's literary themes, she alludes to the relationship between man and animals and the encompassing and reflective nature of the landscape.

Holy Cross
by Kit Fitzgerald. Music: David Cunningham and Peter Gordon.
1985, 3:21 min, color, stereo sound.

Holy Cross is the first in a series of video paintings that Fitzgerald generated with the Fairlight Computer Video Instrument and then manipulated in real time. Fitzgerald writes that "Holy Cross encompasses apocalyptic images of religion, repression and universal destruction, with the underlying question, 'Is religion salvation or an age-old provocateur of death and destruction?'" Highly gestural, at once vividly colorful and ominously dark, this work reveals the gesture of the human hand through a maelstrom of electronic brush strokes evocative of Expressionist painting.

Video Drawings
by Kit Fitzgerald. Saxophone: Peter Gordon.
Kora/Voice: Almany Cissoko.
1985, 6:35 min, color, stereo sound.

Rife with feeling and movement, Video Drawings is an expressionistic, animistic work that evokes the human condition. Created and then manipulated in real time with the Fairlight CVI, and scored to haunting Senegalese music (with Peter Gordon on saxophone), Fitzgerald's painterly landscape suggests human and animal life, suffering, destruction, and hope through a cacophony of shifting, organic shapes and bright colors. The sensuous and harrowing images coalesce to form a video lament of emotional power.

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Romance
1986, 6:28 min, color, stereo sound.

In this vibrant moving painting, Fitzgerald animates her video canvas with symbols of love and romance. Set to original music by Peter Gordon, Romance merges vivid expressionistic imagery of men, women and animals with landscape. Her strong palette of color unfolds across screen, palpitating with organic form. With a witty visual style reminiscent of Paul Klee, Fitzgerald evokes sexual passion, romantic love and conflict.

Adelic Penguins
1986, 32:39 min, color, stereo sound.

Originally commissioned by the Sony Corporation of Japan and performed live on the JumboTRON, a fourteen-story TV set at the Expo in Tsukuba, Japan, Adelic Penguins is a collaboration between Fitzgerald, artist Paul Garrin, and composer Ryuichi Sakamoto (who also appears as a performer). Structured in six segments, this technical tour-de-force is a pyrotechnic fusion of sound and image, in which the dynamic visual imagery fully complements and heightens Sakamoto’s staccato, percussive score. Fitzgerald and Garrin merge terrestrial and interplanetary worlds, in which Sakamoto’s figure becomes an integral part of the landscape. Set aloft in the surreal world of the artists’ invention, Sakamoto dances, floats and walks through a hyperkinetic universe.

Live Video Dance
1987, 6:20 min, color, stereo sound.

Like a jewelled mosaic, Live Video Dance sets an elegant dance performance by Stephanie Woodard within a painterly, dynamic space of fragmented color and movement. By digitally processing each of Woodard’s motions in real time, Fitzgerald achieves a breakdown of movement that recalls Duchamp’s famous studies of motion in time. The crystallization of the image, which appears as trailing, densely repeated figures, alters each time a hand or body shifts position. Through Fitzgerald’s precise formalization of the image, the background assumes a charged life of its own.
Kit Fitzgerald and John Sanborn

Working as a collaborative team from 1976 until 1982, Kit Fitzgerald and John Sanborn created influential works that broke new ground in their dynamic fusion of video art and television tactics. Rapid-fire, percussive editing and the kinetic use of post-production effects defined their energetic juxtapositions of visual, musical and conceptual themes. Manipulating the interplay of time, sound and image, they crafted a telesubjective language related to the compositional techniques of music: theme and variations, rhythm, counterpoint. Key to their work was the notion of “visual humming,” the imagic equivalent of a musical “hook.” *Olympic Fragments* (1980) is a classic of the tour-de-force editing style that became their signature. Transforming everyday gestures with time-lapse, dissolves, staccato edits and disjunctive image and sound, their works of the 1970s challenged perceptions of illusion and reality. With *Still Life* (1981), they explored innovative strategies of nonlinear narrative with fragmented, textured layerings of image, sound and text. Fitzgerald and Sanborn were in the vanguard of artists exploring the relationship of music, performance and video editing techniques in the early 1980s. In 1982, with *Antarctica*, they began working with avant-garde musicians to produce experimental music videos, a form that dominated their later work.

As collaborative videomakers, Fitzgerald and Sanborn received numerous awards, including artist-in-residencies at the Synapse Video Center, Syracuse, and the Television Laboratory at WNED/Thirteen; a commission from the 1980 Olympic Winter Games; and grants from the National Endowment for the Arts and the New York State Council on the Arts. Their videotapes have been exhibited internationally at institutions including The Kitchen, New York; Institute of Contemporary Art, London; National Gallery of Art, Canada; Centre Georges Pompidou, Paris; The Museum of Contemporary Art, Chicago; The Museum of Modern Art, New York; and the Whitney Museum of American Art, New York.

**Exchange in Three Parts**

Three information “abstract allegories” challenge the viewer’s perception of nature and the nature of perception. Superimposition and the interpretation of image “generations” are used to question the relation of the actual and its image, and address how television has come to replace empirical perception. Introducing the device of a “naturalistic” image within the video image, they engage in an active perceptual manipulation, in which “real” action is completed in a video image — an exchange is made between the real and the imagic. Exploring how information is received and recalled, the artists transform perception through the visible alteration of texture, resolution and image.

**Paris à la carte**

*Paris à la carte* is a witty, idiosyncratic “travelogue” of Paris that gathers images and media clichés. The fascination that the city exerts on the American imagination is countered with the indelible, often incongruous influence of American pop culture on the Parisian landscape. Employing their hallmark rapid editing and use of visual association, the artists cut through the conventional tourist’s view of Paris landmarks to capture a peculiar hybrid of French high and American pop cultures.

**Interpolation**

Divided into ten abstracted “stories,” this study of sound and image juxtaposition employs rapid cutting as its primary visual strategy, breaking new ground with complex edits, dissolves, real-time manipulation and altered synchronization of sound and image. Of deftly orchestrated interpretations of gesture and movement, simple events are reassembled into compelling compositions — rhythmic, stream-of-consciousness flows of images and sounds that play with illusion and reality. In *Entropy*, the everyday ritual of eating breakfast is fragmented into rapid, staccato images and sounds. A new language of sounds and chants is generated through rapid-fire editing and repetition in *Aphasia*. Editing and dissolves are used to re-choreograph movement in *Motive*.

**Olympic Fragments**

Commissioned for the 1980 Winter Olympic Games in Lake Placid, New York, *Olympic Fragments* is a taut, expressive reinterpretation of athletic movement, a tour-de-force of dynamic editing and post-production techniques. Through sophisticated visual and aural juxtapositions, Fitzgerald and Sanborn isolate the gestures and movements of athletes in a controlled, powerful display. Eschewing the “thrill of victory” tradition of broadcast television sports coverage, they allow a portrait of tremendous individual skill and grace under pressure to emerge from their manipulation of highly fragmented and choreographed imagery — what they term the “skill, beauty and sheer joy of kineticism.”
Resolution of the Eye

This work explores perception, time and memory, based on the concept that “science has yet to determine the actual resolution of the eye.” Using time-lapse, slow dissolves, and ghostly, ephemeral images, the artists manipulate linear time and dimensionality. Evoking subconscious memory, Remains Vivid recalls childhood experiences through use of the “after-image,” while Over/Time subtly transposes physical and temporal dimensions as contrasting, equally resonant landscapes. POVs explores the subjective eye versus the camera eye, and the nature of artistic creation. Using a split-screen technique, Similar Nature dissects the activities of four people in a study of time, motion, and simultaneity of gesture. Sex and Violins is a conflation of sound and fragmented image in which the musicians perform separately and are brought together only in the post-production process.

Still Life
by Kit Fitzgerald and John Sanborn. Sound produced with David Van Tieghem.

Static
2:19 min. With: Eric Bogosian, Jo Bonnie.

Don’t Ask
24 sec. With: Louis Grenier, Darcie Lee.

Episode
3:14 min. With: Eric Bogosian, Jo Bonnie, Black & White

1:24 min.

Total program: 1981, 7:30 min, color, stereo sound.

In Still Life, Fitzgerald and Sanborn experiment with nonlinear narrative in mini-dramas of male/female sexual politics, using innovative strategies to edit music, sound, image and text in a kinetic interplay of language, visuals and structure. Static is a dynamic boy-meets-girl narrative that uses a stuttering sound overlay of spoken text. Don’t Ask is a pithy anecdote of marital resentment, using highly manipulated, layered text and sound. Episode is a complex narrative of a young couple’s power struggle. Employing single-frame edits from broadcast television, the artists construct a rapid-fire media barrage of sound and image in Black & White.

Antarctica
by Kit Fitzgerald and John Sanborn.

Ear to the Ground

Wayne Hays Blues (Secretary)

Siberia

The Long Island

And Now This...

Total program: 1982, 19:02 min, color, stereo sound.

Fitzgerald and Sanborn began the Antarctica series to explore innovative collaborations with contemporary musicians. In the classic Ear to the Ground, David Van Tieghem uses the city of Manhattan as his musical instrument, playing the surfaces of the sidewalks, buildings and phone booths with his drumsticks to elicit an ingenious range of percussive sounds. Wayne Hays Blues (Secretary), is a satire of Washington’s sexual politics, set to music by Jill Kroesen. Inspired by the music of Peter Gordon and his band Love of Life Orchestra, Siberia juxtaposes the ghostly landscapes of Antarctica and Siberia with the deserted inner city. The Long Island is a perceptual exercise that reworks material from The Resolution of the Eye to Gordon’s ethereal music. Shot in Saskatchewan, And Now This... transforms landscape through technology, evoking the pristine lines of wheat fields and abandoned farm buildings.

Fitzgerald and Sanborn: Music Videos
by Kit Fitzgerald and John Sanborn.

Heartbeat
4:03 min. Editor: John Zieman. Music: King Crimson.

Big Electric Cat
5:12 min. In collaboration with Dean Winkler. Music: Adrian Belew.

Wild Thing
3:27 min. With: Clark Bender. Editor: John Zieman.

Total program: 1982, 12:42 min, color, stereo sound.

Heartbeat exemplifies the artists’ playful fusion of nonlinear narrative, music and new technologies. Using layered, translucent video effects, they construct a driven tale of love, loss and obsession, underscored by King Crimson’s relentless and moody music. The artists collaborated with Dean Winkler on Big Electric Cat, one of their first experiments with image-processing using computer graphic and Paintbox systems. To music by Adrian Belew, they synthesize animation and video into what Sanborn terms a “seamless and effortless trip through psychedelic techniques, hypnotically in tune with the song.” Set to the music of Jimi Hendrix, Wild Thing is a rapid-fire, image-packed reminiscence of the sexual revolution of the 1960s, and the sober realizations of the “morning after.”

A Tribute to Nam June Paik (Video Portrait of a Man Who Won’t Sit Still)


With irreverent good humor, this affectionate homage to artist Nam June Paik uses Paik’s own rapid-fire editing and dizzying collage techniques to evoke his wide-ranging influence in video and contemporary art. Excerpts from Paik’s tapes and installations are intercut with appearances by Charlotte Moorman and John Cage, among others. Musician Peter Gordon re-interprets Paik’s signature Devil with a Blue Dress On, while video artist Shalom Gorewitz re-edits footage from his tapes and performances, keeping with Paik’s credo that art is never static.
Richard Foreman is a major figure in the avant-garde theater. Founder and director of the Ontological-Hysteric Theatre, for which he has written, directed and designed over twenty major productions in New York and Europe since 1968, he has also designed and directed many other acclaimed theatrical and operatic productions. Foreman’s uniquely stylized theater is characterized by complex interplays and tensions between spoken language and visual tableaux. Distanced from the audience, with actors functioning like objects in a series of still-lifes, his plays eschew dramatic narrative action. In translating his theatrical work to video and film, Foreman has created provocative pieces that are at once more intimate and abstract than his stage plays. Employing disruptive, deconstructive devices that puncture the theatrical illusion, these works are distinctive in their rigorously controlled compositions, complex linguistic structures, and intricate collusions of language and image. Minimalist in form, Foreman’s tapes are complex in their labyrinthine layers of textual meaning.

Foreman was born in 1937. He received a B.A. from Brown University and an M.F.A. from Yale University. Foreman has received numerous awards for his achievements in theater, including several Village Voice OBIE Awards, a Rockefeller Foundation Playwrights Grant, a Ford Foundation New American Plays Award, and numerous grants from the National Endowment for the Arts and the New York State Council on the Arts. In 1988, he received one of the first Distinguished Artists Fellowships in Theater from the National Endowment for the Arts for his “significant contribution to the art form.” His plays and essays have been collected in the publications Richard Foreman Plays and Manifestos (1976) and Reverberation Machines, The Later Plays and Essays (1985). Foreman lives in New York.

Out of the Body Travel

In this singular translation of Foreman’s theatrical sensibility to video, the artist’s own voice propels a complex interaction of elaborate wordplay and stylized tableaux of people and objects. A “young woman who finds herself surrounded by the relics of Western culture” is the starting point for Foreman’s loosely constructed narrative. The coupling of language and image, male and female, the self and the other results in an evocative and often erotic series of tensions. Disruptive devices — loud buzzers, disjunctive images — repeatedly interrupt the tape’s highly ordered compositions and linguistic structure. In Foreman’s world, representation is symbolic, language qualifies the image, and the body is distanced from the self.

City Archives

Foreman produced City Archives, a labyrinthine collage of image and language, at the invitation of the Walker Art Center in Minneapolis. The tape centers on the perspective of an outsider — the foreigner as Other — towards a city and its artifacts. Foreman’s signature visual and verbal puns and carefully composed compositions result in an often humorous dialogue on the role of documents as evidence, and the relationship of text and image. While questioning the positions from which one views information, Foreman employs his complex, unique approach to construct and then deconstruct the central metaphor of an archive as a receptacle of information and knowledge.
Terry Fox was a central participant in the West Coast performance art, video and Conceptual Art movements of the late 1960s and early 1970s. Working in the San Francisco Bay Area, he was known for his political, site-specific performance actions that explored ritual and symbolic content in the objects, places and natural phenomena of everyday life. Fox's work in video was an extension of these concerns. His 1974 *Children's Tapes* is a classic early investigation of the medium. With wit and ingenuity, Fox used the intimate scale and time-based properties of video to translate the aesthetic and formal tenets of minimalism, real time, perception and performance into the realm of the everyday. These engaging phenomenological dramas, which illustrate basic principles of physical science with household objects, unfold as anecdotal narratives of the quotidian. Living and working in Europe for the past several years, Fox continues to produce multi-media installations, performances and sculptures.

Fox was born in 1943. He studied at the Cornish School of Allied Arts in Seattle and the Accademia di Belli Arti in Rome. His performances and works have been seen throughout the United States and Europe, at festivals and institutions including the Everson Museum of Art, Syracuse; Documentas 5 and 6, Kassel, West Germany; Whitney Museum of American Art, New York; De Appel, Amsterdam; Modern Art Gallery, Vienna; San Francisco Museum of Modern Art; Museum Folkwang, Essen, West Germany; Musée d'Art Moderne, Paris; Het Apolohuis, Eindhoven, Holland; and Gallerie L'A, Liège, Belgium. Fox lives in Liège.

*Children's Tapes* by Terry Fox. 1974. 30 min, b&w, sound.

*Children's Tapes* is a classic early video work, a seminal investigation that translates the aesthetics of minimalism, performance, perception and real time into the vernacular of the quotidian. With ingenuity and wit, Fox constructs phenomenological dramas from the science of the everyday. Suspense and surprise suffuse a series of anecdotal episodes that demonstrate basic physical phenomena. Fox builds dramatic tension and mystery with an extreme economy of means, focusing a stationary black-and-white camera on ordinary household objects. With the camera close to his still-life subjects, Fox constructs a series of elementary experiments that illustrate fundamental principles of physical science: A piece of fruit is placed under a tin lid held up by a single match, as an unsuspecting fly approaches the bait; a spoon, balanced on a fork, holds a piece of ice until the melting water topples it; a candle in a pan of water is extinguished when a pot is placed over it. The intimate scale, magnified view, and suspenseful unfolding of minute events in real time all serve to intensify the viewers' perceptions and expectations in these engaging mini-narratives.
In an investigation of narrative forms that has ranged from experimental fictions to feature-length theatrical dramas, Matthew Geller redefines the structure and style of television storytelling. His artfully constructed, often comic narratives play off conventional genres — documentary, fairy tale, melodrama. In innovative “new narrative” works such as *Windfalls* (1982), Geller employs fragmentation and disjunction as storytelling devices, intercutting several seemingly unrelated anecdotal stories into one cohesive, if nonlinear, narrative. In his elliptical tales, the viewer’s subconscious ability to find allusive connections between the stories unites disjointed elements into an aggregate whole. Typically, Geller begins with a simple premise — a man buying a television, a woman tired of small-town life — and interweaves disparate threads in a circular pattern of interaction. The stories of individual lives, which are often recounted in first-person narrations, become fictive texts that expose the artifice of the narrative construction. In addition to producing videotapes, Geller has also worked in sculpture, painting and photography, and is the author of several books.

Geller was born in 1954. He received a B.A. from Connecticut College and an M.F.A. from the University of Delaware. He is the recipient of a number of awards, including grants and fellowships from the National Endowment for the Arts, the New York State Council on the Arts, Creative Artists Public Service (CAPS), and the Jerome Foundation. He has been a visiting lecturer at the University of California, San Diego; Williams College; and Princeton University. Geller was video curator at P.S. 1 in New York from 1986-87, and in 1990 curated *Television Apparatus* at the New Museum of Contemporary Art, New York. He is also the author of published works, including *Difficulty Swallowing: A Medical Chronicle* (1981) and *Hidden Away in a Musty Chamber* (1983). His work has been exhibited internationally, at festivals and institutions including the Whitney Museum of American Art, New York; The Museum of Modern Art, New York; Institute of Contemporary Art, London; Stedelijk Museum, Amsterdam; Festival de Locarno, Switzerland; Moderna Museet, Stockholm; and the Long Beach Museum of Art, California. Geller lives in New York.

*Spots*
by Matthew Geller.

**The Ritz**
1983, 29 sec.

**Postage Paid**
1984, 53 sec.

**In Case of Nuclear Attack**
1983, 1:37 min.

**Times Square Show**
1980, 30 sec.

Total program: 1980-84, 3:29 min. color, sound

*Spots* is a compilation of four Public Service Announcements created for television. *The Ritz* is an ad for an exhibition, sponsored by Washington Project on the Arts/Collaborative Projects, which was held at the Ritz Hotel in Washington, D.C. *Postage Paid* is a humorous “political advertisement” in which Geller contemplates his receipt of campaign mail from Reagan’s Presidential Task Force. Using the Spectacolor Sign in Times Square, *In Case of Nuclear Attack* flashes ironic safety tips on what to do in the event of a nuclear attack. *Times Square Show* is a promotion for the controversial exhibition, held in an abandoned building near Times Square in 1980, that introduced influential work by new artists.

*Windfalls*


1982, 22:05 min. color, sound.

*Windfalls* is a fragmented, nonlinear narrative that examines the role that storytelling plays in daily life. Four disparate narrative threads — a man in search of a new television set, a saxophonist relating the trials of a jam session, a computer programmer discussing codes, and Geller drawing elaborate diagrams on a blackboard — are interwoven into a disjunctive, yet cohesive examination of how stories are told. The first-person, often humorous tales reveal the artifice and acting inherent in spoken narration. Chance plays an integral part in the structuring of Geller’s narrative; the stories are layered in a deceptively random manner, heightening the importance of causality and juxtaposition in the relationship between narrative segments.
Everglades City

Geller fuses the “look of television and the fantasy of film” in his feature-length work Everglades City. Set in the Florida Everglades, this ambitious piece is a contemporary fairy tale. A young woman struggles to free herself from a small town and her demanding, eccentric family. Her search leads to her doppelgänger, a mysterious woman—half-human, half-bird—who lives in the mangrove swamps outside town. In confronting the psychological Other, she comes to terms with her own spiritual dilemma. This quest for self-identity resonates with the archetypal themes of such fairy tales as Beauty and the Beast and Cinderella. In a narrative shot through with ambiguity and hidden meanings, the languorous, menacing landscape acts as a visual metaphor for the human imagination.

Bees & Thoroughbreds

Transforming individual lives into fictional texts, Geller illuminates the complexity of human nature in this layered, nonlinear narrative. Paralleling human and animal behavior, he intercuts three stories, building a seamless narrative from their visual and aural relationships. A horseracing correspondent views racing as a metaphor for life, while a beekeeper parallels the microcosm of the hive with hierarchical societal structures. A private detective, an astute observer of human nature, decodes behavior and indexes personality types. Shot in a documentary-interview style, the subjects have the resonance of fictional characters and the immediacy of “real people.” Geller writes: “Taken as metaphors, one story fragment makes circular references to the other story fragments,” much as the tape’s circular construction alludes to the cyclical nature of life itself.

Split Britches

Based on a play by Lois Weaver, Split Britches is the story of the grim, often hilarious relationship of three Appalachian women. Drawing on family history, Weaver tells the Depression-era tale of a woman and her two nieces who live on an abandoned family homestead in Virginia. The older sister rules the others with an iron hand, condemning them to a life of virtual isolation in a kitchen cluttered with memorabilia and livestock. In staging the work for video, Geller goes against the convention of “opening up” the drama. Shooting in a studio, he stresses the artifice and theatricality of the narrative, elevating the drama through the close-up. Associating the women’s self-contained existence, their claustrophobia and suppressed emotion, sepia-toned photographs are used to freeze the action, as each woman steps out of her role to speak to the camera.
Merging a rich visual sensibility with an almost scientific engagement with taxonomy and ecological systems, Frank Gillette is a video pioneer whose multi-channel installations and tapes focus on empirical observations of natural phenomena. An early theorist of video’s formal and aesthetic parameters, he was a founding member and president of the influential video collective Raindance. With influences ranging from cybernetics to painting, Gillette was an innovator of the multi-channel installation form, experimenting with image feedback, time-delay and closed-circuit systems. His seminal installation Wipe Cycle (1969), produced in collaboration with Ira Schneider, was included in the landmark 1969 exhibition TV As A Creative Medium at the Howard Wise Gallery in New York. Gillette’s later multi-channel works draw parallels between technological, ecological and cognitive processes. His meticulous, close-up visual records of ecological systems and natural landscapes are structured on rigorous observational systems and strategies of visual associations. “I work in the medium of the realist,” he states. His striking studies of ecological microcosms employ a magnified realism, a kind of scientific naturalism, to pose metaphors for universality and specificity, observation and perception, through a reconstitution of the natural order. In addition to his work in video, Gillette actively works in painting, drawing and photography, and is the author of several publications.

Gillette was born in 1941. He studied painting at the Pratt Institute in New York. Gillette is the recipient of numerous awards, including fellowships from the Rockefeller Foundation and the Guggenheim Foundation, and grants from the New York State Council on the Arts and the National Endowment for the Arts. He was artist-in-residence at the American Academy in Rome in 1984-85. Gillette is the author of numerous published works, including Between Paradigms (1973) and Of Another Nature (1988). His videotapes have been seen in solo exhibitions at the Everson Museum of Art, Syracuse; Contemporary Arts Museum, Houston; The Corcoran Gallery of Art, Washington D.C.; Leo Castelli Gallery, New York; Long Beach Museum of Art, California; The Institute of Contemporary Art, Boston; and the Whitney Museum of American Art, New York. In addition, Gillette’s work has been seen in numerous group shows, at festivals and institutions including Kunsthalle, Cologne; Documenta 6, Kassel, West Germany; Venice Biennale; The Museum of Modern Art, New York; Carnegie Museum, Pittsburgh; San Francisco Museum of Modern Art; and Neuer Berliner Kunstverein, Berlin. He lives in New York.
Quidditas
by Frank Gillette. Produced by the WGBH New Television Workshop.
1974-75, 28 min, color, sound.

Originally designed as a three-channel work, Quidditas is a study of Cape Cod's wood-
land and coastal landscapes. Taking its title from the Latin term for the essence or “that-
ness” of the world, this single-channel tape includes seven excerpts from the larger work,
each with its own rhythm and visual texture. Subtitled Seven Phases in the Natural Process,
the pieces trace the environmental gradation from land to sea, moving from pond, lake and
scrub pines to salt marsh, tidal flats, dunes and ocean. Using video to convey a “sense of place
in its own time,” Gillette evokes the natural landscape as experiential and sensual. His sub-
tle, almost imperceptible dissolves from one landscape to the next echo the ecological order
and evoke natural, geologic time.

The Maui Cycle
by Frank Gillette.
1976, three channels, 45:40 min each, color, stereo sound.

In this three-channel work, Gillette employs systematic formal strategies to chart the
rich texture and aura of the Hawaiian landscape. Allowing the patterns of this coastal island
environment to dictate his visual rhythms, he composes a detailed study of otherworldly
natural phenomena — lava rocks, volcanic beaches, geysers. Gillette's camera maps this
dramatic ecosystem with a meticulous sense — and sensuality — of natural form, composition
and color.

Mecox
by Frank Gillette.
1976-77, three channels, 18:06 min each, color, stereo sound.

In this three-channel work, Gillette reconstructs a microcosm of Mecox Bay, a salt
marsh on Long Island, by reconstructing it within a contained aquarium. From rushing
water, plants and other organic forms, Gillette creates a series of moving still lifes, evoking
the progression of geological time through changing textures. Rhythmically composed,
Mecox is an artificial system that gracefully charts the patterns of a natural ecosystem.

Symptomatic Syntax
by Frank Gillette.
1981, 27:20 min, color, sound.

Symptomatic Syntax is a recreation of an ecological environment in which natural
forms — leaves, flower petals, butterfly wings — form an ever-changing, visually compelling
series of compositions. Juxtaposed with these organic forms is a series of texts that examine
time, logic and the dichotomy between the mental and the physical. This complex fusion of
the sensual and the cerebral questions the understanding of time and natural progression.

In the Creeks
by Frank Gillette. Music: Marin Marais.
Produced for "Classical Video" by Frank
Gillette, James Harithas, and Carol Smyrni,
1984, 59:47 min, color, stereo sound.

Part of Gillette’s series for Classical
Video — tapes designed to act as non-literal,
visual interpretations of classical music — In
the Creeks is a lush, contemplative study of the
natural microcosm of a creek in summer, trans-
formed into an almost abstract, formalist mi-
crocosm. The dichotomy between documented
realism and Gillette’s mediated perception is
reflected in the work’s painterly interplay of
natural textures, pattern, color and form. Using
subtle dissolves, in which each image subtly
merges into the next, he heightens the sense of
natural time. This study in light and move-
ment describes a contained ecosystem, defined
within a graceful set of aesthetic parameters,
that becomes a metaphorical mirror of cog-
tive activity. This work is set to the music of
Marian Marais’ La Sonnerie de St. Geneviève
de Mont de Paris.

Tempest
by Frank Gillette. Music: Ludwig Van
Beethoven.
1984, 6:11 min, color, stereo sound.

Set to Beethoven’s passionate Allegretto
Piano Sonata #17 in D Minor, Tempest is part
of Gillette’s Classical Video series, visual trans-
lations of classical music. Here Gillette’s image
style is impressionistic, as he intensifies the
subtle nuances and intensity of Beethoven’s
music with the lush beauty and hues of an
autumnal landscape.

Canon #1 and Canon #2
by Frank Gillette. Music: Johann Pachelbel.

Canon #1
4:37 min.

Canon #2
7:05 min.

Total program: 1984, 12:02 min, color, stereo
sound.

These two works, which complete
Gillette’s series of tapes produced for Classical
Video, are visual translations of Johann Pachel-
bel’s composition, Canon in D Major. Each res-
sonates with a different evocation of the music.
Canon #1 depicts rich landscape imagery in a
joyous, sensuous interpretation, while Canon
#2 is a muted, more contemplative version,
in which images of a summer rain and the sub-
sequent clearing evoke regeneration.
French filmmaker Jean-Luc Godard is one of the seminal figures in modern cinema. Throughout an extraordinary career that began with his 1959 New Wave masterpiece Breathless, Godard has continued to be one of the most original, controversial and influential figures in contemporary film. In 1976, Godard began collaborating with filmmaker Anne-Marie Miéville on a remarkable series of radically innovative works for broadcast on European television — works that Colin MacCabe termed “probably the most profound and beautiful material ever produced for television.” Displaying the rigorous intellect and irreverent wit that characterize Godard’s films, these richly experimental works break new ground both as video and as television. While mass media images recur throughout Godard’s films, it was only after 1968 and his break with traditional cinematic production and distribution systems that he began focusing specifically on television and video as subject and medium. In 1972, in a deliberate departure from the commercial filmmaking industry, Godard and Miéville established the alternative production and distribution company Sonimage, based in Grenoble. Through Sonimage, Godard produced a number of pivotal films, including Numéro deux (1975) and Sauve qui peut (la vie) (1980), which are marked by formal and thematic innovations, including the use of video.

Television by Godard and Miéville
A New Yorker Films Presentation

Six fois deux/ Sur et sous la communication
(Six Times Two/On and Beneath Communication)
by Jean-Luc Godard and Anne-Marie Miéville.

Part 1A: Y a personne (Nobody’s There)
57:30 min.

Part 1B: Louison
41:43 min.

Part 2A: Leçons de choses (Lessons About Things)
51:30 min.

Part 2B: Jean-Luc
47:50 min.

Part 3A: Photos et cie (Photos and Company)
45:33 min.

Part 3B: Marcel
54:48 min.

Part 4A: Pas d’histoire (No History)
56:34 min.

Part 4B: Nanas
42:30 min.

Part 5A: Nous trois (We Three)
52:10 min.

Part 5B: Rén(e)s
52:56 min.

Part 6A: Avant et apres (Before and After)
44:30 min.

Part 6B: Jacqueline et Ludovic
49:58 min.

Total: 1976, 6 programs: 2 parts each, 9 hours 57 min, color, sound. In French with English voiceover.

In this radically unconventional television series, Godard and Miéville analyze the political economy of personal and mass media communications in relation to society, culture, family and the individual. Their inquiry focuses “on and beneath” communications in a provocative critique of the power of media images in contemporary culture and everyday life. Each of the six programs is constructed of two...
During this time Godard and Miéville began producing their collaborative work for European television, including two major series, Six fois deux/Sur et sous la communication (1976) and France/tour/détour/deux/enfants (1978). Analyzing the significance (and signification) of the mass media apparatus in relation to family, labor, communication and the individual, Godard and Miéville use television to critique the ideology of the production and consumption of media images in contemporary French society. At once lyrical and theoretical, highly structured and improvisational, these complex video essays articulate a compelling discourse on the personal and social implications of mass cultural images — television, cinema, advertising, photojournalism. Godard and Miéville’s provocative social analyses focus on the media’s effect on everyday life. Their critical inquiries into the politics of contemporary communications subvert the conventions of television and reinvent them with new meaning. Utilizing a televisual language for their investigations, Godard and Miéville employ precise formal devices — slow motion, the extended take, a fixed camera, on-screen text — and intertextual collages of photographic, cinematic and television images. The documentary format and the direct interview are applied (and subverted) throughout. Focusing on the theoretical, the philosophical and the quotidian, these works are largely devoid of professional actors; their “subjects” are ordinary French people: school children, workers, Godard and Miéville themselves. The filmmakers’ presence, their constant questioning of the creative, enunciative and collaborative process in which they are involved, disrupts the documentary structure with a radical subjectivity. The directness and intimacy of the medium allow them to use video as a journal or sketchbook, as in Scénario du Film Passion (1982) — in which Godard ruminates on the labor and love that inform the cinematic and creative process — and Soft and Hard (1985), where their home is the site for an intensely personal discourse on work, life and image-making. Resonating with an idiosyncratic brilliance, Godard and Miéville’s works for television are among the major accomplishments in the medium. Although he no longer works collaboratively with Miéville, Godard has continued to produce programs for European television, including a major ongoing project entitled Histoire(s) du cinéma.
Jean-Luc Godard and Anne-Marie Miéville

France/tour/détour/deux/enfants (France/Tour/Détour/Two/Children)

In this astonishing twelve-part project for and about television — the title of which refers to a 19th-century French primer Le tour de la France par deux enfants — Godard and Miéville take a detour through the everyday lives of two children in contemporary France. This complex, intimately scaled study of the effect of television on the French family is constructed around Godard’s interviews with a schoolgirl and schoolboy, Camille and Arnaud. Godard’s provocative questions to the children range from the philosophical (“Do you think you have an existence?”) to the social (“What does revolution mean to you?”). The programs’ symmetrical structure alternates between Camille’s and Arnaud’s segments (or “movements”), each of which is labelled on-screen titles: Obscur/Chimie is paired with Lumière/Physique; Réalité/Logique with Rêve/Morale; Violence/Grammaire with Désordre/Calcul. Using precise formal devices, including the extended take, slow motion, close-ups and the freeze frame, Godard and Miéville “decompose” the quotidian world of their young subjects by focusing on the minutiae of the everyday — an isolated gesture, the significance of a gaze. In one remarkable sequence, the fixed camera remains on a close-up of Camille as she sits in silence at the dinner table, while her parents hold an extended conversation off-screen. Another extended sequence observes Arnaud in the classroom. The children’s interviews (titled Verité) and scenes of their everyday routines at home and at school (Téléservice) are followed by the ironic commentary of two adult television journalists (Historie) who provide a history/story that elaborates on the interviews. Intercut with multitudinous collages of television, cinema and advertising images, these discursive visual essays analyze the economic, social and ideological functions of the mass media. As they expose how a child’s world is “programmed” by the institutions of family and television, Godard and Miéville posit the mass media as the pervasive cultural influence in the home, with television as the 20th-century primer. A provocative social discourse that resonates with eloquence and wit, France/tour/détour/deux/enfants is an extraordinary achievement.

Scénario du Film Passion

In Scénario du Film Passion, Godard constructs a lyrical study of the cinematic and creative process by deconstructing the story of his 1982 film Passion. “I didn’t want to write the script,” he states, “I wanted to see it.” Positioning himself in a video editing suite in front of a white film screen that evokes for him the “famous blank page of Mallarmé,” Godard uses video as a sketchbook with which to reconceive the film. The result is a philosophical, often humorous rumination on the desire and labor that inform the conceptual and image-making process of the cinema. Directly quoting from and further elaborating on the process and content of the earlier film — which is itself about labor and creativity — Godard’s Scénario is both rigorously theoretical and intensely personal. Standing before the screen or directly addressing the camera, exploiting the immediacy of video to fluidly re-compose and orchestrate images from the film, Godard constructs a potent social analysis that examines art and history, money and sex, romance and work — and ultimately becomes a love letter to the cinema.

Soft and Hard (A Soft Conversation on Hard Subjects)

Merging the social, the cultural and the domestic in a provocative and witty inquiry into cinema, television and image-making, Soft and Hard focuses on Godard and Miéville’s everyday life and work at their home in Rolle, Switzerland. This witty yet poignant “home video” centers on an extended, intimate conversation between Godard and Miéville about their personal relationships to the creation and reception of images. Intercut with a collage of images from classical Hollywood cinema, television, news photos and on-screen text, the couple’s dialogue critiques the dominance of mass media in relation to cinema. Comments Godard, “When I watch French television today, I think I know exactly how the French resistance felt during the German occupation.” A subtext of the underlying sexual economy of image production emerges from their conversation and interaction, and from ironic dramatizations of their domestic life and work. Godard is shown talking on the phone to a distributor; Miéville threads film on a Steenbeck. In one memorably droll scenario, she irons clothes while he takes practice swings with a tennis racket. (Godard: “I’m making pictures instead of making children.”) In another sequence, Godard reads aloud from Broch’s The Death of Virgil while Miéville wanders through the countryside. Focusing on the quotidian to question the apparatus of mass cultural image-making, Godard and Miéville have composed a personal essay of extraordinary richness and intelligence.

(Note: The works in Television by Godard and Miéville are available individually or as a package.)
Bringing a painterly, poetic aesthetic to his distinctive image-processing techniques, Shalom Gorewitz uses the electronic medium to create introspective visions, transforming recorded reality through an expressionistic manipulation of images and sound. Pulsating with vibrant color and kinetic motion, his richly textured, densely layered collages evoke both “apocalypse and rapture,” as he confronts the political conflicts, personal losses and spiritual rituals of contemporary life. Naturalistic images recorded with a VHS camcorder are transformed by Gorewitz into evocative dreams or nightmares, as he explores the expressive potential of imaging devices such as the Fairlight CVI and Amiga Computer in what he terms an “active, physical experience.” Gorewitz’s canvas is broad; he records a multicultural mosaic of urban and pastoral landscapes, from New York City’s South Bronx and the American South to Jamaica, Morocco and Israel. He filters his themes through a subjective analysis, creating moments of haunting beauty or menace as metaphorical visual expressions. Personal symbolism and social consciousness are inextricably intertwined in Gorewitz’s unique visions, which resonate with an underlyng spiritual, almost mystical power.

Gorewitz was born in 1949. He received a B.F.A. from the California Institute of the Arts, where he studied with Nam June Paik, Dick Higgins and Allan Kaprow; and an M.F.A. from Antioch International University. The 1989 recipient of a Guggenheim Fellowship, Gorewitz has also received awards from the National Endowment for the Arts and the New York State Council on the Arts. He has been visiting artist at the Experimental Television Center, Owego, New York, since 1978, and was artist-in-residence at the Beersheva Institute of Art in Jerusalem. Currently an associate professor in the School of Contemporary Arts at Ramapo College, New Jersey, he has also taught at the University of Bridgeport and Hofstra University. Gorewitz's work has been exhibited internationally, at festivals and institutions including the Carnegie Institute, Pittsburgh; Whitney Museum of American Art Biennial, New York; Jewish Museum, New York; Bonner Kunstverein, Bonn; The Museum of Modern Art, New York; and the Kawasaki Museum, Tokyo. He lives in New York.

Travels
by Shalom Gorewitz. Edited with Peter Kirby.

Measures of Volatility
1979, 6 min.
El Corandero
1979, 5:33 min.
Excavations
1979, 4:48 min.
Autumn Floods
1979, 6:10 min.
Delta Visions
1980, 4:24 min.
Total program: 1979-80, 26:05 min., color, stereo sound.

Gorewitz envisioned the vibrant, richly textured and layered compositions in Travels as “poetic, audio-visual evocations of moods and feelings” that convey the essence of place. In Measures of Volatility, Gorewitz abstracts footage of highway traffic, gradually transforming the ordinary into a multi-layered world of shifting colors and sounds. Of El Corandero, which means “the faith healer,” Gorewitz writes that while shooting in the Andalusian Mountains of Southern Spain, his subtle, ghostly vision of the landscape was influenced by the calligraphic strokes of Chinese Mountain painting. Excavations was shot in Israel, and portrays a culture concerned with rediscovery and renewal. Using a circular fish-eye lens, Gorewitz transforms New York’s architecture into a spinning sphere in Autumn Floods. Delta Visions reinvents the lush landscapes of the Florida Everglades in a sensuous, impressionistic vision.

Sign Off
by Shalom Gorewitz. Music: Jimi Hendrix.
1981, 3:43 min., color, stereo sound.

Commissioned by the USA Cable Network as part of its Night Flight series, Sign Off replaces television's traditional National Anthem sign-off with Jimi Hendrix's searing, apocalyptic rendition of The Star Spangled Banner. Gorewitz matches the intensity of Hendrix's performance with an electronically synthesized fusion of turbulent, politicized imagery indicting the ideological platform of the Reagan era.
Shalom Gorewitz

U.S. Sweat
1982, 16:10 min, color, stereo sound.
In U.S. Sweat, which Gorewitz terms a “cathartic reaction to social and personal upheavals,” he transforms images of the familiar American landscape into a nightmarish, ghostly vision. Recording throughout the South and in New York, he amassed footage that reflects the American experience. Country roads, graveyards, and small-town main streets seen from a car window gradually give way to an ominous vision — saturated by Gorewitz’s signature image-processing techniques and lurid, fluorescent colors — of an America dominated by industry and the military. Called a “tour-de-force” by The New York Times, this is a propulsive, kinetic work of rich visual and aural textures.

Subatomic Babies
by Shalom Gorewitz. Editor: Frank Distasi.
Sound Mixing with Brenda Hutchinson.
1983, 6:07 min, color, stereo sound.
Densely colorized images of a couple making love and a close-up of a child’s face dissolve into a nuclear mushroom cloud at the beginning of Subatomic Babies, one of Gorewitz’s most highly charged works. Through a dramatic use of image-processing and an ominous, intensified soundtrack, Gorewitz links sex, life, and death in an apocalyptic resolution that he calls “ecstasy near the abyss.” Human figures — a man shadowboxing, his fists jabbing against the screen — are virtually swallowed up in a threatening maelstrom of form and color. Shot in Jamaica and the South Bronx, this work conflates images that resonate with sexual and political meaning, reflecting Gorewitz’s concern for the children “born under the atom.”

A Conversation with Robert Longo
by Shalom Gorewitz in collaboration with Barry Blinderman.
1984, 11:17 min, color, sound.
Robert Longo, one of the most prominent of the 1980s postmodern “picture artists,” discusses his work and influences in this interview with Gorewitz and Barry Blinderman. An articulate subject, Longo discusses his interest in appropriating cinematic images and form, a strategy reflected in his large-scale paintings, sculptures, and performances. Adapting the Social Realist tradition to the media-saturated 1980s, Longo merges social metaphor and mass cultural symbol in monumental works that reflect postmodern spectacle and alienation. The interview is intercut with scenes of Longo in his studio and illustrations of his work.

Melehi
1984, 25:10 min, color, stereo sound.
Produced with the Bronx Museum of Art, Melehi is a portrait of the Moroccan painter Mohammed Melehi and his work. Shot in the artist’s Casablanca studio and in Rabat, Marrakech, and the Atlas mountains, the tape places Melehi within the larger tradition of Islamic art and culture. Inspired by the decorative paintings of Islamic architecture and the Moroccan landscape, his work resonates with spiritual meaning. Discussing his personal philosophy and his relation to traditional artisans, Melehi enumerates the differences between Western representational art and non-figurative Islamic art, alluding to the mystical communion between the artist and his work.

Dissonant Landscapes
by Shalom Gorewitz.
Blue Swee: Some thoughts on the U.S. invasion of Grenada

Run (It’s a Long Way If You’re Walking)

Beggar’s Prayer

Black Fire
Total program: 1984-86, 14:39 min, color, stereo sound.

In Dissonant Landscapes, Gorewitz’s social, political and personal introspections are articulated with an expressive use of image processing and original music. Created in response to the U.S. invasion of Grenada in 1984, Blue Swee is a protest against government policy at home and abroad. This powerful collage of appropriated material draws from sources that include 1960s’ civil-rights footage, demonstrations recorded in the South Bronx, and archival images of soldiers. Run — a word-play on the command that begins a computer program — initiates an escalating and disjointed series of images, synthesized muzak and roll-
Digressions on Unity
Promised Land
Damaged Visions

El Corandero

ing text that collide in continuous arhythmic change. Shot in Morocco, Beggars’ Prayer abstracts naturalistic imagery of the Moroccan landscape through image processing. Gorewitz’s abstraction and reconstruction of the image both mirrors and alters Islamic and early Hebraic art’s “geometric repatterning of non-representational motifs.” Gorewitz employs an ancient metaphor drawn from Jewish ritual in Black Fire. The light of a flame used by Jewish mystics as a source of contemplation is transposed by Gorewitz into a collage of ominous, erupting images. Juxtaposing scenes of urban decay with pastoral landscapes, he ultimately transforms the screen into a burnished, glowing icon that echoes the ritual’s origin.

Digressions on Unity
by Shalom Gorewitz.

A Small Jubilee

After the Storm

The End of Television

Jerusalem Road
1990, 3 min. color. On-line Editor: Richard Korn.

Total program: 1987-90, 24:31 min, b&w and color, stereo sound.

These short, poignant works contemplate the life cycle with both faith and despair. Referring to the Biblical passage that enjoins against the making of graven images, A Small Jubilee, which was created following Gorewitz’s grandmother’s death, merges the personal and the social. Religious symbolism is countered with visions of political upheaval and chaos, and the rhythmic ebb and flow of image and text manipulation. One of Gorewitz’s most beautiful works in its use of processed and naturalistic imagery, After the Storm contemplates the inner landscape of the human heart. Using poetry by James Merrill, chants in praise of Allah, and an ancient Incan text on mystical love, he creates “a romance with an ambiguity about whether the desire is physical or ethereal, carnal or spiritual. [It is] about relationships with oneself, one’s partner, the world, and the conflict with these things.” The End of Television is an elegy to Lee Connor and Arnie Zane — two artists and friends who died of AIDS — as well as a pointed commentary on the symbiotic relationship between the corporate and television cultures. Jerusalem Road is a highly charged work created in response to conflicts in the Middle East. Shot during residencies at Israel’s Beersheva Institute of Art, the melting, shifting images — ancient cities and countryside, old and young men — eloquently articulate the deep political and religious schisms of modern Israel. Gorewitz heightens the sense of ancient regional conflict and history with an underlying soundtrack of Hebraic chanting, recorded in the chambers under Jerusalem’s Temple Wall.

Promised Land

Resonating with spirituality, memory and loss, Promised Land is one of Gorewitz’s most deeply felt works. An immigrant, newly arrived in America, discovers that the myth of the “promised land” is illusory, and longs for the world left behind. The spoken recitations at his despondent letters home to his brother result in a hypnotic, melancholy aural rhythm. With dreamlike visions of verdant landscapes, Gorewitz paints a shimmering, vibrant picture of the Caribbean landscape — the colors pulsate in time with the music. The decaying urban New York landscape is black and white, pierced with a police siren. Culminating in a reading of Psalm 55 — “Oh, that I had wings like a dove...I would fly away and be at rest” — this work has an almost religious power.

Damaged Visions
by Shalom Gorewitz.

1991, 9 min, b&w and color, stereo sound.

One of his most personal tapes, Damaged Visions reflects Gorewitz’s visit to Eastern Europe in June of 1990. Travelling with multimedia artist Warner Wada, he collected images in Sighet, Romania, where Gorewitz’s grandparents lived and his mother was born; Auschwitz concentration camp in Poland; and Budapest, Hungary. Using specialized computer video visualization systems with his original Video-8 footage, Gorewitz achieves a powerful synthesis of past and future in each of these locations. The Gulf War becomes a subtext, contextualized by a quotation from the Bible: “They have healed the wounds of my people lightly, saying, ‘peace, peace,’ when there is no peace.”
Since the mid-1960s, Dan Graham has produced an important body of art and theory that engages in a highly analytical discourse on the historical, social, and ideological functions of contemporary cultural systems. Architecture, popular music, video and television are among the focuses of his provocative investigations, which are articulated in essays, performances, installations, videotapes and architectural/sculptural designs. Graham began using film and video in the 1970s, creating installation and performance works that actively engage the viewer in a perceptual and psychological inquiry into public and private, audience and performer, objectivity and subjectivity. Restructuring space, time and spectatorship in a deconstruction of the phenomenology of viewing, his early installations often incorporate closed-circuit video systems within architectural spaces. The viewer’s perception is manipulated and displaced through such devices as time delay, projections, surveillance and mirrors. In installations focusing on the social implications of television, as articulated in private and public viewing spaces, Graham refers to video’s semiotic function in architecture in relation to both window and mirror. In addition to producing essayistic videotapes, Graham has also published numerous critical and theoretical essays that investigate the cultural ideology of such contemporary social phenomena as punk music, suburbia and public architecture.

Graham was born in 1942. He has published numerous critical essays, and is the author of *Video-Architecture-Television* (1980). His work is represented in the collections of numerous major institutions in the United States and Europe, including Moderna Museet, Stockholm; Centre Georges Pompidou, Paris; and The Tate Gallery, London. He has had retrospective exhibitions at Van Abbemuseum, Eindhoven, Holland; Museum of Modern Art, Oxford, England; The Renaissance Society, University of Chicago; Kunsthalle, Berne, Switzerland; and the Art Gallery of Western Australia, Perth; and has been represented internationally in group exhibitions at Documenta 7, Kassel, West Germany; Art Institute of Chicago; Stedelijk Museum, Amsterdam; P.S. 1, New York; American Film Institute National Video Festival, Los Angeles; and The Museum of Modern Art, New York, among other festivals and institutions. Graham lives in New York.

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*Past Future Split Attention*

Performers/Audience/Mirror

by Dan Graham.

1972, 17:03 min, bw, sound.

This performance (at London’s Lisson Gallery) documents Graham’s project of psychologically restructuring space and time. Graham writes, “Two people who know each other are in the same space. While one predicts continuously the other person’s behavior, the other person recounts (by memory) the other’s past behavior. Both performers are in the present, so knowledge of the past is needed to continuously deduce future behavior (in terms of causal relation). For one to see the other in terms of the present (attention), there is a mirror reflection or closed figure-eight feedback feed-through loop of past/future. One person’s behavior reciprocally reflects/depends upon the other’s, so that each one’s information is seen as a reflection of the effect that their own just-pass behavior has had in reversed sense, as perceived from the other’s view of himself.”

(Note: Technical difficulties in this tape were caused by the original recording device. A transcript of the text is available.)

*Past Future Split Attention*

Performers/Audience/Mirror

by Dan Graham. Video: Darcy Lange.

1975, 22:52 min, bw, sound.

Recorded at Video Free America in San Francisco, this work is a phenomenological inquiry into the audience/performer relationship and the notion of subjectivity/objectivity. Graham stands in front of a mirrored wall facing a seated audience. He describes the audience’s movements and what they signify. He then turns and describes himself and the audience in the mirror. Graham writes: “Through the use of the mirror the audience is able to instantly perceive itself as a public mass (as a unity), offsetting its definition by the performer (s discourse). The audience sees itself reflected by the mirror instantly while the performer’s comments are slightly delayed. First, a person in the audience sees himself objectively (subjectively) perceived by himself, next he feels himself described objectively (subjectively) in terms of the performer’s perception.”

(Note: A transcript of the text is available.)
Westkunst (Modern Period): Dan Graham Segment

Minor Threat

Performance and Stage-Set Utilizing Two-Way Mirror and Video Time Delay

Rock My Religion

Branca for Graham’s 1983 retrospective exhibition Pavilions at the Kunsthalle in Berne, Switzerland. The audience was seated on the right and the musicians on the left, both facing (and observing each other through) a large two-way mirror. A video screen seen through the two-way mirror showed a six-second time-delayed view of the room. Graham writes, “Conventionally, the audience identifies with the performer by gazing directly at his/her frontal, eye view. In this set-up the audience must look to the mirror in order to see the performer playing his/her instrument. At the same time a member of the audience sees other audience members (including himself) gazing.”

Rock My Religion


Rock My Religion is a provocative thesis on the relation between religion and rock music in contemporary culture. Graham formulates a history that begins with the Shakers, an early religious community who practiced self-denial and ecstatic trance dances. With the “reeling and rocking” of religious revivals as his point of departure, Graham analyzes the emergence of rock music as religion with the teenage consumer in the isolated suburban milieu of the 1950s, locating rock’s sexual and ideological context in post-World War II America. The music and philosophies of Patti Smith, who made explicit the trope that rock is religion, are his focus. This complex collage of text, film footage and performance forms a compelling theoretical essay on the ideological codes and historical contexts that inform the cultural phenomenon of rock ‘n roll music.

Minor Threat

by Dan Graham. Interview with Ian MacKaye: Craig Bromberg. 1983, 38:18 min, color, sound.

The function of both popular and extremist music in contemporary culture has long been a point of intellectual inquiry for Graham in his analyses of the social implications of cultural phenomena. Here he documents Minor Threat, a “hardcore” band from Washington D.C., in a performance at CBGB’s in New York. Distinguished from punk music in that it developed in suburban areas, hardcore, as typified here by Minor Threat, is seen by Graham as a tribal rite, a catalyst for the violence and frustration of its predominantly male, teenage audience. The direct, raw quality of Graham’s documentary style mirrors the crude energy of his young subjects and the hardcore subculture of the 1980s.

Performance and Stage-Set Utilizing Two-Way Mirror and Video Time Delay


A restructuring of the gaze informs this installation/performance work, produced and performed by Graham and musician Glenn
In her observations of time, place and culture, Sigrid Hackenberg uses video to take part in what she terms an “ongoing exploration of the poetic.” Documenting the poetics of the everyday in her understated, often minimalist works, she discerns “a spiritual presence in nature, sound, objects, people and ‘places.’” Evoking memory and transition, her diaristic observations have been recorded in travels to Spain, Korea, Pakistan, and in her own apartment in Brooklyn. Hackenberg’s tapes articulate symbolic explorations of identity and otherness. Two channels of video are often positioned on one screen as a formal and metaphorical device, simultaneously conjoining and displacing physical and psychological realities. The viewer is made aware of the artist’s presence, the process of recording and composing images. Medium and close shots affirm the intimacy of her quotidian subject matter; extended sequences mirror the temporality and immediacy of original footage. Hackenberg writes that her works “integrate a poetic point of view within a wider political and theoretical awareness of the cultural and technical apparatus through which my art emerges.” In addition to producing videotapes and installations, she is a painter and photographer.

Hackenberg was born in 1960 in Barcelona, Spain, and grew up in Spain, Germany, Japan and Canada. She received a B.A. from San Francisco State University and an M.A. from New York University. The recipient of a grant from The Kitchen/Media Bureau in New York, she teaches video art at New York University. Hackenberg lives in New York.

Sleep
by Sigrid Hackenberg. Producer/Camera/Editor: Sigrid Hackenberg. CMX Editor: Lisa Guido. 1986, 9 min, b&w, stereo sound.

In Sleep, Hackenberg states, “Vision is pure psychology. Images act upon the imagination as symbols; things are not as they appear. Transition, imagination, memory and travel are themes that recur throughout the tape.” In this minimalist, performance-based work, Hackenberg is seen enacting an enigmatic sequence of gestures that are infused with evocative mystery.

Right, Left, Center Tape, 1971
by Sigrid Hackenberg. Producer/Camera/Editor: Sigrid Hackenberg. CMX Editor: Lisa Guido. 1987, 27 min, color, stereo sound.

In this elusive work, two channels of images appear simultaneously on the screen, suggesting a voyage of memory and transition, internal and external realities, cultural identity and otherness. Disparate images — Japanese women, Hackenberg, children in a playground — are unified through their lyrical juxtaposition.
Working on a monumental scale, Doug Hall analyzes symbols and icons of power in contemporary culture, an inquiry that has led him to examine spectacle and theatricality, political authority and the mass media, and the apocalyptic sublime in nature. Hall began working in video in the early 1970s; he was a founding member of the multi-media performance collective T.R. Uthco. Merging satirical dissections of America’s media-saturated myths with pop cultural iconography, T.R. Uthco is best known for its 1975 collaboration with Ant Farm, The Eternal Frame. In this reenactment of John F. Kennedy’s assassination, and in Ant Farm’s Media Burn (1975), Hall plays the role of the media President. The use of theatricality and fabricated events as critical strategies is later seen in his own ironic performances (The Speech, 1982; These Are the Rules, 1983), where he appears as a politician or demagogue to deconstruct the gestures, rhetoric and pageantry of authority, and the manipulative artifice of mass media. Hall terms his inquiry into signs of power in language and image the “theory of the spectacle,” and his recent works extend this discourse to the tension between technology and nature. In an evocation of the Romantic aesthetic of the sublime, Storm and Stress (1986) presents awe-inspiring images of natural and technological phenomena as potent metaphors. Hall’s examination of emblematic systems of power has also been articulated in a series of multi-media installations.

Hall was born in 1944. He received a B.A. in anthropology from Harvard University and an M.F.A from the Rinehart School of Sculpture, Maryland Institute of Art. He has received numerous awards, including fellowships from the National Endowment for the Arts; a Rockefeller Foundation Fellowship; a Fulbright Senior Lecture Fellowship; and a grant from the Contemporary Art Television (CAT) Fund. He is the chairman of the department of performance/video at the San Francisco Art Institute. Hall is the co-editor (with Sally Jo Fifer) of Illuminating Video: An Essential Guide to Video Art (1991). His work has been exhibited internationally at festivals and institutions including the Whitney Museum of American Art Biennial, New York; Kunsthau, Zurich; American Film Institute National Video Festival, Los Angeles; The Institute of Contemporary Art, Boston; Contemporary Arts Museum, Houston; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Kijkhuys, The Hague; and the Carnegie Museum of Art, Pittsburgh. He lives in San Francisco.
Doug Hall

Songs of the 80’s
by Doug Hall. Director of Photography: Jules Backus. Editors: Doug Hall, Jules Backus. With: Gannon Hall, Doug Hall, Kathy High.

Fear of Falling
2:32 min.

Sounds of Glass
1:59 min.

Through the Room
5:52 min.

Leaning forward Gracefully
30 sec.

These Are the Rules
4:39 min.

Total program: 1983, 15:53 min, color, stereo sound.

Based on a series of performances, the five episodes in Songs of the 80’s examine themes of displacement, anger and containment. Metaphors for contemporary social and political tensions and the fragility of postmodern culture are elegantly realized with such video techniques as slow motion, staccato editing and extended dissolves. In Fear of Falling and Sounds of Glass, power plants, flowers set alight, a man tilted precariously in a chair, and a glass shattering are signs of a rigidly controlled society teetering on the edge of disintegration. Through the Room and Leaning forward Gracefully explore the isolation and disorientation of the human figure through dissolves and fragmentation. In These Are the Rules, Hall’s performance as a demagogue who shouts out special “rules” contrasts the theater and spectacle of dictatorial pagentry with its empty rhetoric — the victory of form over content, style over substance.

Almost Like a Dance
1984, 4:25 min, color, stereo sound.

In what Hall has termed the “world’s shortest documentary,” Almost Like a Dance captures the power of Olympic weightlifter Mario Martinez as he lifts 404.5 lbs. With subtle wit, Hall monumentalizes a small moment. Utilizing slow motion and varying camera angles, Hall simultaneously parodies the hyperbolic approach of the American sportscast and celebrates this graceful action by recording its totality in precise detail.

Prelude to the Tempest
1985, 14:51 min, color, stereo sound.

Structured on the central metaphor of Shakespeare’s The Tempest, this work alludes to the position of the individual in (post) modern society, and the tension between natural and technological power. Orchestrating these forces in a foreboding premonition of upheaval, Hall tempers his role as an omniscient Prospero with the passive condition of the contemporary individual. Natural and urban landscapes are juxtaposed with close-ups of his face, howling as if in pain. Through his use of time lapse, stop-action and color filtration, he creates effects of great beauty and haunting strangeness. Conflict, danger and relief are suggested and dissipated with virtuoso control. Appearing as the sorcerer/artist, Hall personifies the search for meaning in contemporary Western culture.

Storm and Stress
1986, 47:52 min, bw and color, stereo sound.

A line of satellite dishes stretches to the horizon as storm clouds loom overhead. A tornado funnels across a plains landscape at high speed. Through remarkable imagery of majestic natural phenomena, Storm and Stress evokes the beauty, terror and power of the tension between the forces of nature and technology. Hall’s sequences are based on natural elements — air, fire, water — and the industrial counterparts that echo them — wind tunnels, Tesla coils, hydroelectric plants. Hall’s allusions to Sturm und Drang, the 19th-century Romantic aesthetic of the apocalyptic sublime, and the notion of the Pathetic Fallacy, in which natural upheaval reflects the individual’s inner turmoil, are expressed through powerful visual metaphors.
Berlin-based artist Gusztáv Hámos, who emigrated from Hungary in 1979, has received international recognition for his film and video works. In an inquiry into the significance of myths and heroes in popular culture, Hámos constructs ironic, idiosyncratic fictions that quote sources from classical Greece to Hollywood, Snow White to comic book superheroes, science fiction to film noir thrillers. His highly stylized pastiches integrate mass media appropriations and tongue-in-cheek references to the genres and archetypes of popular narratives. Artful and witty, these multihyphal works reflect an eclectic “international style” informed by Hámos’ participation in Berlin’s Super-8 film movement, his Eastern European heritage, and his fascination with the emblematic meaning of Hollywood cinema, television, advertising, and pop-cultural representations. Often collaborating with a core of Berlin-based film and videomakers — including Astrid Heibach, Ed Cantu, Marian Kiss and Christoph Dreher — he employs the strategy of juxtaposing small-format video with Super-8 film, and then further intercutting these “low tech” media with images appropriated from cinema and television. With protagonists that range from vampires to Socrates, Hámos’ humorous and often philosophical fictions illustrate — through an analysis of the fabrication of image and reality, fantasy and truth — the omnipotence of cultural heroes, icons and mythologies.

Hámos was born in 1955 in Budapest, Hungary. He studied at the Filmstudio Bela Balazs, Budapest. After his emigration in 1979 he studied at the Deutschen Film-und Fernsehakademie in West Berlin. With Astrid Heibach and Vera and Gábor Body, Hámos was instrumental in establishing Infermental, the first international video magazine, in Berlin. In 1984, he was awarded the Marl Special Award for Video, and was artist-in-residence at P.S. 1 in New York in 1988. He has produced numerous film and video works for European television. His videotapes have been exhibited internationally, at institutions including The Museum of Modern Art, New York; Neuer Berliner Kunstverein, Berlin; Documenta 8, Kassel, West Germany; Stedelijk Museum, Amsterdam; The Institute of Contemporary Art, Boston; Centre Georges Pompidou, Paris; Centro de Arte Reina Sofia, Madrid; and the San Francisco Museum of Modern Art. Hámos lives in Berlin.

Selected Works
by Gusztáv Hámos.

Commercial

Superman

Snow White

Le Dernier Jour (The Last Day)
Total program: 1981-87, color, 25:42 min, mono and stereo sound.

To create Commercial, subtitled “40 one-minute adventures in the world of TV,” Hámos and Christoph Dreher taped thirty hours of programming from Berlin television. This appropriated footage is the source material for these “clips” of slasher films, Westerns, cartoons and educational programs, set to the music of The Residents. Nine of the “commercials” are collected here. Superman is an early performance experimentation with video as mirror. In Snow White, the mirror is the reflexive focus of Hámos’ irreverent retelling of the Grimms’ fairy tale. Here, the voice of the all-seeing mirror, which is visualized as a spectrum of colors, illuminates the evil queen so that she is always seen “in another light.” Told with raw black humor, Hámos’ fractured fairy tale reflects an inventive play on the discourse of video and narcissism. Of the ritualistic Le Dernier Jour, Hámos writes: “At midnight on the last day of the year (the last day) the Hungarians sing the National Anthem. It is a ritual to bid the past farewell and welcome the future. I sang the Hungarian anthem on December 31 in the streets of Lyons. The last stanza declares: ‘These people have done penance, atonement for the sins of the past, as well as the future.’ This text reveals that the Hungarian people had an extraterrestrial origin. I have translated this cosmic consciousness into images.”
Seins Fiction II: Der Unbesiegbare (The Invincible)
by Gusztáv Hámos. Music: Queen, Beethoven.
With: Gusztáv Hámos, Marian Kiss.
1983-87, 21:10 min, bw and color, stereo sound.
In German with English titles.
The science fiction hero Flash Gordon is recreated by Hámos in this artfully rendered
work. The artist's fascinated identification with the superhero as cultural icon is manifested
in both personal and popular representations. Hámos' deadpan performance as Flash,
in which he reacts in tight close-ups to the comic book melodrama of a German Flash Gor-
don radio play, is framed with pop music and black-and-white excerpts from the original
Hollywood film. Constructing an inventive film/video dichotomy, Hámos juxtaposes this
extremely reductive use of video with Super-8 exterior footage. Hámos exploits what he terms
"the relation between video and film: objective view — video, subjective view — film. The
tension arises from the associations between what is heard and what is seen. This project is
the simulation of the story of a hero."

Cherie, mir ist schlecht (Cherie, I Feel Bad)
by Marian Kiss, Gusztáv Hámos and Ed Cantu.
Director: Marian Kiss. Writer: Marian Kiss,
Gusztáv Hámos, Ed Cantu. Camera: Gusztáv
Hámos, Christoph Dreher. Editors: Gusztáv
Hámos, Marian Kiss. Sound: Ed Cantu.
1983, 57:28 min, color, stereo sound.
In German
This highly stylized narrative, told with
black humor and decadent chic, is both a par-
ody and an homage to the omnipotence of the
clichés of Hollywood cinema and television
advertising. A collaborative effort by Hámos
and Berlin filmmakers Marian Kiss and Ed
Cantu, this studied pastiche of popular genres
and media quotations makes tongue-in-cheek
reference to classical cinema, TV commercials,
gothic horror, spy thrillers, vampires, Hitch-
cock, fashion and music videos — and even
has a happy ending. The scene is a haunted
castle whose sinister inhabitants observe the
outside world on ubiquitous video monitors;
reality is an unending flow of TV commercials.
Within the narrative, characters communicate
and interact with appropriated televised or
cinematic images that are "more real than
reality."

Der Unbesiegbare (The Invincible) Parts I
and II
Script: Astrid Heibach, Yuri Kozma, Ed Cantu,
Gusztáv Hámos. Music: Sibelius-Orchester e.V
Berlin.
1985, 87 min, color, stereo sound.
In German with English subtitles.
Hámos' fascination with the cultural
mythology of the hero culminates in this witty,
elaborately crafted drama, which was pro-
duced for European television. Hámos inter-
cuts two parallel narratives to tell his story:
a cartoonish, campy science fiction adventure,
shot on video; and an elegant, cinematic polit-
ical thriller, shot on film. Hámos blends the
two genres into a tragicomic tale of the role of
heroes, their immortality, and the catharsis of a
heroic death. The science fiction melodrama
features a comic book superhero, Hurry Cane,
who saves the earth from the evil Emperor Ar-
gon; in the film noir, hired killers have a con-
tract out on the hero Cane. Hámos' analysis of
the myth of the hero is articulated in his
fusion of the two stylized dramas and their
contrasting representational modes. Among the
international cast members are the German
actors Udo Kier and Lotti Huber.

Killer
by Gusztáv Hámos. With: Ed Cantu, Peter
Fergacs, Piero Von Arns, Christoph Dreher,
Martin Peter, Thomas Nydler.
1986, 8:10 min, color, stereo sound.
Adapting the stylized visuals, pacing
and score of a music video, Hámos ironically
fabricates a pastiche of popular media and film
quotations to explode the cliché of the cinematic
killer. Using intertextual references, including
the Zapruder film of Kennedy's assassina-
tion and a Flash Gordon movie, Hámos profiles
three stereotypical, cinema-inspired killers:
one an impersonal professional, one who finds
killing an art, and one with a contract out for
superhero Flash Gordon ("It ain't simple to kill
somebody on film."). Citing both the Holly-
wood and classical Greek "catharsis of a hero's
death," Hámos cunningly integrates video,
film, and the language of popular representa-
tion to illustrate the omnipotence of cultural
mythology.
A Tale of Love

Hámós and German artist Astrid Heibach collaborated on this lyrical work, the text of which is based on a dialogue from Plato’s Symposium. The erotic, the philosophical and the ironic are seamlessly interwoven in this interpretive visualization of a dialogue on the nature of love and eros. The body, submerged in water, becomes a metaphor for the stages of initiation into love, evolving from a desire for physical beauty to the eventual appreciation of “the vast ocean of beauty... eternal beauty.” Hámós engages in this philosophical dialogue with Heibach, who, posed like the subject of a Caravaggio painting, assumes the role of Socrates.

Wermut (Wormwood)

The Polish Theater group Teatr Osmego Dnia (Theater of the Eighth Day), founded in 1964, inaugurated an underground movement of political theater in Poland. Wermut is a performance work of haunting beauty, “an open letter from Poland to another world,” which “quotes from the only slightly transformed nightmare-like reality...of a country that is sinking into the dark.” In Hámós’ documentation, the performers make palpable fear and bitterness, the struggle for moments of freedom and pleasure, and the dreaming of impossible voyages. The title is from the Revelation of St. John the Divine, Chapter 8; the themes are prescient in light of the events in Eastern Europe in 1989.

Luck Smith
Wermut (Wormwood)
A Tale of Love

Cherie, mir ist schlecht

Luck Smith

Hámós has crafted an allegory of production and desire in post-industrial German society, presented in the guise of a Wagnerian music video. Hámós’ German laborer is transported through disjointed urban and suburban landscapes, achieving an ironic heroism at the nexus of myth and reality. Juxtaposed with Wagner’s operatic score, Hámós’ image collage of labor, sex and architecture takes on a surrealist lyricism, as the city becomes a living organism, the worker a cultural symbol. Luck Smith was produced as part of the international Time Code project, in which artists were commissioned to capture the spirit, reality and “pulse” of a specific place without dialogue or commentary.
Gary Hill is one of the most important contemporary artists investigating the relationships between words and electronic images — an inquiry that has dominated the video art of the past decade. Originally trained as a sculptor, Hill began working in video in 1973, and has produced a major body of single-channel videotapes and video installations that includes some of the most significant works in the field of video art. His first tapes explored formal properties of the emerging medium, particularly through integral conjunctions of electronic visual and audio elements. This exploration would give way to thoroughly unique investigations of linguistics and consciousness — including the empirical inquiries of *Why Do Things Get in a Muddle?* (Come on Petunia) (1984), *URA ARU (the backside exists)* (1985–86) and *Incidence of Catastrophe* (1987–88) — offering resonant articulations of philosophical and poetic insights. Hill's works are characterized by their experimental rigor, conceptual precision and imaginative leaps of discovery. Writing on the course of the development of his work in the program notes for the Whitney Museum of American Art's *New American Filmmakers Series #30*, Hill states: "The earlier works, e.g. *Air Raid, Sums & Differences, Ring Modulation (Full Circle)* — variations on the notion of a sound-image construct — arose primarily out of a dialogue with the properties of the medium. In *Processual Video, Black/White/Text and Happenstance*, the orientation shifted toward the 'processual,' into a reflexive space wherein an experience with language informs the image-making that in turn folds back upon the ways in which language originates — a kind of image/language Moebius strip. *Around & About and Primarily Speaking* were an attempt to engage the 'positions' of the viewer and to treat images offhandedly, making their context and content susceptible to the utterances of speech.... *Why Do Things Get in a Muddle?* (Come on Petunia) and *URA ARU (the backside exists)*, originally stirred by explorations concerned with the acoustic elements of language, led me via the metalogues of Gregory Bateson to fundamental questions on the directionality of thought with respect to time." Perhaps as much as any artist using image/sound media, Hill's work in video is about, and is, a new form of writing. It is informed by, and at times can even be seen to vindicate, post-structuralist perspectives about changing relationships between speech, writing and language; Hill "writes" masterfully on Maurice Blanchot in *Incidence of Catastrophe*, and Jacques Derrida writes on Hill's "writing." But in its correlation to the "French" theoretical discourse, these works are neither theory-driven nor aridly academic. Brilliant videotapes, such as *Primarily Speaking* and *Happenstance*, dazzle with their perspicacious and illuminating language play; stunning structural achievements such as *Why Do Things Get in a Muddle?* and *URA ARU* awe with their elaborate execution; and *Incidence of Catastrophe*, a work many consider to be Hill's tour de force, simply overpowers with its intellectual ferocity.
Gary Hill: Selected Works II
by Gary Hill.

Electronic Linguistics

Sums & Differences
1978, 8:24 min., stereo sound.

Black/White/Text
1980, 7:23 min., stereo sound.

Total program: 1977-80, 19:26 min., b&w, mono and stereo sound.

In these early works, Hill explores the structural and organic relation of linguistics to electronic phenomena, stating that “certain structural properties of video are revealed in an almost primal sense.” In Electronic Linguistics, small electronic shapes on the screen, moving in a gradually accelerating rhythm, serve as visual interpretations of an electronic sound. In its construction of a language of electronic images and sound, this is a precursor to Hill’s later, more complex investigations. In Sums & Differences, images of musical instruments and their corresponding sounds are sequentially switched at an increasingly rapid rate. Sound and image are modulated by the switching of multiples of vertical/horizontal sync pulses, creating a simultaneity of visual and aural information. Black/White/Text is a linguistic deconstruction that represents the syllabic structure of words as text on the screen.

Hill was born in 1951. He studied at the Arts Student League in Woodstock, New York. Among his many grants and fellowships are awards from the New York State Council on the Arts, the National Endowment for the Arts, two Rockefeller Foundation Fellowships and a Guggenheim Foundation Fellowship. In 1984-85, he received a United States/Japan Exchange Fellowship, and in 1988, he received a France/United States Exchange Fellowship, completing major works in both countries. Hill has served as artist-in-residence at the Television Laboratory at WNET/Thirteen; Synapse Video Center, Syracuse, New York; Portable Channel, Rochester, New York; the Experimental Television Center, Owego, New York; Sony Corporation, Hon Atsugi, Japan; Chicago Art Institute; and California Institute of the Arts, Valencia. He has taught at the Center for Media Study, Buffalo; Bard College, Annandale-on-Hudson, New York; and the Cornish College of the Arts, Seattle. His installations and tapes have been seen throughout the world, in group exhibitions at The Museum of Modern Art, New York; Centre Georges Pompidou, Paris; Documenta 8, Kassel, West Germany; Long Beach Museum of Art, California; Stedelijk Museum, Amsterdam, and the Video Sculpture Retrospective 1963-1989, Cologne, among other festivals and institutions. Hill’s work has also been the subject of retrospectives and one-person shows at The American Center, Paris; Whitney Museum of American Art, New York; 2nd International Video Week, St. Gervais, Geneva; Musée d’Art Moderne, Villeneuve d’Ascq, France; and The Museum of Modern Art, New York. Hill lives in Seattle.
Gary Hill: Selected Works III
by Gary Hill.

**Full Circle (formerly Ring Modulation)**
1978, 3:38 min., color, sound.

**Mouthpiece**
1978, 1:07 min., color, sound.

**Elements**
1979, 2:13 min., b&w, stereo sound.

**Primary**
1978, 1:19 min., color, stereo sound.

**Picture Story**
1979, 6:26 min., color, stereo sound.

**Equal Time**
1979, 4:39 min., color, stereo sound.


In these works from the late 1970s, Hill continues to construct a dialogue of sound and image, devising analogies between linguistics and electronic phenomena. In *Full Circle*, the screen is divided into three sections: a close-up of hands bending a metal rod into a circle; a full-image view of this figure; and an electronically generated circular image, which is created by Hill's vocalization of an "Ah" sound. The result is a paradoxical tension between sculpting physical material and "sculpting" with the non-physical material of electronics. In *Mouthpiece*, the gyrations of an electronic red mouth on a blue background affect the rolling of the image. *Elements* is an electronic tapestry of graphic shapes and syllabic sound. This fabric of landscape images and language fragments pulses back and forth with a layered rhythm, as visual and aural elements converge. *Primary* is a formal color study of the primary colors red, green, and blue, in which Hill's lips, the purveyors of language, repeat the color names as images change hue. Hill writes that *Picture Story* is "structured upon a hierarchical ladder of meaning, starting with the mechanistic and ending with a vision which pinpoints an 'insignificant' intersection of image and language concerning the d-r-a-w-i-n-g." Using letters as his visual and textual source, he "draws" relationships between linguistics and video via the mapping of a short narrative that ends with a structural joke. *Equal Time* is an abstract visual translation of two contrasting narratives, one about psychological space and the other about concrete space.

**Soundings**
by Gary Hill. Produced by the TV Lab at WNET/Thirteen.
1979, 18:03 min., color, sound.

In *Soundings*, conceived by Hill as a work for broadcast, the found object of a loud speaker becomes the source for a sequence of image/sound/text constructs. A series of what Hill terms "processual rituals" ends with a text "from" the speaker, in which it describes its electronic, changing state as a relationship with the viewer. As Hill speaks about touch and sound in an extrapolated dialogue, he buries the speaker in sand, drives a spike through it, sets it on fire and pours water onto it.

**Mediations**
by Gary Hill.
1979-86, 4:17 min., color, stereo sound.

*Mediations* is an excerpt from a reworked version of *Soundings*. (See above)

**Around & About**
by Gary Hill.
1980, 5 min., color, sound.

A preface of sorts to *Primarily Speaking*, *Around & About* is a speech-driven image procession that self-consciously addresses the nature of a shared reality with the viewer. *Around & About* is an eloquently concrete conjunction of text and image, using staccato glimpses of interiors and closed openings to provide a percussive backdrop for Hill's struggle to break through to the viewer; functioning both on the level of intimate dialogue and universal plea. Hill writes, "a kind of 'organic automation' occurs as the speech pushes the images out and on and off the screen. One's sense of time in relation to images and language becomes highly manipulated."

**Processual Video**
by Gary Hill.

Hill's work with image processing allowed him to experiment with the creation of imagery as parallel and counterpart to the improvised meanings of language. *Processual Video* was originally created by Hill as a lecture on his work, for the *Video Viewpoints* series at The Museum of Modern Art in New York. He states, "It was an attempt to circumscribe my work and working methods, reflecting those ideas in the structure of the 'lecture' itself." *Processual Video*'s formal play with minimal electronic imaging intersects with a discursive narrative text about movement and the perception of form, resulting in aleatory resonances, accidental relationships between words and vision that become causal via a progressive feedback effect.
Videograms
by Gary Hill.
1980-81, 13:27 min, b&w, sound.

Videograms is an ongoing series of text/image constructs or syntaxes using the Rutt/Etra Scan Processor, a device that enables Hill to sculpt electronic forms on the screen. Each “videogram” relates literally or conceptually to Hill’s accompanying spoken text, which is visually translated into abstract shapes. Hill writes, “The vocabulary and precision of this tool allowed me to expand the notion of an ‘electronic linguistic’ through textual narrative blocks created specifically for the electronic vocabulary inherent in the Rutt/Etra device.”

Primarily Speaking
by Gary Hill.
1981-83, 19:23 min, color, stereo sound.

A single-channel version of the multi-monitor, multi-channel installation of the same title, Primarily Speaking offers a series of variations on the themes set forth in Around & About, integrating the social and political implications of electronic media. This pivotal tape extends the concerns and strategies of Around & About, coding, decoding and recoding the contexts of human interaction and fully elaborating the earlier tape’s expression of a longing for communion through language — “We are an act of faith.” Hill entreats. Turning clichés like “take my word for it” into poetry through transformative juxtapositions, Hill employs a range of image/audio relationships and a more complex binocular construction that emphasizes the imagery, plays with context shifts, and foregrounds the implied dialogue.

Happenstance (part one of many parts)
by Gary Hill.
1982-83, 6:47 min, b&w, stereo sound.

The aesthetically sophisticated use of modest black-and-white image processing in Happenstance relates elegant compositions of basic shapes to a dialogue between spoken and written texts that mediate upon the ephemerality of linguistic meaning: “[Words] sit like deer in a field. If I approach them too quickly, they fade into the quick of things.”

Why Do Things Get in a Muddle? (Come on Petunia)
by Gary Hill. With: Kathy Hill, Charles Stein.
1984, 33:59 min, color, stereo sound.

In Why Do Things Get in a Muddle?, Hill’s empirical inquiry into Gregory Bateson’s concept of metaglogue — “a conversation about problems between people [that] mirrors the problems themselves” — employs a brilliant methodology to explore relationships between the direction of time and the order of things. A conversation between Alice in Wonderland and her father about “muddles” is constructed through the elaborate technique of reversing the characters’ lines, which were originally performed backwards — a double reversal that suspends meaning in an oddly disembodied objectiveness. Mirrored by precise choreography and camera movement, this astounding presentation of a child’s parable about subjective perception and its semantic paradoxes demonstrates how order is caused by — rather than causes — the interlocking linearity of language, narrative and history.

Tale Enclosure
by Gary Hill in collaboration with George Quasha and Charles Stein. Written Text: George Quasha.
1985, 5:50 min, color, stereo sound.

Returning to the primal source of language, Hill explores the physical and subconscious origins of speech. In a continuous shot of a rhythmic, linguistically inspired chant-performance by George Quasha and George Stein, the camera wanders from mouth to face to hands to figure in an open-ended visual search. The performers use the body as an acoustic instrument of sound and abstract utterances.

URA ARU (the backside exists) by Gary Hill. With: Don Kenny, Katherine Anastasia, Kazuo Eda. Producers: Gary Hill, Katherine Anastasia.

In a masterful cross-cultural synthesis, URA ARU conforms palindromic word play (words or phrases reading the same backwards and forwards) to the underlying structure of the Japanese Noh drama. Noh is a drama of essential dualities — characteristically, two principles enact connections between mortal deeds and otherworldly consequences in mythic narratives that unfold in two scenes. In a series of compoundly dualistic mimetic of Noh, Hill composes evocative acoustic palindromes by reversing Japanese words: “hara/arab” binds belly to heart, “asa/usa” couples tomorrow with melancholy, and “ema/ame” makes an offering to rain. English counterparts like “live/evil” Anglicize the dynamic. Hill reverses words to release their doubles, and in an evocative sequence of these mirrored pairs, URA ARU envisions this process as a ritual renewal of counterpart realms.

Incidence of Catastrophe
1987-88, 4:35 min, color, stereo sound.

While extending the dialogue between semantics and consciousness that Hill has advanced since the late 1970s, Incidence of Catastrophe reaches beyond these parameters in depicting the synthesis of reading and the dreamwork of the text. Inspired by Maurice Blanchot’s novel Thomas the Obscure and the experience of observing his child acquiring speech, Hill’s heretic tour de force grounds the viewer in the activity of becoming the text through a succession of evocative scenarios and motifs that detail a gradual descent into language and its labyrinth of representational configurations. Literacy is seen as soul-sickness; the final image of a drowned man before a wall of words expresses the abjection of the body in Western society’s semantic culture. Hill’s “writing” on Blanchot is so relentlessly revelatory, each layer of amplification so remarkably well positioned, that it inspires hopes of vital new relationships between artistic and critical practices in literature and video.

Site/Recite (a prologue)
1989, 4:05 min, color, stereo sound.

With startling precision, Site/Recite moves across and around a table-top graveyard — bones, butterfly wings, egg shells, seed pods, crumpled notes, skulls — in a series of seamless edits that present a continuous flow of detailed close-ups. This taxonomy of dispossessions, “little deaths that pile up,” is juxtaposed to a narration on the linkage between semantic self-consciousness and visual experience. Through the window of this text, the objects on the table come to model how consciousness affixes itself to material manifestations and how memory is constituted by the collection of empty vessels. Site/Recite is a prologue for Which Tree, an interactive videodisc installation that presents viewers with a maze of interconnected branch points, allowing them to wander through its forest of images and words to discover the “texts” of their own thinking patterns.
Nan Hoover, an American-born artist who has been a Dutch citizen since 1975, produces formalist works that are highly sensual. Through meticulous renderings of light, color and movement, she creates associative visual compositions that suggest external and interior landscapes. Exploring subtle ambiguities of visual perception, Hoover elicits an evocative tension between abstraction and reality, fluidly manipulating light and shadow into sculptural form with slow, concentrated movements. Precisely composed for a stationary camera, unfolding in real time, these contemplative reveries use austere reductivity to invoke the sublime. A hand, traced by shifting light, becomes a luminous, sculptural landscape; moving shadows suggest a mountain veiled in mist. Nuanced orchestrations of light on a close-up of the body or a surface create enigmatic illusions of scale, form, space and temporality, evoking metaphorical transformations and timelessness. A painterly aesthetic pervades these minimalist, powerfully suggestive works. Prior to concentrating on video, performance and photography in 1974, Hoover worked in painting and drawing. She writes that her images "reflect quietness, using slow movement to catch the gradual changes in light, color, and form. I attempt to transport one into an area within ourselves where we can dream and explore our personal worlds."

Hoover was born in 1931. She attended the Corcoran Gallery Art School. Hoover moved to Amsterdam in 1969, and has performed and exhibited her work extensively throughout Europe. She received a Deutscher Akademischer Austauschdienst Fellowship in 1980. Her video works have been exhibited at festivals and institutions internationally, including Documentas 6 and 8, Kassel, West Germany; Stedelijk Museum, Amsterdam; Centre International d’Art Contemporain, Montreal; The Museum of Modern Art, New York; Kijkhuis, The Hague; Sydney Video Festival; Berlin Film Festival; Kunstmuseum, Bern; and Museum Folkwang, Essen, West Germany. Hoover lives in Amsterdam.

Watching Out - a trilogy

Nan Hoover: Selected Works I
by Nan Hoover

Impressions
1978, 9:45 min, sound.

Primary Colors
1980, 6:35 min, sound. In collaboration with Denis Weller.

Color Pieces
1980, 7:51 min, silent.

Light and Object

Total program: 1978-82, 44:31 min, color, silent and sound.

Working with a stationary camera, Hoover brings a painterly, minimalist aesthetic to these contemplative explorations of light, shadow, color and scale, which evolve in real time with no editing. She writes, "Essentially I see my work as a trigger that ignites associations in the viewer." The power of these formal compositions lies in Hoover’s evocative, subtle orchestrations of the sculptural and temporal transformations of organic form. In Impressions, a shaft of light divides the screen as a hand slowly traces its form. Primary Colors explores the interrelationship of changing colors by shedding light on a human form. In Color Pieces, Hoover manipulates the movement of light and shadows on surfaces and the human figure, allowing subtle changes of hue and texture to create spatial ambiguities. Light and Object creates stunning landscape imagery by using variable focus, extreme close-up, and a subtle transformation of linear shapes.
Nan Hoover: Selected Works II

Flora

Watching Out — a trilogy

Light Composition: Documenta 8, Kassel

Wigry, Poland

Blue Mountains, Australia

Eye Watching

Nan Hoover: Selected Works II

by Nan Hoover.

Landscape
1983, 5:42 min, stereo sound.

Halfsleep
1984, 16:43 min, stereo sound.

Returning to Fuji
1984, 8:21 min, stereo sound.

Desert
1985, 12:43 min, silent.

Eye Watching
1984, 7:22 min, stereo sound.

Total program: 1983-85, 50:51 min, color, silent and stereo sound.

In this collection of works, Hoover subtly orchestrates light and movement in real time to suggest enigmatic sculptural landscapes. At times using her own body as landscape, she creates an evocative tension between abstraction, reality and illusion. In Landscape, a single illuminated hand positioned before the camera is transformed through its scale and deliberate movements into a sculptural landscape. Using a macro lens and slow motion to examine the detailed surface image of her face, Hoover allows a dramatic typography of texture and light to emerge in Halfsleep. She states that this work suggests “timeless moments when we are between two worlds, when our perceptions are heightened, sounds take on other dimensions and we become almost microscopic within ourselves.” In Returning to Fuji, she creates the perception of a mountain swathed in mist through gradual changes of shifting light and shadow, accompanied by evocative sound. Using deep red and ochre hues, Hoover suggests an ambiguous landscape in Desert, orchestrating shifting light to evoke the cycle of a day on the sands of a desert. The magnified, close-up image of a staring eye, juxtaposed with amplified ambient sounds, is the focus of Eye Watching. By isolating the act of seeing, Hoover creates a metaphorical study of voyeurism and observation, as the eye responds to passing shadows and the external sounds.

Flora and Watching Out — a trilogy

by Nan Hoover.

Flora
1985, 9:11 min, color.

Watching Out — a trilogy
1986, 13 min, b&w.

Total program: 1985-86, 22:11 min, b&w and color, silent.

Hoover continues her examination of abstract forms in these two works. In Flora, which recalls a Georgia O’Keeffe painting, the petals of a flower form elusive compositions that are transformed with minute changes in light. Carefully composed, this homage to natural form is a study in visual perception. In Watching Out — a trilogy, a high-contrast, close-up image of a woman’s face rhythmically dissolves in and out of abstraction. As Hoover builds a thematic and structural tension, the woman’s search for meaning and gaze suggests an enigmatic confinement. States Hoover, “I use the gesture of watching as a metaphor. I wanted to speak visually about fear or anxiety coming from either the outside — reality — or internally; a subjective fear that is real or imagined.

Light Composition: Documenta 8, Kassel


Light Composition is a documentation of Hoover’s performance of the same title at the Neue Galerie at Documenta 8 in Kassel, West Germany. This work exemplifies her strategy of orchestrating light and movement in conjunction with her own body to create evocative, luminous form. Treading at a measured pace across a theatrical space cast in deep red shadow-fields, Hoover allows sculptural form to emerge as her body intersects with the points of light. Manipulating temporal perception through her lithé, studied movements and the gradual changes in light, Hoover herself becomes the site of a luminous, moving sculpture.

Wigry, Poland and Blue Mountains, Australia

by Nan Hoover.

Wigry, Poland
1989, 6:50 min, color.

Blue Mountains, Australia
1988, 6:16 min, color.

Total program: 13:06 min, color, sound.

Hoover creates ephemeral, poetic landscapes in these two works. Despite the specificity of place in the titles, Hoover does not depict exterior, naturalistic landscapes, but evokes inner, meditative states. Both works are formal studies of reflections of light and shadow in water, accompanied by the ambient sound of trickling water. In Wigry, Poland, the monochromatic imagery forms an elusive, almost abstract composition; in Blue Mountains, Australia, Hoover gradually freezes the image, while the audio continues unabated.
Recoding the conventions of soap opera melodrama, Japanese artist Mako Idemitsu creates domestic narratives that examine the cultural role and identity of women within the context of the contemporary Japanese family. In works that both echo and subvert the popular family dramas of Japanese television, Idemitsu applies a feminist critique in her multi-levelled fictions of the psychology of the “family romance.” Dramatizing the strictly defined gender roles that shape mother-child and husband-wife relationships, her *Great Mother Trilogy* explores the complex cultural and psychological identification of woman as mother in patriarchal Japan. Idemitsu employs an ingenious metaphorical and narrative device that reflects the pernicious cultural influence of media and the disunity of the familial structure: An omnipresent television set positioned within the domestic scenes reveals the inner realities of the characters, serving as the ubiquitous presence of a powerful psychological Other. Narratives-within-narratives probe the internal drama beneath the surface melodramas with a rich, metaphoric economy. An omniscient mother is seen on a television screen, gazing over her daughter’s conjugal bed like an externalized superego; another mother obsessively monitors her absent son’s activities via his video image. Idemitsu’s intimate positioning of the video monitor within the sphere of domesticity is both ironic and poignant, contextualizing the personal and societal conflicts of female identity within the daily life and technology of Japan’s mediated culture.

Idemitsu was born in Tokyo, Japan in 1940. She studied at Waseda University, Tokyo, and Columbia University, New York. From 1963 to 1975, Idemitsu lived in the United States, where she was involved with Jungian analysis and feminist studies. Her work is in the permanent collections of numerous museums, including the Fukuyama Museum, Tokyo, and The Museum of Modern Art, New York. Idemitsu has exhibited her works widely throughout Japan and internationally at festivals and institutions including Los Angeles Contemporary Exhibitions (LACE); Centre Georges Pompidou, Paris; Venice Biennale; Asian-American International Video Festival, New York; Festival du Nouveau Cinéma et de la Vidéo, Montreal; Documenta 8, Kassel, West Germany; and the Academy of Art, Honolulu. Idemitsu lives in Tokyo.
HIDEO, It's Me, Mama
HIDEO, It's Me, Mama is a psychological melodrama that introduces narrative and structural devices that are integral to Idemitsu's work. Exploring the flawed universe of the contemporary Japanese family, she focuses on a woman's identity as mother through mother-child and husband-wife relationships. Hideo, a young man living away from his parents, is kept under constant surveillance by his doting mother via an omnipresent television monitor. In a cogent metaphor for familial relations in the media-saturated culture of contemporary Japan, Mama can only communicate with her beloved, absent son through the video screen. Idemitsu's poignant irony is embodied in the scene in which Mama, blind to her husband's needs, caresses Hideo's video image.

Great Mother (HARUMI)
In Great Mother (HARUMI), the first part of a trilogy, Idemitsu portrays fourteen-year-old Harumi's rebellion against her domineering mother. Harumi cannot escape her, even locked in her bedroom; a television monitor showing the idealized mother in a traditional Japanese kimono looms over her as a rebuke. As Idemitsu deftly demonstrates, the lessons of the patriarchy are handed down from generation to generation, mother to daughter. Completing the family triangle, Harumi's father encourages the mother/child conflict in a subconscious mirror of cultural sexual politics. Televised images of Harumi with her head in her mother's lap, or struggling, reflect the psychological dimension of the melodrama being played out in the narrative. The paradox of their relationship — that love is the source of hate — is poignantly expressed in the monitor image of Harumi and her mother locked in a symbiotic, almost sexual embrace.

Great Mother (YUMIKO)
The second part of a trilogy, Great Mother (YUMIKO) is a domestic melodrama that examines the cultural and familial role of Japanese women by tracing the psychology of a turbulent mother-daughter relationship. Yumiko, a rebellious young woman from an affluent family, encounters resistance from her mother, a successful career woman, when she becomes pregnant and marries. The mother is an icy personification of the family's television screen as a superego that monitors Yumiko's behavior. The television becomes a powerful metaphorical device, underlining the disunity of the familial structure and acting as a psychological presence. As Yumiko's marriage deteriorates, her pain is juxtaposed with the banal rituals of her mother's life (instructing her subordinates at work, scrubbing the floors at home), an irony heightened by the viewer's awareness of the reflexivity of this drama-within-a-drama.

Great Mother (SACHIKO)
In Great Mother (SACHIKO) examines the insularity of women's roles in the Japanese family, focusing on the relationships of mother and daughter, husband and wife. Caught in the possessive mother and abusive husband, Sachiko struggles through her daily existence. Her mother is seen as omniscient and omnipresent, appearing either by her daughter's side or on the large television monitor that dominates the action. In a scene emblematic of Idemitsu's forceful visual metaphors, the mother — on the monitor — becomes an internalized superego who watches the husband make love to a detached and indifferent Sachiko. Idemitsu's depiction of the family's psychological circuit is both poignant and ironic: the very intimacy of the mother-daughter relationship, which excludes and alienates the husband, becomes a refuge from his abuse.

The Marriage of YASUSHI
In this psychologically charged domestic melodrama, Idemitsu articulates a mordant vision of a skewed familial structure, in which rigid gender roles are played out through Oedipal conflicts. Yasushi, a young man devoted to his mother, marries a young woman and leaves home. His strong attachment to his mother, who suffers from an abusive husband, eventually results in the breakdown of his own marriage. The mother is soon on a television monitor, pleading for Yasushi's attention. Idemitsu presents both women as victims of a patriarchal system — the mother who is neglected by her own husband and so turns to her son, and the young woman who must battle strict codes of behavior established by a misogynist culture.

Yoji, What's Wrong With You?
In Yoji, What's Wrong With You? examines the identity of Yoji, woman as mother in Japanese culture, through an Oedipal narrative of a skewed “family romance.” When Yoji announces to his mother that he wants her to meet a new girlfriend, the mother's jealousy destroys the relationship. Idemitsu's signature device of using a television monitor within the domestic space works as a powerful metaphor for the ubiquity of the mother in Yoji's psychological life. Idemitsu's melodramas always articulate a double-edged irony: With no identity outside of her maternal role, Yoji's mother fastens onto her son, ultimately destroying him. Yoji himself is seen as emotionally stunted, unable to leave his mother or experience love for any other woman.

Kiyoko's Situation
Kiyoko's Situation articulates the deeply embedded cultural roles of Japanese women through the parallel stories of two female artists, Kiyoko and Tani. In Idemitsu's narrative-within-a-narrative, "Kiyoko's situation" is played out on a television monitor within Tani's drama. Tani is paralyzed in her attempts to paint by her feeling that, as a single woman, she has failed in society's eyes. Kiyoko, a young mother viciously criticized by her husband and family for her fierce determination to paint, eventually compromises her art for "maternal duty." As Kiyoko complies with the family, Tani, isolated and despairing, is driven to suicide. Idemitsu's chillingly omniscient television monitor, which acts as the psychological "other," metaphorically and literally condemns Tani to death. In the final cruel irony, she hangs herself, using the television monitor as a jumping-off point.
An acclaimed multi-media performance artist, Joan Jonas is also a major figure in video art. From her seminal performance-based exercises of the 1970s to her more recent televisuial narratives, Jonas' elusive theatrical portrayal of female identity is one of video's most unique and intriguing inquiries. Trained in art history and sculpture, Jonas was a central figure in the performance art movement of the mid-1960s. In works that examined space and perceptual phenomena, she merged elements of dance, modern theater, the conventions of Japanese Noh and Kabuki theater, and the visual arts. Reflecting the conceptual performance and body art movements of the 1970s, Jonas' early video works broke new ground in their application of the phenomenological properties of the new medium to a self-reflexive study of female identity. Jonas first began using video in performance in Organic Honey's Visual Telepathy (1972), in which a live camera and monitor functioned as both a mirror and a masking device, a means of transforming and layering images, space and time. In the same year she began making single-channel videotapes. Her classic early works, including the brilliant Vertical Roll (1972), explore the phenomenology of the video medium — its one-on-one directness and function as a mirror — to create a theater of the self and the body. Her investigation of subjectivity and objectivity is articulated through an idiosyncratic, personal vocabulary of ritualized gesture and self-examination. Often performing in masks, veils, or costumes, Jonas uses disguise and masquerade to study the personal and cultural semiotics of female gesture and symbols. The layering of mirrors and mirrored images is one of her most powerful metaphorical devices. Among Jonas' signature formal strategies are the manipulation of theatrical and video space, the use of drawing to add a rich density of texture and content, and objects that convey meaning as cultural icons, archetypes and symbols. In the 1980s Jonas began developing her emblematic, personal grammar of gesture, ritual and sound into intricate, multitemporal works that exhibit a sophisticated layering of nonlinear narrative forms with performance, theatricality, and electronic manipulations of space, time and image. Her elliptical, fragmented video narratives often merge such story-telling forms as fairy tales (Upside down and Backwards, 1980), science fiction (Double Lunar Dogs, 1984), legends (Volcano Saga, 1989), myths and dreams with topical and autobiographical references. Just as Jonas' works of the 1970s exploited the rudimentary technological properties of video as conceptual devices, so these later works utilize sophisticated electronic techniques to achieve a multi-dimensional theater that explores the fragmentation and loss of memory and identity in postmodern culture. From her earliest, face-to-face confrontations with video as a mirroring device, to her recent, densely collaged narrative texts, Jonas herself always appears as a performer, confronting the viewer in an enigmatic theater of self-discovery.
Presented with the American Film Institute's Maya Deren Award in 1988, Jonas was also the recipient of the 3rd Annual Polaroid Video Art Award in 1987. She has received grants for choreography, video and the visual arts from the New York State Council on the Arts; the National Endowment for the Arts; the Guggenheim Foundation; and the Rockefeller Foundation. She was artist-in-residence at the TV Lab at WNET/Thirteen in New York, and was selected for the Deutscher Akademischer Austauschdienst Artists-in-Berlin program. Jonas has performed and exhibited her work extensively throughout the world, in one-person exhibitions and performances at Kunstmuseum, Bern; Van Abbemuseum, Eindhoven, Holland; Walker Art Center, Minneapolis; San Francisco Museum of Art; University Art Museum, Berkeley, California; and Sonnabend Gallery, New York; and in group exhibitions at the Whitney Museum of American Art Biennial, New York; Institute of Contemporary Art, Philadelphia; Long Beach Museum of Art, California; World Wide Video Festival, The Hague; Stedelijk Museum, Amsterdam; Museum of Contemporary Art, Los Angeles; Documentas 5, 6 and 8, Kassel, West Germany; and Montreal Festival du Nouveau Cinéma et de la Vidéo, among other festivals and institutions. Jonas received a B.A. in art history from Mount Holyoke College, studied at the School of the Museum of Fine Arts, Boston, and received an M.F.A. from Columbia University. Jonas lives in New York.
Glass Puzzle
Music: The Liquidators. With: Lois Lane, Joan Jonas.
1973, 17:27 min, b&w, sound.
This complex and enigmatic work, which is performed by Jonas and Lois Lane,
explores female gestures, poses, the body and narcissism. Mirroring each other with synchro-
nized movements as they perform as alter-egos,
Jonas and Lane reference archetypal female
gestures and poses from popular and tradition-
al cultures. Throughout the performance, space
is dislocated and altered as a formal device —
segmented by a swinging bar, superimposed in
layers, transformed by subtle changes in light
and shadow, or flattened by the video screen.
With its evocative personal theater and idio-
syncratic vocabulary of gestures, ritual and
symbolism, Glass Puzzle is a quintessential
Jonas work.

Disturbances
by Joan Jonas.
1974, 11 min, b&w, sound.
Disturbances extends Jonas' investiga-
tion of mirrored surfaces and spaces, as she
explores reflections of movement and images
in water. The tape begins with Jonas, like Narc-
cissus, leaning over a reflecting pool. Though-
out this formal yet lyrical exercise, the viewer
sees only reflected images and inversions —
disturbances of the water's surface. Figures
walking at the edge of the pool are seen as ab-
stracted shimmerers, upside down and back-
wards; shadowy figures move underwater and
swim through the pool as in a choreographed
dance. This simply rendered, evocative work
is a phenomenological study of reflection, as
Jonas draws a parallel between the spatial and
mirroring effects of water and video.

Good Night Good Morning
by Joan Jonas.
1976, 11:38 min, b&w, sound.
In Good Night Good Morning, Jonas uses
video as a diaristic construct to chart the pass-
ing of personal time through quotidian ritual.
Over three different periods in New York and
Nova Scotia, she videotaped herself every day,
briefly addressing the camera upon waking in
the morning and before going to bed at night:
"Good Morning. " “Good Night. " This journal
evolves into a self-portrait that is at once dis-
tanced and intimate, public and private.
Observing herself as the viewer observes her,
Jonas addresses the mirror of video as a vehicle
for monitoring identity and change in time.
Though her minimalist adherence to a con-
trolled system of documentation is a rigorous
conceptual conceit, Jonas' repetitive salutations
are performed with more than a touch of irony.
This tape was designed to be viewed
on a monitor set on its side, which recreates
a mirror-like space.

I Want to Live in the Country (And Other Romances)
by Joan Jonas. With: Ellen Mcelduff. Editor:
John J. Godfrey. Produced by the TV Lab at
WNET/Thirteen.
1976, 24:06 min, color, sound.
Loss, displacement, time and memory
permeate this haunting nonlinear narrative,
which unfolds like a dream in the process of
telling itself. Jonas is seen watching video im-
ages — shot in a New York studio and in rural
Nova Scotia — that metaphorically relate to
the dreams, reveries and memories that she
is heard reading from her journal. The studio
space, which is filled with complex "still life"
compositions of archetypal objects, is intercut
with Super-8 film footage that nostalgically
evokes the quotidian rhythm of the country —
the pastoral Nova Scotia landscape, the ocean,
a farmhouse. Throughout, Jonas constructs a
layered formal structure of time and space, a
theater of mediation that reveals frames within
frames, monitors within monitors. The poetic
journal text and images represent conscious
memory; I Want to Live in the Country is a
story of the unconscious.
Upsidedown and Backwards


In Upsidedown and Backwards, two fairy tales — The Frog Prince and The Boy Who Went Out to Learn Fear — are told simultaneously, one backwards and one forwards, each interrupting the other. Jonas' ironic use of visual symbolism further inverts the structure and content of the fragmented fairy tale narratives, creating multiple, mirror-image reversals of the texts and their meaning. The inverted and mixed-up tales, which are intercut with Jonas' ritualistic performances, merge into a composition of transformation and sexuality that evokes the tangled subconscious of male and female desire. Jonas performs wearing a veiled doll face as she manipulates childlike objects or partners a skeleton in a dance macabre. Charged with the sublimated fears and fantasies of childhood, the tape's imagery mirrors the fairy tales in its fusion of innocence and horror, dream and nightmare.

He Saw Her Burning


He Saw Her Burning, which is based on a 1983 performance, is a provocative narrative collage, a surreal juxtaposition of two narrated texts. A man and a woman begin their respective tales: He saw a woman burst into flames on the street; she saw an American soldier go berserk and drive a tank into a crowd. Produced while Jonas was living in Berlin on an artist's fellowship, the disjunctive narratives are pervaded with a sense of cultural dislocation and alienation. The man and woman occupy separate narrative spaces as they tell their stories, which are intercut with a pastiche of word games, narrative reenactments, filmed sequences, isolated gestures and objects. Memory — elusive and ephemeral, personal and collective — is the catalyst for this complex work.

Double Lunar Dogs


Inspired by the science fiction story Universe by Robert Heinlein, Double Lunar Dogs is an Orwellian vision of post-apocalyptic survival aboard a drifting spaceship whose timeless travelers have forgotten the purpose of their mission. To recapture memory and create a continuum between their unknown origin and uncertain destination, the characters in this disjointed, philosophical narrative play metaphorical games with words and archetypal objects. To depict this fantastic voyage, which was originally produced as a performance, Jonas uses sophisticated imaging techniques and special effects, condensing time and space in a stylized, abstracted video theater. This symbolic narrative conveys a profound sense of dislocation and isolation.
Joan Jonas

**Big Market**


*Big Market* is an evocative travel journal and a formalist study, as Jonas transforms time and space in a document of Budapest’s marketplace. A multilayered portrait of place is conveyed through images of the market’s produce displays, transaction rituals, faces and gestures, as well as the city’s architecture and streets. By constructing a doubled image — an inset with a vertical roll — Jonas transforms the market from the everyday to the emblematic. The ever-moving, abstracted inset image creates an illusion of spatial depth and fragmented time. This mediating device, and the re-scanned images of Hungarian people, serve to emphasize Jonas’ role as observer, both inside and outside of the culture.

**Brooklyn Bridge**


Still photographs, live video, and superimposed drawings created on a Quantel Paintbox are fused in this visual poem dedicated to a New York City landmark, the Brooklyn Bridge. Emphasizing its strength and beauty, Jonas locates the bridge as an iconic site in this meditative, cryptic study of identity and place. In *Brooklyn Bridge*, the transformative power of video is used to infuse the static photographs and naturalistic footage of the bridge with a mythic, animistic force, which is heightened by the artist’s emblematic inscription of self onto the site.

**Volcano Saga**


Based on the thirteenth-century Icelandic Laxdesa Saga, this narrative reverie is a televisial retelling of a medieval myth about a young woman (Tilda Swinton) whose dreams foretell the future. Shot in the dramatic natural landscapes of Iceland and in New York, this performance-based work uses ancient dream analysis as a starting point for a densely textured tale, in which the young woman’s interpreter (played by Ron Vawter) hears her dreams and sees their meaning. Jonas employs multi-layered digital effects to create a ritualistic dreamscape of the young woman’s imagination and desires. The ghostly overlays, other-worldly images and mythical text imbue *Volcano Saga* with a haunting beauty.
A media artist who has been active in video since the early 1970s, Philip Mallory Jones synthesizes what he terms the “realities of African culture and my own emotional and metaphysical odyssey.” He writes: “My work has always considered the screen as a canvas, rather than a window, and explored ways of telling stories through emotional/sensorial experience. I am seeking, in my research, a synthesis of African and diaspora sensibilities and my artmaking, to transpose this synthesis to electronic media art.” Jones explores the emerging global African diaspora culture and consciousness through nonverbal storytelling and an evocative, transcultural language of sound and image construction. Rhythmically textured tapes such as Wassa (1989) and Jembe (1989), shot in Burkina Faso and Angola, engage in a transcultural dialogue through the development of codes based on “emotional progressions and an African sensorium.” Articulating social themes with personal resonance, Jones merges experimental narrative and subjective documentary forms. In multi-channel installations such as Footprints (1987) and Dreamkeeper (1989), the complex visual, aural and narrative constructions encourage transcultural interpretation. Jones has long played an important role in the media arts field; he was founder and Executive Director of Ithaca Video Projects, a pioneering media arts center, from 1971 to 1984, and Director of the Ithaca Video Festival from 1974 to 1984.

Jones received a B.A. from Beloit College and an M.F.A. in creative writing from Cornell University. Among his numerous awards are grants and fellowships from the New York State Council on the Arts, the National Endowment for the Arts, the Television Laboratory at WNET/Thirteen, the American Film Institute, and Creative Artists Public Service (CAPS). He founded Footprints Productions, Inc. in 1988, and is currently its director. He has taught at Cornell University, Ithaca College and Howard University; and is currently an assistant professor in media/communications at the State University of New York, Fredonia. He has been artist-in-residence and visiting artist at the Television Laboratory at WNET/Thirteen; American Center, Paris; Long Beach Museum of Art, California; Colgate University; and Temple University, among other institutions. His videotapes and installations have been exhibited internationally, at festivals and institutions including the Everson Museum of Art, Syracuse; Museum of Contemporary Art, Chicago; Artists Space, New York; American Film Institute National Video Festival, Los Angeles; 2nd National Black Arts Festival, Atlanta; FestRio, Brazil; and the California Afro-American Museum, Los Angeles. His videotapes were the subject of a 1990 retrospective at The Brooklyn Museum. Jones lives in Baltimore.
Ghosts & Demons
by Philip Mallory Jones.
1987, 3 min, color, stereo sound.
Ghosts & Demons is a single-channel version of the four-channel installation of the same title. In the installation, appropriated broadcast television images — electronically processed and decontextualized by Jones — were rendered as abstract, black-and-white visuals. The visual sources were, as Jones states, "images of Third World People and the images of victimization, deprivation, weakness and the connotation that Third World People are unable to take care of themselves." The soundtrack consisted of sounds gathered from short-wave broadcasts: howls, whistles, high-speed telecommunication signals, coded voices, growls, screams. This piece, states Jones, represents "my bad dream and Third World people's collective bad dream."

Footprints
by Philip Mallory Jones.
1988, 8 min, color, stereo sound.
A three-channel installation, Footprints is part of Jones' ongoing transcultural dialogue, a commentary on the emerging global African diaspora culture. It is an exploration in the development of codes, based on emotional progressions and an African sensorium, without dependence on specific language comprehension. Writes Jones: "These works are part of a series of multi-channel video/audio installation art pieces which synthesize my encounters with the concrete realities of Africa, and the emotional/metaphysical odyssey on which I have been launched." This allegorical narrative, the prologue to an intercultural dialogue, recounts a mythic story of a female spirit and her encounter with a male counterpart. This first episode is intended to be open to translation by audiences in various countries and cultures, an exploration of non-language-dependent storytelling. "The intention was to transpose various African motifs or image construction into this electronic medium." (Note: Available only as an installation.)

Wassa
by Philip Mallory Jones. Music: Houstapha Thiohbiano.
1989, 3 min, color, stereo sound.
Shot in Burkina Faso, Wassa is a transcultural music video that unfolds with lush imagery and the evocative music of Houstapha Thiohbiano. Jones creates a dreamlike vision, capturing the vibrancy and sensitivity of the everyday. This rhythmically textured work is part of his exploration of African diaspora culture through nonverbal storytelling and a transcultural language of sound and image construction — the development of codes based on what he terms "emotional progressions and an African sensorium."

Dreamkeeper
by Philip Mallory Jones.
1989, 5 min, color, stereo sound.
A three-channel audio/video installation, Dreamkeeper is the second part of Jones' ongoing transcultural dialogue, a commentary on the emerging global African diaspora culture. Here he uses a drum to signify the link among diaspora peoples, stating, "The drum, the sound, is the translator of the unseen, to guide the seeker." Using footage and ambient sounds recorded in Angola and Burkina Faso, he explores what he terms a "narrative structure based on emotional progressions." Celebrating the indomitable spirit that sustains African peoples, Dreamkeeper continues Jones' search for images and sounds that are comprehensible in African diaspora cultures throughout the world. The drummers and music in the tape are indigenous to BoBo-Diolaso, Burkina Faso, West Africa. (Note: Available only as an installation.)

Jembe
by Philip Mallory Jones. Music: Coulibaly Aboubacar.
1989, 3 min, color, stereo sound.
In Jembe, Jones transposes African visual motifs and image construction to the electronic medium. Vibrant, sensual images, rendered into abstract electronic color and form, are fused with the dynamic music of Coulibaly Aboubacar. This vivid, impressionistic piece explores the development of codes based on what he terms "emotional progressions and an African sensorium," without dependence on specific language comprehension.
Laura Kipnis, a critic and essayist as well as a videomaker, has developed an original form of analytic video essay that asserts theoretical and political polemic through an amalgam of narrative, documentary, song & dance, television parody and other popular forms. Kipnis' provocotive video essays, which are informed by the artist's feminist and critical analyses of contemporary culture, are articulated through a melange of often contradictory, intertwined voices that the viewer is left to disentangle. Kipnis practices humor as well as social critique, adroitly applying an ironic admixture of narrative ploys, pseudo-documentary strategies and theoretical tactics to further her discourse on the ideologies and economics of sexuality, racism, capitalism and the mass media. Among her recent publications are the essays 'Refunctioning' Reconsidered: Toward A Left Popular Culture, in High Theory, Low Culture (1986) and Feminism: The Political Consience of Postmodernism? in Universal Abandon? The Politics of Postmodernism (1988).

Kipnis was born in 1956. She received a B.F.A. from the San Francisco Art Institute and an M.F.A. from the Nova Scotia College of Art and Design. She is the recipient of grants from the National Endowment for the Arts and Center for New Television Regional Fellowships. Kipnis has taught at the University of Michigan and School of the Art Institute of Chicago, and is currently assistant professor of Communication Arts at the University of Wisconsin, Madison. Kipnis' videotapes have been exhibited at the Institute of Contemporary Art, London; American Film Institute National Video Festival, Los Angeles; Boston Museum of Fine Arts; New Langton Arts, San Francisco; World Wide Video Festival, The Hague; London Film Festival; Australian Video Festival; and the Chicago International Film Festival, among other festivals and institutions. Kipnis lives in Chicago.

Ecstasy Unlimited: The Interpenetrations of Sex and Capital

Your Money or Your Life
by Laura Kipnis. Camera: Joe Langenfeldt, Chris Sabold. Music: Bruce Gaitsch, Tom Radtke, Steve Rodby, Ross Traut. With: Ernest Perry, Jr., James Hood, Laura Kipnis, Sue Seligman, Mary Kipnis. 1982. 46:37 min. color, stereo sound. Your Money or Your Life is a video essay on street crime, and on the role played by an atmosphere of pervasive (white) urban fear in structuring and renewing racial antagonism and inequality. At the center of the tape is a young, white, middle-class woman caught in an ideological trap in which her genuine fear, whetted and animated by the media, becomes synonymous with racial suspicion and hostility. Her counterpart is a black mugger, who tells a story of unemployment, powerlessness, ambition and cynicism, unmasking an ethos not dissimilar to the ethos of American capitalism. Kipnis employs rap music, dance, narrative, documentary, a TV game show and other popular forms to construct her social analysis.

Ecstasy Unlimited: The Interpenetrations of Sex and Capital
by Laura Kipnis. Director of Photography: Paul Zaritsky. Editor: Taggart Siegel, Laura Kipnis. Music: Steve Rodby. Lyrics: Laura Kipnis. With: Paul Greathatch, Trish Ellot, Vivian Davis, Sam Sanders, Bonnie Sue Arp, Fred Eberle, Bill Bush, Eileen Manganero. 1985. 59:54 min. color, stereo sound. Ecstasy Unlimited is an engaging video essay on the social construction of sexuality. Kipnis attempts to historicize pleasure and politicize desire, to reveal within the current discourse on sex — and within an ensemble of current sexual practices — the production of forms of sexuality that work to guarantee social order, rather than subvert it. Through various narrative ploys and theoretical tactics, the tape attempts to recover traces of a "political unconscious" in contemporary social malaise. Kipnis practices humor as well as social critique; she employs fragmented situation comedy, documentary, songs, animation and narration to develop an analysis linking discourses of liberation to thriving sex and therapy industries.

A Man's Woman

Kipnis has constructed a video essay that asserts an effective social critique through pseudo-documentary and narrative devices. Clovis Kingsley, powerful, pro-family, anti-feminist ideologue, author of The Power of Total Submission — and a woman who has travelled the country insisting that a woman's place is in the home — has been assassinated. Connie Yu, TV reporter, is assigned to uncover the story of Kingsley's life, which is reconstructed in flashbacks and interviews by those who knew her. A contradictory account of Kingsley's life and ideology emerges — a précis of the formation of political identity, the genealogy of feminism, the fractured logic of anti-feminism and the strategies of the disempowered.

Marx: The Video (A Politics of Revolting Bodies)

Kipnis writes: 'A postmodern-experimental revisionist biopic on Karl Marx — this is Marx after the collapse of Communism, after feminism, after Freud. Based on Marx's letters to Engels, which were largely concerned with the state of his own body, it recounts a body continually erupting with painful boils and carbuncles into new and grotesque configurations (all the while Marx was writing Capital and anticipating social revolution, it was his own body that was in revolt). The body becomes the site of displacement, both for the thwarted revolution and for the problematic issues of sex, subjectivity and the role of the woman (outside production) deleted from the public-sphere Marx-in-theory.'
In the last two decades Shigeko Kubota has brought her singular sensibility to a major body of video sculptures, installations and tapes. Throughout, Kubota creates a lyrical confluence of the personal and the technological, merging vibrantly evocative electronic processing techniques with images and objects of nature, culture, art and everyday life. Her distinctive fusions of the organic, the art historical and the electronic are at once poetic and witty. An active participant in the international Fluxus art movement in the 1960s, Kubota was strongly influenced by the art and theories of Marcel Duchamp and John Cage. Focusing on several, often interconnected themes, her works include installations that pay direct homage to Duchampian ideas and icons (the Meta-Marcel and Duchampiana series, which includes the video sculpture Nude Descending a Staircase, 1976); those that reference Japanese traditions of nature and landscape, particularly water and mountains (River, 1981, Niagara Falls, 1983); and an ongoing, diaristic project of chronicling her personal life on video. This latter, autobiographical series of single-channel tapes, collectively entitled Broken Diary, has evolved since 1970. In her poignant and wry observations of the everyday, Kubota merges her signature electronic processing with art historical and cultural references and a strong sense of female identity. For Kubota, the “everyday” includes a chess match between Duchamp and Cage and travels in Europe, Korea, Japan and the American Southwest. An intimate video journal that functions as a record of personal and collective memory, these tapes take the form of informal, subjective documentaries. From the sophisticated artistry of her elegant installations to the spontaneity of her autobiographical video journal, Kubota’s use of electronic technology transforms and celebrates nature, art and everyday life.

Kubota was born in 1937 in Niigata, Japan. She received a B.A. in sculpture from Tokyo University of Education, and studied at New York University and the New School for Social Research. In 1964, she moved to New York; in the same year she became the Vice Chairman of the Fluxus Organization. She has taught at the School of Visual Arts, and was video artist-in-residence at both Brown University and the School of the Art Institute of Chicago. Kubota is the recipient of numerous grants and awards, including a Deutscher Akademischer Austauschdienst Fellowship in West Berlin, National Endowment for the Arts Fellowships, New York State Council on the Arts grants, a Guggenheim Fellowship, a Rockefeller Foundation Fellowship, and an NEA/Visual Arts grant. Her work is in the permanent collections of The Museum of Modern Art, New York, and the Toyama Museum of Art, Japan. Kubota’s video sculptures, installations and tapes have been exhibited internationally at institutions including the René Block Gallery, New York; The Museum of Modern Art (Projects), New York; Documentas 6 and 8, Kassel, West Germany; Museum Folkwang, Essen, West Germany; Kunsthaus, Zurich; Whitney Museum of American Art, New York; Stedelijk Museum, Amsterdam; Kulturhuset, Stockholm; The Kitchen, New York; New Langton Arts, San Francisco; Congress Halle, Berlin; and the Museum of Contemporary Art, Chicago. She participated in the 1990 Venice Biennale and the 1990 Sydney Biennale. In 1991, a retrospective of her work was held at the American Museum of the Moving Image, New York. Kubota lives in New York.
My Father
by Shigeko Kubota. Editors: John G. Trynka, Shigeko Kubota.
1973-75, 15:24 min, b&w, sound.
"Father, why did you die?" With this deeply intimate statement of grief, Kubota
mourns the death of her father. Video and television are central to her ritual of mourning,
and allow her father to assume a presence after
death. Kubota and her father, who was dying
of cancer in Japan, are seen watching television
as Year's Eve. The suffering of father and daughter is rendered even more
poignant when contrasted with the everyday
banality of the pop music and New Year's cele-
brations on TV. After his death, Kubota weeps
alone in front of a video monitor. Awash with
tragedy and personal pain, My Father is a cath-
tactic expression of grief, with video serving as witness and memory.

Trip to Korea
by Shigeko Kubota. Camera/Editor: With Paul Garrin.
1984, 9:05 min, color, stereo sound.
Trip to Korea is Shigeko's poignant ac-
count of her husband Nam June Paik's return
to his native Korea after a thirty-four-year
absence. In documenting his reunion with
surviving family members and friends, she
"writes" an intimate chapter of her video jour-
nal in which memory and history collide: The Paik family must pass through a U.S. military
base to reach their ancestors' graves; the family
home is now part of a storefront. In translating
the private to the public, Kubota confronts
personal and cultural loss, and the negation and
reclamation of memory and history.

SoHo SoAp/Rain Damage
by Shigeko Kubota. Camera; Paul Garrin. Edi-
tors: Paul Garrin, Shigeko Kubota.
1985, 8:25 min, color, stereo sound.
This chapter of Kubota's ongoing video
journal chronicles the aftermath of a flood that
destroyed Kubota and Nam June Paik's loft stu-
dio, after an irresponsible roofer left work un-
finished during a rainstorm. Kubota tells this
story, and the ensuing battle with their co-op,
as a subjective, tragicomic documentary. On-
screen text juxtaposes Paik's often incompre-
sensible, running narrations; images of the
former editing studio are "keyed" into photos of
the destruction. The emotional impact of the loss of the artists' invaluable tapes, and the
irony of the significance of water in Kubota's
art, are felt throughout. As Kubota states, "It
rains in my heart, it rains on my video art... Art
imitates nature, nature imitates art.

Rock Video: Cherry Blossom
by Shigeko Kubota.
1986, 12:54 min, color, silent.
A single-channel version of Kubota's installation of the same name, Rock Video: Cherry
Blossom is a lyrical fusion of nature and technology. Branches of pink cherry blossoms
etched against a vivid blue sky are the starting point for this sensual visual haiku.
Through a sophisticated fluid application of electronic processing, Kubota layers, digitizes,
slow, colorizes and ultimately abstracts the cherry blossoms, creating poetic transmutations of
space and image. The mesmerizing and un-
expectedly witty confluence of serene blossoms and energetic imaging effects — the trans-
formation of the organic into the electronic — is quintessential Kubota.

Video Installations: 1970-88
Kubota. Slide Photography: Peter Moore.
1988, 16 min, color, stereo sound.
In the last two decades, Shigeko Kubota
has produced a significant body of video
installation work. Kubota's sculptural installa-
tions are whole with theories of Marcel Duchamp,
and those that focus on landscape and nature.
In each work, her signature electronic image
processing plays a central role. Kubota's concep-
tual and visual inventiveness and art historical
writings are evident in works such as Duchampian:
Nude Descending a Staircase (1976), in which video monitors in the configuration of a
wooden staircase show the synthesized image of
a descending woman, or Bicycle Wheel
(1983), in which a miniature video monitor
revolves on the eponymous wheel. Works such as
Niagara Falls (1983) are breathtaking cele-
briations of natural landscape, poetically trans-
formed by technology. This comprehensive
historical overview of Kubota's installation work is a lucid visual document. In addition to
the above-mentioned works, this compilation
includes such major pieces as Duchampian:
Chess (1968-75), Duchampian: Duchamp's
Grave (1972-75), Meta-Marcel: Window Snow
(1979), Three Mountains (1970-79), Video
Haiku Hanging Piece (1981), Meta-Marcel: Window Stars (1982), Meta-
Marcel: Window Flowers (1983), Video Relief
(1983), Green Installation (1983), Window in
Window (1983), Rock Video: Cherry Blossom
(1986), and Dry Mountain, Dry Water (1987-88).

(See also Nam June Paik: Merce and Marcel
and Allan 'n' Allen's Complaint)
George Kuchar, a legendary figure in New York’s underground film scene, has more recently applied his wildly original sensibility to video. With his twin brother Mike, Kuchar produced a prodigious body of Super-8 and 16-mm films in the 1960s and 1970s — idiosyncratic narrative psychodramas and pop cultural parodies that are charged with perverse humor. In the mid-1980s, Kuchar acquired an 8-mm camcorder and began producing an extraordinary series of video diaries that chronicle a singular, ongoing personal history. Exhibiting the rawness of video verité and the theatricality of fiction, his self-narrated tapes record close-up observations of the personal routines and social interactions of Kuchar’s daily life. Infused with humor and melancholy, these documents of the banal and intimate details of the everyday are punctuated with Kuchar’s conversations, wry monologues, introspective musings and muttered asides. Significantly, these low-budget, low-tech tapes are edited completely “in-camera,” with no post-production. Kuchar’s unorthodox methodology is to record single events in real time and then insert or overlay subsequent “scenes,” an ingenious strategy that results in a quirky, textured layering of narrative time. This direct, spontaneous use of low-end technology heightens the diaries’ unmediated intimacy and subjectivity. With an eccentric presence that pervades these “home videos,” Kuchar veers from the scatological to the sublime in his close-up forays into the kitchens, bedrooms and bathrooms of friends and family across the country. These remarkable video journals often resonate with an unexpected poetry: *Weather Diaries*, in which Kuchar observes weather and food from dreary motel rooms in Oklahoma, reveals alienation and loneliness in the rural American landscape. Kuchar’s almost Proustian accumulation of detailed observations of ordinary life ultimately chronicles not only a personal diary, but a social history of time and place. Scrutinizing his immediate environment, turning the camera on his own “unclean obsessions and ugly, ugly dreams,” he uncovers the dramas of the everyday. Writing in *Cinematograph*, Steve Seid refers to Kuchar as “the roving reporter of the Self, negotiating his social environment.”

Writes Kuchar: “George Kuchar was born in New York City in 1942 and is one of a twin (Mike Kuchar is the other half). At an early age the twins made pictures on paper and on 8-mm movie film, and later attended the High School of Industrial Art in N.Y.C. (which is now the High School of Art and Design). Employed in the world of commercial art in Manhattan, George Kuchar was later laid off from work and never went back to that snake-pit; instead, he embarked on his movie career full-time. Having been introduced to the avant-garde film scene in the early 1960s, he acquired an audience for his low-budget dramas and was hired by the San Francisco Art Institute to teach filmmaking. In 1985 he began making 8-mm video diaries and has completed about 50 works in that medium. The works are edited in-camera and there are no post-production embellishments to bloat the budget, so the low-budget tradition continues in full swing.” Kuchar’s film and video works have been screened internationally. He lives in San Francisco.
Precious Products
by George Kuchar.
1988, 15:03 min, color, sound.
“Winding up in an opulent mansion
with two hungry women, the fires are lit and a
horn of plenty gets roasted amid the evergreens
of a winter in discontent. This, another in the
series of homes I visit when the original occu-
pants are out of town, is a rare look behind the
walls of the rich and famous to see what’s
scratching at the woodwork.” In Precious
Products, Kuchar attends an art opening for an
exhibit of the same name, which addresses
the commodification of art, and then visits the
elaborate home of a celebrity. Kuchar’s typi-
cally sardonic musings lead him to consider
America’s culture of consumerism, food and
death.

Weather Diary #5
by George Kuchar.
1989, 36:17 min, color, sound.
The latest “chapter” of the remarkable
Weather Diary series finds Kuchar observing
his personal, social and natural environment
with wry humor and introspection. Writes
Kuchar: “Set in central Oklahoma during May,
I spend 3 weeks in a motel and get talked at
by a small weather-radio that seems to rule my
life. I, myself, get to talk at the lady who runs
the motel and who runs a cosmetic empire
downtown. The viewer gets to see her equip-
ment and her corner of the world as storms
lurk somewhere off-camera, waiting to enter
stage left and bring down the house. This
is one of the more social installments of the
weather diary series.”

Point ‘n Shoot
by George Kuchar.
1989, 4:55 min, color, sound.
Writes Kuchar: “In this short tape (part
of a series about visiting nice homes when
the occupants are out of town) I’m invited by a
young man who waters their plants, to hose
down with him amid the bric-a-brac and sensu-
ous topography of Marin County, California.”

The Fall of the House of Yasmin
by George Kuchar.
1990, 52:45 min, color, sound.
Created with his students at the San
Francisco Art Institute, this tape marks a de-
parture from Kuchar’s diaries in its use of post-
production technology, but retains their irreve-
rent humor and improvisational feel. A camp
send-up of genres such as Gothic melodrama
and television soap operas, The Fall of the
House of Yasmin glances hilariously at sex,
drugs and popular music.
French theorist and videomaker Thierry Kuntzel, whose distinguished writings are among the major contributions to the analysis of film, has produced a profoundly original body of videotapes and installations. In his theoretical texts, Kuntzel proposes significant applications of psychoanalytical and semiological constructs to elaborate on the relation of the filmic and psychical apparatuses. Among the concepts that he elucidates in the context of the cinema are the “dream-work” and the “film-work,” condensation and displacement, défilement, the imaginary and the unconscious. In the late 1970s, Kuntzel shifted from the analysis of film to the production of video. Minimalist in representation, yet richly layered in suggestive content, tapes such as Nostos I (1979), Time Smoking a Picture (1980) and La peinture cubiste (1981) use video to uncover the elusive essence of the perception of reality and representation, memory and the unconscious, in relation to the codes of cinema, photography and painting. Employing the transformative potential of video technology, these evocative implied fictions unfold in dreamlike, shifting passages of time, light and movement. In his insightful writings on Kuntzel’s work, critic Raymond Bellour has observed that for Kuntzel, video becomes a medium analogous to Freud’s “magic writing pad,” a means of transcribing the unconscious processes of the psychical and the real. Kuntzel’s tapes are informed by use of the paluche—a miniature, portable camera that functions as an extension of the hand, rather than the eye. Indeed, Bellour has written that it was the “paluche, and its ‘writerly,’ even calligraphic, qualities that inspired Kuntzel to make the leap from film theory to video art.” Grounded in brilliant discursive theory, Kuntzel’s video works also resonate with a haunting poetry.

Kuntzel was born in 1948 in Bergerac, France. He studied philosophy, linguistics and semiotics with Roland Barthes and Christian Metz at l’École des Hautes Études en Sciences Sociales, where he earned a doctorate. He was head of the Research Division of both the French Radio and Television Office (ORTF) and Institut National de la Communication Audiovisuelle. He produced a number of experimental tapes in conjunction with the Département des Programmes at the Institut National de l’Audiovisuel (INA) in Paris. Kuntzel has taught semiotics of cinema and textual analysis of film at the University of Paris; the Centre d’Études Américain du Cinéma, Paris; and the State University of New York, Buffalo, among other institutions. His writings have been widely published, appearing in such journals as Camera Obscura, Revue d’Esthétique, Communications, and Quarterly Review of Film Studies. His video work was the subject of a 1984 retrospective at the Centre Georges Pompidou, Paris, and has been exhibited internationally at festivals and institutions including the University Art Museum, Berkeley, California; Paris Biennale; American Center, Paris; The Museum of Modern Art, New York; and the Stedelijk Museum, Amsterdam. Kuntzel lives in Paris.
La peinture cubiste (Cubist Painting)


Commissioned for the French television series Regards Entendus, La peinture cubiste is a multilayered, elusive investigation of the perception of reality and representation through cinema, painting and video. Unfolding as an evocative, implied fictional narrative, this work was suggested by a Jean Paulhan text in which a man experiences and perceives everyday life as though in the multifaceted space of a Cubist painting. Alternating between film and video, Kuntzel and Grandrieux explore physical and psychical perception, constructing an analogy between the way video transforms conventional filmic representation and the way Cubism fractured the perspectival codes of classical pictorial space. Shifting between abstraction and materiality, the real and the imaginary, this work suggests passages between painting, cinema and video.


With ironic wit and incisive social critique, Tony Labat's provocative, nonlinear narrative collages confront cultural identity, loss and displacement. Adopting an irreverent, often subversive stance, Labat represents the experience of difference and marginalization from the mediated position of the "outsider," and deconstructs the codes by which the mass media reinforces cultural mythologies. In his idiosyncratic pastiches of performance, appropriated imagery and unexpected visual metaphors, he uses disguise, theatricality, storytelling and role-playing as narrative devices. Born in Cuba, Labat emigrated to the United States as a teenager. His multitemporal assemblages use disjunctive structures—stream-of-consciousness visuals and ruptured narrative syntax—that mirror his inquiry into the disorientation and transformation of acculturation.

Deftly interweaving the fictive and the real, Labat draws on autobiographical, popular media and historical sources: Ricky Ricardo, the Afro-Cuban folk god Babalu (Babalu, 1980), Cuban boat people (Kikiriki, 1983), and Miami Vice (Mayami: Between Cut and Action, 1986) are all invoked as representations of Hispanic culture. At times resonating with poignancy, at times satirical and assaultive, Labat's fragmented narratives are unfailing articulations of the politics of cultural alienation.

Labat was born in Havana, Cuba in 1951, and emigrated to the United States in 1966. He received both a B.F.A. and an M.F.A. from the San Francisco Art Institute. He has received numerous awards, including grants and fellowships from the National Endowment for the Arts; Film Arts Foundation, San Francisco; Open Channels, Long Beach Museum of Art; Artspace, San Francisco; and The Fleishacker Foundation. Labat is currently a faculty member in the department of performance and video at the San Francisco Art Institute. His tapes are part of the permanent collections of numerous institutions, including Centre Georges Pompidou, Paris; Kunstmuseum, Bern; Stedelijk Museum, Amsterdam; and the Long Beach Museum of Art, California. His tapes and installations have been widely exhibited at festivals and institutions including the San Francisco Museum of Modern Art; American Film Institute National Video Festival, Los Angeles; The Museum of Modern Art, New York; Bonn Videonale; World Wide Video Festival, The Hague; Australian Centre for Photography, Sydney; Museum of Contemporary Art, Los Angeles; The Institute of Contemporary Art, Boston; Museo de Arte de Ponce, Puerto Rico; and The Kitchen, New York. He lives in San Francisco.

Babalu
by Tony Labat.
1980, 10:30 min, color, stereo sound.

In a powerful collusion of traditional and pop cultural mythologies, Labat confronts his Cuban heritage and identity, and critiques the representation of this culture by the mass media. Donning theatrical face-paint and a wig, Labat transforms himself into an icon of Babalu, the Afro-Cuban folk god. His use of an Afro-Cuban metaphor is steeped in irony: to millions of Americans, Babalu is the theme song of Cuban bandleader Ricky Ricardo on TV's I Love Lucy. In other sequences, Labat deconstructs the stereotypical gestures and objects—macho posturing, jai alai, maracas—that are used by the media to signify "Latin culture."

Room Service
by Tony Lobat.
1980, 7:37 min, color, stereo sound.

Using confrontational humor and performance, Labat replicates the frustration and anxiety of cultural disorientation in the witty and perturbed Room Service. Playing the role of a newly arrived Hispanic immigrant, he is seen in a motel room, rehashing his only English phrases in preparation for a call to room service. Interrupting this narrative, he also appears in the guise of a stand-up comic who tells a joke about an immigrant bewildered by ordering food in English. Labat's satirical role-playing and manipulation of language conveys a broader cultural critique. Through his fragmented, staccato narratives, which often throw the viewer off-balance, he parallels the complex and often terrifying process of displacement and transformation that accompanies acculturation.

Í (enn-yay)
by Tony Labat. Sound: Marta Hoskins, Tony Labat. With: David Birkit, José Luis, Joel Glassman, April Sheldon, Tony Labat.
1982, 5:03 min, color, stereo sound.

Exploring cultural loss and the modes by which a dominant culture reworks history in its own image, this narrative pastiche is a sophisticated deconstruction of the myth of America as the promised land, and the role of the media in reinforcing that illusion. For Labat, the disappearance of the tilde sign (í) in the Anglicized pronunciation of Spanish words is a metaphor for what is "lost or left behind" by acculturation. This fragmented collage of cultural myth and reality includes a young man reciting his version of Columbus' discovery of the "New World," and a Marielito (the term for the Cuban boat people exiled by Fidel Castro to the United States in the early 1980s) recalling his disorienting journey of uncertainty and optimism.
Kikiriki
Lost in the Translation
La Jungla (Between Light and Shadow)
Mayami: Between Cut and Action
A Jar Full of Jam

Kikiriki

In a fragmented, staccato composition, Kikiriki explores cultural dislocation, alienation, and media representation of the immigrant as Other. Structured as a journey in which Labat leaves the lush, romanticized beauty of home and stumbles onto land after a long sea voyage, this work confronts the bewildering process of adaptation and displacement. Vibrant, hand-held Super-8 film footage of the streets of Havana and Miami is contrasted with negative mass media stereotypes — from headlines of a hijacking to Havana by a Cuban, to television images of the Marielitos (exiled Cuban boat people) as bloodthirsty ex-convicts. Using split screens, quick cutting and pastiche, Labat juxtaposes mass media images, “real” narratives of culturally marginalized men and women, and ironic visual metaphors.

Lost in the Translation

In this elusive exploration of identity, marginalization and difference, Labat constructs a nonlinear narrative from fragmented images and sounds that have been decontextualized and thus “lose something in the translation.” Layering the fictive and the real, he stages scenes — including an artist’s model imitating the pose of Ingres’ Oedipus — and repeats words and images to confound meaning. In an ironic play on anonymity, black strips are placed on television “talking heads” to conceal the subjects’ identities. Through associative imagery and ruptured narratives, Labat creates a collage of disorientation and otherness, replicating the mediated experience of “a bad joke told in a foreign language.”

La Jungla (Between Light and Shadow)

With a stylized juxtaposition of text and image, Labat deconstructs narrative codes as he records everyday life. He constructs a space, oblique narrative of the relationships between a man and a woman, space and objects, exterior and interior. Panning regularly from left to right, the camera’s gaze reveals a couple engaged in the routines of daily life. Suggesting unspoken tensions and intimacies, Labat’s visual associations create a chiaroscuro landscape of dreams and memory, in which gesture and detail are caught incidentally. Scrolling across the screen from right to left, a written text engages the viewer in a tangential narrative of displacement and disassociation. Imbuing the ordinary with a compelling resonance, Labat reflects on “the existence of spaces between objects.”

Mayami: Between Cut and Action

Artifice and reality, identity and disguise, representation and transformation are woven through a powerful pastiche of theatrical performance, mass cultural appropriation and fragmented narrative. Deconstructing an episode of TV’s Miami Vice that features crude representations of Hispanic drug dealers, Labat constructs a multilayered psychological drama of converging realities. In the studio space between “cut” and “action,” artists Tony Oursler and Winston Tong provide commentary. Playing out a tragic drama with dolls, Tong also tapes his eyelids down and applies make-up, transforming himself from Asian to Caucasian, male to female. In a final confrontation of identity, Tong steps through the enlarged television image, devoid of masks or make-up.

A Jar Full of Jam
by Tony Labat. With: Ella Tideman, Sean Maytum, Morten Evelid, Gis Duarte, Oliver Struve, Benjamin Tremblay, Ramon Charruca. Written by Ella Tideman. Director: Tony Labat. Editor: David O. Weissman. 1988, 39:35 min, color, stereo sound.

Based on a play about sexual difference by fifteen-year-old Ella Tideman, A Jar Full of Jam is performed entirely by a cast of teenage males. Structuring the work on two levels — a rehearsal and a document of the rehearsal — Labat reforges the role of the viewer and deconstructs the theatrical process. As the playwright herself becomes a kind of “meta-observer,” the rehearsal becomes the performance. The minimalistic production (no sets, props, or costumes) reduces the audience’s point-of-view to her commentary — interventions that contextualize, mediate or radically transform the viewer’s perception of the action.
Through her intimate, elegant and witty use of the medium, Joan Logue defines the art of video portraiture. Capturing the essence of subjects that range from avant-garde artists to New England fishermen, her unique video portraits are minimalist dramas — precisely composed, richly nuanced, and highly expressive of the character of the “sitter.” In 1980, Logue began the 30 Second Spots, an innovative series of dynamic video portraits that she terms “commercials for artists.” These succinct “spots” use the format, style and condensed time frame of television advertising to present unconventional portraits of vanguard artists, musicians, writers and performers. Each subject performs a concise gesture or action in close-up before a stationary camera; Logue heightens this intimate theater with a precise application of subtle electronic effects. Producing portraits in cities around the world, she has collaborated with such well-known and diverse figures as Laurie Anderson, David Hockney, Philip Glass, and Jacques Derrida. Logue’s first video portraits, begun in 1972, were silent, extended examinations of the faces of friends, family and neighbors. Eloquently reinterpreting the photographic portrait for a time-based medium, Logue’s video project is a compelling extension of her earlier work as a portrait and still photographer.

Logue was born in 1942. She trained as a painter and photographer, receiving a B.F.A. and an M.A. from St. Mary’s College in Los Angeles. One of the founders of the video program at the American Film Institute, she has also taught at California Institute of the Arts, UCLA, and Otis/Parsons. She has received grants from the National Endowment for the Arts, the French Ministry of Culture, the Massachusetts Council on the Arts and Humanities, the Guggenheim Foundation, and the New York State Council on the Arts. Her works have been widely broadcast and exhibited at institutions including The Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; The Corcoran Gallery of Art, Washington, D.C.; International Center of Photography, New York; Centre Georges Pompidou, Paris; Stedelijk Museum, Amsterdam; Bonn Videonale; and Second Bank of the United States (Portrait Gallery), Philadelphia. She lives in Paris.

Video Portraits: Silent Words for Installation
by Joan Logue.
1973-83, 19:49 min, color, silent.
“A subject being recorded cannot hide behind his smile for long; thoughts and feelings begin to be exposed without verbal expression. The viewer is confronted with this contemplation and silence and witnesses a psychological expression made visual.” So writes Logue about this compilation of early video portraits of family, friends and artists, in which she allows the viewer to see beyond the surface of the human face — “the site of one speaking within him/her self.” Silent, recorded by a stationary camera, these extended portraits function as time-based photographs. The viewer reads the face as a terrain of experience and character, absorbing “long glimpses of the conscious and fractions of the unconscious.” Among her subjects are such well-known figures as Willem de Kooning, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg, Shirley Clarke, Lillian Hellman and John Baldessari.
(Note: These portraits are for use in installations only. Please inquire.)
30 Second Spots: New York
by Joan Logue in collaboration with the artists. Produced by Joan Logue in association with The Kitchen. 1982, 14:45 min, color, stereo sound.

Inverting the form, style and time frame of commercial television advertising, Logue has produced a unique series of dynamic video portraits of avant-garde-artists, writers, musicians and performers. In 30 Second Spots: New York, which Logue terms "commercially for artists," each of the succinct vignettes conveys the artistic essence of her subject with clarity, wit, and an elegant economy of means. John Cage, Laurie Anderson, Philip Glass, Meredith Monk, Spalding Gray and Nam June Paik are some of the artists who are captured here with concise drama. Each subject performs in close-up before a stationary camera; Logue heightens the intimate theater with a precise application of subtle electronic effects. Steve Reich's hands are seen in close-up as he claps out a syncopated rhythm; a dance movement by Arnie Zane and Bill T. Jones is transformed into a sequence of color and texture; Laurie Anderson's face fills the screen as she rocks on her amplified head with unexpected resonance.

30 Second Spots: Paris

30 Second Spots: Paris focuses on prominent artists, writers, philosophers and musicians working in Paris. Using elegant special effects, close-ups, and a highly condensed time frame, Logue captures her subjects in moments of intimacy and contemplation. Pierre Boulez ponders the rhythms of Stravinsky; renowned photographer Robert Doisneau camera in hand, catches the life of a Paris street; Julia Kristeva, noted feminist theorist, speaks of motherhood and walks with her son in the Jardin des Tuileries. Afloat in a swimming pool, David Hockney bask in an iridescen world that mirrors the vibrant hues of paintings. Remaining with the vitality of Paris, these concise cameo portraits crystallize the city's unique artistic and intellectual life.

René and Georgette Magritte With Their Dog After The War

Originally produced as a music video for Paul Simon's song René and Georgette Magritte With Their Dog After The War, this is a witty tribute to Magritte's work and a haunting visual interpretation of Simon's music and lyrics.

A photograph of the Magrittes serves as the point of departure for both the song and images. As Logue employs video effects to technologically echo and transform the eerie resonances of the surreal imagery of Magritte's paintings.

30 Second Spots: San Francisco
by Joan Logue in collaboration with the artists. Produced by Joan Logue in association with the Capp Street Project. 1984, 2:54 min, color, sound.

In San Francisco, Logue captures the essence of the artists' work: Sutterland delivers a terse aphorism; Galas' distorted voice is paired with an abstracted image; Bucha's synthesized sounds are accompanied by graceful fish and speeding clouds.

Portraits: New England Fishermen

Presented with a straightforward charm, Logue's abbreviated portraits of fishermen in Gloucester, Massachusetts are more than mere "fish stories." Seen on their boats in the open sea, the Fishermen speak directly to the camera, relating anecdotes and observations that are alternately comic or poignant. Logue documents the Fishermen's individual characters and evokes a sense of their rituals and traditions. With humor and pride, the Fishermen chronicle their close ties to family, the ocean, and their community. Applying elegant video effects that heighten the resonance of these brief vignettes, Logue succeeds in her intention to "make ordinary people visible."

Video Portraits: French Writers

Utilizing elegant video techniques to illustrate the words of such prominent authors and theorists as Jacques Derrida, Andre Du Bouchet, and Florence Delay, Logue fills the screen with Derrida's handwritten lines, focusing on a closeup of Delay's face, or employing imaging techniques to transform scenes from Du Bouchet's life into pages fluttering in the wind.

Logue finds an incisive visual accompaniment for the writers' words. Read by the authors themselves, the texts retain their power and provide a graceful backdrop for these revealing portraits.

A Portrait of a Friend by Friends: Emmett Williams

In this collaborative "verbal drawing," Fluxus artist, painter and poet Emmett Williams is profiled by his friends and colleagues. Fifteen artists, poets and writers convened in the Form Hotel in Warsaw, Poland to pay tribute to Williams in the form of personal anecdotes. In this intimate "portrait drawn by friends," Williams emerges from the reminiscences - related in each person's native language - as a complex, humorous personality. The viewer sees a mediated, composite version of the subject: Williams himself only appears as an image at the tape's conclusion.

5 Composers: 5 Countries

5 Composers: 5 Countries portrays five contemporary composers from around the world. Logue visits Michael Nyman in London, Carlos Santos in Spain, Alvin Curran in Rome, Michael Levinas in Paris, and Tod Machover in Boston, documenting the fabric of their creative lives, from day to day, hour to hour, minute to minute. Concentrating on their immediate environments, with occasional forays into the cities in which they work, Logue creates portraits of extraordinary intimacy, in which the sounds of the composers' music can be heard in their daily lives. Shot verité-style with a hand-held camera, and woven together with a fluid use of dissolves and fades, these portraits depict both an objective and personal vision of the creative process.
Merging social observation with satirical humor, Chip Lord’s work focuses on American myths and icons, from the cult of the automobile to baseball, advertising, suburbia and television. To Lord, collective identity and everyday life are defined by the consumer-based, media-driven culture of the postwar American Dream. His recreations of the classic Americana of his youth are often nostalgic, but edged with an ironic detachment. *Motorist* (1989) is a “road video” homage to the car culture of the 1950s and ’60s; *Easy Living* (1984) is a miniaturized simulation of suburbia. Lord sardonically scrutinizes pop culture by adopting and subverting television strategies and formats — the commercial, the sitcom, the news bite. Often casting himself as a performer, he critiques the absurdity of contemporary politics and the military, and wryly observes the passivity of an American public conditioned by television. Lord’s involvement with video dates to the late 1960s; in 1968 he co-founded, with Doug Michels, the influential San Francisco-based multi-media collective Ant Farm. In a series of memorable performance art events, including *Cadillac Ranch* (1974), *Media Burn* (1975), and *The Eternal Frame* (1975, with T.R. Uthco), Ant Farm tore up the media landscape with works that critiqued America’s media and political cultures through parody and spectacle.

Lord was born in 1944. He received a B. Arch. from Tulane University. He is the recipient of numerous awards, including a Creative Artist Fellowship from the United States/Japan Friendship Commission, several National Endowment for the Arts Fellowships, and several Western States Regional Media Arts Fellowships. He is currently an assistant professor in the Theater Arts Department at the University of California, Santa Cruz. In 1973, Lord and Doug Michels received a *Progressive Architecture* design award for their work with Ant Farm. Lord’s work has been widely exhibited throughout the world, at festivals and institutions including the Paris Biennale; Documenta 6, Kassel, West Germany; Museum of Contemporary Art, Chicago; Toronto Film Festival; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Museum of Modern Art, New York; JVC Tokyo Video Festival; San Francisco Museum of Modern Art; London Film Festival; Whitney Museum of American Art Biennial, New York; and the Institute of Contemporary Art, London. He lives in Santa Cruz, California.
The Amarillo News Tapes

Easy Living

Media Hostages

Ballplayer

NOT TOP GUN

Motorist

Kennedy Airport where, in 1979, the FBI met with then-Congressman Michael Myers, who was offered and accepted a bribe. During the subsequent publicity and trial, Myers charged the FBI with deliberate entrapment. Lord traces the tenuous line between fiction and fact, and the role that video plays in mediating reality. Merging social commentary and advertising parody, Three Drugs is an ironic observation of the mythic status of coffee, cigarettes and the automobile as symbols of American cultural addictions. Through a sophisticated collage of commercials and news footage, AUTO FIRE LIFE critiques the relationship between American consumerism and political and military power.

The Amarillo News Tapes

by Doug Hall, Chip Lord and Jody Procter.
1980. 25:52 min. color, sound. (For description, see Doug Hall)

Easy Living

1984. 18:15 min. color, stereo sound.

Creating a miniature suburban world of cars, gas stations, drive-ins and two-story houses, Lord and McGowan (a sculptor and collector of cultural artifacts) gently satirize the complacency and insularity of contemporary consumer life in Easy Living. Using toy figures, the artists trace a typical day in suburbia, a landscape of leisure and passivity in which ordinary activities resonate with an eerie quality. The sounds of a horror film swelling from the drive-in and the patrol of a local police car locate an undercurrent of uneasiness and falsity beneath the surface of prosperous tranquility. In this satiric simulation of a day-in-the-life of suburban America, Lord and McGowan illustrate how the media has shaped and reduced postwar culture to clichés and artifice acquired from television.

Media Hostages


Future Language

by Chip Lord. 6 min.

Unset Blvd.

by Branda Miller. 9:44 min. With: Sherry Davis.

S.S.S.

by Muntadas. 6:24 min.

Total program: 1985. 22:08 min. color, sound.

In December of 1984, a “living” billboard was erected on Sunset Boulevard in Los Angeles as a promotion for a line of jewelry. A group of aspiring actors took up residence on it, each competing to outlast the others and win a screen test. Artists Chip Lord, Branda Miller and Muntadas collaborated to produce three views of this public spectacle, creating a work collectively titled Media Hostages. Lord’s Future Language uses a docu-narrative structure to introduce the billboard and contextualize it in the physical media environment of Sunset Strip. Miller’s Unset Blvd. deals with dreams and memory, surveillance and media coverage, investigating the experiences of the only woman on the billboard. Muntadas’ S.S.S. is a personal, visual commentary using the billboard as a “Media Case” in the larger context of America, circa 1985.

Ballplayer

1986. 13:13 min. color, stereo sound.

Intertwining fiction and documentary, Ballplayer is a candid story of a man’s life and a subtle examination of male culture. Partially adapted from a Garrison Keillor short story, How Are the Legs, Sam?, the narrative begins with the paired recollections of a man (Richard Marcus) jilted by his lover at the airport. Talking to the camera as if he were speaking frankly to an old friend, he muses on the injustices of human behavior and his search for solace in the ritual, nostalgia and camaraderie of baseball. Through the intimacy and immediacy of video, Lord transforms the story of a failed romance into a subjective essay on the virtues of baseball and masculine friendship. The uncertainty and irresolution of human relationships are momentarily forgotten in the glory of one perfect game.

NOT TOP GUN

1987. 25:52 min. color, stereo sound.

In NOT TOP GUN, which was produced for Paper Tiger Television, Lord gives a discur- sive, deconstructive reading of the hit film Top Gun. Examining the film’s strategies and subtext, he critiques the militaristic and aggressively masculinized attitude that it embodies. The unpopulated space of a fast-food-chain parking lot and the Miramar Naval Air Station runway are used to present facts about “the vast wasteland of American military spending.” Promotional clips for the film are juxtaposed with Navy recruiting ads that exploit the same high-concept, slick strategies of seductive unreality. In one sequence, Lord helps a boy construct a model of an F-14A Tomcat fighter plane; in another, he “force-feeds textual information about the F-14A Tomcat jet over the eroticized, fetishized images” of the film.

Motorist

1989. 69 min. color, stereo sound.

The iconic value of the American automobile is a subject that has long fascinated Lord. This road video follows a 1962 Ford Thunderbird’s cross-country journey to Los Angeles. Behind the wheel, the Motorist (Richard Marcus) reminisces about his strong attachment to the automobile, with its promise of freedom and escape. The obliquely satirical monologue is juxtaposed with naive, romanticized footage from promotional films and magazine ads of the 1950s. In reality, the Motorist travels a highway riddled with shabby roadside towns and improbable theme parks, which stand in stark contrast to his nostalgic childhood memories. In the final irony, this most American of automobiles is ultimately sold to a Japanese car buff, suggesting that with the wholesale dissemination of pop culture into a world arena, the American landscape is in danger of disappearing.
In her rich exploration of light and landscape as agents of visual perception and memory, both personal and mythic, Mary Lucier examines 19th-century art historical and literary traditions through the lens of contemporary technology. Lucier is a major contributor to the form of multi-monitor, multi-channel video installation. In her elegant “pictorial-narrative” works, in which video images are set within configurations that she describes as “at once cinematic, sculptural, and theatrical,” light and landscape are the essential modes of representation and metaphor. Reinvestigating the American pastoral myth in what she terms “an ironic dialogue between past and present, mundane and poetic, real and ideal,” Lucier questions collective memory and identity through an art historical vocabulary. Echoing paradigmatic motifs of 19th-century painting traditions, her metaphoric use of light to signify transcendence, and her allusions to the sublime, evoke Romantic and Modernist ideals. *Ohio at Giverny* (1983) is a poetic homage to Monet’s Impressionism; *Wilderness* (1986) refers to the Luminists and the Hudson River School. Nature is transformed by culture and technology; luminosity is synonymous with lyricism. Lucier began working in video in the 1970s, after first exploring sculpture, performance and photography. Early works, such as *Dawn Burn* (1975) and *Bird’s Eye* (1978), are empirical records of the optical effects of light on the camera’s eye. Aiming a laser directly at the camera or pointing a lens at the sun, she burned the vidicon tube in real time, inscribing it with calligraphic abstractions of light. In addition to installations, she has also produced video dance works with choreographer Elizabeth Streb, exploring relationships of the human figure, sculptural movement and landscape. Lucier was recently selected as “One of the ten artists to watch in the ’90s” by ARTnews magazine.

Lucier was born in 1944. She received a B.A. from Brandeis University. Among her many awards are a Guggenheim Fellowship and an American Film Institute Independent Filmmaker Grant, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts. She has been artist-in-residence at the Capp Street Project, San Francisco, and the Television Laboratory at WNET/Thirteen, New York; and has taught at New York University, the San Francisco Art Institute, the Cleveland Institute of Art, Minnesota College of Art and Design, and the School of Visual Arts, New York. Lucier has had solo exhibitions at The Carnegie Museum of Art, Pittsburgh; Wadsworth Atheneum, Hartford; Capp Street Project, San Francisco; Museum of Contemporary Art, Los Angeles; Dallas Museum of Art; Madison Art Center, Wisconsin; and Greenburg-Wilson Gallery, New York. Her work has also been exhibited in group shows at festivals and institutions including the American Film Institute National Video Festival, Los Angeles; Whitney Museum of American Art Biennial, New York; Stedelijk Museum, Amsterdam; The Museum of Modern Art, New York; Artspace, Sydney; Walker Art Center, Minneapolis; and the San Francisco Museum of Modern Art. She lives in New York.

**Bird’s Eye**


A precursor to Lucier’s later works, in which light is used as metaphor, *Bird’s Eye* is a formalist yet evocative exercise in which Lucier explores light in relation to the material properties of video. Aiming a laser directly at the camera’s eye, she burned the vidicon tube. Changing the focal length of the lens and moving the laser, she records the optical effect of the camera’s light perception and absorption. The resulting configurations, accompanied by Alvin Lucier’s electronic score *Bird and Person Dying*, become an abstract calligraphy of light. Lucier’s technologically based, visual records of refraction and reticulation refer to the Impressionists’ empirical observations of changes in light over a measured period of time.
Ohio to Giverny: Memory of Light
Ohio at Giverny
Wintergarden

Ohio to Giverny: Memory of Light

At the opening of this lyrical, evocative work, Lucier quotes Marcel Proust’s Swann’s Way: “The places that we have known belong now only to the little world of space on which we map them for our own convenience.” This reflection on landscape and memory is an homage to the Impressionist painter Claude Monet, as Lucier translates to video his technique of rendering light palpable. Dedicated to Lucier’s uncle and aunt, who met in postwar France, the work’s implicit narrative begins in Lucier’s childhood home in Ohio and is then transported — metaphorically and literally — to Monet’s gardens at Giverny, France. Lucier uses light as a tangible presence to evoke associative memory, washing the screen with suffused, luminous tableaux. A unifying soundtrack inextricably links the French and American countryside. In a larger sense, the close identification between Monet’s and Lucier’s landscapes speaks to the powerful role of memory in the artistic imagination.

Ohio at Giverny

Praised by The New York Times as a “stunning paean to Monet,” Ohio at Giverny is the title of Lucier’s highly acclaimed two-channel, seven-monitor installation. Writes Lucier, “This work is an investigation of light in landscape and its function as an agent of memory, both personal and mythic. It deals with the convergence of disparate entities — geographies, epochs, sensibilities; with transitions from one state of being to another, and how within the frame of imagination and collective memory these ‘dissolves’ take place.” Nostalgic images from Lucier’s native Ohio — the pastoral countryside and a Victorian home — are fluidly juxtaposed and correlated with the lush beauty of Impressionist painter Claude Monet’s gardens in Giverny, France. (Note: In this composite version of the installation, the two channels of video are displayed side-by-side on a split screen. The tape is accompanied by slides of the actual installation.)

Wintergarden

The two-channel, six-monitor installation Wintergarden merges lucid imagery with sculptural form, in an evocative exploration of pastoral and urban landscapes, nature and culture. Originally produced for New York’s Chase Manhattan Plaza, this work contrasts serene natural images from a highly cultivated Japanese garden with the hard-edged architectural landscape of Manhattan. Lucier finds formal parallels to the sensual flowers and calm pools in the cool, silvery reflections of the steel and glass skyscrapers. The dichotomy between natural and urban landscape is mirrored in Lucier’s haunting score, which shifts from the ringing of wind chimes to the magnified ambient sounds of the city street. In a contemporary rendering of the Romantic landscape, Lucier distills and ultimately abstracts the image.  
(Note: In this composite version of the installation, the two channels of video are displayed side-by-side on a split screen. The tape is accompanied by slides of the actual installation.)
Amphibian
1985, 9 min, color, two-channel mono sound.
Amphibian was a collaborative video/dance performance by Lucier and choreographer Elizabeth Streb. In this unique fusion of dance and video, Streb performed on a raked platform between two large screens showing different sets of video images. Streb portrays a mythological creature in the process of evolution, moving from water to earth to sky — an amphibious entity in a struggle to defy gravity. Lucier’s intuitive landscapes integrate with Streb’s athletic choreography to create an abstract yet visceral performance space. (Note: In this composite version, the two synchronized channels of video are displayed side-by-side on a split screen.)

In the blink of an eye...(amphibian dreams)
"If I could fly I would fly."

Collaborating with choreographer Elizabeth Streb, Lucier constructs a suite of dances in which the human figure is abstracted and isolated within a natural landscape.Structured in three segments, the work suggests the evolution of a mythical being moving from a black void to a natural landscape, and then into an aerial world. Fragmenting and isolating the physical body in space, or in relation to simple elements of landscape, Lucier evokes themes of confinement, the struggle to defy gravity, and a metaphorical desire for transcendence.

Ohio to Giverny: Memory of Light

MASS (between a rock and a hard place)

The taut, contracted figure of a dancer on a rock is silhouetted against the towering, vertical landscape of the New York City skyline. This image of contained movement and an unyielding cityscape opens MASS, a collaboration by Lucier and choreographer Elizabeth Streb. Lucier parodies the city’s hard-edged, sleek architectural forms and ceaseless movement with the explosive dynamic of Streb’s dance. Using a framing device, she constructs a triptych of unfolding space and movement, unified by subtle color and ambient sound. The massed, tumultuous bodies of the dancers crowd the space in an evocation of controlled chaos. Orchestrating a fusion of video and dance, Lucier recasts the frozen architecture of the urban landscape into an architecture of human movement.
Addressing an intensely private discourse through the public forum of video, Pier Marton has produced a body of work that is unified by a confrontational, psychodramatic search for self-identity. Marton’s early, performance-based work is highly charged and theatrical, executed with an immediacy and aggression that suggest Antonin Artaud’s Theater of Cruelty. These grueling exercises in psychological self-revelation often culminate in attacks on both the body and the body politic as the site of despair, corruption and weakness. Marton’s visceral exorcisms operate through transference, shifting responsibility from himself to the viewer. In later image-processed works, which deconstruct the apparatus of television both formally and metaphorically, he also implicates the audience’s passivity as perpetuating the media’s dominant ideology. This unflinching scrutiny of collective guilt, memory and responsibility, as well as a restless search for self-knowledge, emerge in his recent issue-oriented documents, SAY I'M A JEW (1985) and (are we and/or do we) LIKE MEN (1986). Both works focus on “silenced” topics, things that are “hard to hear and hard to say.” Confronting identity in the face of self-abnegation and cultural conditioning, Marton allows the unspoken to be voiced.

Marton was born in Paris in 1950. He received a B.F.A. and an M.F.A. from the University of California, Los Angeles. He is the recipient of numerous awards, including grants and fellowships from the National Endowment for the Arts, the Memorial Foundation for Jewish Culture and the Illinois Arts Council. He has taught at UCLA; Occidental College, Los Angeles; the Minneapolis College of Art and Design; and the Art Institute of Chicago, among other institutions. Marton’s work is in the permanent collections of Centre Georges Pompidou, Paris; The Museum of Modern Art, New York; and the JVC Collection, Tokyo. It has also been exhibited at museums and festivals throughout the world, including the Berlin Film Festival; Tokyo Video Biennale; Long Beach Museum of Art, California; Venice Biennale; American Film Institute National Video Festival, Los Angeles; World Wide Video Festival, The Hague; and the Walker Art Center, Minneapolis. He lives in Chicago.

Performance For Video 1978-82
by Pier Marton.

Guitar Piece
1978, 2:33 min., sound.
Tapes
Hope You—Croak Before Me
1980, 5:11 min., sound.
Telepathos

Total program: 1978-82, 22:16 min., color, mono and stereo sound.

With roots in the performance art and body art of the 1970s, Marton’s early works are visceral, psychological confrontations with the viewer. Guitar Piece is a darkly comical, angry work, in which Marton hits a guitar against his head in a rhythmic self-assault, yelling “Music!” with accelerating fury until the guitar splinters into pieces. Tapes is a harrowing, often horrifying collection of performances in which Marton’s personal and collective fears unravel on the screen. In My Father, Marton transposes his image onto an old photograph of a crowd of soldiers in uniform. The shadowy imprint of his face mouths the words, “My father died! No solution! And it’s not the last time.” The camera then pulls out to reveal a mass of anonymous, faceless men. Suicide begins with Marton addressing the camera directly, hurling the viewer into a false sense of security. As he continues his stream-of-consciousness monologue, he gradually reveals that he has contemplated suicide. A single rivulet of blood runs upward over his face, until finally he is awash in crimson red. Hope You—Croak Before Me is a confrontational exercise in which Marton intercuts images of his face expressing extreme psychological states. Telepathos resulted from an artist’s satellite project that linked Los Angeles, Iowa City and New York. Working in collaboration with video artists Shalom Gorewitz and Nancy Buchanan, Marton attempts to telepathically convey a color to the others, in an ironic confluence of performance and political commentary.
Unity Through Strength and heaven is what I’ve done (for my fellow beings)
by Pier Marton.

Unity Through Strength
1981-82, 6:30 min.
heaven is what I’ve done (for my fellow beings)
Total program: 1981-84, 9:06 min, color, stereo sound.

Marton explores television, information and human experience in these two works. Juxtaposing text and appropriated television imagery that has been highly processed in Unity Through Strength, Marton challenges what he terms “fabricated aspects of television reality and its deadly hypnosis” in a formal and psychological deconstruction of the media.

Manipulating grainy off-air footage of street violence and the bland “Big Brother” tones of a television announcer, he fragments TV’s rigid structures until they disintegrate into pure electronic form. Marton calls heaven is what I’ve done (for my fellow beings) “a specific type of public service announcement: to wake us, the viewers, up — and to measure our [dis]tressions and dilemmas against the things that must be done.” In this collage-like video poem, Marton overlays the innocence of a child’s voice with images of isolation and alienation.

SAY I’M A JEW
1985, 28:21 min, color, stereo sound.

SAY I’M A JEW is a powerful manifesto on memory, loss and self-denial, and an affirmation of Jewish identity. This collage of interviews with men and women whose parents were survivors of the Holocaust confronts the internalized anti-Semitism of postwar European Jews. Addressing the camera directly, these “witnesses,” now living in the United States, speak with remarkable eloquence about their struggles to comprehend their legacy and their own identities. A Polish/Romanian woman says simply, “I felt that my life was supposed to redeem all the lost lives.” Each tale of self-hatred and denial is harrowing and specific, yet universal; the participants speak of anger and compassion towards their parents, rejection and acceptance of their Jewish heritage. These intensely felt statements are heightened by the appearance of Marton and his brother as witnesses.

Hope You — Croak Before Me

(are we and/or do we) LIKE MEN
1986, 16:42 min, color, stereo sound.

Posited as “A tape to Wage War Against War...the War which men wage against women, children and themselves,” (are we and/or do we) LIKE MEN confronts male self-identification, violence and gender conditioning. Focusing on a series of interviews with men, Marton based this work on his experiences at the National Conference on Men and Masculinity, which sought new roles and methods of self-expression for men. The male participants speak directly to the camera, struggling to define the role of aggression, self-hatred and violence in forming the male character in American culture. The close-up intimacy of the video medium elicits pained, angry and thoughtful confessions. Marton intends the tape to be presented as a catalyst for discussion of violence and gender conditioning.
Victor Masayesva, Jr. has created a rich body of video and photographic work that represents the culture and traditions of Native Americans — particularly the Hopi of Southwest Arizona — through poetic visualizations. Masayesva employs highly technological computer animation and graphics in lyrical translations of Hopi myths, rituals and history. Articulating the richness of his heritage in his own language, he allows the Hopi voice to be heard. In the evocative *Itam Hakim, Hopiit* (1985), a tribal elder recounts Hopi philosophy and prophecy in an eloquent personal and cultural history. *Ritual Clowns* (1988) employs a vivid fusion of computer animation, live video and ancient traditions to explore the role of the ritual clown in contemporary Native American culture, and the traditions and myths from which they emerged. Challenging the ethnographic imposition of cultural interpretation, Masayesva has written of “developing a new iconography originating from the mythical and visual songplay of our forefathers.” He continues: “Recognizing the foundations of communications on the North American continent is the first step in participating in the development of a bold communications iconography by which we can become involved in a vibrant visual literacy. We must listen to the songs being sung in the Third World countries, for experience is being offered in sacred terms which we must accept in the spirit of the offering.”

Masayesva was born in 1951. He attended Princeton University and pursued graduate studies at the University of Arizona, Tucson. His numerous awards include fellowships from the Ford Foundation, the Rockefeller Foundation and the Southwest Association on Indian Affairs; and grants from the National Endowment for the Arts and the Arizona Commission on the Arts. He has been guest artist and artist-in-residence at the School of the Art Institute of Chicago, Princeton University, and The Yellowstone Summer Film/Video Institute, Montana State University. His videotapes have been exhibited internationally at festivals and institutions including the Native American Film and Video Festival, New York; The Museum of Modern Art, New York; Long Beach Museum of Art, California; World Wide Video Festival, The Hague; Whitney Museum of American Art Biennial, New York; Haus der Kulturen der Welt, Berlin; San Francisco Art Institute; and the American Indian Contemporary Arts “Festival 2000,” San Francisco. He lives in Hotevilla, Arizona.

**Hopiit**  

In this lyrical work, Masayesva observes Hopi cultural activities through the cycle of the seasons. Work and play, ceremonial rituals and the rituals of everyday life throughout the year are woven together in a seamless vision that conveys the oral traditions of storytelling, the natural landscape of Arizona, and the richness of Hopi culture.

**Itam Hakim, Hopiit**  

Celebrating the Hopi Tricentennial, *Itam Hakim, Hopiit* is a poetic visualization of Hopi philosophy and prophecy. The myths, religion, legends and history of the Hopi people, articulated through the ancient oral tradition, are translated by Masayesva to video. Speaking in the Hopi language, Ross Macaya, the oldest member of a storytelling clan, weaves together personal and cultural history, recounting stories of the Hopi Emergence, the pueblo Revolt of 1680, the age of the conquistadors, and the story of the Bow Clan of his father. In direct contrast to the interpretive practice of ethnography, Masayesva articulates his cultural heritage through observation, and by allowing a Hopi voice to be heard. His eloquent rendering of the natural landscape of Arizona, and the cadence of the storyteller’s language, exerts a mesmerizing beauty. The title translates as “We, someone, the Hopi.”

**Ritual Clowns**  

Masayesva addresses contemporary ritual clowns and the traditions and myths of their emergence in the plazas of Southwest Native American communities. He writes: “Neither didactic nor strictly documentary in style, this program is eclectic in its treatment of these illusory figures, by and through a combination of live video, ancient traditions and computer generated animation. Maintaining the worldwide historical perspective on the clown as a mirror of human behavior, it explores both the acerbic and ritually cleansing role of humor in Native American communities. In the spirit of the ritual clown, the style and technique reflect a dissembling approach to arriving at some orderly comprehension of his world.”

**Pot Starr**  

Masayesva writes that *Pot Starr* addresses “ceramic designs, computer analysis and interpretation.”

**SISKYAVI — The place of Chasms**  

Masayesva presents the ceramic traditions of Native Americans in a provocative context: the cultural clash of Western civilization and one of the oldest, most enduring tribal groups in North America. He addresses the interpretation of tradition through the dynamics of intercultural conflicts over terms of meaning and value. Reflecting the current debate over the return of artifacts to Native American tribes, he implicates the Western practice of appropriating religious artifacts from around the world in the name of Science and Art.
Forging an ingenious fusion of pop culture, television and contemporary art, Carole Ann Klonarides and Michael Owen have collaborated as MICA-TV since 1980. Their witty, stylized productions, which mimic and often subvert the formulas and genres of television, include a series of video portraits of visual artists such as Cindy Sherman, Richard Prince and Laurie Simmons. Departing from the biographical “art documentary,” MICA-TV’s strategy is to identify specific aural and visual themes with which to succinctly translate their subjects’ artistic project into a televisually equivalent. They collaborate with the artist to achieve an analogous mode of presentation, derived from television formats (the talk show, the industrial), that parallels the concerns of the artist’s own work. These portraits are rendered with MICA’s signature deadpan humor and conceptual sophistication. In an extension of this collaborative project, CASCADE/Vertical Landscapes (1988) integrates the cultural deconstructions of artists Dan Graham, Dike Blair and Christian Marclay in a postmodern vision of the contemporary American landscape. Deftly transposing artists’ ideas into the language of mass media and popular culture, MICA-TV has developed a unique mode of presenting and contextualizing contemporary art.

Klonarides was born in 1951. She received a B.F.A. from Virginia Commonwealth University, Richmond, participated in the Whitney Museum Independent Study Program, 1972-73, and received an M.A. from the New School for Social Research in 1983. Klonarides was Director of Baskerville & Watson Gallery in New York from 1983 to 1987. Since then she has been involved in numerous curatorial projects in art and media, including TV: For Real for Halle Sud in Geneva (1988), and Video Data Bank’s Video Drive-In (co-curator) in Lisbon (1989) and New York (1990).

Owen was born in 1952. He received a B.A. from the University of Essex, Colchester, England. As an independent film and video producer/director, he has worked on a broad range of documentaries, music videos and public service announcements, collaborating on projects with Laurie Anderson, David Byrne, Jim Jarmusch and Sam Peckinpah.

MICA-TV is the recipient of several awards, including grants from the New York State Council on the Arts, the National Endowment for the Arts, and the New York Foundation for the Arts. MICA-TV’s tapes are in the permanent collections of institutions including Centre Georges Pompidou, Paris; National Gallery of Canada, Ottawa; and the Contemporary Arts Museum, Houston. They have also been widely exhibited at festivals and institutions including the Contemporary Art Center, Cincinnati; The Kitchen, New York; Cleveland Art Institute; International Festival of Video & Television, Montbeliard, France; Eversom Museum of Art, Syracuse; and The New Museum of Contemporary Art, New York. Klonarides and Owen both live in New York.

Cindy Sherman: An Interview

Artist Cindy Sherman first came to widespread attention in the 1980s with evocative photographs that simulated film stills. Posing as “B” movie characters, she cast herself as director, producer and protagonist, masquerading as a startling range of female identities. The stylized scenarios of these photographs were the inspiration for the staged talk-s-tv interview format adopted here by MICA-TV, in which Klonarides plays the role of a quasi-talk show host/art dealer handling Sherman’s photographs. As they talk, Sherman metamorphoses into the different characters that she assumes for her photos. The cinematic backgrounds are created — as in her photographs — with rear-screen slide projection, a device that conveys the visual and conceptual themes of Sherman’s early work. Musak film scores accompany the transitions.

Richard Prince: Editions

Carole Ann Klonarides writes: “The artist Richard Prince is known for re-photographing images from mass-produced magazines and newspaper advertisements. He is equally recognized for fictional writings based on imagined scenarios derived from his photographs. MICA-TV follows the idea of The Magazine Edition (i.e. 60 Minutes Editions) to present his story. But where is the expose? The answer is in the stories, punctuated with photographs of girls in Earl Wilson’s Daily News column, cutting into the story in the same way that the ticking clock ends a segment on 60 Minutes. The soundtrack is noise from an actual printing press; the photographs on each channel are Richard’s, ‘dying for space.’”

Laurie Simmons: A Teaser

Laurie Simmons’ photographs are brought to life in Laurie Simmons: A Teaser, MICA-TV’s portrait of the acclaimed photographer. In the early 1980s, Simmons was focusing on underwater photographs of women, which suggested the stylized tableaux of Esther Williams’ water ballets. Taping through a glass window in the bottom of a swimming pool, Owen and Klonarides record Simmons while she was shooting her models. The viewer observes Simmons’ “bathing beauties” swimming in unchoreographed abandon, as Owen and Klonarides transform the video screen into an evocative, blue-filtered aquarium.
R.M. Fischer: An Industrial
John Torreano: Art World Wizard
CASCADE/Vertical Landscapes
N.A.A.O. Spot
The New Urban Landscape Exhibition
The In-Between

sound and images from pop culture to trigger associations and memories. Consumer products and junk food fall like pop cultural debris through a vertical corridor of postwar cathedrals — shopping malls and urban arcades. Structured as a continuous flow of verticality, seamlessly edited and scored, this witty display both critiques and celebrates the contemporary American landscape as inscribed upon the collective unconscious.

N.A.A.O. Spot
Commissioned by the National Association of Artists Organizations, this public service announcement employs MICA-TV’s signature succinct humor in a series of deadpan stills featuring Michael Smith as his performance character, the “everyman” Mike.

The New Urban Landscape Exhibition
Produced for a major exhibition of installations sponsored by Olympia and York and held at The World Financial Center in New York, this work includes short profiles of the participating artists: Vito Acconci, Dennis Adams/Andres Blum, Joel Otterson, Kawamata, Mierle Laderman Ukeles, Jon Kessler, Jean Nouvel, Stephen Willats, Martha Schwartz and Haim Steinbach.

The In-Between
by MICA-TV. Music: David Weinstein, Shelley Hirsch. Commissioned by the Wexner Center for the Visual Arts, Ohio State University; and BBC 2. 1990, 11:41 min, color, stereo sound.
Created for the third in a series of “Opening” exhibitions at the Wexner Center for the Visual Arts, The In-Between refers to the building designed by Peter Eisenman, the noted architect/theoretician. MICA-TV uses a work of fiction, developed in collaboration with writer Susan Daiches, as the vehicle for exploring Eisenman’s work. A fractured, layered narrative that parallels Eisenman’s concerns is interwoven with his own writing and related architectural texts. Set against the extraordinary imagery of the building itself, this narrative mirrors the process of psychoanalysis, mixing a real or imagined story of pursuit with stream-of-consciousness thoughts in a contemporary Gothic tale.

CASCADE/Vertical Landscapes
Collaborating with artists Dike Blair and Dan Graham, and musician/composer Christian Marclay, MICA-TV crafts an ironic ode to the urban and suburban architecture of the contemporary American landscape. Visually breathtaking, CASCADE/Vertical Landscapes is constructed as a continuous parade of vertical camera movements and image layerings. Integrating the humor and specific visual and aural deconstructions of their collaborators, MICA-TV borrows “found”

CASCADE/Vertical Landscapes
In John Torreano: Art World Wizard, Klonarides and Owen employ the television format of a children’s “how-to” program to contextualize artist John Torreano’s work — fake jewel-studded canvases and diamond-shaped sculptures. Torreano, as an avuncular “Mr. Wizard” character, teaches a young assistant how to make one of his artwork “gems” step-by-step. The stylized black-and-white look of a 1950s TV program is suddenly transformed into an imaginary, high-tech galaxy of space-age jewels, which Torreano created on the Harry Paintbox system.

John Torreano: Art World Wizard
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Recognized for creating video art works in which social themes are embedded within experimental forms, Branda Miller has recently focused on a unique approach to video-making as an educational tool. Since 1987, she has worked with urban youth and community groups to craft a series of multicultural, social-issue tapes in which the production process itself is a vehicle for the empowerment of the videomakers. This collaborative project stresses media literacy as a means of giving voice to under-represented communities. In video workshops, Miller serves as artist, teacher and consultant on projects about juvenile delinquency (What's Up?, 1987), high-school drop-outs (Talkin' 'bout droppin' out, 1989), teenage pregnancy (The Birth of a Candy Bar, 1988) and drug abuse (We Have the Force, 1989). The tapes are energetic, vibrantly edited collages, with lively rap and original music soundtracks. While Miller provides creative guidance and structure, the active participation of the youths as writers, directors and editors is essential to her process-over-product strategy. Miller has also produced experimental works such as L.A. Nickel (1983), a dramatic fusion of verité street scenes and evocative aural scores. Working individually and collectively, Miller uses innovative video forms as vehicles for cultural and social activism.

Miller was born in 1952. She received a B.A. from Pomona College and studied in the Graduate Film and Television Program at New York University. She is the recipient of numerous awards, including grants from the National Endowment for the Arts; the MacMurray Video Residency, American Film Institute Television Workshop; and an Emmy Award for Best Editing of a National Television Special. In 1989, she was a visiting artist at the School of the Art Institute of Chicago. Miller's work is in the permanent collections of The Museum of Modern Art, New York; Hara Museum of Contemporary Art, Tokyo; and Long Beach Museum of Art, California. It has also been widely exhibited at festivals and institutions including The Institute of Contemporary Art, Boston; Whitney Museum of American Art, New York; Documenta 8, Kassel, West Germany; World Wide Video Festival, The Hague; Museum of Contemporary Art, Los Angeles; Bonn Videoanal; and the Stedelijk Museum, Amsterdam. She lives in New York.
"That’s It, Forget It"
Media Hostages
I Want Some Insecticide

"What’s Up?"
Time Squared
The Birth of a Candy Bar
Talkin' ‘bout droppin' out
We Have the Force
National Arts Emergency

"That’s It, Forget It"
by Branda Miller. With: Leigh Burchman, Michelle Erick, Amy Lerden, Jaymie Long, Rhonda Rothstein, Debbie Sears. Director of Photography: Marshall Shain. Choreography: Kelly Lovelace. Director of Photography: Jules Backus. Producers: Branda Miller, Amy Lerden, Line Producer: Wendell W. Baldwin. Editors: Branda Miller, Jim Settlement. 1985, 4:50 min. color, stereo sound. “That’s It, Forget It.” Miller’s first collaboration with young people, celebrates pop culture, fashion, and music video. L.A. style. Miller follows six West Hollywood (girls as they shop, dress up, dance, flirt and drive down Melrose Avenue — all to an audio track of disco music and scratch dialogue (with the title phrase forming a constant refrain). A brief excerpt from MTV self-consciously and ironically places the work in the music video realm, even as it acknowledges the influence that music video has had on contemporary teenage lifestyles.

Media Hostages

Future Language
by Chip Lord. 6 min.

Unset Blvd.
by Branda Miller. 9:44 min. With: Sherry Davis.

S.S.S.
by Muntadas. 6:24 min. Total program: 1985, 22:08 min. color, sound. (For description, see Chip Lord.)

I Want Some Insecticide
by Branda Miller. Produced/Directed/Edited by Branda Miller. Music/Story: Fredrik Nilson. Puppets: Rick Potts. On-line Editor: Rick Feist. 1986, 3:53 min. color and stereo sound. "I Want Some Insecticide" is a keyed-up vision of science fiction run amok, a chilling and dystopian view of a technological and militaristic future. A strange insect-like puppet, constructed from coffee cans, plastic cones and other throw-aways, dance in bold chroma-key over black-and-white archival footage of a barren and frozen Arctic wasteland, speaking found-sound phrases from an English language instruction tape. In this cautionary tale, Miller cynically implies the "fiction of science."


Nine young men from a juvenile court high school in Southern California, whose lives have been filled with drugs and violence, worked with Miller to produce this tape, which deals with their backgrounds, their present lives and future hopes. The opening and closing sequences are music-filled collages in which the attempt to come to grips with what it means to be a man. In the middle "where I am now" section, each was given two minutes to create his own tape, complete with chroma-keyed and music.

Time Squared
by Branda Miller. Photography: Jules Backus, Gary S. Wong. Music: A. Leroi. On-line Editor: Don Roy. Producer: Kathy Rae Huffman. From "Time Code," a co-production of The CAT Fund; Channel 4; INA; ZDF; Agent Orange and WGBH. 1988, 6:33 min. color, stereo sound. "In Time Squared, Miller creates a vibrant electronic collage that captures the spirit and pulse of New York City’s Times Square. Mixing nostalgic black-and-white archival footage with the brightly hued neon of Times Square today, she allows the ghosts of the past to haunt the present. Soldiers and women celebrating V-Day, the famous smoking Camel billboard, and marques past and present are among the emblematic images that collide in time. The future is glimpse in architects models for the area’s proposed renovation. Miller ends with a resolution of past, present and future in the New Year’s Eve singing of Auld Lang Syne."

The Birth of a Candy Bar by I-Eye Video Workshop with Branda Miller at the Henry Street Settlement. Written/Directed by Evelyn Davila, Daniel Gonzalez, Maria Herrera, Itacee Hinson, Ayanna Merchant, Inez Wilson. Editors: Tom Crawford, Marshall Reese, Kathy High. 1988, 29:56 min. color, sound. Six young participants in a pregnancy prevention and parenting program at the Henry Street Settlement in New York City collaborated with Branda Miller on this tape. In individual segments, which were written, directed, taped and edited by the teenagers themselves, they present their firsthand views of teen pregnancy. Using music, docu-dramas and inter-

views, they analyze sexuality in the media, produce a rap song, and interview a grandmother whose fourteen-year-old grandchild is now a mother herself.

Talkin’ ‘bout droppin’ out by Teen Vision Posse with Branda Miller. Soundtrack: Leverock Hazell. On-line Editor: Don Roy. A co-production with The Institute of Contemporary Art, Boston. 1989, 56:09 min. color, sound. The members of Teen Vision Posse, with the support of the Art Dialogue Program of the Institute of Contemporary Art and Madison Park High School, collaborated with Miller to explore the issue of “dropping out.” With Miller’s structural and creative guidance, each student wrote, directed, shot and edited a three-minute segment of the tape, incorporating rap, narrative, documentary and music video elements. The original music soundtrack utilizes taped conversations on the subject of dropping out.

We Have the Force by Youth Force 88 with Branda Miller at the Citizens Committee of New York City. CMX. Editors: Tom Crawford, Rick Feist, Joe DePierro, Lisa Guido, Marshall Reese. 1989, 33:11 min. color, sound. Written, directed, taped and edited by members of the New York youth group Youth Force 88, We Have the Force analyzes the influence of television advertising on teen alcohol abuse, and investigates the devastating effects of crack on New York City youth. Refuting the simplistic “Just Say No” campaign of the Reagan era in favor of more sympathetic social support programs, this tape proclaims the power of young people to organize for direct action and positive change within their own communities.

National Arts Emergency
Deconstructing the systems of representation and information that pervade the contemporary media landscape, Muntadas posits a compelling discourse on the “invisible mechanisms” that inform the production and reception of mass media texts. Reading “between the lines” to decode the subjective and objective meanings and interpretations of media language and images, Muntadas analyzes the consumption of information and the process by which it is mediated and manipulated for power, propaganda and profit. Strategies of fragmentation, decomposition, isolation, reframing and disintegration of words and images are integral to his inquiry into how facts and information are mediated or contextualized for the viewer/reader. Deconstructing the form of what he terms the “ecology” of the media — cinema and television credits, advertising slogans, the editing of a news story — he deciphers how its ideological content functions in relation to economic, social and political systems. Video is Television? (1989) presents a dynamic collusion of television, cinema, film and video as cultural signifiers. Critiquing the incursion of marketing and advertising strategies into politics, art and culture, his works often make reflexive use of mass media formats and contexts, including billboards and public sites. A media artist who worked in painting and sculpture in his native Catalonia before moving to New York in 1971, Muntadas has produced an important body of installations in addition to his videotapes.

Muntadas was born in 1942 in Barcelona, Spain. He studied architecture at the University of Barcelona and received an M.A. from Escola Tècnica Superior Ingenieros Industriales, Barcelona. Muntadas has taught extensively, at the University of California, San Diego; Ecole des Beaux-Arts, Bordeaux, France; Center for Advanced Visual Studies at Massachusetts Institute of Technology (M.I.T.); and the San Francisco Art Institute, among other institutions. He is the recipient of numerous awards, including fellowships from the Guggenheim Foundation and the Rockefeller Foundation, and grants from the National Endowment for the Arts, New York State Council on the Arts, and Creative Artists Public Services (CAPS). He has been artist-in-residence at the Banff Center, Banff, Canada, and a Research Fellow at M.I.T.’s Center for Advanced Visual Studies. His work has been widely exhibited throughout the world, at festivals and institutions including the Paris Biennale; Venice Biennale; Documenta 6, Kassel, West Germany; São Paulo Biennale, Brazil; Everson Museum of Art, Syracuse; The Museum of Modern Art, New York; Musée d’Art Moderne de la Ville de Paris; Long Beach Museum of Art, California; Palais des Beaux-Arts, Brussels; American Film Institute National Video Festival, Los Angeles; and the Centro de Arte Reina Sofia, Madrid. Muntadas lives in New York.
Artists’ Portraits: Antonio Muntadas

Between the Frames — Chapter 5: The Docents

Credits

This is not an Advertisement

Media Hostages

Between the Frames — Chapter 1: The Dealers and Chapter 3: The Galleries

Artists’ Portraits: Antonio Muntadas

In Artists’ Portraits: Antonio Muntadas, produced by WGBH-TV in Boston, the artist discusses the theories and systems that inform his work: “We are surrounded by two landscapes: one environmental, and the other a media landscape we get from television.” This portrait also features documentation of several multi-media works, including the installation Media Eyes, produced during his residency at Massachusetts Institute of Technology.

Between the Frames — Chapter 5: The Docents

Muntadas states: “Art, as part of our time, culture and society, shares and is affected by rules, structures and tics, like other economic, political and social systems in our society.” His ongoing series Between the Frames, an ambitious analysis of how art is mediated through commerce and culture, takes the form of visual commentaries about the people and institutions located between art/artists and the audience. The Docents examines the lecture and guides who work within a museum context to educate the public about art. Metaphorically articulating the conveyance of information to the public, Muntadas intercuts interviews with docents from the Long Beach Museum of Art in California with footage of Los Angeles freeways.

Credits
by Muntadas.
1984, 27:02 min, color, sound.

In Credits, Muntadas’ analysis of the media landscape extends to what he terms the “invisible” information behind mass media productions. By isolating the credits of several TV and film productions — The Lawrence Welk Show, ABC’s Wide World of Sports, Star Trek: The Motion Picture, among others — from their original context, he demonstrates that the language, sound/music, visuals, graphics, typography, format and rhythm reflect how the producers and producing institutions choose to represent themselves. In a tape that he intends to have no beginning and no end, Muntadas deconstructs and rereads the credits until they become pure information.

This is not an Advertisement
by Muntadas.
1985, 5:05 min, color, sound.

In a project sponsored by the Public Art Fund, Muntadas installed the fifty-second message This is not an Advertisement on the electronic Spectacolor lightboard that dominated New York’s Times Square. Every twenty minutes, between commercial advertisements, the sign broadcast the text: “This is not an advertisement... subliminal... speed... fragments,” alluding to the surrounding media environment of marketing and billboards. With each successive signal, the message became more distorted and abstract, until it was rendered virtually illegible.

Media Hostages

Future Language
by Chip Lord. 6 min.
Unset Blvd.
by Branda Miller. 9:44 min. With: Sherry Davis.
S.S.S.
by Muntadas. 6:24 min.

Total program: 1985, 22:08 min, color, sound. (For description, see Chip Lord.)

Between the Frames — Chapter 1: The Dealers and Chapter 3: The Galleries
by Muntadas. Production/Post Production: Irina Bataysky, Caterina Borelli, Kate Craig, Bruce Tovisky. In English, French, Italian and Spanish. 1986, 36:51 min, color, sound.

These two chapters of the ongoing series Between the Frames, in which Muntadas analyzes the people and institutions who mediate between art and its audience, examine the systems and structures of marketing and promotion that govern the art world. The most influential international dealers of the 1980s — including Mary Boone, Leo Castelli, Ronald Feldman, and Ileana Sonnabend — are interviewed on the artistic and commercial structures of the art market. Muntadas intercuts the interviews with images of moving trains, underscoring his concept of the art world as a highly structured organism dependent on cultural and economic systems.
E\Slogans
by Muntadas. Images: Canadian and U.S.
advertisements, 1986-87. Music: Ray Coniff’s
Greatest Hits. Technical Assistance: George
Lessard, Caterina Borelli.
1986, 13:07 min, color, stereo sound. Also
available in French and Spanish.
E\Slogans is a visual deconstruction of
advertising slogans, a literal and metaphorical
illustration of the disintegration and loss of
meaning of information in the contemporary
“media landscape.” Appropriating text from
a series of familiar print advertisements —
“Choose Your Weapon,” “Play to Win,” “Talk
is Cheap” — Muntadas enlarges, digitizes and
overlays words until they devolve into abstract
mosaics. Accompanied by a banal muzak
soundtrack, this display of text as image
demonstrates advertising’s insidious transformation
of language into empty signifiers.

Political Advertisements II: 1956-1988
Compiled by Muntadas and Marshall Reese.
Editors: Muntadas, Marshall Reese.
1988, 45 min, b&w and color, stereo sound.

This engrossing anthology of political
advertisements documents the selling of the
American presidency from the 1950s through
the 1980s. A social and media history emerges
as Muntadas and Reese trace the development of
the TV “spot” as a political strategy, from
Eisenhower’s 1956 campaign to the sophisti-
cated marketing of Reagan and Bush. Reflect-
ing the increasing manipulation of the can-
didate’s image in contemporary media culture,
this compilation reveals the political use of
such advertising tactics as retaliatory spots,
negative ads, soft-sell techniques and emotion-
alism. Writes Muntadas, “Looking back at
these political ads provides a key to under-
standing the evolution of images on television
and the marketing of politics.”

Video is Television?
by Muntadas. Music: “Symphony No. 1.”
Glenn Branca. Executive Producer: Caterina
Borelli. CMX Editors: Rick Feist, Marshall
Reese. Produced by IMATCO/ATANOR for Tele-
vision Española S.A. El Arte del Video.
1989, 5:34 min, b&w and color, stereo sound.

In a dynamic collision of media images
and images of the media, Muntadas fuses films,
video and television into a hall of mirrors that
reflects contemporary culture. Seen in close-up
fragments, television and video images from
cinematic sources — Poltergeist, Videodrome,
Network, The Candidate — and video art tapes
are rendered as illegible, abstracted fields.
Against this ground of scanlines and shadowy
images, a series of isolated words — “manipu-
lation,” “context,” “audience,” “fragment” —
comprise an index of the tactics of the tele-
vision apparatus, as well as Muntadas’ (video’s)
reflexive strategies of critiquing the media. As
Glenn Branca’s tense musical score accelerates
to a climax, the final video image, which de-
picts television sets in a consumer display,
fragments and disintegrates.
Since 1975, Rita Myers has created a body of large-scale, multi-media installations that create highly theatrical, metaphorical spaces from a fusion of video, sculptural and natural forms, text and sound. Juxtaposing elements of landscape and architecture, these formalized, symbolic environments function as contemplative sites that resonate with evocations of the ritualistic and the mystical. Drawing on sources that range from physics and Jungian psychology to magic and alchemy, Myers’ often site-specific works invoke the mythological and the spiritual, the unconscious worlds between the real and the imaginary. Integrating archetypal objects with iconic imagery, she uses video as a time-based pictorial element. Myers states that through her works she seeks to discover “the ways in which ancient archetypes survive as the foundation for current images of reality.”

Myers was born in 1947. She received a B.A. from Douglass College, Rutgers University, and an M.A. from Hunter College. She is the recipient of numerous awards, including fellowships and grants from the National Endowment for the Arts, Creative Artists Public Services (CAPS), the New York State Council on the Arts, and the Jerome Foundation. She has taught at numerous institutions, including Douglass College; University of California, Irvine; and University of Hartford. Myers has exhibited her work at festivals and institutions including the Whitney Museum of American Art, New York; The Museum of Modern Art, New York; Bronx Museum of Art, New York; Carnegie Museum of Art, Pittsburgh; Kölnischer Kunstverein, Cologne; Berlin Film Festival; The Kitchen, New York; São Paulo Biennale, Brazil; and the Long Beach Museum of Art, California. She lives in New York.

Beast is Red further explores mystical landscapes. An obelisk, swinging back and forth in a pendulum-like motion, is suspended above four vine-covered video monitors “planted” in the floor.

In the Planet of the Eye: Installation Documentation
1984, 5:15 min, color, stereo sound.

In the Planet of the Eye is the second part of Myers’ installation series of the same title. Structured on ritualized, universal gestures and signs, this work resonates with suggestions of mythic symbols and archetypes. Woven in a rapidly paced collage and set to a rhythmic soundtrack, the imagery — the silhouette of a man gesturing in an archway, prelingual symbols of natural elements, a skeletal figure, and the ocean — suggests the metaphysical and the unconscious.

The Allure of the Concentric: Installation Documentation
by Rita Myers. Audio: Dana McCurdy.
1985, 9:42 min, color, stereo sound.

A fusion of landscape and architecture, this installation is the culmination of the series In the Planet of the Eye. Myers establishes a natural environment — a reflecting pool, trees and rocks — within the technologically proscribed confines of metal towers, gates and video monitors, on which are seen images of the American Southwest. Contemplating themes of renewal and regeneration from ancient mythology and magic, this work evokes cyclical patterns of existence and imagination, the rational and the intuitive, the natural and the cultural.

Rift/Rise: Installation Documentation
by Rita Myers. Audio: Dana McCurdy.
1986, 5 min, color, stereo sound.

Myers writes that Rift/Rise is a meditation on “destructive force, its inevitability, and its ultimate symbiosis with deeper cycles of being, as the inextricable link between decay and regeneration.” In what she terms a “confrontation of landscapes,” three video monitors stand in a circle of black stone slabs, opposite three parallel monitors hanging from birch trees. Images of destruction, conflagration and renewal are inextricably interwoven as Myers points to “the mutual exchange of catastrophe and renewal, rupture and harmony.”
Danièle and Jacques Louis Nyst

Since 1974, Belgian artists Danièle and Jacques Louis Nyst have collaborated on a unique body of video works that are at once philosophical, theoretical and whimsical. In their extraordinary semiotic inquiries into systems of representation, language and signs, the Nysts create fantastical universes of video theater that merge the quotidian and the magical. Recalling the Belgian Surrealist tradition, they construct intricate narrative labyrinths that unfold through word and image play, associative detours, metaphoric allusions, poetic transformations and ironic metamorphoses. These dreamlike yet highly cerebral stories are inscribed with the Nysts’ emblematic meta-language, in which objects, images and words are assigned symbolic meaning. The Nysts themselves always appear in the roles of Professor Codca and Thérèse Plane, articulating their sophisticated intellectual discourses in witty dialogues or conversations. With an antic, often poignant interplay of visual, verbal and written codes, Codca and Thérèse set off on discursive journeys into the origins and functions of language and images, constructing a philosophy of representational and linguistic texts. Evoking memory, the imaginary and reverie, their elliptical fictions weave legends, myths and fairy tales with contemporary references, from the autobiographical to the cinematic. The elegance of the Nysts’ imagery, and the lyricism of their dialogues, add an exquisite poetry to the complex, layered meanings of their enigmatic narrative odysseys.

Jacques Louis Nyst was born in 1942 in Liège, Belgium. He studied at the Academy of Fine Arts in Madrid and in Liège. In addition to his work in video, he is a filmmaker, writer and visual artist. Nyst is currently Professor of Drawing and Video at the Academy of Fine Arts, Liège.

Danièle Nyst was born in 1942 in Liège. She studied at the Academy of Fine Arts in Madrid. She is currently Music Programmer at RTBF (Radio Télévision Belge-Française), Liège.

The Nysts’ videotapes have been exhibited internationally, at numerous festivals and institutions, including the Musée d’Art Moderne, Liège; Stedelijk Museum, Amsterdam; Palais des Beaux-Arts, Brussels; International Festival of Video, Tokyo; São Paulo Biennale, Brazil; The Museum of Modern Art, New York; Centre Georges Pompidou, Paris; The Institute of Contemporary Art, Boston; Musée d’Art Contemporain, Montreal; Paris Biennale; Festival de Locarno, Switzerland; and the 2nd Semaine Internationale de Vidéo, Geneva. They live in Sprimont, Belgium.

Thérèse Plane


Thérèse Plane is a mythological love story of a woman and a frog, told as a contemporary fairy tale of poetic transformations and dislocations that follows a circular narrative course through the imaginary and the everyday. With verbal and visual play, Nyst assembles autobiographical references, symbolic and literal associations to construct a fascinating philosophical and psychological discourse. A dreamlike space resonates with the emblematic language of Nyst’s lyrical narration. Against a flat, white ground, isolated objects — a pine cone, a column, a nude, a frog — are inscribed with iconographic significance. Metaphoric and formal allusions to the rectangular confinement of the video screen intersect with nightmarish scenes of rupture and disorientation from a horror film (Poltergeist), as Nyst creates an enigmatic theater of the surreal.

J’ai la tête qui tourne (My Head is Spinning)


A whimsical, philosophical dialogue between a man and a woman (played by Jacques Louis and Danièle Nyst) about “moving the earth and night to a small grey corner” is the starting point for an intricate play of words and images, associations and meanings. This collage-like narrative, which flirts with both the everyday and the magical, unfolds as a mythical reverie on signs and language — spoken, written and visual. The Nysts’ fascination with objects and their representations is exquisitely illustrated; their verbal and textual intricacies show a delight with language and its semiotic relation to images. Creating a poetic meta-language that suggests the immensity and abstraction of ideas, the Nysts construct a fantastical video universe where “information is a tragedy,” and a unicorn signifies salvation.
Hyaùode


1985. 27:08 min, color, sound. In French with English subtitles.

A photographic still from the Hollywood film Dracula, a small pink spade, and a nursery rhyme are the keys that unlock this enigmatic narrative labyrinth. In Hyaùode, the Nysts create a “beautiful confusion” of childhood memories, associative games, verbal and visual analogies, metaphorical objects, self-referential humor and poetic metamorphoses. This dreamlike, semiotic voyage through memory, language and representation emerges at the psychological and linguistic origins of narrative: “Once upon a time…” The characters Thérèse and Codca (played by the Nysts) imagine that we can “pass under the level of the story, insinuate ourselves in the mesh of signs as we were able to when we were children… where the opacity of the image becomes transparent (hyaloïde) and lets in the light of a legendary world.” This extraordinary universe of signs articulates the Nysts’ unique system of “writing” through video.

I’Image (The Image)


1987. 41:42 min, b&w and color, stereo sound. In French with English subtitles.

I’Image poses, through a fantastical tale, a series of interrogations about the origin of the image and its function. What is an image? A resemblance? An imitation? Or a transformation? In the postmodern era the idea of “the image” has been lost in a semiotic quest. In this surrealist fairy tale the protagonists Thérèse and Codca (played by the Nysts) travel on an expedition to a legendary country where images metempsychize, in order to recapture and cleanse the idea of representation as the duplicator of reality. The Nysts’ whimsical universe of images is the stage for a discursive inquiry into contemporary culture, and the consumption of the images that inundate everyday life.
Marcel Odenbach has gained international recognition as one of Germany’s most important video artists. His works engage in a provocative discourse on the construction of self in relation to historical and cultural representation. For Odenbach, identity is defined in the elusive realm of vision—seeing and being seen. Positioning himself and the spectator in the role of observer, witness, or voyeur, he undertakes a highly charged inquiry into subjectivity within the context of personal and cultural memory, individual and collective history, past and present. Probing the construction of the self in relation to the psychological and the cultural—from male identity and sexuality to the trauma of German history—Odenbach creates a symbolic theater of memory that includes autobiographical references and appropriated cinematic, archival and mass media images. Employing a signature formal strategy as a metaphorical construct, he masks or divides the screen into horizontal or vertical panels, a distancing device that at once limits and expands the field of vision, reveals and conceals. Enigmatic, fragmentary images, glimpsed through censoring black bands or rhythmically juxtaposed in panelled triptychs, create systems of meaning that suggest subconscious, associative chains. Employing a succinct economy of means, works such as The Distance Between Myself and My Losses (1983) articulate rich metaphors for the elusiveness of vision and self-knowledge, positioning identity and desire in a tense relation to history and culture. Odenbach typically juxtaposes emblems of German “high” cultural and historical mythologies—classical and Romantic music and opera, Western literature, art history and architecture, archival films—with subjective references, non-Western music and objects, and images from Hollywood cinema and popular media culture. In As if Memories Could Deceive Me (1986), a piano keyboard, symbol of German bourgeois traditions, is the metaphorical ground upon which he constructs a dynamic discourse of personal and cultural identity, through representations from the Nazi era to contemporary fashion photography. Throughout these works, the always discernible if fragmented physical presence of the artist himself informs his intense and intimate gaze into the self. Odenbach has been working in video since the mid-1970s, and has produced an extensive body of videotapes, performances, drawings and installations.

Odenbach was born in 1953 in Cologne, West Germany. He studied art history, architecture and semiotics in Aachen, West Germany. Recipient of the prestigious First Marl Video Art Award in 1984, he won the Grand Prize at the Festival de Locarno in the same year. In 1987 he was commissioned by the Centre Georges Pompidou in Paris to produce the installation Dans la vision périphérique du témoin. Odenbach’s videotapes and installations have been exhibited widely at festivals and institutions throughout the world, including group exhibitions at Kölnischer Kunstverein, Cologne; Stedelijk Museum, Amsterdam; The Museum of Modern Art, New York; Documentas 6 and 8, Kassel, West Germany; Kunsthau, Zurich; Neuer Berliner Kunstverein, Berlin; and DuMont Kunsthal, Cologne. His one-person exhibitions include the Walter Phillips Gallery, Banff, Canada; Museum Folkwang, Essen, West Germany; The Institute of Contemporary Art, Boston; Centre Georges Pompidou, Paris; Badescher Kunstverein, Karlsruhe, West Germany; Musée d’Art Contemporain, Montreal; and Centro de Arte Reina Sofia, Madrid. Odenbach lives in Cologne.
Vorurteile (oder die Not macht Erfinderisch)
Prejudice (Or Necessity is the Mother of Invention)

by Marcel Odenbach. Scenario/Sound/Editor: Marcel Odenbach.
1984, 82 min, color, stereo sound.

Romantic German landscapes, totemic objects, archival film footage of industry and labor, the carousel scene from Hitchcock's *Strangers on a Train*—these mythic representations and icons from Western, non-Western and media cultures are juxtaposed and combined in Vorurteile. Odenbach constructs a conundrum of identity that includes the personal, the cultural and the social. As a symbolic formal device, he divides the screen into panels through window shutters that both reveal and conceal, suggesting being inside looking out and outside looking in. Creating a relational dialogue between disparate, often cryptic artifacts and rituals that suggest literal or metaphorical meanings of "revolution," Odenbach investigates cultural and historical hierarchies, fetishes and relationships.

Ich mache die Schmerzprobe (I Do the Pain Test)


Die Einen den Anderen (One or the Other)

1984, 625 min, color, sound.

The crack of a whip repeats insistently throughout this provocative work, which poses male body-building as a charged metaphor for authoritarian structures. With this undercurrent of discipline and punishment, Odenbach conflates the construction of the physical body with the psychological, pain with pleasure, seduction with oppression. Fragmented images of a man working out on exercise machines are intercut with Baroque statuary and architecture, and male action scenes from Hollywood films. Isolated in panels that divide the screen into a triptych, the movements of the exercise machines become threatening, the exertions of the body-builder masochistic. Odenbach's ritual "pain test" of Western manhood and cultural tradition ends on a view through a tattered curtain.

Die Einen den Anderen is an elusive observation of self and the other. Odenbach constructs a dialogue of associative metaphors for dualities and confrontations between cultures, identities and individuals. Emblems of German art and culture, theatrical re-enactments, autobiographical references and street scenes from South America are set in opposition by suggestive dividing devices—a swinging chandelier, a pillow tossed between two people. Odenbach himself appears in his home, among his personal effects. A fragmented musical pastiche (Latin jazz, classical, electronic music) that encompasses disparate cultures and historical eras accompanies the disjunctive visual collage of representations of force, difference and otherness.

As if Memories Could Deceive Me


In As if Memories Could Deceive Me, a piano keyboard, symbol of German bourgeois tradition, is the metaphorical ground upon which Odenbach devises a dynamic associative discourse on the construction of personal and cultural identity. A haunted theater of collective and subjective memory is constructed from archival film and mass media representations. Signifiers of German history and cultural heritage—Wagnerian opera, Hitler's rallies, the Nuremberg trials, Bavarian folk dancers—are orchestrated and conjointed on the screen with male fashion iconography and autobiographical references. From orante, 19th-century Baroque architecture to a contemporary menswear emporium, the artist traces an historical trajectory of cultural excess. Confronting his bourgeois German past, Odenbach achieves a personal history that questions the construction of identity within this cultural context.
Dans la vision périphérique du témoin (In the Peripheral Vision of the Witness)
1986, 13:33 min, b&w and color, sound. In French.

Shot on location at Versailles and in Paris, Dans la vision périphérique du témoin unfolds as a provocative inquiry into the psychological and cultural apparatus of vision — seeing and being seen, voyeurism and narcissism, the gaze and the self. The screen is divided into three vertical panels, creating a formal composition of simultaneous imagery. Collapsing public and private vision, Odenbach presents a costume drama in the palace at Versailles, views of everyday Parisian life, a philosophical dialogue between a young and an old man, urban architecture, Hollywood film scenes. Within the triptych, the artist himself is seen running through lanes of traffic. This work was originally produced as a three-channel, multi-media installation for the Centre Georges Pompidou in Paris.

Die glückliche Begegnung (Srećan Susret)
1987, 6 min, b&w and color, stereo sound. Produced in Yugoslavia. Die glückliche Begegnung, which translates as “The Happy Encounter,” is an enigmatic inquiry into the means by which an individual can know and understand the self through history and the past. Odenbach orchestrates a series of lyrical images, from farmers hoeing the earth to students reading aloud from oversized tomes. In an emblematic image, a youth watches archival film footage of goose-stepping soldiers with his hand partially covering his eyes. The act of observation and the meaning of representation are posited as metaphors for knowledge of one’s self and one’s culture.
Tony Oursler's form of low-tech, expressionistic video theater is singular in contemporary art. Willfully primitive, often grotesque, and astonishing in their ingenious visual shorthand, his psychodramatic landscapes of image and text are fabricated within the ironic vernacular of pop culture. Oursler's wildly idiosyncratic fictions take the form of bizarre narrative odysseys, horror-comedies that evoke Caligari by way of Eraserhead. Subjective visions of cultural and psychosexual delirium are pursued with outrageous black humor and a surreal theatricality. The miniaturized, hand-constructed and painted mixed-media sets that are Oursler's signature suggest post-punk spectacles via German Expressionism; his somnambulant voiceovers and disorienting sound collages evoke stream-of-consciousness dreamstates. To enter one of his insular universes is to embark on a twisted journey that assumes the form and content of a hallucination of the contemporary collective unconscious. Strewn with the objects and idioms of adolescent fantasies, the detritus of mass cultural artifacts, and the macabre inversions of nightmares, Oursler's elaborate theatrical microcosms are populated by jerry-rigged props, hand-made puppets, found objects, bodies parts and, at times, human actors. Fusing media-saturated artifice with primal obsessions, the iconography of his visual tableaux ranges from the biblical to the perverse; the language of his narrated texts is hilarious, irreverent and unexpectedly poetic. Utilizing low-tech gadgets to simulate and satirize video effects, his disjunctive fictions are haunted by themes of sexual alienation and hysteria, political and cultural violence, and the dichotomies of good and evil, life and death. Early works, such as The Weak Bullet (1980) and Grand Mal (1981), have been described by J. Hoberman as "half Jackson Pollock, half David Cronenberg, and as funny as [they are] paranoid." The faux-naïveté of his visual and spoken tales belies the textual sophistication of his meta-language of pop culture and subversion of narrative modes. As demonstrated in such works as Joyride™ (1988) and the multi-media installation Crypt Craft (1989), he often uses these narrative and visual strategies to construct incisive social critiques. Oursler has worked in painting, sculpture, mixed media installations and video since the mid-1970s.

Oursler was born in 1957. He studied at Rockland Community College, Suffern, New York, and received a B.F.A. from the California Institute of the Arts, Valencia, where he studied under John Baldessari. Oursler's videotapes and installations have been widely exhibited internationally, in one-person shows at institutions including The Museum of Modern Art, New York; Walker Art Center, Minneapolis; Los Angeles Contemporary Exhibitions (LACE); Diane Brown Gallery, New York; Museum Für Gegenwartskunst, Basel; and the Museum Folkwang, Essen, West Germany. His work has also been seen in group shows at the Stedelijk Museum, Amsterdam; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Palais des Beaux-Arts, Brussels; Documenta 8, Kassel, West Germany; The Institute of Contemporary Art, Boston; Whitney Museum of American Art Biennial, New York; and DuMont Kunsthal, Cologne. In addition, he has received commissions from Centre Georges Pompidou, Paris; World Wide Video Festival, The Hague; and the 1989 Serious Fun Festival at Lincoln Center, New York. Oursler currently teaches at the Massachusetts College of Art in Boston. He lives in Jamaica Plains, Massachusetts, and Nyack, New York.
Tony Oursler

The Loner
by Tony Oursler.
1980, 29:56 min, color, stereo sound.
The Loner is a psychosexual journey through the dark landscapes of Oursler’s insular narrative universe. The tape’s paranoid, tormented protagonist — who is represented by such objects as a spoon and a water-filled sack — wanders through a hostile dreamspace of macabre obsessions and sexual alienation. Incredibly, Oursler renders this unlikely anti-hero as a sympathetic, totally believable “character.” The artist’s sonnambulant, pun-laden narration and arresting visual inventiveness add black humor to the surreal proceedings; for example, a bar scene is populated by an outrageous “cast” of found-object grotesques. Oursler’s classic happy ending, in which The Loner “would live a wonderful life,” rings with an ironic desperation.

Grand Mal
by Tony Oursler.
1981, 22:36 min, color, stereo sound.
Grand Mal, which has been called Oursler’s masterwork, is a hallucinatory, discordant drama, an extravagant and sinister fable of postmodern cultural malaise. Oursler’s obsession with themes and morbid visions of religion, sex and death unravel in a fragmented narrative of fear, horror, delirium — and humor. His fantastic theater of the absurd is propelled by a series of thematic dialectics — heaven and hell, good and evil, life and death — that are rendered with remarkable inventiveness and originality. The narrative’s expressionistic visual dreamscape is punctuated with an eerie sense of displacement and disorientation, which is echoed in Oursler’s layered sound collage and sonnambulant narration.

Son of Oil
by Tony Oursler.
1982, 16:08 min, color, stereo sound.
Son of Oil is a cautionary tale about the decline of Western civilization, as only Oursler could envision it. Oil is the central metaphor around which he constructs a burlesque critique of the cults of money and power that fuel economic and sexual systems, social pathology and cultural mythologies. Allusions to terrorists, the Son of Sam killer, the oil crisis and John Hinckley locate the dense narrative text in the media-saturated vertigo of early-1980s America. The grand dimensions of this subversive drama, in which Oursler employs actors in addition to his usual puppet-like props and objects, are played out in a deliberately claustrophobic, fantastically rendered theatrical space.

Spinout
by Tony Oursler.
1982, 16:02 min, color, stereo sound.
Spinout is an apocalyptic tale of a world spinning out of control to nowhere. Space travel, astrology, spirals, the universe, catastrophe and madness are recurring visual and narrative themes in this expressionistic theater. “Of course we’re all a little scared of the dark,” says Oursler in his dreamlike narration. Rendered with his signature hand-painted sets and wildly constructed props, Spinout features a voice-over text by Oursler that is metaphorical as well as psychological, universal and personal.

Evol
1984, 28:58 min, color, stereo sound.
In this black comedy of disillusioned romance, love, sex and loneliness, Oursler entangles the viewer in the delirious dreamscape of a young man. In an expressionistic theater of wildly constructed props and dramatically painted sets, where humans interact with dolls and clay figures, Oursler holds a mirror to love’s inversions, diversions and perversions. In this fantastic critique of cultural myths of sexuality, Oursler subverts the text with outrageous sexual metaphors and symbols. EVOL is a psychodrama of compulsion, romance and tragedy, describing what Oursler terms “a charming narrative which becomes self-sustaining, a deadly black hole that attracts and mirrors our deepest fears.”

Diamond: The 8 Lights (Spheres of Influence)

Sucker
1987, 5:33 min, color, stereo sound.
Blood and transcendence are themes that permeate Sucker, with its incarnations of religious iconography and sexuality. Life and death, good and evil are evoked as the incantatory voiceovers and sordid images make reference to communion, transfusions, bloodbaths, bloodlust, vampires and the specter of a virus loose in contemporary culture. Steeped in paranoia and dread, this work describes a subconscious search that is, in Oursler’s words, “based on a movie, based on a book, based on a poem, based on a myth, which is based on the quest for human immortality.”
Joyride™
1998, 14:23 min, color, stereo sound.

The allegorical Joyride™, a collaboration between Oursler and writer Constance Dejong, takes the form of a dreamlike roller-coaster ride through a corporate theme park, an odyssey of the spectacle of consumer culture and the American marketplace. The artists write that it is “inspired by institutional versus private-sector devotion to the ‘transcendental.’ As guardians of the cultural torch, theme parks and museums herd millions of thrill-seekers through a mental haze towards a re-shaped history and a sketchy future. Here objects and environment become one. A souvenir is purchased and relocated in the home; it is used to unlock the crowded and carbon dioxide-filled corridor to the ‘transcendental.’”

Tunic (Song for Karen)
by Tony Oursler in collaboration with Sonic Youth. Camera/Editor: Tony Oursler. Second Camera: Elizabeth Subrin, Bob Gibson. 1990, 8:17 min, color, stereo sound.

Oursler produced this unconventional music video for the Sonic Youth song of the same name, which is based on the rock-and-roll drama of Karen Carpenter and her struggles with anorexia.

Kepone

This forceful social indictment merges footage from Oursler’s installations Kepone Drum and Crypt Craft with an on-screen narrative text that presents a litany of facts and quotes on the carcinogenic and environmental hazards of the chemical Kepone.

ONOUROWN
by Tony Oursler and Joe Gibbons. With; Tony Conrad, Donald Burgy, Bob Gibson, Woody. 1990, 45:40 min, color, stereo sound.

ONOUROWN addresses psychiatric de-institutionalization from a comic angle. Write the artists: “After years of being cared for in the hospital, Tony and Joe are forced due to budget cutbacks to leave the hospital, seek employment and live, for the first time in their lives, completely on their own. As part of their outpatient therapy they are asked to keep a video diary. Their footage, shot in auto-documentary style, describes the vicissitudes of their struggle to adjust to the so-called real world. They encounter myriad threats, real and imaginary: the mailman, Halloween goblins, their pet dog, a corpse in the woods, ghosts from the past, Plato and Socrates, and even each other, as each imagines the other is plotting to kill him.”
Nam June Paik is a major contemporary artist and a seminal figure in video art. His video sculptures, installations, performances and tapes encompass one of the most influential and significant bodies of work in the medium. From his Fluxus-based performances and altered television sets of the early 1960s, to his ground-breaking videotapes and multi-media installations of the 1970s and 1980s, Paik has made an enormous contribution to the history and development of video as an art form. Exercising radical art-making strategies with irreverent humor, he deconstructs and reinvents the language, content and technology of television. Merging global communications theories with an antic Pop sensibility, his iconoclastic works explore the juncture of art and popular culture. In the 1970s, Paik began a series of tapes, including Global Groove (1973), that were extraordinarily influential and innovative. Applying surreal conceptual wit and “neo-Dada” irony, he established a radical syntax of video based on the visual and aural grammar of television, appropriating and then derailing its very language. Densely layered with witty intertextual references and transcultural content, his exuberant, disjunctive collages function as a stream-of-consciousness flow of images, music and electronic effects. As if switching television channels around the world, Paik engages in kinetic cultural explorations as a form of global communications. In vibrant textured audio and visual pastiches, his emblematic motifs of Pop iconography, international avant-garde figures, multicultural performances and media appropriations are subjected to a disruptive barrage of exquisite electronic techniques — hyperbolic fragmentations, alterations and juxtapositions. Paik’s early works display the signature image manipulations and colorizations of the Paik/Abe Synthesizer, a device he developed in 1969 with electronics engineer Shuya Abe, which helped to revolutionize the technological grammar of the medium. The richly layered and textured alterations of his later works exhibit the tour-de-force imaging techniques of longtime collaborator Paul Garrin. Images multiply and divide within the frame; temporal and spatial shifts proliferate; visuals and sound are juxtaposed in ironic contexts. Paik’s tapes often take the form of collaborations with or tributes to the avant-garde artists who are his friends and colleagues, including John Cage (A Tribute to John Cage, 1973), Merce Cunningham (Merce by Merce by Paik, 1978), Allen Ginsberg and Allan Kaprow (Allan ‘n’ Allen’s Complaint, 1982), Julien Beck and Judith Malina (Living with the Living Theatre, 1989) and Joseph Beuys (MAJORCA-fantasia, 1989). Paik began working in music and performance while a student in Germany, where he participated in the international Fluxus movement. His European Fluxus performances, actions and events included “prepared” pianos and musical instruments, and, later, altered television sets. In Germany, Paik collaborated with artists such as Wolf Vostell and Joseph Beuys, and met avant-garde composer John Cage, whose ideas and art had a tremendous influence on his work. In 1964, Paik came to New York, where his “discovery” of the Sony Portapak and video art has become one of video’s most enduring, if apocryphal, legends. (According to this tale, Paik bought one of the first Sony Portapaks to be manufactured for the consumer market. He made his first tape the same day, recording Pope Paul VI’s visit to New York from a cab window; the tape was then exhibited at the Cafe à Go Go.) In New York, Paik began a longtime collaboration with avant-garde cellist Charlotte Moorman, with whom he produced a series of important performance-based works. Among their most notorious pieces are
the Opera Sextronique (1967), the TV Bra for Living Sculpture (1969), and TV Cello (1971). Paik is perhaps most widely recognized for his prodigious body of video installations and sculptures, from the landmark works of the 1970s, including TV Buddha (1974), TV Garden (1974-78), and Fish Flies on Sky (1975), to the 1986 Family of Robot. Paik’s experiments with satellite technology began in 1977 at Documenta 6 in Kassel, West Germany, where he collaborated on a live telecast with Joseph Beuys and Douglas Davis. His “live” international satellite broadcasts of the 1980s, including Good Morning Mr. Orwell (1984), Bye Bye Kipling (1986), and Wrap Around the World (1988), are global video installations that conjoin disparate spatial, contextual and temporal elements. Linking the artwork and the media, pop culture and the avant-garde, technology and philosophy, Paik’s works resonate with an irreverent humor and subversive brilliance that have influenced contemporary art, video and television.

Paik was born in 1932. He studied music and art history at the University of Tokyo, producing a thesis on Arnold Schoenberg, and graduated in 1956 with a degree in aesthetics. Paik’s studies continued in Germany at the Universities of Munich and Cologne, and the Conservatory of Music in Freiburg. From 1958-63, Paik worked with Karlheinz Stockhausen at the WDR Studio für elektronische Musik in Cologne. After meeting Fluxus founder George Maciunas in 1961, he participated in numerous European Fluxus performances, actions and events. Paik’s first one-man exhibition was the 1963 Exposition of Electronic Music - Electronic Television at the Galerie Parnass in Wuppertal, West Germany. Paik came to New York in 1964; his first one-person exhibition in New York was at the Bonvini Gallery in 1966. In 1969, Paik participated in the landmark exhibition TV as a CreativeMedium at the Howard Wise Gallery in New York. Also in 1969, Paik and electronics engineer Shuya Abe created the Paik/Abe Synthesizer at the New Television Workshop at WGBH in Boston. Many of his tapes were produced in the 1970s while he was artist-in-residence at the Television Laboratory at WNET/Thirteen in New York. Since 1979, he has taught at Staatlichen Kunstakademie in Düsseldorf, West Germany. Paik is the recipient of numerous awards, including a Rockefeller Foundation grant, the American Film Institute’s Maya Deren Award for Independent Film and Video, The New York State Governor’s Art Award, and The New York City Mayor’s Award to Distinguished Immigrants. His works have been the subject of numerous exhibitions, including his first United States retrospective at the Everson Museum, Syracuse, in 1974, and a 1976 retrospective at the Kölnischer Kunstverein, Cologne. In 1982, the Whitney Museum of American Art in New York honored him with a comprehensive retrospective of videotapes, video sculptures, installations and performances, entitled Nam June Paik. In recent years, his installations have been widely exhibited internationally, in one-man shows at institutions including Tokyo Metropolitan Art Museum; Centre Georges Pompidou, Paris; and Holly Solomon Gallery, New York, among many others. His work has also been seen in group shows at festivals and institutions including the Whitney Museum of American Art Biennial, New York; Documentas 6 and 8, Kassel, West Germany; San Francisco Museum of Modern Art; and Video Sculpture, DuMont Kunsthalle, Cologne. In 1988 he was the subject of a major retrospective at the Hayward Gallery in London. His live, international satellite extravaganzas have been broadcast around the world. Paik lives in New York.
Two Channel Music Tape: Spring/Fall

A Tribute to John Cage

A Tribute to John Cage is Paik's homage to avant-garde composer John Cage. A major figure in contemporary art and music, Cage is one of the primary influences on Paik's work, as well as his friend and frequent collaborator. In this multifaceted portrait, Paik creates a patchwork of Cage's performances and anecdotes, interviews with friends and colleagues, and examples of Paik's participatory music and television works that parallel Cage's strategies and concerns. The methodology and philosophies that inform Cage's radical musical aesthetic — chance, randomness, the democratization of sounds — are evident as he performs such seminal pieces as 4’33” (Opus X) in Harvard Square, or throws the I Ching to determine performance sites. Among the collage of elements included in this work are segments from Paik's Zen for TV, Paik and Charlotte Moorman in early performances, including the TV Bra, and anecdotes from composer Alvin Lucier.

Suite 212
by Nam June Paik in collaboration with Douglas Davis, Jud Yalkut, and Shigeko Kubota. ("The Selling of New York" by Nam June Paik. Director: Merrill Mossman.) Host: Russell Connor. Produced by the TV Lab at WNET/Thirteen. 1975, re-edited 1977, 30:23 min, color, sound.

Suite 212 is Paik's "personal New York sketchbook," an epic electronic collage that presents multiple perspectives of New York's media landscape on a fragmented tour of the city. Opening with the 1972 work The Selling of New York, a series of short segments designed for WNET's late-night television schedule. Paik critiques the selling of New York by multinational corporations, and its role as the master of the media and information industries. Russell Connor is the ubiquitous television announcer whose droning statistical information on New York is ridiculed by a series of "average" New Yorkers, until a burglar steals the TV set on which we see his talking head. Intercut throughout this comic scenario are appropriated Japanese TV commercials of American products. At the core of Suite 212 is a series of short, collaborative pieces that form an accelerated, vibrant romp through New York neighborhoods. Street interviews with Douglas Davis' neighbors, Jud Yalkut's rendering of a Chinatown noodle shop and a colorized walk along the bridge to Wadl's Island, and Paik and Shigeko Kubota's hallucinatory tour of the Lower East Side with Allen Ginsberg are among the segments in this dizzying time capsule of New York in the 1970s.

Nam June Paik: Edited for Television

Produced for public television station WNET/Thirteen in New York. Nam June Paik: Edited for Television is a provocative portrait of the artist, his work and philosophies. This fascinating document features an interview of Paik by art critic Calvin Tompkins (who wrote a New Yorker profile of the artist in 1975) and ironic commentary by host Russell Connor. Taped in his SoHo loft, with the monitor piece Fish Flies on Sky suspended from the ceiling, Paik elliptically addresses his art and philosophies in the context of Dada, Fluxus, the Zen Koon, John Cage, Minimal art, information overload and technology. "I am a poor man from a poor country, so I have to entertain people every second." states Paik. Excerpts from his works include Suite 212 and Electronic Opera Nos. 1 and 2; Charlotte Moorman performing TV Bra for Living Sculpture, and
Moorman and Paik performing excerpts from Cage's 26.14699 in 1965. On a guided tour of his loft, Paik discusses the prototype of the Paik-Abo Synthesizer and demonstrates his early altered television sets and video sculptures.

**Documenta 6 Satellite Telecast**
by Joseph Beuys, Douglas Davis and Nam June Paik.
1977, 28:56 min, color, sound.
(For description, see Douglas Davis.)

**Guadalcanal Requiem**
by Nam June Paik with Charlotte Moorman.
1977, re-edited 1979, 28:33 min, color, sound.

One of Paik's most overtly political and poignant statements, *Guadalcanal Requiem* is a performance/documentary collage that confronts history, time, cultural memory and mythology on the site of one of World War II's most devastating battles. Guadalcanal in the Solomon Islands is the iconic setting upon which Paik inscribes symbolic gestures and performances. Scenes of Charlotte Moorman performing with her cello, interviews with American and Japanese veterans and Solomon Islanders, and archival footage of the battle are juxtaposed, synthesized, layered, colorized and otherwise electronically manipulated. The imagery is haunting and often surreal: Charlotte Moorman crawls along the beach in a G.I. uniform with a cello strapped to her back, plays a Beuys felt cello, and performs while concealed in a body bag. The subtext of this extraordinary collage is Paik's assertion that global conflict arises as a result of cultural miscommunication.

**Merce by Merce by Paik**

**Part One: Blue Studio: Five Segments**

**Part Two: Merce and Marcel**
Total program: 1978, 28:45 min, color, sound.

“Television obscures art in life, and life in art. Can we reverse time?” In *Merce by Merce by Paik*, a two-part tribute to avant-garde choreographer Merce Cunningham and 20th-century master Marcel Duchamp, Paik and his collaborators question art, life and time through video. Throughout, Paik's electronic manipulations cause time and space to be layered and transformed. *Blue Studio: Five Segments* is a ground-breaking work of video-dance by postmodern master Merce Cunningham and his then filmmaker-in-residence, Charles Atlas. In a series of short pieces choreographed and performed specifically for the two-dimensionality of video, Cunningham is multiplied, overlaid and transported from the studio to a series of unexpected landscapes. Cunningham's gestural dance is manipulated to the accompaniment of a disjunctive audio collage that includes the voices of John Cage and Jasper Johns. In *Merce and Marcel*, Paik and Shigeko Kubota create a densely textured, transcultural collage that pays tribute to the eponymous artists by addressing the relationship of art and life. Paik and Kubota link art to the movements and gestures of the everyday: “Is this dance?” reads the text over an aerial view of taxis moving through the streets of New York, and the image of a baby's tottering first steps. A rare interview with Duchamp by Russell Connor is re-edited by Paik in a rapid, stutter-step progression. In a witty temporal layering that Paik terms a “dance of time,” an interview of Cunningham, also by Connor, is intercut and superimposed with the earlier interview of Duchamp: “Time reversible — Time irreversible.”
Nam June Paik

Guadalcanal Requiem

MAJORCA-fantasia

Media Shuttle: Moscow/New York


"What would happen if the people of New York and Moscow had a kind of citizen's band television, could see and talk with each other via satellite? The idea of a 'Media Shuttle' evokes this science fiction fantasy." So begins Media Shuttle: Moscow/New York, in which Devyatkin and Paik create a transcontinental time capsule with their distinctive interpretations of two cities and two cultures in the 1970s. This global groove opens with excerpts from Paik's The Selling of New York, a kinetic, image-processed tour of Manhattan that is intercut with comic scenarios and commercials appropriated from Japanese television. Devyatkin then offers a verité documentary view of Moscow, from cultural activities to everyday life; these scenes are interrupted and juxtaposed with Paik's colorized, synthesized footage of New York. The tape ends with a young Siberian artist who listens to the Voice of America in his village; using only his mouth, he mimics the instruments of Henry Mancini's orchestra. The young man's oddly affecting rendition of The Shadow of Your Smile is perhaps the final word on the international language of popular culture in a media-dominated world.

You Can't Lick Stamps in China
by Nam June Paik and Gregory Battcock.

1978, 28:34 min. color, sound.

A collaboration with the late art critic Gregory Battcock, You Can't Lick Stamps in China begins as a witty travelogue that explores the position of the Western tourist in relation to other cultural contexts. Created for the Visa series, which was conceived by Paik to highlight artistic/cultural explorations, the tape takes the form of a document of Battcock's two-month cruise to China. The trip is then reframed and contextualized at a reunion of Battcock's fellow travellers, during which they watch the original travel footage and comment on their experiences. Ultimately, the tape considers the mediation of reality through memory and images.

Lake Placid '80

1980, 3:49 min. color, sound.

Paik produced this exhuberant, high-speed collage as a commission for the National Fine Arts Committee of the 1980 Olympic Winter Games. In a fractured explosion of densely layered movement and action, images of Olympic sports events are mixed with Paik's recurring visual and audio motifs: the dancers from Global Groove, Allen Ginsberg, the song Devil With A Blue Dress On. Ski jumpers, skaters and hockey players are re-edited, fragmented, colorized, accelerated and transformed, colliding on the screen in a frenzy of synthesized energy. Movements, time-frames and images shift in seemingly random, often ironic juxtapositions. This hyperbolic pace and rhythm of this energetic "music video" ends with Paik's computergraphic version of the Olympic logo superimposed over a chanting Allen Ginsberg.

My Mix '81
by Nam June Paik. Compiled by Eric Trigg.
Interviewer: Esther Schwartz Harriot.
1981, 24:50 min. color, sound.

My Mix '81 merges excerpts from earlier Paik works, including Lake Placid '80, Suite 212, and Electronic Opera No. 2, with an interview of the artist by Esther Schwartz Harriot. Taped in his New York loft, Paik brings his characteristically elliptical and humorous approach to a discussion of the aesthetic context and artistic motivations that lie behind his work.
Allan 'n' Allen's Complaint

In Allan 'n' Allen's Complaint, the influence of Jewish fathers on their sons and the complex dynamics of patriarchal relationships are explored in a witty, poignant portrait of two artists and their fathers. Beat poet Allen Ginsberg (whose father Louis was a poet in his own right) and performance artist/sculptor Allan Kaprow (whose father is a high-powered lawyer) are the sons who struggle with and against the influence of their paternal figures. Paik and Kubota take the viewer on a journey from the Mideast, where Kaprow performs his Stone Happening and makes an ice sculpture in the desert, to a New York poetry reading with Ginsberg and his father, to Boulder, Colorado, where Ginsberg's companion Peter Orlovsky plays a tape. Throughout, Paik and Kubota subject their content to irreverent temporal, spatial and visual transformations: images multiply and proliferate, time is accelerated or slowed, and audio is de-synchronized. In this playful, often moving portrait of fathers and sons, the artists use video effects to allow Kaprow to walk on water, and orchestrate a posthumous confrontation between Ginsberg and the image of his father.

Vusac — NY

In Vusac — NY, Paik continues his post-modern project of re-contextualizing footage from his earlier tapes, updating and transforming familiar images. This collaborative pastiche mirrors Paul Garrin’s re-processing of the 1975 Suite 212 with Betsy Connors’s clavichordation “interludes.” New York is envisioned as a multicultural microcosm in a dizzying collage that includes a frenetic tour of Coney Island, Little Italy, The Museum of the American Indian, and St. John the Divine. Performances by Allen Ginsberg and Joseph Beuys, as well as material from Paik’s 1964 international broadcast Good Morning Mr. Orwell, are juxtaposed with Connor’s wry observations on New York's art and culture industry and Garrin’s exquisite computer processing—a vibrant, eclectic mix that transcends the title of “visual muzak.”

Butterfly
by Nam June Paik. 1986, 2:03 min, color, sound.

The exuberant irreverence and wit of Butterfly characterizes Paik’s stream-of-consciousness visual and conceptual techniques. In a vibrant image/music collage, he ironically juxtaposes high-cultural artifacts (the aria from Madame Butterfly), contemporary avant-garde icons (Laurie Anderson) and Eastern symbols (the butterfly), within a rapid-paced proliferation of vividly computerized visual effects. This abbreviated work is classic Paik.

Two Channel Music Tape: Spring/Fall
by Paul Garrin and Nam June Paik. 1986, two channels, 32:20 min each, color, silent and sound.

This visual tour de force of images and imaginative music was created by Paul and Paik to be viewed as two simultaneous channels of video on two monitors. Dense layered and richly textured, this kinetic visual collage comprises a virtual index of Paik’s eclectic, intertextual content: haunting images of the late avant-garde artist Joseph Beuys and a peanut in his hand; John Cage and Laurie Anderson, emblematic images from Paik’s earlier works, witty erotic interludes. Rhythmically altered and transposed through Garrin and Paik’s spectacular image-processing techniques, these elements coalesce as an evocative, stream-of-consciousness flow of memories. Vibrant and poetic, Two Channel Music Tape: Spring/Fall is a “music” video with a typically subversive twist: One channel is accompanied only by the sounds of the ocean; the other channel is silent, so that the viewer may choose his/her own audio accompaniment. (Note: This work is available for rental only.)

Living with the Living Theatre

One of Paik’s most compelling and poignant tapes, Living with the Living Theatre pays tribute to Judith Malina and the late Julien Beck, founders of the Living Theatre. Reversing the theme of the earlier Allan ‘n’ Allen’s Complaint, which dealt with two artists and their relationships to their fathers, Paik explores Malina and Beck’s relationship to their children. Interviews provide the memories of actual lives lived together, while Betsy Connor’s animated sequences transcend the specific to suggest the universality of childhood. Garrin and Paik edit these elements into an electronic synthesis that is at times dizzyingly psychedelic and always affectionate towards its subjects. Infused with personal and cultural memories that evoke time and place — Janis Joplin concert footage, Living Theatre performances — Paik creates a haunting, deeply moving homage.

MAJORCA-fantasía

MAJORCA-fantasía is a densely textured collage of often discordant, often beautiful visual and aural elements. To an exquisite musical composition of Chopin, as interpreted by Charlie Morrow, Paik and Paul Garrin create a surreal pastiche of fragmented, manipulated elements: The late Joseph Beuys is seen in a performance piece, dancer Amy Greenfield rolls in mud, Paik is shown destroying a piano in an early performance. At once witty and startling, Paik and Garrin’s unexpected juxtapositions and layered electronic alterations of this material are applied with virtuosic control. In particular, the powerful distortions of Beuys’ performance become a haunting homage to the late artist.
Throughout the 1970s, Charlemagne Palestine produced a seminal body of performance-based, psychodramatic videotapes in which he activates a ritualistic use of physicality, movement and sound to achieve an outward articulation of internal states. Intensely personal and often violently charged, these phenomenological exercises are characterized by a visceral enactment of physical and psychological catharses. Performing in isolation with a hand-held, moving camera, Palestine taps the body as a conduit for the self. The very titles of his pieces — Internal Tantrum (1975), Running Outburst (1975) — suggest literal and metaphorical catalysts for release or escape from confinement. Movement and sound, as they relate to the body and the voice, are the vehicles through which he expels internal energy. Ritualistic vocal expressions — hypnotic chants, trance-inducing tones — become physical translations of anguish and pain, as does the use of video as an extension of the body. Running frenetically with the camera or strapping it to a moving motorcycle, Palestine uses motion as metaphor. Challenging identity and perception, he positions the viewer behind the camera, in a subjective point of view. Seeing through his eyes, moving with his body, the viewer is both participant and voyeur. In his work in performance, music, video and related media since the late 1960s, Palestine uses certain emblematic objects, including teddy bears and scarves, as signatures — what he terms “symbols of identification.”

Palestine was born in 1945. He studied at New York University, Columbia University, Mannes College of Music and California Institute of the Arts. He has received grants from the New York State Council on the Arts and the National Endowment for the Arts, among other organizations. His work has been exhibited internationally, at festivals and institutions including the Venice Biennale, Italy; Whitney Museum of American Art, New York; The Museum of Modern Art, New York; Moderna Museet, Stockholm; Kunsthalle, Basel, Switzerland; Long Beach Museum of Art; Museum of Contemporary Art, Houston; and Centre d’Art Contemporain, Geneva. Palestine lives in New York, Geneva and Hawaii.

**Body Music I and Body Music II**

*by Charlemagne Palestine. Produced by Art/ Tapes/22.*

**Body Music I**


1974, 7:51 min.

Total program: 1973-74, 20:30 min. bw, sound.

Produced by Palestine at Art/Tapes/22 in Florence, Italy, these works are seminal performance-based exercises. Palestine calls *Body Music I* “a study in the vocal-physical responses of a species caught in an enclosed square room.” He begins this ritualistic piece seated on the floor, establishing an aural rhythm by banging his knees against its hard surface. As his momentum builds and accelerates, he rises and hurls himself with intensity against the walls, as if trying to escape from confinement. *Body Music II* continues this physical intensity, as Palestine wanders through the labyrinthine hallways of a villa, recording with a hand-held camera. Moving faster and chanting into the reverberating space as though trying to escape, he creates a frenetic visual translation of his physical movements and energy.

**Snake**

*by Charlemagne Palestine.*

1974, 10:43 min. bw, sound.

*Snake* is a ritualistic study in which Palestine uses his body as an instrument for generating sound and movement. He lies in a fetal position on the floor, his body framed by two receding lines. With each breath, he begins to drone and slowly turn in a circle. The sounds change as he rotates, until he slowly unfolds his body and reaches his original position in the circle. Producing sound in a trance-like state, and then visually translating those sounds to images, Palestine creates a body art exercise in which his voice functions as a source of movement — a strategy that references the role of chants and sound in religious and spiritual traditions.

**Four Motion Studies**

*by Charlemagne Palestine.*

1974, 13:24 min. bw, sound.

These formal yet visceral exercises explore subjective point of view and motion as psychological metaphors. Shot with a hand-held camera at Coney Island, these studies are experienced by the viewer through Palestine's eyes and with his movement. He writes, “The perceiver is in as much danger, as much in the drama of the sequence as I am.” He takes the viewer on a roller coaster ride, each experienced with an increasing frenzy, as the camera rises and falls and spins. Each study becomes more abstract, conveying a vertiginous sense of hurtling, uncontrolled, into space. In the fourth and last study, Palestine transforms the moving landscape into a pure, abstract study of motion.

**Running Outburst**

*by Charlemagne Palestine.*

1975, 5:56 min. bw, sound.

In his performances, Palestine often uses teddy bears and toy pandas as what he terms “symbols of identification, like another reality of myself.” In *Running Outburst*, these symbolic objects, placed at specific points in his loft, serve as surrogates for Palestine, who remains invisible behind the camera. Chanting, he runs from one object to the next while holding the camera. His movements reach an hysterical intensity, and then slowly subside to a gentle rhythm. Using the camera as an extension of his body, Palestine constructs a visual seismograph that charts a cathartic release, placing the viewer in the position of a voyeur, as well as a surrogate who sees through his subjective point of view.

**Internal Tantrum**

*by Charlemagne Palestine.*

1975, 7:35 min. bw, sound.

In *Internal Tantrum*, Palestine sits before the camera with a severe expression of concentration, his body tense and his fists tightly wound. He begins to slowly chant and swear, his face contorted by pain. He writes that the tape provides “a reading, like on the Richter Scale, of a certain kind of emotional internal roller coaster or earthquake. I used only one tone so the delivery of energy becomes directly articulated in the sound.” This performance is a simple yet intense rendering of pain, and the desire to move that pain outward from the internal.
You Should Never Forget the Jungle

**St. Vitas Dance**
by Charlemagne Palestine.

*You Should Never Forget the Jungle*
11:09 min.

*St. Vitas Dance*
8:50 min.

Total program: 1975, 20 min. color, sound.

These two tapes were produced at the Oppenheim Studio in Cologne, West Germany. Both incorporate the emblematic objects that are Palestine's performance signatures: scarves, cognac, knives and teddy bears. In *You Should Never Forget the Jungle*, Palestine is seen in an enclosed room, wearing a scarf and holding a glass of cognac. He begins to chant and kneel, hurling violently against the walls as if trying desperately to break out. Shielding his eyes from the gaze of the camera, he eventually slides out of the camera frame. In *St. Vitas Dance*, Palestine holds the camera close to his body. Sitting before a ritualistic display of teddy bears, dolls and scarves, with only his shadow visible, he begins an otherworldly chant that seems to seize his entire body. The visceral point of view of the moving camera becomes a visual extension of his keening. In an evocation of symbolic gesture and ritual, the images form an abstraction of pure movement.

**Andros**
by Charlemagne Palestine.
1975-76, 57:13 min. b&w, sound.

Subtitled *An Escapist Primer*, *Andros* is the journey of a man who is desperately trying to escape from his internal world, his pain and ultimately himself. Shot entirely from a subjective point of view, this confrontational video journey begins with the man watching television in a dark room, as he talks about his lethargy, frustration and anguish. We then follow him out onto the street, through the streets and subways, and finally into the landscape of a fog-shrouded island. He runs, talking to himself and the viewer of his need to get away from the pain and the demons in his mind. Using the camera as an extension of his body and placing the viewer behind it, Palestine's journey becomes emblematic of a primal desire for escape.

**Island Song** and **Island Monologue**
by Charlemagne Palestine.

*Island Song*
16:29 min.

*Island Monologue*
15:05 min.

Total program: 1976, 31:34 min. b&w, sound.

These two works, both produced in Hawaii, confront confinement, isolation and powerlessness. In *Island Song*, Palestine straps a video camera to a motorcycle and then drives around the island as though searching for an escape. His chanting voice merges with the vibrations of the motor, forming an incessant soundtrack that echoes the jarring motion of the camera. The piece concludes with a close-up of rocks on the beach, where Palestine's journey ends. In *Island Monologue*, this theme is extended to an attempt to escape the island in a thick fog. The fog-shrouded island becomes a metaphor for psychological confinement, as Palestine struggles to get away, hide, or see through the fog, while keeping up a running monologue about his desperation. He finally reaches a lighthouse, where the beacon acts as a release, burning through the fog as it calmly revolves.

**Where It's Coming From**
by Charlemagne Palestine with Wies Smals. Produced by De Appel.
1977, 56:50 min. b&w, stereo sound.

*Where It's Coming From* is an extended conversation between Palestine and Wies Smals at De Appel in Amsterdam, in which they discuss art-making, bodyworks, performance, and the camera as a catalyst for action. As Palestine talks about his work and art-making philosophies, a subtext emerges about the role of the camera — who is directing or hiding behind it, the invasion of privacy, voyeurism and catharsis. Palestine works with his archetypal objects, tying himself up with scarves "to keep from falling apart," and speaking through his stuffed animals.

**Dark Into Dark**
by Charlemagne Palestine. Produced by Jude Quintierie, Composer's Forum.
1979, 19:20 min. color, stereo sound.

This psychologically charged performance focuses on light and darkness, need and rejection, and the relationship of the performer and the audience. In a dark space, the viewer can hear Palestine humming and whispering to himself. Very slowly, his eyes and then his face appear, as he addresses the viewer — "you" — in a tone that is alternately threatening, coaxing, laughing or accusing. As he moves into the light and then recedes, the darkness becomes a metaphor for the safety of ignorance and isolation. Palestine's monologue, with its emotional extremes, is a personal, confrontational tirade, as he emerges from the darkness and accuses the viewer of being the source of light.
From impassioned indictments of America’s culture of violence to soulful laments of spiritual loss, Daniel Reeves’ body of work constitutes one of the most important elaborations of video poetics in the field. Reeves began working in video in 1979. Combat experiences in Vietnam were the driving force behind his early videotapes, which developed from preparatory work in sculpture, photography and film, and culminated in one of the classics of the medium, Smothering Dreams (1981). Subsequent tapes refined this work’s use of poetic text and structure, addressing inhumanity, dispossession and social upheaval with a highly lyrical sensibility, and from an outlook informed by Eastern philosophy. These later works owe much to extensive travels throughout Asia. In outlining Reeves’ video poetics, Amida (1983) and A Mosaic for the Kali Yuga (1986) can be seen as forming bookends in the exploration of formal strategies, arriving at their epilogue texts through elegantly precise visualizations that echo the illuminations and exigencies of the world views being addressed. Amida’s observations are entirely concrete, while Mosaic’s multimedia employs sophisticated image-processing technology. His more recent videotapes Ganapati/A Spirit in the Bush (1986) and Sombra a Sombra (1988), along with Sabda (1984), occupy the central ground in Reeves’ body of work, transforming different locations by adopting the visions of various source texts by poets like Garcia Lorca, Cesar Villejo and Kabir. In this way, Reeves helps us to see according to what we hear, creating elegant realizations and rhythms that inspire the contemplations of this companion poetry.

Reeves was born in 1948. He received a B.A. and an A.S. from Ithaca College. Among his numerous grants are six awards from the National Endowment for the Arts, three awards from the New York State Council on the Arts, and a John S. Guggenheim Memorial Foundation Fellowship. In 1990, he received a United States/Japan Exchange Fellowship from the National Endowment for the Arts. Reeves has served as artist-in-residence at the Television Laboratory at WNET/Thirteen, New York, and the Experimental Television Center, Owego, New York, among other institutions. His videotapes have been broadcast widely and exhibited internationally, at festivals and institutions including the Tokyo Video Festival, Japan; San Sebastian Video Festival, Spain; American Film Institute National Video Festival, Los Angeles; Documenta 7, Kassel, West Germany; Edinburgh International Film Festival, Scotland; Institute of Contemporary Art, Boston; Whitney Museum of American Art Biennial, New York; Musée du Louvre, Paris; The Tate Gallery, London; and The High Museum of Art, Atlanta. Reeves lives in Argyll, Scotland and New York City.
Smothering Dreams

Haunted by the remembrance of a horrific ambush and driven to find the sources of violence in the institutions of American culture, Smothering Dreams is the summation of Reeves’ "Vietnam" works. Reeves called this thoroughly convoluted work "an autobiographical videotape concerning the myths and realities of organized violence as experienced through the imagination of a child and the eyes of a soldier." Shortly after the tape was completed, he wrote, "What I learned about myself, morality, mortality and responsibility during my year in combat has been the focus of most of my life and life's work." Drawing on the commentary of Wilfred Owen's antiwar text and revisiting America's "television war" through the technology of its disengagement, Reeves makes a work as relevant to its time as Owen's poem was to World War I.

Amida
by Daniel Reeves. 1983, 8:30 min, color, stereo sound.

Arriving at its epilogue text through elegantly precise visualizations, Amida initiates Reeves' formal poetic strategies. A quote from Tan Hung that concludes the tape announces Reeves' concept of visual poetry: "It is difficult to bear with the ears; but when we hear it with the eyes, then we know it!" With edits like line breaks and camera moves like dream flight, Amida reveals spiritual emanations in a series of highly concrete images and moments that treat poetry as a form of revelation. States Reeves, "Amida deals with the cycles of existence, with the fact that everything comes into being, is sustained for a while, diminishes, and dies away." The title refers to the Buddha of compassion and light.

Sobda

Grounded primarily in the verse of North Indian mystical poet Kabir, the ancient Bakti poetry of praise, Sobda sees the routines of life in India as the embodiments of Bakti philosophy, the fluid streams of images expressive of the interchangeability of all forms.

Sobda

In A Mosaic for the Kali Yuga, a relentlessly accelerating replication of media fragments laid out in building-block succession depicts technological society gone critical mass — succinctly realizing its epilogue, the Vishnu Parnam’s prophecy foretelling the contemporary confusion of inner and outer realms. The title refers to a state of existence devoid of spirituality, in which all values are attached to property and wealth; according to Hindu texts, the Kali Yuga — the age in which we live — is the dark time.

Ganapati/A Spirit in the Bush

Integrating the impassioned stance of his Vietnam tapes with the poetic strategies of his later work, this elegy to subjugated and slaughtered elephants earns its polemical stance by force of compelling subject matter. Powered by the poetry of Lorca, Rilke and Kipling, Reeves’ procession of charged images involves and implicates the viewer through its silently scrolling texts — the viewer’s inner voice becomes the narrator, assuming the voices of protagonist, poet and predator. Combining location shoots in India, Kenya and Thailand with disturbing archival footage, Reeves makes the connection between denial of human mortality and cruelty to other creatures unmistakably clear. Reeves writes that this work is a “song of mourning, praise and compassion for the sentient creatures with whom we share this planet. Focusing on the myth, history and natural life of the elephant and its relationship to man, the tape explores the gulf which we have created between ourselves and animals by the devaluation and calculated exploitation of other forms of life.”
Sombra a Sombra

1988. 15 min, color, stereo sound.

Sombra a Sombra is fully immersed in the ambiance and attitude of Peruvian poet Cesar Vallejo, transforming its Spanish locations by adopting the vision of its source texts. Cross-fades of Spanish landscapes, Catholic icons, shadow figures and abandoned buildings flow in a procession of images of quietude and absence, edited to musical cadences. The point of view traverses the image field like a visitation, cast under the spell of Juan Downey's deeply engaged reading of Vallejo's revelatory poems. Writes Reeves: "This videotape is an elegy of remembrance and a meditation on the architecture of the abandoned. Taped from 1983 to 1987 in deserted villages and houses in the mountains of Spain, it explores that space in the human heart which is shaped by the departure of the people and things of this world."

Try to Live to See This

1990. three channels, 90:49 min. each, color, stereo sound.

Shot over a period of seven years in America, Europe, Africa and Asia, the epic non-narrative work Try to Live to See This consists of three channels of video that represent three elements — water, earth and fire — and a corresponding trio of themes that reflect the existential cycle of birth, sustenance and death. Writes Reeves: "The intense feelings of awe, fear, mystery, hope and ecstasy engendered by our relationship to this cyclic order is the core of meaning and resonance central to this work."

Using slow motion to suggest transcendence, and accelerated motion to capture the rush of the modern world, Reeves seamlessly weaves together a chain of images depicting work (women on an early assembly line, Indian women carrying huge mounds of grain on their backs); death (demonstrators dressed as skeletons, the body of a rat on a rocky beach); and birth (a water-splashed stone Buddha and the climactic scenes of a woman in labor). These tapes provided the video component of two installations, The Well of Patience (1988-89) and Ein gang/The Way In (1990).
In her work in video, photography, performance, critical writing and fiction, Martha Rosler constructs incisive social and political analyses of the myths and realities of a patriarchal culture. Articulated with deadpan wit, Rosler’s video works investigate how socioeconomic realities and political ideologies dominate ordinary life. Presenting astute critical analyses in accessible forms, her inquiries are didactic but not exhortatory. Questioning the relation between the corporation, the state and the family, media information and the individual, and public and private, she exposes the internalized oppression that underlies such cultural phenomena as the objectification of women (Vital Statistics of a Citizen, Simply Obtained, 1977); anorexia and starvation (Losing: A Conversation With The Parents, 1977); and surrogate motherhood (Born to be Sold, 1988). Densely layered, her tapes merge performance-based narrative dramatizations, documentary elements, mass-media images and factual texts, and often employ litanies of statistics, systems of classification, and enumeration to disrupt the signs of the everyday. For example, in the classic Semiotics of the Kitchen (1975), an “anti-Julia Child replaces the domesticated ‘meaning’ of kitchen tools with a lexicon of rage and frustration.” Writing about her work, Rosler has stated: “I want to make art about the commonplace, art that illuminates social life. I want to enlist video to question the mythical explanations of everyday life that take shape as an optimistic rationalism and to explore the relationships between individual consciousness, family life, and the culture of monopoly capitalism. Video itself isn’t ‘innocent’: it is a cultural commodity often celebrating the self and its inventiveness. Yet video lets me construct, using a variety of fictional narrative forms, ‘decoys’ engaged in a dialectic with commercial TV.”

Rosler was born in 1943. She received a B.A. from Brooklyn College and an M.F.A. from the University of California, San Diego. She is the recipient of numerous fellowships from the National Endowment for the Arts and a fellowship from the New York Foundation for the Arts. She has been artist-in-residence at the University of Colorado, Boulder; the School of the Art Institute of Chicago; and Satellite Video Exchange Society, Vancouver, among other institutions. Her works are in the permanent collections of numerous museums, including the Long Beach Museum of Art, California; Contemporary Arts Museum, Houston; and The Museum of Modern Art, New York, and have been exhibited at festivals and institutions including the San Francisco Museum of Modern Art; Everson Museum of Art, Syracuse; Institute of Contemporary Art, London; American Film Institute National Video Festival, Washington, D.C.; Documenta 7, Kassel, West Germany; Stedelijk Museum, Amsterdam; Centre Georges Pompidou, Paris; Whitney Museum of American Art Biennial, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Museum Moderner Kunst, Vienna; and the Brooklyn Museum, New York. She lives in New York.

Semiotics of the Kitchen
by Martha Rosler.
1975, 6-99 min. b&w, sound.
Semiotics of the Kitchen adopts the form of a parodic cooking demonstration in which, Rosler states, “An anti-Julia Child replaces the domesticated ‘meaning’ of tools with a lexicon of rage and frustration.” In this performance-based work, a static camera is focused on a woman in a kitchen. On a counter before her are a variety of utensils, each of which she picks up, names and proceeds to demonstrate, but with gestures that depart from the normal uses of the tool. In an ironic grammatology of sound and gesture, the woman and her implements enter and transgress the familiar system of everyday kitchen meanings — the securely understood signs of domestic industry and food production erupt into anger and violence. In this alphabet of kitchen implements, states Rosler, “when the woman speaks, she names her own oppression.”
Losing: A Conversation With The Parents
1977, 18.39 min, color, sound.
This distanced narrative, which approximates a soap opera or a TV interview of bereaved relatives of a victim, confronts two means by which food is used as a weapon: the internalized oppression of self-starvation as a consequence of social learning (anorexia nervosa), and starvation because of poverty and economic domination. In a scenario that merges documentary elements and theatrical acting, an impossibly young couple is addressed by an unseen questioner. Interviewed in their plush living room, the parents struggle to make a connection between food and political oppression, moving from their confrontations with anorexia to starvation in Third World countries, where food is often a weapon of political subjugation. They juxtapose but never resolve these dual questions of power and powerlessness. Rosler exposes underlying social realities, from the family dynamics of lying and contradiction, to the phenomenon of dieting and starvation in the creation of an ideal female self in contemporary culture.

The East Is Red, The West Is Bending
by Martha Rosler.
1977, 19.37 min, color, sound.
In an astute deconstruction of the political ideology that pervades the everyday, The East Is Red, The West Is Bending is a tongue-in-cheek presentation of a booklet that accompanies a newly marketed consumer appliance, a West Bend electric wok. In this performance-based work, Rosler reads the booklet in a manner that recalls an amateurish local television cooking demonstration. Demonstrating the wok at home, this “failed Mrs. Pat Boone” delivers an absurd corporate text. A few incongruous inserts into the booklet’s language of corporate gentility suggest the imperialist attitudes that underlie attempts to convince us to transform ourselves into connoisseurs of exotic foreign cuisines.
Vital Statistics of a Citizen, Simply Obtained

This chilling tape, "operatically conceived" but neither a musical nor a documentary — probes the objectification of women and others in a technological/bureaucratic society. At its core is a long, continuous shot that reveals the part-by-part measurement and evaluation of a woman by a white-coated male examiner and a chorus of three women assistants. How do we come to see ourselves as objects? How do fragmentation and comparison assist in social control? This ordeal of scrutiny thinly alludes to a monumentally protracted episode of Truth or Consequences. The final sequence presents re-framed government photos of women being measured, accompanied by a voiceover litany of "crimes against women." Rosler's distanced depiction of the systematic, institutionalized "science" of measurement and classification is meant to recall the oppressive tactics of the armed forces or concentration camps, and to underscore the internalization of standards that determine the meaning of women's being.

Domination and the Everyday

In an inquiry into the relation between the corporation, the state and the family, Domination and the Everyday presents a fractured barrage of simultaneous sound tracks, film stills and a crawling text. Questioning the privatized existence of a woman and child, and the role of media information in daily life, this non-narrative tape is structured around the sounds of a woman feeding her small son and reading him for bed, while a radio interview with an art dealer plays in the background. Photographs of family life and corporate ads are juxtaposed with a written text that crawls across the screen, comparing life in Chile with life in the United States. Rosler refers to this layered juxtaposition of fragmented sound, images and text as an "artist-mother's This Is Your Life."

Secrets From the Street: No Disclosure
by Martha Rosler. 1980, 12:20 min, color, sound.

Secrets From the Street examines the intersection of cultures and classes as exemplified by the street life of San Francisco's Mission District. This videotape, produced for an exhibition held jointly at San Francisco's City Hall and its Museum of Modern Art, argues against the show's theme, Secrets From the Street: No Disclosure — that accounts of cultural life that omit the question of social power are mythical: The real "secret" is the obscured relation of economic and political domination exercised by one's own culture over the observed subculture. Or, as Rosler states in the tape's voiceover, "The secret is that to know a culture you must know the limits of meaning of your own culture."

A Simple Case for Torture, or How to Sleep at Night

Rosler identifies the totalitarian implications of an argument for torture under certain circumstances, as it appears in the editorial pages of Newsweek magazine. Her critique is formulated through voiceover narration and an on-camera collection of print media — articles on subjects ranging from human rights to unemployment and global economics. Implicating the United States government and American businesses for supporting regimes that systematically use torture, she indict the American press for its role as an agent of disinformation through selective coverage, its use of language, and for implicitly legitimizing a point of view that justifies torture.

If it's too bad to be true, it could be DISINFORMATION
by Martha Rosler. Post Production: John J. Godfrey. 1985, 16:26 min, color, sound.

In a collage of text and image, Rosler re-creates the NBC Nightly News and other broadcast reports to analyze their deceptive syntax and capture the confusion inserted intentionally into the news script. The artist questions the fallibility of electronic transmission by emphasizing the distortion and malarpropism that occurs as result of technical interference. Stressing the fact that there's never a straight story, Rosler asserts her presence in character-generated text that isolates excerpts from her sources, rolling over the manipulated images. In Rosler's barrage of media information, the formal structure is inseparable from her political analysis.
John Sanborn has been a dynamic presence in both video art and commercial television production since 1977. Energetic and kinetic, his music videos, dance pieces and experimental narratives are characterized by high-tech computer editing and post-production. Since 1983, Sanborn has collaborated with Mary Perillo on a series of innovative public television productions, for which she has served as co-director, producer and editor. Collaborating with musicians and performers, including dancer Twyla Tharp, playwright Lee Breuer and avant-garde percussionist David Van Tieghem, Sanborn and Perillo create startling visual effects with electronic imaging devices, formats and techniques, including Paintbox animation and High-Definition television. Sanborn has also worked with Dean Winkler, a design engineer/specialist in computer graphics and optical services (now Creative Director of Post Perfect in New York), on a series of tapes that fuse computer graphics and live action, combining state-of-the-art technology with arresting visual and aural motifs. From 1976 to 1982, Sanborn collaborated with Kit Fitzgerald on a widely acclaimed body of experimental video works.

Sanborn was born in 1954. He attended Fordham University and New York University. The recipient of grants and fellowships from the National Endowment for the Arts, the Rockefeller Foundation, and the New York State Council on the Arts, he was an artist-in-residence at The Television Laboratory at WNET/Thirteen from 1977 to 1983, and at WXXI-TV, Rochester and Synapse Video Center, Syracuse University. He has taught at numerous universities. Sanborn's collaborative work has been exhibited throughout the world, at festivals and institutions including the Whitney Museum of American Art Biennial, New York; The Museum of Modern Art, New York; American Film Institute National Video Festival, Los Angeles; Berlin Film Festival; Centre Georges Pompidou, Paris; Institute of Contemporary Art, London; and the San Sebastian Film Festival, Spain. Sanborn lives in New York.

The Last Videotapes of Marcel Duchamp

In 1976, The Kitchen in New York announced a program of rare videotapes by Marcel Duchamp. These crude, shaky documents of Duchamp's Greenwich Village neighborhood were actually an elaborate performance piece, conceived and executed by Sanborn. Participants and co-conspirators Hannah Wilke, Shigeko Kubota and Russell Conner, who had interviewed Duchamp for American television in 1964, commented on the artist's prophetic genius in heralding the new medium of video. Sanborn paid tribute to the influence that Duchamp's theory of "found" art and manipulation of chance had on the development of video as an art form.

Sister Suzie Cinema

A synthesis of video and musical theater, Sister Suzie Cinema is a "doo-wop opera fantasy" about the allure of the movies. This collaboration with theater director/writer/actor Lee Breuer — founding director of the experimental Mabou Mines theater group — and musician Bob Telson features the Voices of 14 Karat Soul. Heavily stylized, with elaborate sets and video effects, this production reinterprets the
dance is a witty take-off on the public television documentary. Choreographer Tim Buckley solemnly discusses his life, his work, and his decision to stop dancing, in a convincing narrative built on a false premise: the end of a dancer's career.

**John Sanborn and Mary Perillo: Selected Works, 1987-89**
by John Sanborn and Mary Perillo.

**Galaxy**

**Cause and Effect**

**Untitled**

**NHK/Media Art Museum**
Total program: 1987-89, 52:35 min. b&w and color, stereo sound.

**Galaxy** is the first all-digitally edited video, music video. As David Van Tiegheem performs, techniques such as slow motion, ultimate and Paintbox animation allow him to sonically and rhythmically interact with a high-tech environment. A vivid hybrid of dance, performance and special effects featuring performers Robert Ashley and Julia Heyward. *Cause and Effect* was produced with REBO High Definition Studios and exhibited as a 35-mm short at the New York Film Festival and the Venice Biennale. *Untitled* pays tribute to the life and work of the dancer and choreographer Ariane Zane, who died of AIDS in 1988. His long-time partner Bill T. Jones evokes memories of Zane through a stark, eloquent dance-lament and a parade of ghostly portraits and photographs. Created for Japanese Television, NHK/Media Art Museum documents a live performance by John Zorn, combining pre-recorded and live video sources. Animated graphics, stock footage and vignettes of New York street life mix with Zorn’s improvisations to capture the power, possibility and surprise of the city.

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**The Eyes Scream: A History of The Residents**

This irreverent pseudo-documentary about the legendary band The Residents blends comedy with live clips, music videos, interviews and documentary footage. Spanning the years 1972 to 1990, and including clips from the recent album *The King and Eye* and fragments from the band’s *media mercenary* work, the program rambles through established notions of pop culture, the music industry and the nature of musical invention, replacing them with the iconoclastic vision of The Residents.
Brazilian videomaker Éder Santos creates vibrant, poetic works that merge the personal, the cultural and the technological to reinterpret motifs indigenous to Brazil’s African, Indian and European heritages. Evoking the rhythms and textures of memory and history, he crafts a visual language of high-end and low-end technologies, from computer techniques to Super-8 film. Santos is acutely aware of the socioeconomic relation of technological media and cultural representation: “I have never lost sight of the fact that I am using a technology rather foreign to my city and country — in short, there is a gap in the relation between the social and the technological. As a consequence, I always attempt to use our own cultural elements.” In the vivid UAKTI-Bolero (1987), Santos’ electronic rendering of a musical performance, Ravel’s Bolero has been interpreted in terms of a Brazilian sensibility. Rite and Expression (1988) is a televisual reconstruction of 17th-century Baroque architecture, religious syncretism and African cultural rituals. Europe in Five Minutes (1986) and I Cannot Go to Africa Because I Am on Duty (1990) address the use of technological media as modes of cultural “documentation.” States Santos, “I use technology to express visual and tactile sensations, moods and feelings. I aim at creating a private world that is both an inner and an outer reality.”

Santos was born in Minas Gerais, Brazil in 1960. He received a B.A. in Fine Arts and Visual Communications from Federal University of Minas Gerais. He has taught at Newton Paiva College, Federal University of Minas Gerais, and Catholic University of Minas Gerais, and is a founding member of Envideo, an independent video production company. His work has been broadcast internationally, and exhibited at Tucano Arts, Rio de Janeiro; The Kitchen, New York; FestRio, Brazil; International Festival of Television and Video, Montbéliard, France; Berlin Film Festival, World Wide Video Festival, The Hague; and the Bonn Videonale, among other festivals and institutions. Santos lives in Belo Horizonte, Brazil.
Rito e Expressão (Rite and Expression)

Originally an eight-monitor installation, Rite and Expression is an impressionistic evocation of the cultural history of Our Lady of the Rosary Church, a Baroque edifice in the central Brazilian state of Minas Gerais. Built during the seventeenth century in the historic gold-mining town of Ouro Preto (Black Gold), the Rosary Church was intended as a cultural and social focus for African slaves. Santos draws on the primal (earth, wood, stone, gold, inks and paints), the human, the social and cultural (the Rosario Feast, African garments and ritual objects) in his electronic reconstruction of the sole Minas Gerais church imprinted with Italian influence. The church’s round shapes and forms evoke both Baroque motifs and African cultural rituals.

Mentiras & Humilhações (Lies & Humiliations)

Lies & Humiliations is a haunting and lyrical work that merges poetic language and Super-8 images to invoke memory and its ghosts. Infused with an almost ethereal light, images of a house evoke its past — an old-fashioned kitchen and dining room, an ancient roof. Visions that recall childhood memories are superimposed like apparitions onto images of the present. Spoken in voiceover, a Carlos Drumond de Andrade poem, LIQUIDAÇÃO/Special Sale, becomes a denunciatory litany that emphasizes the past’s inability to cope with the future: “The house was sold, with/All its remembrances/All its furniture/All its nightmares/All its committed sins/Or those about to be...”

Não Vou à África Porque Tenho Plantão (I Cannot Go to Africa Because I Am on Duty)

In this vivid pastiche of images, music and text, Santos addresses technology and image-making in the context of cultural formation. Writes Santos: “Technology is explored in terms of information speed — a feature that makes popular absorption and understanding all the harder. Metaphorically, this process is akin to obtaining information through the ultra-condensation of mere legends and subtitles. Though this may occur in developed countries, such a process displays and unleashes its greatest vigor in a culture such as Brazil’s. I Cannot Go to Africa Because I Am on Duty indirectly touches upon values: instead of being concerned with the information-absorption process and with the likelihood of controlling the image-producing process, we are hell-bent on running a race, whose sole goal is to employ the latest technological innovation in terms of image production.”
Bill Seaman’s associative collages of image, music and language function as audiovisual poems. A composer and poet who writes the electronic music and lyrical text that propel his evocative imagery, Seaman structures his works like musical compositions. Shooting primarily in Super-8 film, he achieves a dreamlike distortion of image in the transfer of film to video, and then further alters the visuals with devices such as stop-frame editing and slow motion. The spoken word is integral to the aural, visual and conceptual texture of these works. Chanted or sung in a hypnotic delivery by Seaman, his elusive verbal texts are litanies of multiple wordplays, double entendres and associative phrases — poetic reflections that transform and extend the meaning of the impressionistic visuals. In Seaman’s layered juxtapositions of sound, language and image, observations of the ordinary — landscape, architecture, household objects — take on metaphorical significance and a heightened intensity of mood. Originally a performance artist, Seaman brings a highly personal stylization to his lyrical interpretations of the rhythms of the everyday.

Seaman was born in 1956. He received a B.F.A. from the San Francisco Art Institute and a Master of Science in Visual Studies from Massachusetts Institute of Technology. Honored by Awards in the Visual Arts in 1987, he has also been awarded grants by the National Endowment for the Arts, the Massachusetts State Council on the Arts and Humanities, and the Contemporary Art Television (CAT) Fund. Seaman has taught video and computer graphics at the Rhode Island School of Design and the Massachusetts Institute of Technology. His works have been exhibited widely at festivals and institutions including the World Wide Video Festival, The Hague; The Institute of Contemporary Art, Boston; Bonn Videonale; San Sebastian Film and Video Festival, Spain; International Center of Photography, New York; Australian Video Festival, and the Berlin Film Festival. Seaman lives in Cambridge, Massachusetts.

The Water Catalogue
by Bill Seaman. Camera: Bill Seaman.
1984, 27:30 min, color, stereo sound.
A lyrical fusion of hypnotic images, original music and spoken narrative text, The Water Catalogue is a meditation on the power and poetry of water. In this impressionistic “video album,” Seaman explores the mystic and everyday connotations of water, establishing its erotic kinship with the human body and representing it as a symbol for emotional, psychological and physical states. Shot in Super-8 film and video, Seaman’s processed, slowed and otherwise altered visuals take on metaphorical life. Through his fluid, sensual manipulation of sound and visuals, Seaman distills water to its most elemental form.

Telling Motions
1985-86, 20:10 min, color, stereo sound.
This dreamlike, hypnotic work is structured in four sections, each of which repeats, in various permutations, key visual and verbal systems. Part One introduces the main theme — a poetic text, music, and a set of images that relate to language play in the text. The sections Key/Code, Translations and Adagio systematically translate and abstract these elements, as in a theme and variations. Images and spoken text are subtly interwoven in an insistent rhythm of sonic and visual codes, a language of “telling motions” and gestures: A gyroscope turns in a shaft of light, hands twist in slow motion, a figure signals with flags on a train track. Seaman writes that he “explores repetition and change based on context and treatment, and the relative nature of time.”
Shear
by Bill Seaman. Music/Camera/Editing: Bill Seaman.
1986, 3 min, color, stereo sound.
Using associative imagery, Seaman creates an unsettling world of buildings and objects, devoid of people. Juxtaposing static shots of stone buildings on "sheer" mountainsides with images of empty rooms, a ladder tilted against a wall, and a reflection of a car rounding a curve, Seaman suggests absence, unbalance and the mystery of the everyday. A pair of hands clasped together, folding and unfolding, links the images together — much as Seaman juxtaposes them for the viewer. Scissors on a table echo the "cutting" that is prevalent in Seaman's work, and provide another allusion to the title.

The Boxer's Puzzle
1986, 6:23 min, color, stereo sound.
The Boxer's Puzzle suggests an oblique narrative of desire, combining the visual stylization of a music clip with a subtle allusiveness and meticulous attention to detail. Using slow motion images and a hypnotic, percussive soundtrack, the artists create a languid, erotic work. A man shadowboxes, his sparring suggesting inner conflict, while a woman is seen in a series of fashion-photo poses, remaining an enigmatic figure, an icon of elusive desire. Seen in isolation, and juxtaposed through syncopated cross-cutting, the man and woman seem caught in the grip of an unreleasable tension, made palpable by the artists' deft editing.

The Water Catalogue

S.He
Shelly Silver creates enigmatic narratives of contemporary identity, in which truth and fiction are constantly in doubt, the veracity of what is seen and what is not seen is questioned, and the modes by which information is disclosed, withheld and mediated hold meaning. Appropriating the structures and codes of television and cinema narratives, Silver relies on the viewer’s complicity—the expectation of how media stories are “read,” the desire to believe and identify with their conventions and characters. Blurring authenticity and falseness, artifice and reality (“real as compared to what?” she asks), Silver often merges stylized black-and-white film with color video, fragmented images with written text and sound, elements of documentary and melodrama with comedy. From the elusive Things I Forget to Tell Myself (1988) to the multi-levelled melodrama of The Houses That Are Left (1991), her fragmented narratives are steeped in ironic inquiry. References to broadcast advertising and television formats are informed by Silver’s work as a commercial video editor. Investigating how contemporary identity is both reflected and constructed by television and cinema, Silver questions storytelling, role-playing and the means by which popular narratives articulate fictions of the self.

Silver was born in 1957. She received a B.A. and a B.F.A. from Cornell University, and studied in the Whitney Museum of American Art Independent Study Program. She has received grants from the National Endowment for the Arts, Media Bureau, and the New York State Council on the Arts. Her works have been exhibited at festivals and institutions including The Kitchen, New York; Torino International Film and Video Festival, Italy; Centre Georges Pompidou, Paris; World Wide Video Festival, The Hague; Berlin Film Festival; Artists Space, New York; The New Museum of Contemporary Art, New York; Halle Sud, Geneva; and Laforet Art Museum, Tokyo. Silver lives in New York.

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Are We All Here?

Writes Silver: “Jerry loves Jill, Jill loves John, John loves John, and so goes the story of Are We All Here?, a narrative video with a strange twist. Because inexplicably, at the least opportune moment, and accompanied by the ringing of a doorbell, Jill, Jerry and John change into each other. This supernatural occurrence (in a T.V. world of talking cars, large green men and disappearing martians this is known by the word ‘premise’) forces the three ‘lovers’ into a slightly more imaginative solution to their otherwise mundane love triangle.”

Meet the People

Blurring the line between documentary and fiction, truth and artifice, Meet the People presents fourteen “characters” who face the camera in “talking head” close-ups and speak about their lives and dreams. The intimacy and honesty of their fragmented, “autobiographical” storytelling is illusory; the credits reveal that these people are professional actors, playing fictional roles, reading a script. As Silver writes, “This work points to a complicity on
the part of the viewer in his desire to believe and identify with the traditions of and characters on TV. The same television that mimics a perfected form of the identity of the 'average person' is also in part responsible for creating this identity: it both researches, uses and manufactures this 'average person's' hopes and dreams. And so the question of a 'real person' becomes 'real compared to what?'

Things I Forget to Tell Myself

Things I Forget to Tell Myself is an elusive observation of the disclosing and withholding of information, what is and isn't seen. Asks Silver, 'Once it is seen, how is it read?' Images and sounds recorded in the streets of New York City are rhythmically intercut with a fragment ed sentence: 'We waste time on absurd clues and pass by the truth without suspecting it.' A hand is placed in front of the camera to frustrate vision, so that the viewer glimpses only parts, instead of the whole. This enigmatic work questions not only the segmentation of seeing and reading information, but the fragmentation of meaning as well.

getting in
by Shelly Silver. 1989, 2:47 min, b&w and color, sound.

Silver describes getting in as a tape about "heterosexual sex and the architecture of Northern California." The rest is for the viewer to decipher.

The Houses That Are Left (Trailer)

The Houses That Are Left is a story of mortality, friendship, revenge, murder and the supernatural, as two friends come together to try to figure out how to live, while being besieged by malignant messages from the dead. Juxtaposing black-and-white film with color video, and fusing narrative elements of drama, comedy and documentary, Silver provides a structure that allows for a plurality of voices to speak: two women who were childhood friends, people on the street who are interviewed for "market research," and the observations of dead people who watch the living on television monitors. Truth and fiction are blurred as the dead communicate with the living and real people are interviewed by fictional characters. The title refers to a statement by Gustave Flaubert that what is most telling about a historical period is not what it leaves behind but what is lost.

(Note: This work is also available in a 30-minute broadcast version.)
Michael Smith is a video and performance artist who invokes the routines of popular comedy to articulate the banality and hype of mass consumer culture, and the isolation of those whose inner lives are defined by it. In a series of videotapes, performances and installations, which he has produced since the late 1970s, Smith chronicles the trivial dreams and adventures of his ubiquitous alter-ego, the bland, deadpan “Mike,” a postmodern Everyman who believes everything and understands nothing in this media-saturated world. The tragi-comic tales of this underdog hero are performed by Smith within the parodic context of pop cultural formats: sitcoms, music videos, TV ads, variety and game shows. Smith’s cunning lies in turning the media back on itself, in connecting the worlds of art and pop, culture and kitsch, an ironic approach that prompted J. Hoberman of The Village Voice to call him “a lower Manhattan cross between Rodney Dangerfield and Joseph K.” In his live performances, Smith often assumes the guise of a stand-up comic; in recent years he has co-produced and hosted Mike’s Talent Show, a free-floating performance extravaganza that appears in downtown New York clubs. In 1989, an hour-long version of Mike’s Talent Show was featured on cable television’s Cinemax channel.

Smith was born in 1951. He received a B.A. from Colorado College in 1973, and studied in the Whitney Museum of American Art Independent Study Program. He has received grants from the Guggenheim Foundation and the National Endowment for the Arts, among other organizations. He has been artist-in-residence at the University of Colorado, Minnesota College of Art and Design, and Illinois State University. Smith’s videotapes have been broadcast widely; his videotapes and installations have been exhibited internationally at festivals and institutions including the Leo Castelli Gallery, New York; The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Stedelijk Museum, Amsterdam; Long Beach Museum of Art, California; Centre Georges Pompidou, Paris; Contemporary Arts Center, Cincinnati; High Museum of Art, Atlanta; The Institute of Contemporary Art, Boston; Documenta 8, Kassel, West Germany; and The New Museum of Contemporary Art, New York. He lives in New York.
Go For It, Mike
Mike Builds a Shelter
Mike
The World of Photography

Mike
Here, "another regular day" in the life of Mike reveals a world completely envisioned and experienced through the images and slogans of the media. Mike enacts his daily routine — waking, shaving, dressing — as if he were in one advertisement after another. His language is the empty jargon of ad copy, his possessions are visualized as consumer products, his environment has the aestheticized, air-brushed look of a lifestyle commercial. In a postmodern collapse of image and self, of simulation and reality, Mike's mundane everyday life becomes a seductive TV ad, devoid of content, in which the viewer is exhorted to "make the ordinary extraordinary."

Michael Smith and William Wegman
The World of Photography
Artists Michael Smith and William Wegman — both of whom use conceptual humor as an art-making strategy — collaborated on this satirical commentary on photography, the process of image-making, and the interchange of "high" art and "low" culture. The tape is structured as an instructional guide that advances the "slice of life" method, imparting not only technique, but attitude and approach to the subject of photography. Wegman plays the world-weary artiste, a professional photographer who takes the innocent and earnest Mike under his tutelage. The business of art, the "reality" of the photographic image, and its pervasive role in contemporary culture are among the issues that receive irreverent treatment in this comedic collaboration.

talking entrepreneur (played by a piece of fur) promises him cable stardom, re-making his image and marketing his life as a spectacle to be scrutinized and consumed by the viewing public. In a wry twist on the concept of "public access" cable, Mike subverts the medium's one-way transmission. With comic irony, Smith satirizes the insinuation of TV into the daily life of the average American and exposes the absurdity of the television image-making machine.

Go For It, Mike
Go For It, Mike is a parodic music video that re-visions the Horatio Alger myth of the American Dream via 1950s-style cultural clichés, advertising and Reagan-era media propaganda. Smith's "regular guy" Mike embodies a series of all-American male stereotypes, from the classroom to political candidacy, assuming the roles of college prep, cowboy, train engineer and real estate developer. Set to an ironic jingle that-recalls an "Up With People" anthem, this lampoon of the Manifest Destiny concludes with Mike riding, like an ironic Marlboro Man, into the sunset.

Mike Builds a Shelter
Mike Builds a Shelter is a performance comedy with apocalyptic overtones, a narrative extension of Smith's installation Government Approved Home Fallout Shelter/Snack Bar. In this darkly humorous morality play, Smith contrasts Mike's rural adventures in a pastoral landscape with his home fallout shelter. Throughout, the dual narratives are inter-cut with episodes of "Mike's Show" on cable, in which Mike's banal domestic activities are eagerly if passively received by living-room TV viewers. The government-approved provisions for nuclear fallout that Mike so readily accepts, typical of the naiveté of 1950s' public safety policies, are seen in stark contrast to the reality of the contemporary crisis of a radioactive environment.
Steina

Since the mid-1970s, Steina has explored intricate transformations of vision, space and sound, through a dynamic confluence of digital technologies, mechanical devices and natural landscape. After producing a pioneering body of work with Woody Vasulka in the early 1970s, Steina has pursued several distinct inquiries in her more recent videotapes and installations: the electronic interrelation of sound and image; the use of mechanized, pre-programmed image devices for phenomenological explorations of perception, space, and modes of seeing; and the textural fusion of digital and “real” imagery and sound to create layered spatial and temporal systems. In many of her works, the natural landscape of the American Southwest is integral visual material. In 1975, Steina began *Machine Vision*, a series of tapes and installations for which she devised mechanical systems with programmed functions — optical, motorized or rotating devices that include spherical mirrors, prisms, and cameras with lens mobility. Used with her signature electronic manipulation and landscape imagery, these devices resulted in exhilarating redefinitions of physical and representational space. In richly textured works such as *Voice Windows* (1986) and *Lilith* (1987), Steina manipulates digital and camera-generated images, “real” and altered sound with haunting effect, constructing dense layers and multiple perspectives that fuse the natural world and technology in space and time.

Steina was born in Reyjkjavik, Iceland in 1940. She studied at the Music Conservatory in Prague, 1959-63, and emigrated to the United States in 1965. With Woody Vasulka, she has won numerous awards; their collaborative works have been widely exhibited internationally (see Steina and Woody Vasulka). Exhibitions of her individual works have been seen at festivals and institutions including Centre Georges Pompidou, Paris; The Kitchen, New York; Museum of Art, Carnegie Institute, Pittsburgh; The Jonson Gallery, University of New Mexico Art Museum, Albuquerque; and the Whitney Museum of American Art Biennial, New York, among many others. Steina lives in Santa Fe, New Mexico.

Violin Power
by Steina.
1970-76, 10:04 min, b&w, sound.

Steina terms this procedural work “a demo tape on how to play video on the violin.” Her background as a violinist and her evolution from musician to visual artist is referenced through an analogy of video camera to musical instrument. Steina is first seen in footage from the early 1970s, playing the violin and singing to The Beatles’ *Let It Be*. As succeeding segments trace a chronological progression, Steina layers imagery and time. The violin itself ultimately becomes an image-generating tool, as she connects it to imaging devices, creating abstract visual transpositions of sounds and vibrations. This unconventional self-portrait is a study of the relationship of music to electronic image.

Steina: Selected Works
by Steina.

**Bad**
1979, 2:14 min.

**Urban Episodes**
1980, 8:50 min. Optical Instrumentation: Josef Krames. Produced by KTCP-TV, Minneapolis.

**Summer Salt**
1982, 18:48 min. (*Sky High* 2:42 min;
**Low Ride** 2:59 min; *Somersault* 3:14 min; *Rest* 2:16 min; *Photographic Memory* 5:10 min.)
Total program: 1979-82, 29:52 min, color, sound.

Steina’s works from the late 1970s and early 1980s are exercises in the phenomenology of vision and the redefinition of space and landscape, as articulated through mechanized, optical and electronic devices. *Bad* is a technical exploration of several commands in the Vasulkas’ Buffer Oriented Digital Device, which controls digital imaging functions such as up/down and right/left movement, as well as the
stretching and squeezing of the image. Steina uses her own face as visual material, rhythmically dismantling and reconstructing her self-image. Urban Episodes is a striking phenomenological study in an urban landscape, an exhilarating restructuring of physical space that defies expected modes of seeing and the laws of gravity and reflection. In a public plaza in Minneapolis, Steina set up a motorized, rotating Machine Vision device, which includes mirrors and two cameras that pan, tilt and zoom. Summer Salt is a dramatic exploration of the phenomenology of space and vision, as Steina uses mechanical and electronic devices to physically investigate the Southwestern landscape. This artificial vision allows the viewer altered perceptions and spatial perspectives. The five segments include dynamic exercises with Steina’s mirrored globe, the physicality of unexpected camera placement, and electronic manipulation of the textures and colors of the landscape.

Selected Treecuts
by Steina.
1980, 8:31 min, color, sound.

Selected Treecuts is a formal examination of the distinction between camera-generated and digital images, and a layered juxtaposition of contrasting representations of reality. The methodology of the tape is simple: a zoom lens moves slowly in and out on a group of trees, alternating between digitized and camera-generated, “real” images. The movement in the tape is produced by the automated zoom lens and rotating prism; the images switch rhythmically between camera images and digital images held briefly in computer memory. The contrast between the “real” camera images of trees and the frozen, digital computer images forms an essay in motion and stillness, the organic and the synthetic, tracing a trajectory from the photographic to the electronic.

Cantaloup
by Steina in cooperation with Jeffrey Schier and Woody Vasulka. A production of the TV Lab at WNED/Thirteen.
1980, 27:54 min, b&w and color, sound.

Cantaloup is an informal documentary on the Vasulka’s Digital Image Articulator, a sophisticated imaging device they designed with Jeffrey Schier. Using a cantaloup and the three artist/designers as image material, Steina explains the capabilities of the machine, including its real-time imaging ability and the articulation of images in a digital code. She describes the varying sizes of pixels (picture elements), the layers (or slices) of color and tone that can be derived from one image, and techniques such as “grabbing” the image and multiplying it. This document offers a highly informative, spontaneous demonstration of a complex imaging device.

Voice Windows
by Steina in collaboration with Joan La Barbara. Music: Joan La Barbara.
1986, 8:10 min, color, stereo sound.

Sound, as visually manifested through electronic imaging, becomes a spatial component in this exquisitely rendered confluence of landscape, music and digital manipulation. Singer/composer Joan La Barbara performs a series of voice chants and intonations, creating energized patterns on a grid of horizontal lines that recalls a musical scale. This animated line pattern, vibrating and dancing to the energy generated by La Barbara’s voice, is inscribed onto moving imagery of the Southwest landscape. Through electronic imaging, the energized patterns themselves act as “windows” that reveal yet another layer of landscape imagery, creating intricate fields of illusory spatial transformations.
Bringing complexity and sophistication to her deconstruction and appropriation of popular texts, Rea Tajiri decodes the images and soundtracks of Hollywood cinema and mass media as a strategy of cultural analysis. Fragmenting and rereading the vernacular of pop cultural narratives, she deciphers their embedded meanings to expose how history and memory are rewritten through media representation. Tajiri often focuses her inquiry on the representation of Asians and Asian-Americans in popular media. In Off Limits (1988), she critiques Hollywood's portrayal of the Vietnam War and Vietnamese people, juxtaposing fragments from Easy Rider with her own text to give voice to a Vietnamese character. History and Memory (1991) examines the construction of history and the manipulation of collective memory through a powerful pastiche of personal reminiscences and mass media images of the internment of Japanese-Americans during World War II. In The Hitchcock Trilogy (1987), she constructs layered “meta-narratives” by decontextualizing and recasting Bernard Hermann’s dramatic scores. Inserting her subjective voice into cinematic and television narratives, inscribing stories within stories, Tajiri re-tells the myths of mass culture to reclaim memory and history.

Tajiri was born in 1958. She received a B.F.A. and an M.F.A. from the California Institute of the Arts, Valencia, and is the recipient of grants from the New York State Council on the Arts and Matters, Inc., as well as a Visual Arts Fellowship and a Media Production Grant from the National Endowment for the Arts. Her works have been exhibited at festivals and institutions including Artists Space, New York; The New Museum of Contemporary Art, New York; 4th International Festival of Video and Television, Montbéliard, France; The Museum of Modern Art, New York; Berlin Film Festival; American Film Institute National Video Festival, Los Angeles; Asian Cinevision Video Festival, New York; and the Whitney Museum of American Art Biennial, New York. Tajiri lives in New York.

The Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain
by Rea Tajiri.

“Vertigo” (Three Character Descriptions)
“Psycho” (Every Character In The Movie Had A Secret)
“Torn Curtain” (Endless Beginnings)

In The Hitchcock Trilogy, Tajiri uses Bernard Hermann’s evocative scores for Hitchcock’s films to create a compelling series of deconstructive “meta-narratives.” Collapsing these emblematic scores with her own texts, she creates a layered “hall of mirrors” of stories within stories, using the cinematic soundtracks to recast the meaning of the “dramatic narrative.” “Vertigo” recounts three stories, allegedly based on postcard reproductions of Giuditta, a painting by Cristiano Allori; a photo of Lu Hsun on his way to deliver a speech at Kwanghua University, Shanghai, in 1927; and a photo of a jewell box made by Archibald Knox around 1900. No images appear; the viewer sees Tajiri’s narratives as written texts that scroll down the screen. In “Psycho,” the photographic image of two women is evocatively transformed through subtle transmutations of gesture and movement. Created from a pastiche of cinematic, newsread, animation and television images, the “endless beginnings” of “Torn Curtain” reveal a continuous series of curtains opening.

Off Limits
by Rea Tajiri. Writer/Producer/Editor: Rea Tajiri.
1986, 7:30 min. color, sound.

 Writes Tajiri: “Off Limits presents an analysis of representations of the Vietnam War, the 1960s, and the Vietnamese characters that have been portrayed in the recent series of films about this subject. I juxtapose a fragment from the film of the same title, made in 1967 about Vietnam in 1968, with a fragment from Easy Rider, a film made in 1968 about America in 1968. A scene is retold from the point of view of a Vietnamese character who in the film had no dialogue, no voice. His story is recounted through visual rereading, written by myself, and it describes his own death as formulated by the narrative. This text is layered visually over a blue field, which in turn becomes a “curtain” behind which the images and soundtrack from Easy Rider unfold and play simultaneously in realtime underneath. The narratives from both stories converge and climax simultaneously with the death of the two American antiheroes’ shot by the redneck farmers (Easy Rider) and the shooting of the Vietnamese character by two American heroes (Off Limits).”

History and Memory

Focusing on the internment of Japanese-Americans during World War II, this powerful and poignant work examines the rewriting of history through media representation. In a pastiche of film images, written text, voiceover and video, Tajiri interweaves collective history and personal memory. The attack on Pearl Harbor is seen through anonymous archival footage, Hollywood’s From Here to Eternity, a filmed re-staging and a news report. The Japanese-American internment is similarly reconstructed. “Who chose what story to tell?” asks Tajiri. Referring to things that happened in the world with camera in hand, things that we re-stage to have images of them, and things that are observed only by the spirits of the dead, Tajiri claims history and memory by inserting her own video footage and narrative voice, and her mother’s recollections of her family’s internment.
Janice Tanaka brings a distinctive sensibility to her intricately textured video collages, which critic Gene Youngblood has described as being “of the highest calibre, displaying a visual brilliance and poetic resonance characteristic of a master’s work.” Merging social and political observations, philosophical inquiries and personal introspections, Tanaka’s works use original footage, appropriated media images, and densely layered electronic processing to transform the autobiographical into the universal. In early works such as Manpower and Beaver Valley (both 1980), she manipulates cinema and television images to critique media representations of gender roles and sexual difference. In the recent Memories from the Department of Amnesia (1989), Tanaka constructs a poignant meditation on loss and memory through a lyrical collage of photographs, text and voiceover that recounts a personal history of her mother’s life. She writes, “I strive for my work to incorporate a primary visceral effect, coupled with an analytical statement reflecting the multiplicity of a particular experience and observation.”

Tanaka received a B.F.A. and an M.F.A. from the Art Institute of Chicago. Before beginning her work in video, she was a dancer with the Allegro American Ballet Company and studied with the Folklorico Ballet in Mexico. She is the recipient of several National Endowment for the Arts Fellowships and an American Film Institute grant. She has taught at Columbia College, the University of Colorado, Boulder, and the University of California at Los Angeles. Her video works have been exhibited internationally, at festivals and institutions including the Museum of Contemporary Art, Chicago; Asian American International Video Festival; The Museum of Modern Art, New York; The Institute of Contemporary Art, Boston; Long Beach Museum of Art, California; Bonn Videonale; World Wide Video Festival, The Hague, and the Whitney Museum of American Art Biennial, New York. She lives in Boulder, Colorado.

Janice Tanaka: Selected Works
by Janice Tanaka.

Duality Duplicity
1980, 6:08 min, color, stereo sound.

Manpower
1980, 16:32 min, b&w and color, stereo sound. Photos: Matt Lloyd.

Beaver Valley
1980, 6:45 min, color, stereo sound.

Mute
1981, 2:35 min, b&w and color, silent.

Ontogenesis
1981, 5:36 min, color, stereo sound.

Total program: 1980-81, 26:26 min, b&w and color, silent and stereo sound.

Tanaka’s Selected Works are richly textured video poems that use appropriated imagery, original footage and dense electronic processing to examine the personal and cultural nexus of what she terms “the contemporary American experience.” In Duality Duplicity, colorized images and poetic text are interwoven with black and white family photographs to form an autobiographical collage that questions self-identity. In Manpower, a bulldozer, a screaming man and a crying baby are among the images that Tanaka combines with a suggestive soundtrack to create an eerie portrait of male strength and weakness. Beaver Valley opens with the image of a cleaver striking a baby doll and the deadpan spoken question, “Wouldn’t I make a good mother?” Representations of women on television, in commercials and in Hollywood movies are then intercut with footage of a nude woman, contrasting the female body with the meanings that are projected onto it. In Mute, fragmented images of the female body, recalling sensuous landscapes, suggest the objectification of women in a culture that renders them silent. In Ontogenesis, Tanaka interweaves electronically altered images of American patriotism — the Statue of Liberty, Uncle Sam, waving flags — with footage of the Vietnam war, bombs dropping, and 1960s political figures (L.B.J. and J.F.K.) to chronicle the progress of American nationalism in the space/nuclear age.
Superhuman Flights of Submornic Fancies
by Janice Tanaka.
1982, 10:09 min, b&w and color, stereo sound.

In *Superhuman Flights of Submornic Fancies*, Tanaka reflects on philosophy, religion and morality. Densely coloredized images and voiceover shape a complex structure of metaphor and meaning, as religious archetypes and concepts from "The Age of Enlightenment" are juxtaposed with individual stories that pose questions of guilt, lies, and the precarious state of life in an alienated culture. In this often stunning visual collage, Tanaka touches on the history of reasoning and self-definition as she contemplates human existence in a post-nuclear world.

Grass or When the Rain Falls on the Water
Does the Fish Get Any Wetter?
1985, 5:25 min, b&w and color, stereo sound.

*Grass* is a meditation on both the creative and destructive powers of human nature. Representations of the beginning of life progress into a dynamic collage in which all elements appear to be suspended in space and time — a fish in water, an embryo in the womb, human figures in perpetual, Maybridge-like motion — and culminate in an explosive barrage of warlike images. Traditional Japanese music accompanies Tanaka's extraordinary computer-synthesized imagery, graphic designs and text, which together create a striking symmetry of image and sound.

Heisenberg Uncertainty Principle
1987, 10:30 min, color, stereo sound.

Striking images of human figures, landscape and architecture shape this video opera. Computer-animated sequences accompany brilliant studies of motion, where performers move through a landscape that remembers history. Structured in five separate acts and four interludes, the work demands to be read according to the title principle, which states that one must consider the whole while examining each component separately, remembering that each part affects the others. This, Tanaka suggests, is the only way to examine the past. *Heisenberg Uncertainty Principle* both celebrates and laments the creative and destructive nature of human history.
T.R. Uthco was a San Francisco-based multi-media performance art collective that engaged in satirical critiques of the relation between mass media images and cultural myths, using irony, theatricality and spectacle as its primary strategies. Founded by Doug Hall, Diane Andrews Hall and Jody Procter in 1970, T.R. Uthco focused on the irreverent staging of fabricated events, also producing installations and video documents of its performances. Through a parodic interplay of reality and illusion, truth and artifice, T.R. Uthco examined pop iconography, political symbolism and cultural mythology. The artists' best-known work is The Eternal Frame, a 1975 collaboration with Ant Farm. This extraordinary statement on the power of media images to transform historical events into myth took the form of a re-enactment of John F. Kennedy's assassination. In an ironic collision of media image and reality, the artists staged the assassination as a simulation of the infamous "Zapruder film" — Super-8 footage of the shooting, recorded by a bystander, which became the American public's collective memory of the "real" event. In T.R. Uthco's works, America's cultural fascination with myth, hero, symbols and spectacle is inextricably linked with mass media representation. T.R. Uthco disbanded in 1978.

Super-8 footage shot by Abraham Zapruder, a bystander on the parade route. Using those infamous few frames of film as their starting point, T.R. Uthco and Ant Farm construct a multi-leveled event that is simultaneously a live performance spectacle, a taped re-enactment of the assassination, a mock documentary, and, perhaps most insidiously, a simulation of the Zapruder film itself. Performed in Dealey Plaza in Dallas — the actual site of the assassination — the re-enactment elicits bizarre responses from the spectators, who react to the simulation as though it were the original event. The grotesque juxtaposition of circus and tragedy calls our media "experience" and collective memory of the actual event into question. The gulf between reality and image is foregrounded by the manifest devices of Hall's impersonation of Kennedy and Michel's drag transformation into Jacqueline Kennedy. Hall, in his role as the Artist-President, addresses his audience with the ironic observation that "I am, in reality, only another image on your screen." In the uncanny simulation of the Zapruder film, however, the impersonations are not as apparent, raising the question of the veracity of the image. Image and reality collide in a post-assassination interview, while both President Kennedy and the imagic Artist-President are dead and entered into myth. Hall discusses his role like an actor having completed a film. Through a deconstruction of the filmic image, the artists underscore the media's importance to contemporary mythology — in which greatness is more a measure of drama than substance — and the extent to which it can be manipulated. In light of television's transformation of the American political system — and the later election of a movie star to the presidency — The Eternal Frame continues to ring a truthful and haunting chord in the American consciousness.

Game of the Week


Deeply intercutting illusion and reality, Game of the Week is an affectionate look at America's obsession with baseball. As artist-in-residence with the San Francisco Giants, Doug Hall lived out a life-long fantasy of playing Major League baseball. Hall half-mockingly, half-seriously immerses himself in the rituals of the game, from chewing tobacco and taking batting practice to signing autographs. Hall's sly fusion of fantasy and reality comments on the heroism with which the American public invests its sports figures, the mythic status that television confers on its participants, and the importance of spectacle and symbol in American culture.
Adopting the tongue-in-cheek appellation Top Value Television, the influential video collective TVTV defined the radical video documentary movement of the 1970s that was known as “guerrilla television.” Irreverent, subjective, witty and iconoclastic, TVTV subverted conventions of television news and documentary reportage with its alternative journalistic techniques, countercultural principles and pioneering use of portable, low-tech video equipment. With its roots in the Vietnam-era climate of political revolt, TVTV’s philosophy was articulated in founding member Michael Shamberg’s 1971 manifesto Guerrilla Television, a treatise that advocated video and public-access cable systems as tools of opposition and activism. Guerrilla television was envisioned as a radical break from the ideology and technocratic control of broadcast television, a means to “demonstrate the potential of decentralized video technology.” Originally organized to provide alternative news coverage of the 1972 Republican and Democratic Presidential Conventions in Miami, TVTV was an ad hoc collective that at times included such videomakers as Skip Blumberg, Nancy Cain, Allen Rucker, Hudson Marquez, Michael Shamberg and Megan Williams. The group’s ground-breaking coverage of the 1972 Conventions, which pioneered the use of portable video equipment as a news-gathering technique, resulted in the award-winning programs The World’s Largest TV Studio and Four More Years. These landmark documentaries, which introduced an innovative, behind-the-scenes approach to broadcast journalism, are also remarkable as vivid time capsules of an era. “Instead of stand-up reportage or sit-down analysis we wanted to see if TV could cover politics by letting people and events speak for themselves,” wrote a TVTV member. Their satirical skepticism towards the political Establishment, and the access afforded by their low-tech, lightweight Portapak equipment, resulted in an irreverence and spontaneity that was unprecedented in broadcast journalism. The candid, behind-the-scenes footage elicited by their use of portable video systems influenced commercial television’s now-standard use of mobile ENG (electronic news gathering) reporting. While TVTV’s free-wheeling, subjective reportage and their debunking of the sacred cows of the political and media establishments were influenced by the New Journalism of the late 1960s and 1970s, the use of video as a vehicle for alternative communication was central to their project. TVTV production and editing crews included members of such video collectives as Raindance, Ant Farm and Videofreex. In their coverage of political spectacles and media events, TVTV’s signature techniques included deadpan, candid interviews, the use of such devices as fish-eye lenses and rudimentary graphics, and the absence of authoritative voiceover commentary. Their innovative verité journalism included an award-winning exposé on the Guru Maharaj Ji and his followers, The Lord of the Universe (1974), which was the first Portapak video documentary produced for national television. Gerald Ford’s America (1975), a four-part series on the “first one hundred days” of the Ford presidency, was commissioned by the Television Laboratory at WNET/Thirteen in New York, where the collective was “artist-in-residence.” In the late 1970s, TVTV became less active in alternative political coverage and more involved with satirical television productions. TVTV disbanded in 1979.
Four More Years

The Lord of the Universe

Adland

Four More Years


The landmark documentary Four More Years is an iconoclastic view of the American electoral process, captured through TVTT’s irreverent, candid coverage of Richard Nixon’s 1972 presidential campaign and the Republican Convention in Miami. Using lightweight 1/2-inch portable video equipment, the TVTT crew was able to plunge onto the Convention floor for a close-up, subjective view of the proceedings. Whether soliciting off-the-cuff analyses from Dan Rather and Walter Cronkite, or making behind-the-scenes forays into the Nixon camp (with glimpses of the Young Republicans’ maneuvers, the Nixonettes, and a fundraiser with Tricia and Julie Nixon), the spontaneity and wit of TVTT’s coverage results in a fascinating, unorthodox broadcast journalism. In this countercultural, Portapak successor to John McGinniss’ 1968 The Selling of the President, the well-oiled Nixon publicity machine is contrasted with the angry demonstrations of the Vietnam Veterans Against the War.

TVTT’s remarkable verité documentary is a ground-breaking work of guerrilla television, and an alternative time capsule of a volatile era in American history.

The Lord of the Universe


Aedward the Alfred I. du Pont/Columbia University Award in Broadcast Journalism, The Lord of the Universe is a forceful exposé of the sixteen-year-old Guru Maharaj Ji and the national gathering of his followers at the Houston Astrodome — Millennium 73, billed as the “most significant event in the history of humanity.” With a scathing economy, TVTT lays bare the corruption and hypocrisy of the Maharaj Ji and his entourage, showing the guru as he dispenses pseudo-mystical knowledge to his true believers, led by former antiwar activist Connie Davis. TVTT’s use of portable video equipment afforded them access to the guru’s entourage and the duped devotees of the new religion, faded flower children whose yearning for order and meaning seem emblematic of the nation’s disaffection and uncertainty in the Watergate and Vietnam era. In typically ironic sequences, TVTT captures the ecstasy of young people given petals from the guru’s garland, and the Elvis-like posturing of the guru’s older brother as he leads his band Blue Aquarius in an R&B rendition of Satisfaction. In the last word on the events, a cynical Abbie Hoffman comments, “If this guy is God, this is the God the United States of America deserves.”

Adland


TVTT turns its critical eye to the world of advertising in Adland, subtitled Where Commercials Come From. Focusing on the reality behind the image, and specifically on the strategies of Madison Avenue, they interview prominent 1970s admen such as George Lois and Jerry Della Femina. They also go behind the scenes of commercial shoots, where such figures as Ronald McDonald and the precious child actor Mason Reese are put through grinding routines, only to reveal themselves as jaded pros off-camera. In this clear-eyed look at the manipulation inherent in advertising, the TVTT crew meets its match in the relentless cynicism and masculine braggadocio of the seasoned admen; ultimately, TVTT conveys respect for the savvy and skills of these shrewd veterans.
Gerald Ford's America: WIN

The four-part series Gerald Ford's America scrutinizes the first hundred days of the Ford presidency. In WIN (the title refers to the slogan “Whip Inflation Now”), the TVTV crew follows Ford on a goodwill tour of his old constituency in Ann Arbor, Michigan. Having promised to end the “national nightmare” of Vietnam and Watergate, Ford took office only to face inflation and a looming recession. Ironically contrasting political rhetoric with the reality of working and middle-class America, TVTV juxtaposes a main point of Ford’s platform—that Americans should curb their spending habits—with a GOP fundraiser in which wealthy patrons bid extravagantly for a football once held by Ford.

Gerald Ford's America: Chic To Sheikh

The four-part series Gerald Ford’s America comprises TVTV’s coverage of the American political system, from the presidency to the Washington press corps and the bureaucracy of Capitol Hill. In Chic To Sheikh, they take on the Washington Establishment and its social scene.Examining the assertion that political deal-making occurs at the social level, they take careful note of the high cost of entertaining: $10,000 for one diplomatic function. As an ironic footnote to history, the tape culminates in a party for the Shah of Iran at the Iranian Embassy, complete with birthday toasts to the soon-to-be-crowned ruler.

The Good Times Are Killing Me

Shot by TVTV veterans Hudson Marquez and Allen Tucker on location in Southwestern Louisiana, The Good Times Are Killing Me is a portrait of Cajun culture. Focusing on the Cajuns’ strong cultural identity, they document the integral role that music plays in passing traditions from generation to generation. Looking at the events leading up to Mardi Gras, the tape visits women at Priscilla Fontenot’s beauty parlor, the drag preparations of the “barber’s son,” and, finally, the pageantry of the celebration itself. At the heart of the tape is accordionist Nathan Alesheir, whose jaunty stage manner belies a difficult and harsh life. Alesheir is seen as representative of the Cajun culture, which has survived two hundred years of persecution and misunderstanding with its humor and idiosyncracies intact.

VTR: TVTV

A documentary about TVTV shot by one of its own members, this first segment of WNET/Thirteen’s VTR series was produced while the collective was in Washington working on Gerald Ford’s America. Videotaped by Andy Mann, VTR: TVTV includes equipment demonstrations by Allen Tucker, Megan Williams and Skip Blumberg, among others; TVTV members elaborating on the collective’s working methods and philosophy; and excerpts from Four More Years, The Lord of the Universe, and Gerald Ford’s America. The result is a revealing, behind-the-scenes look at the energy, humor and intelligence that informed TVTV’s unique video journalism.
Steina and Woody Vasulka are major figures in video history, technical pioneers who have contributed enormously to the evolution of the medium and who continue to be important practitioners of video as art. The Vasulka's technological investigations into analog and digital processes and their development of electronic imaging tools, which began in the early 1970s, place them among the primary architects of an expressive electronic vocabulary of imagemaking. Applying an informal, real-time spontaneity to their formalist, often didactic technical research, they chart the evolving formulation of a grammar and syntax of electronic imaging as they articulate a processual dialogue between artist and technology. The Vasulka's early collaborative efforts, produced from 1970 to 1974, include phenomenological explorations that deconstruct the materiality of the electronic signal and analyze the imaging capabilities of video tools. Central to these increasingly complex exercises are explorations of the malleability of the image, the manipulation of electronic energy, and the interrelation of sound and image. In the mid-1970s, working with such engineer/designers as Eric Siegel, George Brown, Steve Rutt and Bill Etra, the Vasulka developed electronic tools specifically for use by artists. With Jeffrey Schier they developed the Digital Image Articulator, a device that allows the digital processing of video imagery in real time. Steina's training as a violinist, and Woody Vasulka's background as an engineer and filmmaker, informed their invention of electronic devices to transform sound, image, space and time - themes that they have pursued independently in their later works. Though the Vasulka continue to collaborate, since 1975 they have produced much of their work individually.

The Vasulka emigrated to the United States in 1965, and began their collaborative exploration of electronic media in 1969. In 1971, they co-founded The Kitchen, a major alternative exhibition and media arts center in New York. From 1973 to 1979, the Vasulka lived and worked in Buffalo, New York, where they were faculty members at the Center for Media Study, State University of New York. The Vasulka have received numerous awards for their work in the media arts, including grants and fellowships from the National Endowment for the Arts, the New York State Council on the Arts, and the Corporation for Public Broadcasting. In 1989, they received a United States/Japan Exchange Fellowship from the National Endowment for the Arts. The Vasulka have broadcast and exhibited their collaborative works extensively throughout the United States, Europe and Japan, at institutions including The Institute of Contemporary Art, Boston; Everson Museum of Art, Syracuse; Institute of Contemporary Art, Philadelphia; Albright-Knox Gallery, Buffalo; and The Museum of Modern Art, New York, among many others. Steina and Woody Vasulka live in Santa Fe, New Mexico.
Steina and Woody Vasulka

Steina and Woody Vasulka: Selected Works I
by Steina and Woody Vasulka.

Solo For 3

Reminiscence

Soundgated Images

Noisefields

Total program: 1974, 30:30 min. color, sound.
This program presents the Vasulka’s early formal experiments with analog image processing and their investigations of multiple camera set-ups and keyers to articulate spatial, temporal and sound/image manipulation. Solo For 3 is a didactic yet playful exercise in which three cameras were trained on three different images of the number three. Image planes are layered, arranged and sequenced; the result is a multifaceted choreography of numbers. Reminiscence is an otherworldly record of a Portapak walk through a farmhouse in Moravia, the site of Woody Vasulka’s youth, as seen through the transformative effects of the Rutt/Etra Scan Processor. Images become eerily sculptural, fading in and out of abstraction, as if in evocation of memory. Soundgated Images is an early example of the Vasulka’s ongoing explorations of interfacing modes of simultaneously generated sound and image, in which abstract, processed images are transposed as electronic sounds. Noisefields is an important example of these early experiments, a visualization of the materiality of the electronic signal and its energy. Colorized video noise (or snow) is keyed through a circle, producing a rich static sound that is modulated by the energy content of the video.

Steina and Woody Vasulka: Selected Works II
by Steina and Woody Vasulka.

Heraldic View

1-2-3-4

Soundsize
4:40 min. Scan Processor: Rutt/Etra.

Telc

Total program: 1974, 21:57 min. color, sound.
Here the Vasulka continue to develop the imaging potential of artist-designed electronic devices, as they formally analyze and deconstruct the inherent materiality of video. In Heraldic View, an oscillator-generated pattern drifts over a camera image of bricks and stone, the patterns modulated by sharp bursts of voltage generated by an audio synthesizer.

1-2-3-4 is an exercise in animating numbers, using four cameras and a multikeyler to re-order and layer the image planes. Soundsize continues the Vasulka’s investigation into the relationship of sound and image. Here a pattern of dots is modulated by sounds generated from a synthesizer, changing-size and shape in a visual manifestation of electronic sound. In Telc, a Rutt/Etra Scan Processor is used to transform Portapak images from a trip to a town in Southern Bohemia. Like faded memories, images of the landscape and people are sculpted and abstracted, as the energy of the image is translated into electronic scan lines.

Progeny and In Search of the Castle
by Steina and Woody Vasulka.

Progeny
16:28 min. In collaboration with Bradford Smith.

In Search of the Castle
9:29 min.

Total program: 1981, 27:57 min. color, sound.
In these two works, the Vasulka employ imaging tools to transform physical space and alter perception. Progeny is a collaboration with sculptor Bradford Smith. Smith’s organic and sensual sculptural forms are transformed by the merging of one of Steina’s Machine Vision devices — a rotating, mirrored sphere with pre-programmed camera movements and
optical transpositions — with Woody’s digital processing. *In Search of the Castle* is a journey of personal, perceptual and technical transformations. Driving from a city through Southwestern landscapes, taping through Steina’s mirrored globe, the Vasulkas develop the central metaphor of a search. This work traces their odyssey from naturalistic to increasingly complex, image-processed landscapes, until they arrive at an abstract electronic environment, a synthetic space transformed by technology.

**In the Land of the Elevator Girls**


*In the Land of the Elevator Girls* uses the elevator as a metaphorical vehicle to reveal an outsider’s gaze into contemporary Japanese culture. The continual opening and closing of elevator doors serves as a succinct formal device, as the viewer is offered brief glimpses of a series of landscapes — natural, urban, cultural and domestic. Doors open onto doors to reveal layers of public and private vision, transporting the viewer from theatrical performances and street scenes to an elevator surveillance camera’s recording of everyday life.
Since the mid-1970s, Woody Vasulka’s work has focused on a rich articulation of the syntactical potential of electronic imaging. After producing a pioneering body of tapes in collaboration with Steina in the early 1970s, he has since undertaken a sophisticated exploration of the narrative and metaphorical meaning of technological images. Vasulka’s development of an expressive image-language has evolved from a rigorous deconstruction of the materiality of the electronic signal, through experiments with new technologies of digital manipulation, to the application of these imaging codes to narrative strategies. The remarkable culmination of this investigation, *Art of Memory* (1987), is one of the major works in video. In this lushly textured, haunting essay, Vasulka applies a highly evolved imaging grammar to a metaphorical discourse of collective memory, history, and the meaning of recorded images — envisioned as a spectacular memory-theater inscribed upon the landscape of the American Southwest. In his early investigations of the vocabulary of such devices as the Digital Image Articulator, Vasulka emphasized the dialogue between artist and machine, as manifested in real-time creativity and process-oriented experimentation. Through digital manipulation, he continues to explore the malleability and objectification of the electronic image as a means of rendering a complex inventory of rhetorical devices. With the fantastic “electronic opera” *The Commission* (1983), Vasulka began to apply these codes to the development of narrative and metaphorical strategies, an inquiry that has dominated his later work.

Vasulka was born in Brno, Czechoslovakia in 1937. He studied at the School of Industrial Engineering in Brno and the Academy of Performing Arts Faculty of Film and Television in Prague. With Steina, he has won numerous awards and grants; their collaborative works have been exhibited internationally (see *Steina and Woody Vasulka*). His individual works have been shown in numerous exhibitions, at festivals and institutions including the International Center of Photography, New York; Los Angeles Contemporary Exhibitions (LACE); Carnegie Museum of Art, Pittsburgh; and the Whitney Museum of American Art Biennial, New York. He lives in Santa Fe, New Mexico.
Artifacts
by Woody Vasulka.
1980, 21:20 min, b&w and color, sound.
Artifacts is a didactic demonstration of the syntax and vocabulary of the digital image. via the electronic capabilities of the Digital Image Articulator. Vasulka’s intent is to create a dialogue, a symbiotic relationship between artist and machine. “By artifacts,” he states, “I mean that I have to share the creative process with the machine. It is responsible for too many elements in this work. These images come to you as they came to me — in a spirit of exploration.” Initiated by basic algorithmic procedures, the images coalesce to form an overall conception of the electronic vocabulary made possible by this technology. Vasulka works with a spherical shape and, in an ironic reference to the “hand of the artist,” studies his hand as transformed by the Imager.

The Commission
1983, 44:55 min, color, stereo sound.
Applying his electronic imaging codes to narrative in The Commission, Vasulka develops a metaphorical image language to envision an epic electronic opera. The text, which is based on the relationship of violinist Niccolo Paganini (played by video artist Ernest Gusella) and composer Hector Berlioz (composer/performer Robert Ashley), confronts myths of Romanticism, history and art-making. Constructing a fantastic video theater, Vasulka stages a narrative of transformation, an intricately crafted blend of figuration and abstraction, in which imaging techniques serve as expressive visual syntax. Specific video effects are assigned interpretive meaning; reframed images proliferate within images in recompositions that propel the narrative progression. The Commission is a pivotal work in the articulation of narrative strategies through an electronic image language.
Through rich imagery and an acute sense of visual metaphor, Edin Velez has recast traditional video documentary into a more personal and poetic vision. Velez’s subjective observations of place, which he describes as “video essays,” take the form of impressionistic visual collages. Merging the ethnographic and the interpretive, his multilayered works are cross-cultural portraits of subjects ranging from the indigenous peoples of Central America (Meta Mayan II, 1981) to the pluralism of New York City (As Is, 1984) and the traditional and contemporary rituals of Japan (Meaning of the Interval, 1987). His recent Dance of Darkness (1989), a nonlinear documentary on Japanese Butoh dance, refines this aesthetic to achieve a startling visual drama. Eschewing a conventional narrative voice, Velez orchestrates a confluence of associative elements to evoke, rather than analyze, the textures of a specific culture or place. The internal rhythm, pace and structure of his works lend the recorded images immense weight and crequence. With his subtle and sophisticated use of electronic effects, content is redefined through intricately structured, fluid progressions of visual and aural metaphors. In keenly observed works that reshape traditional ethnography, Velez locates the fabric and rhythms of a culture in the gestures and rituals of everyday life.

Velez was born in 1951 in Puerto Rico. He studied at the Institute of Puerto Rican Culture’s School of Fine Arts. In 1990, he was awarded the American Film Institute’s Maya Deren Award. He has been the recipient of numerous other awards, including fellowships from the Guggenheim Foundation and the United States/Japan Friendship Commission; and grants from the National Endowment for the Arts, the Jerome Foundation and the New York State Council on the Arts. His works have been shown internationally, at festivals and institutions including the Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; Documenta 8, Kassel, West Germany; American Film Institute National Video Festival, Los Angeles; The Museum of Modern Art, New York; Festival du Nouveau Cinéma et de la Vidéo, Montreal; International Center of Photography, New York; and Image Forum Film & Video Festival, Tokyo. Velez lives in New York.
Oblique Strategist Too


Oblique Strategist Too is a multilayered, tangential portrait of composer Brian Eno, and an evocative essay on the creative process. Eno's perspectives on his music and working methods surface elliptically, through interviews and footage of him in the studio and in lectures. Eno emerges as a meticulous musician, articulate critic, and, ultimately, an in-scrutable personality. The tape's title is taken from a set of cards bearing aphorisms, which Eno uses as a random element of advice in his working process. Velez uses intricate audio and video effects to heighten the elusive nature of Eno's music and character. He begins the tape with a quote from Heraclitus: "The nature of things is in the habit of concealing itself"; a paradox that eminently suits his subject matter.

Dance of Darkness


The dark sensibilities and cultural resonances of Butoh, the radical Japanese dance movement, are explored in this multilayered work. Profoundly rooted in both traditional and contemporary Japanese culture, Butoh arose in a spirit of revolt in the early 1960s. Characterized by frank sexuality and bodily distortions, Butoh transforms traditional dance movements into new forms, stripping away the taboos of contemporary Japanese culture to reveal a secret world of darkness and irrationality. Butoh performance elevates the subconscious to theatrical spectacle, in the tradition of Kabuki and Noh, and references ancient folk mythologies. In images of haunting power, Velez presents performances by the genre's most important dancers, interwoven with interviews and historical information. Using fluid video effects to magnify the drama of the dance, Velez captures the eerie, sensual and often startling resonance of Butoh.

As Is:


As Is is a mythical interpretation of New York City, from the grand theater of its urban architecture to its diverse ethnic heritage. Velez reshapes and layers the urban landscape, isolating gestures and rituals — the hand signals of traders on the New York Stock Exchange, coffee taste-testers — as paradigmatic signs and symbols. In the closing sequence, he records the poses, attitudes and faces of a diverse stream of people riding down an escalator. Characteristically, Velez detects enigmatic human details within the fabric of a vast, indifferent metropolis.

Meaning of the Interval


Meaning of the Interval is an evocative, subjective essay that explores the inherent contradictions of contemporary Japan, from the rituals of Shinto religion to the nation's fascination with Western pop culture. Constructing a densely layered, nonlinear weave of the mythical and the everyday, Velez probes beneath the surface to unearth ancient, often anarchic tensions. In Velez's rich, transeient collage of imagery, emblems of contemporary Japan — the Bullet train, businessmen and McDonald's — collide with traditional ritual, from Kabuki and Sumo to Shinto. Defying documentary expectations of a narrative voice, Velez redefines the content through a carefully structured progression of visual and aural metaphors. The "interval" of the title relates to the Japanese concept of "ma" — the space between things, a source of energy, tension and balance.
Bill Viola is a major figure in video art. His remarkable videotapes and installations, which are distinguished by a confluence of allegorical resonance and virtuosic control of technology, have received international recognition. Viola explores video’s temporal and optical systems to metaphorically examine modes of perception and cognition, and ultimately chart a symbolic quest for self. Employing a rigorous structuralism in his ritualized investigation of visual and acoustic phenomena, illusion and reality, he achieves a poetic articulation of visionary transcendence. “Visual poems, allegories in the language of subjective perception,” is how Viola terms his videotapes, which include such major works as Chott el-Djerid (1979); Hatsu Yume (First Dream) (1981); and I Do Not Know What It Is I Am Like (1986). Light and time are the essential materials with which he conducts his metaphysical, at times spiritual search to know and define the self. Rendered plastic, they are used to define a symbolic language of the unconscious and consciousness, microcosm and macrocosm, inner and outer landscapes. Unfolding without spoken language, infused with emblematic transformations and archetypal images, his works suggest subconscious dreams or pre-lingual memories. Viola’s extraordinary use of video technology to “sculpt” with time is one of his few “special effects.” Time-lapse, slow motion, reversals, duration and other temporal interventions acquire metaphorical significance, evoking cycles of day and night, birth, life, death and renewal. Viola’s presence is always manifested in images or reflections of himself. This unique exploration of technological systems to articulate transcendent perceptions reflects a convergence of eclectic influences: musical principles, the philosophies and rituals of non-Western cultures, Judeo-Christian mysticism, modernism and Romanticism, the natural and animal worlds, structuralist film, and the television and media world of his self-described “seven-channel childhood.” In early, performance-based exercises, including Migration (1976) and The Space Between the Teeth (1976), Viola began a systematic mapping of specific optical devices — macro lens, the zoom — to explore modes of seeing and perceiving reflections of the self. With The Reflecting Pool (1977-80), which describes “the stages of a personal journey through images of transition,” Viola employs increasingly sophisticated manipulations of time and light as metaphysical constructs. Astonishing alterations and transformations of reality and representation disrupt the viewer’s expectations of visual and temporal causality. One of the culminating expressions of Viola’s artistic project, I Do Not Know What It Is I Am Like unfolds as an epic quest for transcendence and self-knowledge through a symbolic rendering of animal and spiritual consciousness. This highly allegorical work includes a vision that is emblematic of Viola’s artistic project: a self-image reflected in an owl’s eye. In addition to his videotapes, he has produced a significant body of work in multi-media installation, in which he extends his symbolic language of images and sound into dramatic, theatrical articulations.
Red Tape — Collected Works

by Bill Viola. Technical Assistance: Bobby Bielecki. Produced in association with ZBS Media, Inc. and Inter-Media Art Center, Inc.

Playing Soul Music to My Freckles
2:46 min.

A Non-Dairy Creamer
5:19 min.

The Semi-Circular Canals
8:51 min.

A Million Other Things (2)
4:35 min.

Return
7:13 min.

Total program: 1975, 30 min. color, sound.

Red Tape is the first of several collections of short pieces that function thematically as larger “meta-works.” In each of these performative, structurally independent exercises, a specific function of perception or representation — as articulated through video technology — becomes a metaphor for a perspective of the self. Here, Viola establishes themes that recur throughout his work, including cycles of light and dark, and the metaphorical restructuring of the passage of time. Writes Viola, “A single figure appears in all the works as either the instigator or recipient of various actions performed on or initiated by nature, culminating in a ritualized cycle of death and renewal.” Playing Soul Music to My Freckles is a minimalist performance in which a bare loudspeaker, playing an Aretha Franklin song, is seen on the artist’s exposed back. Viola describes A Non-Dairy Creamer as “the eradication of the individual by self-consumption.” The artist’s face, visible only as a reflected image on the surface of a cup of black coffee, slowly disappears as he consumes the coffee. The title of The Semi-Circular Canals refers to the portion of the human ear that regulates balance. Viola creates a platform on which he and the recording equipment counterbalance another, while freely suspended from a large tree. The artist appears to be sitting calmly at the center of the universe as the earth rotates. He writes, “The tape was inspired by NASA films and develops references to cosmological cycles, with the individual at the rotational center of their universe.” In A Million Other Things (2), changes in light and sound on the edge of a pond during an eight-hour period from day to night are composed in rhythmic variations resembling music. When the sun sets, an individual in the landscape remains the sole visible object illuminated by a single electric lamp. Return is a methodical construction of the approach of an individual towards an unseen goal, which assumes metaphorical significance. Viola moves toward the camera/viewer, pausing every few steps to ring a bell, at which point he is momentarily thrust back to his starting place, and then advanced again. Finally reaching his destination, he is taken through all of the previous stages in a single instant and returned to the source of his journey.

I Do Not Know What It Is I Am Like

Viola was born in 1951. He received a B.F.A. from the College of Visual and Performing Arts, Syracuse University, in 1973. While there, he was an instrumental participant in the Synapse Video Center, one of the first alternative media centers in New York State. In 1973, he and several musicians formed the Composers Inside Electronics Group; in 1975, he became technical director of Art/Tapes/22, an artists' production studio in Florence, Italy. From 1976 until 1980, Viola was artist-in-residence at the Television Laboratory at WNET/Thirteen, New York; he was artist-in-residence at the Sony Corporation, Atsugi, Japan, in 1980. Viola has received numerous awards, including a United States/Japan Exchange Fellowship in 1980; a Rockefeller Foundation Fellowship in 1982; a Guggenheim Foundation Fellowship in 1985; the Polaroid Video Art Award in 1985; National Endowment for the Arts awards in 1978, 1983, 1986, and 1989; and the American Film Institute’s Maya Deren Award for Independent Film and Video in 1987. In 1989, he was the recipient of a John D. and Catherine T. MacArthur Foundation Award. Viola’s videotapes and installations have been shown widely throughout the world, in major group exhibitions at festivals and institutions including Kölnischer Kunstverein, Cologne; Documenta 6, Kassel, West Germany; Stedelijk Museum, Amsterdam; Whitney Museum of American Art, New York; The Institute of Contemporary Art, Boston; Carnegie Museum of Art, Pittsburgh; and the Venice Biennale. He has also had one-person shows at The Museum of Modern Art, New York; ARC/Musée d’Art Moderne de la Ville de Paris; Moderna Museet, Stockholm; and the Contemporary Art Museum, Houston, among other institutions. Viola lives in Long Beach, California.
Bill Viola

Migration
by Bill Viola. Produced in association with Synapse Video Center, Syracuse University. 1976. 7 min. color, sound.

Migration is an analysis of an image, a metaphorical exercise in perception and representation, illusion and reality, microcosm and macrocosm, nature and consciousness. Viola writes that this work is "a slow continuous journey through changes in scale, punctuated by the sounding of a gong. [The piece] concerns the nature of the detail of an image. In visual terms, this is known as 'acuity' and is related to the number of photoreceptors on a given surface area of the retina. In television terms, detail is referred to as 'resolution,' and is a measure of the number of picture elements in a given horizontal or vertical direction of the video frame. Reality, unlike the image on the retina or on the television tube, is infinitely resolvable — 'resolution' and 'acuity' are properties only of images. The piece evolves into an exploration of the optical properties of a drop of water, revealing in it an image of the individual and a suggestion of the transient nature of the world he possesses within."

Four Songs

Junkyard Levitation
3:17 min.

Songs of Innocence
9:34 min.

The Space Between the Teeth
9:10 min.

Truth Through Mass Individuation
10:13 min.

Total program: 1976, 33 min. color, sound.

In terms of these tapes "songs," Viola references the relation of his work to musical structures and to the poetics of Romanticism. Junkyard Levitation is a visual pun on the concept of "mind over matter," as a man attempts to levitate while lying prone in a junkyard. Writes Viola, "Scrap metal technology and video technology are united to temporarily break the known laws of science and prove that psychokinesis is valid within a given frame of reference." Songs of Innocence, which directly references the visionary Romanticism of William Blake, is haunted with symbolic transformations, as shifting light is charted through the passage of a day. Images of children playing on a school lawn dissolve and reappear, hovering at the edge of perception, illusion and reality, evoking what Viola terms "a visual relationship between memory, the setting of the sun, and death." The Space Between the Teeth is based on the structure of acoustic phenomena and the psychological dynamics of a man screaming at the end of a long dark corridor. With each successive scream, the camera point of view is hurled at high velocity along the length of the hallway in decreasing increments. The corridor and the cinematic structuring of the camera's advance act as metaphors for passage and transition between two worlds, bridged by the individual's cathartic screams. Ultimately, the image of the man at the end of the corridor is transformed into a Polaroid still that is literally washed away. The title of Truth Through Mass Individuation references Carl Jung. An isolated figure is seen performing successively more aggressive actions — dropping a cymbal, among a flock of pigeons, firing a rifle in a deserted city street. In the fourth and final stage, his luminous image, spotlight against the dark night, merges in the distance with a roaring crowd in an outdoor stadium.

Memory Surfaces and Mental Prayers

The Wheel of Becoming
7:40 min.

The Morning After the Night of Power
16:44 min.

Sweet Light
9:08 min.

Total program: 1977, 29 min. color, sound.

Memory Surfaces and Mental Prayers is a collection of works that address the desire to transcend the perceptual and cognitive structures of experience. Viola describes The Wheel of Becoming as concerning "the notion of the parallel nature of reality, that is, simultaneous events separated in space." A mandala-like form, divided into four quadrants, unifies
four events by four individuals in four separate spaces. These alternately converge and separate through timed camera movements, coincident actions and common elements of the landscape. The title of The Morning After the Night of Power refers to a passage of the Koran in which angels descend from the heavens to impart the divine inspiration to followers. The central image of the tape is a blue vase standing motionless on a table. This object is framed by a dramatic interplay of light, shadow and movement, which is registered by a fixed camera over an extended period of time. Writes Viola, “As the condensed stillness of pure duration becomes activity, events hover at the edge of awareness until a final culminating action of transcendent liberation.” Using a camera moving along a predetermined path to create the effect of a simulated zoom, Sweet Light refers to the seduction of illumination, focusing on the phototropic vision of a moth. Writes Viola, “A moth emerges from a discarded letter as the spirit of a dead thought and — after an attempted flight to freedom — an individual appears, is inexorably drawn into the source of light, and consumed.”

Memories of Ancestral Power (The Moro Movement in the Solomon Islands)

The rituals and philosophies of indigenous non-Western cultures recur throughout Viola’s work. In 1976, he travelled to the Solomon Islands with portable color video equipment, which was then a new technology. The first of two “visionary documentaries” produced during his two-month stay, Memories of Ancestral Power centers on the cult leader Moro and his efforts to retain ancient traditions in the face of increasing Western influence. In this collaboration between Viola, Moro, and his followers, much of the structure and content of the recordings were determined by the subjects themselves. Moro explains his vision during the course of a visit to the House of Memories and other sacred sites in the village.

Palm Trees on the Moon

In Palm Trees on the Moon, the second of two tapes made in the Solomon Islands, Viola presents a stream-of-consciousness flow of sound and image as a metaphor for the paradoxes of a culture embroiled in tradition and confronting Western influence. Illustrating the cultural transitions are Fred Kona of Vila village, who has planted palm trees commemorating the three Apollo astronauts who first travelled to the moon, and an inter-island festival, where ceremonial dances are now presented as entertainment. Viola writes: “The structure of the program creates a viewing experience similar to my experience of being there — longer sequences of traditional dance continuously interrupted by cross-cultural images going by too fast, out of sync with the rest — probably a bit confusing for the viewer but a daily reality for the people of the Solomons.”

Chott el-Djerid (A Portrait in Light and Heat)

Chott el-Djerid is a remarkable study of perception and transcendence. Viola writes that “Chott el-Djerid is the name of a vast dry salt lake in the Tunisian Sahara desert where mirages are most likely to form in the midday sun. Here, the intense desert heat manipulates, bends and distorts the light rays to such an extent that you actually see things which are not there. Trees and sand dunes float off the ground, the edges of mountains and building ripple and vibrate, color and form blend into one shimmering dance. In this piece, the desert mirages are set against images of the bleak winter prairies of Illinois and Saskatchewan, where the opposite climatic conditions induce a similar aura of uncertainty, disorientation and unfamiliarity. Ultimately the piece is not so much about mirages as it is about the limits of the image, i.e. at what distant point does the breakdown of normal conditions, or the lack of adequate visual information, cause us to re-evaluate our perceptions of reality and realize that we are looking at something out of the ordinary — a transformation of the physical into the psychological?”

Chott el-Djerid (A Portrait in Light and Heat)
Sodium Vapor (including Constellation and Oracle)

Wrote Viola: “Sodium Vapor was recorded over a period of several weeks in the hours between one and five in the morning on the streets of an industrial area in lower Manhattan. The title derives from an interest in the particular qualities of sodium vapor street lighting — its characteristic color temperature, the shadows it casts, and the eerie quality it seems to impart to the objects it illuminates. The essence of the work is the spell which the hour has over the physical spaces of the streets in the early morning. There is always the un- seen presence of the large number of people surrounding you, most of them sleeping; the camera is awake in their dreamtime. The recording of these locations in the middle of the night rather than in daylight represents a transformation — like figure/ground reversal — of these physical spaces from the familiar thoughts and activities of the day to the nighttime shadows of emptiness and obscurity.”

The Reflecting Pool — Collected Work
1977-80

The Reflecting Pool
1977-79, 7 min.

Moonblood

Silent Life
1979, 13:14 min.

Ancient of Days
1979-80, 12:21 min.

Vegetable Memory

Total program: 1977-80, 62 min, color, stereo sound.

Viola describes The Reflecting Pool as “a collection of five independent works which, taken as a whole, describe the stages of a personal journey using images of transition — from day to night, motion to stillness, time to timelessness, etc.” Each work explores specific video techniques and technologies, in combination with the spatial potentials of stereo sound.” In the title work, all movement and change in an otherwise still scene is confined to the reflections on the surface of a pool in the woods. Suspended in time, a man hovers in a frozen, midair leap over the water, as subtle techniques of still-framing and multiple keying join disparate layers of time into a single coherent image. Viola writes that “the piece concerns the emergence of the individual into the natural world — a kind of baptism.” He describes Moonblood as “an expression of the feminine principle, a work in three parts relating to a personal concept of woman and mother. Day and night converge within the silhouette of a woman at a window — a rushing waterfall in winter, and the serene interplay of changing dawn light unfolds within a glass of water at dawn in the desert.” Silent Life records the first hours and days of life through a series of portraits of newborn babies in a hospital nursery. The alienating hospital environment, and the vulnerability of the babies’ pre-lingual gestures and expressions, suggests a primal linking of birth and death. Ancient of Days is a remarkable series of “canons and fugues for video” that comprises Viola’s most sophisticated structural and metaphorical explorations of time. Mathematical notations of precise time-code editing were applied to construct illustrations of temporal symmetry, duality and transposition — time-based equivalents of musical compositional principles such as counterpoint and serialism. Astonishing temporal interventions — a 180-degree pan gazing downward on a New York City street that progresses from day to night, an image of Mount Rainier in which the foreground and background unfold in different time planes — unfold as symbolic transformations of natural and urban landscapes. The title of Vegetable Memory derives from the writings of Jalaluddin Rumi, a 13th-century Persian poet. Evolving as what Viola terms a “kind of temporal magnifying glass,” the tape explores the perceptual phenomenon of repetitive, cyclical viewing. A loop of images recorded at the Tsukiji fish market in Tokyo is extended in progressively slower cycles, changing the form, feeling and ultimately the meaning of the original images as they move further into the subjective and pictorial.
Hatsu Yume (First Dream)

Viola writes: "I was thinking about light and its relation to water and to life, and also its opposite — darkness or the night and death. Video treats light like water — it becomes fluid on the video tube. Water supports the fish like light supports man. Land is the death of the fish — darkness is the death of man." Unfolding as a dreamlike trance, Hatsu Yume is a startlingly beautiful, metaphysical work. Viola fuses a personal observation of Japanese culture with a metaphysical contemplation of life, death and nature, achieved through a symbolic exploration of video's relation to light and reflection. Viola's vision of the Japanese culture and landscape evolves in a dramatic language of almost hallucinatory passages and vivid images. An immobile rock on a mountainside appears to change in size and scale with the shifting passage of time and light: an urban scene is illuminated by a single match; fishermen travel on a black ocean at night, hauling in luminous squids using light as bait. Throughout, Viola creates haunting allegories of light as a metaphysical construct.

Reasons For Knocking at an Empty House

Reasons for Knocking at an Empty House is a movingly austere observation of the perceptual experience of the self in isolation, subjected to extended duration. Viola writes that this work is "an attempt to stay awake continuously for three days while confined to an upstairs room in an empty house. Recordings were made from a stationary black-and-white camera to chronicle the effects of the relentless passage of time on a solitary individual... The space becomes increasingly subjective as events slide in and out of conscious awareness and the duration becomes more and more brutal. Subtle transformations in light and sound, and the use of a wide-angle lens to create spatial ambiguities, further distort the viewer's perception of time and space, illusion and reality.

Anthem

Anthem is a post-industrial lamentation, structured on the single piercing scream of a young girl as she stands in the vast chamber of Union Station in Los Angeles. Viola relates this structure to the form and function of religious contemplation, the ritual and conversation with demons. The original scream is extended in time and shifted in frequency to produce a scale of harmonic notes that comprises the soundtrack, to which Viola juxtaposes images of materialism — industry and the worship of the body, giant oil pumps and the beating human heart, cars streaming along a freeway and blood flowing through veins, modern surgical technology and tree branches in an ancient forest. The languishing scream cuts through the corporeality of the body, performing contemplation as a living organism. For Viola, the piece is a ritual evocation of "our deepest primal fears, darkness, and the separation of body and spirit.

Reverse Television — Portraits of Viewers
Compilation Tape

Viola inverts the position and gaze of the television viewer in a series of portraits of individuals sitting at home in their living rooms, staring silently at the static camera as though it were a TV set. Produced specifically for broadcast television, the original one-minute segments of over forty subjects from the Boston area were intended as unannounced inserts during the daily programming schedule. Viola essentially subverts the time and space of broadcast television, as the extended duration of these real-time portraits interrupts the spatial and temporal field of TV scheduling like edits. Writes Viola, "Two classical poses emerge in this work — the formal photographic portrait and the posture of the private television viewer at home. The work momentarily inverts the classical TV/viewer relationship, and television becomes a medium of reverse portraiture."
(Note: This compilation includes fifteen-second excerpts of the original one-minute portraits, presented in the order in which they were recorded.)

I Do Not Know What It Is I Am Like
by Bill Viola. Additional Camera/Production Assistant/Still Photographer: Kira Perov. Engineering: Tom Pigott. Produced in association with the American Film Institute, Los Angeles; The Contemporary Art Television (CAT) Fund, a project of the WGBH New Television Workshop, The Institute of Contemporary Art, Boston; and ZDF, Mainz, West Germany. 1986, 89 min, color, stereo sound.

One of the major works in video, I Do Not Know What It Is I Am Like envisions an epic quest for transcendence and self-knowledge. Viola describes this work as a "personal investigation of the inner states and connections to animal consciousness we all carry within." The title is taken from the Rig-Veda, the Sanskrit spiritual text that defines a procession through birth, consciousness, primordial existence, intuition, knowledge, rational thought and faith, to arrive at a transcendent reality beyond the laws of physics. Unfolding in powerful, emblematic images and allegorical passages, Viola articulates a dramatic quest for self-knowledge through an awareness of the Other, embodied here by a shamanistic vision of animal consciousness. Structured in five parts, Il Corpo Scuro (The Dark Body), The Language of the Birds, The Night of Sense, Stunned by the Drum, and The Living Flame, the tape envisions a metaphysical journey of rational and intuitive thought, from the natural world to spiritual rituals. Viola's poetic investigation of subject and object, observing and being observed, and his search for knowledge of the self is encapsulated in an indelible visual metaphor: an image of the artist reflected in the pupil of an owl's eye.
William Wegman has gained international recognition for his work in photography, painting, drawing and video. A postmodern, conceptual humorist, he has been termed a “master of whimsy, whose [works] have a charm and absurdist intelligence sometimes worthy of Beckett,” by The New Yorker.

Wegman is a highly original figure in the history of video art; his comedic, performance-based tapes of the 1970s are among the most enduring and unique of video classics. Wegman’s early works, many of which star his famous Weimaraner and alter ego, the late Man Ray, use understated humor, minimalist performance and the immediacy and intimacy of low-tech video to create brilliant moments of idiosyncratic narrative comedy. Recorded as single takes in real time, performed in front of a static camera, his tapes document absurdist anecdotes, droll monologues and surreal sight gags. With subversive wit, Wegman ingeniously employs minimal props, his own body and everyday situations as comedic material, delivering monologues in a wry deadpan. The dog Man Ray, a hapless innocent, functions as an unlikely protagonist, a comic foil and “straight man” for Wegman’s fictions. Obedient and trusting, Man Ray is a blank slate upon which Wegman projects and transfers an outrageous psychology of human emotions and motivations. In situational one-liners, Man Ray is provoked into conditioned reactions; Wegman then ascribes anecdotal meaning to the dog’s behavior, imposing human traits onto this Other. In one of his most engaging works with Man Ray, the dog appears to respond with consternation when Wegman corrects his spelling lesson; in another, two dogs follow the movements of an off-screen object in perfect unison. The transference of identity from Wegman to Man Ray is central to the tapes’ comic tension. Much of the humor derives from the incongruity of what one sees and what one hears, and the meanings assigned to them — the ironic gap between anticipated and actual behavior, expectations and actuality. Many of the works involve sight gags that parody minimalist and body art practices; body parts and other animate objects assume human voices. Television monologues are rendered as absurdist confessionalists; extended actions end in hopelessly anticlimactic climaxes. Historically significant and extremely influential, these tapes are also genuinely funny. Since the late 1970s, Wegman has received international acclaim for his work in photography, much of which features anecdotal images of Man Ray and his canine successor, Fay Ray. Fay Ray is also the star of Wegman’s most recent video works, which include a series of comic vignettes for television’s Sesame Street.

Spit Sandwich
by William Wegman.
1970, 16:38 min, b&w, sound.

Spit Sandwich is a hilarious compilation of Wegman’s early works. A series of short, single-take anecdotes that introduce his idiosyncratic approach to video and humor, these technically raw-edged vignettes use understated means to create conceptual sight gags and absurdist one-liners. Wegman’s deadpan spoken delivery of his monologues, and his ingenious use of everyday objects, subvert the viewer’s expectations and transform the ordinary into the surreal.

Selected Works: Reel 1
by William Wegman.
1970-72, 30:08 min, b&w, sound.

In Reel 1, Wegman creates deadpan one-liners by using everyday objects that include his own body, everyday objects such as balls and dolls, and his dog Man Ray. The humor derives from the wild incongruity of expected and actual behavior or events. Inanimate objects are personified; extended actions lead to absurd anticlimaxes. In Stomach Song, Wegman siamese twins their bare torso facing the camera. As he gruffly hums a song, his torso becomes a face, with nipples as eyes, navel as mouth. Raising his arms, the “facial” features change gender and he hums in falsetto. Other segments find him blowing a feather from his nose and creating peculiar female “breasts” by folding his elbows to his body. The ever-obliging Man Ray drops a microphone in his mouth, laps up milk that Wegman has drooled onto the floor, and, in an oddly poetic exercise, runs through a darkened room with a flashlight in his mouth.

Selected Works: Reel 2
by William Wegman.
1972, 14:19 min, b&w, sound.

In Reel 2, Wegman plays with trust and manipulation — of Man Ray, of the viewer, of an imaginary “television audience.” Using single objects, actions or ideas as premises for a series of monologues, he creates droll parodies of the exaggerated claims and hyperbolic rhetoric of television demonstrations and advertisements. Man Ray is also featured in a series of extended actions, in which the humor derives from the predictability of his canine behavior and the incongruous meaning assigned to it. Many of these actions appear to parody the indulgences of conceptual performance art: Man Ray pushes a bottle around the floor, trying to extract something from it. The piece lasts until the bottle breaks. Others rely on the dog’s obedience and willingness to be manipulated: Wegman flips a coin, turns Man Ray around, flips the coin again, continuing to turn the baffled dog around and around.
Wegman was born in 1943. He received a B.F.A. in painting from the Massachusetts College of Art and an M.F.A. in painting from the University of Illinois, Urbana. He has received numerous awards, including grants and fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and Creative Artists Public Service (CAPS). Wegman’s photographs have been the subject of several publications, including Man’s Best Friend (1982) and William Wegman: Paintings, Drawings, Photographs, Videotapes (1990). His photographs, paintings, drawings and videotapes have been exhibited widely throughout the United States and Europe, in major one-man shows at institutions including the Walker Art Center, Minneapolis; Los Angeles County Museum of Art; Holly Solomon Gallery, New York; Kunstmuseum, Lucerne; Centre Georges Pompidou, Paris; Stedelijk Museum, Amsterdam; Kunstverein, Frankfurt; and the Institute of Contemporary Art, London. Wegman’s work has also been seen in group exhibitions at festivals and institutions including several Documentas, Kassel, West Germany; Whitney Museum of American Art Biennial; San Francisco Museum of Modern Art; Venice Biennale; The Museum of Modern Art, New York; Institute of Contemporary Photography, New York; and the Victoria and Albert Museum, London. His work is the subject of the 1990-91 travelling retrospective, William Wegman: Paintings, Drawings, Photographs, Videotapes 1970-1990, which originated at the Kunstmuseum, Lucerne. His videotapes have been broadcast in the United States and abroad, and have been shown nationally on The Tonight Show, The David Letterman Show, and Saturday Night Live. Wegman lives in New York.

Selected Works: Reel 3
Selected Works: Reel 4

Selected Works: Reel 3
by William Wegman.
1973, 17:54 min, b&w, sound.
Reel 3 focuses on Wegman’s absurdist fictions, performed as droll monologues and parodic sales demonstrations, as well as on the manipulated antics of the trusting Man Ray. In Born With No Mouth, Wegman is seen with a face full of lather. He tells a story about how he was born with no mouth: “When my grandfather died, his grandfather’s mouth was grafted on. I’ve been shaving ever since.” In one of Man Ray’s appearances, the obedient dog responds with bewilderment as Wegman plies him with a barrage of contradictory questions.

Selected Works: Reel 4
by William Wegman.
1973-74, 20:57 min, b&w, sound.
Reel 4 includes deadpan conceptual monologues, parodic commercials and demonstrations, and absurdist anecdotes with Man Ray, including visual one-liners in which the dog is subjected to hilarious indignities: Man Ray sleeps peacefully until startled by a loud alarm clock; poses awkwardly with his paw on a ball; endures a barrage of falling paper. Also included are classic monologue pieces, in which Man Ray serves as the comic foil for Wegman’s droll fictions. In New and Used Car Salesman, Wegman hoists the struggling dog onto his lap to prove his sincerity to the “television” audience. In the classic Spelling Lesson, Man Ray appears contrite as Wegman corrects his spelling test: “You spelled it B-E-E-C-H which is like... well, there’s a gum called Beech-nut, but we meant beach like the sand. So it should have been B-E-A-C-H.”
William Wegman

Selected Works: Reel 5
by William Wegman.
1974-75, 26:38 min. Exp. sound.

In Reel 5, Wegman and Man Ray are featured in outrageous bits of conceptual humor, often using the device of off-screen dialogue. Extended actions lead to wildly anticlimactic endings; everyday situations and objects are transformed through unexpected incongruities into absurdly comic events. In one extended sequence, Wegman dangles a roll of tape to the accompaniment of polka music. In other segments, Man Ray laps milk from a glass in extreme close-up, jumps at the camera, and stands in dignified repose until a ball suddenly drops from his mouth.

Selected Works: Reel 6
1975, 18:35 min. b&w and color, sound.

Reel 6 includes vignettes featuring Man Ray, as well as those that focus on Wegman’s deadpan monologues. Wegman also uses appropriated material, such as television soundtracks and New Yorker cartoons, as comic elements. The irony lies in the gap between what is seen and what is heard, expectation and projection. Man Ray’s obedience is exploited in a series of comic manipulations: Wegman adjusts and readjusts the position of the dog’s leg with a string; Man Ray and another dog avidly follow an off-screen object in hilarious unison; for an extended duration, Man Ray catches a ball and drops it repeatedly, until the ball finally plops into a can. A close-up of the sleeping Man Ray recalls Wegman’s lovingly rendered Polaroid portraits of the photogenic dog. Wegman also parodies audio and video “special effects,” demonstrating an absurd “sound mix” and color effects in deadpan satires of futuristic technologies.

Man Ray, Man Ray
by William Wegman.

Man Ray, Man Ray

Man Ray, Man Ray, Accident; Gray Hairs
by William Wegman.

Man Ray, Man Ray

Man Ray, Man Ray, Accident; Gray Hairs
1976, 5:10 min.

Total program: 1976-79, 15 min, color, sound.

These narrative explorations question the gap between what is seen and what is heard. Man Ray, Man Ray is an ironic parody of the biographical documentary, in which Man Ray the dog is used as a surrogate for his namesake, Man Ray the artist. The deadpan voiceover commentary of host Russell Connor, who narrates a biography of the artist’s life, is hilariously at odds with the corresponding visual enactments of the canine Man Ray. The resulting absurdist documentary makes use of the Surrealist and Dada tactics that engaged the original Man Ray. In Accident, Wegman intercuts the narratives of three people who witnessed the same accident. Nonlinear and nonchronological, their different versions of the same incident underscore the subjectivity of observation and the disparity between visual and verbal information. Rearranging and juxtaposing their stories, Wegman reconstructs the randomness of memory. Gray Hairs is a close-up study of Man Ray as he sleeps. Focusing on the dog’s fur, a seemingly simple and humorous portrait evolves into an elegantly composed study of surface tension that recalls Wegman’s photographic renderings of Man Ray.

World History
by William Wegman.
1976, 16:20 min. stereo sound. (audio only)

To create this audiotape, Wegman asked people to talk about the history of the world. Their answers bespeak a humorous and highly subjective view of the world, revealing more about memory, egocentrism and Eurocentrism than about world history. Interwoven on two channels of audio, these responses are reconstructed by Wegman into an outrageous audio collage and a convoluted pastiche of world history that includes Egypt, the dinosaurs, Neanderthal man, Leonardo da Vinci, King Arthur, the Crusades, Marco Polo and the Ten Commandments.

(Note: This work consists of an audio track on a videocassette.)
Selected Works: Reel 7 (Revised)
by William Wegman.
1976-77, 17:54 min, color, sound.

In Selected Works: Reel 7, Wegman continues his short narratives, using Man Ray's predictability and the personification of his own body parts as comedic material. Manipulating Man Ray's behavior to humorous effect, Wegman tries to get the dog to smoke, and pretends to cry on the couch to elicit Man Ray's sympathy. In a series of droll fictions, Wegman assumes multiple personas: He wears a distorted pair of glasses, and portrays two "characters" through close-ups of his mouth and nose. With his deadpan delivery and quasi-serious manner, Wegman brings absurdist, conceptual humor to familiar gestures and actions.

William Wegman: Selected Works 1970-78
by William Wegman.

This compilation of works, selected by Wegman himself, has become a classic in its own right. Composed of many of Wegman's best-known comic pieces, this selection provides a hilarious retrospective of his video work of the 1970s. These short episodes demonstrate Wegman's brilliant application of minimal elements — his body, the dog Man Ray — to create unexpected moments of conceptual humor. Among the most memorable pieces are Spelling Lesson, in which Wegman corrects the dog's spelling test ("You spelled it B-E-E-C-H"), and Two Dogs Watching, in which Man Ray and a canine friend follow the movements of an off-screen object in perfectly synchronized unison. Wegman uses his own body as comedic material in Stomach Song and Deodorant Commercial, both of which are as absurdly humorous as their titles suggest. Other pieces illustrate his ingenious approach to fiction and storytelling, as he parodies television advertising and delivers anecdotable monologues with deadpan absurdism. Throughout, Wegman finds ironic humor in the unexpected incongruities of the everyday.

How To Draw
by William Wegman and Mark Magill.
1983, 5:41 min, color, sound.

In this short parody, Wegman plays an earnest drawing professor — a character that recalls television's Mr. Rogers — who demonstrates to Mark Magill's eager student how all drawing is based on "natural shapes" and how one can "learn by doing." Employing the stylistic conventions of a low-budget television "how-to" show, Wegman and Magill parody the notion of artistic instruction.

Selected Works: Reel 6

The World of Photography

(For description, see Michael Smith.)

Dog Baseball
1986, 3:26 min, color, stereo sound.

Accompanied by Wegman's inimitable deadpan narration, Dog Baseball is a humorous, affectionate homage to two of America's most cherished passions: dogs and baseball. Wegman puts a new spin on the old game as he plays opposite a canine team, with the dogs' owners in attendance to cheer their team along. First base is chewed, the outfield goes swimming, and Wegman hits a homer, but the dogs aren't sore losers.

William Wegman and Robert Breer

Blue Monday
1988, 4:05 min, color, stereo sound.
Produced as a music video for New Order's song Blue Monday, this witty and dynamic piece fuses Breer's vivid animation and Wegman's humorous tableaux with his dog Fay Ray.
Called “America’s most important dramatist” by Eugene Ionesco, Robert Wilson is a major figure in the international avant-garde theater. Since 1965, Wilson has written, designed and directed a distinguished body of work for stage, opera, dance, film and video, and has also produced drawings, prints and furniture/sculpture. As one of the most original presences in contemporary theater, he has created such acclaimed works as Einstein on the Beach (1976), an operatic collaboration with Philip Glass. Wilson’s highly stylized “theater of imagery” is characterized by a concern with spectacle, temporality, nonverbal communication, visual collage, architectural stagecraft and idiosyncratic performers. Transposing these theatrical strategies to video, he began producing innovative works for television in 1978, including Video 50 (1978) and Deafman Glance (1981), a televisual adaptation of his landmark five-hour theatrical production of the same title. Resonating with his distinctive visual stylization, Wilson’s enigmatic tales are rendered with a spare, controlled elegance and a precisely composed use of startling symbolist imagery, ritualized gestures, and hyperreal design and lighting. Time and space, light and movement take the place of spoken language. Envisioning sinister fantasies and vivid inner lives as metaphorical universes, Wilson’s haunting, minimalist dramas unfold with the surreal poetry of waking dreams.

Wilson was born in 1941. He received a B.F.A. from Pratt Institute and apprenticed with architect Paolo Soleri. Wilson is the recipient of numerous awards and honors, including a 1971 Drama Desk Award, a 1975 Tony nomination, a 1986 Pulitzer Prize nomination, and Obie Awards in 1974 and 1986. He has been awarded grants and fellowships from the Guggenheim Foundation, the Rockefeller Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the National Film Institute, and the Massachusetts Council on the Arts and Humanities. He is also the recipient of a United States/Japan Exchange Fellowship. Wilson’s theatrical productions have been staged around the world, and his videotapes have been exhibited at festivals and institutions including Kunsthau, Zurich; San Sebastian Festival, Spain; American Film Institute National Video Festival, Los Angeles; First National Video Festival, Madrid; and the Belgrade International Theater Festival in Film (BITEF). In 1991, a retrospective exhibition of his drawings, paintings, video work and furniture/sculpture was presented at the Boston Museum of Fine Arts. Wilson lives in New York.

Video 50
Deafman Glance


Video 50 is an extraordinary video sketchbook, a highly original, visually dramatic and frequently humorous collection of one hundred abbreviated “episodes” produced for television. Unfolding as a series of thirty-second vignettes, this enigmatic essay in style is characterized by a deadpan theatricality, symbolist imagery, surrealistic juxtapositions and repetition of key visual motifs. Indelible images, precisely composed — a man teetering above a waterfall, a floating chair, a winking eye, a parrot against the New York skyline — are accompanied by an “architectural” sound score that includes spoken “phonetic patterns” rather than words. Fusing his surprising visual logic and rhythms with unexpected temporal manipulations, Wilson creates a work of startling wit and poetry.

Deafman Glance


This haunting work for television has been excerpted and adapted from Wilson’s five-hour “silent opera” of the same title. Wilson tells a stark and stylized story of murder, using time and space, light and movement, and isolated sound in place of spoken words. The ritualistic action, which moves from a spartan kitchen through the silent halls, stairways and rooms of a lonely house, is both dreamlike and sinister. A somber, menacing woman washes white dishes and a gleaming carving knife, pours milk into a glass, and then slowly attacks first one young boy and then another. Not a word of dialogue is uttered. Suggesting the disparate worlds of both ancient Greek tragedy and contemporary tabloid headlines, Deafman Glance harbors paradox: The events are terrifying but not violent, characters are both real and symbols of reality, pacing reduces action to abstraction, and morality and mortality are ambiguous.
Stations

Stations is an enigmatic, hauntingly vivid work, in which Wilson envisions the daydreams and fantasies of an eleven-year-old boy as a universe both magical and sinister. Resonating with Wilson’s precise visual stylization, the tape’s pivotal image is a young boy looking through a large window in the kitchen of his home, which becomes the portal for his dramatic, often startling inner fantasies. Fire, metal, wind, glass and water, among other elements, serve as points of departure for a series of elegant pictorial compositions and evocative metaphors. Unfolding without dialogue or spoken language, Wilson’s indelible visions articulate the fear and mystery of the internal life of a child, and his relation to the outside world.
California-based artists Bruce and Norman Yonemoto, brothers who have been producing videotapes collaboratively since 1976, deconstruct and rewrite the hyperbolic vernacular with which the mass media constructs cultural mythologies. Ironically employing the image-language and narrative syntax of popular forms such as opera, Hollywood melodrama and television advertising, the Yonemotos work from “the inside out” to expose the media’s pervasive manipulation of contemporary reality and fantasy, individual and collective identity. In their highly stylized, deadpan fictions, they decode the tropes of cinematic and television formulas, self-consciously appropriating the artifice and clichés of this “media delirium” as metaphor. In ironic psychosexual melodramas, such as *Vaault* (1984) and *Kappa* (1966), they decipher the Freudian symbology, psychoanalytic strategies and Surrealist tactics that underlie media representations and narrative texts. The Hollywood myth of romantic love, and its role in the construction of personal desire and cultural memory, recurs throughout their work. The Yonemotos’ critique of America’s mediated culture is informed by their Japanese-American background, their youth in Silicon Valley and their work in Hollywood. They write, “Only by understanding the contents and strategies of metatextual nonsense can we hope to put our postmodern spectacle into a new and constructive context.”

Bruce Yonemoto was born in 1949. He studied at the University of California at Berkeley and Sokei Art Institute in Tokyo, and received an M.F.A from Otis Art Institute in Los Angeles. He has taught video and photography at universities in California and Japan, and has been a contributing writer for publications such as *SEND* and *Artweek* magazines.

Norman Yonemoto was born in 1946. He studied film at Santa Clara University, the University of California at Berkeley, the University of California at Los Angeles, and the American Film Institute. He has been a contributing writer for *Artweek* magazine, and is the author of the commercial films *Chatterbox* (1976) and *Savage Streets* (1983).

Bruce and Norman Yonemoto co-founded KYO-DAI Productions in 1976. Among their awards are a production grant and a Visual Arts Fellowship from the National Endowment for the Arts, a Phelan Award for Video Art/Documentary, and grants from the Rocky Mountain Institute of Film and Video and Zweites Deutsches Fernsehen (German Television). Their collaborative work has been exhibited extensively around the world, at institutions and festivals including the Long Beach Museum of Art, California; 11th Paris Biennale; Los Angeles Contemporary Exhibitions (LACE); Hara Museum of Contemporary Art, Tokyo; Image Forum, Tokyo; World Wide Video Festival, The Hague; Whitney Museum of American Art, New York; American Film Institute National Video Festival, Los Angeles; The Museum of Modern Art, New York; and the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York. The Yonemotos both live in Los Angeles. 

Based on Romance
An Impotent Metaphor


1979, 24:15 min, color, sound.

This stylized narrative is the first in the Yonemotos’ *Soap Opera Series*, in which they employ the traditional syntax and codes of melodrama to explore how mass media formulas manipulate desire and sexuality, fantasy and reality. Played out with the self-conscious acting and dialogue of a soap opera, this story of the dissolution of a contemporary romance is set in the context of the postmodern Southern California art scene. By emphasizing modes of representation — TV, movies, art — the Yonemotos reconstruct a narrative of melodrama itself, illustrating their assertion that personal dramas and romantic ideals are the result of media propaganda, a social fantasy that becomes reality.

An Impotent Metaphor


1979, 42:54 min, color, sound.

The ironic themes and strategies of the *Soap Opera Series* continue in this postmodern tale of artistic and sexual crises in Southern California. Boredom and alienation, the banality of fantasies and reality, and the need for idealized romance affict the cliché-driven characters that wander through the Yonemotos’ narrative representation of the L.A. art scene. The pervasive cultural malaise is seen as conditioned behavior — conscious psychological manipulation by the mass media. Against this dominant media ideology, the central figure of the artist Norman, played by Norman Yonemoto, makes art to “expose the derivative nature of the romantic ideal” and “promote the examination of our personal contexts.”
Green Card: An American Romance

The final installment of the Yonemotos' Soap Opera Series uses the deadpan syntax of television melodrama to tell the story of Sumie, a young Japanese woman who marries an American surfer/filmmaker for the green card that will allow her to pursue her artistic career. Falling prey to the seductive Hollywood fantasy of romantic love, she loses her "American Dream" of independence. Casting an ironic eye on the Los Angeles lifestyle and art scene of the early 1980s, this stylized narrative asserts that the delirium of Hollywood "reality" — the collective memory of the media — has a manipulative impact on the "truth" of our personal lives. As Sumie says, "The way we see family, friends, relationships — even love — is mass media propaganda."

Spalding Gray's Map of L.A.

The Yonemotos collaborated with performance artist Spalding Gray and actors Mary Woronov and Marshall Efron on this satire of the mythology of Los Angeles, juxtaposing a parodic fictional narrative with Gray's autobiographical monologues. The ironic re-enactment of the New York artist's encounter with the excess of Los Angeles focuses on the Southern Californian obsession with cars as cultural and consumer icons. In tragically comic monologues that punctuate the ongoing fantasy narrative, Gray traces his sentimental education through a series of anecdotal childhood memories that detail his romantic infatuation with cars.
Kappa


1986, 26 min, color, stereo sound.

Kappa is a boldly provocative and original work. Deconstructing the myth of Oedipus within the framework of an ancient Japanese folk story, the Yonemotos craft a highly charged discourse of loss and desire. Quoting from Buñuel, Freud, pop media and art, they place the symbology of Western psychosexual analytical theory into a cross-cultural context, juxtaposing the Oedipal and Kappa myths in a delicious collusion of form and content. The Kappa, a malevolent Japanese water imp, is played with eerie intensity by artist Mike Kelley; actress Mary Woronov plays Jocasta as a vamp from a Hollywood exploitation film. Steeped in perversion and violent longings, both the Kappa and Oedipus legends are presented in highly stylized, purposely “degraded” forms, reflecting their media-exploitative cultural contexts. In this ironic yet oddly poignant essay of psychosexual compulsion and catharsis, the Yonemotos demonstrate that even in debased forms, cultural archetypes hold the power to move and manipulate.

Blinky


1986, 15:30 min, color, stereo sound.

Writes Norman Yonemoto, “In the novella Blinky The Friendly Hen (1976), artist Jeffrey Vallance documented the supermarket purchase of a frozen chicken and its burial in the Los Angeles S.P.C.A. Pet Memorial Park. Naming the fryer Blinky, Vallance transformed poultry into pet, paying tribute to the billions of hens sacrificed each year for our consumption. Ten years later questions of the true cause of Blinky’s death continue to swirl. Blinky, the videotape, documents the search for this cause. Alas, like the shroud of Turin, Blinky’s death cannot be completely resolved. Blinky’s ten-year story ends where it began, in our culture’s glistening, dreamlike symbol of heavenly closure, the supermarket.”

Made in Hollywood


1990, 56:12 min, color, stereo sound.

Steeped in irony, Made in Hollywood depicts the personal and cultural mediation of reality and fantasy, desire and identity, by the myths of television and cinema. Quoting from a catalogue of popular styles and sources, from TV commercials to The Wizard of Oz, the Yonemotos construct a parable of the Hollywood image-making industry from a pastiche of narrative cliches: A small-town ingenue goes West to find her dream and loses her innocence; the patriarch of a Hollywood studio nears death; a New York couple seeks screenwriting fame and fortune in the movies. With deadpan humor and hyperbolic visual stylization, the Yonemotos layer artifice upon artifice, constructing an image-world where reality and representation, truth and simulation, are meaningless distinctions.
Julie Zando explores identity, desire and the construction of a female self through a complex and provocative discourse on power. Analyzing the psychoanalytic, social and personal dynamics of women’s relationships as lovers, friends, mothers and daughters, she examines subjectivity and sexuality in terms of manipulation and submission, exhibitionism and voyeurism, masochism and victimization, obsession and dependency. Direct, raw and self-revealing, Zando’s personal dramas probe the structures and paradigms of power, demonstrating how phenomena as disparate as love, narrative and exploitation are used as vehicles of control. Interweaving narrative dramatizations and documentary devices, her works reveal an acute awareness of the psychological dynamic of storytelling and the act of recording. *Hey Bud* (1987) uses the on-air suicide of a government official for an unflinching inquiry into exhibitionism, exploitation and the construction of female identity. The compelling *Let’s Play Prisoners* (1988) probes the relationship of power and love between women through multiple retellings of a story. Writes Zando: “The camera acts as a tool that directs and controls desire. Its frame forever enslaves the ‘self’ in a game of passion.”

Zando received a B.A. from McGill University, Montreal, and an M.F.A. from the State University of New York, Buffalo. She is the recipient of numerous awards, including grants and fellowships from Media Bureau, New York State Council on the Arts, the National Endowment for the Arts, and the New York Foundation for the Arts. Director of Squeaky Wheel, a media resource center in Buffalo, from 1986 to 1989, she has taught at the School of the Art Institute of Chicago and the University of California, San Diego, and in 1990 was artist-in-residence at Buffalo Seminary High School. Zando’s videotapes have been exhibited at festivals and institutions including the American Film Institute National Video Festival, Los Angeles; Los Angeles Contemporary Exhibitions (LACE); Japan 1989 Video Television Festival, Tokyo; World Wide Video Festival, The Hague; The Museum of Modern Art, New York; The Brooklyn Museum, New York; and the 2nd International Video Festival, Kuopio, Finland. Zando lives in Buffalo, New York.

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*I Like Girls For Friends*

*Hey Bud*

*Let’s Play Prisoners*

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*I Like Girls For Friends*

by Julie Zando.

1987, 3 min, color, stereo sound.

“This tape,” writes Zando, “is about seduction. The audience is seduced by the female characters’ desperate need for love and approval. The title is ironic — although the narrator ‘likes girls for friends better than boys,’” the attraction is masochistic and destructive.

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*Hey Bud*

by Julie Zando.

1987, 10:36 min, b&w and color, stereo sound.

*Hey Bud* begins with the suicide of Bud Dwyer, a government official who killed himself on television. Writes Zando: “I view the suicide as pornographic. The suicide, exposed to a wide television audience, becomes a kind of sex act that plays upon the tension created between exhibitionist and voyeur. It forces viewers to either take an empathetic position vis-à-vis the exhibitionist, or to act as voyeurs who release their repressed desire to see the forbidden face of Death. My interest is to understand the power seduction in the position of the exhibitionist, and to explore that source of power for my own personal drama. Bud Dwyer gained power by authoring his own death, but his power was fatal: the instant power is taken via exhibitionism, it is lost through death. This is the traditional power for women who must seek power via exhibitionism and exploitation — they gain power only through death-of-self.”

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*Let’s Play Prisoners*

by Julie Zando.

1988, 22 min, b&w (color signal), stereo sound.

A provocative examination of the relationship between power and love, *Let’s Play Prisoners* explores how power is exchanged between females — how the dynamic of mother and child is transferred onto friends and lovers. Zando presents two reconstructions of a short story in which a young girl is manipulative and cruel towards her girlfriend. In one, the author of the story and the videomaker assume the roles of the young girls. While the author rereads the story of victimization, the director controls the scene. In the other, a young girl retells the story, this time with prompting from her mother. The girl’s search for love and approval is transferred from her friend to her mother. The short story operates as a model for power relations between mother and daughter, and lovers; Zando’s compelling reconstructions make explicit the dynamic of domination and control, submission and dependency.
The A Ha! Experience
by Julie Zando.
1986, 4:32 min, color, stereo sound.
A young woman, on the brink of sexual awakening, is shocked by the presence of her mother in bed. The imagined presence of the mother's body haunts all further sexual encounters and desire, directing and controlling the scene of passion. Writes Zando: "The 'Abu-erlebnis' [experience] is the moment when a child first recognizes his own image in a mirror. It is an experience critical to the development of intelligence and identity. It is also a moment when the 'self' is surrendered to the control of an external influence. The Mother acts as the reflecting surface from which the child develops his/her sense of self. Desire for the mother's body, and later for the lover's, mediates the child/female's subjectivity. This is accomplished by controlling love; it is the mother's power to fulfill desire that shapes a child's sense of identity."

The Bus Stops Here
by Julie Zando and Jo Anstey. Written by Jo Anstey, Julie Zando. Director: Julie Zando.
CMX Editors: Rick Feist, Marshall Reese.
1990, 27 min, b&w (color signal), stereo sound.
Exploring two sisters' struggle to control the representation of their lives, this experimental narrative asserts that, for women, sexual fulfillment and access to language are always secondary to male privilege. Ana, a writer, articulates her sexual and psychical identity through her novel-in-progress; her sister, a chronic depressive, surrenders her power and retreats into silence. Ana's manuscript, the locus of representation and sexuality, tells the story of her history and desires. Fearing her male lover's disapproval of its content — her fantasies of an affair with a woman — Ana keeps it hidden. When he reads the novel, using it for his own sexual satisfaction, Ana accuses her sister of this betrayal. Zando explores how forced socialization of women by family and the psychiatric establishment silences their independence: "They must vie not only against authority figures, but also against the constraining and limiting role of narrative..."
The spontaneity of improvisational jazz is captured in this series of video music performances created on the Beck Direct Synthesizer. Featuring "live" improvisations with musician Warner Jepson, Beck's "jazz video" evokes musical forms and their visual abstractions.

**Video Weavings, Anima and Union**  
by Stephen Beck.

**Video Weavings**  
1976, 9:18 min.

**Anima**  
1974, 8:51 min. Dance: Katie McGuire.  
Music: Jordan Belson.

**Union**  
1975, 8:23 min.

Total program: 1974-76, 26:32 min. color, sound.

The artistic refinement and technical evolution of Beck's synthesizer is evident in these three later works. **Video Weavings** is a multicolored mosaic in motion, "woven" on the Video Weaver. In the video dance composition **Anima**, Beck merges the abstract electronic imagery of his synthesizer with the fluid movements of dancer/choreographer Katie McGuire. **Union** explores video and film techniques in a metaphoric reflection on material and spiritual unification.

**Are You Experienced? and Voodoo Child**  

**Are You Experienced?**  
7:12 min.

**Voodoo Child**  
6:54 min.

Total program: 1982, 14:07 min. color, stereo sound.

Kinetic and synthetic, these dynamic music videos are vibrant, day-glo illuminations of the psychedelic music of Jimi Hendrix.

**I'm the Image du cinéma**  
by Raymond Bellour and Philippe Venault.  
Director of Photography: Bernard Versault.  
Camera/Special Effects: Stéphane Huter, Jean-Pierre Mollet.  
Sound: Van Thuong N'Guyen.  
Editor: Andre Coute.  
Produced by Groupe de Recherche Image.  
Translation: Bernard Eisenitz.

1981, 79:43 min. color, stereo sound. In French with English voiceover. (Also available in French language version.)

Translating his seminal semiotic work on the classic American cinema to video, Raymond Bellour, in collaboration with Philippe Venault, produced *I'm the Image du cinéma* as a visual discourse on the cinematic apparatus. Through a sophisticated textual analysis of cinematic representations from Hollywood's classic era, 1948-1953, they trace the psychological and ideological effects of its symbolic production. Representing print advertisements from the Hollywood trade publication *The Film Daily*, they signify a lexicon of cinematic structurations—the primacy of the look, women's symbolic position— with simple video effects. Focusing on the traditional narrative of desire, with its enunciation of the family romance and the Oedipal complex as codes, Bellour and Venault articulate an illuminating "history/story" of the American cinema.
Barbara Buckner

Since she began working with video in 1972, Barbara Buckner has employed advanced video and computer technologies to create painterly works of strong visual and symbolic resonance. Her formal explorations of the transformative properties of electronic image-processing technology result in metaphorically rich works of great pictorial sophistication. In his non-narrative, often silent compositions, Buckner’s dense and elusive imagery hovers between abstraction and figuration, resulting in startlingly mysterious manifestations of an otherwise worldly sensibility.

Buckner was born in 1950. She received a B.F.A. from New York University. She is the recipient of several National Endowment for the Arts fellowships, a New York State Council on the Arts grant, and a WNET/Thirteen grant. She has been artist-in-residence at City University of New York; the Experimental Television Center, Owego, New York; and the School of the Art Institute of Chicago, among other institutions, and has taught at the School of Visual Arts, New York, and New York University. Buckner lives in New York.

Pictures of the Lost
by Barbara Buckner.
1978, 22:58 min, color, silent.

Composed in twenty-two movements that coalesce into a haunting psychic journey, the enigmatic Pictures of the Lost evokes states of heightened consciousness, symbolic and ritual gesture, and spiritual transfigurations. Buckner’s dreamlike, rhythmic visions, rendered in saturated hues, create a perceptual tension between abstraction and recognition. Elusive images unfold like silent apparitions.

Barbara Buckner: Selected Works I
by Barbara Buckner.
- Hearts
  1979, 11:56 min.
- Heads
  1980, 5:41 min.
- Millennia
  1981, 5:33 min.
Total program: 1979-81, 23:10 min, color, silent.

Selected Works I exemplifies Buckner’s use of image-processing techniques to create dynamic visual expressions that manifest heightened states of consciousness and transform the electronic into the organic. In Hearts, vibrant heart-like forms pulsate with intense color and rhythm over a hallucinatory, shifting landscape. Eerie transformations of human and animal forms, rendered nearly abstract through image-keying, resonate with visual power in Heads. Layered electronic constructions acquire symbolic meaning in Millennia.

Barbara Buckner: Selected Works II
by Barbara Buckner.
- The Golden Pictures
  1980, 6:16 min, color.
- Greece to Jupiter: It’s a Matter of Energy
  1982, 4:51 min, b&w.
Total program: 1980-82, 11:07 min, b&w and color, silent.

Selected Works II continues Buckner’s explorations of image-processing techniques to portray the intangible levels of mental and spiritual energy. In The Golden Pictures, she animates everyday objects to startling effect, as they become fantastic visualizations of the energies of “inanimate” objects. Using the square as her starting point, Buckner transforms geometry into texture and pattern in Greece to Jupiter: It’s a Matter of Energy, a formal articulation of a transcendent process.

John Cage

One of the most celebrated and iconoclastic figures of the American musical avant-garde, John Cage has been instrumental in reshaping postwar Western music. Cage’s radical innovations in composition and theory — the application of chance and “found” sound as an integral compositional device, the creation of musical structures based on rhythm rather than tonality — were influential in altering traditional concepts of musical interpretation. Cage’s seminal compositions include Imaginary Landscape No. 4 (1951), a piece for twelve radios; 4′33″ (1952), a “silent” work in which the sounds of the piece originate in the ambient sound of the audience; and Concert for Piano and Orchestra (1958), which features a piano solo using eighty-four different kinds of composition.

Cage was born in 1912. He was elected to the Institute of the American Academy and the Institute of Arts and Letters in 1968, and the American Academy of Arts and Sciences in 1978. He received an honorary Doctorate of Performing Arts from the California Institute of the Arts in 1966, and was also the recipient of a Guggenheim Fellowship. He has been a fellow of the Center for Advanced Studies at Wesleyan University; composer-in-residence at the University of California, Davis; and the Charles Eliot Norton Professor of Poetry at Harvard University. He is the musical advisor for the Merce Cunningham Dance Company, and the author of numerous books, including Empty Words (1979), Writing Through Windows (1979) and Theatre and Variations (1982). He lives in New York.
"WGBH" (Catch 44)  
1971, 30:56 min, color, sound.  
"WGBH" (Catch 44) fuses Cage’s compositional precepts with the immediacy and real-time of video. The fictitious Boston public television station WGBX-TV (Channel 44) presents “WGBX: A Telecast for Composers and Technicians,” during which Cage prepares for the broadcast and is seen in performance. Subverting audience expectations and underlining his belief that improvisation is a critical element of composition, the act of scoring music becomes the performance. For Cage, whose work embraces paradox, the ambient noise of the broadcast studio and the alternation of sound and silence determine the nature and direction of the performance from moment to moment. Through his use of repetition, absurdity, found sound and silence, Cage compels the audience to rethink traditional assumptions of musical theory and composition.

Montenvers et Mer de Glace  
by Robert Cahen and Stéphane Huter/INA, France. 8:13 min.  
Sterd (AM AM)  
by Ingo Drupsteen/Stedelijk Museum, NWO, The Netherlands. 7:57 min.  
Time Squared  
by Branda Miller/CAT Fund, USA. 6:33 min.  
Whiplash  
by Xavier F. Villetarder/Ministério de Cultura, Centro de Arte Reina Sofia, TVE-CNE/Spain. 6:37 min. Total program: 1987, 55:38 min, color, stereo sound.  
Time Code represents an international co-production between television stations, artists and independent producers from seven countries. Each artist was commissioned to capture the spirit, reality and “pulse” of a specific place, creating a tape without using dialogue or commentary. Articulating both individual and cultural expressions through the precise use of dynamic music and visuals, the resulting works range from wry anecdotes and vibrant mini-narratives to lyrical evocations that distill the essence of a time and place. (See Robert Cahen, Gusztáv Hámos, and Branda Miller for further descriptions.)

Contemporary Art Television (CAT) Fund  
(See also WGBH)  
In 1983, the Institute of Contemporary Art (ICA) and the WGBH New Television Workshop, both in Boston, forged a unique collaboration through the creation of the Contemporary Art Television (CAT) Fund. With this alliance of the contemporary art world and public television, the CAT Fund demonstrated its commitment to producing and distributing innovative new works for television— including tapes by artists such as Dana Birnbaum, Doug Hall, Joan Jonas, Chip Lord, Tony Oursler, Daniel Reeves and Bill Viola. Exploring television as a creative medium and broadening video art’s international audience, the CAT Fund was a significant force in the production of art for television in the 1980s.

Time Code  
Luck Smith  
by Gusztáv Hámos/ZDF, West Germany. 4:55 min.  
Maison  
by Bernar Béthard/Agent Orange and CBC, Canada. 11 min.  
Heart Beat  
by Marty St. James and Anne Wilson/Channel Four, United Kingdom. 7:10 min.
as a time capsule of the antwar movement and the countercultural era, and exemplifies the political stance and subjective approach of early "guerrilla television."

At Maple Tree Farm and Beyond and Explorations in the Videospace
by David Cort and the Videofreex.
At Maple Tree Farm and Beyond
1972-75, 27:09 min. b&w. Post-Production: Electronic Arts Intermix.
Explorations in the Videospace
1974, 30 min, color. Produced by the Videofreex: Mediabius, Inc.; The TV Lab at WNET/Thirteen; WTV, Utica; and Synapse Communications Center, Syracuse University.
Total program: 1972-75, 60 min, b&w and color, sound.

In these two works, Cort merges video theater, early imaging technology and interactivity. In At Maple Tree Farm and Beyond, he employs the Video Art Transposer to transform images during the recording process, manipulating staged events in a real-time, interactive electronic theater. Explorations in the Videospace comprises two broadcast recordings of video participation environments produced at WTV, Utica and WNET, New York City.

Focusing the Sun
by David Cort. With: Lloyd Cross, Ambjorn Naeve, Sharon McCormac, Piper Johnson. Video: David Cort, Piper Johnson. 1977, 26 min, b&w, sound.

Focusing the Sun documents the work of Lloyd Cross, an inventor who has developed simple and cost-effective solar power structures for home use.

Cara DeVito

Television, film and video editor Cara DeVito has produced numerous news features for broadcast, and received an Emmy Award for Outstanding Individual Craft in film editing. Born in 1951, DeVito received a B.A. from Beloit College in Wisconsin, and went on to work for KTCA Television in Minneapolis. She has been a staff editor for NBC Network News in New York since 1981, and is a recipient of two fellowships from the National Endowment for the Arts. Her documentary work, focusing primarily on social and cultural issues, has earned a number of awards, including an Emmy nomination for What Could You Do With a Nickel? DeVito lives in Verona, New Jersey.

Ama l’Uomo Tuo (Always Love Your Man)

This classic documentary is both character study and social commentary—a portrait of DeVito’s grandmother, Adeline Lejudas, and a telling critique of a patriarchal society. Interviewed by DeVito in her Brooklyn home, Adeline recounts the violence she suffered at her abusive husband’s hands, emerging from her experience a scarred yet determined survivor. Here, the presence of the video camera in the familial sphere allows for an intimate dialogue. Ironically, Adeline concludes by saying “Ama l’uomo tuo. Always love your man. No matter what,” revealing how deeply rooted is her adherence to the social code which almost destroyed her.

Dimitri Devyatkin

In 1973, Dimitri Devyatkin became the first American to receive both the U.S.S.R. State Institute of Cinematography in Moscow. Devyatkin’s Russian heritage and his direct interaction with the people of the Soviet Union have been central to his video work. He has travelled extensively in the Soviet Union, both as a documentarian and as an organizer of medical and cultural exchanges with the United States. In the 1980s, he also produced documentaries on the nuclear arms race, the fighting in El Salvador, and China. Devyatkin was among the original founders and co-directors of The Kitchen in New York, and was director of the 1st International Computer Arts Festival, also in New York.

Deyatkin was born in 1949. He received a B.A. in Cinema and Russian from the City University of New York, and studied at the U.S.S.R. State Institute of Cinematography and Moscow State University. Devyatkin has received numerous grants from the New York State Council on the Arts, Creative Artists Public Service (CAPS), and the National Endowment for the Arts, and has been artist-in-residence at Synapse Video Center, Syracuse University. He lives in New York.

Dimitri Devyatkin: The Russian Tapes
by Dimitri Devyatkin.

Suggestophobia: A Science of Learning
1974, 26:48 min., b&w. Produced by Synapse Video Center, Syracuse University.

Russian Soul

Documenting life in the Soviet Union before the era of Gorbachev and glasnost, Devyatkin goes beyond conventional Western reporting on Soviet society. In Suggestophobia: A Science of Learning, a rare view of the Soviet educational system, his camera follows a teacher and her students through a course of foreign-language instruction at Moscow State Pedagogical Center. Using documentary footage and image-processing, he draws a portrait of Russia as a complex, multiethic culture in Russian Soul.
Selections from the EAI Archive

Dimitri Devyatkin
Davidson Gigliotti
Arthur Ginsberg
Julie Gustafson
London Video Access

Media Shuttle: Moscow/New York
by Dimitri Devyatkin and Nam June Paik.
1978, 26:11 min., b&w and color, sound.
(See Nam June Paik for description)

Video From Russia: The People Speak
by Dimitri Devyatkin, Camera: Eddie Becker.
CMX Editor: Richard Feist.
1984-85, 53:10 min., color, sound.

Video From Russia: The People Speak documents the 1984-85 Journey for Peace
through the Soviet Union. Devyatkin shot in
six cities, interviewing people on life in the
Soviet Union and their opinions of America.
Produced during a period when relations be-
tween the United States and the Soviet Union
were at a low, this is a remarkable barometer
of public opinion and the misconceptions exist-
ing on both sides of the Cold War.

Davidson Gigliotti

(See also Media Bus)
An original member of the alternative video
collectives Videofreex and Media Bus, David-
son Gigliotti was one of video's pioneers. In
1975, he became Director of Video at the Exper-
imental Intermedia Foundation in New York,
where he worked until 1987. His body of sin-
gle-channel tapes and multi-channel video in-
stallations includes studies of urban and rural
environments, in which he recreates the expe-
rience of place. He has also produced antholo-
gies of the work of contemporary performance
artists and musicians.

Gigliotti was born in 1939. He attended
the Rhode Island School of Design and New
York University. Gigliotti has received grants
from the National Endowment for the Arts, the
New York State Council on the Arts, and Cre-
ative Artists Public Service (CAPS). He was
artist-in-residence at KTCA-TV, Minneapolis;
Visual Studies Workshop, Rochester; and
WXXI-TV, Rochester, among other institutions.
He lives in Longboat Key, Florida.

Chant a Capella and Difficult Music
Chant a Capella
by Davidson Gigliotti and Jean Dupuy.
1978, 31:07 min.

Difficult Music
by Davidson Gigliotti.
1981, 26:59 min.

Total program: 1978-81, 58:06 min., color,
sound.

In these witty anthologies, Gigliotti's
close-up documents capture the eclecticism
and offbeat vibrancy of the New York perfor-
manence art and music scene of the late 1970s and
early 1980s. Chant a Capella includes perfor-
manences created for video by Don Cherry, Nam
June Paik, Charlemagne Palestine, Jackson
MacLow and George Maciunas; Difficult Mu-
ic includes short comedic pieces by Laurie
Anderson, Julia Heyward and Michael Smith,
among others.

After Montgolfier
by Davidson Gigliotti. Produced by KTCA.
Executive Producer: Peter Bradley.
1979, 10:35 min., color, sound.

This elegant study of landscape from an
aerial perspective takes its title from the Mont-
golfiers, the 18th-century French scientists
who popularized balloon travel. Documenting
an exhilarating ride in a hot-air balloon over
Minnesota farmlands and cityscapes, Gigliotti's
study of the abstracted form of the American
landscape reveals a lush, painterly quality sug-
gestive of Rothko and Diebenkorn.

Arthur Ginsberg

A pioneer of alternative video in the early
1970s, Arthur Ginsberg was a co-founder, with
Skip Sweeney, of the San Francisco media col-
lective Video Free America. With Sweeney, he
has produced several video/theater works, in-
cluding Kaddish and ACDC, in New York and
San Francisco. Ginsberg currently lives in Los
Angeles, where he writes film and television
scripts.

The Continuing Story of Carel and Ferd
by Arthur Ginsberg with Video Free America.
Produced by the TV Lab at WNET/Thirteen,
VTR series.
1970-75, 58:35 min., b&w and color, sound.

A fascinating hybrid of performance and
video verité. The Continuing Story of Carel and
Ferd introduces Carel and Ferd, a couple who
allowed Ginsberg to produce an ongoing docu-
mentary record of the intimate moments of
their relationship. The porn actress and bisex-
ual drug addict invite the camera to participate
in their wedding, their sex life, and their break-
up. Produced before the landmark An Ameri-
can Family introduced television audiences
to the live-in camera, this document raises
questions about the dynamic of subject and
camera, privacy and manipulation. Originally
presented as an installation, this one-hour
version, which includes an interview with
Carel, Ferd and Ginsberg, was distilled from
thirty hours of footage recorded from 1970 to
1975.

Julie Gustafson

(See also John Reilly and Julie Gustafson)
An important and pioneering figure in video
documentary, Julie Gustafson has produced
several major documentaries for public televi-
sion. In 1978, she became a co-director, with
John Reilly, of Global Village, one of the pre-
miere media arts centers for video document-
ty in the country. She co-founded and co-di-
rects The Documentary Film Festival of New
York (originally the Global Village Document-
tary Film Festival), and has completed a
60-minute video documentary for public televi-
sion, entitled Abortion: Across the Barri-
cades.

Gustafson was born in 1949. She re-
ceived a B.A. from Brandeis University. The
recipient of a Guggenheim Fellowship and a
National Endowment for the Arts grant, she
has been the director of the Documentary Cen-
ter at the New School for Social Research and
taught at the Annenberg School of Communi-
cations, University of Pennsylvania. She is cur-
cently a faculty member at New York Univer-

The Politics of Intimacy
by Julie Gustafson. Editor: Julie Gustafson.
Music: Eric Satie.
1972, 52:23 min., b&w, sound.

The Politics of Intimacy is a seminal
feminist tape, in which ten women talk about
their sexual feelings and behavior. Ranging in
age from fifteen to fifty-four years, with differ-
ent social and economic backgrounds and di-
verse sexual development and orientations,
the women reveal self-images determined by
cultural attitudes towards female sexuality.

London Video Access

Post Modern/Post Script: British Video —
Program 1

Sensible Shoes
by John Adams. 10:56 min., sound.
(See John Adams for description)

Calling the Shots
by Mark Wilcox. 12:30 min., sound.

Night of 1000 Eyes
by Sandra Goldbacher and Kim Fitcroft.
8:11 min., stereo sound.

True Life Romance
by Marty St. James and Anne Wilson.
5:59 min., stereo sound.

I.O.D.
by Jeremy Walsh. 8:50 min., sound.

Ingesture
by Dominic Dyson. 2:39 min., sound.

The Science Mix
by Steve Hawley and Tony Stegger.
5:59 min., stereo sound.
London Video Access
Media Bus

The Continuing Story of Carol and Ferd by Arthur Ginsberg

Death Valley Days by Gorilla Tapes

The Rays by Raindance

Scratch-Free State
by George Barber. 5:16 min, stereo sound.
Total program: 1985, 61:22 min, color, mono and stereo sound.

Compiled by Jeremy Welsh — then-director of London Video Access, a major video center in Britain — Post Modern/Post Script is a dynamic overview of British video in the mid-1980s. With its postmodernist emphasis on text, appropriated television and film imagery, fragmentation and pop music, and its engagement with social issues, the representation of sexual difference, and mass media critiques, Program I reflects the vitality of Britain’s art/media culture in the 1980’s. Many of the works (such as George Barber’s Scratch-Free State) use the disjunctive, repetitive editing of appropriated material, and the political themes that typify “scratch” video, a kind of visual “rap.” Others are distinguished by a distinctly British sense of irony and use of the English language. In Mark Wilcox’s Calling the Shots, for example, cinematic and sexual conventions are overturned as a couple simulates a scene from Douglas Sirk’s 1959 film Imitation of Life.

Post Modern/Post Script: British Video — Program II

Warning, Attack and Recovery
by Clive Gillman. 12:02 min, stereo sound. (excerpt)

Shot Dead in Armagh
by Simon Robertshaw. 3:34 min, stereo sound.

War Machine
by the Duet Brothers. 1:20 min, stereo sound.

Blue Monday
by the Duet Brothers. 3:40 min, stereo sound.

Strike
by The Enemy Within. 4:38 min, sound.

Death Valley Days
by Gorilla Tapes. 11:45 min, stereo sound.

Beatnik
by Marty St. James and Ann Wilson. 4:54 min, stereo sound.

Wardrobes of the Mind
by John Scarleit Davis. 5:21 min, stereo sound.

Who Knows the Secret?
by Judith Goddard. 8:32 min, stereo sound.

Accidents in the Home: No. 17, Gasfires
by Graham Young. 2:29 min, sound.

Total program: 1985, 59:14 min, color, mono and stereo sound.

The works in Program II are graphic confrontations with the political and cultural issues of 1980’s Britain, including the divisive conservatism of Margaret Thatcher’s social policies, the conflict in Northern Ireland and concern over America’s defense build-up during the Reagan years. In Blue Monday, the Duet Brothers set appropriated television footage of topical political events to pop music. Gorilla Tapes uses wildly irreverent humor to craft a searing indictment of Reagan and Thatcher in Death Valley Days. Graham Young’s Accidents in the Home: No. 17 is a deadpan domestic anecdote that resonates with tension and absurdist humor.

Media Bus

(See also: Skip Blumberg, David Cort, Davidson Gigliotti)

Founded in 1971 by the members of the video collective Videofreex, Media Bus operated out of New York’s Soho district before relocating to the upstate New York town of Lanesville. From 1972 to 1977, Media Bus ran Lanesville TV, a grass-roots organization that they referred to as “the world’s smallest television station.” Using a local channel and a low-power transmitter, they produced community-based programming and provided production and editing access. Reflecting the spirit of idealism and activism that characterized the early video collectives, Media Bus offered an alternative model for the production and distribution of television programming. Media Bus continues to operate a public access television station in Woodstock, New York.

Probably The World’s Smallest TV Station
by Media Bus: Jane Aaron, Skip Blumberg, Nancy Cain, Bart Friedman, Davidson Gigliotti, Chuck Kennedy, Parry Teasdale, Carol Vontobel, Ann Woodward. Interview: Russell Connor. Produced by Media Bus and the TV Lab at WNET/Thirteen. 1975, 60 min, b&w and color, sound.

Produced in conjunction with the Video Television Review at WNET, Probably The World’s Smallest TV Station examines the day-to-day operations of Lanesville TV. Russell Connor acts as interviewer and host, while Media Bus members explain how the station functions. Video pieces produced by the community and the collective are included.

Greetings From Lanesville
by Media Bus: Jane Aaron, Skip Blumberg, Nancy Cain, Bart Friedman, Davidson Gigliotti, Chuck Kennedy, Parry Teasdale, Carol Vontobel, UFO Segment Produced With: John Keeler, Ruth Rotko. Produced by Media Bus and the TV Lab at WNET/Thirteen. 1976, 28:42 min, b&w and color, sound.

Greetings From Lanesville is a compendium of Media Bus work, as well as an affectionate portrait of the collective’s community. The Lanesville station featured bulletin boards, programs on community affairs, and interviews with local inhabitants.

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National Center for Experiments in Television (NCET)

(See also Stephen Beck)
The National Center for Experiments in Television (NCET) grew out of a project initiated at San Francisco’s public television station KQED in 1969. NCET was the most overtly experimental and process-oriented of the public television art projects of the time. Run by Bruce Howard and Paul Kaufman, the center was an important locus for artists throughout the Bay Area. Most of the works produced at NCET focused on explorations of early image processing techniques. For example, William Gwin’s Irving Bridge and Point Lobos State Reserve use visual and aural synthesis in evocative renderings of the natural landscape. Both Willard Rosengquist’s Lostine and William Roarty’s See Is Never All the Way Up and Passage...A Life Drawing employ painterly manipulations of light and movement. Don Hallock uses colorization, image layering and solarization as interpretative tools in the autobiographical The Father Tapes and the purely abstract Good Time Charlie Mars. The center ceased operation in 1976.

Synthesis
by Stephen Beck.
1971-74, 28:56 min, color, sound.
(See Stephen Beck for description)

The Father Tapes
by Don Hallock.
1972, 27:45 min, color, silent.

Irving Bridge
by William Gwin and Warner Jepson. A Videospace Electronic Notebook from NCET.
1972, 59:04 min, color, sound.

Illuminated Music II & III
by Stephen Beck.
1973, 29:14 min, color, sound.
(See Stephen Beck for description)

Point Lobos State Reserve
1973, 23:04 min, color, sound.

Good Time Charlie Mars
by Don Hallock.
1973, 14:58 min, color, sound.

Lostine
1974, 27:21 min, color, sound.

See is Never All the Way Up and Passage...A Life Drawing
See is Never All the Way Up
1974, 13:32 min.
Passage...A Life Drawing
Total program: 1974, 26:19 min, color, sound.

Raindance
(See also Frank Gillette, Paul Ryan, Ira Schneider, TVTV)
Founded in 1969 by Frank Gillette, Paul Ryan, Michael Shambarg and Ira Schneider. Raindance was an influential media collective that proposed radical theories and philosophies of video as an alternative form of cultural communications. The name “Raindance” alluded to what members termed “cultural R & D” (research and development). Influenced by the communications theories of Marshall McLuhan and Buckminster Fuller, the collective produced tapes and writings that explored the relation of cybertech, media and ecology. From 1970 to 1974, Raindance published the seminal video journal Radical Software, which provided a network of communications for the fledging alternative video movement. In 1971, Shambarg published Guerrilla Television, a summary of the group’s principles and a blueprint for decentralization and television through access to public and cable programming. The original Raindance collective dispersed in the mid-1970s; the nonprofit Raindance Foundation continues to exist today.

The Rays
by Raindance (Frank Gillette, Paul Ryan, Michael Shambarg) with Allen Rucker and John French.
1970, 23:08 min, b&w, sound.
Spontaneous and free-form, The Rays documents the philosophical musings of Raindance members Michael Shambarg, Paul Ryan and Frank Gillette on the beach at Point Reyes, California. Passing the camera around “like a joint,” they theorize on the nature of television and alternative communications systems. The title refers both to Point Reyes and to the broadcast TV signals of a nearby transmitter that caused “rays” to distort the picture.

Raindance: Media Primers
Proto Media Primer
by Paul Ryan. Editor: Paul Ryan.
1970, 16:05 min.
Media Primer (Schneider)
by Ira Schneider. Editor: Ira Schneider.

Media Primer (Shambarg)
by Michael Shambarg. Editor: Michael Shambarg.
1971, 16:29 min.
Total program: 1970-71, 55:41 min, b&w, sound.
Raindance’s Media Primers reflect the group’s iconoclastic theories of television and video, and their engagement with alternative and mass media, pop culture and the counter-culture. The themes addressed — media manipulation, the camera’s role in modifying individual behavior — illustrate their experimentalism for technological and conceptual underpinnings of 1/2-inch portable video. Ryan’s Proto Media Primer includes scenes of Abbie Hoffman awaiting the verdict from the Chicago 7 trial and ironic man-on-the-street interviews. Merging alternative video and mass media, Schneider’s Media Primer juxtaposes cultural indicators — television commercials, news footage and Portapak documentation of countercultural events such as the Altamont concert. In Shambarg’s Media Primer, rhetoric and gestures are skewered as he examines the political structure of alternative media.

Interview With Buckminster Fuller
by Raindance. Assembled by Ira Schneider.
1970, 33:49 min, color, sound.
Interviewed in New York City on Earth Day in May 1970, social theorist Buckminster Fuller expounds on subjects including energy use, ecological systems, the history of technological achievements, and the importance of a global vision.

Anthony Ramos
Performance and media artist Anthony Ramos was among the first practitioners to use video as a means of cultural documentation and as an approach for the examination of mass-media presentations of the “truth.” Of Peruvian descent, Ramos has travelled widely in Europe, Africa, China and the Middle East. He videotaped the end of Portugal’s African colonialism in Cape Verde and Guinea-Bissau, and Teheran during the 1980 hostage crisis. Ramos has produced a number of tapes that critique the media through deconstruction and appropriation, and explore the relation of mass cultural imagery and African-American identity.
Ramos was born in 1944. He received a B.A. from Southern Illinois University, and an M.F.A. from the California Institute of the Arts. Among his awards are a National Endowment for the Arts Visual Arts Fellowship and a Rockefeller Foundation Fellowship. In the 1970s, Ramos was a video consultant for the United Nations and the National Council of Churches. In the 1980s, he lived in Paris, where he was a video director at the American Cen-
John Reilly and Julie Gustafson

(See also Julie Gustafson, John Reilly and Stefan Moore)

Utilizing a video-verité approach and a literary narrative technique, the pioneering documentary team of John Reilly and Julie Gustafson produced a body of collaborative work from 1972 to 1986 in which they scrutinized American society and trenchant political and social issues. Their portraits of people coping with cultural and political change analyze what it means to be American, and underscore the universality of the human experience.

From 1972 to 1986, Reilly and Gustafson were co-directors of Global Village, one of the foremost centers for the production and exhibition of independent documentary film and video. They received numerous awards, including grants from the Rockefeller Foundation, the National Endowment for the Arts and the Corporation for Public Broadcasting; as well as commissions from the United States Information Service and the National Endowment for the Humanities. Reilly and Gustafson are co-authors, with Ann Diggs, of The Global Village Handbook for Independent Producers and Public Television (1982).

Giving Birth: Four Portraits


This documentary opens with the extraordinary image of a woman who has just given birth, her baby carefully resting on her stomach with the umbilical cord still attached. Portraying four different childbirth situations — from midwife-assisted at home to a hospital delivery — Reilly and Gustafson document each woman’s individual experience, interview families and healthcare professionals, and speak with Margaret Mead and Frederick LeBoyer. The close-up, verité approach and intimate focus of the work make this a pioneering first in domestic politics and video documentary.

Home


Through eloquent portrayals of four different life experiences — birth, aging, marriage and the death of a parent — Home addresses how the dissolution of the nuclear family and the increasing control of daily life by institutions have affected the individual. The subjects of this verité documentary include a ninety-four-year-old woman in a nursing home and a young man caring for his terminally ill mother at home.

The Pursuit of Happiness


The Pursuit of Happiness explores how the elusive “inalienable right” of the “pursuit of happiness” affects the lives of six individuals — including a woman who works with the anti-nuclear activists Flowshears, two prison inmates, and the warden of a state penitentiary. Shot in Pittsburgh, the work’s absorbing narrative illustrates the subjective meaning of “happiness.”
The Trial of the AVCO Plowshares

In July of 1983, seven Americans entered AVCO Systems Division, a manufacturing plant for MX and Pershing II missiles in Wilmington, Massachusetts, and occupied an Tickets protest against the build-up of nuclear arms. This work documents the ensuing trial. With minimal commentary, Reilly and Gustafson examine the American nuclear system, the tradition of non-violent civil disobedience, and the question of a higher moral imperative, beyond the letter of the law.

John Reilly and Stefan Moore

(See also John Reilly and Julie Gustafson) John Reilly was born in 1939. He received a B.A. from Seton Hall University, and an M.A. and a Ph.D. in Communications Research from New York University. From 1967-69, Reilly was chairman of the film and television department at the New York Institute of Technology. In 1965, he co-founded the Global Village Resource Center with Rudi Stern. He was co-director of Global Village's annual Documentary Film Festival (now the Documentary Film Festival of New York) from 1974-1988; he is currently Executive Director of Global Village. Since 1970, he has been on the faculty of the New School for Social Research. Reilly lives in New York.

Stefan Moore was born in 1944. He received a B.A. from Columbia University and did graduate work at Columbia and New York University. Moore is co-founder, with Claude Beller, of TVG Documentary Arts Project, a non-profit videocassette and film production group. He has produced and directed a number of social-issue documentaries.

The Irish Tapes

The Irish Tapes was one of the first major video documentaries produced with 1/2-inch portable equipment. From 1971 to 1973, Reilly and Moore shot over one hundred hours of tape in Northern Ireland, and originally showed it as a three-channel, twelve-monitor installation. This verité tape, with its stark realism and brutal immediacy, contrasts Irish-American attitudes toward “The Troubles” with the hard-edged, unrelenting reality of life in Belfast. Reilly and Moore build a powerful case for the withdrawal of the British from Northern Ireland, drawing on interviews with members of the IRA and the embittered people who suffer the effects of the violence.

Paul Ryan

(See also Raindance) A founding member of the pioneering media collective Raindance, Paul Ryan was a practitioner and theoretician of the early video movement in the 1970s. He continues to be actively engaged with the medium. Influenced by Marshall McLuhan and his theories of cybernetics and media ecology, Ryan’s video work has evolved from free-form collaborations with members of Raindance to exercises in human behavior and relationships, and studies of urban and natural ecological systems. The author of an anthology of essays, Cybernetics of the Sacred (1974), Ryan has also published numerous theoretical articles.

Ryan was born in 1944. He received a B.A. from New York University and pursued graduate studies with Marshall McLuhan at Fordham University. He has taught at New York University and Ramapo College, and currently teaches at the New School for Social Research. Ryan was also the director of the Gaia Institute at the Cathedral of St. John the Divine, an organization that examines the integration of the earth with living systems. He lives in New York.

Video Wake for My Father
by Paul Ryan. 1976, 165:57 min, b&w, sound.

In this homage to his late father, Ryan combines documentation of a 1973 performance at The Kitchen, which followed his father’s death, with excerpts from an earlier videotape collaboration between father and son.

Selected Works by Paul Ryan

Ritual of Triadic Relationships 1964, 30 min, b&w and color. With: Joanna Hefferen, Susan Rosman, Lisa Steele.


Throughout the early 1970s, Ryan used video to explore the dynamics of human interaction in three, defining “triadic behavior” as that which has the ability to “stabilize long-term relationships between three people.” Ritual of Triadic Relationships includes exercises in which participants use sound and movement techniques to illustrate the theory of triadic behavior. An interview with Ryan by Willoughby Sharp is included. Triadic Ritual updates Ryan’s earlier work with this provocative dynamic.

Coast of Cape Ann and Ecochannel Design
by Paul Ryan.

Coast of Cape Ann 1981, 21:30 min.

Ecochannel Design 1985, 34:26 min.

Total program: 1985-86, 50:49 min, color, sound.

Coast of Cape Ann is a perceptual exploration of the Massachusetts coastline, in which Ryan uses reverse color and negative imaging to abstract and formally examine the environment. Using the Hudson River basin as a foundation for his study, Ryan presents a blueprint for a television channel designed to monitor the ecology of a particular site in Ecochannel Design. As part of the overall project, Ryan includes proposals for inspecting the Hudson River estuary at regular intervals to convey a sense of the cyclical nature of the environment.

Nature in New York City
by Paul Ryan. 1989, 27 min, color, stereo sound.

This work is a poetic, often abstracted documentation of the natural environments and animal life which exist in the midst of the New York cityscape. Ryan includes footage shot at nature reserves in Jamaica Bay, Stone Island and the Bronx.

Dan Sandin

As an artist, inventor and educator, Dan Sandin is a pioneering figure in the field of electronic visualization. Sandin, who came to video and computers in the 1970s with a background in physics, was instrumental in the development of imaging devices that could be made accessible to artists for their own duplication and use. In 1973, he built the Sandin Image Processor (L.P.), a synthesizer that electronically alters video images and explores the dynamics of color. He continues to work with computer graphic and holographic systems.

Sandin was born in 1942. He received a B.S. in physics from Shimer College, Wisconsin, and an M.S. in physics from the University of Wisconsin in 1969. Sandin joined the faculty of the School of Art and Design at the University of Illinois, Chicago. In 1980, he became founder and co-director, with Thomas DeFanti, of an interdisciplinary program in electronic visualization at the University of Illinois and the Art Institute of Chicago. Among his awards
are fellowships and grants from the National Endowment for the Arts, the Guggenheim Foundation and the Rockefeller Foundation. Sandin lives in Chicago.

**How TV Works**
by Dan Sandin in collaboration with Phil Morton and Barbara Sykes. Editor: Phil Morton. Computer Graphic System: Tom DeFunt, Dan Sandin. 1977, 30 min, color, stereo sound.
How TV Works is an informal, offbeat lesson in the electronics and mechanics of television. Sandin demonstrates basic video procedures, including use of the camera and editing decks, and explains the transmission of the television signal.

**Dan Sandin: Selected Works**
by Dan Sandin.

**Sister’s Bay Christmas Morning**
1977, 5:49 min.

**Wandawega Waters**
1979, 15:20 min.
Total program: 1977-79, 21:09 min, color, stereo sound.
In Sister’s Bay Christmas Morning, Sandin transforms natural landscapes, merging image-process material with unaltered images of snowfall. In Wandawega Waters, a cinematic ode to nature, Sandin processes images of the surface of a lake until they are transformed into an abstracted study of light and movement.

**Ira Schneider**
(See also Raindance)
Ira Schneider was a pioneer of video in the late 1960s and early 1970s. In his work with video installation and single-channel tapes, he explored the manipulation of time, interactivity and simultaneity as formal and conceptual devices. A participant in the landmark exhibition TV as a Creative Medium at the Howard Wise Gallery in 1969, he created several important early multi-channel video installations, including Manhattan is an Island and, with Frank Gillette, Wipe Cycle. Schneider was a founding member of the Raindance Foundation and a co-publisher of the seminal video journal Radical Software. In 1976, he and Beryl Korot co-edited Video Art: An Anthology, one of the first and most important anthologies of critical writing in the early years of the alternative video movement.

Schneider was born in 1939. He received an A.B. from Brown University and an M.A. in psychology from the University of Wisconsin, Madison. His numerous awards include grants and fellowships from the New York State Council on the Arts, the National Endowment for the Arts, and the Guggenheim Foundation. He has taught at the University of California, San Diego; The American Center, Paris; and Cooper Union, New York, where he is currently assistant professor of art. He lives in New York.

**TV as a Creative Medium**
by Ira Schneider.
1969, edited 1984, 12:08 min, b&w, sound. In May of 1969, Howard Wise presented TV as a Creative Medium, the first exhibition in the United States devoted entirely to video art. Schneider recorded this historical document of the exhibition at the Howard Wise Gallery in New York. It features works such as Nam June Paik’s Participation TV, Paul Ryan’s Everyman’s Obiobus Strip, Thomas Tadlock’s Archetran, Eric Siegel’s Psychodelevision in Color, Charlotte Moorman’s first performance of Paik’s TV Bra for Living Sculpture, and Schneider’s own collaboration with Frank Gillette, the installation Wipe Cycle.

**The Fourth of July in Saugerties**
by Ira Schneider and Beryl Korot. 1973, 16:20 min, b&w, sound.
In this celebration of Americana, Schneider and Korot document the annual Fourth of July parade in the upstate New York town of Saugerties.

**Manhattan is an Island** (Composite Tape)
by Ira Schneider. Second Unit Camera: Beryl Korot. 1974, 47:17 min, b&w, sound.
This composite tape presents footage from Schneider’s installation Manhattan is an Island, which recreates the city’s physical and experiential reality as an island. The installation was laid out in the configuration of Manhattan, six to seven video channels on up to twenty-three monitors presented images of the city as recorded from different perspectives: the skyline from a tour boat on the river, an aerial view from a helicopter, the terrain and sub-terrain of the city streets and subways.

**Time Zones: Documentation of an Installation**
The manipulation and exploration of time through video was the focal point of Schneider’s twenty-four-monitor installation Time Zones, originally presented in 1980. One ordinary moment in time was recorded simultaneously in the world’s twenty four time zones, in locations including the Himalayas, Japan, Hong Kong, India, Europe and America. Schneider’s construction illustrates Marshall McLuhan’s dictum that television has transformed the world community into a "global village."
Eric Siegel

Born in 1944, Eric Siegel had built his own TV set by the age of fourteen. Siegel went on to become an important technical pioneer in video; he designed and built the Siegel Colorizer in 1966, and a synthesizer in 1970. His first videotapes fused image-processing, synthesis and colorizing with music. In 1972 Siegel travelled to India, where he produced *The Hindustan Tapes*, a series on Indian culture. He currently designs and manufactures imaging hardware in San Diego, California.

*Einstein, Symphony of the Planets* and *Tomorrow Never Knows*

by Eric Siegel.

*Einstein*


*Symphony of the Planets*


*Tomorrow Never Knows*

3:10 min. Music: The Beatles.

Total program: 1968, 19:11 min, color, sound.

These three seminal works demonstrate the spontaneity of early image-processed video, and exemplify Siegel’s experiments with the interrelationship of image and music. In *Einstein*, which was based on his installation *Psychodileveision in Color*, a photograph of Albert Einstein is colorized and manipulated to the music of Rimsky-Korsakov. *Symphony of the Planets* is an abstract composition in which planetary shapes revolve in spiralling forms to music by Tchaikovsky. *Tomorrow Never Knows* is a psychedelic interpretation of a Beatles song.

George Stoney

An early advocate of video as a tool for social change, George Stoney has contributed to the medium as both a respected documentary and a founder and administrator of public access programs throughout the United States and Canada. Stoney’s career spans a fifty-year period. He was part of the 1944 landmark study of racism in America, *An American Dilemma*. Since that time, he has produced and directed numerous social and educational works, among them his award-winning film *Robert Flaherty: How the Myth Was Made* (1978). Stoney was Executive Producer of the Canadian Film Board’s “Challenge for Change” series, and was co-founder of the Alternate Media Center at New York University.

Stoney was born in 1916. He studied journalism at the University of North Carolina and New York University, and is currently a professor of film and television at New York University’s Tisch School of the Arts. He lives in New York.

Geoff Stoney: Selected Works

by George Stoney.

*In China, Family Planning is No Private Matter* 31:42 min.

*Acupuncture and Herbal Medicine* 22:07 min.

Total program: 1978, 53:49 min, b/w, sound.

*In China, Family Planning is No Private Matter* documents the 1978 visit of an American team of doctors to the People’s Republic of China. Invited by the government to observe facets of China’s extensive family-planning programs, the team visits contraception-education and abortion clinics. *Acupuncture and Herbal Medicine* examines uses of acupuncture and traditional herbal remedies. Conveying with their Chinese counterparts, the American team witnesses the combination of acupuncture and Western surgical techniques.

Southern Voices


1965, 58:11 min, color, sound.

*Subtitled: A Composer’s Exploration, with Doris Hayes*, this documentary traces the development and premiere performance of an avant-garde symphonic work by Southern composer Doris Hayes. Commissioned by the Chattanooga Symphony Orchestra, Hayes’ piece is based on the sounds and rhythms of Southern speech and musical traditions. Stoney combines analyses of her work with interviews in which Hayes discusses her struggle with the racism and paternalism of Southern culture.

Skip Sweeney

Skip Sweeney’s work has evolved from abstract image-processing and synthesis in the late 1960s and early 1970s to autobiographical documentaries and portraits in the 1980s. In 1970, he was one of the founders of Video Free America, the San Francisco media art center, and is currently its co-director. Sweeney began working with video in 1968, experimenting with Moog Vidium visual synthesizers to produce improvisational, image-processed works before turning to the personal documentary form.

Sweeney was born in 1946. He is the recipient of numerous awards, including grants from the Rockefeller Foundation and the National Endowment for the Arts. Sweeney has collaborated on video effects for stage productions of Allen Ginsberg’s *Kaddish* (for which he received an OBIE award) and Peter Handke’s *Kasper*, and created the original video design for performance artist Bill Irwin’s work *Largely New York*. He lives in San Francisco.

Illuminatin’ Sweeney


1975, 26:38 min, b/w and color, sound.

Illuminatin’ Sweeney features interviews with the artist and excerpts from his early image-processing experiments. Sweeney’s credo — ‘to make tapes as satisfying to me as listening to music’ — is explored in short pieces that use the Moog Vidium process, which improves and abstracts in images with electronic music and feedback. The concluding footage of his father’s funeral heralds the more personal documentary approach that characterized his work in the 1980s.

My Father Sold Studebakers


1983, 27 min, b/w and color, sound.

*My Father Sold Studebakers* is Sweeney’s memorable video portrait of his father, Ray Sweeney. Interweaving home movies and interviews with his family, he constructs a humorous and often poignant essay on his interaction with his father, who turned him out of the family home at age nineteen. In turn, his family focuses the camera on Sweeney himself, forcing the reluctant son to confront this difficult relationship in an ironic conclusion. Sweeney cuts his hair and shaves his beard (once a point of contention), revealing the uncanny resemblance between father and son.

My Mother Married Wilbur Stump


1985, 27:38 min, b/w and color, stereo sound.

In 1972, Sweeney’s mother eloped with piano-bar singer Wilbur Stump after a three-month courtship, to the general shock and disapproval of her family. Their relationship, and Wilbur’s induction into the family, is the focus of this comic, poignant work, in which Sweeney combines photographs and home movies with a central interview with his mother.
Stan VanDerBeek

A pioneer in the development of experimental film and live-action animation techniques, Stan VanDerBeek achieved widespread recognition in the American avant-garde cinema. An advocate of the application of a utopian fusion of art and technology, he began making films in 1955. In the 1960s, he produced theatrical, multimedia pieces and computer animation, often working in collaboration with Bell Telephone Laboratories. In the 1970s, he constructed a "Movie Drome" in Stony Point, New York, an audiovisual laboratory for the projection of film, dance, magic theater, sound and other visual effects. His multimedia works included movie murals, projection systems, planetarium events and the exploration of early computer graphics and image-processing systems.

VanDerBeek was born in 1927 and died in 1984. He studied at Cooper Union and Black Mountain College, and was awarded an Honorary Doctorate from Cooper Union in 1972. Among his numerous awards are grants from the Rockefeller Foundation, Guggenheim Foundation, Ford Foundation, and the National Endowment for the Arts; and an American Film Institute Independent Filmmaker Award. He was artist-in-residence at WGBH and the University of South Florida, and professor of art at the University of Maryland, Baltimore. His work was the subject of retrospectives at The Museum of Modern Art and the Whitney Museum of American Art in New York.

Stan VanDerBeek: Selected Works I
by Stan VanDerBeek

Newsreel of Dreams: Part 1
Strobe Ode
1977, 11 min. Produced at WGBH. Music/Sound: Stan VanDerBeek and ZBS.

Vanishing Point Left
1977, 2:30 min.
Total program: 1976-77, 48:30 min, color, sound.

In Selected Works I, VanDerBeek experiments with video's imaging capabilities and abstraction, evoking what he terms an "image flow" of empirical perceptions and unconscious impulses. In Newsreel of Dreams he generates a stream-of-consciousness collage of dance, poetry and processed video imagery to articulate a collective dreamstate. Strobe Ode is an exercise in video feedback and analog imaging, in which a circular image-field is modulated and abstracted by strobe flashes. In Vanishing Point Left, the "vanishing point" is an analogy for the metaphysics of watching the video screen, which assumes such forms as a mandala, flower, or gyre.

Stan VanDerBeek: Selected Works II
by Stan VanDerBeek

Color Fields Left
1977, 7:47 min. Produced at WGBH.
Mirrored Reason
Face Concert
1981, 11:34 min.
Total program: 1977-81, 29:03 min, color, sound.

A study in analog imaging and the relation of sound to image, Color Fields Left merges moving bands of color with electronic sounds in an increasingly complex pattern. A Kafka-inspired tale, Mirrored Reason tells the story of a woman who is haunted and eventually replaced by her double. Face Concert is an ode to human expression in which VanDerBeek transforms the face into a visual canvas.

Stan VanDerBeek: Selected Works III
by Stan VanDerBeek

After Laughter
1981, 7:28 min. Produced at KCET.

Reeling in TV Time
1983, 3:40 min.
Self-Poured Traits
Sonia and Stan Paint a Portrait of Ronnie
Total program: 1981-83, 29:30 min, color, sound.

Selected Works III exemplifies VanDerBeek's pyrotechnic manipulations of film and video. In After Laughter, he constructs a rapid-fire montage depicting the evolution of the human race and the haunting specter of its destruction. Reeling in TV Time experiments with imaging capabilities using computer graphics. Self-Poured Traits is a tongue-in-cheek self-examination set to the poetry of Kenneth Rexroth. In Sonia and Stan Paint a Portrait of Ronnie, VanDerBeek and artist Sonia Sheridan assemble a pastiche of images of Ronald Reagan, metamorphosed through digital computer graphics.

Micro Cosmos 1-5
by Stan VanDerBeek. Produced at KCET. 1983, 5 parts, 3:27 min. each, color, sound.

In Micro Cosmos, a series of five short computer-animated works, the image of an orb is transformed into a pulsating, energetic evocation of life forces.

Drawn Conclusions (Parts 1 and 2)
by Stan VanDerBeek and Sonia Sheridan. 1983, 56:40 min, color, sound.

Drawn Conclusions is a "digital drawing lesson" in which Sonia Sheridan and VanDerBeek experiment with the John Dunn graphic program. Using images of their hands as a point of departure, they transform them into a humorous collage of cartoon-like figures.
Selections from the EAI Archive

WGBH

getTime

(See also Contemporary Art Television (CAT) Fund)

Since the late 1960s, public television station WGBH in Boston has been one of the foremost supporters of art for television. Commissioning original works for broadcast, WGBH has produced and aired tapes by artists from the fields of video, dance, music, performance and the visual arts. In 1969, WGBH produced The Medium is the Medium, a seminal exploration of television by artists, and, in 1973, Video: The New Wave, one of the first overviews of video art. In 1974 the New Television Workshop was founded to serve as an experimental studio for video artists-in-residence. Artists such as Peter Campus and Nam June Paik produced major works in conjunction with the New Television Workshop. In 1983, continuing its commitment to artists’ television, WGBH co-founded the Contemporary Art Television (CAT) Fund in conjunction with the Institute of Contemporary Art in Boston.

The Medium is the Medium


1969, 27:50 min. color, sound.

The Medium is the Medium is one of the earliest and most historically prescient examples of the collaboration between public television and the emerging field of video art in the United States. WGBH-TV in Boston commissioned six visual artists — Allan Kaprow, Nam June Paik, Otto Piene, James Seawright, Thomas Tadlock and Aldo Tambellini — to create original works for broadcast television. In pursuing their individual aesthetics, these artists produced works that explored the parameters of the new medium, from image processing and interactivity to video dance and sculpture.

Video Variations


1972, 57:53 min. color, sound.

In 1972, WGBH commissioned eight visual artists to create video works using the repertoire of the Boston Symphony Orchestra. Jackie Cassen, Russell Connor, Douglas Davis, Constantine Manos, James Seawright, Nam June Paik, Stan VanDerBeek and Tsai Wen Ying created experiments with video sculpture, dance, theater and electronic manipulation. With its emblematic image of a burning piano, Paik’s contribution — Electronic Opera No. 2 — has become a “classic” in its own right. Featuring the music of Haydn, Ravel, Schoenberg, Bach, Wagner and Beethoven, Video Variations explores the concept of “music video” ten years before MTV.

Video: The New Wave


1973, 58:27 min. b&w, color, sound.

Video: The New Wave is a seminal compendium of independent video work in the early 1970s. Written and narrated by Brian O’Doherty, this overview of the emerging video field includes examples of guerrilla television and “street” documentaries, early explorations with image-processing and synthesis, and performance video. This historical anthology includes excerpts of tapes by the following video pioneers: Stephen Beck and Warner Hepson, Peter Campus, Douglas Davis, Ed Emshwiller, Bill Etra, Frank Gillette, Don Hallock, Joan Jonas and Richard Serra, Paul Kos, Nam June Paik, Otto Piene, Willard Rosensquist, Dan Sard, James Seawright, TVTV, Stan VanDerBeek, Steina Vasulka, William Wegman.

Video Interviews and Documents

Museum Open House: Marcel Duchamp

Interviewed by Russell Connor

by Russell Connor.

1964, 29:02 min. b&w, sound.

Joseph Beuys: Dialogue With Audience

by Gianfranco Mancineta.

1980, 50 min. color, sound.

Willoughby Sharp Videoviews Vito Acconci

by Willoughby Sharp.

1973, 82:07 min. b&w, sound.

(See also Vito Acconci)

Joseph Beuys’ Public Dialogue

by Willoughby Sharp.

1974, 120:15 min. b&w, sound.

Willoughby Sharp Videoviews Chris Burden

by Willoughby Sharp.

1975, recorded 1973, 27:45 min. b&w, sound.

(See also Chris Burden)

Willoughby Sharp Videoviews Joseph Beuys

by Willoughby Sharp.

1975, 27:06 min. b&w, sound.

Jack Tworkov: Provincetown, Cape Cod

by Howard Wise.

1974, 26:20 min. b&w, sound.

Alfred Jensen at the Pace Gallery

by Howard Wise.


Marcel Breuer: A Video Portrait

by Howard Wise.

1975, recorded 1973-74, 31:40 min. b&w, sound.
Marina Abramovic and Ulay
Vito Acconci
John Adams
Max Almy
Marie André
Lawrence Andrews
Ant Farm
Charles Atlas

VIDEORGRAFIES
The following videographies include videotapes and installations produced by EAI artists. Single channel tapes that are available through EAI’s Distribution Service are described in the Catalogue and indicated by the notation ▲.

Marina Abramovic and Ulay (selected list)
Relation in Space, 1976, 60 min, b&w.
Imponderabilia, 1977, 60 min, b&w.
Expansion in Space, 1977, 32 min, color.
Relation in Time, 1977, 2 tapes, 60 min each, b&w.
Light/Dark, 1977, 22 min, color.
Breathing In/Breathing Out, 1977, 22 min, b&w.
Balance Proof, 1977, 28 min, b&w.
AAA-AAA, 1978, 16 min, color.
Incision, 1978, 30 min, color.
Kaiserschnitt, 1978, 35 min, color.
Charged Space, 1978, 24 min, color.
Cr Jared Elephant, 1982, color. (single channel installation)
City of Angels, 1983, 2137 min, color. (also single channel installation) ▲
Anima Mundi, 1983, 6 min, color.
Positive Zero, 1983, 22 min, color.
The World is My Country, 1984, 4 min, color.
Terra dei desio madre, 1984, 15:40 min, color. (also single channel installation) ▲
Modus Vivendi, 1985, 25 min, color.
China Ring, 1985, color. (single channel installation)
Continental Video Series, 1987, color. (three channel installation)

Vito Acconci
Corrections, 1970, 30 min, b&w.
Prings, 1971, 17:10 min, b&w.
Centers, 1971, 22:28 min, b&w.
Association Area, 1971, 62 min, b&w.
Contacts, 1971, 29:47 min, b&w.
Pull, 1971, 32:37 min, b&w.
Focal Point, 1971, 32:47 min, b&w.
Filler, 1971, 29:16 min, b&w. ▲

Two Track, 1971, 28:35 min, b&w. ▲
Claim Excerpts, 1971, 62:11 min, b&w. ▲
Remote Control, 1971, 62:30 min, b&w. (two channels) ▲
Undertone, 1973, 34:12 min, b&w. ▲
Face-Off, 1973, 32:57 min, b&w. ▲
Recording Studio From Air Time, 1973, 36:49 min, b&w. ▲
Home Movies, 1973, 32:19 min, b&w. ▲
Theme Song, 1973, 33:15 min, b&w. ▲
Stages, 1973, 30 min, b&w.
Full Circle, 1973, 30 min, b&w.
Indirect Approaches, 1973, 30 min, b&w.
Walk-Over, 1973, 30 min, b&w.
Command Performance, 1974, 56:40 min, b&w. ▲
Shoot, 1974, 10:18 min, color. ▲
Turn-On, 1974, 21:52 min, color. ▲
Open Book, 1974, 10:09 min, color.
Face of the Earth, 1974, 22:18 min, color. ▲
Pornography in the Classroom, 1975, b&w. (single channel installation)
Body-Building in the Great Northwest, 1975, b&w. (single channel installation)
The Red Tapes, 1976, 141:27 min, b&w. ▲
The Object of It All (II III), 1977, b&w. (single channel installation)
VD Lives/TV Must Die, 1978, b&w. (two channel installation)
Election Tape ’84, 1984, 203 min, color. ▲

John Adams
Reflections, 1978, b&w. (two channel installation)
Kick in the Eye, 1979, color and b&w. (three channel installation)
Stories, 1981, 12:17 min, color. ▲
Bob and Jill (Pt. 2), 1982, 10:26 min, color. ▲
Sensible Shoes, 1983, 11:10 min, color. ▲
A New Car & Two Weeks in Manila, 1984, 35 min, color.
Harriet Vye, 1984, 35 min, color.
Intellectual Properties, 1985, 60 min, b&w and color. [also six channel installation] ▲
Northern Newspool Bulletins, 1986, 30 min, color. ▲

It Seems Strange But It’s Almost Dinner Time Margarita, 1986, 60 sec, color. ▲
Jamaica Plain, 1991, 74 min, color. ▲

Max Almy
The I Love You Tapes, 1976, 20 min, b&w. (also four channel installation)
Modern Times, 1979, 18:56 min, color. ▲
Deadline, 1981, 3:53 min, color. (also four channel installation) ▲
Leaving the 20th Century, 1982, 10:17 min, color. ▲
Perfect Leader, 1983, 4:31 min, color. ▲
Work Station, 1984, color. (three channel installation)
Lost in the Pictures, 1985, 4:06 min, color. ▲
Death in Space, 1986, color. (two channel installation)
Drake’s Equation, 1986, 3:45 min, color. ▲
The Thinker, 1989, 6 min, color. (also three channel installation) ▲

Marie André
Les pas perdus, 1980, 13 min, b&w. (35mm film)
Galerie de portraits, 1982, 45 min, color. ▲
Informatore, 1983, 7 min, color.
Come ti Anno, 1983, 22 min, color.
Crossing Way, 1984, 4 min, color.
Constant, 1984, 10 min, color. ▲
Répétitions, 1985, 45 min, b&w and color.
Composites, 1985, 9 min, b&w.
Un ange passe, 1985, 41:05 min, color. ▲
Une visite à Moscou, 1987, 46 min, color.
Bruxelles, une ville en été, 1987, 11 min, color.
On l’appelait président, 1989, 35:12 min, color.

Lawrence Andrews
An I For An I, 1987, 18 min, color. ▲
Cultural Diminish, 1988, 23 min, color. ▲
Strategies for the development of a rural Art in the age of... A.K.A. the Making of the Towering Inferno, 1989, 23 min, color. ▲
The Library, 1990. (installation) ▲

Selections From The Library, 1990.
Birthday, 1990, 2:21 min, color. ▲
Anal Denial, 1990, 2:23 min, color. ▲

Ant Farm
(See also Doug Hall, Chip Lord, T.R. Uthco)
Ant Farm’s Dirty Dishes, 1971, 14 min, b&w. Reedited As From the Warehouse Tapes, 1971, 7 min, b&w.
Johnny Rambou In Performance, 1971, 4 min, b&w.
The Opening, 1972, 20 min, b&w.
Architectural Tapes, 1972, 30 min, b&w.
4²² Moro, 1973, 25 min, color.
The Cadilliac Ranch Show, 1974, 25 min, b&w and color.
Media Burn, 1975, 25:43 min, color. ▲
The Eternal Frame, 1975, 23:50 min, b&w and color. In collaboration with T.R. Uthco. (also single channel installation, 1977) ▲
Off-Air Australia, 1976, 30:45 min, b&w and color. ▲
The Cadilliac Ranch Show/Media Burn, 1981, 37 min, color. ▲

Charles Atlas
(selected list)
Circus Band March, 1974, 3 min, color.
Untitled Trio, 1974, 3 min, b&w.
Heebeh Feebees, 1974, 3 min, color.
Red Shoes, 1974, 3 min, color.
Westbeth: A Work for Video, 1974-75, 32 min, b&w. In collaboration with Merce Cunningham.
Blue Studio: Five Segments, 1975-76, 15:36 min, color. In collaboration with Merce Cunningham.
Dancing May’s Dances, 1976, 60 min, b&w.
Square Game Video, 1976-77, 27 min, b&w. In collaboration with Merce Cunningham.
Event for Television, 1976-77, 55 min, color. In collaboration with Merce Cunningham.
James Waring Tapes, 1976-77, 120 min, color.
Torse (Left Screen) and Torse (Right Screen), 1977, 55 min, color. (16mm film) In collaboration with Merce Cunningham.
Lazy Madge Tapes, 1977, 90 min, b&w.
Fraction I, 1977-78, 33 min, b&w and color. In collaboration with Merce Cunningham.
Charles Atlas
John Baldessari
Burt Barr
Stephen Beck
Raymond Bellour and Philippe Venaut
Dara Birnbaum
Skip Blumberg

Fractures II, 1977-78, 33 min, b&w and color. In collaboration with Merce Cunningham.  
Exchange, 1978-80, (unedited) color. (16mm film) In collaboration with Merce Cunningham.  
Locale, 1979-80, 30 min, color. (16mm film) In collaboration with Merce Cunningham.  
Roamin’ I, 1979-80, 15 min, color. (16mm film) In collaboration with Merce Cunningham.  
More Men, 1980-82, 90 min, color.  
Channels/Inserts, 1981, 32 min, color. (16mm film) In collaboration with Merce Cunningham.  
Decibel Diary, 1981-82, 30 min, color, silent. (16mm film)  
Secret of the Waterfall, 1982-83, 28:35 min, color.  
Coast Zone, 1983, 28 min, color. (16mm film) In collaboration with Merce Cunningham.  
Times Five, For Merce, 1983, 50 min, b&w and color. (five channels)  
Parafango, 1983-84, 37:45 min, color. (also 27:33 min version)  
From an Island Summer, 1983-84, 13:04 min, color.  
Jump (Hystericque Bourrée), 1984, 14:43 min, color. In collaboration with Philippe Decoufle.  
Hail the New Puritan, 1985-86, 84:47 min, color.  
Ex-Romance, 1987, 48:22 min, color.  
As Seen On TV, 1988, 24:39 min, color. In collaboration with Bill Irwin.  
Put Blood in the Music, 1989, 75 min, color.  
SSS, 1989, 6 min, color. In collaboration with Marina Abramović.  
Because We Must, 1989, 50 min, color.  
The Myth of Modern Dance, 1990, 26:06 min, color.  
What I Did Last Summer, 1991, 12 min, color.  

John Baldessari  
Folding Hat, 1971, 29:48 min, b&w.  
Some Words I Mispronounce, 1971, 2:20 min, b&w.  
I Will Not Make Any More Boring Art, 1971, 13:06 min, b&w.  
Walking Forward-Running Past, 1971, 12:45 min, b&w.  
I Am Making Art, 1971, 18:40 min, b&w.  

Art Disaster, 1971, 32:40 min, b&w.  
Baldessari Sings Lewitt, 1972, 15 min, b&w.  
Inventory, 1972, 23:50 min, b&w.  
Teaching a Plant the Alphabet, 1972, 18:40 min, b&w.  
Ed Henderson Reconstructs Movie Scenarios, 1973, 24:04 min, b&w.  
We Do Art Now, 1973, 12:54 min, b&w.  
The Meaning of Various News Photos to Ed Henderson, 1973, 15 min, b&w.  
Three Feathers and Other Fairy Tales, 1973, 31:15 min, b&w.  
The Way We Do Art Now and Other Sacred Tales, 1973, 28:28 min, b&w.  
Ed Henderson Suggests Sound Tracks for Photographs, 1974, 27:51 min, b&w.  
The Italian Tape, 1974, 8:33 min, color.  
Four Minutes of Trying to Tune Two Glasses (for the Phil Glass Sextet), 1976, 4:09 min, b&w.  
Six Colorful Tales: From the Emotional Spectrum (Women), 1977, 17:10 min, color.  
Two Colorful Melodies, 1977, 5:30 min, color.  

Burt Barr  
The Woman Next Door, 1984, 19:10 min, color.  
The Elevator, 1985, 5:10 min, color.  
O Panana, 1985, 27:19 min, color. In collaboration with James Benning.  
With Special Thanks, 1986, 5:29 min, color.  
Ice, 1987, 4:33 min, color.  
Trisha and Carmen, 1988, 13:02 min, color.  
The Dogs, 1989, 17:21 min, color.  
Aeros, 1990, 32:34 min, color.  

Stephen Beck  
Prestwick, 1969, 16:30 min, color.  
Paint of Inflection, 1970, 35:35 min, color.  
Cosmic Portal, 1971, 9:40 min, color.  
Methods, 1971, 10:44 min, color. Undulations, 1971, 30 min, color, silent.  
Ex, 1972, 30 min, color, silent.  
Conception, 1972, 5:20 min, color.  
Illuminated Music I, 1972, 8:50 min, color.  
Shiva, 1972, 4:30 min, color.  
Electric Concert - Metaphysical Circuit, 1972, 26 min, color.  
Illuminated Music II - XIII, 1972-73, variable times, color.  
Cycles, 1974, 10:12 min, color. In collaboration with Jordan Belson.  
Animas, 1974, 8:51 min, color.  
Untergrund, 1975, 8:23 min, color.  
Video Weavings, 1976, 9:18 min, color.  
Video Ecotopia, 1976, 7:50 min, color.  
Video Games, 1977, 11 min, color.  
Voodoo Child, 1982, 6:54 min, color.  
Are You Experienced?, 1982, 7:12 min, color.  
The Lone Breaker, 1985, 4:50 min, color.  

Raymond Bellour and Philippe Venaut  

Dara Birnbaum  
(A)Drift of Politics (LaVerne & Shirley), 1976, 3 min loop, color. (video installation with 16mm kinescope projection)  
Technology/Transformation: Wonder Woman, 1978-79, 5:50 min, color. (also 16mm kinescope)  
Kiss the Girls: Make Them Cry, 1979, 6:50 min, color. (also 16mm kinescope)  
Pop-Pop Video: Kojak/Wang, 1980, 3 min, color.  
Pop-Pop Video: General Hospital/Olympic Women Speed Skating, 1980, 6 min, color.  
Local Television News Program Analysis for Public Access Cable Television, 1980, 60 min, color. In collaboration with Dan Graham. (edited version, 20 min)  
Remy/Grand Central: Trains and Boats and Planes, 1980, 4:18 min, color.  
New Music Shorts, 1981, 5:20 min, color.  
Fire/Hendrix, 1982, 3:13 min, color.  
)

PM Magazine/Acid Rock, 1982, 4:09 min, color. (one of four simultaneous video/music channels)  
PM Magazine, 1982-89, color. (installation series: single to five video/music channels)  

Dmean the Faust: Evocation, 1983, 10:02 min, color.  
Dmean the Faust, 1984, color. (two-channel installation)  
Will-o- the-Wisp, 1985, color. (three-channel installation)  
Dmean the Faust: Will-o- the-Wisp (A Deceitful Goal), 1985, 5:46 min, color.  
Artbreak, MTV Networks, Inc., 1987, 30 sec, color.  
Dmean the Faust: Charming Landscape, 1987, 6:30 min, color.  
RIO Video-wall, 1989, color. (twenty-five monitor permanent video installation)  
Tianamen Square: Break-In Transmission, 1990, color. (five channel installation)  

Skip Blumberg  
[select list]  
Subject to Change (a/k/a The "Now" Project), 1969, 60 min, b&w.  
Chicken Dinner, 1971, 6 min, b&w.  
Me's and Youse, 1971, 5 min, b&w. Coproducer Videofrex.  
Four More Years, 1972, 61:28 min, b&w. Segment producer TVTV.  
The Lord of the Crayons, 1974, 58:27 min, b&w and color. Segment producer TVTV.  
The Eternal Frame, 1975, 23:50 min, color. Coproducer Ant Farm.  
It's a Living, 1975, 60 min, b&w and color. Coproducer.  
Untitled, 1975, 30 min, color.  
Probable America's Smallest TV Station, 1975, 60 min, b&w and color. Coproduced with Lanesville TV.  

(fGLNG (pronounced "juggling"), 1976, 5 min, b&w.  
When I was a Worker like LaVerne, 1976, 28:30 min, b&w. In collaboration with Jane Aaron.  
Greetings From Lanesville, 1976, 28:42 min, b&w and color. Coproducer.  
The Five-Day Bicycle Race, 1976, 15 hrs (five 3-hour segments), b&w. Coproducer. (reedited 1976, 30 min)  

Waters, 1977, 2 min, color.
The Blue, 1977, 2:30 min, color.
Gathering In, 1977, 3 min, color.
Most, 1977, 2 min, color.
Grace, 1977, 6 min, color.
Body, 1977, 3 min, color.
Night, 1977, 2 min, color.
Lamb, 1977, 1:30 min, color.
Landscape, 1977, 2 min, color.
A Table, 1977, 2 min, color.
Axis, 1977, 3 min, color.
Hearts, 1977, 3 min, color.
The Men, 1977, 1:30 min, color.
Image of the Kingdom, 1977, 1 min, color.
Dominion, 1977, 1:30 min, color.
Astral Love, 1978, 2 min, color.
Blue House, 1978, 2 min, color.
Untitled, 1978, 1 min, color.
Untitled, 1978, 1 min, color.
Untitled, 1978, 2 min, color.
Nico Twice, 1978, 2 min, color.
Contemplation, 1978, 45 sec, color.
Hearts, 1979, 11:56 min, color.
Heads, 1980, 5:41 min, color.
The Golden Pictures, 1980, 6:16 min, color.
Millennia, 1981, 5:33 min, color.
Greece to Jupiter: It's a Matter of Energy, 1982, 4:51 min, b&w.
Analogy, 1984, color. (Interactive installation)

**James Byrne**

Horizontal Limitations, 1972, 3 min, b&w.
Osomato, 1972, 7 min, b&w. (single channel installation/performance)
Stairs, 1972, 5 min, b&w.
An Every Day Tape, 1973, 2 min, b&w.
Surfaces, 1973, 3 min, b&w.
Unison, 1973, 6 min, b&w.
Vision, 1973, 6 min, b&w.
Wash, 1974, 3 min, b&w.
Handheld II, 1974, 7 min, b&w.
Both, 1974, 3:38 min, b&w.
Transparent, 1974, 2:15 min, b&w.
Tangent, 1975, 7 min, b&w.
Series 29, 1975, 14 min, b&w.
FloorCeiling, 1975, 12 min, b&w. (single channel installation)
Scale Drawing, 1975, 9 min, b&w. (single channel installation)
Intra, Intro, 1975, 6 min, b&w. (single channel installation)
Live, 1976, b&w. (four channel installation/performance)
Number Five, 1976, 20 min, b&w. (single channel installation)
Number Eight, 1976, 6 min, b&w. (single channel installation)
November 4, 1976, November 6, 1976, 60 min, b&w. (single channel installation/performance)
Field, 1976, color. (single channel installation)
Works for Broadcast, 1977, 4:23 min, b&w.
Do You Have Any Identification?, 1977, 9 min, b&w.
Do You Have Any Identification?, 1977, 20 min, b&w. (two channel installation-performance)
Morning Event No. 26, 1977, b&w. (single channel performance)
Lens Activity, 1978, 3 min, b&w.
Four Square, 1978, 14 min, b&w.
Four Square, 1978, b&w. (three channel performance)
Axil, 1978, 5 min, b&w.
I Like Mechanics Magazines, 1978, 6:21 min, b&w.
Certain Events, 1979, 9 min, b&w. (two channel installation)
One Way, 1979, 7:54 min, b&w. (installation)
Of Water, Of Place, 1979, 9:25 min, color.
Phase, 1980, 8 min, color. (single channel installation)
Tikala Soom, 1981, 23 min, color.
this fountain is a field of fire, 1982, 7 min, color. (also single channel installation)
Swan Songs, 1982, 14 min, color.
Red 5 Take 2, 1984, 20 min, color.
Every Cloud and Stone, Machupichu, 1984, color and b&w. (two channel installation)
Unforeseen Anomalies, 1984, 8:50 min, color. (single channel installation)
A Private Gathering, 1984, 14 min, color. (single channel installation)
The Northern Shore, 1984, 12 min, color. (single channel installation)
Solo, 1985, 28:31 min, color.
Exposure, 1985, 5:55 min, color.
Tango, 1985, 6:03 min, color.
X-Ray Eyes, 1985, 14:53 min, color.
this body this place, Unnamed, 1985, 5:20 min, color.
Wailing the Days, Toledo, 1985, 9:30 min, color. (single channel installation)
Lament, 1986, 8:57 min, b&w.
Meditations on the Northern Shore, 1986, 15:44 min, color.
Small Distances, 1987, 14 min, color.
Fields, 1987, 11:11 min, color.
Inside Eyes, 1987, 10 min, color.
Wicklow Hills, 1987, 4:36 min, color.
Regardless of the Moment, 1988, 26:15 min, b&w.
Undertow, 1988, 7:39 min, b&w.
Bodies of Water Remembered, 1988, 9:03 min, color.
Wisconsin Liars' Club, 1988, color and b&w. (single channel installation)
Trespass, 1989, 13:05 min, color.
Weather, 1990, 12 min, color.

**Robert Cahen**

L'invitation au voyage, 1973, 9 min, color.
Horizontales couleurs, 1979, 12 min, color.
Trompe l'oeil, 1979, 7 min, color.
L'Ennemi opéré, 1980, 9:20 min, color.
Artmatique, 1981, 4:26 min, color.
L'Oubliée (The Forgotten), 1982, 9 min, color. (in collaboration with X. Loustalot)
La Concorde, 1983, 58 sec, color.
Nuage noir (Black Cloud), 1982, 3 min.
Juste le temps, 1983, 12:45 min, color.
La danse de l'épervier, 1984, 13 min, color.

**Peter Callas**

Singing Stone, 1980, 5 min, color.
I Would Have Run But I Had a Heavy Cold, 1980, 15 min, color.
Transition Transmission, 1980, 5 min, color.
Curtain, 1980, 5 min, color.
Shared Shadow, 1980, 7 min, color.
Evidance, 1980, 4 min, color.
Our Potential Allies, 1980, 12 min, color.
A Story Story, 1981, 20 min, color.
Elementary Alphabetical, 1981, 20 min, color.
Electric Wind, 1981, 20 min, color.
Massage, 1982, 7 min, color.
Kuru Umi No Yoni (Cutting Like the Ocean), 1983, color.
Kuru Umi No Yoni (Cutting Like the Ocean): A Didactic Document, 1983, 16 min, color.
Nin Nin, 1983, 3 min, color.
1,979 Animals, 1984, color. (dual screen installation)
Peter Callas
Peter Campus
Shirley Clarke
Wendy Clarke
Maxi Cohen

How to Make the Famous Pisco Sour: A Videotape in Three Locations, Version I, 1985, color. (installation)
Image Music, 1985, 4:43 min, color.
A Burning Church, 1985, color. (installation)
How to Make the Famous Pisco Sour, Version II, 1986, 16:10 min, color.
Bon Voyage, 1986, 4:35 min, color.
Double Trouble, 1986, 5:23 min, color.
Kommunikation, 1986, 4:28 min, color.
Kineema No Yoru (Film Night), 1986, 2:15 min, color.
Kardakak, 1986, 2:55 min, color.
The Esthetics of Disappearance, 1986, 5:55 min, color.
Visions, 1986, 4:45 min, color.
East Meets West, 3:37 min, color.
If Pigs Could Fly (The Media Machine), 1987, 4:20 min, color. (lasercast installation)
Powerhouse Opening Log, 1988, 16 sec, color.
Style. (Part 1), 1988, 4:25 min, color. (multi-screen lasercast installation)
Style. (Part 2), 1988, 4:25 min, color. (single screen detail)
Night’s High Noon: An Anti-Terrain, 1988, 7:26 min, color. (also installation, 1989)
Night’s High Noon (A House Divided), 1989, b&w and color. (ten channel installation)
Neo Geo: An American Purchase, 1989, 9:17 min, color. (also multi-channel installation, 1990)

Peter Campus
Dynamic Field Series, 1971, 23:42 min, b&w.
Double Vision, 1971, 14:45 min, b&w, silent.
Kiva, 1971. (closed circuit installation)
Mer, 1972. (closed circuit installation)
Interface, 1972. (closed circuit installation)
Stasis, 1973. (closed circuit installation)
Optical Sockets, 1973. (closed circuit installation)

Set of Co-incidence, 1974, 13:24 min, color.
R-G-B, 1974, 11:30 min, color.
Shadow Projection, 1974. (closed circuit installation)
Negative Crossing, 1974. (closed circuit installation)
Amanesia, 1974. (closed circuit installation)
col, 1975. (closed circuit installation)
mem, 1975. (closed circuit installation)
dor, 1975. (closed circuit installation)
sev, 1975. (closed circuit installation)
Four Sided Tape, 1976, 3:20 min, color.
East Ended Tape, 1976, 6:46 min, color.
Third Tape, 1976, 5:06 min, color.
Six Fragments, 1976, 5:07 min, color.
byz, 1976. (closed circuit installation)
cir, 1976. (closed circuit installation)
one, 1977. (closed circuit installation)
num, 1977. (closed circuit installation)
hus, 1977. (closed circuit installation)
head of a man with death on his mind, 1978. (installation)
head of a sad young woman, 1978. (installation)

Shirley Clarke
(selected list)
T.P. Videospace Troup Touring Show and Workshops, 1971-75, various tapes and performances, b&w and color.
Videotapes: Series #1, 1970-72.
A Three Ring Circus, 30 min, b&w.
The Laser Game, 30 min, b&w and color.
Westbeth Tapeze, 30 min, b&w and color.
Harry Smith at the Chelsea, 30 min, b&w.
Alan Watts, 30 min, b&w.
Alan Watts, 30 min, b&w.
Tracey Tynan (age 4): Makes an X-Rated Children’s Tape, 30 min, b&w.
Makeup Magic—Wendy and Shirley, 1973, 30 min, b&w.

Angels of Light, 1972, 60 min, b&w.
Wendy Clarke’s Whitney Show, 1976, 30 min, color.
24 Frames Per Second, 1977, 3:30 min, color. (16mm film)
Four Journeys Into Mystic Time, 1978-79, 60 min, color. (16mm film)
Initiation, 1978, 28 min, color. (16mm film)
Mysterrion, 1979, 12 min, color.
Trans, 1979, 9 min, color. (16mm film and videotape)
One-2-3, 1979, 6 min, color. (16mm film and videotape)
A Visual Diary, 1980, 6 min, color.
Savage/Love, 1981, 23:39 min, color. (in collaboration with Joseph Chaiken and Sam Shepard)
Tongues, 1982, 20 min, color. (in collaboration with Joseph Chaiken and Sam Shepard)
Ornette Coleman—A Jazz Video Game, 1984, 4:30 min, color.
Ornette—Made in America, 1985, 80 min, color. (35mm film)

Wendy Clarke
L.A. Love Tapes: Series 1, 1979, 30 min, b&w.
Esther’s Love Tapes: Series 2, 1978, 15 min, b&w.
A Selection: Series 3, 1978, 15 min, b&w.
Teenage Love Tapes: Series 4, 1978, 15 min, b&w.
Older Adults: Series 5, 1979, 30 min, b&w.
Hartford Men and Women: Series 6, 1979, 30 min, b&w.
Womanspace Love Tapes: Series 7, 1979, 15 min, b&w.
Prison Inmates: Series 8, 1979, 15 min, b&w.
Disability: Series 9, 1979, 15 min, b&w.
Huntington Tunnels Site Love Tapes: Series 10, 1979, 20 min, b&w.
Cold Spring Harbor: Series 11, 1979, 15 min, b&w.
Rice Media Center: Series 12, 1979, 10 min, b&w.
Love Tapes: Series 13, 1980, 46 min, b&w.

Part 1: The First Year, Coast-to-Coast, 1977-78, 60 min, b&w.
Part 3: Two Museums, 1979-81, 53 min, b&w.
Part 4: Love Tapes in New York: 1979, 60 min, b&w.
Part 5: A Special Selection, 1977-81, 60 min, b&w.
Love Tapes: Series 16, 1981, 58:50 min, b&w.
Love Tapes: Series 19, 1982, 28 min, b&w.
Love Tapes in Chicago: Series 20, 1982, 20 min, b&w.
Love Tapes in Nancy: Series 21, 1981, 30 min, b&w. (in French)
Video Rotation, 1983, 10 min, color. (Documentary of installation at Artpark, Lewiston, N.Y.)
Love Tapes in Series: 24, 1983, 30 min, color. (Selection from Series 24)
Love Tapes in Rio: Series 25, 1984, 30 min, color.
Love Tapes at JCC: Series 26, 1986, 30 min, color.

Maxi Cohen
(selected list)
Cape May: Fisherman, 1971, 30 min, b&w.
Cape May: The USO, 1971, 30 min, b&w.
Cape May: Compilation Tape, 1971-72, 30 min, b&w.
Yoko Ono, 1974, 30 min, b&w.
A Family Album of Moving Polaroids. (a series)
Mitch, 1975, 11 min, b&w.
Snapshots, 30 min, b&w.
My Baby, My Zada, 1975, 17:28 min, b&w.
A-Lone-Some: I Make all the Noise, 1975, 8 min, b&w.
Happy Birthday, America, 1976, 16:03 min, b&w. (in collaboration with Video Repertoire)
Paper Roses, 1976, 30 min, b&w.
In collaboration with Joel Gold.
Another Day, 1976, 14 min, b&w.
In collaboration with Joel Gold.
Five Day Bicycle Race, 1976, 30 min, b&w. (in collaboration with Image Union.)

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Mock Turtle Soup, 1976, 60 min, b&w. In collaboration with Image Union.

The Janet and Dave Show: A Pilot for a Docu-Comedy, 1979, 15 min, color. In collaboration with Janet Coleman and David Dozer.

Cape May: End of the Season, 1981, 4:36 min, color. Δ


Las Vegas: Last Oasis in America, 1982, 22:12 min, color. In collaboration with Joel Gold. Δ

Boney, 1982, 7 min, color. In collaboration with Joel Gold.


Donkey's Knee, 1983, 4 min, color. In collaboration with Eva Maier.

Ozone Stories, 1983, 20:15 min, color. Δ

Night Light TV: A Pilot, 1984, 30 min, color.

The Edge of Life, 1984, 19:07 min, color. Δ

Spalding Gray: The Train Story from Swimming to Cambodia, 1984, 6:13 min, color. Δ

Intimate Interviews: Sex in Less Than Two Minutes, 1984, 2:08 min, color.

Twin Night, 1986, 14:30 min, color. In collaboration with Twin Art.

Anger, 1986, 20 min, color. Δ

How Much Is Really True?, 1990, 33 min, color. Δ

Cecilia Condit

Beneath the Skin, 1981, 12:05 min, color. Δ

Dressing Up and Down, 1982, 8 min, b&w. (transmission piece) Possibly in Michigan, 1983, 11:40 min, color. Δ

Not a Jealous Bone, 1987, 10:24 min, color. Δ

David Cort

(has selected list)


Supermarkets for Progress, (Food Line, Group Interaction, Group Games), 1968, b&w.

Woodstock Tapes with the Water Rats, 1969, b&w.

Subject To Change, 1969, 60 min, b&w.

Mayday Realtime, 1971, 59:45 min, b&w. Δ

Geodesic Domes Tapes, 1970, 30 min, color.

After the Bar with Tony and Michael #1 & #2, 1970, b&w.

And in the Process of Time, 1971, b&w.

David Himself #1, 1971, b&w. David Himself #2, 1971, b&w.

Laughing and Crying Songs, 1971.


At Maple Tree Farm and Beyond, 1972-75, 27:09 min, b&w. Δ

Cooperstown TV, 1972, 60 min, b&w.

Explorations in the Videospace, 1974, 30 min, color. Δ

Focusing the Sun, 1977, 26:07 min, b&w. Δ

David Cort's Video Theater, 1978, 15 min, b&w.

Peter d'Agostino

Projects: 1972-1974, 30 min, b&w.

"Wall I (Einstein's Birthday)," 1972-73, 10 min.

"Wall II," 1973, 10 min.

"OVERFEET, OVERHEAD," 1972-74, 10 min.

The Walk Series, 1973-74, 61:16 min, b&w. Δ


PASSAGES, 1974-76, 20 min, b&w. (also three channel installation)

The Walk Series, 1975, b&w. (two channel installation)

Door/Bulb, Bowl, Back/Door, 1976, 6 min, b&w.

Paradise regained, Paradise lost, 1976-77, 15 min, b&w.

ALPHA, TRANS, CHUNG, 1976-78, 41 min, b&w. (also three channel installation)

ALPHA performed, 1976-78, 3 min.

TRANS-EUROP Expressed, 1976, 30 min.

CHUNG: 'Still', Another Meaning, 1978, 8 min.

Comings and Goings, 1977-79, 33:30 min, color and b&w. (also an installation) Δ

PARIS (Metro), 1977-78, 5:22 min, color.

San Francisco (BART), 1978, 8 min, b&w and color.

Washington (METRO), 1979, 8:58 min, color.

Proposal for QUBE, 1978, 10:02 min, b&w and color. (also an installation) Δ

QUARKS, 1979-80, 8:06 min, color.

SUBURBAN STRATEGIES, 1980, 15:43 min, color. (also an installation) Δ

LA (Century City), 1980, 9:15 min, color.

Dayton MALLing, 1980, 6:28 min, color.

TeleTapes, 1981, 27:50 min, color. Δ

DOUBLE YOU (and X, Y, Z), 1981-86, 18:44 min, color. Δ

DOUBLE YOU (and X, Y, Z), 1981-86, 27 min, color. (interactive videodisc and installation) Transmission S, 1985-90, 28 min, color. (also interactive videodisc) Δ

STRING CYCLES, 1988-90, 28 min, color. (interactive videodisc and installation)

Café Cradle, 1988-91, 28 min, color.

A Decad's ReView, 1989, 30 sec, color.

Transmission S: In the Well, 1990, color. (four channel installation)

Douglas Davis

Electronic Hokkadim, 1971, 30 min, color.

Studies in Black and White Videotape I, 1971, 30 min, b&w.

Numbers, A Videotape Event for the Boston Symphony Orchestra, 1972, 7:40 min, color.

Street Sentences, 1972, 25 min, b&w.

Studies in Black and White Videotape II, 1972, 30 min, b&w.

Studies in Black and White Videotape III, 1972, 30 min, b&w.

Studies in Black and White Videotape IV, 1972, 30 min, b&w.

Studies in Color Videotape I, 1972, 30 min, color.

Talk Out!, 1972, 3:30 hrs, color.

Studies in Myself, 1973, 30 min, color.

Studies in Myself II, 1973, 30 min, color.

The Santa Clara Tapes, 1973, 35 min, color.


The Florence Tapes, 1974, 24 min, b&w.

The Austrian Tapes, 1974, 17:30 min, color.

The Cologne Tapes, 1974, 18 min, b&w.

Douglas Davis: Video Against Video, 1975, 28:30 min, b&w and color.

Fragments for a New Art of the Seventies, 1975, 35 min, color.

The Last Videotape (In the World), 1975, 5 min, color.

The Caracas Tapes, 1975, 20 min, color.

Seven Thoughts, 1976, 30 min, color.

Four Places Two Figures One Ghost, 1977, 35 min, color.

The Last Nine Minutes, 1977, 9 min, color.


Documenta 6 Satellite Telecast, 1977, 28:56 min, color. In collaboration with Joseph Beuys and Nam June Paik. Δ

Five Romances (The Walnut Street Tapes), 1979, 20 min, color.

How to Make Love To Your Television Set, 1979, 30 min. In collaboration with Jonathan Price.

Left Center Right, 1979, 15 min, color.

Post Video, 1981, 29:06 min, b&w and color. Δ


Up/ Side/ Down, 1982, 17 min, color.

Two Text, 1985, 45 min, color.

Ménage à Trois, 1986, 59:45 min, color.

Dimitri Devyatkin

(has selected list)

Scene in Russia, 1973-74, 30 min, b&w and color.

Suggestopedia: A Science of Learning, 1974, 26:48 min, b&w. Δ

Ernst Neemeyer, 1978, 30 min, b&w.

Russian Soul, 1978, 23:58 min, b&w and color. Δ


Strong Force: Nuclear Arms, 1983, 28 min, color.

Saxophone Diplomacy, 1984, 28 min, color. In collaboration with John Rogers and Jim Mayer.
Dimitri Devyatkin
Juan Downey
Downtown Community Television Center (DCTV)
Ed Emshwiller
Ken Feingold

Video From Russia: The People Speak, 1984-85, 53:10 min, color.
Redondo Beach, 1984-85, 13 min, color.
El Salvador: Win or Die, 1986, 60 min, color.

Juan Downey
(selected list)
Pluto Now, 1972, 30 min, b&w.
(also nine channel installation)
Three-Way Communication by Light, 1972, 10 min, b&w.
Two channel installation)
Yucatan, 1973, 27 min, b&w.
Zapoteca, 1973, 27 min, b&w.
Guatemala, 1973, 27 min, b&w.
Runo al Golfo, 1973, 27 min, b&w.
Monument to the Charles River, 1973, 27 min, b&w.
Two channel installation)
Lima, 1974, 27 min, b&w.
Macchu Picchu, 1974, 27 min, b&w.
Publicness, 1974, 28 min, b&w.
Chile, 1974, 13 min, color.
Moving, 1974, 27 min, b&w.
Narco, 1974, 11 min, b&w.
Two channel installation)
Video Trans Americas Debriefing Pyramid, 1974, 10 min, b&w.
Four channel installation)
It Can Happen to You, 1975, 30 min, b&w.
Veidoendehes, 1975, 30 min, b&w.
Las Meninas (Maidens of Honor), 1975, 20:34 min, color.
(Also single channel installation)
In the Beginning, 1975, 26 min, color.
Central Zone, 1975, 27 min, b&w.
Bi-Deo, 1976, 26 min, color.
Guahibos, 1976, 25:10 min, b&w.
Two channel installation)
Video Trans Americas, 1976, 20 min, b&w.
(Single channel installation)
Yanomami Healing I, 1977, 51:27 min, b&w.
Yanomami Healing II, 1977, 45 min, b&w.
The Abandoned Shabono, 1978, 27 min, color.
More Than Two, 1978, 30 min, color.
(Two channel installation)
The Circle of Fires, 1978, 6 min, color.
(Three channel installation)
The Laughing Alligator, 1979, 27 min, b&w.
Veusus and Her Mirror, 1980, 8 min, color.
(Single channel installation)
Cholo, 1981, 18 min, color.
The Looking Glass, 1981, 28:49 min, color.
Information Withheld, 1983, 28:27 min, color.
Chicago Boys, 1982-83, 16 min, color.
Shifters, 1984, 28:10 min, color.
Signage, 1984, color.
(Three channel installation)
Obelisk, 1985, color.
(Three channel installation)
The Motherland, 1986, 7:04 min, color.
About Cages, 1986, color.
(Single channel installation)
Bachdisc, 1988, 60 min, color.
(Interactive video and two channel installation)
The Return of the Motherland, 1989, 27:10 min, color.
Encounter, 1989, color.
(Hard Times and Culture: Part One, Vienna 'fin de siecle', 1990, 34 min, color.

Downtown Community Television Center (DCTV) [Jon Alpert and Keiko Tsuno]

Cuba: The People, Part I, 1974, 58:14 min, color.
Chinatown: Immigrants in America, 1976, 57:55 min, color.
Health Care: Your Money or Your Life, 1977, 58:10 min, color.
Vieing: Picking up the Pieces, 1978, 58:06 min, color.
Fidel Castro Comes to New York, 1979, 35 min, color.
War in Nicaragua, 1979, 30 min, color.
Southeast Asia: Cambodia-Vietnam-China, 1979, Parts I & II, 30 min each, color.
Third Avenue: Only the Strong Survive, 1980, 58:10 min, color.
Hard Metals Disease, 1984, 27:44 min, color.
Vietnam: Talking to the People, 1985, 52:30 min, color.
Glasnost & Perestroika, 1987, 20 min, color.
South Korea: Victims of Progress, 1968, 28 min, color.
Vietnam: When will the hard times end?, 1988, 25 min, color.
Angola: Fire and Ashes at the Front, 1986, 30 min, color.
Return to Lauphein, 1988, 15 min, color.
Spring in China, 1989, 25 min, color.
Montana Centennial: Choices for America, 1989, 33 min, color.
Afghanistan, 1989, 28 min, color.
One Year in a Life of Crime, 1989, 58 min, color.
The Story of Vinh, 1990, 60 min, color.

Ed Emshwiller
Images, 1971, 30 min, color.
Computer Graphics #1, 1972, 17 min, color.
Thermonogenesis, 1972, 11:55 min, color.
Scope-mates, 1972, 28:16 min, color.
Positive Negative Electronic Faces, 1973, 30 min, color.
Plibohus and Joan, 1973, 57:40 min, color.
Crossings and Meetings, 1974, 27:33 min, color.
Inside Edges, 1975, 16 min, b&w.
Family Focus, 1975, 57:53 min, color.
In collaboration with William Irwin Thompson.
Collisions, 1976, 4 min, color.
Self-Trio, 1976, 8 min, color.
Sur Faces, 1977, 58 min, color.
Silvers, 1977, 30 min, color.
Sunstone, 1979, 2:57 min, color.
Eclipse, 1980, 30 min, color.
(Three channel performance/video)
Removes, 1980, 25 min, color.
(Three channel performance/video)
Eclipse, 1982, 16 min, color.
(Three channel installation)
Skin Matrix, 1984, 16:57 min, color.
Skin Matrix S, 1984, 8:46 min, color.
Vertigo, 1986, 19 min, color.
In collaboration with Roger Ridley.
(Two channel performance/video)
Hunger, 1987, 70 min, color.
In collaboration with Morton Subotnick.
(Two channel performance/video)
Hunger, 1988, 28 min, color.
In collaboration with Morton Subotnick.
Blue Wall, 1989, color.
(Two channel installation)
Version-Stages, 1989, 21 min, color.
In collaboration with Roger Reynolds.
(Two channel performance/video)

Ken Feingold
Speak Falling, 1972, 30 min, b&w.
Literal Illustration, 1973, 8 min, color.
In a Vacuum, 1975, 4:30 min, b&w.
Jumps, 1975, 2:30 min, b&w.
Secret Life, 1978, 11 min, b&w.
Narrow Jokes, 1978, 13 min, b&w.
Previews of the Modern World, 1979, b&w.
(Single channel installation)
Sexual Jokes, 1979, color.
(Two channel installation)
Ride for the 20th Century, 1979, 81, color.
(Purely Hyperian Sleep, 1980, 28:43 min, color.
Cassius Deaf Child, 1961, 30 min, color.
Relays That Destroy Instants, 1981-83, 35:15 min, color.
Hell, 1981, 9:19 min, color.
Region of Extreme Examples, 1981, 8:23 min, color.
Scattered Witness, 1982, 2:40 min, color.
Snakebite, 1983, 42 sec, color.
NMD/ND, 1983, 29 min, color.
July 24, 1895/Sleeping Room, 1983-87, b&w.
(Three channel installation)
The Double, 1984, 29 min, color.
Irony (The Abyss of Speech), 1985, 25:50 min, color.
The Smallest Particle, 1987, 7:53 min, color.
India Time, 1987, 45:54 min, color.
In Shadow City, 1988, 13 min, color. In collaboration with Constance DeJong.△
The Lost Soul, 1988, color. (three channel installation)
Life in Exile, Part Two: Resisting the Chinese Occupation, 1988-90, 32 min, color.△

Kit Fitzgerald (See also Kit Fitzgerald and John Sanborn) (selected list)
The Uncommon Eye: Ten Years of Avant-Garde Cinema, 1982, 60 min, color.
Strange Days, 1984, 3:05 min, color.
To Sorrow..., 1984, 5:15 min, color.△
Holy Cross, 1985, 3:21 min, color.△
Video Drawings, 1985, 6:35 min, color.△
Max Roach Live, 1985, 16 min, color. In collaboration with Max Roach.
Romance, 1986, 6:28 min, color.△
Live Dance, 1987, 6:20 min, color. In collaboration with Stephanie Woodard.△
The Return of the Native, 1986, 40 min, color. In collaboration with Peter Gordon.
Three Places in Poland, 1991, 27 min, color.△

Kit Fitzgerald and John Sanborn (See also Kit Fitzgerald, John Sanborn) (selected list)
Collected Monitor Works, 1976-77, 30 min, color.
Artists Propanganda 1, 1976, 30 min, color.
Interpolation, 1979, 25:32 min, color.△
Entropy, 2:10 min.
Order, 1:33 min.
Watch, 1 min.

Aphasia, 2:03 min.
Interpolation, 2:02 min.
Jargon, 6:44 min.
Dual, 4 min.
Paint, 2:10 min.
Lux, 1:45 min.
Access, 2:05 min.
Artists Shorts, 1979, 30 min, color. In collaboration with Jean Dupuy.
Olympic Fragments, 1980, 10:35 min, color.
Resolution of the Eye, 1980, 40:15 min, color.△
The Super-8 Show: Beyond Home Movies, 1981, 28 min, color.
Still Life, 1981, 7:30 min, color.△
Static, 2:19 min.
Don’t Ask, 24 sec.
Episode, 3:10 min.
Black & White, 1:24 min.
Heartbeats, 1982, 4:03 min, color.△
Big Electric Cat, 1982, 5:12 min, color. In collaboration with Dean Winkler.△
Twylla Tharp Scrapbook, 1982, 60 min, color. In collaboration with Twyllys Tharp.
Antartica, 1982, 19:02 min, color.△
Ear to the Ground, 4:25 min.
In collaboration with David Van Tiegem.
Wayne Hays Blues (Secretary), 2:57 min.
Siberia, 3:38 min.
The Long Island, 2:45 min.
And Now This..., 5:17 min.
A Tribute to Nam June Paik (Video Portrait of a Man Who Won’t Sit Still), 1962, 27:50 min, color.△
He: Soundings, 1983, 60 min, color.

Richard Foreman
Out of the Body Travel, 1976, 42 min, color.△
City Archives, 1978, 28:16 min, color.△

Terry Fox (selected list)
Touring, 1970, 30 min, b&w.
The Cake’s Progress, 1971, 30 min, b&w.
Turgescent Sex, 1971, 40 min, b&w.
Glitch, 1971, 50 min, b&w.
Invasion, 1973, 15 min, b&w.
Children’s Tapes, 1974, 2 hrs 30 min, b&w. Edited version: 1974, 30 min, b&w.△
Lunedii, 1975, 30 min, color.
Two Turns, 1975, 30 min, b&w.
Timbre, 1976, 30 min, b&w.
Lulu Ramble, 1976, 30 min, color.
Holes and Entrances, 1980, 30 min, b&w.
Flour Dampings, 1980, 30 min, color.
Untitled installation, 1980, single channel color.
Untitled installation, 1980, two channel, b&w and color.
Untitled installation, 1980, two channel, b&w and color.
Untitled installation, 1981, two channel, color.
Untitled installation, 1981, two channel, color.
Untitled installation, 1984, single channel color.
Untitled installation, 1986, ten channel, b&w.

Matthew Geller
Desk, 1978, 10 min, b&w. (interactive installation)
Location “A” (Position “A”), 1978, 14:30 min, color and b&w. (two channel installation)
Structure, 1979, 2:20 min, b&w.
Constructs, 1979, 4:18 min, b&w.
Telefrenze, 1979, 28 min, b&w.
Sing, Croon, Hum A Song, 1980, 30 min, color. (live interactive cablecast)
Last War Ill, 1980, 17 min, color.
installation/performance)
Times Square Show, 1980, 30 sec, color.△
True Cross Fire, 1980, 47 min.
In collaboration with Judy Rifka.
White Columns, 1981, 17 min, color.
Cardboard Air Band, 1982, 12 min, color.
Windfarms, 1982, 22:06 min, color.
In Case of Nuclear Attack, 1983, 1:37 min, color.△
The Rit, 1983, 29 sec, color.△
Postage Paid, 1984, 53 sec, color.△
Everglades City, 1985, 91:50 min, color.
Boys & Thoroughbreds, 1987, 26:28 min, color.△

Split Britches, 1986, 57:50 min, color.△

Davidson Gigliotti
Quaking Aspens, 1972, 20 min, b&w. (four channel installation)
Energy Changes and Bathers, 1973, 20 min, b&w. (three channel installation)
Hunter Mountain, 1973, 20 min, b&w. (three channel installation)
Structure of Dry-Fly Fishing, 1973-74, 20 min, b&w. (sixteen channel installation)
Lines and Masses, 1973-74, 15 min, b&w. (three channel installation)
Views of Jamestown, 1977, 15 min, color. (three channel installation)
Chant a Capella, 1978, 31:07 min, color.△
The Falls of St. Anthony and the Third Avenue Bridge, 1979, 3 min, color. (three channel installation)
The Dead Tree Area, 1979, 12 min, color. (three channel installation)
After Montgolfier, 1979, 10:35 min, color.
The Stuart Sherman Collection, 1980, 30 min, color.
Windows, 1980, 12 min, color. (three channel installation)
Views of Verrucchio, Bologna, and Siena, 1981, 12 min, color. (three channel installation)
Difficult Music, 1981, 26:59 min, color.△
Hot Salt (series), 1981, 45 min, color.
AuSable Chasm, 1985, 12 min, color. (six channel installation)

Frank Gillette (selected list)
St. Mark’s Place, 1968, 4 hrs, b&w. In collaboration with Harvey Simmons.
Self Portrait, 1968, 120 min, b&w.
Process Tapes for the Village Project, 1968, 8 hours, b&w.
Keep, 1969, 80 min, b&w. (also four channel installation, 1968)
Portraits, 20 min, b&w.
Spaces, 20 min, b&w.
Things, 20 min, b&w.
Feedback, 20 min, b&w.
Wipe Cycle, 1969, 60 min, b&w. In collaboration with Iris Schneider. (nine channel installation)
Frank Gillette
Arthur Ginsberg
Jean-Luc Godard
Shalom Gorenwitz
Dan Graham

The Antioch Tapes, 1969, 120 min, b&w.
The Wipe Cycle Tapes, 1969, 40 min, b&w. In collaboration with Ira Schneider.
Here's To Your Gouter Goat Man, 1970, 20 min, b&w.
Martha's Vineyard, 1970, 20 min, b&w. In collaboration with Joan Hennessy.
The Mushroom Tapes, 1970, 90 min, b&w. In collaboration with Joan Hennessy.
I Was An Eagle, I Am Extinct, 1970, 20 min, b&w.
Amps, Watts, Volts, 1970, b&w. (ten channel installation)
Bucky Fuller, 1970, 60 min, b&w. In collaboration with Ira Schneider.
Solar Eclipse, 1970, 40 min, b&w. In collaboration with Jud Yalkut and Allen Krebs.
Joan, 1970, 20 min, b&w.
Eyesore The End As She Danced Upon My Flaw, 1971, b&w. (also four channel installation)
If You Win You Lose The Ball, 30 min, b&w.
Fixed Licks, 30 min, b&w.
You Foil the Moi1, 30 min, b&w.
A Pretender To The Groan, 30 min, b&w.
Tortoise Templates, 1971-72, 15 min, b&w. In collaboration with Andy Mann.
Ruff Kut. Homage to R. Mutt, 1972, 20 min, b&w.
130 Portraits, 1972, 60 min, b&w.
Hark! Hark!, 1972-73, 19:25 min, b&w.
Tetragramaton, 1972-73, 138 min, b&w. (also six channel installation)
Terraque, 1973, b&w. (six channel installation)
Gestation/Growth, 1973, b&w. (two channel installation)
Track/Trace, 1973, b&w. (fifteen channel installation)
Real Time/Bak Tape, 1974, 25 min, b&w. (three channel installation)
Muse, 1973, 26 min, b&w. (also three channel installation, 1974)
Computer Gaming, 1973, 3 parts, 30 min each, b&w.

Three Tuscan Fields and the Birds of Madagascar, 1974, 20 min, b&w. (three channel installation)
Rituals for a Still Life, 1974-75, 24:54 min, b&w.
Quiddittas, 1974-75, 28 min, color. (three channel installation and single channel version)
Bough, Snow/Brook, Field/Dusk, Lake, Wood's Floor, 55 min, color.
Tidal Flats, Dunes, Sea, 57 min, color.
Pond, Grove, Salt Marsh, Scrub Pines, 48 min, color.
Two Settings/Big Sur, 1975, 22:25 min, b&w. (two channel installation)
The Maui Cycle, 1976, 45:40 min, color. (three channel installation and single channel version)
Maui, 1976-77, 4 parts, 30 min each, color.
Mecox, 1976-77, 18:06 min, color. (three channel installation)
Ananas, 1978-79, 45 min, color. (also six channel installation)
Olaus Magnus, 1980, 5 parts, 45 min each, color. (five channel installation)
Symptomatic Syntax, 1981, 27:20 min, color. (also six channel installation, 1980)
Teton Cycle, 1981, 45 min, color.
Oracle Tapes, 1983, 6 parts, 12 min each, color.
Oracle, 1983, color. (eight channel installation)
In the Creeks, 1984, 59:27 min, color.
Tempest, 1984, 8:11 min, color.
Canon #1, 1984, 4:57 min, color.
Canon #2, 1984, 7:05 min, color.
The Rome Tapes, 1985, 3 parts, 20 min each, color.

Arthur Ginsberg
(Selected list)
The Continuing Story of Carel and Ferdinand, 1970-75, 58:35 min, b&w and color.

Jean-Luc Godard
(Selected list)
Six fois deux/Sur et sous la communication, 1976, 6 parts, approximately 100 min each, color. In collaboration with Anne-Marie Miéville.
France/tour/detour/deux/enfants, 1978, 12 movements, 26 min each, color. In collaboration with Anne-Marie Miéville.

Special Cinéma: Sauve qui peut (la vie), 1980, 120 min, color.
Changer d’images, 1982, 10 min, color.
Scénario du Film Je Vous Salue Mr. Popeye, 1985, 20 min, color.
Grande et décadence d’un petit commerce de cinéma (d’après un roman de J.H. Chaise), 1986, 96 min, color.
Meeting Woody Allen, 1987, 26 min, color.
Où est tous défilé, 1988, 13 min, color.
Le dernier mot, 1989, 12 min, color.
Puisance de la parole, 1989, 27 min, color.
Histoire(s) du cinéma, 1989, two parts, 55 min and 45 min, color.

Shalom Gorenwitz
Seven Events, 1977, 10 min, color.
Moly, 1978, 10 min, color.
Parataxis, 1978, 9 min, color.
Travels, 1979-80, 28:05 min, color.
Measures of Volatility, 1979, 6 min, color.
El Corandero, 1979, 5:33 min, color.
Excavations, 1979, 4:48 min, color.
Delta, 1980, 6:10 min, color.
Delta Visions, 1980, 4:24 min, color.
Sign Off, 1981, 3:43 min, color.
U.S. Sweat, 1982, 16:10 min, color.
Process Studies, 1982, 7 min, color.
Hear My Train, 1982, 8:12 min, color.
Subatomic Babies, 1983, 8:07 min, color.
Melehi, 1984, 25:10 min, color.
Dissonant Landscapes, 1984-86, 14:39 min, color.

Run (It’s A Long Way If You’re Walking), 1985, 3:41 min, color.
Beggar’s Prayer, 1986, 2:45 min, color.
Digs on Time Delay, 1987-90, 24:31 min, color.
A Small Jubilee, 1987, 7:04 min, b&w and color.
After the Storm, 1988, 10 min, color.
The End of Television, 1989, 4:27 min, color.
Jerusalem Road, 1990, 3 min, color.
Promised Land, 1990, 7:16 min, color.
Damaged Visions, 1991, 9 min, b&w and color.

Dan Graham
(Selected list)
Past Future Split Attention, 1972, 17:03 min, b&w.
Present Continuous Past(s), 1974, b&w. (single channel installation)
Opposing Mirrors and Video Monitors on Time Delay, 1974, b&w. (two channel installation)
Mirror Window Corner Piece, 1974, b&w. (two channel installation)
Performer/Audience/Mirror, 1975, 22:52 min, b&w.
Two Viewing Rooms, 1975, b&w. (single channel installation)
Yesterday/Today, 1975, b&w. (single channel installation)
Video Pickle for Showcase Windows in a Shopping Arcade, 1976, color. (two channel installation)
Local Television News Program Analysis for Public Access Cable Television, 1980, 60 min, color. In collaboration with Dana Birnbaum. (edited version, 20 min)
Memorial Threat, 1983, 38:18 min, color.
Rock My Religion, 1982-84, 55:27 min, b&w and color.
Interior Design for Space Showing Videos, 1986, color and b&w. (multi-channel exhibition design/installation)
Julie Gustafson
The Politics of Intimacy, 1972, 52:23 min, b&w.

Giving Birth: Four Portraits, 1976, 58:45 min, b&w and color. In collaboration with John Reilly.

Home, 1979, 88:05 min, b&w and color. In collaboration with John Reilly.


The Trial of the AVCOC Plowshares, 1986, 58:30 min, color. In collaboration with John Reilly.

Sigrid Hackenberg
Sleep, 1986, 9:2 min, b&w.

Right Left Center Tape, 1971, 1987, 27 min, color.

Spanisches Band/Spanish Tape, 1988, 110 min, color.

Trueraarbeit/Japanische Bild/Work of Mourning: Japanese Picture, 1989, 2 min, color. (single channel installation)

Korean Tape For Home, 1989, 14 min, color.

1 & 2/CHINESE DANCE, 1990, 8:23 min, color.

ACHA! PAKISTANISCHES BAND, 1990, 169 min, color.

Doug Hall
(See also Ant Farm, T.R. Utchco)

I Like My Television, 1972, 3 min, b&w.

The Lone Ranger, 1972, 4:30 min, b&w. In collaboration with Willie Walker.

I Like Supermarkets, 1974, 16 min, b&w.

The Eternal Frame, 1975, 23:50 min, b&w and color. Coproducer T.R. Utchco in collaboration with Ant Farm.

Really, I've Never Done Anything Like That Before, He Said, 1975, 15 min, b&w. (two channels)

The Eternal Frame, 1976, 21 min, b&w and color. Coproducer T.R. Utchco in collaboration with Ant Farm. (single channel installation)


I Hardly Ever Leave This Room, 1979, 25 min, color. In collaboration with Diane Andrews Hall.

The Amanillo News Tapes, 1980, 25:52 min, color. In collaboration with Chip Lord and Jody Procter. (also single channel installation)

The Speech, 1982, 3:34 min, color. (also single channel installation)

This is the Truth, 1982, 3:30 min, color.

The Tyrants' Last Dream, 1983, 4:30 min, color. (single channel installation)

Machinery for the Re-education of a Definitive Dictator, 1983, 12 min, color. (two channel installation)

Songs of the '80's, 1983, 15:33 min, color.

Fear of Falling, 2:32 min, color.

Sounds of Glass, 1:59 min, color.

Through the Room, 5:32 min, color.

Leaving forward Gracefully, 30 sec, color.

These Are the Rules, 4:39 min, color.

Almost Like a Dance, 1984, 4:25 min, color. In collaboration with John Fischbach.

The Victims' Regret, 1984, 7 min, color. (four channel installation)

Prelude to the Tempest, 1985, 14:51 min, color.

The Plains of San Agustín, 1986, 23 min, color and b&w. (two channel installation)

Storm and Stress, 1986, 47:52 min, b&w and color.

The Terrible Uncertainty of the Thing Described, 1987, 23 min, color. (three channel installation)


Gustavú Hámos
(listed)

Seins Fiction, 1980, 45 min, b&w. (also two channel installation)

Chère, mir ist schlecht (Chère, I Feel Bad), 1981, 25 min, color. In collaboration with Marian Kiss.

Commercial I (40 Ein Minuten Abenteuer in der Welt des Fernsehens) (40 One-Minute Adventures In The World Of Television), 1981, 43 min, b&w. In collaboration with Christoph Dreher. (also eight channel installation)

Commercial, 1981, 10:00 min, color.

Sú-Sé-Sup, 1981, 4 min, color.

In collaboration with James Baksa-Sos and Christoph Dreher.

Commercial II, 1982, 45 min, color. In collaboration with Christoph Dreher.

Superman, 1982-87, 6:29 min, color.

Seins Fiction I, 1983, 20 min, color.

Seins Fiction II: Der Unbesiegbare (The Invincible), 1983-87, 21:10 min, color.

Chère, mir ist schlecht (Chère, I Feel Bad), 1983, 57:28 min, color. In collaboration with Marian Kiss and Ed Cantu.

Snow White, 1983, 3:07 min, color.

Le Dernier Jour (The Last Day), 1984, 6 min, color.

Madre, 1984, color. (single channel installation)

Der Unbesiegbare (The Invincible) Parts I and II, 1985, 87 min, color.

Killer, 1986, 8:10 min, color.

Heaven and Earth, 1986, 64:18 min, color. (three channel installation)

Mammon 3/3, 1986, color. (single channel installation)

Luck Smith, 1987, 5:55 min, color.

From Time Code.

Wessex (Wormwood), 1988, 23 min, color.

A Tale of Love, 1988, 6:48 min, color. In collaboration with Astrid Heibach.

Animals, 1988, 8 min, color. (two channel installation)

Heaven and Earth II, 1988, color. (four channel installation)

Gary Hall

The Fall, 1973, 11:30 min, b&w.

Feathers, 1974, 12 min, b&w.

Air Raid, 1974, 6 min, color.

Hole in the Wall, 1974, b&w. (single channel installation)

Rock City Road, 1974-75, 12 min, color, silent.

Earth Pulse, 1975, 6 min, color.

Transportation, 1975, 3 min, color, silent.

Embryonics II, 1976, 12 min, color, silent.

Sound/Image, 1975, 7 min, b&w.

Continuum, 1976, 12 min, color.

Improvisation With Bluestone, 1976, 7 min, color.

Mirror Road, 1976-79, 6:26 min, color, silent.

Bits, 1977, 2:59 min, color, silent.

Bathing, 1977, 4:30 min, color.


Windows, 1978, 8:28 min, color, silent.

Sums & Differences, 1978, 8:24 min, b&w.

Full Circle, 1978, 3:38 min, color.

Elements, 1978, 2:13 min, b&w.

Primary, 1978, 1:19 min, color.

Mouthpiece, 1978, 1:07 min, color.

Objects With Destinations, 1979, 3:57 min, color, silent.

Picture Story, 1979, 6:26 min, color.

Soundings, 1979, 18:03 min, color.

Equal Time, 1979, 4:39 min, color.

Mesh, 1979, b&w. (mixed media installation)

Mediations, 1979-86, 4:17 min, color.

Commentary, 1980, 1 min, color.

Black/White Text, 1980, 7:23 min, b&w.

Around & About, 1980, 5 min, color.

War Zone, 1980, b&w. (mixed media installation)

Around & About, 1980, 5 min, color and b&w. (installation)

Prowess Video 1980, 11:13 min, b&w.

Videograms, 1980-81, 13:27 min, b&w.

Glass Onion, 1981, b&w. (mixed media installation)

Primarily Speaking, 1981-83, 10:23 min, color. (also two channel installation)

Equal Time, 1982, color. (three channel installation)

Happrance [part one of many parts], 1982-83, 6:47 min, b&w.

CRUX, 1983-87, 25 min, color. (five channel video installation)


Tale Enclosure, 1985, 5:50 min, color.

URA ARU (the backside exists), 1985-86, 28:30 min, color.

In Situ, 1986, 17 min, color. (mixed media installation)

Mediarte, 1987, color and b&w. (mixed media installation)

Incidence of Catastrophe, 1987-88, 43:51 min, color.

DISTURBANCE (among the jugs), 1986, 28 min, color. (seven channel installation)

Site/Recite (a prologue), 1989, 4:05 min, color.

And Sat Down Beside Her, 1990, b&w. (installation)

Beacon, 1990, b&w. (installation)
Nan Hoover
Light Dissolves, 1975, 8 min, b&w.
Movements in Light, 1975-76, 20 min, b&w.
Impressions, 1976, 8 min, b&w.
Silence, 1976, 15 min, b&w.
Light Dissolves No. 2, 1977, 8 min, b&w.
Light Poles, 1977, 10 min, b&w.
Cutting Light, 1977, 4 min, b&w.
Impressions, 1978, 9:45 min, color.
△ Landscape, 1978, 10 min, b&w.
Movement in Dark, 1978, 9 min, b&w.
△ Direction White Walls, 1978, 10 min, b&w.
Through Fields of Color, 1979, 12 min, color.
Primary Colors, 1980, 6:35 min, color.
In collaboration with Denis Welsh & Wu Wen-tzu.
△ Projections, 1980, 7 min, b&w.
Movement From Either Direction, 1980, 9 min, color.
Changing Colors, 1980, 4 min, color.
Color Pieces, 1980, 7:51 min, color.
Color in Motion, 1980, 4 min, color.
△ Fields of Blue, 1980, color.
△ Four Pieces, 1981, 9 min, color.
Intercept the Rays, 1982, 11 min, color.
Light and Object, 1982, 20:20 min, color.
△ Landscape, 1983, 5:42 min, color.
△ Hałska's Sleep, 1984, 16:43 min, color.
△ Returning to Fuji, 1984, 8:21 min, color.
△ Eye Watching, 1984, 7:22 min, color.
△ Walking in Any Direction..., 1984, color.
△ Flora, 1984, 9:02 min, color.
△ Desert, 1985, 12:43 min, color.
△ Flora, 1985, 9:11 min, color.
△ Watching Out — a trilogy, 1986, 13 min, b&w.
△ Wat Amsterdam Betreft...as far as Amsterdam goes, 1986, b&w.
△ Light Composition: Documenta 8, Kasell, 1987, 15:48 min, color.
△ Travel in Light, 1987, color.
△ Blue Mountains, Australia, 1988, 6:16 min, color.
△ Light/Video Installation: Australian Video Festival, 1988, color.
△ Single channel installation.
△ Wigry, Poland, 1989, 6:50 min, color.
△ "Mako Idenitsu"
What a Woman Made, 1973, 10 min, b&w.
Another Day of a House Wife, 1977, 18 min, color.
Women, 1977, (installation)
Norichana, 1979, (installation)
Shadows Part 1, 1980, 28 min, color.
Shadows Part 2, 1982, 42 min, color.
△ Animus Part 1, 1982, 15 min, color.
△ Animus Part 2, 1982, 15 min, color.
△ Chikensan, 1983, (installation)
△ Long, long, long ago, 1987, (installation)
△ HIDEO, It's Me, Mama, 1983, 26:49 min, color.
△ Great Mother (HARUMI), 1983, 13:03 min, color.
△ Great Mother (YUMIKO), 1983, 24:30 min, color.
△ Great Mother (SACHIKO), 1984, 18:45 min, color.
△ Yoji, What's Wrong With You?, 1987, 17:50 min, color.
△ Kiyoko's Situation, 1989, 24:19 min, color.
△ "Joan Jonas"
Duet, 1972, 4 min, b&w.
Left Side Right Side, 1972, 8:50 min, b&w.
△ Vertical Roll, 1972, 19:38 min, b&w.
△ Organic Honey's Visual Telegraphy, 1972, 17:24 min, b&w.
△ Two Women, 1973, 20 min, b&w.
△ Barking, 1973, 2:20 min, b&w.
△ Glass Puzzle, 1973, 17:27 min, b&w.
△ Disturbances, 1974, 11 min, b&w.
△ Merlo, 1974, 10:51 min, b&w.
△ Good Night Good Morning, 1976, 11:38 min, b&w.
△ May Windows, 1976, 13:58 min, b&w.
△ I Want to Live in the Country (And Other Romances), 1976, 24:06 min, color.
△ Upsidedown and Backwards, 1980, 29:03 min, color.
△ He Saw Her Burning, 1982, 7 min, color.
△ Transitions, 1988, 4 min, color.
△ My Father, 1973-75, 15:24 min, b&w.
△ Duchampiana: Door, 1976, color.
△ "Philip Mallory Jones"
Beyond the Mountains, More Mountains, 1975, 12 min, color.
△ No Crystal Stair, 1976, 12:30 min, color.
△ The Trouble I've Seen, 1976, 10 min, color.
△ Jan: Take 2, 1977, 20 min, color.
△ In the Pictures, 1978, 28 min, color.
△ Black & White & Married, 1979, 58 min, color.
△ Extra Rooms, 1980, 20 min, color.
△ Soldiers of a Recent and Forgotten War, 1981, 28 min, b&w.
△ What Goes Around Comes Around, 1986, 3 min, b&w.
△ Ghosts & Demons, 1987, 3 min, color.
△ Footprints, 1988, 8 min, color.
△ SoHo SoAp/Rain Damage, 1985, 8:25 min, color.
△ Rock Video: Cherry Blossom, 1986, 12:54 min, color.
△ Video Byubu, 1988, 30 min, color.
△ Adam and Eve, 1989, color.
△ "Shigeko Kubota"
Duchampiana: Chess, 1968-75, b&w.
△ Europe on 1/2 Inch a Day, 1972, 30:48 min, b&w.
△ Marcel Duchamp and John Cage, 1972, 28:27 min, b&w.
△ Duchamp, (installation)
△ Duchamp's Grave, 1972-75, b&w.
△ Three Mountains, 1976-79, color.
△ Duchampiana: Nude Descending a Staircase, 1976, color.
△ River, 1981, color.
△ Video Haku Hanging Piece, 1981, color.
△ Video Relief, 1983, color.
△ Green Installation, 1983, color.
△ Window in Window, 1983, color.
△ Trip to Korea, 1984, 9:05 min, color.
△ Niagrati Falls, 1985, color.
△ SoHo SoAp/Rain Damage, 1985, 8:25 min, color.
△ Rock Video: Cherry Blossom, 1986, 12:54 min, color.
△ Video Byubu, 1988, 30 min, color.
△ Adam and Eve, 1989, color.
△ "George Kuchar"
(selected list)
△ Video Albums #1-4, 1985-86, 60 min. each, color.
Video Album #5/The Thursday People, 1987, 60 min, color. ▲
Cult of the Cubicles, 1987, 45:44 min, color. ▲
Rainy Season, 1987, 28:37 min, color. ▲
Precious Products, 1988, 15:03 min, color. ▲
Weather Diary #1, 1986, 90 min, color.
Weather Diary #2, 1987, 85 min, color.
Weather Diary #3, 1988, 30 min, color.
Weather Diary #4, 1988, 45 min, color.
Weather Diary #5, 1989, 38:17 min, color.
Point 'n Shoot, 1989, 4:55 min, color. ▲
Scenes from a Vacation (Weather Diary #6), 1990, 35 min, color. ▲
The Fall of the House of Yasmin, 1990, 52:45 min, color. ▲

Thierry Kuntzel
Nostos I, 1979, 45 min, color, silent. ▲
Still, 1980, 24 min, color. ▲
Echolalia, 1980, 32 min, color. ▲
La desserte blanche, 1980, 22 min, b&w. [single channel installation]
Time Smoking a Picture, 1980, 38 min, color, silent. ▲
Room Vista, 1980, 27 min, color. ▲
La peinture cubiste, 1981, 49 min, color. ▲
Nostos II, 1984, 22 min, b&w. [nine channel installation]
Étê (Double vue), 1989, color. [two channel installation]

Tony Labat
David Ireland's House, 1978, 20 min, b&w. In collaboration with David Ireland.
Black 'n Blue, 1978, 5 min, color.
Lunch With Mr. Gordon, 1979, 10 min, b&w.
Babalu, 1980, 10:10 min, color. ▲
Room Service, 1980, 7:37 min, color. ▲
Up Close, 1981, 5 min, b&w.
Message to Tom, 1981, 5 min, color. ▲
N (enn-yay), 1982, 8:03 min, color. ▲
Time Out, 1983, 3 min, color.
Kikiriki, 1983, 11:57 min, color. ▲
Lost in the Translation, 1984, 8:35 min, color. ▲

What Your Problem Is, 1985, 10 min. In collaboration with Karen Finley.
La Jungla (Between Light and Shadows), 1985, 13:32 min, b&w. ▲
Fool's Paradise, 1985, color and b&w. [three channel installation]
Icarus: One in Hand, 1985, b&w. [two channel installation]
Social Decay, 1986, color and b&w. [five channel installation]
Es—que—nata (Fat City), 1987, b&w. [ten channel installation]
Big Peace, 1987, b&w. [single channel installation]
Safe: Cool Window, 1987, b&w. [single channel installation]
Tink Top, 1987, b&w. [single channel installation]
Munch's Parallel: The Screan, 1987, b&w. [single channel installation]
Real Estate Express, 1988, b&w. [single channel installation]
A Jar Full of Jam, 1988, 39:35 min, color. ▲
Fly Trap, 1989, b&w. [single channel installation]
Shift, 1989, 60 min, color.
Tree of Knowledge, 1989, b&w. [three channel installation]
David and Goliah, 1989-90, b&w. [fourteen channel installation]
Mutt, 1991, 60 min, color. ▲

Joan Logue
Words (1-5), 1972, 5 min each, color.
Ocean-Door, 1972, 3:40 min, color.
Under the Sheets, 1972, 4:40 min, color.
Shadows, 1972, 4 min, color.
Ocean/Ocean, 1972, 6 min, color.
Reflection, 1972, 2 color.
Another Snow, 1972, 5 min, color.
Women in a Polygamist Society, 1973, b&w.
Boy Watching, 1973, 2 min, b&w.
Portraits: Friends in Studio, 1974, ▲
Dear N.Y. Love L.A. Letter, 1974, ▲
Shadows in the Desert, 1974, ▲
Phone-Phone Letter, 1974, 5 min, color.
Portraits: Valentine Series, 1975, ▲
Portraits: California People Series, 1976, ▲
Portraits: California Artist Series, 1976, ▲

Video Portrait Series: New York Italian Neighborhood, 1978, ▲
color.
Video Portrait Series: Chicago Neighborhood, 1979, ▲
color.
Video Portraits: 5 American Artists, 1979, ▲
color.
Video Portraits: New York Artists, 1979, ▲
color.
60 Second Spots: 5 New York Artists, 1980, 50 min, color.
30 Second Spots: New York, 1982, ▲
14:45 min, color. ▲
30 Second Spots: Paris, 1982-83, ▲
12:21 min, color. ▲
30 Second Spots: Street People, 1983, ▲
2:30 min, color.
Video Portraits: Neighborhood Series, Montpelier, France, 1983, ▲
color.
Video Portraits: Neighborhood Series, Montpelier, France, 1983, ▲
color.
Video Portraits: Neighborhood Series, Paris, France, 1983, ▲
color.
René and Georgette Margerie With Their Dog After The War, 1984, ▲
3:42 min, color. ▲
30 Second Spots: San Francisco, 1984, 14 min, color. ▲
Portraits: Constance Delong, 1985, ▲
3 min, color.
30 Second Spot: Indian Dance/ Kanula Cesar, 1985, 30 sec, color.
A Portrait of a Friend by Friends: Emmett Williams, 1986, ▲
23 min, color. ▲
5 Composers: 5 Countries, 1989, 40 min, color. ▲
▲ A series of single channel portraits for installation which vary from 5 to 20 minutes in length.

Chip Lord
(So is also Ant Farm, T.R. Uthco)
Ant Farm's Dirty Dishes, 1971, 14 min, b&w. Reedited as From the Warehouse Tapes, 1971, 7 min, b&w.
Coproducer Ant Farm.
Johnny Ramo in Performance, 1971, 4 min, b&w.
Coproducer Ant Farm.
The Opening, 1972, 20 min, b&w.
Coproducer Ant Farm.

George Kuchar
Thierry Kuntzel
Tony Labat
Joan Logue
Chip Lord

Architectural Tapes, 1972, 30 min, b&w.
Coproducer Ant Farm.
4"2" Moro, 1973, 25 min, color.
Coproducer Ant Farm.
The Cadillac Ranch Show, 1974, 25 min, b&w.
Coproducer Ant Farm.
Media Burn, 1975, 25:43 min, color.
Coproducer Ant Farm.
The Eternal Frame, 1975, 23:50 min, b&w.
Coproducer Ant Farm.
In collaboration with T.R. Uthco.
"Off-Air", Australia, 1976, 30:45 min, b&w.
Coproducer Ant Farm.
Art Stars in Hollywood: The Decadence, 1974, 52 min, in collaboration with Willoughby Sharp and Megan Williams.
Art Stars Interviews, 1974, 60 min, in collaboration with Willoughby Sharp and Megan Williams.
Celebrity Author, 1977, 1:52 min, color.
Executive Air Traveler, 1979, 2:43 min, color. ▲
Chevrolet Training Film: The Remake, 1980, 30 min, b&w. In collaboration with Phil Garner, (also single channel installation, 1981)
The Cadillac Ranch Show/Media Burn, 1981, 37 min, color. ▲
Abscine (Framed), 1981, 10:17 min, b&w and color. ▲
Get Ready To March!, 1981, 1:21 min, color. ▲
Bi-Coastal, 1983, 40 sec, color. ▲
Three Drugs, 1983, 2:20 min, color. ▲
Witness, 1983, 11 min, color. (single channel installation)
Easy Living, 1984, 1:15 min, color. ▲
In collaboration with Mickey McGowan. ▲
AUTO FIRE LIFE, 1984, 7:02 min, color. (also single channel installation) ▲
Future Language: Media Hostages, 1985, 6 min, color. From Media Hostages, 1985, 22:08 min, color.
In collaboration with Branda Miller and Muntadas. ▲
Training Maneuvers, 1986, 18 min, color. (two channel installation) ▲


Picture Windows, 1990, color. In collaboration with Micky McGowan. (three channel installation)

Mary Lucier
The Occasion of Her First Dance and How She Looked, 1973, 30 min., b&w. (performance)

Antique (With Video Ants and Generations of Dinosaurs), 1973, b&w. (installation)

The Viola Farber Dance Company, 1974, 13 min., b&w.

The Trial of Anne Opie Wehreby by Robert Ashley, 1974, 60 min., b&w.

Air Writing, 1975, 40 min., b&w. (three channel installation)

Attention, Focus, and Motion, 1975, 28 min., b&w.

Dawn Burn, 1975, 30 min., b&w. (seven channel installation)

Fire Writing, 1975, 40 min., b&w. (performance)

A Burn For the Bigfoot/Sesquatch, 1977, b&w. (three channel installation/performance)

Paris Dawn Burn, 1977, 30 min., b&w. (seven channel installation)

Lasering, 1977, b&w. (installation)

Untitled Display System (For Laser-Burned Vidicon Tubes), 1977-87, b&w. (installation)

Laser Burning Video, 1978, b&w. (installation)

Bird's Eye, 1978, 23 min., b&w.

Equinox, 1979, 56 min., color. (seven channel installation)

Planet, 1980, 16 min., color. (installation)

Demnian's Col (Geometry), 1981, 16 min., color. (two channel installation)

Ohio to Giverny: Memory of Light, 1983, 19 min., color.

Ohio at Giverny, 1983, 19 min., color. (two channel installation)

Wintergarden, 1984, 11:11 min., color. (two channel installation)

Amphibian, 1985, 9 min., color. (two channel video/dance performance piece) In collaboration with Elizabeth Streb.

Wilderness, 1986, 21 min., color. (three channel installation)

Asylum (A Romance), 1986, color. (installation)

In the blink of an eye... (amphibian dreams) "If I could fly I would fly," 1987, 25:11 min., color. In collaboration with Elizabeth Streb.

Mass, 1988-90, 12 min. color. (three channel installation) In collaboration with Elizabeth Streb.

Mass (between a rock and a hard place), 1990, 11 min., color. In collaboration with Elizabeth Streb.

Mary Suydam, 1991, 11 min., color. (three channel installation)

Music for a Video (A Minute in a Day at One Million Miles per Hour) (with Kiki Smith), 1991, 12 min., color. (three channel installation)

Tapes, 1979, 14:22 min., color.

Elemental Subversion, 2:29 min. You Don't Exist, 1:27 min.

What You See, 1:46 min.

Whistling, 1:32 min.

Nothing, 13 sec.

My Father, 1:34 min.

As a Woman, 1:18 min.

Basics, 24 sec.

Suicide, 3:39 min.

Hope You—Crock Before Me, 1980, 3:11 min., color.

Unity Through Strength, 1981-82, 6:30 min.

Happy Medium, 1981, 1:19 min., color.

Telepathos, 1982, 2:10 min., color.

heaven is what I've done for my fellow beings), 1984, 2:36 min., color.

I AM A JEW, 1985, 28:21 min., color.

(are we and/or do we) LIKE MEN, 1986, 16:42 min., color. In collaboration with Wendy Ullan and Glenn Biegon.

I AM A JEW, 1990, color. (single channel installation)

Time To Be (Jeans in Paradise), 1990, 59 min., color.

Victor Masayesva, Jr.
Hopit Traditions, 1980-81, 15 parts, 30 min. each, color.

Hopit Alcoholism, 1980-81, 30 min. color.

Tourism on Hopi, 1980-81, 30 min. color.

Nasquaa, 1980-81, 30 min. color.

Little Singer, 1981, 60 min., color.

Weaving, 1981, 30 min., color.

Hopit, 1982, 15 min., color.

Haavasun Binaja, 1983, 30 min., color.

Itam Hakim, Hopit, 1985, 58 min., color.

Rithual Clowns, 1988, 18 min., color.

Pot Starr, 1990, 6 min., color.

SISKAYVI — the place of Chasms, 1991, 28 min., color.

Media Bus (selected list)

Probably The World's Smallest TV Station, 1975, 58:50 min., b&w and color.

Greetings From Lanesville, 1976, 28:42 min., b&w and color.

MICA-TV (Carole Ann Klonarides and Michael Owen)

Cindy Sherman: A Interview, 1980-81, 10:20 min.


Laurie Simmons: A Teaser, 1982, 5 min., color.


CASCADE/Vertical Landscapes, 1986, 6:30 min, color. In collaboration with Dike Blair and Dan Graham.

N.A.A.O. Spot, 1988, 60 sec., color.


The In-Between, 1990, 11:41 min., color.

Branda Miller
Gary Cowen's, 1981, 14:20 min.

Warhol-Neiman Reception Party, 1982, 9 min.

The Fifth Republic: An Interview With Michel Foucault, 1982, 26 min., color.

In collaboration with Patti Podesta and Jim Czerniewski.


Auto-Olympia, 1984, 26:16 min., color.


"That's It, Forget It," 1985, 4:50 min., color.


I Want Some Insecticide, 1986, 3:53 min., b&w and color.


We Have the Force, 1989, 33:11 min., color. In collaboration with Youth Force '88, Citizens Co. of NYC.


Muntadas (selected list)

Actions, 1971-72, 12 min., b&w.

Tactile Recognition of a Body, 1972, 18 min., color.

Confrontations, 1974, 60 min., b&w. (three channel installation)

Transfer, 1975, 18 min., b&w and color.

The Last Ten Minutes, Part 1 (Argentina, Brazil, United States), 1976, 10 min., b&w. (three channel installation)

The Last Ten Minutes, Part II (Washigton, Kassel, Moscow), 1976-77, 10 min., b&w. (three channel installation)

Bars, 1977, b&w. (installation)

Snowflake, 1977, 22 min., b&w and color.


On Subjectivity (About T.V.), 1978, 56 min., color.

Between the Lines, 1979, 23:27 min., color. (also an installation)

Pamplona-Grazalema, 1980, color and b&w. (two channel installation)

La Television, 1980, color. (installation)

Rambola 24 Hours (Part I), 1981, (nineteen channel installation)


Haute Culture (Part I), 1983, (two channel installation)

Between the Frames - Chapter 5: The Docents, 1983, 12:20 min., color.

Haute Culture (Part II), 1984, color. (two channel installation)

Credits, 1984, 27:02 min., color. (also single channel installation, 1985)

This is not an Advertisement, 1985, 5:05 min., color.
Muntadas
Muntadas and Marshall Reese
Rita Myers
Jacques Louis Nyst
Marcel Odenbach
Tony Oursler


Between the Frames - Chapter 1: The Dealers and Chapter 3: The Galleries, 1986, 36:51 min, color. ▲


F. Slogans, 1987, 7 min, color. Generative TV, 1987, color. (four channel installation)

The Board Room, 1987, b&w. (thirteen channel installation)

Stadium, 1988. (installation)

Primer Intenteo, 1989, 38:30 min, b&w and color.

Video is Television?, 1989, 5:34 min, b&w and color. ▲

Muntadas and Marshall Reese

Political Advertisements I: 1956-84, 1984, 30 min, b&w and color.

Political Advertisements II: 1956-88, 1988, 45 min, b&w and color. ▲

Rita Myers

Jumps, 1974, 10 min, b&w.

Sleep Performance and Second Thoughts, 1974, 30 min, color.

Slow Squeeze, 1974, 10 min, b&w.

Sweeps, 1974, 10 min, b&w.

Tilt, 1974, 10 min, b&w. DUMBDADEADDUM, 1975, 30 min, b&w.

Investigation/Observations "We Are All Here," 1975, 30 min, b&w. (installation)

Forward, 1976, 30 min, b&w. (two channel installation)

Once Before You, 1976, 20 min, b&w and color. (two channel installation)

Line-ups/With and Against Them, 1976, 15 min, b&w. (two channel installation)

Barricade to Blue, 1977, 6:15 min, color. (three channel installation)

Dancing in the Land Where Children Are the Light, 1961, 7 min, color. (three channel installation)

The Points of a Star

Chapter 1: Separations, 1978, 45 min, color.

Chapter 2: Desires, 1979, 30 min, color.

Chapter 3: Our Living Dreams, 1982, 30 min, color.

The Forms That Begin at the Outer Rim, 1983, 2:40 min, color. (two channel installation)

The Eye of the Beast is Red, 1983, 4:23 min, color. (four channel installation) ▲

Gate, 1984, 3 min, color. (installation)

In the Planet of the Eye, 1984, 5:15 min, color.

Le paysage, if the Concentric, 1985, 9:42 min, color. (four channel installation) ▲

Rift ▲ Rise, 1986, 5 min, color. (three channel installation) ▲

Phantom Cities, 1987-89, color.

(Five channel installation)

In the Drowning Pool, 1989, 5 min, color. (single channel projection piece)

Jacques Louis Nyst

l'Objet, 1974, 11:30 min, b&w.

Le tombeau des nains, 1975, 2:30 min, color.

Le cygne et son image, 1975, 3 min, b&w.

La farde aux canards, 1975, 3:30 min, b&w.

Le voyage de Christophe Colomb, 1975, 2:30 min, b&w.

Le robot, 1975, 2 min, b&w.

20, 20 min, b&w.

l'ombre descendant un escalier, 1976, 3:30 min, b&w.

La mort d'une poule, 1977, 1:10 min, color.

Revolver, 1977, 3 min, color.


Aile quatre neige, 1978, 19:08 min, color.


Deux oiseaux chantant (Two Birds Sing), 1981, 20 min, color.


J'ai la tête qui tourne (My Head Is Spinning), 1984, 15:48 min, color. In collaboration with Danièle Nyst. ▲

Hylaide, 1985, 27:08 min, color. In collaboration with Danièle Nyst. ▲

Pigeon, 1987, 41:42 min, color and b&w. In collaboration with Danièle Nyst. ▲

les chemins de fer, 1987, 20 min, color. (Installation)

Comme s'il y avait des pyramides, 1988, 27 min, color. In collaboration with Danièle Nyst. (installation)

Sago sachets, 1988, 17 min, color. In collaboration with Danièle Nyst. (installation)

Sago sachets, 1989, 26:26 min, color. In collaboration with Danièle Nyst. ▲

Comme s'il y avait des pyramides, 1990, 31:11 min, color. In collaboration with Danièle Nyst. ▲

Marcel Odenbach

(selected list)

Die ewig schauffenden Hände, 1976, 5 min, b&w.

Der Konsum meiner eigenen Kritik, 1976, b&w. (two channel installation)

Sich selbst bei Laune halten (To Stay in a Good Mood), 1977-78, 12:51 min, color. ▲

Abwarten und Tee trinken, 1978, 20 min, b&w.

Als ob ich an den Mann im Mond gesehen hätte, 1978, 15 min, b&w.

Gespräch zwischen Ost und West, 1978, 5 min, b&w.

Kein Anschluss unter dieser Nummer, 1979, 15 min, b&w and color.

Zwischen zwei Stühlen sitzen, 1980, 20 min, color.

Als ein toter geschossener Hase auf der Sandbank Schlittschuh lief (When a Shot Hare Skated on the Sand Bank), 1980, 20 min, b&w.

Versteck der frünen Verboite (Hiding Place of Early Taboos), 1981-82, 17 min, color.

Das Schweigen deutscher Räume erschreckt mich, 1982, color. (two channel installation)

Der Widerspruch der Eingriffe (The Contradiction of Memories), 1982, 16 min, color.

Als könnte es auch mir an den Kragen gehen (As if I Were Seized by the Collar From Behind), 1983, 42 min, color.

Das im Entwischen erwische (Caught While Escaping), 1983, 19 min, color.

Die Distanz zwischen mir und meinen Verlusten (The Distance Between Myself and My Losses), 1983, 10:11 min, color. ▲

Vorurteile (oder die Not macht erforderlich) (Prejudice or Necessity is the Mother of Invention), 1984, 8:22 min, color. ▲

Ich mache die Schmerzprobe (I do the Pain Test), 1984, 6:25 min, color. ▲

Dreiviertelständig Klavierkonzert für drei- und vierstimmiges Instrumente, 1984, b&w. (three channel installation)

Jabelmel lief das Volk durch die Strassen, 1984-85, b&w. (two channel installation)

Die Einen der Anderen (One or the Other), 1985-86, 21:13 min, b&w and color. (also three channel installation)

As if Memories Could Deceive Me, 1986, 17:29 min, b&w and color. (also three channel installation)

Dans la vision périphérique du témoins (In the Peripheral Vision of the Witness), 1986, 13:33 min, b&w and color. (also two channel installation)

Die glückliche Begegnung (Srečan Susret), 1987, 6 min, b&w and color. ▲

Der Elefant im Porzellantante, 1987, b&w and color. (three channel installation)

Der Duft von Freiheit und Abenteuer, 1988, color. (three channel installation)

Vis à Vis, 1988, b&w and color. (two channel installation)

Estar de pie es no caerse (Steht auch nicht umgekehrt), 1989, 4:52 min, color. ▲

Die Vögel fliegen oder stirb, 1989, b&w and color. (two channel installation)

Tony Oursler

Joe, Joe's Transsexual Brother and Joe's 14 Woman, 1976, 25 min, b&w.

The Life of Phyllis, 1977, 55 min, b&w.

Diamond (Head), 1979, 13:52 min, b&w. ▲

Good Things and Bad Things, 1979, 11:51 min, b&w and color. ▲

Life, 1979, 9:17 min, b&w. ▲

The Rosy Finger of Dawn, 1979, 12 min, color.

The Weak Bullet, 1980, 12:41 min, color. ▲

The Lioner, 1980, 29:56 min, color. ▲


Son of Oil, 1982, 16:08 min, color. ▲

Theme Song From Science Fiction, 1983, 5 min, color.

Rome Hilton, 1983, 2 min, color.

My Class, 1983, 10 min, color.

Spirits of the Air, 1984, 16 min, color. ▲

Evol, 1984, 28:58 min, color. ▲

L-7, L-8, 1984, color. (four channel installation)
Diamond: The 8 Lights (Spheres of Influence), 1985, 53:47 min, color.
Spheres of influence, 1985-86, color. (ten channel installation)
Spill Chamber, 1987, 28:33 min, color.
Sucker, 1987, 5:33 min, color. ©
Joyride™, 1988, 14:23 min, color.
In collaboration with Constance DeJong. ©
Constellation: Intermission, 1988, color. (ten channel installation)
Psychomimetics, 1988, color. (two channel installation)
Spillchamber 2, 1989, color. (five channel installation)
Crypt Craft, 1989, color. (four channel installation)
ONOUROWN, 1990, 45:40 min, color. In collaboration with Joe Gibbons. ©
Tune (Song for Karen), 1990, 6:17 min, color. In collaboration with Sonic Youth. ©
Keione, 1991, 1:05:05 min, color. ©

Nam June Paik

TV Clock, 1963-81. (installation)
Electronic Video Recorder, 1965, b&w.
Magnet TV, 1965. (installation)
Dieci Rosi on Canal Street, 1966, b&w.
TV Cross, 1966. (installation)
Tأنzende Muster, 1966. (installation)
Variations on George Ball on Meet the Press, 1967, b&w.
TV Chair, 1968. (installation)
Electronic Opus No. 1, 1969, 5 min, color.
9/23 Experiment With David Atwood, 1969, color.
Participation TV II, 1969. (installation)
TV Bra for Living Sculpture, 1969. (installation)
Video Commune, 1970, 4 hours, color.
Electronic Opus No. 2, 1970, 7:30 min, color.
Paik/Abe Video Synthesizer With Charlotte Moorman, 1971, 30 min, color.
Concerto for TV Cello and Video Tape, 1971. (installation)
TV Glasses, 1971. (installation)
The Selling of New York, 1972, 7:30 min, color.
Waiting For Commercial, 1972, color.

TV Bed, 1972. (installation)
TV Penis, 1972. (installation)
Global Groove, 1973, 28:30 min, color. In collaboration with John Godfrey
Train Cello, 1973. (installation)
My Mix: A Composite Edit, 1974, 30 min, b&w and color.
Zenith: TV Looking Glass, 1974. (installation)
TV Buddha, 1974. (installation)
TV Garden, 1974. (installation)
TV Chair, 1974. (installation)
TV Sea, 1974. (installation)
Fish Video on Sky, 1975. (installation)
Nam June Paik, Edited for Television, 1975, 28:14 min, b&w and color. ©
TV Rodin, 1975. (installation)
Video Fish, 1975. (installation)
Candle TV No. 1, 1975. (installation)
Moon is the Oldest TV, 1976. (installation)
Media Shuttle: Moscow/New York, 1978, 28:11 min, b&w and color.
In collaboration with Dimitri Devyatkin. ©
Real Plant/Live Plant, 1978. (installation)
Lake Placid '80, 1980, 3:49 min, color. ©
Mein Köhner Dom, 1980, 5 min, color. In collaboration with Ingo Gunther.
Laser Video Space I, 1980. In collaboration with H. Bauman. (installation)
My Mix '81, 1981, 24:50 min, color. ©
Imagine There Are More Stars on the Sky Than Chinese on the Earth, 1981. (installation)
Three Eggs, 1981. (installation)

Allan 'n Allen's Complaint, 1982, 28:33 min, color. In collaboration with Shigeko Kubota. ©
Real Fish/Live Fish, 1982. (installation)
V-Prism, 1982. (installation)
Video Gate, 1982. (installation)
TV Egg, 1982. (installation)
Stone Buddha/Burnt TV, 1982. (installation)
Tricolor Video, 1982. (installation)
V-Multiplier (Tribute to G. Eisenstein), 1983. (installation)
Good Morning Mr. Orwell, 1984, 57:14 min, color. (also live satellite broadcast, 1984)
Orwell, Revisited, 1984, 37 min, color.
All Star Video, 1984, 32 min, color. In collaboration with Ryuichi Sakamoto.
Egg Grows, 1984. (installation)
Hydra Buddha, 1984. (installation)
B.S.O. and Beyond, 1984. (installation)
Homage to Stanley Brown (Diagonal Matrix), 1984. (installation)
TV Trichter, 1984. (installation)
Flag XYZ, 1984. (installation)
Double Face Arc, 1985. (installation)
Butterfly, 1986, 2:03 min, color. ©
Bye Bye Kipling, 1986, 56 min, color. (also live satellite broadcast)
Two Channel Music Tape: Spring/Fall, 1986, 32:20 min, color. In collaboration with Paul Garrin. (two channels) ©
Family of Robot, 1986. (series of seven installations)
Connection, 1986. (installation)
Passage, 1986. (installation)
Monument, 1986. (installation)
Beaux/Voice, 1987. (installation)
Wrap Around the World, 1988, 47 min, color. (also live satellite broadcast)
Digital Zen, 1988, 28 min, color.
Video Chairs, 1988. (series of six installations)
Brasil 22, 1988. In collaboration with Hans Donner. (installation)
Living with the Living Theatre, 1989, 28:30 min, color. In collaboration with Paul Garrin and Betsy Connors. ©
One Candle, 1989. (installation)

Fin de Siècle II, 1989, color. In collaboration with Rebecca Allen. (installation)
Mc and Evers, 1990. (installation)
Birdbath, 1990. (installation)
Frog, 1990. (installation)
Wing, 1990. (installation)

Charlemagne Palestine

Body Music II, 1974, 7:51 min, b&w. ©
Snake, 1974, 10:43 min, b&w. ©
Three Motion Studies, 1974, 10 min, b&w. ©
Four Motion Studies, 1974, 13:24 min, b&w. ©
Running Outburst, 1975, 5:56 min, b&w. ©
Internal Tantrum, 1975, 7:35 min, b&w. ©
Tying Myself Up to Keep From Falling Apart, 1975, 5 min, b&w. ©
You Should Never Forget the Jungle, 1975, 11:09 min, color. ©
St. Vitus Dance, 1975, 8:30 min, color. ©
Andros, 1975-76, 57:13 min, b&w. ©
Island Monologue, 1976, 15:05 min, b&w. ©
Island Song, 1976, 16:29 min, b&w. ©
Where It's Coming From, 1977, 56:50 min, b&w. ©
Dark Into Dark, 1979, 19:28 min, color. ©
Smoke Song, 1980, color.

Raindance

[selected list]
The Rays, 1970, 23:08 min, b&w. ©
Proto Media Primer, 1970, 16:05 min, b&w. ©
Interview with Buckminster Fuller, 1979, 33:49 min, color. ©
Media Primer (Schneider), 1970, 23:07 min, b&w. ©
Media Primer (Shambur), 1971, 16:29 min, b&w. ©

Anthony Ramos

Cape Verdean Video Archives: Tapes #2, 1975, 22:30 min, color.
Black & White, 1975, 12:30 min, color.
About Media, 1977, 25 min, color. ©

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Nor Was This All by Any Means, 1978, 24 min, color.

Daniel Reeves
Thousand Watch, 1979, 6:29 min, color. In collaboration with Jon L. Hilton. ▲
Amida, 1983, 8:30 min, color. ▲
Sabda, 1984, 14:55 min, color. ▲
A Mosaic for the Kali Yuga, 1986, 5:05 min, color. ▲
Ganapati/A Spirit in the Bush, 1986, 45 min, b&w and color. ▲
Sombr a Sombra, 1988, 15 min, color. ▲
The Well of Patience, 1988-89, 92 min, color. (three channel installation)
Try to Live to See This, 1989, three channels, 90:49 min each, color. ▲
Dead Horse/49, 1990, 30 min, color. In collaboration with Kathy Brew. ▲
Eingang/The Way In, 1990, 92 min, color. (three channel installation)

John Reilly
Transsexuals, 1970, 30 min, b&w. Lifestyles: A Study in Feedback, 1976, 60 min, b&w. WBAI-Profile, 1971, 20 min, b&w.
Attica, 1972, 30 min, b&w. In collaboration with Stefan Moore.
The Irish Tapes, 1975, 57:23 min, b&w. In collaboration with Stefan Moore.
Giving Birth: Four Portraits, 1976, 58:45 min, b&w and color. In collaboration with Julie Gustafson.
Home, 1979, 88:05 min, b&w and color. In collaboration with Julie Gustafson.
John Albert's Fox Hunt, 1980, 60 min, color. In collaboration with Karen Mooney and Julie Gustafson.
The Pursuit of Happiness, 1983, 58:45 min, color. In collaboration with Julie Gustafson. ▲
The Trial of the AVCO Flowshares, 1980, 58:30 min, color. In collaboration with Julie Gustafson. ▲

Martha Rosler
A Bodding Gourmet, 1975, 10 min, b&w.
Seven and Eight of the Kitchen, 1975, 6:09 min, b&w. ▲
From the PTA, The High School, and the City of Del Mar, 1977, 10 min, color. ▲
Traveling Garage Sale, 1977, 15 min, b&w. ▲
Domination and the Everyday, 1978, 32:07 min, color. ▲
Secrets From the Street: No Disclosure, 1980, 12:20 min, color. ▲
A Simple Case for Torture, or How to Sleep at Night, 1983, 61:46 min, color. ▲
Fascination with the (Game of the) (Exploding) (Historical) Hollow Leg, 1983, 60 min loop, color. (installation)
If it's too bad to be true, it could be DISINFORMATION, 1983, 16:26 min, color. ▲
Global Taste: A Meal in III Courses, 1985, 40 min, color. (three channel installation)
Born to be Sold: Martha Rosler Reads the Strange Case of Baby BM, 1988, 35 min, color. In collaboration with Paper Tiger Television. ▲

Paul Ryan
Self Portraits, 1968, b&w.
Feedback for Children, 1968, b&w.
Experimation: Center for Understanding Media, 1968-69, b&w.
Everyman's Moebius Strip, 1969, b&w.
You and No, 1970, b&w.
Tender is the Tape I, 1969, 30 min, b&w.
Tender is the Tape II, 1970, 30 min, b&w.
Goodall Alternate Media, 1970, b&w. Coproducer Raindance.
Tapes of varying lengths, 1969-70, b&w. Produced with Raindance.
Video Wake for My Father, 1971, 12 hrs, b&w.
Earthscore Sketch (after Aristotle), 1971-76, 36 programs, 30 min each, b&w.
Triadic Tapes, 1971-76, 45 hrs, b&w. ▲
Horowitz Quartet, 1972-75, 4 programs, 30 min each, b&w.
Pants, 1974, 10 min, b&w.
Laser on Ice, 1975, 4 min, color.
Tapping on Water, 1975, 6 min, b&w. ▲
Color TV, 1975, 5:30 min, color.
Teuchos Catalog, 1976, 60 min, b&w.
Water Chodes, 1976, 10 min, b&w.
Video Wake for My Father, 1976, 165:57 min, b&w. ▲
Where the Water Splits the Rock, 1976, 26:36 min, color.
Ritual of Triadic Relationships, 1984, 30 min, b&w and color.
Mozart on Ice, 1985, 2:30 min, color.
Coast of Cape Ann, 1985, 17:21 min, color. ▲
Triadic Ritual, 1989, 4:40 min, color. ▲
Bronx Waterfall, 1989, 5:10 min, color. ▲
Nature in New York City, 1989, 27 min, color. ▲

John Sanborn
(See also Kit Fitzgerald and John Sanborn. John Sanborn and Mary Perillo)
(see list)
The Last Videotapes of Marcel Duchamp, 1976, 3:22 min, b&w and color. ▲
Re: Soundings, 1983, 60 min, color. ▲
Nipple to the Bottle, 1983, 4:15 min, color. ▲
That's Love, 1983, 4:30 min, color.
I'm Drown, 1983, 4:15 min, color.
Man Below, 1983, 6:30 min, color.
Act III, 1983, 6:30 min, color. In collaboration with Dean Winkler. ▲
Renaissance, 1984, 5:38 min, color. In collaboration with Dean Winkler. ▲
Lament, 1985, 6:51 min, color. In collaboration with Dean Winkler. ▲
Endance, 1988, 7:30 min, color. In collaboration with Tim Buckley.
Do You Love Me, 1988, 2:59 min, color. ▲
Optical Race, 1988, 3:13 min, color. ▲
Wonderful, 1988, 4:01 min, color.
Middle of the Riddle, 1989, 3:40 min, color. ▲
The Adventures of Kitty Hoo, Episode One Buzzword: Murder, 1989, 35:10 min, color.
Words on Fire, 1990, 24:30 min, color. In collaboration with Skip Blumberg. ▲

John Sanborn and Mary Perillo
(see list)
Double Negative, 1983, 6:30 min, color.
Complication Shakedown, 1984, 4:57 min, color.
Alive From Off Center, 1985, opening and closing segments, color. ▲
So Tranquillizin, 1985, 4:15 min, color.
Ear-Responsibility, 1985, 7:33 min, color. In collaboration with David Van Tienhoven.
Timeline, 1986, 2 min, color. In collaboration with Tie Farrell, Rocky Pincotti, and Don Butler.
Nummber 22, 1986, 4:40 min, color.
Visual Shuffle, 1986, 6:40 min, color. In collaboration with Charles Moulton. ▲
Dance Machina, 1986, 2:20 min, color. ▲
2 Live, 1986, 60 min, color. ▲
Geography and Metabolism, 1987, 25:02 min, color. In collaboration with Melissa Fenley. ▲
Galaxy, 1987, 5:20 min, color. ▲
In collaboration with David Van Tienhoven. ▲
The Accountant, 1987, 7 min, color.

It's Love This Time, 1987, 3:30 min, color.

Hand and knees, 1987, 6:08 min, color.

Cause and Effect, 1988, 7:15 min, color.

Idiot Savant, 1988, 15 min, color.

My Folks, 1988, 25:50 min, color.

In collaboration with David Gordon.


Endance, 1988, 7:20 min, color.

In collaboration with Tim Buckley.

After Man, 1988, 4:30 min, color.

In collaboration with Dean Winkel.

A Boy's Life, 1989, 8 min, color.

NHK/Media Art Museum, 1989, 30 min, color.

Untilted, 1989, 10 min, color and b/w.


Three Sisters in Ten Minutes, 1989, 15 min, color.

Infinite Escher, 1990, 8 min, color.

In collaboration with Dean Winkel.

Dan Sandin

Five Minute Ramp Through the Image Processor, 1973, 6 min, color.

In collaboration with Phil Morton.

Poop For the N.C.C., 1975, 10 min, color.

In collaboration with Tom DeFanti and Phil Morton.

EVE, 1975, 60 min, color.

In collaboration with Tom DeFanti.

Phil Morton, Barbara Sykes, Bob Snyder, Drew Browning, and Guenther Tetz.

3rd View of Water, 1975, 6:08 min, color.

EVE II, 1976, 60 min, color.

In collaboration with Tom DeFanti.

Larry Cuba, Phil Morton, Barbara Sykes, Bob Snyder, Guenther Tetz, Drew Browning, and Michael Sterling.

How TV Works, 1977, 30 min, color.

In collaboration with Phil Morton and Barbara Sykes.

Sister's Bay Christmas Morning, 1977, 5:49 min, color.

The First DIC Tape, 1978, 14 min, color.


Spiral 3, 1978, 10 min, color.

In collaboration with Tom DeFanti, Phil Morton, and Jane Veeder.

EVE III, 1978, 60 min, color.

In collaboration with Tom DeFanti, Barbara Latham, Barbara Sykes, Bob Snyder, Jane Veeder, Phil Morton, John Manning, Faramarz Rahbar, and others.

Wandawega Waters, 1979, 15:20 min, color.

Spiral 4 AGM, 1979, 5:40 min, color.

In collaboration with Tom DeFanti.

Spiral PTL (Spiral 5), 1981, 7:06 min, color.

In collaboration with Tom DeFanti and Mimi Shavit.

Compress with Spiral 5, 1982, 29 min, color.

In collaboration with Phil Morton, Tom DeFanti, Christine de Lignieres, John Manning.

Eder Santos

(selected list)

A Europa em 5 Minutos (Europe in Five Minutes), 1966, 13:57 min, color.

^UKIT-Bolero, 1967, 6:49 min, color.

Rito e Espassao (Rite and Expression), 1968, 6:13 min, color.

Mentiras e Humilhacoes (Lies & Injuries), 1998, 3:54 min, color.

Nao Vou a Africa Porque Tenho Plantao (I Cannot Go to Africa Because I Am on Duty), 1990, 7:57 min, color.

Ira Schneider

(selected list)

The Woodstock Festival, 1969, b/w.

The Altamont Festival, 1969, b/w.

TV as a Creative Medium, 1969, edited 1984, 12:06 min, b/w.

Good Times, 1969, b/w.

Interview With Buckminster Fuller, 1970, 33:49 min, b/w.

Producer Raindance.

A Media Primer, 1970, 23:07 min, b/w.

Co-producer Raindance.

Random Interface, Content Electronics, 1970, b/w.

(robinhood installation)

Video Access Catalog, 1971, 30 min, b/w.

The Fourth of July in Saugerties, 1971, 16:20 min, b/w.

In collaboration with Beryl Korot.

Yucatan Previews, 1973, 17 min, b/w.

In collaboration with Beryl Korot.

Manhattan is an Island (Composite Tape), 1974, 47:17 min, b/w.

(also multi-channel installation)

Bits, Chunks & Pieces, 1974, 54 min, b/w and color.

Video '75, 1975, b/w.

(ten channel installation)

Echo, 1976, 15 min, color and b/w.

(also single channel installation)

More or Less Related Incidents in Recent History, 1976, 41 min, color.

Several Minutes of Several Days in the Hamptons, 1977, 14 min, b/w.

Some Scenes in Southern California, 1978, 14 min, color.

Time Zones, 1980, color.

(two-channel installation)

Time Zones: Documentation of an Installation, 1980, 33:40 min, color.

A Weekend at the Beach, 1983, 7 min, color.

The 11th Greenway Village Halloween Parade, 1984, 6 min, color.

Bigelow Luncheonette Closes Forever, 1985, 15 min, color.

A Day at Copacabana Beach, 1988, 12 min, color.

Greta, 1990, 5 min, color.

World Trade Center, 1989, 30 sec, color.

Bill Seaman

How to Revive Dead Roses or Aiding Culture Sonically, 1979, 20 min, b/w.

Home/Homeostatic Range, 1982, 14 min, color.

S.H., 1983, 11:02 min, color.


The Motion of Falling Suspended Indefinitely, 1984, 3:30 min, color.

In the Key of West, 1985, 45 min, color.

Waterwheel, 1985, color.

(single channel installation)

S.H. (On a Train), 1985, color.

(Telling Motions, 1953-86, 20:30 min, color.

Shear, 1986, 3 min, color.

The Boxer's Puzzle, 1986, 6:23 min, color.

In collaboration with Ellen Solberg.

Design of the Grip, 1988, color.

(nine channel installation)

The Watch Detail, 1989, 30 min, color.

(interactive video disc/installation)

Eric Siegel

Psychedelization, 1968, 27 min, b/w.

Einstein, 1968, 5:41 min, color.

Symphony of the Planets, 1968, 10:20 min, color.

Tomorrow Never Knows, 1968, b/w.

Psychedelization #2, 1969, 27 min, b/w and color.

Nineteenth Nervous Breakdown, 1969, 2 min, color.

San Francisco Cockettes, 1971, 45 min, color.

New York New York, 1971, 30 min, b/w.

Stockholm Visited, 1972, 30 min, b/w.

Healing #1 Spiritual, 1972, 30 min, b/w.

Healing #2 Homeopathy, 1972, 30 min, b/w.

Healing #3 Ayurvedic Medicine, 1972, 30 min, b/w.

The Hindustan Tapes, 1973-75, 3:30 hrs., b/w.

Delhi, 30 min, b/w.

Taj Mahal, 30 min, b/w.

Bombay, 30 min, b/w.

Goo 1, 30 min, b/w.

Goo 2, 30 min, b/w.

Hampi, 30 min, b/w.

Afghanistan, 30 min, b/w.

Shelly Silver

TALK, 1980, 25 min, color.

TODAY, 1980, 20:46 min, color.

Here We Are, 1981, 16 min, color.

Walk to the Water, 1983, 7 min, color.

Are We All Here?, 1983, 50 min, color.

Meet the People, 1986, 16:32 min, color.

Things I Forget to Tell Myself, 1988, 1:50 min, b/w and color.

getting in, 1989, 2:47 min, color.

The Houses That Are Left, (Trailer), 1989, 6:42 min, b/w and color.

Describe In Detail, 1990, color.

(single channel installation)

We, 1990, 4 min, b/w and color.

The Houses That Are Left, 1991, 60 min, color.


Michael Smith

Michael Smith
Stoina
George Stoney
Skip Sweeney
Rea Tajiri
Janice Tanaka
T.R. Uthco

It Starts at Home, 1982, 24:58 min, color.
Mike’s House, 1982, 25 min, color. (small channel installation)
Government Approved Home Fallout Shelter/Smack Bar, 1983. (installation)
Go For It, Mike, 1984, 4:40 min, color.
Mike Builds a Shelter, 1985, 23:55 min, color.
Mike, 1987, 2:43 min, b&w and color.

Steina
(See also Steina and Woody Vasulka)

Violin Power, 1970-78, 10:04 min, b&w.
Let It Be, 1974, 4 min, b&w.
From Cheeketowaga to Tonawanda, 1975, 36 min, color.
Signifying Nothing, 1975, 15 min, b&w.

Sound and Fury, 1975, 15 min, b&w.

Switch/monitor/drift!, 1976, 50 min, b&w. Reedited, 30 min.
Allvision, 1976, b&w. (two channel installation)
Snowed Tapes, 1977, 15 min, b&w. Silent.

Land of Timetoes, 1977, 15 min, color.

Flux, 1977, 7:25 min, color.
Stosto, 1977, 7 min, b&w.
Bad, 1979, 2:14 min, color.

Selected Treccates, 1980, 8:11 min, color.

Cantaloop, 1980, 27:54 min, b&w and color.

Urban Episodes, 1980, 8:50 min, color.

Exor, 1980, 4 min, color.

Surfing Salt, 1982, 18:48 min, color.

The West, 1983, 30 min, color. (two channel installation)
Scapes, 1986, color. (two channel installation)

Ploonies, 1986, color. (two channel installation)

Voice Windows, 1986, 8:10 min, color. In collaboration with Joan La Barbara.

Vocalization One, 1986, 12 min, color. In collaboration with Joan La Barbara.

Geonamia, 1989, color. (multi-channel installation)

George Stoney
(selected list)

All My Babies, 1952, 54 min, b&w.
You Are on Indian Land, 1969, 37 min, b&w. (16 mm)
The Shepherd of the Night Flock, 1978, 58 min, b&w. (16 mm)
In collaboration with James Brown.


Acupuncture and Herbal Medicine, 1978, 22:07 min, color.

How the Mystery Was Made, 1978, 58 min, color. (16 mm)

The Weavers: Wasn’t That a Time!, 1961, 86 min, color. (35mm and 16mm) In collaboration with James Brown and Harold Leventhal.

Southern Voices, 1965, 58:11 min, color.

Message from Brazil, 1960, 20 min, color.

Paulo Freire at Highlander, 1987, 2:22 hrs, color.

Skip Sweeney
(selected list)

Koto, 1968, 4:30 min, b&w.

Tommy, 1968, 3 min, b&w.

Dick Gregory, 1969, 90 min, b&w.

Fazz, 1969, 5 min, b&w.

Classical, 1969, 13 min, b&w.

Philo T. Farnsworth Video Obsession, 1970, 90 min, b&w. (two channel installation)

The Continuing Story of Carel and Fend, 1970-75, 90 min, b&w. (four channel installation: all single channel version) In collaboration with Arthur Ginsberg and Video Free America.

Jonas’ Favorite, 1970, 5 min, color.

Equinox, 1970, 20 min, b&w. In collaboration with Arthur Ginsberg and Video Free America.


It’s Gonna Rain, 1970-71, 10 min, b&w and color.

Fall Street Parade, 1970-72, 5 min, color.

Message to New York, 1971, 60 min, b&w. In collaboration with Arthur Ginsberg and Video Free America.

Moog Vidiom Process, 1971, b&w.

Frisbee, 1971, 8 min, b&w. In collaboration with Arthur Ginsberg and Video Free America.


Ogry, 1971, 10 min, b&w. In collaboration with Arthur Ginsberg and Video Free America.


Ginsberg and Video Free America.

My Father’s Funeral, 1971, 1:30 min, b&w.

Chopin Preludes With Julian White, 1972, 30 min, b&w.

In collaboration with Arthur Ginsberg and Video Free America.

Kaspar, 1974, 90 min, b&w. In collaboration with Arthur Ginsberg and Video Free America.

Illuminatin’ Sweeney, 1975, 28:38 min, b&w and color.

Lab Electronic Feedback, 1975, 25 min, b&w.

Paperback Television, 1975, 60 min, b&w and color. In collaboration with Arthur Ginsberg and Video Free America.

Good Vibrations, 1977, 4:30 min, color.

Kaddish, 1977, 60 min, b&w. In collaboration with Arthur Ginsberg and Video Free America.

Cerberus, 1977, 30 min, color. In collaboration with Henry Smith.

Ray Jason and his Seventh Annual Street Performers Show, 1978, 30 min, color.

Abortion: The Ditissive Issue, 1979, 30 min, color. In collaboration with Joni and Arthur.


The Goddess, 1980, color.

Placebo Boys Meet Plutonium, 1980, 6 min, color.

In collaboration with Bill Talen.

2:38 (One Pass Jam Session), 1981, 2:38 min, color.

In collaboration with John Sanborn.

Vision Dance, 1982, 60 min, color.

In collaboration with Joni and Arthur.


In collaboration with Joni and Arthur.

My Father Sold Studebakers, 1983, 27 min, color.

My Mother Married Wilbur Stump, 1985, 27:38 min, b&w and color.

Walking on Eggs, 1990, 28 min, color.

Rea Tajiri
Now I’m Turning to Face You, 1982, 4 min, color.

The Journal of Lennie Itoh One Year After the Death of her Aunt Mako, 1986, 4:30 min, color.


Off Limits, 1988, 7:30 min, color.

History and Memory, 1991, 30 min, color and b&w.

Janice Tanaka

Duality Duplicity, 1980, 6:08 min, color.

Manpower, 1980, 5:22 min, b&w and color.

Beaver Valley, 1980, 6:45 min, color.

No-who Nowhere, 1980, color. (four channel installation)

Breaking Through, 1980-81, b&w. (four channel installation)

My Favorite TV Game Chair, 1980-81, color. (single channel installation)

Getting Ahead, 1981, b&w. (four channel installation)

Mute, 1981, 2:35 min, b&w and color, silent.

Ontogenesis, 1981, 5:36 min, color.

Double Think, 1981, color and b&w. (five channel installation)

Superhuman Flights of Subterranean Fancies, 1982, 10:93 min, b&w and color.

At the Movies, 1984, color. (two channel installation)

Grass or When the Rain Falls on the Water Does the Fish Get Any Wetter?, 1985, 5:25 min, b&w and color.

Heisenberg Uncertainty Principle, 1987, 16:30 min, color.

Memories from the Department of Amnesia, 1989, 12:50 min, b&w and color.

T.R. Uthco
(See also Ant Farm, Doug Hall, Chip Lord)

The Eternal Frame, 1975, 23:50 min, b&w and color. In collaboration with Ant Farm.

Game of the Week, 1977, 16:20 min, color.
Really, I've Never Done Anything Like That Before, He Said, 1975, 15 min, b&w. (one or two channels)

TV VT (Top Value Television)
The World's Largest TV Studio, 1972, 59:04 min, b&w.

Four More Years, 1972, 61:28 min, b&w.

Convention '72, 1972, 60 min, b&w.

TV VT Meets Rolling Stone, 1973, 17 min, b&w.

The Lord of the Universe, 1974, 58:27 min, b&w and color.

Adland, 1974, 58:25 min, b&w and color.

Gerald Ford's America, 1975, 4 parts, 112 min, b&w and color.

WIN, 28 min.

Chic To Sheik, 28 min.

Secondhand News, 28 min.

The Hill, 28 min.


In Hiding: An Interview With Abbie Hoffman, 1975, 60 min, color.

The Good Times Are Killing Me, 1975, 57:30 min, b&w and color.

Superbowl, 1976, 60 min, color.


Hard Rain, 1976, 60 min, color.

TV VT Looks At The Oscars, 1977, 60 min, color.

Worldwide: The VTR Revolution, 1977, 60 min, b&w and color.

Portrait of TV VT by BBC/2, London.

The TV VT Show, 1977, 90 min, color.


Stan VanDerBeek (selected list)

Violence Sonata, 1970, 60 min and 12 min versions, color.


R.E.M., 1974, 30 min, color.

Moaning Lisa, 1975, 10 min, color.

Meta-tations, 1975, 10 min, color.

Win Solstice, 1975, 10 min, color.


Strobe One, 1977, 11 min, color.

TV Glide, 1977, 10 min, color.

Time Tunnels, 1977, 15 min, color.

Distant Activities, 1972, 6 min, color.

Spaces II, 1972, 7:50 min, b&w.

Soundprints, 1972, endless loops, color.

The West, 1972, b&w. (three channel installation)

Home, 1973, 16:47 min, color.


Noisefields, 1974, 12:05 min, color.

1-2-3-4, 1974, 7:46 min, color.

Solo For 3, 1974, 4:15 min, color.

Heraldic View, 1974, 4:21 min, color.

Tecle, 1974, 5:10 min, color.

Renaissance, 1974, 4:46 min, color.

Soundgated Images, 1974, 9:22 min, color.

Soundsize, 1974, 4:40 min, color.

Electronic Environment, 1974, b&w. (multi-channel installation)

Update, 1977, 30 min, color.

Update, 1978, 30 min, color.

Six Programs For Television, 1972-79, 174 min, color.

Matrix, 1972, 29 min, color.

Vocabulary, 1974, 29 min, color.

Transformations, 1975, 29 min, color.

Objects, 1977, 29 min, color.

Steina, 1977, 29 min, color.

Digital Images, 29 min, color.

In Search of the Castle, 1981, 9:29 min, color.

Progeny, 1981, 18:26 min, color.

In collaboration with Bradford Smith.

Ecce, 1987, 4 min, color.

The Land of the Elevator Girls, 1989, 4 min, color.

Woody Vasulka (See also Steina and Woody Vasulka)

Vocabulary, 1973, 4:17 min, color.

Explanation, 1974, 11:45 min, color.

C-Trend, 1974, 9:03 min, color.

The Matter, 1974, 4:56 min, color.

Artifacts, 1980, 21:20 min, color and b&w.


Art of Memory, 1987, 36 min, color.

(Also three channel installation, 1989)

Edin Velez

Legend Days Are Over, 1972, 10 min, b&w.

Andes, 1974, 5 min, color.

Rainbow, 1975, 5 min, color.

Phaedra, 1975, 3 min, color.

Mother Mallard's Portable Masterpiece Company, 1976, 20 min, color.

Merian, 1977, 15 min, color.

Casta Ayala, Mask Maker, 1977, 15 min, b&w.


Haru, 1980, 5 min, b&w.

Meta Mayan II, 1981, 20:02 min, color.

Oblique Strategist: A Portrait of Brian Eno, 1983, 28 min, color.

Oblique Strategist Too, 1984, 12:33 min, color.

Sanctus, 1984, 5 min, color.

As Is, 1984, 11:28 min, color.

Sanctus, 1984, color.

(Also an installation)

Passage Series, 1973, 7:50 min, b&w.

Composition 'D', 1973, 9:42 min, b&w.

Vidicon Burns, 1973, 8:02 min, color.

Polaroid Video Stills, 1973, 2:36 min, color. Excerpts from 10 min original.

In Verro, 1973, 4:24 min, color.

Level, 1973, 8:28 min, b&w.

Cycles, 1973, 7:07 min, b&w.

Information, 1973, 30 min, color.

Walking into the Wall, 1973, b&w.

Decay I, 1973, b&w.

Quadrants, 1973, b&w.

Bank Image Bank, 1974, b&w.

Decay Time, 1974, b&w.

Deep Hole, 1974, b&w.
Bill Viola
William Wegman
Robert Wilson
Bruce and Norman Yonemoto
Julie Zando

Mock Turtles, 1974, b&w. (installation)
Eclipse, 1974, 22 min, b&w.
August, 1974, 11 min, color.
Instant Breakfast, 5:05 min.
Olfaction, 2:34 min.
Recycle, 3 min.
The Amazing Colossal Man, 1974, b&w. (video/sound installation)
Separate Selves, 1974, b&w. (video/sound installation)
Trapped Moments, 1974, b&w. (installation)
Gravitational Pull, 1975, 10 min, b&w.
A Million Other Things, 1975, 8 min, b&w.
ill Vapors, 1975, b&w. (video/sound installation)
Red Tape-Collected Works, 1975, 30 min, color.
Playing Soul Music to My Freckles, 2:46 min.
A Non-Dairy Creamer, 5:19 min.
The Semi-Circular Canals, 8:51 min.
A Million Other Things (2), 4:35 min.
Return, 7:15 min.
Origins of Thought, 1975, b&w. (single channel installation)
Rain, 1975, b&w. (video/sound installation)
Migration, 1976, 7 min, color.
Ho Weeps for You, 1976, color.
(video/sound installation)
Four Songs, 1976, 33 min, color.
Junkyard Levitation, 3:11 min.
Songs of Innocence, 9:34 min.
The Space Between the Teeth, 9:10 min.
Truth Through Mass Individuation, 10:13 min.
Olfaction, 1976, b&w. (video/sound installation)
Memory Surfaces and Mental Prayers, 1977, 29 min, color.
The Wheel Between the Teeth, 7:40 min.
The Morning After the Night of Power, 10:44 min.
Sweet Light, 9:08 min.
Memories of Ancestral Power (The Moro Movement in the Solomon Islands), 1977, 35:19 min, color.
Palms Trees on the Moon, 1977, 26:06 min, color.
Chott el-Djerid (A Portrait in Light and Heat), 1979, 28 min, color.
Sodium Vapor (including Constellation and Oracle), 1979, 44:14 min, color.
Moving Stillness (Mt. Rainier 1979), 1979, color. (video/sound installation)
Event Horizon, 1980, 7:42 min, color.
The Reflecting Pool, 1977-79, 7 min.
Silent Life, 1979, 13:14 min.
Ancient of Days, 1979-81, 12:21 min.
Vegetable Memory, 1978-80, 15:13 min.
Hatsu Yume (First Dream), 1981, 56 min, color.
(broadcast television project)
Reverse Television Portraits of Viewers, 1983-84, 44 portraits, 30 sec each, color.
Reverse Television Portraits of Viewers (Completion Tape), 1984, 44 portraits, 15 min, color.
The Theatre of Memory, 1985, color.
(video/sound installation)
Figure and Ground, 1985, color.
(video/sound installation)
Heaven and Hell, 1985, color.
(video/sound installation)
I Do Not Know What It Is I Am Like, 1986, 99 min, color.
Passage, 1987, color.
(video/sound installation)
The City of Man, 1989, color.
(three channel installation)
Sanctuary, 1989, color.
(video/sound installation)
Angel’s Gate, 1989, 4 min, color.

Selected Works: Reel 1, 1970-72, 30:08 min, b&w.
Selected Works: Reel 2, 1972, 14:19 min, b&w.
Selected Works: Reel 3, 1973, 17:34 min, b&w.
Selected Works: Reel 4, 1973-74, 20:57 min, b&w.
Selected Works: Reel 5, 1974-75, 26:38 min, b&w.
Semi-Buffet, 1975, 20:18 min, color.

Selected Works: Reel 6, 1975, 18:35 min, b&w and color.
Gray Hairs, 1976, 5:10 min, color.
World History, 1976, 16:20 min.
(audio only)
Selected Works: Reel 7 (Revised), 1976-77, 17:54 min, color.
 Accident, 1979, 4:17 min, color.
How To Draw, 1983, 5:41 min, color.
In collaboration with Mark Magill.
The World of Photography, 1986, 24:35 min, color.
In collaboration with Michael Smith.
Dog Baseball, 1996, 3:26 min, color.
Blue Monday, 1988, 4:05 min, color.
In collaboration with Robert Breer.

Robert Wilson
Spaceman, 1976, b&w. (multi-channel installation)
Video 50, 1978, 51:40 min, color.
Deafman Glance, 1981, 26:53 min, color.
Stations, 1982, 56:19 min, color.
La femme a la cafetiere, 1989, 6 min, color.
The Death of King Lear, 1989, 4:30 min.

Bruce and Norman Yonemoto
Based on Romance, 1979, 24:15 min, color.
An Impotent Metaphor, 1979, 42:54 min, color.
Loveines, 1979, 1 min, color.
Vault, 1984, 11:45 min, color.
Kappa, 1986, 26 min, color.
In collaboration with Mike Kelley.
Blinky, 1988, 15:30 min, color.
In collaboration with Jeffrey Vallance.
The Shroud Revealed, 1989, b&w. (single channel installation)
Framed, 1989, 7 min, b&w. (single channel installation)
Made In Hollywood, 1990, 56:12 min, color.

Julie Zando
Fru-fru Le Bon Weston Goes to the South Seas, 1983, 2 min, color.
How Big is Big?, 1984, 5:24 min, color.
Allegro, 1985, 5 min, color.
The Crucifixion/The Resurrection, 1986, 10 min, color.
I Like Girls For Friends, 1987, 2:20 min, b&w and color.
Hey Bud, 1987, 10:36 min, b&w and color.
Let’s Play Prisoners, 1988, 22 min, b&w.
The A Ha! Experience, 1988, 4:32 min, color.
The Bus Stops Here, 1990, 27 min, b&w (color signal).
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special video issues of publications; periodicals; distribution catalogues.

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Rosler, Martha. "Video: Shedding the Utopian Moment," Block, No. 11 (1986/87). (Also published in Video, René Payant, ed.)


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Ordering Information

All of the videotapes in the EAI Catalogue are available for rental and sale, unless otherwise noted. Orders must be placed in writing, by mailing or faxing to an institutional purchase order or letter on institutional letterhead. All rental and sale orders must state the following information:

Title(s),
Format(s) and category(ies) (See Rentals and Sales, below),
Date(s) of screening,
Purchasing order number,
Billing address, telephone and contact person,
Shipping address, telephone and contact person,
Use of tape (classroom, public exhibition, etc.).

Telephone orders are accepted, but must be followed by written confirmation. Requests from within the United States must be received three weeks before screening date; international orders five weeks in advance. You will be sent a confirmation upon receipt of your order. Notice of cancellation must be received by us ten days prior to screening date or you will be billed for the full order. Orders placed within forty-eight hours of screening date are subject to a rush order charge.

We encourage you to send us copies of any promotional materials, program notes, reviews or audience feedback that result from the screening of EAI programs. Where possible, please credit EAI as the distributor on your print materials.

Please contact our office about obtaining print materials and photographs. Inquire about our extensive curatorial and programming assistance, facilitation of travelling exhibitions, tape packages and other related services. New York State nonprofit organizations and artists can rent equipment for video exhibitions and installations at low rates through our Equipment Loan Service. (See below)

Payment
Orders within the United States must be prepaid by check or money order. Those accompanied by an institutional purchase order are payable upon receipt. All orders from outside of the United States (including Canada) must be prepaid in advance of shipment. Payment is to be made in U.S. dollars only, via Direct Money Transfer to EAI account #625-1-053585, Chase Manhattan Bank, 623 Broadway, New York, NY 10012. Please request that EAI's invoice number be noted on the transfer receipt to ensure proper billing. Shipments will be made only when notice of payment has been received by us.

Rental
Tapes are available for rental on 1/2" VHS and 3/4" formats. Rentals must have a scheduled screening date. Standard rental fees listed (see Standard Fee Schedule, below) are for a one-day screening. An additional 50% of the standard fee is charged for a three-day rental. Please contact our office to determine fees for screenings over three days. Rental fees may be credited towards a subsequent purchase of the same title within thirty days of rental date.

Tape Returns
Tapes must be returned immediately after the scheduled screening date, postmarked the day after the screening. Late fees of $5 per day apply. Do not return tapes in fiber-filled packages, as they can open and damage tapes. You are liable for any damage to tapes.

You are responsible for all return shipping costs. Return tapes via United Parcel Service, U.S. Mail First Class, or Parcel Post prepaid and insured for $50 per tape. Please note on all shipping documents that insured value is the replacement value; there is no commercial value. International return shipments must be labeled “Videocassettes enclosed, do not x-ray.”

Sales
EAI tapes are available for sale on 1/2" VHS, 3/4" and 1" formats. Tapes are available in the following categories:

VHS Exhibition
Sale is for the life of the tape, and allows in-house public performance rights for the purchasing institution only. Sale tape is made from a 3/4" dubmaster onto a 1/2" VHS cassette. Tape stock is included. Duplication for any use is prohibited.

3/4" Exhibition
Sale is for the life of the tape, and allows in-house public performance rights for the purchasing institution only. Sale tape is made from a 3/4" dubmaster onto a 3/4" cassette. Tape stock is included. Duplication for any use is prohibited.

3/4" Archival
Sale is for the life of the tape, and allows in-house duplication by the purchasing institution for in-house exhibition/study use only. 3/4" archival sale tape is made directly from the 3/4" master onto a 3/4" cassette. Tape stock and VHS in-house copy included.

When you purchase a tape in any of the above categories, you will receive EAI's Standard License Agreement, which outlines the terms and conditions of your sale. You are required to sign and return the Agreement prior to our shipment of the tapes.

Previews
Previews are available on a limited basis to institutions within the United States, for purchase consideration only. There is a fee of $5 per title plus shipping (see Shipping below), which will be deducted from the subsequent purchase of that same work.

Shipping/Handling
Tapes are shipped via UPS (United Parcel Service) Ground Service unless otherwise specified. There is a fee of $6 for each 3/4" tape and $4 for each VHS tape shipped to destinations within the United States. International shipping rates are determined by weight and the shipping service used. International shipping arrangements must be determined upon confirmation of your order. You are responsible for all additional shipping costs, such as air freight and customs charges for international orders, and rush-shipping charges for late orders.

Screening Room
All of the tapes available for sale or rental may be viewed, by appointment and free of charge in EAI's Screening Room. Screening Room hours are 10:00 a.m. to 5:00 p.m., Monday through Friday. Please call at least one week in advance for an appointment.

International Previews
Many of EAI's tapes are available for preview screenings at certain institutions in Europe and Japan. Please contact EAI's Distribution Coordinator for a list of these institutions and further information on international rentals and sales.

Broadcast/Cablecast
Many of EAI's tapes are available for broadcast and cablecast. All broadcast and cablecast rights are reserved. Contact EAI's Distribution Coordinator for terms, fees and licensing information.

Paid Admissions
If you exhibit EAI's videotapes for a paid admission or screening, the standard rental rate is charged as a guarantee against 50% of the gross receipts.
### Equipment Loan Service

EAI's Equipment Loan Service offers low-cost, long-term rentals of video equipment — including a projection system, 3/4" monitors and playback decks — to nonprofit organizations and artists in New York State, for use in video exhibitions and installations. The Equipment Loan Service also offers technical assistance and screening guidelines for video exhibitions. Please contact our office for further information.

### Copyright

All programs are copyrighted and remain the property of the artist and EAI. Tapes may not be duplicated, copied, or reproduced in whole or in part; exhibited theatrically, broadcast or cablecast; lent, transferred, leased or subleased to any institution or individual; altered or excerpted in any way, without prior written consent of Electronic Arts Intermix.

### Standard Fee Schedule

The following is a standard fee schedule for tape rentals and sales, effective January 1991. Please note that many exceptions apply, and that prices are subject to change.

#### Rentals

<table>
<thead>
<tr>
<th>Length of Tape</th>
<th>1/2&quot; VHS</th>
<th>3/4&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 min. or under</td>
<td>$50</td>
<td>$50</td>
</tr>
<tr>
<td>60 min. or under</td>
<td>$75</td>
<td>$75</td>
</tr>
</tbody>
</table>

*Note: Above fees are for one-day screenings. Add 50% of standard fee for up to three-day screenings; contact EAI to arrange fees for longer rental periods.*

#### Sales

<table>
<thead>
<tr>
<th>Length of Tape</th>
<th>1/2&quot; VHS</th>
<th>3/4&quot; Exhibition</th>
<th>3/4&quot; Archival</th>
<th>1&quot; Archival</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 min.</td>
<td>$200</td>
<td>$300</td>
<td>$600</td>
<td>$1,250</td>
</tr>
<tr>
<td>60 min.</td>
<td>$275</td>
<td>$400</td>
<td>$800</td>
<td>$1,500</td>
</tr>
</tbody>
</table>

*(Note: See Sales, page 271, for description of categories)*

### Please address all orders to:

Attn: Distribution Coordinator  
Electronic Arts Intermix  
536 Broadway - 9th Floor  
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Tel: (212) 966-4605  
Fax: (212) 941-6118
Campus, Vito Acconci, and the Vasulkas, for example—are at the center of this presentation. Contributions from well-known figures such as Jean-Luc Godard, John Baldessari, and Robert Wilson directly reflect video's relationship to the cinema, the visual arts, and avant-garde theater. Dynamic works by young artists and activists bring video art into the 1990s. In addition to biographical information, descriptive material on his or her works, and recognition of specific contributions to video art, each artist is also accorded a videography, a chronological listing of every videotape and video installation produced by that person. A selected international bibliography is also included.

No other such comprehensive survey of video art exists. Its extensive written text and valuable research material make this publication an essential resource for scholars, art historians, educators, curators, and others involved in art and media. It also provides the general public with a much-needed introduction to artists' video.

Lori Zippay, editor of this volume, is executive director of Electronic Arts Intermix, a nonprofit media arts center dedicated to supporting the voices and visions of video artists throughout the world. Other contributors to Artists' Video: An International Guide include Marita Sturken, Robert Beck, Nicola Smith, and Michael Nash.