1974-1984

# A RETROSPECTIVE LONG BEACH MUSEUM OF ART

# VIDEO: A RETROSPECTIVE LONG BEACH MUSEUM OF ART 1974–1984

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City of Long Beach

# Acknowledgements

The success of the Museum's video program over the past decade has been due to the commitment and vision of directors and curators and to a collective effort by a support staff of preparators, editors, technicians, production assistants, curatorial assistants, secretaries, interns and volunteers. In appreciation and to acknowledge their individual contributions we have included a listing of the staff from the past ten years. In addition, the Video Council of the LBMA Foundation, with many independent producers as members, has served an important function as both a support and advisory group to the program. Their involvement ensures a community-based forum that addresses the needs of artists.

Funding from the Rockefeller Foundation, the National Endowment for the Arts and the California Arts Council has impacted the growth and development of the program. The exhibitions, screenings, events and cable projects documented in this book would not have been possible without their support. Funding from these agencies for the Museum's production and post-production studio has assisted hundreds of artists in the realization of their work and in the dissemination of their ideas to a broad public. The Endowment was also a major contributor to this Retrospective catalogue.

During the period of research and preparation of this Retrospective, the Museum experienced a time of transition. Kathy Huffman, curator and director of the Museum's video program for the past five years left for a new position as curator/producer of the Contemporary Art Television Fund in Boston. We wish to thank Branda Miller; the Summit Family; Lisa Monrose and Bob Riley, Institute of Contemporary Art, Boston; Kent Smith, Long Beach Museum of Art; and Gregory C. Devereaux, Cultural Services Superintendent, City of Long Beach, who were particularly supportive during this time.

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The Editors

# **Preface**

Since its early years, it has been the policy of the Long Beach Museum of Art to pursue and to host the finest photography exhibitions and film programs available. "Art in Film" was first presented in 1957 and this annual series examined all aspects of filmmaking from the historical, educational, entertaining and documentary to the philosophical. Perhaps then the genesis of the Museum's commitment to the media arts was in the mind of Jason Wong (Director 1957-1972) when he invited Richard Whitehall, Los Angeles-based British film critic, to organize a series of underground experimental films. "A Kinetic Kit: New American Cinema" (1968-1970) was sponsored by the Friends of the Museum and the films evidenced the early breakthroughs of avant-garde filmmakers: a rejection of nineteenth century literary forms which had generally dominated cinema. Although without TV's style of fast-paced editing and electronic capabilities it was clear that these filmmakers anticipated the technical advancements soon to become available to video and performance artists. Films by such artists as Bruce Baillie, Stan Brakhage, Bruce Conner, Ed Emshwiller, George Lucas, and John and James Whitney were among those screened. Another significant program organized during this period was the first retrospective of German avant-garde filmmaker, Oskar Fischinger.

The museum visitor, then as now, was invited to experience the artist's examination of life's complexities, the exposing of contemporary social issues and the exploration of idealogies — both personal and political. It was with this visionary commitment that the Museum has guided the viewer over a period of twenty years by providing a context for a greater understanding and appreciation of the video program so ably documented in this catalogue.

Barbara Hendrick Curator I Long Beach Museum of Art

# Video Art: More than a decade

For more than a decade, the Long Beach Museum has nurtured video as an influential medium created by visual artists. This retrospective exhibition and catalogue celebrates our ten years of institutional commitment to an art form that redefines television as a powerful signifier of conceptual ideas, social concerns, and personal visions. The program in Long Beach focused, from the beginning, on the aesthetics of the medium rather than its use as an educational adjunct or as an activity to document museum events. The Museum, instead, concentrated upon the present and future needs of artists who, for the first time, could work continuously within the Museum's enclave - influencing and inspiring the direction of the institution. This catalogue considers the past and documents the development of what is now a regional Media Art Center — LBMA VIDEO — from its infancy at an indistinguished community art museum. It also provides the opportunity to reflect upon the growth and public recognition of video art in both southern California and the museum. The unique relationship between artists and the Long Beach Museum of Art clearly demonstrates significance for recognition and recollection.

It is not coincidental that the Long Beach Museum's reputation advanced simultaneously with video's position there. Collective energy unified and propelled the horizons of a small, municipal art center beyond its community's diffident expectations. Known throughout the 1960s primarily for its annual south coast juried exhibitions of painting, sculpture and printmaking — the local social event from which purchase prizes established a regional collection of contemporary artworks — a giant leap into the future was made in 1973 with an administrative turnover and plans for a new museum complex in the city's proposed civic center. What began as a plan to involve cable television in this new, interactive museum design became, with the appointment of David Ross in

1974, the most active and exciting media program on the west coast. Joining east coast institutions, The Museum of Modern Art and the Everson Museum, Long Beach established a tradition of exhibiting video alongside contemporary, modern and traditional art, presenting it in scholarly and systematic surveys of regional, national and international concerns, new works and commissions.

With this ten-year anniversary catalogue, the approbated position of the Long Beach Museum of Art and LBMA VIDEO is presented with numerous unprecedented examples of successful cooperation and mutual benefit. The Museum's nontraditional, mediatory role between the artist and the audience, as collaborator, facilitator and promoter of video as art, has created an unusual institutional role model in a field that generally recognizes established art forms without interfering with the development of the art itself. The program in Long Beach represents an aggressive, ongoing search for significant work in video; the results (without precedence and therefore involved with risk) remain vital to artists nationwide as Long Beach continues to acknowledge and establish the credibility of this medium with the museum audience.

The review and compilation of LBMA VIDEO's history presents the scope of the program, obvious in the chronology of 105 exhibitions and video events. Documentation (for the first time) of the Long Beach Museum's resource library of 700 artists' video works evidences a myriad of progressive concepts that have been addressed by artists. A selected bibliography provides further analysis and critical response to video art as it relates to the Museum's program. Outlined as a short history, the Long Beach program parallels the growth and acceptance of video as art within an increasing number of national and international arts institutions that include museums, universities, institutes and libraries.

One component of LBMA VIDEO and possibly the most valuable is the resource "archive" of artists' videotapes. It is a collection that has served as the southern California source to educate and provide original material for the evolution of artists' ideas, techniques and styles that developed during the most prolific and provocative years of video to date. The library has served thousands of students, curators, artists and interested visitors throughout Long Beach's decade of involvement with video, providing access to the history of the medium itself. The collection is comprised mainly of works completed at LBMA VIDEO's post-production studio (APPS), tapes purchased for exhibition, and tapes loaned by artists on long term agreements. It also includes off-air documentation of video events covered by network news in the Southland, interviews with artists and collectors, documentation of media events produced in collaboration with other arts institutions, and a complete collection of cable television programs produced by the Museum to present artists work beyond the Museum's video viewing room.

Available to the public through exhibitions, screenings and by appointment (for private or group viewing), the library is now an endangered resource. Time has proven to be unkind to videotape and the shelf life of works produced between 1970-1974 (1/2" reel-to-reel) has expired in most cases. Cleaning and transferring these rare and fragile tapes is not only costly, but time consuming - and results are technically inferior by today's standards. Newer works have suffered from another problem repeated viewing, which in many cases has unfortunately worn out the tape. The restoration and preservation of this precious collection of art is a high priority for the future and includes climate control and security for storage areas, and transferring works to study copies in either VHS or videodisc format. Artists and the public alike should have access to review the medium as it changes and matures into the 1980s and decades beyond. The collection must be saved.

The beginning years of Long Beach's video involvement are aptly chronicled in this catalogue. David Ross, a pioneering spokesperson for widespread museum support of video, arrived in Long Beach following the first wave of worldwide media enthusiasm that heralded a total communications revolution. High energy and grand vision surrounded the new direction of Long Beach's art museum (once a gracious turn of the century summer home). The southern California art community was eager for a consistent menu of video art. Initially, interest had been generated in academic programs, notably at the California Institute of the Arts where John Baldessari and Allan Kaprow (who later moved south to the University of California, San Diego) joined other conceptualists at the new Valencia campus. The Paik-Abe video synthesizer had been personally introduced to the Film School there in 1970 by Nam June Paik. Also, the University of California at Irvine produced a flock of graduates concerned with experimental performance, process, and video at Newspace, an Orange County alternative site operated by Jean St. Pierre. Artists Chris Burden, Paul McCarthy, Jay McCafferty and many other "new" talents were introduced to the public there throughout the early 1970s. The Los Angeles County Museum of Art (LACMA), hosted the Bruce Nauman retrospective in 1971, which included video installation works, and the dazzling, controversial exhibition, "Art and Technology,"

prepared the avant-garde for a future mix of technology and conceptual concerns. Educational institutions were riding on the wave of the future according to the writings of Marshall McLuhan and Gene Youngblood. Programs in art departments devoted to video and inter-media were established, preparing a new, young audience for performance, videotape and media events. An alternative to the LACMA exhibition plan (noticably less after the loss of Jane Livingston to the Corcoran Gallery in Washington D.C.) was directed by Bob and Tobi Smith at the Los Angeles Institute of Contemporary Art (LAICA). Beginning in a commercial site at Century City's modern new high-rise complex, LAICA's highly visible, organized program to promote and present experimental performance, installation and media events became Long Beach's earliest collaborator to develop new audiences for "new" art.

Artists of all disciplines were invited to work in the Long Beach Museum's attic post-production facility (APP) after editing equipment and a "portable" color camera field unit were acquired in 1975. The small, seaside museum grew in stature by making it possible for artists to work with video in an established center for new work (most video was previoulsly imported from New York where post-production had been available to artists for nearly five years). Well-known artists who had established reputations in other genres, namely Lynda Benglis, Allan Kaprow, William Wegman, Charles Frazier and Eleanor Antin, worked and exhibited in group shows with emerging artists Ilene Segalove, John Sturgeon, Nina Sobel, Suzanne Lacy, Gary Lloyd and others, establishing the Southland as an active region for the production of creative media. Following the announcement from City Hall in 1977 that the new museum for Long Beach was indefinitely postponed, Ross and director Jan Adlmann dramatically resigned. The video program consequently entered a year-long transition that tested the viability of an experiment that had operated between the underground and the establishment during its first four years. Seeking to carry out the obligations and commitments made to artists, a small staff and CETA temporaries maintained an ambitious video program of exhibitions and productions. Sue Ellen "George" Waller and Joel Hermann provided technical continuity during the interim until May 1978, when the city of Long Beach appointed Russell Moore as director, and Nancy Drew as curator. This brought the Museum back into focus as a municipal concern.

Nancy Drew, former co-director of Some Serious Business, Inc. (a non profit group that regularly collaborated with the Museum to present video and cable programs) and a former Whitney Museum of American Art fellow, immediately recognized the need to increase the profile of the museum and its overall exhibition policy. She began by organizing events and exhibitions that announced to the Los Angeles community of artists that Long Beach was committed to its mission to present important contemporary art alongside video. The Museum, in the meantime, had been placed under the administrative supervision of the Long Beach Public Library with City Librarian Frances Henselman in charge. Following the June 1978 election and the passage of the Jarvis Initiative or Proposition 13 (the California taxpayers decision to revolt against excess government spending and reduce property tax), the Long Beach Museum was maintained as a program of the Library system as part of the City's

attempt to continue services to the public on reduced fiscal resources. Folding LBMA into another city department was initially considered a step backward for the future of the museum program, but Henselman proved to be a valiant champion for the arts and developed innovative cost-saving arrangements that proved valuable and supportive to the City's only art museum.

A first step in "cutting back" was to eliminate storage fees by moving the Museum's collection of regional painting and sculpture from Bekins to a vacated library storage facility. Henselman approved the expanded use of the former police station, also acknowledging Drew's interest to utilize the two-story structure as a community gallery. Assigned to the Museum from the Library by Henselman, I assisted Drew in mapping out options for the facility to be used as a video editing studio and a public performance and exhibition site. Taking as little space as necessary for the collection, the Belmont Shore "Station/ Annex" was given a quick face-lift, new doors and a telephone. The attic post-production studio was packed up and moved one mile east of the Museum to its present location. An exhibition schedule was planned to present exciting new and historical media to the public, but the Station was limited by local fire regulations to an audience of no more than 49 persons at any one time - with no open public access - two days before the press releases were to be mailed. Hindered in our efforts to expand the Museum's public profile, we determined to utilize the Station as a media center from that moment onward.

Nancy Drew remained in Long Beach as curator for only eighteen months, but her wholehearted effort and organizational expertise instilled energy and enthusiasm that remained long after her departure to Washington D.C. as program specialist for the National Endowment for the Arts, Visual Arts Program. She had organized a major exhibition of the photographs of Robert Frank, bringing widespread attention to Long Beach. Her credits also include the establishment of important liaisons with other contemporary art museums for the loan of exhibitions and single artworks, and the first ongoing dialogue with Media Art Centers nationwide. It was after her departure that I moved from the position of curatorial assistant to curator, and initiated the next phase of Long Beach's media development.

### Long Beach: A Media Art Center

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With our new expanded facility at the Station/Annex, we embraced the responsibility to bring artists into the new studio. A major effort was made to develop resources to purchase new equipment and add staff. Under the careful management of John Jebb, our CETA artist-in-residence (and later that year with an added CETA position for Stuart Bender), our existing video inventory was methodically repaired and reinstalled. Additional equipment was transferred from the Library system, doubling our capacity to present and produce new work. The first project at the Station was an ambitious commission of new 30- and 60-second spots by eight Los Angeles area video artists who were asked to consider future broadcast as a goal for their work. This production project launched our new outfocus and demonstrated our increased equipment access.

Long Beach was back in business: we established long range plans for expanded programs and studio development in response to the overwhelming reappearance of artists in our facility. The pilot project, "30/60 TV Art," was only the beginning for increased production activity. Major post-production assistance was extended to Kit Galloway and Sherrie Rabinowitz to complete editing of their new work, Hole in Space, a documentation of a twocity, satellite event organized by the artists with the Long Beach Museum as a non-profit sponsoring agency. The original edited version of their three-day event was premiered at the Museum using a large video projection system to simulate the actual experience of the live transmission. It opened to the public minutes after the completion of the half-hour tape (edited from over 24 hours of recorded footage). Our involvement with this artist team strengthened a collaborative method of working that continued throughout the next phase of our media center's expansion. Hole in Space was the final project completed at the Station / Annex on the Museum's original editing system.

The growth of the Artists' Post-Production Studio (APPS) into a Media Art Center became a reality with major funding from the Rockefeller Foundation and the National Endowment for the Arts, with a three-to-one Treasury Grant in 1980. We determined then to implement a short range goal to enhance quality production a strong desire expressed by artists on the west coast. When John Jebb resigned that year to begin his own commerical production company, Joe Leonardi was appointed the full-time facility manager to oversee the installation of a new, upgraded editing system and to expand the studio's technical support capability. The first priority was to purchase a three-tube Ikegami ITC 350 and Sony 4800, complete with Sun Gun and battery operated field monitor as a professional level field production unit. It was delivered in the Spring of 1981 and was immediately pressed into service by visiting artist/producer Jaime Davidovich who, with Leonardi and Stuart Bender, completed The Gap, a controversial videotape that addresses issues of artists utilizing video as television. Our long range plans for studio development included establishing an expandable broadcast quality post-production system with the capacity for AB edits and effects to attract artists to an active in-residence program that would intensify the profile of Long Beach and offer final cut, broadcast quality editing to artists. Leonardi's keen interest in cable programming and micro-computer interface with video added the necessary components for our move toward professional stature, not only for production but for management and evaluation as well.

Simultaneously, the museum's video exhibition program was recognized in 1980 with an invitation from the (11th) Biennale de Paris to present a program of "California Video." Video by artists working on the west coast was a curiosity in Europe; concentration on east coast work had prevailed. The exhibition, sponsored by the United States Information Agency, was the "official" U.S. program, and as curator, I was designated as the Commissioner and asked to attend the opening festivities in Paris. The exhibition placed the Long Beach artists' program within a complex and fascinating series of exchanges with artists, curators, and new European ideas in video. The introductions and exchanges in Paris provided a mutual opportunity to present works and share programs, concepts and

directions for a new generation of artists living and working on the west coast.

Our regional focus and impact immediately became part of a much larger network of ideas for the future, and resulted in continued collaboration for many years to follow. Our first step to address international reciprocity was to extend an invitation to West German artist Klaus vom Bruch, who brought to Long Beach his knowledge and understanding of micro-computers and video for a sixweek residency in the summer of 1981. During his residency, he assisted with the installation of a recently acquired Apple II Plus computer which he used in workshops for artists and in the production of a new work, Luftgeister (Airspirits). During vom Bruch's stay, many Los Angeles and Long Beach artists were exposed to European values and directions in video for the first time. The addition of tri-standard playback equipment to our inventory provided for several years the only access to European videotapes in the Los Angeles art community.

The LBMA VIDEO logo was designed in 1981 to represent the activity of our full service Media Art Center. A promotional package was prepared to outline the complete LBMA VIDEO program: exhibitions, events and publication of the LBMA VIDEO newsletter were coordinated in the curatorial office at the Museum, along with general publicity and program development. Renovated studio facilities for production, post-production, screenings, workshops and the video resource library were activities and programs of the Station/Annex. Standard/ non-profit artists fees were established to bring our access rates in line with other NEA supported centers across the country, and Long Beach was in the business of providing quality services to artists on an around-the-clock schedule. The new fee structure placed artists in the position of cost-sharing to maintain equipment and provide earned income, which added to the Long Beach program in the most vital and essential way. With the receipt of an increase from the California Arts Council, we were able to add Art Nomura to the full time staff as studio program assistant, expanding studio use of the Apple computer, bringing artists together with new projects and with community members, to share resources and extend a common base of information and experience.

The unusual growth and activity of LBMA VIDEO from 1980 to 1982 was unexpected and not easily understood within a municipal structure: video as art was not a priority. The Museum's administrative umbrella was transferred to the Department of Recreation and Human Services shortly after Frances Henselman's retirement. We were immediately challenged by that broad-based community program to establish goals and objectives that would include the disparate and uninvolved residents of Long Beach with a viable visual arts program. Long Beach's local cable television was in the process of being refranchised, and we joined artists working at the Museum's studio with high hopes that our original goals to reach a wide audience with a program of video art on cable finally could be realized. Numerous collaborations with area organizations resulted in an expanded awareness of LBMA VIDEO resources and the many talents that surrounded the Station/Annex and Museum. A genuine interest in cable TV resulted in further facility use and increased attendance at our media events. We aimed to influence arts organizations in Long Beach and the surrounding areas of Orange County and Los Angeles to

establish links for future co-productions and program cost-sharing. A careful balance was attempted between the City's desire for a local art center and the regional need for video services at the Museum.

Our first goal to accomplish a stronger community relationship and work within program guidelines was to create a museum-sponsored cable television series. Cable television had been considered a fundamental venue for artists and a vital community link between the Museum and its audience from the outset of Long Beach's program. But we were painfully aware of the programming difficulties: the lack of cooperation and misinterpretation from access managers overshadowed the multiple problems of reaching a viewing audience. Several cable programming attempts had been realized by the Museum since 1977, and our experience was extensive (or so we thought). Before community program development was offered as a means to capture a local cable franchise, David Ross, in association with SSB, organized a video art series for cable. These programs, aptly entitled VIDEO ART, were "bicycled" between three Southland cable networks in Long Beach, Los Angeles, and Santa Barbara. We were victim to censorship and attitudes that favored educational rather than "experimental" programs. It was a problem that frustrated our dedicated endeavors. Finally, in 1983, with repeated approaches and a new program concept that contextualized video art, a substantial body of work was organized and cablecast. This 18-week series was edited and reformatted for a network of cable stations in 1984 and became the first museum-sponsored series with widespread cable distribution.

The program "Shared Realities" takes its name from a statewide conference of cable companies and arts organizations that was held in Long Beach in February of 1983. It was sponsored by the California Cable Television Association (CCTA), in association with the California Arts Council, with the goal of bringing together arts programmers and cable operators for discussions and demonstrations of successful program concepts. Inspired by the objectives of the conference, "Shared Realities" was designed to provide a mix of artists' works with community-generated programs of performance, dance and exhibition coverage. Since the cable system in Long Beach plans 112 channels of both interactive and community services, the potential exists for the development of a cultural channel with an option for a live injection point from the Museum, Station/Annex or any other cultural institution. This will serve not only to promote and expose the arts to the residents of Long Beach but will bring area arts organizations together to share diverse talents. "Shared Realities" exists to demonstrate that it is possible to produce low budget/high quality local programs, and to establish a forum that extends beyond institutional perimeters.

Long Beach owes a profound and deep debt to scores of artists, volunteers, collaborators and devoted staff who have maintained and supported the LBMA VIDEO program during the many phases of its development. Under the direction of three program directors/curators, the level of quality of pesentation and participation has remained a priority. At transitional points in the video program, artists were asked to meet together to discuss the exhibition program and studio facility. Input from

artists through the Video Council of the Long Beach Museum of Art Foundation continues to provide a dialogue that connects the Museum to other institutions, and allows for a vital assessment of needs from users. The practice of involving artists in LBMA's program evaluation is even more valuable now, as video artists face major challenges not confronted in the more traditional visual art forms. Constantly changing equipment and technological advances (computers, disc and satellite technology, to name a few), present new options to video that necessarily affect the artists' approach to the medium.

With speculative faith and confidence in a vision, the contributions over the past decade place Long Beach in the forefront as an active supporter of video art. Artists, after all, choose to create video as art; therefore, museums are obligated to exhibit, interact with and present this work with the same care and attention paid to painting, sculpture and other contemporary art forms. Video is not a style, nor is it a process or a tool — although it can be described as all of these under certain circumstances. As art, it is a means of expression in a personal/public medium that can take any or many structures, styles or forms necessary to accomplish its originator's goal. Since the early 1970s, the Long Beach Museum of Art was one of the few art institutions to recognize this and to do something about it.

The simple, one-on-one relationship between camera and artist, developed in the late 1960s, is now generally considered obsolete as an approach to a highly visible

medium: television. Today, production value, technical expertise and timing are often discussed more freely and easily than conceptual validity and social importance. In a cultural climate where entertainment and audience acceptance is valued more highly than a disturbing image or irritating visual element that challenges, the discussion and presentation of video as art is critical. As an active Media Art Center, Long Beach has provided a focal point for the discussion of contemporary issues that video artists and their audience can explore together. Invaluable collaborations with other organizations, notably Los Angeles Contemporary Exhibitions (LACE), have extended the public's interest in artists' video, creating a larger network for co-production and collaboration.

Television, a commercial medium, and the single strongest unifier of collective cultural vision, has enticed artists to create works involving infinite possibilities that defy generalization. Artists' television need not compromise content - the most challenging assumption in the development and evaluation of new video work. This "issue" has and will remain a concern to artists throughout the next decade, surpassing all speculations regarding technology. As a museum, we must preserve the resources and information from the past, creating a history for an artform still considered to be in its infancy (when compared to the centuries of traditional artmaking). It is also an institution's responsibility to present the ideas of today's artists in a context that provides not only interaction, but credibility for the conceptual values that challenge the existence of museums in the future.

Kathy Rae Huffman Curator/Producer The Contemporary Art Television Fund, Boston

# A Room with a View — the first years in Long Beach

The idea of video art did not derive directly from the conceptual exploration of art and its support structures (collectors, dealers, museums, critical and promotional press, historians). Instead, it functioned at first as an antidote to the humorless and generally hostile widespread attitude toward an art which attempted to reconsider and redirect the political cynicism of Sixties art by actively appropriating the mechanisms of popular culture. Not content to put down or simply parody the presence of the mass media, a generation of artists seized upon an opportunity to act directly from within the technology and language of popular media. Artistrun magazines surfaced; artist-run galleries were established (based in part on the understanding of the role of the museum as a medium); and finally, in relation to a series of fortunate technological developments, artists explored the most powerful and complex medium of our time — television.

Museum and gallery exhibitions of video art started in the late Sixties with Bruce Nauman's show at the Nicholas Wilder Gallery in Los Angeles and the famous Howard Wise Gallery exhibition "TV as a Creative Medium" in New York. Museum exhibitions began at the Rose Art Museum at Brandeis University in Massachusetts in 1970 and at the Finch College Museum in New York in 1971. By 1971, the Everson Museum in Syracuse, New York had launched the first museum curatorial department dealing specifically with video art.

In 1974, about three years after museum-related video art activity emerged on the east coast, the Long Beach Museum of Art established a series of investigations as part of an architectural planning process aimed at building a new museum for the city. One of the investigations took the form of a program in video art directed toward an understanding of the ways in which an art museum television channel could function as an integral part of an "artsforum" — an institution envisioned as a late 20th century American variation of the 19th century German Kunsthalle or art hall (a non-collecting museum devoted solely to changing exhibitions). The questions seemed clear enough at the time. What activities would constitute and/or support the idea of a museum television channel? Was there significant video activity in the Los Angeles region to warrant this investment of time

and energy? Did the Long Beach Museum of Art have a responsibility or a role to play in encouraging and supporting activity of this kind? If a role did exist, how should it develop, who should pay for it, and what effect should it have on the architectural design itself? These questions, set in the context of a southern California environment and the cultural climate of Los Angeles, remain relevant in a community which still has yet to fully integrate its extraordinary resources and potential.

As the process developed, however, the political realities of a municipal bureaucracy compressed and re-directed the planning and development process. As a result, we had to try and generate workable solutions to these problems and the broader administrative and philosophical issues confronting the building of any new museum in a rather provisional manner. This took the consideration out of the visionary realm and placed it into one more akin to learning to drive by taking the big rig out on the freeway at rush hour — creative, a bit sloppy and a bit dangerous.

Initially the Long Beach Artsforum planning process had a dual mission: audience development and artist support. Since the audience for video (and other forms of advanced art) consisted primarily of artists, our activities seemed reasonably complementary. In pursuit of support mechanisms, the Museum applied for and received funding from the Rockefeller Foundation and the National Endowment for the Arts to establish what seemed essential at the time: a place where artists could find cheap (perhaps free) access to post-production facilities. Initial surveys of the artists working with video in the region indicated that although there was a great deal of activity, most of it suffered from the lack of exposure to the very idea of editing. It should be noted, however, that in the early Seventies, video editing was enormously expensive and, in many ways, a concept alien to early aesthetics. From its inception in the late Sixties through the mid-Seventies, independent video activity was clearly marked by its attempt to not mirror the internal structure or the slick surface of broadcast television. A great deal of "street video" was produced in which unedited documents of art activities or current events were simply taped with in-camera "real-time" edits providing a structure which reflected the honesty and immediacy of the process.

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Early southern California video art took one of two forms. The short, one-take unedited video sketches of Bill Wegman characterized the most accessible and technically straight-forward type. Others involved in similar video vignette formats included Wolfgang Stoerchle in Santa Barbara, Tim Owens in Long Beach (an early California friend of Wegman's) and, of course, the dominant teaching force in the region and arch-conceptualist, John Baldessari. In contrast, the long form was basically a sculptural approach in which the sense of story was banished in favor of the creation of an environment. Bruce Nauman's performance-based tapes from 1968-74 defined this form, as did Bay Area artists Terry Fox and Howard Fried, and Vito Acconci in New York. In both approaches, the use of simple, unedited video dominated until post-production became affordable. It remains debatable whether or not the shift in video strategy followed the availability of editing or whether they evolved simultaneously.

Some artists, like Eleanor Antin, never abandoned the awkward long-form even as more sophisticated editing technology became available in the late Seventies. For Antin, the dense narrative style and distinctly non-TV grammar and pacing provided the kind of post-modern sensibility she sought in her work, functioning in much the same way as her flat, heavy-handed acting style or her use of paper doll characters. Ironically, Bruce Nauman, who was the first Los Angeles artist to use video, simply stopped making video when the sculptural concept that supported its use shifted away from his body-art orientation.

The initial attempt to fund a post-production facility for southern California was moderately successful and we purchased what now seems like curious antique prototypes of joystick-controlled automated editing systems. This, and some timely support from the California Arts Council which helped fund the salary for two editors to work with artists, put Long Beach in the post-production business and the Artists' Post-Production facility (APP) was launched. Editors Peter Kirby and John Baker spent months editing in a make-shift studio located in the attic of the brown-shingle beach house that still serves as the Museum's home. Here from 1976 to 1977 Kirby and Baker ministered to scores of artists using the world's most tempermental editing system. They were effective teachers as well as collaborators, helping a wide range of artists in the region develop editing skills.

The exhibition program, directed as much to artists as to the general public, began in earnest with a show of videotapes and drawings by Nam June Paik. Paik's work combined an advanced sense of editing on a number of levels with a seminal sensibility underlying video art in general; it was essential to expose his tapes to west coast artists. "TV and Paper TV," with its not so subtle reference to Paik's paper tiger theory of video art versus the monolithic television, also served as a benchmark exhibition for a creative community whose exposure to video was essentially limited to a 1973 travelling survey exhibition, "Circuits," shown at the Los Angeles county Museum of Art, and the Bruce Nauman retrospective (also at LACMA).

"Americans in Florence: Europeans in Florence" was presented in 1975, providing a survey of work created in the studios of Art/Tapes/22, the major European video art production center at the time. Several years earlier, independent German curator Gerry Schum had produced the first European artists' television broadcast programs. His first project, Land Art, was essentially a primary document of the "earth art" activity that was central to sculptural concerns of the period. His second, and in some ways more daring production, was Identifications, a program more closely allied to conceptual art video and one which reflected artists' interest in video per se. Following his death Maria Gloria Bicocchi, director of Art/Tapes/22, emerged as the leading proponent of video art in Europe, pioneering a production and distribution service where "bottom-line" consciousness was clearly secondary to the intellectual and spiritual values of the work. Bicocchi hired the young American video artist Bill Viola to run her extraordinary Florence studio and invited artists including Vito Acconci, Joan Jonas, Joseph Beuys, Jannis Kounellis, Frank Gillette,

John Baldessari, Daniel Buren and Charlemagne Palestine to work in residence. The results were one-of-a-kind works by a number of artists who produced no other video works, and arguably some of the best early works by Americans like Jonas, Acconci, and Palestine (whose Body Music I & II represented a significant advance in the idea of video/performance). A catalogue, co-published by Centro Di of Florence and LBMA, accompanied the exhibition.

Art/Tapes/22 was able to exist for three years with no government assistance, but ultimately the lack of private and institutional support elsewhere on the Continent forced Bicocchi to sell the video productions and archives to the Venice Biennale organization where today they remain, unused and unavailable.

In 1975, the Museum organized a show of Terry Fox's work which included his well known Children's Tapes and the objects used to produce them; a new work, Two Turns, was shown in a sculptural setting reflecting its making; and a survey of his pioneering performance-oriented videotape documents. Two Turns was Fox's first video work done as a body art performance produced specifically for tape and, like The Children's Tapes, shot directly by the artist himself. Joel Glassman, a photographer and video maker also from San Francisco, exhibited a series of autobiographical narrative works revealing his powerful poetic style in these delicate and haunting photographs and tapes. His exhibition demonstrated the relationship between conceptual photography and video.

At this point, the Museum made the formal decision to begin seriously collecting video art, as the combined activity of the Artists' Post-Production facility and the exhibition program were producing significant gifts to the Museum, including the Florence tapes (optically scanned from PAL to NTSC) and works by Paik, Fox and Glassman. The decision to accession the works, made in the context of the developing architectural program, lead to further consideration of the issues regarding the nature of a video collection, its conservation, its status (originals, multiples, etc.) and finally the legal and ethical responsibilities involved in its maintenance. In light of our stated goals — to build an audience and support the growth of the form — this activity seemed highly appropriate.

Frank Gillette's three-channel installation, Quidditas, provided an opportunity to show a major work by one of the first video artists who used the medium in a manner which made demands upon the limits of the technology that were comparable to the intellectual demands of the work's internal structure. Gillette, one of the New York video pioneers, focused his investigations on an analysis of natural systems which resulted in a complex multi-channel video environment that radically altered our notion of the landscape genre while creating a wholly new video strategy and form. In addition to the video studies (for the first time in color). Gillette showed a series of Polaroid SX-70 grids of the same environments. This work translated his time-based video landscapes into direct pictorial form in a manner which predicted much of the SX-70 montage work which has followed. The show also generated significant critical response to our video program, with excellent coverage by the Los Angeles press.

During the summer of 1975, the Long Beach Museum of Art with the support of the County of Los Angeles organized the first southern California video survey exhibition, the "Southland Video Anthology." It was an attempt to acknowledge both the seminal figures in the scene, including Nam June Paik, Chris Burden, Bill Wegman, Wolfgang Stoerchle, John Sturgeon, Nina Sobel, Bruce Nauman and John Baldessari, as well as recognize some younger video artists and others not working exclusively in video, including David Salle, Ilene Segalove, James Welling, Susan Mogul and Cynthia Maughan. Also shown were artists from the University of California at San Diego circle, Martha Rosler, Allan Sekula, Allan Kaprow and others. Altogether, the show consisted of 30 hours of work by 65 artists and was shown in "museum living room" environments to underscore the fact that this activity represented, in part, a programming model for the proposed Museum cable TV channel. Some of the tapes in the exhibition were edited at the Museum and the presence of a relatively sophisticated facility began to show in the works themselves. The exhibition also demonstrated the diversity of attitudes toward video, ranging from feminist and Marxist critiques of culture to the high-tech video in the tradition of Paik.

Juan Downey's exhibition of one- and two-channel works that constituted "Video Trans Americas" was shown in 1976 with a series of drawings and altered maps. Using an artist-as-ethnographer approach, Downey was the first to successfully explore third world cultures with the kind of *subjective* clarity that communicated the experience of the people and architecture of Central America and South America with astonishing effectiveness and beauty. Downey's restrained political passion, especially evident in his work, *Chile, June 1971*, informed the exhibition to a great extent. His powerful double channel work, *Cusco 1 & 2* represented a new kind of archeological and ethnographic view of the ancient culture of this region.

The New Television Workshop of WGBH Boston, in continuous operation since 1968, hosted some of the earliest experiments in artists' access to broadcast television production and was the subject of the next survey exhibition. As in "Americans in Florence: Europeans in Florence," the focus was on the ways in which intelligent support structures generate new work of lasting significance. The exhibition included an earlier program, The Medium Is the Medium, produced at the workshop in 1968, as well as new works by Donald Burgy, Peter Campus, Ron Hays, William Wegman and others. The exhibition was accompanied by a broadcast "catalogue" produced by WGBH and aired three times on KCET-TV in Los Angeles during the exhibition. The combination of a well-edited broadcast "catalogue" and the availability of the complete works for study and leisurely review worked extremely well in Los Angeles as well as in San Francisco and Seattle, where the exhibition subsequently travelled.

A unique two-way video experiment taking place in the newly developed and neighboring Irvine School District was the subject of the next video exhibition at the Museum. The idea of using cable for interactive activities of a free-form nature had intrigued Mitsuru Kataoka, Professor of Design, University of California,

Los Angeles and he convinced the Irvine Corporation that this kind of experiment would create a valuable learning environment for children and parents in this community. At the Museum, a model of this system was set up and used by visitors while they viewed prerecorded samples of the video communications which took place within the system linking schools and homes of Irvine.

The second installation of "Southland Video Anthology" was structured as a year-long series of five separate exhibitions, four of which were individually documented in an identical format that was bound together as a catalogue. As a series, this method of presentation allowed more time and space to each artist in the exhibitions and made it possible to include several installation works. It also enabled artists to produce new works specifically for each program and encouraged newcomers to the field. The format allowed for groupings of artists with shared sensibilities without subjecting the work to unnecessary constraints of theme shows.

Even within this format, however, we found it appropriate to group artists that evidenced a similar approach. The first segment dealt roughly with the notion of transformation explored through narrative structure (Eleanor Antin, Robert Cumming and Alexis Smith) as well as those spiritual qualities one might evoke through the manipulation of objects for the camera or in performance (Charles Frazier and John Sturgeon).

The second segment focused primarily on performance and personae, including new works by 19 artists, many of whom produced their tapes in the Museum's studio. Included in this segment was the first five years of accumulated video autobiography by Jay McCafferty, Lynda Benglis and Stanton Kaye's narrative appropriation of the purloined Nixon resignation address warm-up tapes (How's Tricks), a ten-second Chris Burden TV spot which functioned as a meditation on artistic identity, and classic Kipper Kids indulgence.

In the midst of the Anthology series, the Ant Farm/
T.R. Uthco study of the media assassination of John F.
Kennedy, The Eternal Frame, formed the center of an
installation piece by artists Chip Lord, Doug Hall and
Curtis Schreier. In a Sixties living room, the seemingly
relentless recapitulation of the Zapruder version of the
Kennedy assassination was a numbing experience. It
revealed the ways in which media imagery of such events
colors our memory of and, in fact, defines the very histion was the Long Beach Museum's Bicentennial tonic,
a serious and in many ways troubling response to the
saccharine video patriotism we endured all through-

In early 1977, the Museum supported Douglas Davis' interactive CATV performance project, organized by the Art Department, California State University at Long Beach, linking Theta Cable, Los Angeles with Cable Vision in San Francisco. In the performance Davis explored aspects of desire as both a literary (or text-the precedent-setting yet difficult work, two performers of an evening of taped and live video performances which took place in San Francisco and Los Angeles

while taped versions of the work were aired on corres.

The Davis project occurred simultaneously with Part 3 of the Anthology series. In this segment, Lowell Darling and Ilene Segalove transformed the Museum into the Cauliflower Alley Club, a renown Hollywood association of former prizefighters and retired film personalises. The subject of a two-year video and photographic study, the Cauliflower Alley project was the perfect subject for Darling, whose Cal-dada found-art activities and Segalove, whose street-smart, straight man style made her the perfect partner for Darling and the natural foil for the Club's cast of unforgettable characters.

A solo survey exhibition of video/performance and photo-text works by Martha Rosler followed the Cauli-flower Alley Project. Rosler, whose critical writings, photography and video/performance work are concerned with the ideological traps inherent in certain forms of representation, showed four photo-text works and a full survey of her videotapes including the premiere of Vital Statistics of a Citizen, Simply Obtained, a tape edited at the APP facility.

In late spring of 1977, the fourth segment of the Anthology series was presented as a collaboration with Los Angeles Institute of Contemporary Art. Most notable was work by two visiting Canadian artists working in residence in Los Angeles on grants form The Canada Council. Lisa Steele's Atlanta, Georgia/Cold Springs Harbor, Long Island and Colin Campbell's The Woman from Malibu both showed great technical restraint and control while managing to explore the kinds of interlocking political and psychological issues generally not addressed in California video. David Lamelas, an Argentine-born filmmaker who had spent some time in the Nova Scotia School of Art and Design producing his first video work, presented his mock thriller, The Hand. Also included in this segment were California works by video pioneers Ira Schneider and Allan Kaprow, then faculty members at the University of California at San Diego, and Joan Logue, whose first exhibited video protrait project focused on Los Angeles couples and families posing together on Valentine's Day.

An exhibition of photographs, objects, and APP-facility-produced videotapes by the Los Angeles conceptual artist Raúl Guerrero followed a major, summer-long exhibition of Shigeko Kubota's works in a homage to Duchamp. The Kubota works, shown for the first time in California in this exhibition, included her video version of Nude Descending a Staircase, Meta Marcel: Window, and the mirrored Duchamp's Grave. These plywood and video monitor sculptures, constructed by Al Robbins, made clear Kubota's emerging prominence as a video artist.

Toward the end of my tenure at the Long Beach Museum of Art, San Francisco artist Paul Kos created an environmental work centered around a tape made at a point in the Wyoming Rockies where lightning strikes nearly every thirty seconds during certain seasons. His environment, in which the viewer built up and randomly discharged his or her own static electric charge within the tion of the transformation and exchange of energy, and served as a physical counterpoint to the taped work.

What lessons can be learned from the LBMA program What lessons can be reduced the EDMA program at this stage of its development? Perhaps foremost is the fact that as a media art center, it has had the at this stage of heing part of an all and the clear fact that as a confidence of being part of an ongoing museum decided advantage of being part of an ongoing museum decided advantage of the production, exhibition and the process in which the production, exhibition and the process in visite and the resulting consideration of video art takes place in the resulting context of an art institution with a professional broader context of contemporary art discourse. The broader content to contemporary art discourse. This aspect commitment to RMA's program above these values of the content of th commitment to BMA's program above those which func-alone elevates LBMA's program above those which funcalone elevates (and in some cases solely) as hardware centers devoted narrowly to production-related goals. centers devoted also serves LBMA well, for as an exhibition The obverse also serves LBMA well, for as an exhibition The obverse and study facility, it has been able to extend its ability to and study tacking and study to function in the real world of media art as an active, collaborative partner-in-production, and not merely a disinterested exhibitor/consumer of the media arts.

The key to this rare condition has been the Museum's (and, by extension, the city's) willingness to support this critical balance and to underwrite (modestly) the Museum's core costs. One hopes the city will someday proceed with the plans to provide Long Beach with a first class museum building with a budget for video sufficient enough for this program to take its place as part of a great museum for the 21st century.

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David A. Ross, Director Institute of Contemporary Art Boston, Massachusetts

At the same time Ingrid Oppenheim was operating a small but visionary gallery/studio in Cologne with, however, limited success in the distribution of video art. Wulf Herzogenrath had brought "Circuits" to the Kunstverein as part of "Project '74" and augmented it with new American and European work and several installations. There was also at the time an "alternative media" scene in Amsterdam. These activities constituted the extent of European video in 1975.

The New Television Workshop did not actually receive its "official" name until 1974 when it further expanded both its artist-inresidency program and commissions of new works for broadcast.

<sup>3.</sup> Although LBMA was successful at airing a program of artists' tapes on three southern California cable systems (a joint project with Some Serious Business, Inc., an art-presenting organization in Venice run by Nancy Drew, Susan Martin and Elizabeth Freeman), it was not able to crack into "live" cable programming at that time.

<sup>4.</sup> Toward the end of 1977, planning of the new museum and "artsforum" abruptly came to a halt when corruption affecting building projects was uncovered within the city. Though unrelated to the museum plans, this discovery lead to a unilateral decision on the part of the new city manager to suspend all construction projects, including the fully planned and ready to build "artsforum." I later accepted a position as Chief Curator at the University Art Museum, Berkeley, CA.

# History, 10 Years, and the Dreamtime

I remember a story.

On a mountainside one afternoon about 2,500 years ago, the historical Buddha, Shakyamuni, delivered what has come to be known as the "silent sermon." He was offered a yellow flower and was asked to preach the Law to a large congregation of his followers assembled there. Shakyamuni held out the flower in his hand before the group. There was a hushed silence as the people waited for him to speak. They waited and waited, but he remained silent, firmly holding up the flower. Shakyamuni's gaze caught the eye of his foremost disciple, Maha Kashyapa, who smiled broadly in recognition. With the exception of Maha Kashyapa, no one could understand what the Buddha meant.

I remember thinking that here is one of the earliest accounts of direct communication through the use of an image . . . a real object of nature, but framed as an image through the context of a formal sermon. This famous story has been especially treasured by Zen Buddhists since it illustrates the principle of understanding directly through one's experience. It remains one of the special properties and silent powers of the image. In our deepest past of course, before attempts such as this to reconcile nature as an image within the context of high culture and language were even necessary, the natural environment itself was an image symbol. There were no nouns, only verbs. We were living within, instead of outside the image.

"If I seem to be on the verge of superstition, please recall that the images we make are part of our own minds, they are living organisms that carry on our mental lives for us, darkly, whether we pay them any mind or not."

Hollis Frampton, January 1974

This was around the same time I attended the "Open Circuits" conference at The Museum of Modern Art in New York. I remember Hollis Frampton gave a talk there. It was January in 1974. I was studying human memory at the time — the senses, perception, the brain, memory . . . human "hardware," having realized that by concentrating so much on the technology's hardware, I was missing the other half of the equation. The idea of images as living organisms fascinated me. Burroughs had been talking about images as a virus, but here Frampton was almost admitting them to the animal kingdom. I was also reading Aldous Huxley - his pioneer excursions to the interior via his work with mescalin, The Doors of Perception and Heaven and Hell.

"Like the earth of a hundred years ago, our mind still has its darkest Africas, its unmapped Borneos and Amazonian basins. In relation to the fauna of these regions, we are not yet zoologists, we are merely naturalists and collectors of specimens. The fact is unfortunate; but we have to accept it, we have to make the best of it . . .

Like the giraffe and the duck-billed platypus, the creatures inhabiting the remoter regions of the mind are exceedingly improbable. Nevertheless, they exist, they are facts of observation; and as such they cannot be ignored by anyone who is honestly trying to understand the world in which he lives."

Aldous Huxley 1956

I remember reading about history. History as a filter . . . It was constantly being rewritten. Human memory (like the five senses), was also a filter. Rather than being a past sense memory becomes the future, informing all present actions, and continually being updated, modified, and invented. They described psychological studies which

showed that after witnessing an accident, people would invent things that never actually occurred based on the nature of the questions asked of them later. History serves the present, it exists in the present. The concept of history was inextricably linked to the process of recording (i.e., historical "records"). What is recorded (whether it be a computer disc or stone, intentional [photograph] or not [petrified forest]) is history. What is not recorded does not exist. It was an interesting book, but I forgot the title. I had lent it to someone and never got it back.

"There is a myth that TV is an 'instant' medium, whereas metal sculpture is a 'permanent' medium. The irony is that metal sculptures have often been destroyed due to lack of storage space and that instant and fragile electronic information often gets kept for years due to the convenience in storage and retrieval. E.g., the 1920s are gone, but the 30s are alive everyday as late night TV shows. This strange phenomenon is bound to continue forever and someday, for some new generation, the demarcation line between the 20s and 30s will be as unreconcilable as B.C. and A.D."

Nam June Paik 1973

In 1974, the Everson Museum published the catalogue of a retrospective exhibition of Nam June Paik titled "Videa 'n Videology." It remains the best document of his work and vision. I still have it on my shelf. In 1974 people were already talking about a video history, and had been for a few years. I remember sitting in a Chinese restaurant in New York on a cold February evening with some friends. In my studies on memory, I had tried to trace the process of encoding an image backwards, from a stored mental image back to a real-time pattern of light. Up from Long Term Memory (where your address and name are) to Short Term Memory (which you must continuously refresh by repeating a phone number over and over on the way to writing it down) and then to the retina, I had just learned of Iconic Imagery. It seems that images are retained in all their complete detail up to as much as a second after exposure. Most of the time we assume these are live images of the world. So where did memory begin and direct stimuli end? It seemed as if all images were memories. I was confused.

Someone started talking about video history. "Video may be the only art form ever to have a history before it had a history." Video was being invented, and simultaneously so were its myths and culture heroes was what they were saying. Someone thought that young curators, writers, and artists were looking for a way into the already crowded art scene and were simply interested to stake claims and legitimize the medium as soon as possible. The waiter had brought too many dishes — we never ordered chow mein. "The interesting thing about considering a history of video is that the medium itself is coming to be considered as history," someone brought up. (TV as the conscience of the culture.). "The value of documentation, publicity and the self-conscious sense of history-as-media was right there from the start, in fact that's what most of it was about." (You are Information, remember?)

I recall first encountering descriptions of this newly formed feedback loop — history as media about history — in McCluhan. Everyone had read McCluhan in those days (also amplyfying that feedback loop in the process). The original video field was greatly informed by the intel-

lectual currents of the time — the McCluhan, Weiner, Fuller media culture self-consciousness constellation. Video had it in itself to be history right from the start — thus the tremendous emphasis on recording, expressed in those days as the "process v.s. product" rap. It's easy to forget that in the beginning it was simply enough to partake in this phonomenon of "recording-simultaneously seeing-instantly playing back" something, anything whatever. This certainly was, and underneath all the sediment today still is, a remarkable and profound base characteristic of the medium, worthy of all the attention it received. I wrote about the end result of an overenthusiastic interpretation of these revelations in the Seventies:

"Once, a friend of mine gave me a shopping bag full of used audio cassette tapes which he had retrieved from the garbage at his office. Thrilled at the prospect of unlimited free recording time, I got an idea to set up a tape recorder right in the center of activity in my house, the kitchen, and to try and record everything that went on. My idea was to have an ongoing, almost continuous record of all sonic activity in that space. When played back, it would create a sort of stream-of-consciousness parallel world to the present, but displaced in time. I kept the recorder loaded with tapes all the time I was at home, which then being my summer vacation was practically all the time. By the end of the week, when I had accumulated well over 24 hours of tape, I suddenly realized a distressing thought. I would need 24 hours, exactly the time it took to record, to play all this stuff back. Furthermore, if I kept this up say, for a year, I would have to stop after six months to begin playing back, and if I really got ambitious and made it my life's work, I would have to stop my life when it was only half over to sit down and listen to all the material for the rest of my life, plus a little additional time for rewinding all the cassettes. It was a horrible thought, so I took down my tape recorder and immediately stopped the project.

Information is in a way the opposite of garbage, although in our contemporary commercialized world they may at times appear identical. Both are products of man-made processes, and, with the exception of a few crazy artists now, and some archeologists far in the future, we can generally say that garbage loses value over time, while information seems to be the process of something gaining value over time. As a rule, information is something to preserve, garbage is something to be destroyed. However, both can be looked on as a kind of waste product, a physical burden, and for contemporary society both are among the most pressing problems of the day. An ancient Sufi saying states that a heavy load of broken pottery and a heavy load of books is the same for the donkey. Consider for a moment the total amount of books, magazine and newspaper articles, radio and television programs, records, videotapes, and films produced in one week alone it becomes clear. that the major trick of today is not information production, but information management.

In this light, the main problem for artists using video these days is in deciding what not to record. Making a videotape then might not be so much

the creation or building up of something, but more like the cutting or carving away of everything else until only a specific thing remains."

Video archives as a sort of magnetic city dump — they certainly are almost as much of a bother to maintain. I liked the idea of garbage pickers as intellectuals, of a culture's shit being the key archeological prize to revealing who they are, and of the possibility that in our uncertain future it will most likely only be those die-hard survivors, the cockroaches, who will be left to go through our trash. Someone once told me how they thought it was interesting that the past and history was so connected to the earth, to dirt and rock, that we speak of layers of history or strata, and how this is reflected in our terminology "down through history and up through evolution." It made me think of digging in the dirt when I was a kid.

Around this time, I remember reading about Jacques Sandulescu. He was trapped in a cave-in in a Russian coal mine. Buried alive, he couldn't move an inch. Sweat ran down his face as he cried and screamed, only to fill his mouth with choking coal dust. Fear overwhelmed him. He wrote: "at that moment I remembered finding some wild strawberries in the forest miles away from home. I had brought them to my mother inside a large green leaf; I knew she loved them. As I gave them to her, she looked at them, the first strawberries of the season, and then gazed at me a long time. That look in her eyes was the most beautiful and tender thing I have known in my life."

I used to leave a lot of books I was reading behind in Chinese restaurants and on subways and buses. I lost my copy of *Guerilla Television* that way. It seemed like we were all reading more in those days. Those books were so important, now I don't seem to have as much time anymore. Last week I borrowed a copy of *Guerilla Television*, and have been reading through a lot of old stuff trying to remember what it was like in 1974, the year the video program began at the Long Beach Museum of Art. We forget things so easily.

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"to write about... to write...about... tape is like explaining a trip to someone who's never dropped acid."

Marco Vassi in Radical Software, No. 1 1970

I started remembering things I forgot. From Guerilla Television I re-learned that Michael Shamberg, the author, was a writer with the "establishment's" Time Magazine when he covered the "TV as a Creative Medium" exhibition at the Howard Wise Gallery in 1969, and soon after got into video and the Raindance group . . . that the group Videofreex came together around a substantial chunk of money provided by CBS TV to produce a pilot for broadcast titled "Subject for Change" about alternate media and all the new stuff that was going on . . . that one of the innovative technical projects of the time, the automated Video Matrix information switcher was actually designed to be first used to hype cans at an industrial trade show . . . that Global Village was set up as a sort of new light show, with people paying to come in and watch a bank of nine monitors playing back multiple channels of tapes during Thursday, Friday, and Saturday night shows with ads describing sex acts placed in the New York newspapers, ... that Raindance was started as a profit making corporation and had financial advisors and planned to sell stock.

It was all beginning to sound like the Eighties and not the late Sixties. And so it should - the art of survival hasn't changed in centuries. It's funny how our tinted rearvision mirror changes and projects our own values and desires, distorting the past. We view distant events through a polarizing filter of black and white, a lowering of resolution. Some people may feel that these video facts don't fit into their idea of what the late Sixties should be, but actually they are thoroughly late Sixties. This is why all this stuff was right there in print as necessary survival info in one of the most important media survival manuals of the time. It is historical necessity that new things are always composed of opposites (synthesis as the true creative principle) - how, for example, the Hippies needed the establishment to define themselves, how the two halves of the A-frame need each other in order to stand, and how the ambiguous vase/two faces of the famous Gestalt psychology image are each composed of both figure and ground.

With all these "historical records" in front of me. I found myself always referring to the books for dates, for the numbers I have never been able to remember since school. History had always seemed to be numbers. I was relieved years later to read that the brain seems to function with images, a language of mental pictures, visuospatially derived, and even when recalling numbers it will tend to do so by visualizing the shape of the symbol for the number "5". William the Conqueror — 1066 A.D. Nam June Paik - Wuppertal Gallery 1963. Thinking of events as numbers, as lists of dates, can trivialize them and revive the old "quantity over quality" attitude. (Older is better.) Although it's certainly important to know when things happened, all the old debates I was coming across about whether it was Paik or Vostell who first used a TV set in their work seemed just plain ridiculous. It totally ignored the reality of the situation - that Paik's contribution to video art is vastly more important, substantial, and farreaching than Vostell's. I was reading that the mind by nature will do precisely that - distill and synthesize concepts, trends, and content while glossing over actual figures and sequences.

Poking through the past, I also saw the continuation of a clear line of demarcation which previously had always seemed to fade out the farther one went back in time into the infant video history. Apparently, that great common primordial soup of the Sixties where we try to merge everything into a common single-celled media egg never really existed. Right from the start there were at least two different clearly isolated streams - the video groups, just mentioned, and the individual artists. They were occurring in parallel, and the reason for these two divergent approaches, the group/communal and the personal/ individual, were not as much economic, technical, or political, as they were simply psychological and possibly even biological. The type of person drawn to do something with a group, and the person who goes off by themselves somewhere to work are just two different animals. Artists have always been solitary individual characters. Bruce Nauman began using video alone in his studio in 1968 on the west coast. Les Levine began that year in New York. Keith Sonnier followed in '69, and soon after William Wegman, Richard Serra, Vito Acconci, John Baldessari, Paul Kos, Joan Jonas, Peter Campus and many others all began making highly personal, individual tapes, most commonly characterized by the presence of the solitary artist on the screen, often in their studio, performing some activity.

The video groups had emerged in the communal context of late Sixties politics and were communications oriented (including technological development), while the other "group" of individuals was emerging from the established art world. These "art world artists" were not included in the first two landmark exhibitions in the field, Howard Wise's "TV as a Creative Medium" in New York in 1969, and Russell Connor's "Vision and Television" at Brandeiss in 1970. (This was partly because it was then a bit too early. Also Les Levine was shown at Brandeiss). They were also slow to be accepted by the newly forming public television artists' facilities, who preferred working with the documentary and technological videomakers and conventional forms like dance and drama, easier to assimilate into the context of mass media broadcast.

This created an early separation which has persisted and put the technologists, the so-called "video synthesizer artists," initially on the side of the communications media activists and video groups, a not altogether accurate or comfortable position. Furthermore, Howard Wise had already proposed a relation to kinetic/technological art by showing video in his gallery, but by the early Seventies this work had faded from fashion in the art world.

The exhibition for the "art world artists" that proved to be their "TV as a Creative Medium" (and clearly acknowledged the link between video and performance) was the "Ten Video Performances" exhibition at the Finch College Museum of Contemporary Art in New York City in 1971. This third landmark exhibition is not discussed as much in the recent written video histories. Soon after that show, the effects of classifying all this activity by the media being used rather than the nature of the work would begin to show up in the gradual intermingling of these two directions in the many video exhibitions and events to follow. The museums and media programs became neutral ground where the various gallery artists, video groups, and independent individuals could be seen under the catch-all umbrella of "video art," and throughout the Seventies up to the present they remain the only real showcase for all diverse work in the field.

Meanwhile, back in the Seventies, I continued losing books and continued my studies in memory and images. I had become interested in images of time, which soon lead me into diagrams, mapping, and geometry — the arts of the sky (astronomy deriving architecture and navigation). Time was often described as a spiral. Galaxies, vortexes, tree rings... Growth became concentric — a radiation, not a line. Things happened from the inside out, not from down to up. I began to think of human growth, my own life, in the same way — ideas can grow too... their expression as images... images are living things... they must all share this pattern. History became all out of sequence, progressing into the past as well as the future. If I was losing books I could always find them again.

This out-of-order history was confusing, but somehow made sense. I was always learning earlier things later. The tremendous seemingly unprecedented exhuberance which was in the air in those early days, which is absolutely necessary to contact in order to understand the work that was being done then, and which I was having such a difficult time recalling ("rekindling," connoting a creative act, is a better term we use in connection with emotions), that total deluge of newness and images, I discovered to be

mirrored in the past in a book I picked up in 1974, Lazlo Maholy-Nagy's *Painting, Photography, Film.* It was 1927, but he may have been describing video and the expanded cinema of 1967. Here were the first telegraphed cinema images, microscopic images, astronomical plates, X-rays, photograms, lightning, extreme oblique angles, "arrested laughter," — exhilarating extensions of the senses interspersed with prophetic quotes like:

"Gigantic sums are often spent making a feature film. Compared with the technique and instrumentation of this film, present-day painterly technique is still at an infinitely primitive stage."

— Maholy-Nagy 1927

This could be the 1973 Nam June Paik catalogue from the Everson:

"...the cathode ray tube will replace the canvas."

— Nam June Paik 1965

I discovered the films of Oskar Fischinger and the "pure cinema" of Hans Richter from the Twenties - patterns of pure light and abstract movement flickering across the screen, like the Kubelka's later, and the video synthesizers after that, and the incredible sophistication and intelligence of the abstract Islamic art of pattern before them all. One of the tricks of the information age, compounded by experiencing it in contemporary America, is to focus everyone's attention on the present. There is just too much stuff coming at you to think about anything else. In the age of self-consciousness (the media age), we are like a brain that has been deluded into believing that self-consciousness is the highest state and finds that it now has to think each and every heartbeat, each and every flexing of the lungs. So ten years begins to seem like a long time, the Rolling Stones start being described as "old music," Michael Jackson "new," classical pianists are "contemporary artists," and video makers are allowed to cut on the frame, thanks to the equipment manufacturers, and "discover" montage editing ("never before in the history of video"), while Sergei Eisentein (and all who know him) are out there somewhere smirking.

"When the pianist becomes conscious, i.e., becomes aware of the present and thinks about striking each individual note as he or she once did in painstaking practice, it becomes impossible to play. The fingers trip over each other. It is impossible to be spontaneous, somewhat like trying to be creative in the Eighties."

- Edmundo Soto

In 1974 I remembered David Ross going "way out there to California" (as in Saul Steinburg's New York "way out there") to head up the newly forming Long Beach Museum video program. I remember coming here ("there") to live in 1981 and thinking now I had to go "way out there" to New York, (even though this was still not the accepted national designation of "back East" and "out West," with its implicit indication of past and future, going and coming, left and right, history [the Old World] and the future [the New Frontier]).

I was having a hard time figuring out where I was, in time as well as in space, but here I am, writing an article for the Long Beach Museum of Art's ten year video anniversary, gathering all this material, going through the old

books and articles, planning to start out by describing the environment in 1974. I make some notes, trying to remember what it was like:

"In 1974 when the Museum's progam came into existence, the first phase of video art had already played itself out. It was five years since Howard Wise's "TV as a Creatvie Medium." Raindance had already disbanded. Electronic Arts Intermix had launched its videotape distribution a year earlier in 1973. EAI handled primarily the "video" artists, while Castelli Gallery had begun distributing the "art world" video artists. Video media access centers were in full swing, and many art schools had begun regular programs in video. The first generation of video artists were well established and exhibiting regularly.

But something was up, and 1974 proved to be a pivotal year. The first two major conferences were held that year — "Open Circuits" at The Museum of Modern Art, an international meeting of artists, critics, curators, and scholars discussing ideas and issues, and the "Video and the Museum" conference at the Everson Museum in Syracuse, bringing together museum, gallery, media center people, and artists from around the country.

In technology, the video frame was just coming into existence, or rather, access, with the appearance of time code and computer editing, and the first low format automated editing controllers. Color was just becoming a reality with the introduction of the first portable color cameras. (Jon Alpert made the first color video program in the field, Cuba - the People in 1974.) The Time Base Corrector was introduced that year, providing the missing link between low format and broadcast standards. Advent introduced the first color video projector. There was no home video, no home computers, no video games, no videotape slow motion, no one-inch VTRS, no digital video effects, no music videos/MTV. TV news was still shot on film. Soap operas still looked different from regular shows. Cable TV was barely a presence despite earlier optimistic prophecies. 3/4-inch videocassettes, first marketed only two years earlier, were only beginning to take hold, existing side by side with 1/2-inch open reel in most facilities.

The second stage of video, characterized by the shift from black and white to color, the emphasis on editing (and thus a closer relation to cinema), the move to individual activity in the breakup of the video groups, the relocating of the field off of centerstage and out to the fringes of the mainstream art world, the increased access to higher format equipment and emerging "professionalism," was just beginning. "Process" was giving way to "product." However, technically and experientially the video community was still ahead of the industry, reinforcing the sentiments of an alternative and somehow better media practice. Within a few years this would change — the industry would catch up, and soon, as today, greatly surpass the artists in technical innovation and expertise (something which ironically has a strengthening effect on the most important thing from the start — the actual "art" in the art form)."

This is as far as I got. I realized I was describing a totally different world, a landscape that no longer exists. All this discussion and thought about early video — I was starting to get dreams, past images, flashbacks. One was exceptionally vivid. We all get dreams like this every once in a while throughout life. What is interesting is that their vividness is not really about visual clarity or detail — it is a fidelity of experience, of being. The total sensation of what it is like to really be there fills your body — what it felt like to breathe air then. These are the real "images." It is always a shock. We may be able to artificially record images, sounds, and words, but we are a long way from recording anything resembling experiences. The shock is the realization of how much of the stuff of the past actually slips by.

Compounding this is the realization that our society has evolved such a warped sense of time. As technology accelerates everything into a higher and higher velocity, and our dreams become centered on becoming more efficient, we are finding that we actually have less and less time. Lack of time is one of the greatest problems haunting the video field and all our modern institutions. It is why things sometimes get done in a haphazard and patchy manner, or not at all. People barely manage to keep their heads above the man-made institutional waters. The central problem of the day is how to maintain sensitivity and depth of thought (both functions of time) in the context of our accelerated lives.

"The spiritual life is something that people worry about when they are so busy with something else that they think they ought to be spiritual."

— Thomas Merton

I remembered an experience shooting video up on Mt. Ranier in 1979. I thought I would do a deep study of the mountain, and decided to fix the camera in one position for a week, observing the mountain passing through different stages of time and weather. I felt it important to devote so much time to what in the end would be a very short scene. It was only after I finished and was proudly coming back down the mountain with my hours of tape in a big box that I realized what I had done. For the mountain, that time was like a puny little flashbulb that fired off so quickly it was almost invisible. One week — it was almost an insult.

I still think of watching that mountain move... and it is moving. I thought about the words "the moving image." What was this movement? What was this process that transformed a living constellation of events into a history, a memory? I remembered again being at the "Open Circuits" conference in 1974. There, Hollis Frampton described the unity of the film and video media as "the mimesis, incarnation, bodying forth of the movement of human consciousness itself."

I was "back East" not too long ago and ran into an old friend on the street. I hadn't seen him for years. He had changed so much, I was frantically trying to update the old image I had been carrying around inside. He had just come from a Woody Allen movie. We began talking about video history of all things. He said he didn't know if he believed in history. I told him Woody Allen didn't either, and I paraphrased a quote of Allen's. "When I started working as a comedian," he said, "I just did those jokes which I thought were funny and didn't give it a second thought. I'm sure Mort Sahl or Lenny Bruce and

those guys didn't either. And then you find, when the press takes a look at your work after a year or two of performing they see so many recurring themes that they say, 'Well, this guy Mort Sahl is really a political commentator.' I don't think he ever sat down in a room and said, 'Shall I talk about women, or shall I talk about politics.' It's never a conscious choice you make, never a conscious choice."

"In an age where there is much talk about 'being yourself' I reserve the right to forget about being myself, since there is very little chance of being anyone else."

- Thomas Merton

It was getting cold standing out on the street. We both agreed that something was shifting and that we seemed to be moving into a new phase. "You know," he said, "I suspect that this new shift will have a fair amount to do with all this talk of television art, but eventually in a totally different way than anyone today can even imagine." We parted.

I was thinking about our meeting and about the key issue of distribution on the way home. A young woman came on the bus with a small child. She was holding a bunch of brightly colored flowers. I looked at the flowers, and I looked at the child. I love to watch small children to try and get some sense of what the world may be like for them — what it was like for each of us — that exhilarating sense of total open wonder at the nature of things. I picked up my book making sure not to leave it on the bus. I was reading *The Cloud of Unknowing*, a classic in Christian mysticism by an unknown author in 14th century

England. Here was this voice from the past speaking out so clearly and directly to me. I read these words:

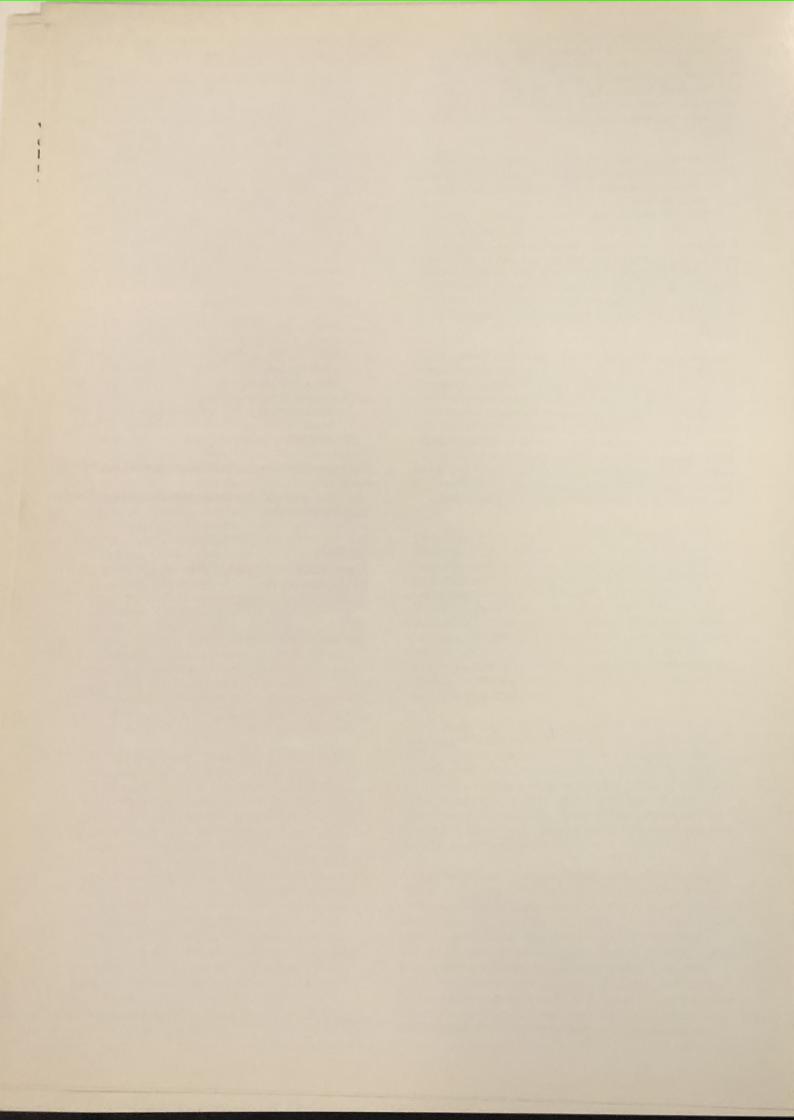
"I charge and beg you, with all the strength and power that love can bring to bear, that whoever you may be who possess this book (perhaps you own it, or are keeping it, carrying it, or borrowing it) you should, quite freely, and of set purpose, neither read, write, or mention it to anyone . . . unless that person is in your judgment wholly determined to follow Christ perfectly. . . . And he should be, in your estimation, one who has for a long time been doing all he can to come to the contemplative life by virtue of his active life. Otherwise, this book will mean nothing to him. Moreover, I charge you and beg you by the authority that love gives, that if any shall read, write, or mention this book ..., you should charge them (as I do you) to take time over their reading, writing, speaking, or hearing.

I do not mind at all if the loud-mouthed, or flatterers, or mock-modest, or fault-finders, gossips, tittle-tattlers, talebearers, or any sort of grumbler, never see this book. I have never meant to write for them. So they can keep out of it. And so can those learned men (and unlearned too) who are merely curious. Even if they are good men, judged from an active standpoint, all this will mean nothing to them."

The bus was passing by a sign advertising the promise of cable TV.

There was some old guy rummaging through the garbage. This was my stop.

Bill Viola
Long Beach — August, 1984
to the memory of
Hollis Frampton 1936–1984
and
Barbara Latham 1947–1984



EXHIBITIONS: A REVIEW 1974-1984

by Kira Perov



1. Agartment Art

APRIL 7 - MAY 19, 1974

#### JAY D. McCAFFERTY: VIDEOTAPES AND BOOKS

Curator: Jan Ernst Adlmann

The first exhibition of video at the Long Beach Museum of Art presented a series of short black and white pieces by Jay McCafferty, a young artist who was associated with the Newspace Gallery in Irvine, California, then a leading showcase for new and innovative work. These tapes complemented his photo albumlike sequences and multiples for which he was recognized and awarded the Los Angeles County Museum New Talent Award later that year. McCafferty showed the videotapes as part of his solo exhibition, thus launching the Museum into its first decade of commitment to video art.\* Apartment Art is a series of short, humorous narratives using for the most part ordinary household items. Melinda T. Wortz noted in Artweek, April 27, 1974:

In McCafferty's respect for the commonplace, either manufactured or natural, you sense a deep feeling of empathy between the artist and his environment — an identification with rather than a control of his surroundings — which is more Oriental than Western. His humor and obvious delight with life are contagious.

Apartment Art, 1974 b/w 8:25

including: "Time," "Shoe Boat," "Plug," "2-2 = 1," "Crayonex," "A Snap is a Slap," "Sugar," "Light," "Sink," "Water," "Teapot Ice Box," "Tabasco vs Catsup," "Test."

\*Director Adlmann's vision of "leading U.S. museums in this field" was inspired, in part, by his attendance of the conference "Open Circuits: The Future of Television," January, 1984, at The Museum of Modern Art, New York. Later that year he appointed David Ross as Deputy Director of Film and Television, and continuous video programming at the Museum began.

#### **APRIL 13 - JUNE 15, 1974**

#### THE LIGHTNING FACTORY

Co-sponsored by the Recreation Department, City of Long Beach, and Long Beach Museum of Art. Project Director: Michael Sherlock, Long Beach Recreation Department.

A TV Movie Production Workshop was developed for young people between the ages of 8-13. Held on ten Saturdays, this innovative workshop was created, according to Michael Sherlock, to "present an intensive media experience in film, videotape, and graphic design, and to generate an awareness of the creative potentials of the media for the visual communication of ideas?" Hands-on workshop equipment included Super 8 movie cameras, ½" video porta paks, film, lighting, and graphic supplies.



Superstudio, an illustration from The Planet as Festival

SEPTEMBER 29 - OCTOBER 27, 1974

### SOTTSASS AND SUPERSTUDIO: MINDSCAPES

Organized by the Walker Art Center, Minneapolis

"Sottsass and Superstudio: Mindscapes" was a touring exhibition of drawings, lithographs, and photodocuments of Milanese designer Ettore Sottsass and the Florentine group Superstudio. The five Superstudio architects, Piero Frassinelli, Alessandro Magris, Roberto Magris, Adolfo Natalini, and Cristiano Toraldo di Francia communally published and exhibited their utopian visions of the future. They also produced a series of animated films constructed by the technique of photomontage. Two of these were purchased on videotape from Environmental Communications\* and installed as the media component to the Long Beach exhibition.

Supersurface: An Alternative Model for Life on Earth, 1972 color 9:44 Cerimonia, 1973 color 14:14

\*Environmental Communications was established in 1969 in Venice, California, to distribute artist's work in the media of film, videotape, books, and 35mm slides, on historical subjects of art, architecture, and the environment. Environmental Communications regularly presented "Videonight," a popular forum for new media work. Their activities have now been discontinued.

DECEMBER 4, 1974 - JANUARY 5, 1975

NAM JUNE PAIK: TV AND PAPER TV

Curator: David A. Ross

Newly appointed Deputy Director of Film and Television, David Ross introduced the work of Nam June Paik to southern California's art audience in an exhibition from the Everson Museum.\* Nam June Paik, the preeminent video artist, had been instrumental in establishing the video program at California Institute of the Arts, Valencia, in 1970. The videotapes presented in Long Beach included early black and white experiments made with Dieter Rot (1966), as well as the highly sophisticated Global Groove (1973). Global Groove epitomized state-of-the-art image processing and electronic editing techniques pioneered by Paik and studio engineers at New York's experimental television center, the Television Laboratory of WNET-Thirteen.

The Long Beach exhibition also included a suite of "Paper TV" drawings. In the form of television screens, these pencil drawings are dense image compositions which may be read as a kind of musical notation. They are delicate and often quite funny, in a way that is particular to Paik's wry sense of humor.

"Early Tapes," 1966–68 including CV-AV transfers of:
Dieter Rot on Canal Street, 1966
Variations on Johnny Carson vs. Charlotte Moorman, 1966
Variations on George Ball on Meet the Press, 1967
Paik-Moorman Experiment (with Jackie Cassen), 1968
b/w (last segment in color) 30:00 total

Electronic Opera No. 2, 1972 color 7:30 (part of Video Variations, 1972, produced by WGBH Boston, with the Boston Symphony Orchestra, hosted by Russell Connor) color 60:00 total

Waiting for Commercial, 1972 color 12:00

Experiments at WNET, 1972 color 52:00

The Selling of New York, 1972 color 7:30

Paik/Abe Videosynthesizer with Charlotte Moorman, 1971 color 30:00

A Tribute to John Cage, 1973 color 60:00

Global Groove, 1973 color 28:30

\*"Nam June Paik: Videa 'n' Videology," January 15 - February 15, 1974, Everson Museum of Art, Syracuse, NY.



3. Nam June Paik, 1965



4. Global Groove

JANUARY 12 - FEBRUARY 16, 1975

# AMERICANS IN FLORENCE: EUROPEANS IN FLORENCE

Curator: David A. Ross

An international collaboration, this exhibition was selected from works created at the Florentine studio Art/Tapes/22 during its first year of operation. Directed by Maria Gloria Bicocchi, Art/Tapes/22 began its activities in September, 1973 and for three years not only produced many tapes by American and European artists but set up a distribution system for this work and participated in museum and gallery exhibitions throughout Europe, Canada, and the U.S. A loose-leaf catalogue with a page for each artist was published by the



5. Urs Lüthi, Morir d'Amore



6. Vito Acconci, Theme Song



7. Alberto Pirelli, Stay Tuned



8. Turgescent Sex

AMERICANS IN FLORENCE/cont.

Long Beach Museum of Art and Centro Di, Florence, and the exhibition was circulated internationally to eight institutions.

The tapes produced at the Art/Tapes/22 studio are generally signified by a particular ambience which seems to impart an intensity of mood and purpose to the work; an ambience that is just beginning to develop at video production centers in America characterized by an over-reliance upon technical innovation and technical perfection. For this reason, the works produced at Art/Tapes/22 provide an important example of the exploration of ideational concerns, a workable context for the study of the potential of video as a medium for conceptual art. — D.A.R., Americans in Florence: Europeans in Florence.

(For dates and running times not listed below see Video Resource Library.)

Vito Acconci, Theme Song John Baldessari, The Italian Tape Joseph Beuys, Vitex Agnus Castus Daniel Buren

Video Souvenir: "covering/effacing," Düsseldorf, September 1971 b/w 45:10

Video Souvenir: "covering/effacing," Venice, June 1973 b/w 13:10

Video Souvenir: "covering/effacing," Florence, November 1974 b/w 12:10

Pierpaolo Calzolari, Untitled Giuseppe Chiari, Il Suono (The Sound) Terry Fox, Lunedi, 1975 b/w 20:00

Frank Gillette, Three Tuscan Fields and the Birds of Madagascar (Parts I & II)

Joan Jonas, Merlo
Allan Kaprow, Then
Jannis Kounellis, Untitled
Alvin Lucier, The Queen of the South
Urs Lüthi, Morir d'Amore; No Title
Jean Otth, Limite E; Limite B
Charlemagne Palestine, Body
Music; Body Music II
Giulio Paolini, Unisono
Alberto Pirelli, Stay Tuned
Bill Viola, "A Series," including: Instant
Breakfast; Olfaction; Recycle; Cycles

FEBRUARY 23 - MARCH 23, 1975

# TERRY FOX: THE CHILDREN'S TAPES AND OTHER WORKS

Curator: David A. Ross

In the early to mid-Seventies performance and conceptual art was flourishing in San Francisco, and the de Saisset Art Gallery and Museum at the University of Santa Clara provided a strong focal point for these activities as a dominant exhibition and events forum. Due to the far sighted efforts of Director Lydia Modi Vitale, video had been an available tool to many artists from as early as 1969. In 1972, with George Bolling as video curator, the de Saisset opened a gallery for the regular exhibition of videotapes, thus encouraging more production in the Bay Area. By 1975, many San Francisco performance artists including Terry Fox, Howard Fried, Paul Kos, and Joel Glassman, had already shown their video work in such major exhibitions as de Saisset's annual "St. Jude Video Invitational," and "Circuit: A Video Invitational," organized by David Ross for the Everson Museum of Art, Syracuse in 1973, which toured nationally. Video had become an extended medium for the conceptual/performance artist, and was used in performances, and installations, as well as in single-channel videotape works.

Acknowledging the role which Bay Area artists had played in the development of performance/video, David Ross invited first Terry Fox and then Joel Glassman to present solo exhibitions at the Long Beach Museum of Art. Fox premiered a new video installation, Two Turns, and showed four earlier tapes in an adjoining gallery. In a small, darkened room, the tape Two Turns was shown on a single monitor, facing a glass panel (1 x 1 meter) painted with black enamel. A faint light behind the panel revealed a finely etched image of the labyrinth at Chârtres Cathedral in France. Fox had used this same panel with a stronger light behind it for several weeks to burn an image of the labyrinth onto the vidicon

tube of his camera. As a result, the labyrinth was superimposed upon everything he shot for this videotape. In the installation, the image from the monitor was reflected by the painted glass panel. The panel is also a separate work of art titled "Shield" which is now in the permanent collection of the University Art Museum, Berkeley.

Also featured in this exhibition was The Children's Tapes, noted by David Ross to be a stylistic divergence from Fox's previous performance documentations:

The impact of Terry Fox's early performance and photographic works has been widely recognized since his landmark retrospective exhibition at The University Art Museum, Berkeley in 1974. Even more important, however, is the work that Fox produced on videotape, which allowed him to deal with both black and white imagery, and an experience that demands or consumes a certain amount of time. In Turgescent Sex and Clutch, both of which are nearly an hour in length, he used video primarily to document highly symbolic performances. In The Children's Tapes, Fox focuses on a series of short experiments illustrating basic scientific principles (such as heat transfer, evaporation, balance, etc.) using everyday objects to form a personal lexicon. The elegance and brevity of the composite segments allows the work to function as an intriguing and instructive experience for children, as well as an indication of Fox's evolved metaphorical concerns. - D.A.R.

Clutch, 1971 b/w 50:00 Turgescent Sex, 1971-72 b/w 35:26 Incision, 1971-72 b/w 15:16 The Children's Tapes, 1974 b/w 30:46 Two Turns, 1975 b/w 28:28



9. The Children's Tapes

#### MARCH 30 - APRIL 27, 1975

# JOEL GLASSMAN: VIDEOTAPES AND PHOTOGRAPHS

Curator: David A. Ross

In this exhibition Joel Glassman, a San Francisco performance and environmental artist, used the media of video, film, and photography to alter the meaning of images by manipulating their content. His show consisted of three videotapes and two series of large photographic works. In addition, a Super-8 film loop was projected onto a gallery wall showing an image of a house, which Glassman traced directly onto the wall with charcoal.

Some of Glassman's techniques in his tapes were filmic in style. In Dreams he superimposed a collage of sounds onto a series of images so that there is no correspondence between the audio and visual; the tape was played back on two facing monitors. Similarly, in his series of stills from broadcast television, a text which was incongruous with the image was superimposed on each photograph. The photographs were printed on metallic paper for a luminous effect. The other photographic series was comprised of black and white and hand-colored images of surreal environments, also with text. Glassman's Long Beach Museum exhibition marked his first showing of photographic works, and David Ross wrote: "Joel Glassman turns his photographic sensibility upon his own subconscious ... this recent work evokes a sense of mystery that draws the viewer into a questioning of the space outside the photographic frame, beyond the edge of the video image, and to a confrontation with time condensed in his tapes and hauntingly aloof photographs."

Rattling Outside, Banging Inside, 1973-74 b/w 16:00 Dreams, 1974-75 b/w 30:00 (including: "The Room," "Mother, Ant, and Me," "Soaring") The Assassin, 1974-75 b/w 30:00



10. Rattling Outside, Banging Inside



11. Quidditas, Channel 3: Salt Marsh

MAY 4 - JUNE 1, 1975

#### FRANK GILLETTE: QUIDDITAS

Curator: David A. Ross

Quidditas, a three-channel video installation by Frank Gillette was premiered in Long Beach and shown with seven sets of Polaroid photographic grids. The installation was made up of three monitors placed next to one another on shoulder high pedestals. Each monitor showed a different landscape, creating an everchanging triptych. Using portable color video equipment developed in 1974, Gillette collected images from the New England coastline near Boston. Fourteen segments of highly edited image collage were produced and in their random combining evoke for the viewer the simultaneous existence of various natural systems. Quidditas is a Latin word meaning the essence or quality of a thing which makes it distinct. Here, Gillette uses the term to refer to a mode of philosophical inquiry and classical aesthetic study.

Quidditas was the end result of a National Endowment for the Arts funded residency at the Museum in which Frank Gillette also presented "Some Thoughts on Recent Works" sponsored by the Video/Film Council of the Long Beach Museum of Art.

Quidditas, a three-channel video installation, 1975

Bough; Snow/Brook; Field/Dusk; Lake; Wood's Floor color 54:00 silent

Tidal Flats; Dunes; Sea color 58:45 ambient sound

Pond; Grove; Salt Marsh; Scrub Pines color 44:00 silent



12. David Dashiell, Excerpts from the Past Presented



13. Ken Feingold, In a Vacuum

JUNE 8 - SEPTEMBER 7, 1975

### SOUTHLAND VIDEO ANTHOLOGY I

Curator: David A. Ross

"Southland Video Anthology I" presented the work of 65 artists in the first comprehensive survey of video art produced in southern California from 1968–1975. Broad in scope, it included some works completed at the Museum's new Artists' Post-Production facility which had been operating since April, 1975. A selection of tapes from "Southland Video Anthology I" travelled to and/or Gallery, Seattle, Washington; The Kitchen Center, New York; San Francisco Museum of Art; and the Department of Art, University of Nevada, Reno. Funding for the exhibition and catalogue was provided by the County of Los Angeles.

The videotapes in this exhibition do not represent any one particular attitude toward either a way to make art, a rationale for making art, or the work itself. The idea for this "anthology" approach stems from the fact that though many important videotapes have been and still are being produced in southern California, not much of it has been seen either in southern California or anywhere else.

At a time when contemporary art is clearly a social manifestation, art is no longer isolated from the culture by the cannons of formalism or similar academic restraints. It has become incumbent upon the artist to inform his work with an understanding of the world and his position in it, while using his work to inform the culture. — D.A.R., Southland Video Anthology.

(For dates and running times not listed below see Video Resource Library.)

Alan Ackoff, Newhall Greyhound Depot Lost and Found

Billy Adler, Color: Still Life with Fruit; Focus; Two Aquariums; Disappearing Pen; Alka Seltzer in Three Shades; Banana Peel; Door One; Shvartzer 1974–75 color 30:00 total

Dave Anderson, Compilation of works, 1974–75

Eleanor Antin, The Little Match Girl Ballet

# 1975

John Baldessari, Ed Henderson Suggests Soundtracks for Photographs Dede Bazyk, Compilation of works,

Lynda Benglis, Female Sensibility, 1974 color 14:00

Chris Burden, Selections '71-'74 Thomas Burton, Video Tom at the Ant Farm

Shelley Chamberlain, Three untitled works

Brian Connell, Petro-Theater Lowell Darling, Yesterday's T.V. News/ Today's Video Art

David Dashiell, Excerpts from the Past Presented; Poses; Untitled; Another Solution

Susan Davis, The Stalin Tape; The Blank Tape

Ken Feingold, Jumps; Literal Illustration; In a Vacuum

Charles Frazier, Happy Birthday, April 26, 1975

Roberta Friedman, The Making of Americans

John S. Gordon, This Eileen Griffin, Sugar 'n Spice and Everything Nice, 1974 b/w 60:00

Thomas Jancar, A-Z/Z-A (Blackboard); Clockwise/Counterclockwise; 2 Pennies/2 Bowls

Bryan Jones, Six of One, A Half-Dozen of Another

Allan Kaprow, Rates of Exchange; Second Routine, 1974–75 b/w 60:00

Donald Karwellis, Untitled, 1974 total color 60:00

Stanton Kaye, Pat's Loft Shadows Rodger Klein, My Name Is Curtis; Times Joke

Rodger and Thomas Klein, A Portrait: 54 Years

John Knight, For Every Action There Exists an Equal and Opposite Reaction ... Not Taking into Account That Extra Object

Lisa Koper, U.C. Irvine

Shigeko Kubota, A Day at the California Institute of the Arts (with Shuya Abe), 1971 color 20:00

Suzanne Lacy, Three Works from the Teeth Series

William Leavitt, The Good; The Tape; Honest; Theater, Silk; The Farm

Joan Logemann, Eye Contact

Joan Logue, Ocean/Ocean; Reflection; Shadow On/Off; Ocean/Door; Sheet/Sheet

Fred Lonidier, Confessions of the Peace Corps Bruce Lyon, Pick-up Stix, Running, then Slowly, 1974–75 b/w 15:00

Jay McCafferty, Ocean Tape Paul McCarthy, Glass; Sauce

Cynthia Maughan, Compilation of works, 1974-75

Susan Mogul, Mogul is Mobil, Vol. III Bruce Nauman, Violin Tuned D.E.A.D., 1968 b/w 60:00

Tim Owens, Compilation of works, 1972–75

Nam June Paik, Ginsberg/Audrich (excerpt) (with Paul Challacombe), 1971 color 15:00

Michael Portis, Untitled, 1973 b/w 20:00

Tom Radloff, Untitled, 1973 b/w 30:00 Raindance (Frank Gillette, Alan Rucker, Paul Ryan, Ira Schneider, Michael Shamberg). The California Tapes, 1971 b/w 60:00

Anthony Ramos, Balloon Nose Blow-Up, 1972-74 b/w 27:30

Martha Rosler, A Budding Gourmet; Semiotics of the Kitchen

Allen Ruppersberg, A Lecture on Houdini (for Terry Allen)

David Salle, What's Cooking; Reading Room; Hair Cut

Van Schley, Fiji Puzzle; Banana Peel; Green Nose

Michael Scroggins, A; Spiral; Exchange; Sangsaric

Hene Segalove, The Professional Retirement Home, and other works, 1974 color & b/w 50:00

Allan Sekula, Talk Given by Mr. Fred Lux at the Lux Clock Mfg. Company Plant in Lebanon, Tennessee on Wednesday, September 15, 1954; Performance Under Working Conditions

Barry Singer, Along the Trail with Mr. Burner

Barbara Smith, Color Transformations (a,b,c): Moving Monuments (Excerpts from Heizenburg's "Uncertainty Principles"); Recreation

Nina Sobel, Interactive Electroencephalographic Video Drawings, 1975 b/w 30:00

Philip Steinmetz, Art in Life: Photography — the "natural" and "decisive" truth

Marc Stern, Eat; Test; Marbles #1, 1974-75 b/w 3:30

Wolfgang Stoerchle, Compilation of works, 1970-72

John Sturgeon, NOR MAL/CON VERSE; Shirt; Waterpiece; Hands Up, 1974 b/w 10:00

Telethon (Billy Adler, John Margolies), Television Collage, 1973 color & b/w 60 00

Bart Thrall, Imitation of Life

Michael Tucker, The Accident; A Story of Stories

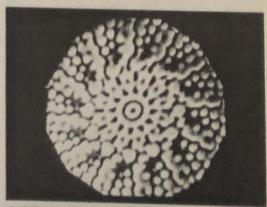
Peter Van Riper, Rainbow Window, 1973 color 30:00

William Wegman, Reel #1, Reel #2, 1971 b/w 40:00

James Welling, Embers



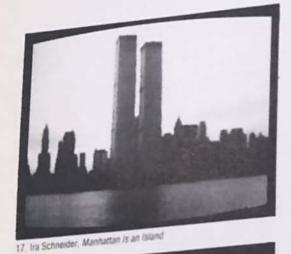
14 Eleen Griffin Sugar 'n Spice and Everything Nice



15 Michael Scroggins, Sparie



16. David Salle, What's Cooking





18. Joel Wm. Hermann, While / Was Waiting



9 Red Tape



20. Production still, Red Tape

# SEPTEMBER 27 - OCTOBER 26, 1975

# LANDSCAPE STUDIES IN VIDEO

Curator: David A. Ross

"Landscape Studies in Video" was an exhibition attempting to define a growing concern among artists whose observations of their surrounding world was interpreted through the medium of video. The "video landscape" could be said to have originated in closed-circuit (CCTV) and surveillance video systems, and in such arch media transmissions as the earliest NASA moon shots. Here, "pure" observation was simply a matter of recording whatever was in the frame at the time the camera was operating and any poetry created in the process was the result of circumstances and not planned by the recording agency. The recording of a landscape by artists, however, is usually directed by other motives, and to achieve realism is not always the main goal. Many of the video works selected for the Long Beach exhibition were recorded in black and white, where the artist's presence as an "eye" or "interpreter" is clearly visible. Some works include text or narrative to define the space they are exploring; others make quiet observations, recording ambient sound; and some interpret and activate the landscape through performance.

Donald Burgy, April 21, 1973 b/w 30:00 Juan Downey, Moving, 1974 b/w 30:00 Frank Gillette, Quidditas (tape 1), 1975 color 54:00

Paul Kos, Pilot Butte/Pilot Light, 1974 b/w 15:00; Riley, Roily River, 1975 b/w 2:00

Joel Wm. Hermann, While I Was Waiting, 1975 b/w 14:00 Jay McCafferty, Clouds, 1975 b/w 31:55 Andy Mann, Stream, 1972 b/w 20:00 Ira Schneider, Manhattan Is an Island (composite edit), 1974 b/w 60:00

NOVEMBER 6 - 30, 1975

BILL VIOLA: VIDEOTAPES

Curator: David A. Ross

A one person exhibition of videotapes and photo documentation of performances and installations by Bill Viola included the premiere of *Red Tape* (1975). This work was completed while Viola was in residence at two New York State production centers, ZBS Media, Fort Edward, and Intermedia Art Center, Bayville. In November Viola was in Los Angeles with composer/musician David Tudor and the Rainforest group, and was able to take time out from the tour to speak about his work to the Long Beach Museum of Art Docent Council.

[Red Tape] lies somewhere in between the time and place of the moment of recording, and my own mental image or projection of the outcome at that time. Standing there with a camera and recorder, I was fascinated by the fact that the (playback) reality of those recording moments was to be found more in the space through the lens of the camera, on the surface of the vidicon tube, than out in the space where I was standing, hearing, smelling, watching, touching. For me, the focus of those moments (when the recorder was going) was on that magic surface, and my conscious concentration was aimed there inside the camera. I realized that is offered the only way out of the scene I was in, through a little aperture and off into another place which would exist beyond the present time and place. — Bill Viola.

"In Drag" (from Passage Series), 1973 b/w 5:20 Cycles, 1973 b/w 7:07 Level, 1973 b/w 8:28 Polaroid Video Stills (excerpts), 1973 color 2:38 In Version, 1973 color 6:40 Composition D, 1973 b/w 9:50 Vidicon Burns, 1973 color 8:15 "August '74," 1974 color 11:00 total Instant Breakfast 5:05 Olfaction 2:34 Recycle 3:00

"Red Tape," 1975 color 29:40 total Playing Soul Music to My Freckles So They Won't Get Lonely 2:46 A Non-Dairy Creamer 5:19 The Semi Circular Canals 8:51 A Million Other Things 4:35 Return 7:15

DECEMBER 6, 1975 - JANUARY 4, 1976

# ALEXIS SMITH: CLASSICS ILLUSTRATED

Curator: David A. Ross

"Classics Illustrated," a solo exhibition of recent works by Alexis Smith, included narrative collage wall-pieces and a color videotape A Thousand Nights in One Night. The wall pieces, including Robinson Crusoe, The Scarlett Letter, and Time Machine condense text and visual imagery into gestalts of these classics which reflect the artist's personal concern for dramatic sequences and narrative rhythm.

A Thousand Nights in One Night consists of a single image, a "still life" of a green wine bottle in front of a section of wooden chairs. The backdrop to the scene is a brick wall, lit scarlet red in contrast to the green bottle. Rimsky-Korsakov's corny "Sheherazade" plays off camera while Smith's voice begins reading 1001 Nights. She continues, but with Jorges Luis Borge's tale "The South" as one of "Sheherazade's" stories. Her words begin to "affect" image until the red wall becomes a sunset, or a prison, or the cafe where Borge's hero faces death.



21. A Book Is a New Adventure

A Thousand Nights in One Night, 1975 color 20:00

#### FEBRUARY 21-MARCH 21, 1976

# JUAN DOWNEY: VIDEO TRANS AMERICAS

Curator: David A. Ross

A program of two-channel video installations, a series of drawings and diagrams, and a group of single-channel video works from 1971-1975 made up this exhibition of Juan Downey's long-term project "Video Trans Americas." Downey, a Chilean-born video artist and architect living in New York collected hours of material during his journeys through Central and South America to examine the different cultures of the Americas and to explore his own relationship to them. His project was devoted to the notion of the artist as cross-cultural communicant, recording, transporting, assembling, and transmitting videotapes of towns and villages from one location to another.

The aesthetic implications [of "Video Trans Americas"] are of cultural exchange among the present inhabitants of the Americas. The imagery deals with natural mythologies bringing the aboriginal next to the ultracivilized in the same way the present is displayed close to the past Indian cultures.-Juan Downey.

Downey's drawings are rich mappings which distort the geography of North, Central, and South America with visual associations of the lands he covered to illustrate his personal insights.

Yukatan/Guatamala (two-channels), 1973 b/w 27:40 Lima/Machu-Picchu (two-channels), 1974 b/w 27:30 Chile, June 1971, 1974 color 17:00

Las Meniñas (The Maidens of Honor), 1975 color 20:00 Cusco (two-channels), 1976:

Cusco One, 1974 monochrome color 20:45 Cusco Two, 1974 monochrome color 19:30

La Frontera (The Frontier) (two-channels), 1976 b/w 16:00

Inca (two-channels), 1976: Inca One b/w 21:30 Inca Two b/w 23:00



22. Cusco One



23. Cusco Two



24. Fred Lonidier, The Health and Salety Dame

MARCH 27 - MAY 2, 1976

# FRED LONIDIER: THE HEALTH AND SAFETY GAME PHILIP STEINMETZ: SOMEBODY'S MAKING A MISTAKE

Curator: David A. Ross

Fred Lonidier and Philip Steinmetz are both San Diego artists who use photography with textual support, videotapes and explanatory dialogue to approach social issues they consider demand aesthetic concern. In this exhibition, Lonidier created an information environment with photo-text and video to focus attention on standards of industrial safety that exist today, not in terms of the artist, but in terms of the blue collar factory worker. His videotape demonstrates clearly and simply the results of "occupational hazards" in many common employment situations. Steinmetz used the medium of photo-text to explore the life and growth of the family in a sociological portrait. A newspaper format catalogue was published, with an introduction by David A. Ross, and an essay, "Reinventing Documentary," by Allan Sekula.

These documentary works challenge the viewer in a way that is clearly different from that offered by photographic and video work which relies on journalistic authenticity. Both artists are open in their use of the special context provided by the museum, and do not attempt to obscure either their own points of view or background. The difficulty in apprehending these works, then, lies in the artists' stubborn refusal to submit to either the formal cannons of fine art photography or the power-based role of investigating photo-cop. — D.A.R.

#### Fred Lonidie

The Health and Safety Game, 1976 b/w 21:22

MAY 19 - JULY 11, 1976

# ARTISTS AT WGBH BOSTON: VIDEOTAPES FROM THE NEW TELEVISION WORKSHOP

Curator: David A. Ross; Produced by WGBH New Television Workshop, Fred Barzyk, Co-Director, and Dorothy Chiesa, Coordinator.

Since 1968, public television station WGBH BOSTON has been a major force in the production and dissemination of artists' television. In 1974 the New Television Workshop was created and quickly became a leader in the growing efforts to bring the visual artist into a more direct relationship with the technical facilities and audience potential offered by the broadcast organization. At first, emphasis was on experimentation and exploration of the medium, and later many of the same artists were commissioned by the Workshop to complete pieces specifically for broadcast.

In 1976 the Long Beach Museum of Art, with a grant from the National Endowment for the Arts, organized an exhibition of works selected by David Ross from the New Television Workshop. It travelled to ten U.S. institutions. Included with the exhibition package of 15 video works was a 60-minute videotape produced by the Workshop for broadcast on PBS affiliates in each city where the works would travel, as an introduction to the exhibition. New Television Showcase was an informative program about the Workshop, with excerpts of pieces by 27 artists, and was designed to reach a wider audience for the medium, through the medium. The broadcast program was aired in Los Angeles on KCET, Channel 28, during the Long Beach Museum of Art exhibition, on June 13, 10:00 pm, and June 14-16, at 11:00 pm.

(For dates and running times not listed below see Video Resource Library.)

Mark Allen, Past Fantasies, 1976 color Donald Burgy, Contexts; Everything Nothing; Opitimizing; One Many; Communication

Peter Campus, Set of Coincidence; Four Sided Tape

Frank Gillette, Quidditas (single-channel version)



25. WGBH Besten loge



26 Peter Campus, Set of Coincidence

Robert Goldman, Untitled

Ron Hays, A Visualization of an Experience Within Music; The Prelude and Liebestod from "Tristan and Isolde" by Richard Wagner

Jeffrey Hudson, An Heroic Saga Andy Mann, Summer Snapshots

Jo Sandman, A Color Piece for Television

Tava, Partnerships

William Wegman, Semi Buffet (with the Two or Three Variations which Could be Very Possible): A Televised Dinner, Selected Works, Reel 6, 1975 b/w 16:30

WGBH New Television Workshop/ Fred Barzyk, New Television Show-

## Boston Symphony Orchestra and Artists, WGBH

"Video Variations," 1972 color 60:00

Tsai Wen-Ying, Cybernetic Sculpture Stan Venderbeek, Dancework Series

Constantine Manos, Still Photography Douglas Davis, Numbers: A

Videotape Event Jackie Cassen, Video Art; Wake

Up America Russell Connor, Untitled

James Seawright/Mimi Garrand, Two Schoenberg Pieces Nam June Paik, Electronic Opera No. 2

WGBH/Fred Barzyk, The Medium Is the Medium



27. Andy Mann. Summer Snapshots

JULY 31 - AUGUST 29, 1976

#### INTERACTIVE VIDEO/IRVINE

Curator: David A. Ross

Prepared by Greg Lynch, Designer, and Melodee Williams, Video Coordinator for the Irvine Unified School District

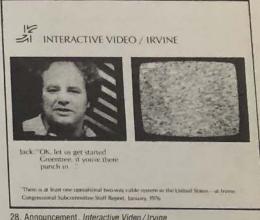
This exhibition of videotapes and participatory 2-way video communications system was based on the Irvine Unified School District's Video Communications Project. Initiated in 1974 with taped cross-cultural exhcanges, the project developed under the direction of A. Stanley Corey, District Superintendent. The socio/technical concept and its overall design was the result of the artist's viewpoint applied to communication theory by Prof. Mitsuru Kataoka of UCLA working in concert with Dr. John Rajcic, Associate Superintendent of the school district.

The taped portion of the exhibition consisted of excerpts from the daily lessons and events ongoing between the district's 14 schools and the University of California, Irvine, campus. This sampling of activities included student set-up and manipulation of the hardware and dialogue between the students across a broad range of age and interests. Selections from the cross-cultural and international exchange tapes were also shown. An actual working model of an interactive video system complete with three sending/receiving stations located around the Museum's galleries was set up, enabling visitors to participate in a 2-way communications activity.

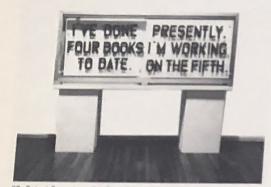
Mits Kataoka and his associates in the Art Department at UCLA and in the Irvine Unified School District, are probably the only people in the country actively engaging an entire community in the process of changing television and the prevailing attitudes that surround it. Starting with a base of a few public schools in this new start-from-scratch community, a simple two-way interactive system has been built using simple state-ofthe-art technologies that are virtually self-sustaining and operable by a schoolchild. The implications of this work, including the fact that in many ways the entire process can be viewed as artwork involving the enriching of the day to day life of a real community, are astounding. There is nothing flashy about the project. The fascination is not rooted in the technology, but in the growth of an attitude toward television that is truly nutritive. - D.A.R.

The exhibition was supported by a grant from the National Endowment for the Arts, the Irvine Unified School District, and the Irvine Company.

Interactive Video/Irvine, 1976 b/w 14:06 (interactive video system documentation, 1975-76).



28. Announcement, Interactive Video / Irvine



29. Robert Cumming, I've Done Four Books to Date

# HAIL TO THE CHIEF THE WHITE HOUSE WASHINGTON August 9, 1974 Dear Mr. Secretary: I hereby resign the Office of President of the United States. Sincerely, Sincerely, The Honorable Henry A. Kissinger The Secretary of State Washington, D. C. 20520

30. Charles Frazier, Hail to the Chief



Nancy Angelo / Candace Compton, Nun and Deviant

#### SEPTEMBER 4 - OCTOBER 17, 1976

### SOUTHLAND VIDEO ANTHOLOGY II, PART 1

Curator: David A. Ross

By September, 1976 the Long Beach Museum's Artists' Post-Production facility (APP), had been installed with up-to-date ½ inch and ¾ inch editing equipment, and in operation for over a year. This second "Southland Video Anthology" project became a showcase for recent work completed at the facility, as well as for other videotapes produced in the region. "Southland Video Anthology II" was comprised of five separate exhibitions shown over a period of sixteen months, September 1976 to January 1978, and accompanied by a comprehensive catalogue detailing Parts 1-4.

Part I was curated to show the range of work by artists whose use of props or objects is integral to their videotapes. These small sculptural works were also exhibited in a gallery adjacent to the video viewing room.

In this first segment of the Southland Video Anthology series, we are presented with seven artists whose work provides the framework for a discussion of the transformation in seeing and experiencing artists' realities that the use of videotape initiates. . . . The connections in this group of works are not isolated formal distinctions, but rather a set of changes and shifts that are perceivable in a comparison between objects and props as they stand alone and as they appear as central elements in videotapes. — D.A.R., Southland Video Anthology 1976-77.

The exhibition and publication were funded in part by the National Endowment for the Arts, and the County of Los Angeles. A selection of 20 works from the entire Anthology travelled to other institutions including Media Study/Buffalo, Buffalo, New York; The Everson Museum of Art, Syracuse, New York; Anthology Film Archives, New York; Washington Project for the Arts, Washington, D.C.; and Mary Porter Sesnon Art Gallery, University of California, Santa Cruz.

(For dates and running times not listed below see Video Resource Library.)

Billy Adler, Color as Sculpture, 1976 color 20:00

Eleanor Antin, The Adventures of a Nurse

Peter Barton, Silver Star; Transformations/Diamond Red

Robert Cumming, Outdated Autobiography; Lacks Parallax Charles Frazier, Hail to the Chief; Variations on Manifest Destiny; Mimbres Digs, 1976 b/w 40:00

Alexis Smith, A Tale of Two Dreamers, 1976 b/w 5:00

John Sturgeon, Shapes from the Bone Change; the Two of Triangles; Conjunct; 2 Aspects

OCTOBER 23, 1976 - JANUARY 9, 1977

# SOUTHLAND VIDEO ANTHOLOGY II, PART 2

Dedicated to Wolfgang Stoerchle (1941-1976) Curator: David A. Ross

"Turn the camera on yourself; it's all you ever look at anyway."

— William Burroughs

By 1976 video had become an important tool in the development of performance art, both as a means of documentation, and in its utilization as part of the performance process. Performance/video had been represented in almost every previous video exhibition at the Long Beach Museum, from the Florence Art/Tapes/22 collection, to the individual statements of Terry Fox and Joel Glassman. Southland Video Anthology I in 1975 had also consisted of many works which were performance in genre and which focused on personal or conceptual viewpoints as well as political, feminist, and social concerns. It was clear that the video work of southern California artists was in fact characterized by performance works and that the next exhibition should reflect this direction.

# 1976

Part 2 of the "Southland Video Anthology II" series brought together 24 videotapes which represented an inclusive overview of the kinds of videotaped performances then taking place in Los Angeles. In the introduction to Part 2, Karen Pederson and David Ross note:

The art performance, as heir to happenings, body art, and process works of recent years, has become an open field for the contemporary artist. Combining theatre with the concerns of the post-object, post-concept visual artist, the performance is fertile ground for the experience of a wide range of sensibilities.

(For dates and running times of tapes see Video Resource Library.)

Nancy Angelo/Candace Compton, Nun and Deviant

John Baldessari, Folding Hat Lynda Benglis/Stanton Kaye, How's Tricks

Robert Biggs, What You Look At

Chris Burden, TV Tapes
Antoinette Dejong

Erasers, 1976 b/w 19:00 Jealousy, 1976 b/w 8:00

John Duncan, Right; Free Neil Goldstein, Dreaming of Encinada; Outreach: Telephone, Whistles, Kong

Harry Kipper, Up Yer Bum with a Bengal Lancer Suzanne Lacy, Learn Where the Meat Comes From

Gary Lloyd, Voyage: A Duet, 1976 b/w 13:00

Jay McCafferty, Unfinished Autobiography

Paul McCarthy, Sailor's Meat, 1975 color 30:00

Cynthia Lee Maughan, Compilation of works, 1975–76

Susan Mogul, Big Tip; Back Up; Shut Up

Michael Portis, 3D Human Instrument; Ultimate Future

Barbara Smith, I Am Not Lost but Hidden, 1976 color & b/w 15:00 LEONARDO DA VINCI

MICHELANGELO

REMBRANDT

VINCENT VAN GOGH

PABLO PICASSO

CHRIS BURDEN

Part for the Division Suntan - Artist

32. Chris Burden, TV Tapes

#### NOVEMBER 20 - DECEMBER 5, 1976

# ANT FARM AND T.R. UTHCO: THE ETERNAL FRAME

Curator: David A. Ross

In August 1975, Ant Farm and T.R. Uthco took a crew of 30 to Dallas to video tape their re-enactment of the assassination of President John F. Kennedy. Fearing that such a desecration of American myth could result in an unpleasant confrontation with citizens and authorities, the artists arranged location shooting to begin in Dealey Plaza at 7 am. By noon the "Artist-President" had been "assassinated" 17 times and Dealey Plaza was jammed with tourists who eagerly photographed each new pass with instamatics and Super-8 cameras. The Dallas police cooperated, allowing traffic to be stopped for the motorcade. Tourists laughed and they cried as the black Lincoln glided by. The only confrontation occurred when the "Artist-President's" party entered the Kennedy Museum and his impromptu speech was cut short by the curator of the souvenir shop who demanded that he leave. By 4 pm the artists and crew were outside the Dallas city limits and The Eternal Frame was in the can. — Ant Farm, T.R. Uthco.

"The Eternal Frame" installation at the Long Beach Museum of Art was arranged as a 1960s living room with couches where the "family" television set was the center of attention. The television played the videotape made in Dallas — the "authentic remake of the JFK assassination." The room was filled with items used in making the tape, Jackie's pink dress, her pill-box hat, gloves, roses, together with JFK and Jackie memorabilia and kitsch, photos, busts, coins, clippings, and postcards. The Eternal Frame was edited at the Artists' Post-Production facility.

Ant Farm: Chip Lord, Doug Michels, Curtis Schreier T.R. Uthco: Doug Hall, Diane Andrews Hall, Jody Proctor The Eternal Frame 1976 color & b/w 24:00



33. Production still. The Eternal Frame



33a Installation. The Eternal Frame

**DECEMBER 18, 1976 - FEBRUARY 6, 1977** 

**EAST IS RED** 

Curator: Hildegarde Duane

This exhibition of work from the People's Republic of China is not a show of rare or ancient art, but rather a cross-section of works that represent a view of the kind of art produced in China during the 1960's, a period when art played a strong role in the Chinese People's reexamination of social and cultural values.

Few things are as diffcult to understand in the context of American and Western European Art as the function of art in Socialist or Communist societies. Labeled "propaganda;" Socialist Realism has been generally regarded as the antithesis of the notion of art-for-art's sake by critics and artists alike. Recent developments in Western Art, however, have made it possible to see an art openly tied to real-politik and education. — David A. Ross

This exhibition was shown at a time of expanding diplomatic relations between the U.S. and the People's Republic of China, and included sculptures from the Rent Courtyard Collection and traditional papercuts of the history of the Chinese Revolution. A videotape catalogue was produced by the Long Beach Museum of Art. Written and directed by Hildegarde Duane for this exhibition, it played every half hour in the Museum and was an important educational element.

East Is Red, 1976 color 26:00



34 Lowell Darling (left) and Mike Mazurki

**JANUARY 29-MARCH 13, 1977** 

#### SOUTHLAND VIDEO ANTHOLOGY II, PART 3 LOWELL DARLING/ILENE SEGALOVE: THE CAULIFLOWER ALLEY TAPES

Curator: David A. Ross

The Cauliflower Alley Tapes, produced at LBMA's Artists' Post-Production facility, were presented in a gallery hung with memorabilia from Cauliflower Alley Club members, including oil paintings, movie stills, news clippings, a massage table, plastic cauliflower ears, business cards, scrap books, and props from the movies.

Lowell Darling and Ilene Segalove document Cauliflower Alley, a Hollywood club of ex-boxers and wrestlers whose careers included countless appearances as "heavies" in gangster films . . . Portraiture, like anthropology, is always prey to the effects of cultural and personal bias. The image—or data—presented to us can never reproduce the thing itself, undistorted. This video portrait takes the form of a trilogy: the Fight Game, the Motion Pictures, and the Memories. In a sense, the club exists as the collective memory of vanished Hollywood, where the prizefighter was a star in his own right. Their monologues, whether rehearsed or off-the-cuff, constitute more than a remembrance, but also an ode and a lament.—D.A.R. Southland Video Anthology 1976–77.

The Cauliflower Alley Tapes, 1976 color 60:00 (including: Cauliflower Alley Club Theme Song; Part II, The Motion Pictures)

MARCH 5, 1977

#### NAM JUNE PAIK, GUADALCANAL: A REQUIEM

Curator: David A. Ross

Some Serious Business, Inc.\* and the Long Beach Museum of Art presented Nam June Paik and the premiere of *Guadalcanal Requiem* a videotape at 73 Market Street, Venice, California. One of Paik's most complex and densely edited pieces, *Guadalcanal Requiem* was shot in the Solomon Islands, scene of one of World War Two's most bloody battles. The tape bombards the viewer with a fast-paced collage of colorized old war film footage, images of the battle-scarred landscape, rusting war relics, interviews with the veterans, and Charlotte Moorman's on-site cello performances. The project took almost a year to realize. Paik and Moorman visited Guadalcanal in 1976 and later sent a second crew to complete shooting. *Guadalcanal Requiem* was edited at the TV Laboratory, WNET Thirteen, New York. A second version was edited two years later.

Guadalcanal Requiem (John Kaldor, Project No. 5), version 1, 1977, color 47:20 featuring Charlotte Moorman

\*Some Serious Business, Inc. is a non-profit fine arts resource center and support facility. Most active in Los Angeles from 1976–78, SSB has presented and collaborated with other institutions in the presentation of performance, video screenings, and exhibitions, notably Philip Glass at the Roxy, Steve Reich and Musicians at Schoenberg Hall, UCLA, John Cage, Bing Theatre, LACMA, and Robert Wilson with Lucinda Childs at the Wilshire Ebell Theatre.



35. Guadalcanal Requiem

MARCH 25-27, 1977

#### FILMEX ARTIST VIDEO AND FILM PROGRAM

Curator: David A. Ross, in collaboration with Joyce Neraux, Director, Castelli-Sonnabend Videotapes and Films.

Artists' video works were shown in a specially constructed theater at the ABC Entertainment Center, Century City, then home of FILMEX, the annual International Film Exposition of Los Angeles. The program of 21 videotapes in one theater and 10 films in another were selected for this popular film festival in an attempt to bring new work by contemporary artists to a wider audience. All artists' films and videotapes were courtesy of Castelli-Sonnabend Videotapes and Films, with the exception of *The Desert People*, supplied by the artist, David Lamelas.

Vito Acconci The Red Tapes, 1976 b/w 2:26:00

John Baldessari Ed Henderson Suggests Soundtracks for Photographs, 1975 b/w 25:00

Lynda Benglis/Stanton Kaye How's Tricks, 1976 color 34:00

Peter Campus East Ended Tape, 1976 color 6:00 Four Sided Tape, 1976 color 3:08 Third Tape, 1976 color 5:00

Juan Downey Inca Split, 1976 b/w 20:00

Simone Forti Three Grizzlies, 1974 b/w 15:00

Frank Gillette Rituals for a Still Life, 1976 b/w 25:00

Joan Jonas Disturbances, 1974 b/w 15:00 Good Night Good Morning, 1976 b/w 20:00 Paul and Marlene Kos Battle Mountain, 1973 b/w 24:00

Richard Landry Divided Alto, 1974 color 15:00

Andy Mann One Eyed Burn, 1974 b/w 6:00

Charlemagne Palestine Island Song, 1976 b/w 15:00 Island Monologue, 1976 b/w 15:00

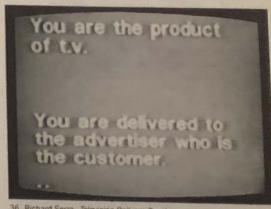
Richard Serra Television Delivers People, 1973 color 6:00

Richard Serra/Robert Bell Prisoner's Dilemma, 1974 b/w 60:00 Keith Sonnier

Animation II, 1974 color 25:00 William Wegman

Selected Works, Reels 1, 3, 4, 6, 1970–76 b/w 1:30:00 total

Lawrence Weiner A Bit of Matter and a Little Bit More, 1976 b/w 20:00



36. Richard Serra, Television Delivers People



37. Selected Works, Reel 6

**APRIL 15, 1977** 

#### WILLIAM WEGMAN: TALK & TV

Presented by Some Serious Business, Inc. and Long Beach Museum of Art

William Wegman showed a survey of his video works at an in-person presentation at the Los Angeles Institute of Contemporary Art (LAICA). It was the first major southern California screening of his videotapes since his one-person exhibition at the Los Angeles County Museum of Art in 1972. His "collaborator," Man Ray, made a special guest appearance at this standing-room-only event.

Selected Works, Reel 4, 1972 b/w 20:00 Selected Works, Reel 6, 1975 b/w 20:00

Semi Buffet (with the Two or Three Variations which Could Be Very Possible): A Televised Dinner, 1975 color 20:17



38. Announcement photo, "Foul Play in the Chicken House"

MAY 4-JUNE 5, 1977

### MARTHA ROSLER: FOUL PLAY IN THE CHICKEN HOUSE

Curator: David A. Ross

Martha Rosler installed four photographic text works, and showed five videotapes which she produced in association with the Museum's Artists' Post-Production facility for her major one-person show, "Foul Play in the Chicken House." One of the text works, She Sees in Herself a New Woman Every Day, consisted of written panels and an audio track on tape and was presented in a specially constructed cubicle. Other text pieces included, The Restoration of High Culture in Chile, The Bowry two inadequate descriptive systems, and 3 Portraits, a photo-text piece with shoe.

I find it important to call attention to form and to raise some questions about representation and the relationship of artist and audience. I use whatever means seem appropriate: video, photo-text, performance, post-cards, books, and even lectures and critical writing. Most of my work takes the form of a "decoy." It mimics some well-known cultural form—a cooking show, a garage sale, a banquet, a doctor's examination, a postcard message. I rearrange the content so that it yields a comment about the form itself and serves as a metaphor for something else: it is both literal and metaphoric.

I want to make art about the commonplace, art that illuminates social life. I would like to make art that unfreezes the frozen block of the current moment, its "facts" and our "feelings," and aids in the development of an understanding of the historical currents bringing this moment into being. I want to reassert the rootedness of art in social life, to question the mythical explanations of the everyday. I would like to aid in the development of a critical consciousness of the relationships between individual experience, family life, and the culture of corporate capitalism—especially as it affects women.—Martha Rosler

Semiotics of the Kitchen, 1975 b/w 6:05
The East Is Red, the West Is Bending, 1977 color 20:00
Losing . . . A Conversation with the Parents, 1977 color 18:45
From the P.T.A., the High School, and the City of Del Mar . . . Charity,

Vital Statistics of a Citizen, Simply Obtained, 1977 color 39:19

MAY 5-31, 1977

**BRUCE KURTZ:** 

SPOTS: THE POPULAR ART OF AMERICAN TELEVISION COMMERCIALS

Curator: David A. Ross

Spots: The Popular Art of American Television Commercials, a 62-minute videotape by Bruce Kurtz, author of a book by the same title,\* was presented at the new Long Beach Main Library. The Library had been cabled as part of a larger civic communications system, and the showing of Kurtz's tape expanded the Museum's video program into other public areas. Spots explores the methods, artistry, and sociological impact of TV commercials and interviews some of their creators. In the introduction of his book, Kurtz notes:

the introduction of his book, Kurtz notes:

In 1975, 97.1% of all American households—68,500,000 of them—were equipped with at least one television, 70.8% had color television, and 5,200,000 had more than one television. Viewing figures indicate that in 1975 each of these television sets was turned on for an average of six hours and eight minutes a day, or 42 hours and 56 minutes a week. It is possible that Americans watch television for more hours a week than they work at their jobs. . . . On the average, each American sees 156 commercial spots a day, or 1,092 spots a week. One hour and 18 minutes of the average American's daily television viewing consists of television spots, or about nine hours and six minutes a week. There may be no other single form of visual imagery which occupies that much of America's time, or of which Americans see such a quantity.—Bruce Kurtz.

Spots: The Popular Art of American Television Commercials, 1977 color 62:00

\*Published in 1977 by Arts Communications, Cooperstown, NY.



39. Spots: The Popular Art of American Television Commercials

MAY 14-JULY 3, 1977

### SOUTHLAND VIDEO ANTHOLOGY II, PART 4

Curator: David A. Ross

Twenty-six videotapes by eighteen artists were shown in the first Long Beach Museum exhibition of video art presented outside the Museum's facility. The Los Angeles Institute of Contemporary Art (LAICA) hosted Southland Video Anthology II, Part 4, as well as Part 5 in November 1977. LAICA, a frequent collaborator with the Long Beach Museum, is recognized for its contribution to avant garde programming: exhibitions, performance, and media events.

The fourth chapter of the Southland Video Anthology, though diverse in the range of work it encompasses, can be seen primarily as the extension of concerns that characterized Part 2 of this Anthology series. It seems increasingly clear that with notable exceptions like Joel Wm. Hermann, Peter Kirby, and Rabyn Blake, the activities of most artists in this section of the Anthology are in one way or another performance oriented. Perhaps this is because video (like performance) continues to provide artists with a space unfettered by critical sensibilities allied with academic or market-oriented vested interests. But nevertheless, it is undeniable that the continuing level of performance activity occuring in California, New York and elsewhere has fueled the video performance genre, elevating it from consideration as a purely documentary form to a position of real significance.—D.A.R., Southland Video Anthology 1976-77.

(For dates and running times not listed below see Video Resource Library)

Alan Ackoff, Art Bar Blues; Cornceptual Art

David Askevold, Very Soon You Will

Ronald Benom, The Room (part I) Rabyn Blake, Pease Porridge; Mudpool



40. Colin Campbell, The Woman from Malibu



41 Joan Logue, Valentine Portraits: John Sturgeon and Aysha Quinn



42. Guy de Cointet / Bob Wilhite, Ethiopia

SOUTHLAND VIDEO ANTHOLOGY II/cont.

Colin Campbell, The Woman From Malibu; The Temperature in Lima; Culver City Limits

Guy de Cointet/Bob Wilhite,

Joel Wm. Hermann, Water Log II; TAT a family portrait; China White

Allan Kaprow, Private Parts

Peter Kirby, Walnut Street, Newhall, CA; Blue and Yellow; Dog; Caution: Men Working

Rodger Klein, Untitled Image Poem, 1976 color, 6:30; Fantasies of Revion Boys, 1976 color 6:00; Bag Breaths, 1976 b/w 6:00 David Lamelas, The Hand William Leavitt, Rain or Shine

Joan Logue, Valentine Portraits, 1977 color 16:00

Linda Montano, Jane Gooding, R.N. in "Learning to Talk"

Ira Schneider, More or Less Related Incidents in Recent History

Lisa Steele, Atlanta, Georgia/Cold Springs Harbor, Long Island

William Wegman, Gray Hairs; Selected Works, Reel 7

MAY 19, 1977 8:00-11:00 PM

# DOUGLAS DAVIS: TWO CITIES, A TEXT, FLESH, AND THE DEVIL

A performance by Douglas Davis, a video artist committed to realizing the sociopolitical ramifications of tele-communications, was produced in cooperation with
the Long Beach Museum of Art, California State University, Long Beach, Art
Department, and the Floating Museum, San Francisco. The work was simultaneously performed in Santa Monica at the Southern California Institute for Architecture, with a line to the adjacent Theta Cable Studio, and La Mamelle in San
Francisco. Two Cities, A text, Flesh and the Devil was cablecast on San Francisco's
VIACOM Cablevision (Channels 6 and 8) to demonstrate the capabilities of live
interactive television. Live and prercorded images from both sites were layered
together to create one picture on monitors before an audience. Midway into the
performance, Douglas Davis in Los angeles and his female counterpart in San
Francisco both jetted to their partner's performance location and concluded the
performance. During the 2-hour break of travel time, text prepared by Davis was
continuously repeated in each performance space.

Davis utilizes himself as a conduit, contrasting his "real" presence with his video presence and both of them with the "real time" presence of the woman he is attempting to seduce, through the means of two monitors and a camera. In this 2½ hour work he utilizes layered images as the "seduction choreography" takes place around a sofa, beginning at 8:00 p.m., as a clock begins to tick. The choreography alternates between Davis and the woman — at first he pursues and she retreats — then she pursues and he retreats. Davis then cunningly utilizes what the movie industry used to term the "seduction time lapse," and then during a two hour interval the only audio heard is Ghandi's text on celebacy which is repeated over and over again until finally, at 10:30 p.m. the dual images appear again on the screen, layered, and Davis and the woman each appear at opposite ends of the couch, panting, as the clock ticks on.—Jan Butterfield, "From My Mind to Your Mind — Douglas Davis Deals With Two Cities, A Text, Flesh, and the Devil."

SEPTEMBER 13-DECEMBER 27, 1977

### VIDEO ART (3 MONTHS/3 CITIES)

Curator: David A. Ross

"Video Art," the first in a three part series, was an exhibition of independent artists' video broadcast on Southland cable networks. Twelve works were shown, one each week, beginning with Fred Barzyk's Video: The New Wave, an introduction to the medium produced at WGBH Boston.

The three participating companies, Los Angeles Theta Cable Channel 3, Long Beach Cablevision Channel 8, and Santa Barbara Cable TV Channel 2, committed a regular time slot for the program on a weekly basis. Although programming artist's work on cable television by the Long Beach Museum had begun in 1976, this was the first time a series was promoted with a poster including a program schedule and notes, and mailed to residents of Long Beach, Los Angeles, and Santa Barbara. The series was supported by the National Endowment for the Arts, with assistance from the Santa Barbara Contemporary Arts Forum.

(For dates and running times not listed see Video Resource Library.)

Billy Adler, Color Works, 1975-77 color 20:00

Ant Farm/T.R. Uthco, The Eternal

Eleanor Antin, The Little Match Girl

Lynda Benglis/Stanton Kaye, How's Tricks

Allan Kaprow, Private Parts

**Peter Kirby,** Walnut Street, Newhall, CA; Blue and Yellow; Dog; Caution: Men Working

David Lamelas, The Hand

Joan Logue, Valentine Portraits, 1977 color 16:00: Ocean/Ocean; Dear L.A., Love N.Y.; Ocean/Door; Plastic Poetry; Another Snow; African Water Piece; Portraits; 24:00 total

Michael Portis, Ultimate Future

Martha Rosler, Losing . . . A Conversation with the Parents

William Wegman, Gray Hairs; Selected Works, Reel 7

WGBH Boston/Fred Barzyk, Video: The New Wave, 1974 color 60:00



43. Allan Kaprow, Private Parts

### SEPTEMBER 18-OCTOBER 21, 1977

### SHIGEKO KUBOTA:

**DUCHAMPIANA: 3 VIDEO SCULPTURES** 

Curator: David A. Ross

In her first major Los Angeles exhibition, well-known Fluxus artist Shigeko Kubota showed three video sculptures which represent her investigations over a four-year period into the temporal and abstract nature of the electronic image within the context of a solid object. The three works, part of a five-sculpture series, Marcel Duchamp's Grave, Meta-Marcel: Window, and Nude Descending a Staircase, pay tribute to the master of conceptual art, Marcel Duchamp. Kubota's video interpretation of some of his concerns provides another dimension to the understanding of the depth of Duchamp's influence on contemporary art and thinking. She explains "I made five "Duchampiana" sculptures, which manifiest a video dialogue with death and reincarnation through the enigmatic personality of the late Marcel Duchamp."

Marcel Duchamp's Grave (1972–75). A 9-foot high plywood tower was constructed containing nine 7-inch monitors which played images recorded in 1972 during a visit to Duchamp's grave in Rouen, France, and later colorized in 1975. A mirror (3 x 10 feet) placed on the floor in front of the tower reflected the monitors. The audio is the natural location sound of wind in the Rouen cemetary.

d'ailleurs, c'est toujours, les autres qui meurt.

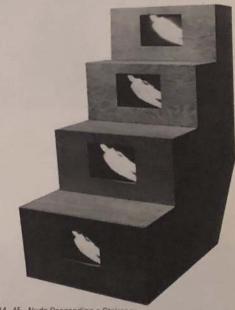
(By the way, it is always others, who die.)

—Marcel Duchamp

Video without Video Communication with Death. —Shigeko

Nude Descending a Staircase (1975–76). Four 13-inch monitors are inserted into the risers of a plywood staircase (67 x 31 x 67"). The video "loop" repeats every three minutes the colorized and ever-changing image of a nude descending slowly, rapidly a staircase. "In the original oil painting, Duchamp showed an abstract nude in "motion." But he was restricted to a quasi-futuristic representation of time ... that is, multilinear motion depiction. The four-dimensional medium of video knows no such restriction."—Shigeko Kubota.

Video is Vacant Apartment. Video is Vacation of Art. Viva Video . . . —Shigeko



44, 45. Nude Descending a Staircase



SHIGEKO KUBOTA/cont.

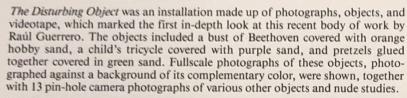
Meta-Marcel: Window (1976). A plywood construction (31 x 23") contained a small window frame with glass (18% x 10%"), behind which a monitor played back electronic snow. Shigeko Kubota writes: "I made a small version of Duchamp's Fresh Window, using plywood. Inside, an old RCA color TV is set behind the glass window. A character generator produces a snow pattern. The TV set has imperfect purity of color, so the snow becomes sureally tinted. So simple, clear, pure, my window is the quintessential video sculpture, a means to glimpse and grasp the birth of a new genre."

Video is the window of yesterday.
Video is the window of tomorrow.
It snows in my video window as it snows in my mind.
—Shigeko

### SEPTEMBER 18-OCTOBER 16, 1977

### RAUL GUERRERO: THE DISTURBING OBJECT

Curator: David A. Ross



The videotape, *Nude*, produced at APP is in three segments. Each segment shows a female nude covered with a single primary color of body paint. The figure moves slowly, almost imperceptibly, against a background of complimentary color. Another videotape, *Vuelo Mundial*, was concurrently programmed on local cable television to focus attention on the Museum's exhibition.

Nude 1977 color 3:44 Vuelo Mundial 1977 b/w 5:07



46. Nude

# 2

47. St. Elmo's Fire

### OCTOBER 29-NOVEMBER 27, 1977

### PAUL AND MARLENE KOS: VIDEOTAPES

Curator: David A. Ross

St. Elmo's Fire was an installation by Paul Kos which examined the essential relationships between an artist and his immediate and more general predicament through the use of video, performance, and traditional sculpture. In his work, Kos was interested in exploring the physiological and psychological controls acting on the viewer/participant. St. Elmo's Fire was shown in a small darkened gallery and involved the body of the viewer as an integral part of the piece. The floor and three feet of wall up from the floor was covered in deep pile polyester carpet. A monitor, encased in steel and placed on the carpet, displayed a repeating tape of lightning and close-ups of static electricity. As the viewer moved around the space their body picked up a strong electro-static charge from the carpet. The only entrance to the gallery was through a large door, wooden on the outside, and steel with a brass bar inside. The viewer pushed the bar to leave the space, at the same time discharging the accumulated electro-static charge.

In the adjacent gallery, two videotapes by Marlene and Paul Kos further examined the nature of electricity.

Lightning 1976 b/w 1:30 Sirens 1977 color 4:31 **NOVEMBER 15, 1977-JANUARY 17, 1978** 

### SOUTHLAND VIDEO ANTHOLOGY II, PART 5

Curator: David A. Ross

Part 5 of the Southland Video Anthology II was presented at Los Angeles Institute of Contemporary Art where Part 4 had already been shown. This was one of the last exhibitions which David Ross curated while still at the Long Beach Museum before assuming his new position as Chief Curator at the University Art Museum, Berkeley, California. Many of the tapes selected for this exhibition were cablecast February–May, 1978, as part of the "Video Art" cable series. The tapes were shown at LAICA in a program continuing over a nine-week period.

(For dates and running times not listed below, see Video Resource Library.)

November 15

Robert Biggs, What You Look At; Robert Biggs Is Robert Biggs; 51%; 2 Minute Broadcast

November 22

Kevin Boyle, True/False: A Collection of Works

November 29

Elon Soltes, Nixon in Exile

Ronald D. Clark, Doubt

Hildegarde Duane/David Lamelas, The Dictator

David Lamelas, The Hand

December 6

Douglas Huebler/Stephanie Weinschel, "In the Pool at Night," including:

Weinschel, Female; Heubler, East Squantum Street Puddle, Second Generation Conceptual Artist; Huebler / Weinschel, Airplanes (music, Steve Reich) December 13

Billy Adler, "New Work," 1977

December 20

Celia (Sally) Shapiro, Water Paintings C

December 27

Cynthia Lee Maughan, Current Works, 1977 b/w 30:00

January 3

Judith I. Corona, Half-Forgotten and Not Yet Known; Michael; Rock Piece; Space Rhythms

January 10

Nancy Buchanan/Barbara Smith, With Love from A to B



48. Cynthia Lee Maughan, Current Works

### **DECEMBER 11, 1977-JANUARY 15, 1978**

### STUDIO Z INDIVIDUAL COLLECTIVE

**Curator: Kathy Huffman** 

Studio Z, a collective of artists, musicians, and poets who shared ideas, materials, and a 5,000 square feet communal studio space at Second Street and Slauson Avenue in Los Angeles exhibited work created by their core group of 12 visual artists. The exhibition included sculpture, drawings, photographs as well as several installations and videotape, by artists: Houston Conwill, Kathy Cyrus, Ron Davis, Greg Edwards, David Hammons, Maren Hassinger, Duval Lewis, Senga Nengundi, Frank Parker, Joe Ray, Roho, and Roderick Young. A catalogue was published, and the exhibition was supported by the National Endowment for the Arts, the Long Beach Museum of Art Alliance, and The Links.

Duval Lewis Tribute to Sun Ra, 1977 color 60:00

49. / Will Take You, detail



50. As Above / As Below, detail

#### JANUARY 22-MARCH 6, 1978

### JOHN STURGEON: TWO VIDEO INSTALLATIONS

Curator: David A. Ross. Assistant Curator: Linda Van Akin

Two video installations were created by John Sturgeon for this exhibition at Long Beach Museum of Art. Although each was conceived of as a separate entity, the installations were also designed to interrelate physically and conceptually. The nature of the gallery space was such that one could see and hear the other from each space. So, only one verbal track was used and the natural sounds mixed well. The color scheme was that one be filled with color with primarily a golden glow, while the other was black and white, grey, with a touch of violet. Conceptually, one primarily female, one primarily male. The spiral movement was used in both.

I Will Take You (1978) black and white video projection installation, mono sound, 13:42 mins (repeated on a one-hour reel), with Aysha Quinn.

I Will Take You was originally produced as part of the video track background for the "Conjunction/Opposition II" video performance (L.A. Louver Gallery, June, 1977) and the dream was a live section from that performance. The words and the video were combined later in a more effective way, for this exhibition at Long Bech. The scale of the installation and the deliberate pacing of the timing (long shots with little editing) was meditative in intent and designed to be environmental to envelop the viewer in the psychic space of the dream and the anima figures encircling, both as invitation and as seduction. The performance of the primative ritual by Aysha Quinn is the key; she was able to create an image in suspension, on the edge between being the individual female and the archetype. There are two basic movement patterns, the encircling and eventual spiraling in counterclockwise by the figure while the poem/dream moves clockwise in a spiral, so that the movement diagram is a double spiral, one seen and one heard. The electronic webbing from which the tape emerges and disappears was recorded by playing a Bar & Dot generator, much like a musical instrument. The major portion of the audio track was produced by the desert wind and the sounds of the cord stretching from the camera to the goblet Aysha was holding. The tangible physicality of those sounds recorded by the little in-camera microphone are crucial to the illusion of the environment. Speakers located behind the spectator were played at sufficient volume as to slightly vibrate the chest cavity of the listener. -John Sturgeon.

As Above/As Below (1978) Two-channel, color, "performed" video installation, mono sound, 13:51 mins (repeated on two one-hour reels) with assistance from Joel Wm. Hermann and Aysha Quinn.

As Above/As Below was the first piece I created as a performed installation, where the installation was executed in stages. First a set for performance was made in the gallery, then finished via performance leaving the physical record (clay body imprint, clay and flour footprints, drawings, etc.) as well as the edited video document of the performance itself. A viewer perceived the installation almost detective style, seeing the artifacts—record of an event, and then viewing the acts that created them on the lower channel, while related information expanded and commented on the imagery in performance with the upper channel. The record of the movement in performance was a spiral foot pattern clockwise into the center pyramid and the drawings and changes left by the psychic fisherman persona. The stacked monitors reflect the alchemical percept of the title.—John Sturgeon.

#### FEBRUARY 9-MAY 16, 1978

#### **VIDEO ART**

Curator: David A. Ross, coordinated by Jeffery Roy, Assistant Curator, Long Beach Museum of Art, and Kathy Huffman, Video Coordinator, Some Serious Business Inc.

"Video Art," the second in a series of alternative television programming on Southland cable networks, was co-produced by the Long Beach Museum and SSB and included many videotapes which had been selected for Southland Video Anthology II, Part 5. Once again, Los Angeles Theta Cable Channel 3, Long Beach Cablevision Channel 8, and Santa Barbara Cable TV Channel 2, supported the twelve-week series, which was made possible by grants from the National Endowment for the Arts.

Normative television viewing occurs in a home environment—relaxed, unassuming, and private. Though the typical viewer thinks he exercises control over what he watches and what information he vicariously receives, in actuality the television is in control, feeding selective information to the viewer, and eliciting set responses. By its very nature, television requires the spectator to enter into an intimate relationship with his "set" by clothing himself in a variety of characters. The current selection of artist videotapes being shown on local cable television stations reflects the concern of some west coast artists to isolate and illuminate these relationships.—Jeffrey Roy, "Video Art," program notes/poster to the series.

(For dates and running times not listed below, see Video Resource Library.)

Billy Adler, "New Work," 1977

Kevin Boyle, True/False: A Collection of Works

Nancy Buchanan/Barbara Smith, With Love from A to B

Ronald D. Clark, Doubt

Judith I. Corona, Half-Forgotten and Not Yet Known; Michael; Rock Piece; Space Rhythms

Hildegarde Duane/David Lamelas,

Joel Wm. Hermann, New Works, 1977-78 b/w 30:00

Paul Kos, New Works, 1976-77 color & b/w 30:00

Cynthia Lee Maughan, Current Works, 1977 b/w 30:00

Aysha Quinn, Why Would I Throw Eggs at You Liz?

Celia (Sally) Shapiro, Water Paintings C

Elon Soltes, Nixon in Exile



51. Judith I. Corona, Half-Forgotten and Not Yet Known

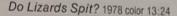
### MARCH 19-APRIL 2, 1978

### WILLIAM LEAVITT: DO LIZARDS SPIT?

Curator: David A. Ross, Assistant Curator: Sue Ellen Waller

William Leavitt premiered his videotape *Do Lizards Spit?*, produced at the Museum's Artists' Post-Production facility, in a one-person exhibition, which also included two series of color photographs (16 x 60") titled: *Spectral Analysis* (1978), and *The Attributes of Venus* (1978).

Leavitt is painfully exacting about the construction of each piece, for his intention is to relate a story or set a scene precisely without actually presenting all the particulars. Settings and details manage to convey a great deal of information about time, place and cast of characters. Additionally, Leavitt's work shows with what exact descretion he can induce parts to indicate a whole, and its interpretation is entirely dependent on its placement. The works realistically depict fragments of a familiar scene that is from our immediate surroundings or through the media, and instead of the isolation and displacement establishing a surreal aura, the work succeeds in allowing a direct rapport and involvement with the proposition.—





52 Do Lizards Spit?



53. Joel Wm. Hermann, IAT a family portrait



54. Sally Shapiro, Water Paintings

APRIL 23-JULY 13, 1978

### JOEL WM. HERMANN, SALLY SHAPIRO: VIDEOWORKS

Curator: Sue Ellen Waller

The work of Joel Wm. Hermann and Sally Shapiro was shown concurrently in "Videoworks" at the Long Beach Museum of Art. Joel Hermann's "While I Was Waiting..." consisted of 15 videotapes, 17 video image photographs, and 6 small photographic installation assemblages, the result of various investigations and experiences that emerged during the development of his own personal video language over eight years. Hermann was one of the first artists on the west coast to use video, and this exhibition surveyed works from 1971–1977. The tapes deal with the essential relationship between his own inner space as interpreted through an intimate communication with the medium and the psychological interaction with the viewer.

Hermann's subjects, set to jivy electronic music, are sometimes recognizable (scissors and radio or TV tubes), sometimes not as he tosses them into quiet water or sets them bobbing in a rushing stream. They form constantly changing clusters or fields of activity.—Suzanne Muchnic, Los Angeles Times, May 26, 1978

Sally Shapiro showed 2 video installation works, titled *Water Paintings Z* and *Water Paintings C*, 5 color xerox assemblages, and stills from her videotapes in 3 photographic triptychs. Shapiro incorporated video's multidimensional qualities of light, movement, and sound to create a "moving" sculpture within a constant space.

We walk through a curtained doorway to a warm glow in the center of a dark space. Light emanates from a monitor embedded, screen side up, in a padded square enclosure. We lean over wide walls and look down at the picture as if peering into a well, then succumb to sitting or lying on soft edges to watch the colorful spectacle . . . . Outside, two tiny screens show reversed images of the same tape, in this case bubbling water in glass containers. Both installations break down the usual up-down-left-right of video in favor of sculptural compositions that work from all sides. —Suzanne Muchnic.

#### Joel Wm. Hermann

Openers, 1971 b/w 7:00
Wartcake, 1971 b/w 6:40
Rewind, 1972 b/w 5:00
Teleological Survey #1172, 1972 b/w 10:00
Corner Rondo, 1973 b/w 9:00
Bits and Pieces, 1973 b/w 9:30
Water Log 1, 1974 b/w 9:10

### Sally Shapiro

Water Paintings C, 1977 color 60:00 played on a monitor, embedded, screen side up, in a black padded square enclosure

Water Paintings Z, 1977 color 30:00 played on two 9-inch monitors side by side

Another Boolian Ring, 1974 b/w 9:40
While I Was Waiting, 1975 b/w 14:00
Water Log II, 1976 b/w 2:13
Recurring Fractions, 1976 b/w 8:00
TAT a family portrait, 1977 b/w 6:06
China White, 1977 color 2:00
it's OK though, 1977 color & b/w 6:35
Testseries, 1972 color 2:40

JUNE 25-SEPTEMBER 17, 1978

### 1978 SUMMER VIDEO ARCHIVES

Curator: Nancy Drew, Assistant Curator: Sue Ellen Waller

A major exhibition was organized by newly appointed curator Nancy Drew, which focused attention for the first time on the vast video resources maintained by the Long Beach Museum of Art. From a collection of more than 400 tapes, Drew

selected 168 works by 86 artists including narrative, performance, conceptual, art documentation, and social commentary. A catalogue list of the exhibition made this information available to researchers, curators, and students, and brought attention to this growing research collection at the Long Beach Museum. It included tapes that had been purchased by the Museum, and tapes that had been produced at the Artists' Post-Production facility. Realizing the unique value of the collection, Drew established a policy that artists working at the APP facility donate a copy of their tape to the Museum collection.

(For dates and running times see Video Resource Library.)

Alan Ackoff, Newhall Greyhound Depot Lost and Found; Cornceptual Art; Art Bar Blues

Billy Adler, Collected Works; New Color Works

"Americans in Florence: Europeans in Florence" (This collection was screened in its entirety; see entry January 12–February 16, 1975.)

Ant Farm/T.R. Uthco, The Eternal Frame

Eleanor Antin, The Little Match Girl Ballet; The Adventures of a Nurse

David Askevold, Very Soon You Will

John Baldessari, Folding Hat; Ed Henderson Suggests Soundtracks for Photographs; The Italian Tape; Baldessari Sings LeWitt; I Am Making Art

Lynda Benglis/Stanton Kaye, How's Tricks; The Amazing Bow-Wow

Gary Beydler, Mirror; Hand Held Day; Pasadena Freeway Stills; Los Ojos

Robert Biggs, What You Look At; Robert Biggs is Robert Biggs I, II, III; 51%; 2 minute Broadcast

Rabyn Blake, Pease Porridge; Mudpool

Kevin Boyle, True/False

Nancy Buchanan/Barbara Smith With Love from A to B

Chris Burden, Selections '71-'74;

Donald Burgy, Everything Nothing; Contexts; Optimizing; One Many; Communication

Peter Campus, Set of Coincidence; Four Sided Tape

Ronald D. Clark, Doubt

Guy de Cointet/Bob Wilhite, Ethiopia; An interview with Dr. Hun

"Collectors of the 1970s," interviews, Clark/Vogel/Davidson/Herrick-Bruten Grand Rapids/Wright/Asher Wiseman/Marsh

Judith I. Corona, Space Rhythms; Half Forgotten and Not Yet Known; Rock Piece; Michael

Dorit Cypis, They Keep on Living Lowell Darling/llene Segalove, The Cauliflower Alley Tapes

Juan Downey, Chile, June 1971; Machu-Picchu; Happy 1974, Lima, Peru; Las Meniñas (The Maidens of Honor) Hildegarde Duane, East Is Red; Haircut

Terry Fox, Clutch; Turgescent Sex; Incision; Two Turns; The Children's Tapes

Charles Frazier, Hail to the Chief; Happy Birthday April 26, 1975; Illumination; Variations on Manifest Destiny; Gas

Roberta Friedman, The Making of Americans

Frank Gillette, Quidditas, Tapes I, II, III

John S. Gordon, This

Raúl Guerrero, Vuelo Mundial; Nude

Ron Hays, The Prelude and Liebestod

Joel Wm. Hermann, While I Was Waiting; China White; it's OK though; Water Log II; Testseries; TAT a family portrait

Allan Kaprow, Private Parts

Harry Kipper, Up Yer Bum with a Bengal Lancer

Peter Kirby, Walnut Street, Newhall, CA; Dog; Caution: Men Working; Blue and Yellow

Rodger Klein, Times Jokes; My Name Is Curtis

Rodger Klein/Thomas Klein, A Portrait: 54 Years

Suzanne Lacy, Three Works from the Teeth Series; Learn Where the Meat Comes From

David Lamelas, The Hand; The Dictator

Joan Logue, Valentine Portraits

Fred Lonidier, Confessions of the Peace Corps; The Health and Safety Game

Jay McCafferty, Unfinished Autobiography; Ocean Tape; Clouds

Andy Mann, Assorted Works/ Pussycats; Stream; Summer Snapshots

Cynthia Maughan, Current Works

Susan Mogul, Vibrator Tape; Dressing Up; Mogul is Mobil (part III); Big Tip; Back Up; Shut Out

Linda Montano, Jane Gooding, R.N. in "Learning to Talk"

Tim Owens, Compilation of Works, 1972-75

Nam June Paik, Global Groove; Guadalcanal Requiem Nam June Paik/Merce Cunningham, Merce by Merce by Paik

Michael Portis, Compilation of Works, 1974; Ultimate Future; Italian Art; 3-D Human Instrument

Judson Rosebush, Space

Martha Rosler, A Budding Gourmet; Semiotics of the Kitchen; Losing . . . A Conversation with the Parents

Allen Ruppersberg, A Lecture on Houdini (for Terry Allen)

Jo Sandman, A Color Piece for Television, WGBH, Boston

Van Schley, Fiji Puzzle; Green Nose; Banana Peel; Freeway Tape

Ira Schneider, Some Scenes in Southern California; More or Less Related Incidents in Recent History

Ilene Segalove, Compilation of Works

Allan Sekula, Talk Given by Mr. Fred Lux at the Lux Clock Mfg. Co. Plant in Lebanon, Tennessee, on Wednesday, September 15, 1954

Celia (Sally) Shapiro, Water Paintings

Barbara Smith,

Color Transformations (a,b,c); Recreation; Moving Monuments (Excerpts from Heizenburg's Uncertainty Principals)

Elon Soltes, Nixon in Exile

Lisa Steele, Atlanta, Georgia/Cold Springs Harbor, Long Island

Philip Steinmetz, Art in Life: Photography — The "Natural" and "Decisive" Truth

John Sturgeon, Shapes from the Bone Change; The Two of Triangles; Conjunct; 2 Aspects

Bart Thrall, Imitation of Life

Vincent Trasov, Mr. Peanut's Mayoral Campaign

Bill Viola, Passage Series; Cycles; Level; Polaroid Video Stills; In Version; Instant Breakfast; Olfaction, Recycle; Migration; Information

William Wegman, Gray Hairs: Selected Works (1974-76)



55. A Juanderful Piece, detail of poster by Rudy Martinez

AUGUST 6-20, 1978

# ANCIENT ROOTS/NEW VISIONS — RAICES ANTIGUAS/VISIONES NEUVAS

Organized by Fondo del Sol, Washington, D.C.

Thirteen video works, and photographs by seven artists\* were shown at Long Beach as part of a larger touring exhibition organized by Fondo del Sol.\*\* Drawings and paintings were shown concurrently at the Municipal Art Gallery, Barnsdale Park, Los Angeles. Additional sponsors of "Ancient Roots/New Visions" in Los Angeles/Long Beach included Garden Theatre Festival, Self Help Graphics, the National Endowment for the Arts, and Osiris Productions.

The artists live in the major Spanish-speaking communities of the United States. Their work illustrates a deep concern with the dynamics of their past and present cultures. They are Chicano, Hispanic, Latino, Mexican-American, and Puertorqueno. Though their vital concerns may differ from one region to another, this exhibition shows us they speak with a strong vibrant voice that goes beyond all barriers of language, national origin, and culture.—Nancy Drew.

\*Photographers included Roger Caban, Louis Carlos Bernal, Angel Franco Jr., Jose Galvez, Adal Maldanado, Joe Bernal Ramos, and Naomi Castillo Simonetti.

\*\*Fondo Del Sol is a non-profit arts organization representing the arts and cultures of the Americas. They organize and distribute individual and group exhibitions of contemporary art by cross-cultural artists, and maintain a video facility for the production of their own programs and that of video artists.

Irene del Rosario Buck/Don Roman, Nueva Cançion de las Americas, 1975–76 color 11:00

Rebecca Crumlish, Lost Cities, 1975 b/w 10:00 Biography of an Artist, 1972 b/w 8:00

Loni Ding, Diego Rivera's "Portrait of America," 1975 color 20:00

Juan Downey, Las Meniñas (The Maidens of Honor), 1975 color 20:00 Guahibos, 1976 color 28:00 Bi-Deo, 1976 color 25:00 La Frontera (The Frontier), 1976 b/w 16:00 Bart Friedman, Viaje a Caballo (By Horse & Cart from El Paso to Santa Fe), 1974 b/w 31:50

Linka Harper, Errata, 1975 b/w 40:00 Louise Lo, Victory at Caratan, 1975 color 28:00

Mirea Sentis, Manuel, 1976 b/w 10:00

Daniel del Solar Community Murals, 1976 color 27:00



56. Tony Ramos, Nor Was This All by Any Means

NOVEMBER 3, 1978-MARCH 3, 1979

### VIDEO ART: MADE FOR TV?

Curator: RoseLee Goldberg, The Kitchen Center, New York, Southern California cable series organized by Kathy Huffman, Video Coordinator, Long Beach Museum of Art.

The third segment in the series "Video Art" for cable television, "Made For TV?" was an exhibition organized by The Kitchen Center, New York, and was originally shown in their video viewing room, September 30–October 21, 1978. Following each weekly cablecasting on Los Angeles Theta Cable Channel 3, Santa Barbara Cable TV Channel 2, and Long Beach Cablevision Channel 8, the program was shown by request at the Long Beach Museum, from November 19, 1978–March 4, 1979. This sixteen week series included 18 artists and was once again co-sponsored by Long Beach Museum of Art and Some Serious Business, Inc., and supported by the National Endowment for the Arts.

Vito Acconci The Red Tapes, 1976 b/w 2:26:00

Robert Ashley Title Withdrawn, 1976 color 50:00

Lynda Benglis/Stanton Kaye The Amazing Bow-Wow, 1977 color 30:00 Ed Bowes

Romance, 1976 b/w 2:14:00

Ronald D. Clark Doubt, 1975 b/w 21:00

Jamie Dalglish

Richard Foreman

City Archives, 1978 color 29:00 Out of the Body Travel, 1976 b/w 42:00

Ralph Hilton/Robert Wilson Spaceman, 1976 color 30:00

Nancy Holt Revolve, 1977 b/w 1:15:00

John Keeler/Ruth Rotko The Last Space Voyage of Wallace Ramsel, 1977 color 45:00

Tony Ramos Nor Was This All by Any Means, 1978 color 24:00

Bill Viola

Palm Trees on the Moon (version I), 1977-78 color 26:06 Memories of Ancestral Power. 1977-78 color 35:19

Bob and Ingrid Weigand

Snapshots for an Indian Day, 1977 color 30:00

William Wegman

Selected Works, Reel 7, 1977 color 16:30

JANUARY 14-FEBRUARY 18, 1979

### ELEANOR ANTIN: THE NURSE AND THE HIJACKERS

**Curator: Nancy Drew** 

The feature-length narrative video, written, directed, produced, and performed by Eleanor Antin, uses the structure of a popular movie format to present the story of Little Nurse Eleanor, a passenger on board an airliner hijacked to the Middle East. The confrontations between the idealistic hijackers and the passengers, including Antin's alter ego, form the material out of which the narrative is created. Antin constructed elaborate cardboard sets of the airplane interior and a mock desert airstrip for the videotape, as well as 35, 12-inch high hand-painted, paper dolls which served as the "actors." The artist maneuvered the dolls by hand, speaking for them as in a game. The sets and the paper dolls were installed in the gallery.

Antin observes that, in this age of massive and centralized government institutions, individuals are increasingly more and more removed from the sources of power. She draws attention to the phenomenon of hijacking by considering the real and artistic implications of this peculiar social and political situation. Eleanor Antin also gave a lecture/presentation of selected videotapes on January 18, 1979, at the Museum.

The Nurse and the Hijackers, 1977 color 1:19:00



57 The Nurse and the Hijackers, detail

FEBRUARY 4-MARCH 11, 1979

### **VIDETHOS: CROSS-CULTURAL VIDEO BY ARTISTS**

Curated by Eric Michaels. Exhibition and catalogue organized by Kathy Huffman, Video Coordinator.

This anthology of artists' videotapes which explore a variety of traditional nonwestern societies, was originally organized for presentation at the American Anthropological Association's annual meeting in Los Angeles, November 1978, by Eric Michaels, Temple University, Philadelphia.

Michaels, an anthropologist interested in modes of communication, felt that these artists' videotapes were more satisfying as visual solutions to cross-cultural media than most ethnographic film that is offered for anthropological scrutiny. They avoid the usual distancing of the documentary style and present an intimate view of the society, often collaborating with the subjects. Michael's intent was to provide a context in which these works can be understood in relation to each other, rather than compared to already defined conventions for video and TV.

The failure of anthropology to convey its humanistic message is one of the tragedies of the profession, and one which continually requires that anthropologists reconsider their presentational skills. Within the present generation of scholars, there is a small but growing group of students of media. They address themselves to varieties of presentational formats, and



58. Bill Viola, Paintrees on the Moon



ED. Edin Malor Tulo

#### VIDETHOS / cont.

the effects of different communication modes on information, and on audience appreciation. — Eric Michaels, *Videthos: Cross-cultural Video by Artists*.

In conjunction with the exhibition, Juan Downey, whose work was included, gave a presentation of the Long Beach Museum of Art on January 25, 1979, showing slides and tapes of his expedition into Venezuela, where he lived with and videotaped the Yanomami Indians.

#### Juan Downey

The Singing Mute, (1978 color 10:16) Laughing Alligator, 1978 color 8:30

#### Joan Logue

Liberian Women Real Time, 1973 b/w (out of circulation)

#### **Tony Ramos**

Nor Was This All by Any Means, 1978 color 24:00

#### Ira Schneider

Timezones Interview, 1978 color (out of circulation)

#### Edin Vele

Tule, the Cuna Indians of San Blas, (excerpt), 1978 color 15:00

#### **Bill Viola**

Palm Trees on the Moon (version I), 1977–78 color 26:06 Memories of Ancestral Power, 1977–78 color 35:19

60. Hardcopy from "Picturephone Performance" with Nancy Drew (left) and Mrs. Robbins

### MARCH 9, 1979/MARCH 25-MAY 6, 1979

### NAM JUNE PAIK: PICTUREPHONE PERFORMANCE

Organized by University of California, Los Angeles, Department of Design/Dickson Video Lab

A live picturephone performance was held March 9, 1979, at the Picturephone Conference Center of Pacific Telephone in Los Angeles linked, by AT&T Longlines, to the Picturephone Conference Center in New York. The picturephone operates by terrestrial microwave transmission, which is amplified at several sending and receiving stations across the country. Audio and video are synchronized by a process called "diplexing"—both signals are sent on the same cable.

Using this system, UCLA "visiting artist," Nam June Paik created a one-hour communications performance with artists Rita Carlyle, Shirley Clarke, Wendy Clarke, Peter Ivers, Randy Johnsen, Gary Lloyd, Shigeko Kubota, Joan Logue and William Wegman with his dog Man Ray. Poet Al Robbins and jazz musician Earl Howard also contributed, as did students of the UCLA Art Department. Professor Mitsuru Kataoka coordinated the event at UCLA and Al Robbins was coordinator in New York. *Picturephone* received further sponsorship and assistance from the Long Beach Museum of Art. A 30-minute video documentation of the performance, edited by John Jebb at APPS, with "hard-copies" of the television transmission, and documentary photographs taken in the Los Angeles Picturephone Conference Center were shown at the Museum, March 25-May 6, 1979.

Nam June Paik, Picturephone Performance, 1979 (John Jebb, editor) color 30:00

### JUNE 24-AUGUST 5, 1979

### VIDEO FROM TOKYO TO FUKUI AND KYOTO

Curator: Barbara J. London, The Museum of Modern Art, New York

Sixteen videotapes by Japanese artists whose work has been rarely screened in the United States, were presented as "Video From Tokyo to Fukui and Kyoto" in the video viewing gallery. The videotapes explore the Japanese approach to an international medium and were organized by The Museum of Modern Art in conjunction with "Japan Today," a series of Japanese cultural programs held in five American cities the previous spring.

Japanese video activity began in the late 1960s several years after the first portable camera was put on the market. The video artists represented by works in this exhibition utilize the medium for its immediacy of image plasticity, and small format portability.

The sixteen videotapes presented in "Video from Tokyo to Fukui and Kyoto" clearly are by Japanese artists whose approach to the medium and subject matter comes indirectly from Shintoism, the Japanese religion that ascribes numinous qualities to both natural and man-made materials. The videotapes are also Eastern in sensibility: they have a particular kind of concentration, a flowing sense of time, and lyrical use of color. — Barbara J. London, Video from Tokyo to Fukui and Kyoto.

The entire exhibition was cablecast on Theta Cable, Los Angeles, Channel 3, June 23, 1979, 12-6 pm, and beginning June 26, weekly previews were shown on Long Beach Cablevision Channel 8, each Tuesday evening at 8:00 pm.

On June 28, Barbara J. London gave a lecture/presentation about the exhibition at Long Beach Museum of Art. "Video from Tokyo to Fukui and Kyoto" was made possible by grants from the National Endowment for the Arts, the National Endowment for the Humanities, Matsushita Electric (Panasonic), The Japan Foundation, and the Japan U.S. Friendship Commission.

Mako Idemitsu

Another Day of a Housewife, 1977-78 color 18:00

Nobuhiro Kawanaka

Kick the World, 1976 b/w 20:00

Hakudo Kobayashi Part 4, 1978 color 17:00

Akira Kurosaki

Summer Dream, 1978 color 7:00

Syncopation, 1979 color 9:00

Toshio Matsumoto

Mona Lisa, 1973 color 3:00

Kyoko Michishita

Being Women in Japan: Liberation within My Family, 1973–74 b/w 30:00

Tsuneo Nakai Tune, 1978 color 30:00

Music by Hideki Yoshida

Kou Nakajima

My Life (part I) 2-channels, 1974-78 b/w 30:00

Fujiko Nakaya

Friends of Minamata Victims, 1972 b/w 20:00 Videotaped by Fujiko Nakaya and Hakudo

Hitoshi Nomura

Kobayashi

Age: M-F, 1978 color 31:00

Video Information Center (Yusuki Ito, Yasuhiko Suga, Noyama Takeshi, Ichiro Tezuka)

Hitogata, 1976 color 60 Choreography by Tatsumi Hijikata, performance by Yoko Ashikawa June 20, 1976, at the Asbest Theater. Tokyo.

Dance No. 7, 1976 color 40 Performance by Min Tanaka, July 3, 1976 at the Goethe Institute, Tokyo

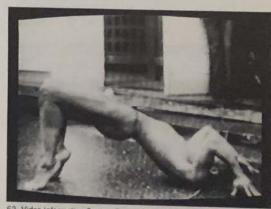
Katsuhiro Yamaguchi Oöi and Environs, 1977 color 10:00

Keigo Yamamoto

Foot No. 3, 1977 b/w 10:00 Foot No. 4, 1978 color 10:00



61. Fujiko Nakaya, Friends of Minamata Victims



62 Video Information Center, Dance No. 7, Min Tanaka

### SEPTEMBER 9-NOVEMBER 11, 1979

# NEW VIDEO: JOHN CALDWELL, PETER D'AGOSTINO, CHARLEMAGNE PALESTINE

**Curator: Kathy Huffman** 

Presented for the first time on the west coast, three new video installations by John Caldwell, Peter D'Agostino, and Charlemagne Palestine were shown at the Long Beach Museum of Art.

John Caldwell constructed a special video theater in which to view his *Flame Jumper Series*. A work in four parts, it examined the complexities of life, its cycles and evolutionary processes. Loosely structured like a football game, cheerleaders encouraged the viewers' participation through a sequence of images with occasional "time-outs."

Flame Jumper Series inhabits a space between the moral (ethical) and the aesthetic (useless). It responds to topical issues, but is itself not topical. Flame Jumper Series is an unarmed response to the collision of nature and culture.

It is compressed and textural as is the weight of the world that impinges upon it. The flat appearance of video and props correspond to the flat-

NEW VIDEO / cont.

tened data and leveled motives. As television is a distanced vehicle, so are the cheerleaders distanced from their messages. - John Caldwell

Flame Jumper Series, 1979 color 42:00 A work in four parts, featuring the Varrio Cheergirls:

Population Progress, and the Golden Rule 1st quarter, 9:42 mins

"Like most, they considered the earth to be a cylinder."

Happy Families Are All Alike

2nd quarter, 13:33 mins

But each unhappy family is unhappy in its own way."

Schizophrenia Gives Me The Bends

3rd quarter, 8:30 mins

"Who is the ghost in this machine?"

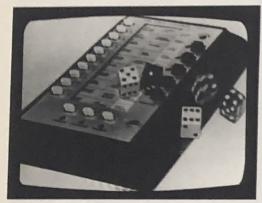
Petrochemic Hari-Kari, or The Disembowelment of Organic Fertilization

Methods, 4th quarter, 7:30 mins

"The thoughts presented here today seem unassailable."



63. John Caldwell, Flame Jumper Series



64. Peter D'Agostino, Proposal for QUBE

In his installation Proposal for QUBE, Peter D'Agostino critically analyzed a twoway television communication system, through videotape and text documentation. QUBE, an actual TV network available to subscribers in Columbus, Ohio, was the first commercial application of interactive cable television technology, This system comes in the form of a console attached to the home television set and enables the viewer to participate in selected programs and surveys by pushing response buttons, an action the artist compared to the throw of dice. The response is fed into a computer, is tabulated, and screened almost simultaneously. D'Agostino's short video piece questions the function of such a two-way TV system, and its political and social consequences.

Proposal for QUBE was conceived as a theoretical model of two-way communication based on a dialogue. A response mechanism in the form of a dialectic was employed in two sets of quotations: "Quotes to" and "Quotes from QUBE" and was extended into the content of the videotape and the method in which it was to be cablecast.

The tape contains five segments ranging from theoretical concerns to everyday events and are in the form of: texts, a newspaper, a photograph, a film, and a video performance. After sampling a portion of each of the five segments, the home audience could, by the consensus of their response, determine the sequencing of the tape and see the results of this process. (Five segments - 1 through 5 - would yield 120 possible variations  $(5 \times 4 \times 3 \times 2 \times 1)$  for editing the final version of the tape.

Although Proposal for QUBE was scheduled for cablecasting on October 13, 1978, it was cancelled, I was told, due to "special programming" on the station. - Peter D'Agostino.

Proposal for QUBE, 1978 color & b/w 11:30

10 photostat panels (20 x 20")

5 Polaroid photographs

2 photographs (10 x 10")

Dark to Dark, by sound and performance artist Charlemagne Palestine, was a highly personal exploration of "invisible interior and exterior forces" that torment the artist. Viewed on a seven-foot advent projection system in total darkness, Dark to Dark used physical scale, the body "larger than life," to engage the viewer in a cathartic experience. "Palestine's art has more to do with the psychology of performance than with any objective manipulation of musical elements," noted Kathy Huffman. Palestine calls it "reading from some kind of emotional space

and picking up the emotive essence of the present."

This tape begins in total darkness. My enemy appears in voice only; we dialogue. Gradually my visual image begins to emerge on the screen in reds, pinks and yellows, ever so slowly. The dialogue continues and the tension mounts; maximum illumination is reached (perhaps my invisible adversaries are losing ground); the illumination fades back to darkness the victory only momentary, the demons impossible to dispel completely.

- Charlemagne Palestine

Dark to Dark, 1979 color 19:27

(Advent video projector loaned courtesy LAICA.)



66. Charlemagne Palestine, Dark to Dark

OCTOBER 1, 12, 1979

### MITCHELL SYROP: WATCH IT THINK IT

#### A television broadcast

Watch It Think It, a 30-second TV spot by Mitchell Syrop, was aired on KCOP-TV, Channel 13, on October 11 and 12. Sponsored by the Long Beach Museum of Art, it was shown during "Newscene 13" between 10:30 and 11:00 p.m. on both nights.

Originally produced as a 16mm film, Syrop explains his intention in creating this spot: "Watch It Think It is an attempt to use the format of the TV commercial toward reverse ends. The intent is to repel the viewer from the "product" while giving the appearance that the advertisement is genuine."

During the 30-second time period, Syrop uses several symbolic devices to both reassure and yet stimulate the viewer: a series of quick overlapping cuts are connected by rapid, alternating vertical and horizontal "venetian blind" optical wipes. Over the predominately red live action sequence, the words "Watch It" expand out of widening horizontal bars. Appearing as a set of parallel expanding "prison" vertical bars are the words "Think It" on a blue field. Syrop devised the horizontal lines to suggest voyeurism; the vertical ones, imprisonment. — K.H.

Watch It Think It, 1979 color:30



66. Watch It Think It

### **DECEMBER 1, 1979-JANUARY 6, 1980**

### THE FIFTH ANNUAL ITHACA VIDEO FESTIVAL

Jurors: John Hanhardt, Whitney Museum, New York; Richard Simmons, Everson Museum, Syracuse, New York; Gunilla Mallory Jones and Philip Mallory Jones, Ithaca Video Projects, Ithaca, New York.

The Annual Ithaca Video Festival organized by Ithaca Video Projects, was the first U.S. festival designed to promote the work of professional video artists through public exhibition in museums, libraries, and galleries across the country. A panel of curators and video organizers selected 20 tapes annually from as many as 300 entries, which were then circulated to up to 15 participating institutions. By 1979 their Fifth Video Festival was being distributed and, given the high standard of the 20 works included, the Long Beach Museum of Art decided to participate in its tour. During the next three years the Long Beach Museum showed the 6th, 7th, and 8th Ithaca Video Festival. Ithaca Video Projects discontinued their activities in 1983. The festival was supported by the New York State Council on the Arts, and the National Endowment for the Arts.

(Where dates are not listed, information was unavailable.)

Judith Azur Kinesphere, color 10:50

Skip Blumberg
For a Moment You Fly: The Big Apple
Circus,
1978 color 29:00

Peter D'Agostino Coming and Going: Paris (Metro), 1977 color & b/w 5:00

Kit Fitzgerald/John Sanborn Interpolation, 1979 color 28:30

Ernest Gusella
Facial Treatments, 1979 color 3:55
Iris, 1979 color 3:20

Gary Hill Windows, 1978 color 8:00 Objects with Destinations, 1979 color 3:45 Steve Kolpan

Untitled Morning Ritual, 1978 color 9:00

Mitchell Kriegman
Always Late, 1979 color 10:10

Pat Lehman Square Dance, color 7:00

Henry Coshey Linhart Bog Rushes, color 4:10

Bill and Esti Marpet Pyrenees Portrait, color 15:42

Ann McIntosh Incident at Revere High, color 13:30

James Morris The Stag Hotel, color 28:58

John Orentlicher Sometimes in September, 1979 b/w 13:00



Dan Reeves with Jon Hilton Thousands Watch, 1979 color 7:00

Susan Russell TV Hot, TV Cold, color 9:00

Celia (Sally) Shapiro Cluck, 1978 color 17:00

**Edin Velez** 

Tule, the Cuna Indians of San Blas, 1978 color 28:00

#### JANUARY 20-MARCH 9, 1980

### JOAN LOGUE: M. ALVAREZ BRAVO: A PORTRAIT

In August of 1978 the APP facility was relocated to a larger space, the Station/Annex, which was made available by the City of Long Beach. The new Artists' Post-Production Studio (APPS) gradually had expanded its facility to include a wider range of production capabilities, acquiring new portable field equipment. Artist Joan Logue was commissioned by the Long Beach Museum of Art to create a video portrait of M. Alvarez Bravo, during the Mexican master photographer's Long Beach opening of a retrospective exhibition of his works dating from the mid 1920s to 1979. The videotape, which Logue produced with APPS equipment, was on view concurrently with the exhibition, curated by Jane Livingston, Corcoran Gallery of Art, Washington, D.C.

M. Alvarez Bravo, January 13, 1980 color 20:00



67. Nancy Buchanan, These Creatures



68. Hene Segalove, TV Is DK



69 Pier Marton, Tapes

### FEBRUARY 6-MARCH 9, 1980

### 30/60 TV ART

### **Curator Kathy Huffman**

The Long Beach Museum of Art commissioned eight Los Angeles artists to produce a video art piece 30 or 60 seconds in length, for broadcast and exhibition. Based on the television commercial, artists explored the visual and psychological/behavioral aspects of this format, utilizing similar editing techniques. The tapes were shown at the Museum, together with an off-air recording of *Watch It Think It* by Mitchell Syrop as a sample of these "spots" in context of regular television programming, which was broadcast October 11 and 12, 1979, on KCOP-TV, Channel 13.

30/60 TV Art was produced at the Artists' Post-Production Studio (APPS) and became a popular program shown at California State University, Northridge in an exhibition titled "Commercial Break"; Anthology Film Archives, New York, in "TV Tactics"; Soho Television, New York; AFI National Video Festival, 1981, Washington, D.C.; and Long Beach Cablevision, Channel 3, as part of the Museum's 1983/84 Shared Realities cable series.

#### Ante Bozanich

Feel, 1979 color :30

#### Nancy Buchanan

These Creatures, 1979 color 1:00

#### Alba Cane

Ex-Claim, 1979 color:30

#### Hildegarde Duane

Silk, 1979 color 1:00

#### John Duncan

Human Choir, 1979 color :30

Peter Ivers

The Fan Club, 1979 color:30

#### Ilene Segalove

TV Is OK, 1979 color :30

#### Mitchell Syrop

Watch It Think It, 1979 color:30

**Bruce and Norman Yonemoto** 

Love Lines, 1979 color :30

### FEBRUARY 6-APRIL 16, 1980

#### N/A VISION

Collectively selected and organized by the Foundation for Art Resources (FAR)\*, Highland Art Agents (HAA)\*\*, and the Long Beach Museum of Art, "N/A Vision" was a circulating video screening series presented at three locations in the Los Angeles area. The opening of the series took place at the Long Beach Museum's new Artists Post-Production Studio (APPS) on 2nd Street, Long Beach, making it the first public event to be organized for this facility. Other locations for the screenings were 8813 West Alcott Street in Culver City, and USC's Annenberg School of Communications, Small Auditorium. The concept of "N/A Vision" was to provide an ongoing forum to discuss new video works, to make video works available locally in the Los Angeles area on a continuing basis, and to present the most recent, challenging work by local and visiting artists.

February 6, 13, 20 Ante Bozanich Selected Works, 1975-79

color & b/w 50:00

Pier Marton
Tapes, 1978-79 (original version) color 28:00

March 5, 12, 19

Lawrence Weiner

There But For, 1980 color 20:00 Do You Believe in Water, 1976 color 39:13 April 2, 9, 16

Nancy Buchanan

Tar Baby, 1977 b/w 10:00
Primary and Secondary Spectres,
1979 color 6:00
Parallel Fantasies, 1980 color 6:00
These Creatures, 1979 color 1:00
(from 30/60 TV Art)

**Bruce and Norman Yonemoto** 

Love Lines, 1979 color :30 (from 30/60 TV Art)

Work in Progress, 1980 color

An Impotent Metaphor, 1979 color 57:35



70. Bruce and Norman Yonemoto. An Impotent Metaphor

\*Founded in 1978, Foundation for Art Resources (FAR) is a Los Angeles organization dedicated to the production and presentation of experimental art and the development of ideas. FAR has no permanent location but collaborates with local, national, and international organizations in the presentation of its program of performance, video, lectures, critical art panels, and cultural events. FAR also contributes to, and assists with, artists' publications.

\*\*Highland Art Agents (HAA) evolved in 1979 from Close Radio, a group of artists who broadcast for two years a weekly program on KPFK, National Public Radio, Los Angeles. The artist-sponsored group HAA focused on the presentation of performance, video, and audio works which culminated in the first major Los Angeles performance festival, "Public Spirit;" organized in collaboration with LACE in 1980. HAA discontinued their activities in 1982.

MARCH 12-APRIL 13, 1980

### **BILL VIOLA:**

### CHOTT EL-DJERID (A PORTRAIT IN LIGHT AND HEAT)

**Curator: Kathy Huffman** 

Chott el-Djerid (A Portrait in Light and Heat), a work by prominent video artist Bill Viola, was premiered simultaneously at the Long Beach Museum of Art and The Museum of Modern Art, New York. Kathy Huffman wrote: "An intensely beautiful work, Chott el-Djerid exposes the natural phenomenon of mirages, both in the Sahara Desert and in Northern America. The artist expresses surreal qualities with landscape images and captures an extraordinary sense of the passage of time."

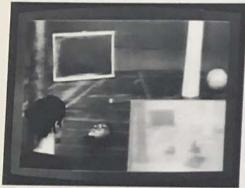
Chott el-Djerid is the name of a vast dry salt lake in the Sahara desert, Tunisia, where mirages are most likely to form in the midday sun. Here, the intense desert heat manipulates, bends and distorts the light rays to such an extent that you see things which literally are not there. Trees and sand dunes float off the ground, the edges of mountains and buildings ripple and vibrate, color and form blend into one shimmering dance. In May, 1979 I spent two weeks in this space recording the mirages and various heat distortions with my video camera. From this material plus other recordings made during winter on the prairies of Illinois and Saskatchewan, Canada, I composed *Chott el-Djerid*, a half hour landscape in visual symphonic form.

If one believes that mental hallucinations are the manifestations of some chemical or biological imbalance in the brain, then mirages and desert heat distortions can be considered hallucinations of the landscape. It was like physically being inside someone else's dream. It was real. Mirages are real and they can be recorded on videotape. — Bill Viola



71. Chott el-Djerid (A Portrait in Light and Heat)

Chott el-Djerid (A Portrait in Light and Heat), 1979 color 28:00



72. I Want to Live in the Country

APRIL 16-MAY 18, 1980

JOAN JONAS: VIDEOTAPES

Curator: Kathy Huffman

In 1980 Joan Jonas was invited to Long Beach as part of an NEA Workshop/Exhibitions Program, "Alternative Spaces," which toured four institutions: California State University, Long Beach; Creative Arts Center, Wright University; Temple University, Tyler School of Art; and the Minneapolis College of Art and Design. Jonas, internationally known as one of the major U.S. performance and video artists, created a tri-fold program of workshops and events. Her slide lecture and month-long workshops with students at California State University, Long Beach, were followed by a public presentation of her performance Upsidedown and Backwards, sponsored by LAICA at the Traction Gallery, Los Angeles, May 3 and 4. Concurrently with Jonas' residency at CSULB, the Long Beach Museum of Art presented a retrospective exhibition of her early videotapes which were an important contribution in the development of the video performance genre.

Duet, 1972 b/w 4:00 Left Side Right Side, 1972 b/w 7:00 Organic Honey's Visual Telepathy, 1972 b/w 23:00 Vertical Roll, 1972 b/w 20:00 Two Women, 1973 b/w 20:00 Barking, 1973 b/w 3:00 Three Returns, 1973 b/w 12:00 Disturbances, 1974 b/w 15:00 Glass Puzzle, 1974 b/w 26:00 I Want To Live in the Country 1976 color 27:00



73. Edward Mellnick, Time Piece



74. None Sato

MAY 21-JUNE 22, 1980

### NORTHWEST VIDEO

Curator: Kathy Huffman

The southern California premiere at the Long Beach Museum of Art of "Northwest Video" was an opportunity to view for the first time new work by four artists from Portland and Seattle — Edward Geis, Alan Lande, Edward Mellnick, and Norie Sato.

Edward Geis works in film, video and mixed media, producing documentaries, animated films, and videotapes. His work *Yo-Yo* was created with technical director and narrator Tom Dietz, utilizing a combination of narration and video special effects. "The story uses language as a series of visual puns in the same tongue-incheek fashion as its bouncing video images," notes Kathy Huffman.

Alan Lande's  $fe \cdot nom \cdot e \cdot nol \cdot o \cdot ji$ , presented in three parts, deals with the perception of television images as reality.

Phenomenology is a philosophy concerned with perception and knowledge, that is, of our physical sensations and experience informing our thoughts. Using montage techniques, banal images from daytime TV are combined and recombined with dialogue (by actress Lori Larsen) and with contemplative scenes, reminding us that television has a questionable influence on our lives. — K.H.

In Sleeper and Time Piece, Edward Mellnick collaborated with musician Roger Luther to achieve a special relationship between the images and sound track.

Undulating images in *Sleeper* explore a universe of electronic impulses that become a dance to the accompanying musical score, creating a meditative, trance-like experience of color and moving form that the artist terms "videoscapes" *Time Piece* juxtaposes the movements of dancer Mary Johnson with the mechanics of time pieces. It implies, through visual delays, the metaphysical concepts of the passage of time. — K.H.

Norie Sato resides in Seattle, Washington, where in addition to producing print and video work, she was a director of and/or, a contemporary arts center which supports video, performance, site sculpture, and other non-traditional art forms.

Sato's videotapes examine those parts of the video image and various electronic phenomena which appear on the screen and are often overlooked. Both the electronic and camera-produced images are painterly in quality, their graphic precision and unique chromatism combine with a closely controlled style to produce an introspective mood. — K.H.

Edward Geis

Yo-Yo, 1978 color 6:55

Alan Lande fe nom nol o ii (parts I, II, III), 1979 color 32:12

Edward Mellnick Sleeper, 1980 color 7:26 Time Piece, 1980 color 8:58 **Norie Sato** 

Farwell to Triangel 1, 1977 color 6:50 On Edge, 1979 color 3:50 Break and Be Back, 1979 color 1:10 Imitation/Limitation, 1979 color 9:00 Phosphor Read-out, 1979 color 4:00

JUNE 29-AUGUST 24, 1980

### CALIFORNIA VIDEO (1980)

**Curator: Kathy Huffman** 

"California Video" was the official U.S. exhibition for the 11th Biennale de Paris (September 20-November 3, 1980). Premiering at the Long Beach Museum of Art before being shown in France, the exhibition surveyed recent work of young California video artists, reflecting the diversity of their concerns and imagination.

These works are evidence of a strong commitment to television as an obvious step in the accelerating evolution of artistic development within a mass communication technology. In these single channel video art works, individual idealogies are explored, the complexities of life are examined, and contemporary social issues are exposed using TV's style of fast paced editing, sophisticated color, lighting, and sound. — K.H., California Video

"California Video" also travelled to eight institutions in the US: and/or Gallery, Seattle, WA; Mandeville Art Gallery, University of California, San Diego, CA; Meadows Mall, Las Vegas, NV; P.S.1, Queens, NY; Northwest Film Studies Center, Portland, OR; Rocky Mountain Film Center and the Boulder Public Library, Boulder, CO; Utah Media Center, Salt Lake City, UT; and Washington Project for the Arts, Washington, D.C. "California Video" was supported in part by the National Endowment for the Arts, and presented at the Biennale de Paris with assistance from the International Communication Agency (ICA).

(For dates and running times see Video Resource Library.)

Max Almy, Modern Times
Dan Boord, Jean-Luc Goes Sea World
Ante Bozanich, Alarm
John Caldwell, Hamburger
Harmonics

Alba Cane, Whatever Went before...Goodbye

Helen DeMichiel, Chain Store Age Tony Labat, Babalů

Pier Marton, Breathing; Whistle

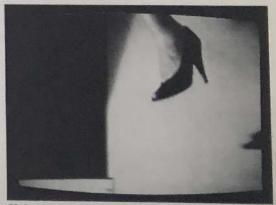
Tony Oursler, The Weak Bullet
Jan Peacock, California Freeze-out
Patti Podesta, Stepping
Joe Rees/Target Video, California
New Wave
Nina Salerno, Piece Meal
Ilene Segalove, Five True Stories

Ilene Segalove, Five True Stories Starr Steven Sutherland/"Captain" Bruce E. Walker, Hunting the Great White

Bruce and Norman Yonemoto, Romanic



75. Tony Oursler, The Weak Bullet



76. Patti Podesta, Stepping



77 Starr Sutherland / Bruce Walker, Hunting the Great White



Production still, The Amarillo News Tape



SEPTEMBER 7-OCTOBER 12, 1980

### DOUG HALL, CHIP LORD, JODY PROCTOR: THE AMARILLO NEWS TAPE

Curator: Kathy Huffman

Premiered in an installation of photographs, news related documents, and a diarylike scrap book, The Amarillo News Tape by Doug Hall, Chip Lord, and Jody Proctor presents a narrative account of their residency at KVII-TV (Channel 7), Amarillo, Texas.

During the first two weeks of April, 1979, we lived in Amarillo and observed the business of News at KVII-TV as artists-in-residence. As guests of Stanley Marsh 3 and the Channel 7 Pro News Team, we accompanied reporters in the field, watched newscasts from behind the studio cameras, and relaxed with the reporters after hours. Our goal, as artists, was to dissect what makes News in a small mid-western television market and to interact with working practitioners in America's dominant medium.

The big story during our stay in Amarillo, and for the year there, was a tornado that touched down in Wichita Falls while we were in the newsroom. We drove all night with two KVII-TV reporters to Vernon, Texas, 150 miles southeast of Amarillo and looked over their shoulders as they interviewed survivors in front of domestic rubble. Suddenly we were part of the news gathering operation. Forty people died in the worst tornado disaster in the Texas panhandle history. Our account of what it was like to be there makes up the last ten minutes of The Amarillo News Tape.

Doug Hall, Chip Lord, Jody Proctor

The Amarillo News Tape represents a new collaboration by these artists who formerly worked with Ant Farm (1968-78), Chip Lord with Doug Michels and Curtis Schreier, and T.R. Uthco (1970-78), Doug Hall and Jody Proctor with Diane Andrews Hall. Five earlier works were screened in an adjacent gallery.

Ant Farm

The Cadillac Ranch Show, 1974 color 12:00 Media Burn, 1975 color & b/w 25:00

Ant Farm/T.R. Uthco

The Eternal Frame, 1976 color & b/w 24:00

Doug Hall

Game of the Week, 1977 color 16:23

Doug Hall/Diane Andrews Hall I Like Supermarkets, 1974 b/w 12:10

Doug Hall/Chip Lord/Jody Proctor The Amarillo News Tape, 1980 color 28:00



80 Production still, Scheherazade

OCTOBER 19-NOVEMBER 23, 1980

### HILDEGARDE DUANE AND DAVID LAMELAS: **SCHEHERAZADE**

**Curator: Kathy Huffman** 

Photographic documentation and memorabilia provided a context for the premiere exhibition of Scheherazade, a modern fable of romance and power. Scheherazade was written by and features Hildegarde Duane and David Lamelas. Duane portrays Barbara Rothchild, a Jewish celebrity reporter who tangles with Lamelas, the Sheik, a suave supermarket tycoon. "The scenario provides dramatic-political and romantic implications that both parody and reflect contemporary society as we see it in the television interview 'special'," notes Kathy

Scheherazade was produced by Duane and Lamelas with the assistance of Paul Morrisey, and edited at the Artists' Post-Production Studio (APPS) with Stuart Bender. Sebastian Lareeta plays the Sheik's chauffeur. The taping was done at the home of Monroe Price in Hancock Park, Los Angeles.

Scheherazade, 1980 color 22:00

### **NOVEMBER 6, 1980**

### MUNTADAS

**Curator: Kathy Huffman** 

In a presentation at the Artists' Post-Production Studio, internationally recognized media artist Antonio Muntadas screened his videotapes and showed slides of recent projects.

Muntadas stresses the importance of content, working with communications systems and their special implications, the general area that he calls "media landscape." This landscape is composed of media-produced images, the information networks of media and their visible and invisible effects. He notes that his intention is the creation of a "critical subjectivity," combining the approaches of different people and of different disciplines. — K.H.

Liege 12,9,77, 1977 color 18:00 (produced for Belgium TV)
Between the Lines, 1979 color & b/w 25:00
On Subjectivity: About TV, 1978 color b/w 50:00

### **NOVEMBER 19, 1980**

### TAKA IIMURA

**Curator: Kathy Huffman** 

Film and video artist Taka Iimura presented a selection of tapes at the Artists' Post-Production Studio. Iimura's video is distinguished by the use of language as a perception, including the viewer in the video/time dialectic.

What I have tried to do in video in the relation of image to language is to include the observer "I" (as a subject), as an integral part of the system and sentence. Video is a unique system for applying the study of the structural relationships of language, using English in this case, since video is capable of recording image and sound simultaneously. In the closed circuit system, which is self referential, a camera (observer) is fed back by the monitor (observed), so that the image not only refers to the object which is shot, but also able to refer back to the subject, who is shooting. This constitutes a sentence-like structure. In the language too, what I am concerned with is not a word as object, but a sentence and its structure. — Taka limura.

Self Identity, 1972–74 (color version 1978) 19:00 Camera, Monitor, Frame, 1976 b/w 20:00 Talking to Myself: Phenomenological Operation

Talking to Myself: Phenomenological Operation, 1978 color 17:00

Double Identities (on Turning the Double Negatives to the Positive), 1980 color 8:00

NOVEMBER 30, 1980-JANUARY 11, 1981

### SIXTH ANNUAL ITHACA VIDEO FESTIVAL

Jurors: Peter Bradley, Producer, KCTA-TV, St. Paul, MN; Pat Faust, Head of Programming, WXXI-TV, Rochester, NY; Gunilla Mallory Jones and Philip Mallory Jones, Ithaca Video Projects.

The sixth nationwide competition and travelling exhibition organized by Ithaca Video Projects was shown at the Long Beach Museum of Art. Twenty tapes were selected from 370 entries from around the U.S.



81. Kathryn Kanehiro, Shutters Morning I

ITHACA VIDEO FESTIVAL / cont.

(Where dates are not listed, information was unavailable.)

Peter Bode

Apple(s), Counting and Remapping, color 4:00

Bill Charette Mixed Bag, color 8:27

**Doris Chase** 

Jazz Dance, 1979 color 4:00

Connie Coleman/Alan Powell
Advanced Riding Bowl, 1980 color 3:00

Collectivision

As a Public Service, 1979 color 18:00

Gordon Craig/Lewis MacAdams/Martha Olsen/Barbara Wright California I, color 28:30

Tom DeFanti/Barbara Sykes By the Crimson Bands of Cyttorak, 1978 color 7:00

Juan Downey Laughing Alligator, 1978 color 8:30

Tom Freebain/Winston Tong Bound Feet: A Performance by Winston Tong, color 14:00 Ernest Gusella

The Exquisite Corpse, 1979 color 8:00

Ellen Kahn/Lynda Kahn Instant This — Instant That, color 4:00

Kathryn Kanehiro

Shutters: Morning I, 1979 color 2:05 Shutters: Morning II, 1979 color 1:42

Mimi Martin

At the Dump, color 2:00

Pier Marton

Tapes, 1979 color 16:00

Laurie McDonald

Water, Wind and the Record of Rocks, 1979 color 9:30

Dave Pentecost/Lyn Tiefenbacher Biker's Wedding, color 6:57

Barbara Sykes

Electronic Masks, 1978 color 4:18

Steina

Bad, 1979 color 3:19

Anita Thacher

The Breakfast Table, 1979 color 14:00

**Bill Viola** 

Chott el-Djerid (A Portrait in Light and Heat), 1979 color 28:00



82. Hole in Space: A Public Communication Sculpture



HOLE IN SPACE: A PUBLIC COMMUNICATION SCULPTURE



**DECEMBER 6, 1980-JANUARY 11, 1981** 

### KIT GALLOWAY AND SHERRIE RABINOWITZ: HOLE IN SPACE: A PUBLIC COMMUNICATION SCULPTURE

Curator: Kathy Huffman

On November 11, 13 and 14, 1980, a two-way, live satellite connection took place between Lincoln Center in New York and the Broadway Department Store, Century City, Los Angeles.\* *Hole in Space*, produced by artists Kit Galloway and Sherrie Rabinowitz, was the first communication of its kind: unannounced, allowing spontaneous interaction between the public on two coasts. For two hours on each of the transmission evenings, passers-by were drawn to the window sites and discovered that they had stumbled on an open channel, a live two-way link through which they could see, hear, and talk with people 3,000 miles away (almost as if they were standing around the corner). The curiosity and excitement generated by their discovery led to a collective intimacy rarely experienced in public situations. — K.H.

The Long Beach Museum of Art presented an exhibition of photographic and edited video documentation of the *Hole in Space* communication project. Drawings of the initial concept, photo blowups and a large screen projection of the videotape recaptured the event's spirit of public participation. On December 11, Galloway and Rabinowitz presented a lecture in the Museum's gallery, sponsored by the Video/Film Council, discussing the realization of *Hole in Space* and the project's concern with the humanization of technology.

Satellite technology makes it possible for cultures and nations to communicate, share and create together in a way never before possible. Our international/cross-culture work is aimed at developing sensitive and responsive models of media cooperation with artists acting as cultural facilitators . . . . Hole in Space was designed to be encountered and used by the public. The (our) interest here is not in image content of the display but in the character and quality of the communication/interaction that the systems facilitate. — Kit Galloway, Sherrie Rabinowitz.

Hole in Space: A Public Communication Sculpture (version 1), 1980 b/w 31:26

Produced by: Kit Galloway &
Sherrie Rabinowitz / Mobile Image
Technical Director: Charlie Brouyette
Technical Director: NY: Mark Schubin
Associate Producer: Karl Hartig
Audio NY: Bob Aldridge
Documentation LA: Lynn Adler & Jules Backus
Documentation NY: Bill & Este Marpet
Consultant: Richard Byrne

\*Sponsors and contributors: National Endowment for the Arts; The Broadway Century City; Lincoln Center for the Performing Arts; Long Beach Museum of Art; Robert Wold, Inc; Cohu, Inc; Western Union Telegraph Co; General Electric Incorp; Don Stern Productions; Scharff Communications; Camera Mart; Rayburn Electronics; Pichel Industries, Inc; M. B. Productions, Inc.

### JANUARY 18-FEBRUARY 15, 1981

### NEO-REALIST VIDEO: JOHN ARVANITES, VERA FRENKEL, CYNTHIA RUSH

**Curator: Kathy Huffman** 

New video works by John Arvanites (Los Angeles), Vera Frenkel (Toronto) and Cynthia Rush (New York) explore the past and present by juxtaposing fact and fiction. Although separated by great geographic distances, these artists all present a romantic narrative story that involves each of them personally as the storyteller, attempting to locate themselves contextually within time. In the spirit of neo-realist filmmaking, the "facts" in each story are reconstructed truths integrated as dramatic structure. Reality is the substance for each, but fiction is used to deliberately break the distinction between fantasy and reality. Unlike commercial television, these videotapes utilize a "confessional" tone that allows an intimacy between artist and viewer. — K.H.

John Arvanites Echo Park, 1980 color 26:00

Cynthia Rush William Rush by Cynthia Rush, 1979 color 15:59

Vera Frenkel
"... And Now, The Truth." (A Parenthesis),
1980 color 30:00



83. Vera Frenkel, ".... And Now, The Truth." (A Parenthesis)

### FEBRUARY 9-APRIL 27, 1981

### **VIDEONIGHT**

A weekly screening series, presented in collaboration with the Foundation for Art Resources (FAR), the Long Beach Museum of Art, and Otis Parsons School of Design.

"Videonight," an eleven part weekly screening series, was presented on Monday nights at two alternating venues, Otis Parsons School of Design, Main Gallery, and the Long Beach Museum's Artists' Post-Production Studio (APPS). This series featured videotapes from Europe, Canada, and the United States, with artists, curators and critics present to discuss the works.

### February 9 (Otis)

"San Francisco Tapes" were selected and presented by Tony Labat, who wrote, "The tapes resemble each other visually. The technical set up in most cases is single unit video. There are no special effects or electronic manipulation; raw talent in front of a camera on a tripod . . . These artists are all from San Francisco, under 30 and good looking."

Dan Ake

Coming and Going, 1981 color 9:00

Karen Findley Sauerkraut and Suicide, 1980 color 19:00



VIDEONIGHT/cont.

Phillip Huser/Tony Labat/Bruce

Vege-nam, 1981 color 2:00

Stefaan Janssen Disaster Video, 1980 color 3:00

**Tony Labat** Room Service, 1978 b/w 3:38

Kevin Martin/Carol Szymansky

The New Rich, 1981 color 4:00

Mike Osterhout

Mike Osternout
Seulement Pour Dames (For Working)

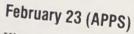
Performance

1980 color 15:00 at Keezar Palac

Magdalen Peirrakos Magdalen Pelitanus You Can Never Get as Much Control 1980 color 16:00 You Want, 1980 color 16:00

Carol Swanson

Phenomenon, 1980 color 5:30



Klaus vom Bruch, on tour in the U.S. and Canada from Cologne, West Ger.

Moderne Zeiten—eine autobiografische Analyse (Modern Times-Das Propellerband (The Propeller Tape), 1979 color 30:00

Speak & Spell, 1979 color 8:00

Das Softyband (The Softy Tape), 1979-80 color 20:00

Das Duracellband (The Duracell Tape), 1980 color 10:00 Mounted Propaganda — Das Propagandaband (Mounted Propaganda)



84. Klaus vom Bruch. Das Propellerband

Founder and director of New York's Soho TV, Jaime Davidovich permiered The Gap, produced in collaboration with Stuart Bender and Joseph Leonardi at APPS. Davidovich also presented excerpts of Soho Wants to Know, a project he created on Warner Amex Cable Company's QUBE two-way cable television system, Columbus, Ohio. He gauged viewer's reactions to a 14-part series of Soho TV video art programs shown on one of QUBE's "cultural" channels,

(in collaboration with LBMA Video, Stuart Bender and Joseph Leonardi)

Soho Wants to Know (excerpts), 1980 color

March 9 (APPS)

Artists John Arvanites and Ilene Segalove were present to screen and discuss recent works made in two different locales in Los Angeles. Echo Park, 1980 color 26:00

llene Segalove

I Remember Beverly Hills, 1980 color 28:00

March 16 (Otis)

Noel Harding from Toronto, Canada, gave a presentation of video works from 1971–1980 including Birth's Child (1972 b./w. 2000) and showed slides of recent 1971–1980 including Birth's Child (1973 b/w 3:00), and showed slides of recent installations. "My art is not a meaning installations of that that forces indiinstallations. "My art is not a meaning imposed but an effect that forces individuals to find meaning for themselves within it." March 23 (APPS)

In his presentation, "Serious Video: The Technology and Its Art in the 80s," well-known author and locations and video art, Gene Youngblood, well-known author and lecturer in film and video art, focused on the works of seven artists who use control of the control o Gene Youngblood, well-known author and lecturer in film and video are focused on the works of seven artists who use computers and related technologies in the making of their tapes. Youngblood: gies in the making of their tapes. Youngblood's opening remarks addressed the topic "A Medium Matures: Digital Video and the Circumstances and related techniques." gies in the making of their tapes. roungblood's opening remarks address topic "A Medium Matures: Digital Video and the Cinematic Tradition."

Around and About, 1980 color 4:56

**Bob Snyder** Icron, 1978 color 10:00 Lines of Force, 1979 color 10:00 Phil Morton/Jane Veeder

Program #7: Revised for TV, 1979 color & b/w 25:00

Steina and Woody Vasulka Selected Artifacts from the Digital Image Articulator

March 30 (2)

March 30 (2)

Markelve hour media blitz from noon till midnight, many artists showed their a fivelive hour media blitz from noon till midnight, many artists showed their a fivelive hour media blitz from noon till midnight, many artists showed their in an artists showed their shows in an artist shows in a show the show the show the shows in a show the In a twelve "Open Screening" at Otis.

Willy Walker and Dana Atchley presented an evening of video and humor. A Willy Walker and Dana Attends presented an evening of video and humor. A mobile video studio van was parked in front of APPS, with Walker as the mobile video disc jockey" showing Atchley's new videotapes, and mixing live is the mobile video disc jockey. mobile video studio van was parked in Holle of APPS, with Walker as the wideo disc jockey" showing Atchley's new videotapes, and mixing live interac-

Video artist and photographer Susan Britton from Toronto, Canada, screened two of her politically motivated tapes.

Me\$\$age to China, 1979 color 23:00 Standard Format No. 1 (Da Da Go Go), 1980 color 45:00

April 20 (APPS)

Alan Sondheim, artist and writer who has exhibited widely in North America, showed recent videotapes and work in progress from 1979 to the present, dealing with discourse, ideology, and sexuality.

April 27 (Otis)

The presentation titled "Nina Sobel — Nina Salerno" featured the work of two Los Angeles artists. Nina Sobel's performance/video work fuses sculptural or electronic elements with human interaction to investigate non-verbal communication. Her installation at Otis, Six Moving Cameras, Six Converging Views used three pairs of auto-pan surveillance cameras in sync with each other to encompass the audience from two directions. Monitors with split screen/crisscrossing images displayed the results. Nina Salerno's videotape work is nonnarrative in structure, her images are intentionally metaphorical and concerned with social intimacy. At Otis she presented five tapes.

"Man Created Man as Man, Not as a Blob." 1978 color 7:49

Model-X, 1980 color 3:17

Piece Meal, 1980 color 4:26

The Italian Way to Alleviate Obnoxiating Things, 1979 color 3:42 Darwin Was Right — Survival of the Fittest, 1979 color 7:51



### FEBRUARY 21-MARCH 27, 1981

### SOHO TV PRESENTS

**Curator: Jaime Davidovich** 

A selection of videotapes from Soho TV inaugurated the Long Beach Museum's expanded video viewing gallery. Curated by Jaime Davidovich, founder and director of Salary Content in tor of Soho TV, "Soho TV Presents" reflected a wide range of style and content in this New York Soho TV Presents reflected a wide range of style and content in this New York artists' cable program. Soho TV, a project of The Artists Television Network, grew out of an earlier group called Cable Soho that produced and showed and sho showed programs on Manhattan Cable's public access channels, 1976-77. In addition addition to Soho TV's weekly exhibition of programs produced by video artists (performance, theater, dance, and simulcast music), programming also includes interviews, art tapes, and panel discussions/lectures. Michael Smith

Edit deAk/Paul Dougherty/Mike Robinson Frankle Teardrop, 1978 color 11:46

Secret Horror, 1980 color 13:41

Outreach: The Changing Role of the Art Museum, 1978 color 28:00

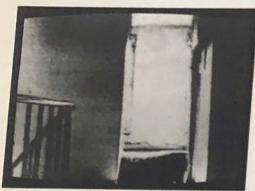
Conversations, 1979 color 27:25 (with Les Levine)

Robert Kushner

One Size Fits All, 1978 color 27:40



86. Edit deAk / Paul Dougherty / Mike Robinson , Frankie Reardrop



87. Thierry Kuntzel, Still

#### MARCH 28- APRIL 25, 1981

### FRENCH VIDEO ART/ART VIDEO FRANÇAIS

Curator: Don Foresta, Director, Center for Media Art, The American Center, Paris.

"French Video Art" was the first opportunity to view a comprehensive survey of current French video works selected by Don Foresta, of The American Center, Paris. The exhibition was supported by four major independent video production facilities in France: the Center for Media Arts, le Centre Georges Pompidou, l'Institute National de l'Audiovisuel, and l'École Nationale Supérieure des Arts Décoratifs. The exhibition and catalogue were organized by the Center for Media Art in collaboration with the Vidéothèque of the City of Paris, and with the assistance of the Ministry of Foreign Affairs.

This exhibition represents the most technically advanced and creative work of French independent artists and national institutions dedicated to experimentation in video. Hopefully their work ... will promote the idea of making television a more creative medium and facilitate continuing exchange between artists and institutions of different cultures. — Don Foresta, French Video Art/Art Video Français.

(For dates and running times see Video Resource Library.)

Roland Baladi, Tele-Pathy (Non Verbal Communication Experiment No. 182)

Dominique Belloir, Memory Robert Cahen, Trompe L'Oeil; L'Eclipse; Horizontales Couleurs

Roman Cieslewicz, Changement de Climat

Nicole Croiset/Nil Yalter, Rahime, Femme Kurde de Turquie

Colette Deblé, La Fée des Croisées

Olivier Debré, L'Alphabet du Sourire François Helt/Chris Marker,

Guerre et Revolution

Catherine Ikam, Quadra; Niagara Falls I. II. III Thierry Kuntzel, Still
Suzanne Nessim/Teresa
Wennberg, Swimmer
Hervé Nisic, Feeling; A Treat; Métro
François Pain, Métro Couronne
Slobodan Pajic, Sans Titre
Patrick Prado, Périphérique
Pierre Rovère, Surfaces
Claude Torrey, Le Multipel Roi

Eight short works from l'École Nationale Supérieure des Arts Décoratifs, by Philippe Boulanger/Sophie Robert, Florence Jurie des Camiers, Emmanuel de Ceccatty, El Mahfoud Majdane, and Yann Nguyen.

### **APRIL 5, 1981**

### VIDEO NOW

**Curator: Kathy Huffman** 

Recent video works were selected for a special program in the Tenth Anniversary Los Angeles International Film Exposition, FILMEX, April 2-23, 1981. Kathy Huffman, and artists Julia Heyward and Tony Oursler were present at a question and answer session after the screening, April 5.

These new works represent excellence in contemporary video maker's use of performance, narration, abstraction, and sound/music. Each artist expresses concerns in a public situation. The work demands attention beyond its ability to entertain in that it represents the artist's unique sensibility for the potential of the medium. — K.H., Los Angeles International Film Exposition.

Barbara Buckner Hearts, 1980 color 12:00 Dieter Froese The Art Trip, 1980 color 6:30

Julia Heyward 360, 1980 color 42:00 Tony Oursler The Loner, 1980 color 30:00 JUNE 3-7, 1981/JULY 1-AUGUST 2, 1981

### AFI NATIONAL VIDEO FESTIVAL/AFI STUDENT VIDEO COMPETITION: SOUTHWEST REGIONAL WINNERS

In 1981 the American Film Institute initiated its first National Video Festival, with the sponsorship of the Sony Corporation of America. Held at the John F. Kennedy Center for the Performing Arts, Washington, D.C., June 3-7, the festival included exhibitions of new and outstanding video by artists and independents, an installation, by Nam June Paik, a Student Video Competition, symposia, and a series of retrospective screenings from production centers and museums around the country. Kathy Huffman, for the Long Beach Museum of Art, selected nine works to represent attitudes toward television and media.

I strongly feel that artist's examination of the syntax of television is critical right now - to dissect and demystify, then reconstruct and develop a new visual and intellectual structure for expression. The Museum supports and encourages the development of an independent alternative television system. — K.H., AFI National Video Festival.

John Arvanites Echo Park, 1980 color 26:00

Peter D'Agostino Quarks, 1979-80 color 8:00

Jaime Davidovich The Gap, 1981 color 14:57

Doug Hall/Chip Lord/Jody Proctor The Amarillo News Tape, 1980 color 28:00

Long Beach Museum of Art 30/60 TV Art, 1980 color 5:00

### "The Motel Tapes":

Jose Maria Bustos Cum'in Attractions, 1978 color 5:18

Peggy Ingalls Tea for Two, 1978 color 3:30

Tony Labat Black 'n' Blue, 1978 color 4:27

Mike Osterhout Missionary (13 Articles of Mass), 1978 color 7:11



88. 30/60 TV Art: Hildegarde Duane, Silk

### AFI STUDENT VIDEO COMPETITION: SOUTHWEST REGIONAL WINNERS

The Long Beach Museum of Art, host institution for the southwest regional judging of the AFI Student Video Competition, presented the first and second place winning tapes in an exhibition July 1-August 2, 1981. A panel of video educators and professionals selected the tapes from categories including documentary, dramatic, experimental, and information, reflecting the wide range of styles and concerns by young videomakers across the nation. Two first place regional winners, Thomas G. Musca (dramatic), and Peter Bull/Alex Gibney (documentary) were subsequently chosen as national winners.

Peter Bull/Alex Gibney The Ruling Classroom, 1980 b/w 58:25

Colorado State University, Technical Journalism Department, class project

DUI (Driving Under the Influence), 1980 color 12:00

Jonathan Dayton/Chris Ridder Make Me a Movie, 1980 color 46:00

Gregory Eichman/Mitchell Merback

Playing for Keeps, 1981 color 18:22

**Artur Matuck** 

Incandescence — Circuit, 1980 color & b/w 18:00

Russell Merril A Commitment to Excellence, 1980 color 16:45

Thomas G. Musca

Highlights From the New Directors' Film Festival, 1980 color 1:17:00

Jan Peacock

California Freeze-Out, 1980 color 16:20



89. Jan Peacock, California Freeze-Out

#### JUNE 10-JULY 20, 1981

### KLAUS VOM BRUCH: ARTIST IN RESIDENCE

Klaus vom Bruch, from Cologne, West Germany, was invited to LBMA Video\* as artist-in-residence to design and program editing applications with the Apple II, and conduct hands-on computer workshops for video and performance artists. In Germany vom Bruch developed a computer editing system which he has utilized in his recent video works. He conducted three workshops in Long Beach geared for artists and students with no previous computer experience. The workshops concentrated on performance and graphic/animation applications which did not require sophisticated technical programs. Vom Bruch completed a new video work during his residency titled Luftgeister (Airspirits).

Luftgeister (Airspirits), 1981 color 8:00

\*In 1981 the Artists' Post-Production Studio assumed a new name and logo: LBMA Video (Long Beach Museum of Art Video). It expanded its activities to include the regular publication of a newsletter and increased video workshops.



90. Peter D'Agostino, QUARKS

### AUGUST 5-SEPTEMBER 6, 1981

### SEVENTH ANNUAL ITHACA VIDEO FESTIVAL

Jurors: Barbara London, The Museum of Modern Art, New York; Arthur Tsuchiya, Visual Studies Workshop, Rochester, NY; Carvin Eison, Artists Workshop at WXXI-TV, Rochester, NY; Philip Mallory Jones, Ithaca Video Projects.

For the third consecutive year, the Long Beach Museum of Art presented the Ithaca Video Festival, organized by Philip and Gunilla Mallory Jones. The program of 19 works was selected from among 290 submissions and travelled to 25 locations throughout the U.S.

Each tape stands on its own for individual artistic accomplishment, creative use of the medium, inventiveness and execution. The viewer is afforded a unique glimpse at the world through the eye and mind of the creative artist. — Philip Mallory Jones.

(Where dates are not listed, information was unavailable.)

Tom Adair/Kenneth Robins Live from Lunds, 1980 color 8:30

Dana Atchley/Eric Metcalfe Crime Time Comix Presents Steel and Flesh, 1980 color 12:00

Ros Barron

Flowers, 1978 b/w 14:00

Shirley Clarke/Blondell Cummings A Visual Diary, 1980 color 3:30

Christopher Coughlan/Denise Milan/Nana Vasconcelos Um Laco de Inspiracao e Morte

Peter D'Agostino QUARKS, 1979-80 color 8:00

Ed Emshwiller Sunstone, 1979 color 3:00

Kit Fitzgerald/John Sanborn Similar Nature, 1980-81 color

Shalom Gorewitz El Corandero, 1979 color 5:30 Measures of Volatility, 1979 color 6:00 Gary Hill

Around and About, 1980 color 4:56

Taka limura

Double Identities (on Turning the Double Negatives to the Positive), 1980 color 8:00

Eva Maier

Blue Squawk, 1980 color 3:00

Dan Reeves with Jon Hilton Body Count, 1980 color 9:00

Steina

Selected Treecuts 1980 color 5:35 Urban Episodes, 1980 color 9:00

John Sturgeon 2 Aspects, 1976 b/w 4:08

Neecy Twinem Best Friend, 1980 color 6:50

Woody Vasulka Artifacts II, 1980 color 9:00

SEPTEMBER 20-OCTOBER 18, 1981

### NOEL HARDING: ENCLOSURE FOR CONVENTIONAL HABIT

Organized by Lorne Falk, Director, Walter Phillips Gallery, The Banff Centre School of Fine Arts, Banff, Alberta, Canada.

### FOUR CHAPTERS

**Curator: Kathy Huffman** 

The work of Noel Harding, sculptor, installation and video artist from Toronto, was presented in Long Beach in his first major U.S. exhibition. Organized by Lorne Falk, the installation *Enclosure for Conventional Habit* and catalogue were also supported by the Musée D'Art Contemporain, Montreal, Quebec; the Mendel Art Gallery, Saskatoon, Saskatchewan; The Canada Council; and the Museums Assistance Programmes of The National Museums of Canada.

Enclosure was comprised of three complex, interrelated structural elements, the first of which was a 40 foot conveyor with feeder, water and a roosting device to house chickens, gracefully transported along a mirrored belt. The second component was a living tree resting in a flat-car which slowly traversed the length of the gallery accompanied by grow-lights and a misting device. The third element of the sculpture accommodated the water lines, pumps, cables, and tubing which maintained Enclosure as a self-supporting system. Each element had a musical accompaniment: a cello played to the tree, percussion to the chickens, and a saxophone accompanied the mechanics. Harding explained, "I like the idea of being more than a sculptor of things. I wanted to make something alive, that would be a comprehension of time and motion."

Noel Harding's studies of literature and philosophy led to his involvement in contemporary sculpture. His concern is to make sculpture which is at once a reflection of a philosophical, intellectual concern and the illumination of a personal statement, while effecting audience participation. John Mays of the Globe and Mail newspaper, Toronto, says of *Enclosure for Conventional Habit*, . . . a visual stunning work of environmental installation art. It is also a bold celebration of the complex, rich mechanical/biological environment we live in."—Kathy Huffman

Complementing Enclosure, Noel Harding's latest video work, Four Chapters, was premiered. Begun in 1979, this videotape investigates and expresses the basis of narrative storytelling and its structure in four "chapters": "Introduction to Character," "Suspense," "Intellectual Influence," and "Sets of Conclusions."

Harding's video exhibits a sculptural sensation of space and an extraordinary sense of time, and of the human significance of its passage. Together, Enclosure for Conventional Habit and Four Chapters more completely illustrate Harding's visual and literary sensitivity.—K.H.

The Long Beach Museum of Art produced a video documentation of *Enclosure* which was cablecast as part of the Museum's cultural arts cable series *Shared Realities*, 1983-84.

Four Chapters, 1979–81 color 57:03

Enclosure for Conventional Habit, 1981 color 9:28
(documentation, produced by LBMA Video)



91 Enclosure for Conventional Habit, detail



92. Four Chapters

SEPTEMBER 27-OCTOBER 25, 1981

# ERIC CRYSTAL/ART NOMURA: REFUGEES FROM LAOS: A HILL TRIBE IN WEST OAKLAND

A video documentary by Eric Crystal and Art Nomura was shown concurrently with "Treasures of the Hmong People," an exhibition of elaborate costumes and crafts by Laotian hill people living in the Long Beach area. The Hmong settled in California following the war in Indochina. The exhibition of their crafts was curated by Barbara Hendrick. Refugees from Laos looks at the ways in which the Lu Mien people of Laos have adjusted to their new lives in Oakland, California, and features their first New Year celebration in the United States.

Refugees from Laos: A Hill Tribe in West Oakland, 1981 color 30:00



93. Dan Boord, Jean-Luc Goes Sea World

### NOVEMBER 3-24, 1981

### LBMA VIDEONIGHT

Curator: Kathy Huffman

A new evening screening series was organized for the Museum's Station/Annex, which featured recent works by U. S. video makers.

#### November 3

Dan Boord: An Evening with the Diderot Society/West

It is the contention of the Diderot Society that, deep-fried, even a slipper would taste good. Highly original in his humorous use of music and historical texts, Boord has been described as a "modernist Ernie Kovacs."

The Last Days of Immanual Kant, 1979 color 23:56
Wit & Its Relationship to the Unconscious, 1980 color 25:00
Jean-Luc Goes Sea World (version I), 1978 color 3:00
George IV, 1979 color 17:00 (with Paul Buscemi)

### November 10 Advanced Television Inc.: Nightclubbing

The new wave music scene from 1975–1980 is portrayed in *Nightclubbing*, a 90-minute videotape spanning the first years of the club phenomenon. Produced by Pat Ivers and Emily Armstrong, whose works have been shown on a weekly half-hour series on cable Channel 10 in New York, the tapes feature the Go-Go's, Bush Tetras, Talking Heads, Lounge Lizards, Iggy Pop and the Cramps.

Nightclubbing, 1975-80 color 90:00

### November 17 Janice Tanaka: Video Works

While in Los Angeles to teach at UCLA, Janice Tanaka presented at the Station/Annex a selection of image-processed tapes and a multi-channel work entitled Double Think (1980).

Duality Duplicity, 1980 color & b/w 6:08
Manpower, 1980 color & b/w 5:22
Beaver Valley, 1980 color & b/w 6:45
Mute, 1981 color & b/w 2:35
Ontogensis, 1981 color & b/w 5:35

November 24

Robert Wilson: Video 50

A sketchbook transposing some of Wilson's theatrical ideas into video, Video 50 is a collection of 100 half-minute "spots" Each of the "spots" is an encapsulated motif or idea for a theatrical work. The work engenders a rhythm which flows through the entire program like a melody through a song, making the whole greater than the sum of its parts.

Video 50, 1978 color 50:00

### **DECEMBER 5, 1981-JANUARY 3, 1982**

### KIT FITZGERALD/JOHN SANBORN: WRAPAROUND

The video installation Wraparound (1981) was first in a series of West Coast exhibitions and appearances by Kit Fitzgerald and John Sanborn, made possible by a grant to Video Free America, San Francisco, from the National Endowment for the Arts, Workshops and Residencies, through the Media Arts Program. Fitzgerald and Sanborn also made appearances at California Institute of the arts and Video Free America, and presented a video/sound installation, Abrupt (1981), at 80 Langton Street, San Francisco, December 8-19, 1981.

Wraparound uses four channels of videotape, eight channels of sound and over twenty participants, connected by a central figure (or interlocutor) who juggles and highlights a series of sequences appearing on three television sets and a large screen video projection system. The fragments of drama, music and action shift from channel to channel with cross-talk and overlapping contacts connected by the appearance of the interlocutor. Constant action, with parallel dramatic movement, focus key segments projected on the large screen and allow the viewer to either follow the story or choose one of the many divergent paths.—Kathy Huffman

It's the old joke with a new twist: if everybody's talking, who do you listen to-and who do you watch? Wraparound's central figure seems to be explaining the fragments of dialogue, sometimes guiding us, sometimes commenting. A cast of characters, ranging from a young couple in love to a girl coaxing her boyfriend from the bathroom, shift from screen-toscreen. The density of their overlapping phrases and moods is at times thin and direct, and then myriad and chaotic, caught up in the contradiction of

This constant action is layered over the four video channels. The fragments of dialogue and heavily-treated sound are patterned as in music and as in the musical form; it is this patterning that clues us to the work's content. We are asked to follow some stories, concentrate on others, and simply let their juxtaposition as a whole affect us.

This everyday task of assimilating simultaneous information and eliminating the unwanted is perhaps the hardest of modern chores.—Kit Fitzgerald



94. Wraparound, detail

### JANUARY 14-FEBRUARY 27, 1982

### LATELY IN L.A.: VIDEO

Curator: Kathy Huffman, presented at the Washington Project for the Arts, Washington, D.C.

Part of an exhibition that surveyed photography, video, and performance from Los Angeles, "Lately in L.A.: Video" was organized by Kathy Huffman for the Washington Project for the Arts (WPA). This selection of works was subsequently shown at Beyond Baroque Literary/Arts Center,\* Venice, CA (March 22-May 7, 1982); The Kitchen Center, New York (May 4-28, 1982); and cablecast on Falcon



95. Ben Chase, Here and There



96. Tierie Segatove, J Remember Beverly Hills

LATELY IN L.A. / cont.

Cable Community TV, Channel 10 (March 3-31, 1983). The exhibition at Beyond Baroque, co-presented with the Long Beach Museum of Art, opened with a panel discussion with the curator and artists present.

Recent works by John Arvanites, Nancy Buchanan, Ben Chase, Hildegarde Duane and David Lamelas, and Ilene Segalove, utilize commercial television techniques and style to satirically project a "surface lightness," and represent a reactionary attitude toward the television industry prevalent among Los Angeles video artists. The proximity to and pervasive energy of the commercial T.V. industry in Los Angeles provides an impetus for these artists who adapt traditional T.V. formats (or combinations of), such as, the news interview, documentary, narrative, drama, expose, or performance and create programs that reinterpret standard television to communicate personal political and social viewpoints, beliefs and insights.-K.H.

John Arvanites

Echo Park, 1980 color 26:00

Nancy Buchanan

See I A . . . , 1980 color 43:00 (version I)

Ben Chase

Here and There, 1981 color 42:25

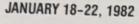
Hildegarde Duane/David Lamelas

Scheherazade, 1980 color 22:00

Ilene Segalove

I Remember Beverly Hills, 1980 color 28:00

\*Beyond Baroque, a Literary/Arts Center, hosts an exhibition series of literature-related art works and have enthusiastically included video in their programming. The series is funded by grants from the Los Angeles Cultural Affairs Department, and the National Endowment



### L.A. VIDEO: PARIS

Co-curators: Kathy Huffman, Patti Podesta, presented at the Center for Media Art, The American Center, Paris.

As part of an international video exchange with The American Center in Paris, "L.A. Video: Paris" was organized to represent recent tapes by Los Angeles artists, many of whom utilized the Museum's production facility to complete their works.

(For dates and running times see Video Resource Library.)

John Arvanites, Echo Park Ante Bozanich, Scratch

Nancy Buchanan, See I A ... (version II)

John Caldwell, Pax Americanus

Ben Chase, Here and There

Jaime Davidovich, The Gap

Hildegarde Duane/David Lamelas, Scheherazade

Saloman Emquies, Very

Kit Galloway/Sherrie Rabinowitz, Hole in Space

Jeffrey Isaak/Branda Miller, Gary Cowvein

LBMA/Video, 30/60 TV Art Joseph Leonardi, Extremes Pier Marton, Tapes

Paul McCarthy, Contemporary Cure-all

Jac Mote, Skin/Roll/Eye

Patti Podesta, Ricochet

Scott Rankin, Scherzo; Magic; French Performance

Nina Salerno, "God Created Man as Man, Not as a Blob."

Ilene Segalove, I Remember Beverly

Bruce and Norman Yonemoto, An Impotent Metaphor

Zipcut Video, Food and Flags Forever



97. Nancy Buchanan, See I A

### **JANUARY 19-MARCH 9, 1982**

### LBMA VIDEONIGHT

### Coordinated by Kathy Huffman, Joseph Leonardi, and Art Nomura

An eight-week screening series at the Station/Annex featuring video at its innovative best included in-person presentations by artists from Toronto, New York, and Los Angeles.

#### January 19

Jorge Zontal of the Toronto-based group General Idea screened three of their well-known works.

General Idea's Pilot, 1977 color 28:00 General Idea's Test Tube, 1979 color 30:00 Cornucopia, 1982 color 10:00

### January 26

In Los Angeles to teach at California Institute of the Arts for a semester, Dara Birnbaum gave a presentation of her videotapes.

Technology Transformation: Wonder Woman, 1978-79 color 7:00

"Kiss the Girls: Make Them Cry," 1979 color 7:00

Pop-Pop-Video: General Hospital/Olympic Women Speed Skating, 1980

Kojak/Wang, 1980 color 4:00

Remy/Grand Central: Trains and Boats and Planes, 1980 color 4:00 "New Music Shorts": Radio Fire Fight; Glenn Branca Symphony No. 1,

### February 2, 9

These two evenings were devoted to community cable television and the independent video artist. On February 2 Times Mirror Cable Regional Vice President Jim Ramo, and Rose Abdi, Community Access Coordinator showed selections of work programmed in Long Beach and other TM Cable systems nationwide. The following week community artists and citizen groups were invited to bring their own programs in an open screening, with LBMA curator Kathy Huffman, and local cable programming representatives available for commentary.

### February 16

A live performance by Los Angeles artists Leslie McDonald and Don Wenig was premiered at the Station/Annex. Titled 81 LBM 15446/Findings-Award/ FILE D/2-16-82, this multi-layered event utilized the electronic media of video

### February 23

Artists' works recently completed at the Museum's Station/Annex were shown, including tapes by Hildegarde Duane, Branda Miller, Zipcut Video, and others.

Barbara Buckner, on tour from New York, presented a program of her image processed video poems, including:

Pictures of the Lost, 1978 color 22:00 Hearts, 1979 color 12:00

Heads, 1980 color 6:00 Millenia, 1981 color 5:30

### March 9

Coordinated by the Station/Annex assistant manager Art Nomura, the Southern California Asian Media Society (SCAMS) presented a program of recent documentary, commercial and art video by its members. Rene Cho

Toshio Akiyoshi: The Woman and Her Music, 1981 color 10:00

Eric Crystal/Art Nomura

Refugees from Laos: A Hill Tribe in West Oakland, 1981 color 30:00

Superkids Sampler, 1981 color 10:00

**Bruce and Norman Yonemoto** Based On Romance, 1979 color 26:32





99. Art Decade

#### MARCH 13, 1982

# AFI NATIONAL STUDENT VIDEO COMPETITION: SOUTHWEST REGIONAL JUDGING

The Long Beach Museum of Art hosted the second regional judging of the south western entries for the AFI National Student Video Competition. The judges, Dan Baker, Nancy Buchanan, Peter Kirby, and Claire McCance, selected winners in four categories, informational, dramatic, documentary, and experimental. The winning tapes were screened during the AFI National Video Festival in Washington, D.C., and for the first time, at the AFI campus in Los Angeles, June 24–27, 1982.

Errol Mortland Piano Man, 1982 color 7:55

Tony Gayton/Jay Gilman The Explosion Artist, 1982 color 23:00

Julie and Jean-Claude Dercle Rights of Passage, 1981 color 58:30 Todd Darling Ano Nuevo, 1981 color 55:00

Mark Bement (Concept Image) Art Decade, 1981 color 10:00

Cynthia Zimmerman Lahoma Speaks, Okla Spears, 1982 color 15:00



100. Gary Hill, Equal Time

MARCH 28-MAY 2, 1982

### **GARY HILL: EQUAL TIME**

**Curator: Kathy Huffman** 

In his first west coast exhibition, Gary Hill premiered *Equal Time*, a multi-channel video installation at the Long Beach Museum of Art. Kathy Huffman writes: "Shown on four monitors, *Equal Time* arranges visual images and audio narration in unexpected and intriguing relationships in the context of "normal" space and time, giving what Hill calls "a gestalt experience." The viewer, hearing the text from one space (in the two-gallery installation) is caught by corresponding visuals from the opposing space. This constant "flip-flop" of one's attention from front to rear draws the viewer into a continuous transition zone."

There are texts; there are video images; there is space and spaces. There are relationships, textures, transitions, gestalts, meanings, references, incidental references, thresholds, boundaries, time, compressed time and equal time. There are even explanations in so many words . . . in so many words. What about intentions? Well, what about intentions? Why are you here? Probably not for an explanation.

The writing's on the wall and I can't stop reading it.

Equal Time weaves sculptural, literary, and electronic space together. The relationships are "mapped," specific and dense. The elements are always equal, in the process of neutralization—cancelling out one another. This is where you come in. I need you. I need your process of seeing, of decoding, to de-neutralize the work, to give it tension. It's participatory.

Enter. Where does one enter? It's cyclic. There's no beginning and no end. Compression. It's more like an object, like a crystal with many sides. An explanation simply cuts corners creating more sides getting us further behind. Don't try to catch up to it, it will catch up to you. (conveyor art).

To make a long story short . . . has always been the problem.

What about content? For the time being I'm A and you're B. The problem is how to get from point A to point B and vice-versa. In other words, where are our stomping grounds? Would you pass the wine?—Gary Hill

The public was invited to "Gary Hill: Tapes and Conversation with Artist," March 30, 1982, when he presented a selection of videotapes at the Museum's Station/

Processual Video, 1980 b/w 11:10 Around and About, 1980 color 4:56

Videograms, 1980–81 b/w 13:26 Eleme.
Primarily Speaking (works in progress), 1981 color 10:00

Black/White/Text, 1980 b/w 7:00 Picture Story, 1979 color 6:14 Elements, 1978 b/w 2:10 APRIL 17-18, 24-25, 1982

### WHEN WORDS FAIL

Video documentation of New York symposium on German Photography, 1840-1940

"When Words Fail," a program of exhibitions, films, and symposia was organized by the International Center of Photography (New York) in collaboration with the Goethe House, New York, the San Francisco Museum of Modern Art, and the Long Beach Museum of Art.

A three-day International Colloquium, also titled "When Words Fail," was concerned with the origins of the German Avant-Garde, and included panelists from Europe and the United States, distinguished photographers, curators and critics. The Long Beach Museum of Art documented proceedings and produced educational and informative programs in conjunction with this event. An exhibition was presented in Long Beach of the photographs of Heinrich Kühn and Erich Salomon, March 28-May 2, during which time special events were organized and included films, lectures, and screenings of the two videotape documentaries produced by LBMA Video. These tapes travelled to other participating institutions for screening with the exhibitions.

Sources of the Avant-Garde: The German Visual Imagination (produced by LBMA Video; sponsored by Goethe Institute; project coordinator, Kathy Huffman, with Joseph Leonardi)

Part 1: The Camera as Weapon, 1982 color 61:52 Part 2: The Mass Age Image, 1982 color 23:27

MAY 4, 1982

### KOU NAKAJIMA: VIDEO SCREENING

**Curator: Kathy Huffman** 

Kou Nakajima, noted Japanese video artist, animator, and media artist showed and discussed his works at the Museum's Station/Annex. With the help of interpreter Akemi Chou, he also demonstrated a new direct recording video animation system, the "Animaker," he had perfected with Sony Corporation engineers in Tokyo, using their new Betamax VTR. The SL2000 can record a set number of frames automatically, or by the push of a foot pedal. The frame-by-frame recording can be played back immediately for a time lapse-like series of images without the processing associated with film animation. During his presentation at the Station/Annex, Kou Nakajima made a sample tape with the audience, demonstrating the Animaker's capabilities.

Biological Cycle Part 4, 1971–78 color 8:00
Biological Cycle Part 5, 1981 color 8:00
My Life (part II) 2-channels, 1976–82 b/w 20:00
Bamboo Shoot Generation (from Talking Heads Demonstration Tape), 1980 color 18:00
Horizon, 1971–80 color 8:00
Bunraku, 1980 color 30:00



101, Deans Keppel, Quit Kicking Sand in Our Faces



102. Tony Oursier, Grand Mai

MAY 16-JUNE 20, 1982

#### **NEW TV NEW YORK**

**Curator: Nancy Drew** 

Organized by former Long Beach Museum curator Nancy Drew, New TV New York featured videotapes by six young New York artists. With "television" as a context for their work, these artists followed the standard half-hour TV-style format, using narrative as their vehicle.

Television's importance as a social force—in entertaining us, educating and informing us—can hardly be overstated. "The boob tube" has been a revealing mirror of our society since the inception of the industry, inspiring a complicated love-hate relationship with its viewers, especially those who were part of the so-called television generation. These young adults, now in their late twenties and early thirties, are beginning to turn the medium around.

The six videotapes presented in this series are prime examples of today's new spirit of experimentation. The work is new, produced since 1981, and uses the conventions of the TV medium to provoke, to expose, to question, to confront our preconceptions and, of course, to delight and entertain. All of the artists represented here have directed their work at a popular audience. Many appear as players or narrators in their own videotapes. In each, we see the artist confronting issues of concern to us all.—N.D.

Ed Bowes/Karen Achenbach/Tom Bowes

How To Fly, 1980 color 29:20

Matthew Geller

Windfalls: or, New Thoughts on Thinking, 1982 color 20:00

Deans Keppel

Quit Kicking Sand in Our Faces, 1982 color 21:36 Mitchell Kriegman Likely Stories, 1981 color 28:54

**Tony Oursier** 

Grand Mal, 1981 color 23:00

Michael Smith

It Starts At Home, 1980-82 color 25:00

MAY 16-JUNE 29, 1982

#### JOHN BALDESSARI: ART AS RIDDLE

Curator: Robert Pincus-Witten, coordinated by the University Art Galleries, Wright State University, Dayton, Ohio.

An exhibition of photographic poems, drawings, and videotape by leading Los Angeles conceptual artist John Baldessari featured 23 works spanning the years 1968 through 1980. The videotape, shown as part of a multi-media piece *Police Drawing*, documented the results of the actions involved in making this work.

In Police Drawing (1971) . . . he takes an art context and insinuates into it a situation from "real life." The premise of the piece, Baldessari says, was to transpose verbal and visual information with as little loss as possible, to "move information and ultimately make art by placing it in an art context." To this end, he visited a drawing class where the students didn't know him, stayed ten minutes, then left. The instructor then entered the class with a police artist, who drew Baldessari's "portrait" by means of verbal descriptions given by members of the class. Baldessari then had a photograph taken in the pose approximating that in the drawing. The function of this kind of transposition, he says, was to get people to see things they normally don't.—Marcia Tucker, John Baldessari

Police Drawing, 1971 b/w 30:00 Conte crayon on paper (34 x 19") black and white photograph (8 x 10")

**JULY 7-AUGUST 1, 1982** 

#### BRUCE & NORMAN YONEMOTO: **GREEN CARD: AN AMERICAN ROMANCE**

**Curator: Kathy Huffman** 

A significant work in its use of the popular television format of "soap opera," Green Card: An American Romance premiered at the Long Beach Museum of Art. The feature length video drama was produced with major editing support at LBMA Video. It was shown at a gala benefit and marriage ceremony for the producers and cast at Los Angeles Contemporary Exhibitions (LACE), July 10. Green Card was later included in shortened form, as program #11 of Shared Realities cable series, 1984.

Sumie Nobuhara stars as herself in this dramatic narrative recreating her personal and traumatic struggle to remain in the United States after completing graduate studies in Los Angeles.

Sumie, born in Tokyo to a traditional Japanese family, elected to come to the United States for the freedom to pursue her creative vision and live her life in the manner and with a person of her choice. Her family discouraged her interests in an independent artistic career and expected her to marry the man they selected by tradition. Once in the United States, Sumie is confronted with even more obstacles to realize her dreams: confusing immigration laws, legal fees and the fateful alternative-marriage to a U.S.

Green Card: An American Romance sheds light on the critical legal and emotional problems people face seeking immigration to the United States. These issues are examined in the context of Sumie's personal melodrama: a universal story of a woman faced with obstacles and compromise while seeking the freedom to live the life she chooses.—K.H.

Green Card: An American Romance, 1980 color 1:13:25 1981 edited version, 58:00



103. Green Card: An American Romance

#### SEPTEMBER 12-OCTOBER 31, 1982

#### **DREAMS AND NIGHTMARES**

**Curator: Kathy Huffman** 

"Dreams and Nightmares" featured new works by three prominent video makers: John Arvanites, Dan Reeves, and Bill Viola.

Each of these ambitious works is almost confessional in its poetic intimacy, yet all three are composed around situations common to the human condition: love, war, the question of evolution and being. Arvanites' American Male offers a wry, at times amusing, vignette of that seemingly eternal schism between men and women ... Reeve's tape, Smothering Dreams also examines the macho myth, but in the arena of war. This is a well-known, well-loathed topic; it informs the memories of the veterans of the Viet Nam war. . . . [In Hatsu-Yume (First Dream)], the incredibly rich melange of visual imagery and ambient sound attempts to convey nothing less than the primal secrets of life itself.

The tapes in this show might be seen as an inverted pyramid of consciousness, from the most conscious and literal to a realm outside of calculable experience. Each of the tapes is state-of-the-art technology devoted to some of the most human of issues.—Hunter Drohojowska, LA Weekly, October 15, 1982.

Hatsu-Yume (First Dream), 1981 color 56:00

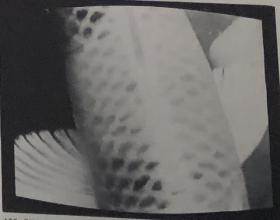
Bill Viola and John Arvanites were present at a standing-room-only preview screening, September 9, hosted by the Long Beach Museum's Video Council at Base 2 in Hollywood. "Dreams and Nightmares" was shown at the Institute of Contemporary Art, Boston, October 5-November 7, 1982.

**John Arvanites** American Male, 1982 color 28:55

Dan Reeves with Jon Hilton Smothering Dreams, 1981 color 23:00



104. Dan Reeves, Smothering Dreams



105. Bill Viola, Hatsu-Yume (First Dream)



106. Peter Ivers & Co

#### OCTOBER 22, 1982

#### THE ARTIST AND TELEVISION

A live satellite teleconference.

"The Artist and Television" was a live, three hour teleconference/event carried over the Applachian Community Service Network (ACSN, or, the Learning Channel), linking Los Angeles, Iowa City, and New York. The event was sponsored by the American Television and Communication Corporation (ATC), the University of Iowa, School of Art and Art History, with additional support for the Los Angeles uplink by the University of California, Los Angeles, College of Fine Arts. Many other individuals and organizations including the Long Beach Museum, contributed studio space, expertise, and time toward the realization of this large scale art event.

Representatives attending the University of Iowa conference entitled "The Artist and Television" were invited to participate in the program. These experts aired their views about video art with a discussion of the medium within the context of television. Another focus of the three hour program was an exploration of performance art, and included interactive events by Pier Marton in Los Angeles, with Shalom Gorewitz in New York, and Nancy Buchanan in Iowa City. Other collaborations included Gary Lloyd in Los Angeles with John Sturgeon and Aysha Quinn in Iowa City, Mike Kelly in Los Angeles with Michael Smith in New York, Bernd Kracke in Los Angeles with Dieter Froese in New York and Hans Braeder in Iowa City.

Also participating in the teleconference were: John Hanhardt, Kathy Huffman, Barbara London, Jaime Davidovich, Bruce Yonemoto, Kit Fitzgerald, James Hugunin, Ann Seargent-Wooster, Robin White, Carl Loeffler, Donald Kuspit, A. Greene, Nicholas Johnson, Peter Bradley, John Reilly, John Giancola, Lewis MacAdams, and Peter Ivers and Company. The programs concluded with a performance by Chris Burden.

#### NOVEMBER 2-30, 1982

#### LBMA VIDEONIGHT: PAL VIDEO

Curator: Kathy Huffman

A month-long series of European video at the Museum's Station/Annex presented works from The Netherlands, West Germany, and the United Kingdom.

#### November 2

Amsterdam artist Nan Hoover, who had performed Continuing Lines at LACE the previous week, presented videotapes based on her performance pieces which deal with light, color, and shadow.

Impressions, 1978 color 10:00 Color Pieces, 1980 color 11:52 Primary Colors, 1980 color 6:36

Intercept the Rays, 1982 color 11:00 (sound by Brian Nicholls)
Light and Object, 1982 color 20:21 (sound by Brian Nicholls)

#### November 9, 16

"Video Art in the Federal Republic of Germany," selected by Dr. Wulf Herzogenrath and organized by the Goethe Institute, San Francisco, presented works from 1968-1980.

Joseph Beuys

Eurasienstab (Eurasian Staff), 1968 b/w 20:00

Hanna Frenzel

Aquamoving, 1979 color 10:00 Bewegung in Plastik, 1979 b/w 15:00 Gunmoving, 1980 b/w 12:00 Luftbild I, 1980 color 12:00

#### Barbara Hammann

Eating Jaffa TV, 1979 color 12:00 Electronic Rose Birth, 1981 color :08 Feld (Field), 1981 color 8:00 Prostitution is Power, 1981 b/w 18:00

Rebecca Horn

Berlin—Übungen in neun Stücken (Berlin—Exercises in Nine Pieces), 1974–75 color 40:00



107. Nan Hoover, Impressions

Wolf Knoebel

Projektion X, 1972 b/w 40:00

Nam June Paik

Mein Kölner Dom (My Cologne Cathedral), 1980 color 4:30

Friederike Pezold

Die neue leibhaftige Zeichensprache (The New Symbolic Body Language), 1973 b/w 60:00

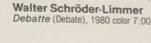
Ulrike Rosenbach

Reflectionen über die Geburt der Venus (Reflections on the Birth of Venus), 1976-78 color 15:00

Reiner Ruthenbeck

Object zur teilweisen Verdeckung einer Video-Szene (Object devised to Partly Conceal a Scene on Video), 1972-74 b/w 10:00

Walter Schröder-Limmer





108 Margaret Warwick, Still Lives

#### November 30

The work of ten artists was shown in "New British Video," selected by Jez Welsh, London Video Arts (LVA). LVA was founded in 1976 as a distribution and exhibition organization, and since 1981 it has provided a video production facility for British artists.

John Adams

Stories, 1982 color 17:00

Chris Andrews

The Room with a View, 1982 color 10:00

Tom Castle

Youth Culture, n.d. color 16:00

Catherine Elwes

Kensington Gore, 1982 color 14:00

Steve Hawley

The Undistributed Middle and Other Fallacies in the Home, 1981 color 5:00

Steve Littman

You Make Me Shout, 1980 color 3:00

John Scarlett-Davis

Non Stop Cut Up, n.d. color 5:00

Marion Urch

An Introduction to Womanhood in the Modern World, 1979 color 8:00

Margaret Warwick

Still Lives (A Drama in Three Parts), n.d. color 18:00

Jeremy Welsh

These Days Everybody is a Conceptualist, 1982 color 9:30

NOVEMBER 21, 1982-JANUARY 2, 1983

#### EIGHTH ANNUAL ITHACA VIDEO FESTIVAL

Jurors: Gary Hill, video artist, Barrytown, NY; Kathy Huffman, curator, Long Beach Museum of Art; John Minkowsky, curator, Media Study/Buffalo, NY; Philip Mallory Jones, Ithaca Video Projects.

Sixteen tapes were selected from 350 entries for the "Eighth Annual Ithaca Video

The Festival selection reaffirms video as an adventurous medium, conscious of its past (including its television heritage) yet anxious to explore new adventures of expression. Sometimes the results of such explorations are extraordinary, and it is my belief that there are many extraordinary moments among these works. - John Minkowsky.

(Where dates are not listed, information was unavailable.)

Max Almy

Deadline, 1981 color 4:00 Leaving the 20th Century (part I). 1982 color 3:09

John Arvanites

American Male, 1982 color 28:55

Eugenia Balcells/Peter Van Riper Indian Circle, 1981 color 30:00

William A. Brown

Slowly Sounding, color 9:00

Barbara Buckner

Millenia, 1981 color 5:30

Ardele Lister

Split, 1981 color 21:30

Jan Peacock

California Freeze-Out, 1980 color 16:20

Karen Peterson/Peter Trivelas

The Vineyard Tape, color 8:00

Scott Rankin

Simultaneous, 1981 color 3:50

Dan Reeves with Jon Hilton Smothering Dreams, 1981 color 23:00

Norie Sato

After Image: TTLS, c. 1981 color 5:02

Somersault, 1982 color 5:20

Edin Velez

Meta Mayan II, 1981 color 20:00

Ancient of Days, 1979-81 color 12:21

Jim Whiteaker

Emergence Delirium, 1981 color 14:00



109 Eugenia Balcells / Pater Van Riper Indian Crosle



110. Jim Whiteaker, Emergence Delirium

ble) editing and effects. Selected to emphasize these strengths, they bring to "television" as an expressive force.—Kathy Huffer ble) editing and effects. Selected to emphasize these strengths, they bring new meaning to "television" as an expressive force.—Kathy Huffman,

Nancy Angelo/Candace Compton Nun and Deviant, 1976 b/w 20:25

Ant Farm/T.R. Uthco The Eternal Frame, 1976 color & b/w 24:00

Ante Bozanich Alarm, 1980 color 11:00

Linda Montano Mitchell's Death, 1978 b/w 29:00

Jac Mote Skin/Roll/Eye,1981 color 2:33 Ilene Segalove

Why I Got into TV and Other Stories,

John Sturgeon

Shapes from the Bone Change, 1975

Bill Viola

Chott el-Djerid (A Portrait in Light and Heat), 1979 color 28:00

#### OCTOBER 11, 1984

#### **NEW GERMAN VIDEO**

Curator: Michael Bock

The recent work of five German video artists was presented at the Station/Annex at an evening screening co-sponsored by the Goethe Institute, Los Angeles. Michael Bock, independent curator and distributor of videotapes and films in Berlin, selected the tapes, and in his presentation outlined the background of the development of video art in Germany and introduced each of the works. Additional support for this screening was provided by Wrather Port Properties LTD and the Hotel Queen Mary.

#### Marina Abramovic/Ulay

City of Angels, 1983 color 20:00 (Music and text by Rama VI of Thailand)

#### Klaus vom Bruch/Heike-Melba Fendel

Der Westen lebt (The West Is Alive), 1984 color 4:00

#### Ingo Guenther

Multipolarband, 1984 color 5:00

#### Marcel Odenbach

Die Distanz zwischen mir und meinen Verlusten (The Distance Between Myself and My Losses), 1983 color 9:00 Vorurteile (Prejudices), 1984 color 9:00

#### Ulrike Rosenbach

Das Feenband (Visual Gong), 1983 color 15:00



1. Ulnke Rosenbach, Das Feenband

Houston, in 1975, Brainwave Drawing was conceived by Sobel as a means to Houston, in 1975, Brainwave Drawing was conceived by Sobel as a means to document and visualize "the existence of non-verbal communication between two conle" Participants, on-camera and attached to electrodes, instantly perceived to the control of the control o Houston, document and visualize the existence of non-verbal communication at means to document and visualize and attached to electrodes, instantly perceive people." Participants, on-camera and attached to electrodes, instantly perceive bather they are simultaneously emitting similar or divergent waves and can be the controlling their mental communication. docume." Participants, on-camera and attached to electrodes, instantly perceive people." Participants, on-camera and attached to electrodes, instantly perceive whether they are simultaneously emitting similar or divergent waves and can expense the power of controlling their mental communication. whether they are similar or divergent whether they are similar or divergent rience the power of controlling their mental communication. January 16-March 13

January 10-mater.

Four one-hour video programs were compiled and screened in the Museum as part of "The Artist and The Computer." Comprising 28 individual tapes, many of the stapes were computer art works made by artists, while others demonstrated the Four one Artist and The Computer. Comprising 28 individual tapes, many of the of "The Artist and The Computer art works made by artists, while others demonstrated the skilities of various computer graphics systems which use a wide range of the skilities of various computer graphics." 28 tapes were computer art works made by artists, while others demonstrated the capabilities of various computer graphics systems which use a wide range of technical developments. Program 3, a compilation of ten short works by capabilities of various computed graphics systems which use a wide range of technological developments. Program 3, a compilation of ten short works by artists, noted to three other institutions. A documentation of this exhibition with increases the complete of the computed to three other institutions. capation of ten short works by artists, nological developments. Flogram 5, a compliation of ten short works by artists, nological developments. A documentation of this exhibition with intertravelled to three other institutions. A documentation of this exhibition with intertravelled to three other institutions. A documentation of this exhibition with internotice of the other institutions. I documentation of this exhibition by artistravelled to three other institutions. I documentation of this exhibition with intravelled to three other institutions. I documentation of this exhibition by artistravelled to three other institutions. I documentation of this exhibition with intravelled to three other institutions. I documentation of this exhibition by artistravelled to three other institutions. I documentation of this exhibition with intravelled to three other institutions. I documentation of this exhibition with intravelled to three other institutions. I documentation of this exhibition with intravelled to three other institutions with intravelled to three other institutions. I documentation of this exhibition with intravelled to three other institutions with intravelled to three other institutions. I documentation of this exhibition with intravelled to the other institution of the other institution of the other institutions. I documentation of the other institution of the other institu (The four programs are listed in their entirety in

(The four programs are noted in their entirety in Exhibition Compilations, Video Resource Library.)

Charles Barnett Stephen Beck Saul Bernstein John Caldwell Linda Cossey Frank Dietrich/John Goss/Debbie Gorchos Frank Dietrich/Zsusza Molnar Ed Emshwiller Bill and Louise Etra/Lou Katz Evans & Sutherland Co. Howard Ganz/David Megill Jo Ann Gillerman **Howard Gutstadt** Information International

Pat Kelley Bernd Kracke Mark Lindquist **Nelson Max** Kou Nakajima Sheila Pinkel Dan Sandin/Tom DeFanti/ Mimi Shevitz Nina Sobel Steina and Woody Vasulka Jane Veeder WGBH Boston ("Nova") John Whitney, Sr. Dean Winkler/Tom DeWitt/Vibeke Sorensen (WTV)





MARCH 25-MAY 15, 1983

#### VIDEO ART FROM FINLAND

Curator: Asko Mäkelä

"Video Art From Finland" was presented at the Long Beach Museum of Art "Video Art From Filliand was presented at the Long Beach Museum of Art concurrently with "Contemporaries: New Art from Finland," a touring composition of the Concurrently with "Contemporaries of the Long Beach Museum of Art Concurrently with "Contemporaries of the Long Beach Museum of Art Concurrently with "Contemporaries of the Long Beach Museum of Art Concurrently with "Contemporaries" (Los Angeles). Organized by Asko Mükeling Composition of the Long Beach Museum of Art Concurrently with "Contemporaries" (Los Angeles). Organized by Asko Mükeling Composition of the Long Beach Museum of Art Concurrently with "Contemporaries" (Los Angeles). Organized by Asko Mükeling Composition of the Long Beach Museum of Art Concurrently with "Contemporaries" (Los Angeles). Organized by Asko Mükeling Composition of the Long Beach Museum of Art Concurrently with "Contemporaries" (Los Angeles). Organized by Asko Mükeling Composition of the Long Beach Museum of the Long Beach concurrently with Comemporaries. Less Angeles). Organized by Asko Mäkelä, art critic and intendent of the Vanhan Galleria in Helsinki, this selection of video included and intendent of the vanishing School of Video included work which "reflects a strong social consciousness and a desire to communicate world." Special assistance for the work which "rettects a strong social consciousness and a desire to communicate change in today's unstable and insecure world." Special assistance for this exhibichange in today's disserted assistant tion was received from the Consulate of Finland, Los Angeles.

it provided a new method of looking within the self—it was believed that video could open the way to another understanding of reality in the contemporary world ... Video, a medium still in its infancy, came late to Finland. Finnish artists are therefore exploring a field which is without prejudice and owes little allegiance to tradition. Video is finding its place among other new temporal art forms—performance, film, and computer art—and offers Finnish artists a new way of seeing, utilizing electronic

Ten years ago, artists became interested in the possibilities of video because

Mervi Deylitz-Kytösalmi Rot-Weiss, 1978-79 color 20:00 Marcel, 1983 color 15:00

The Eagle and the Marsh Flame, 1982

Deadline, 1983 color 17:00

Varasto (Store) Edge of the World, 1982 color 25:00 What Kind of Children

Based on Heinrich Böll, 1982-83 color





#### APRIL 30, 1983

#### BRUISED TV DINNERS

#### A program from the California Institute of the Arts

"Bruised TV Dinners" was a premiere screening at the Museum's Station/Annex of outstanding videotapes by Cal Arts students who completed "Editing, Composition, and Consciousness," an advanced course taught by Bill Viola in the spring of 1983. Fifteen works were selected by Viola and Ed Emshwiller, Provost, and Dean of the School of Film and Video, Cal Arts. Many of the tapes were projects by Cal Arts MFA candidates. Several artists including George Bayer and Ye Sook Rhee, were recognized for innovative video work when their tapes were selected to participate in the 1983 Ithaca Video Festival.

(For dates and running times see Exhibition Compilations, Video Resource Library.)

George Bayer, The Slush; The Third Step from the Left

Mark Bement, (untitled)

Carlotta Croce-Spinelli, Observation

Mark Finkil, (untitled)

Kirk Forde, (untitled)

Mark Holmes, The Indio National Date Festival (excerpt)

Alexis Krasilovsky, Inside Story Donna Matorin, Selected Work

John Rauh, Farm; Painting Time by

Ye Sook Rhee, Aluminum Dance; Plastic Dance

Kayt Schneider, One Plus One Equals

Raphael Smadja, Reflection Garth Spruiell, Chroma Canon

David Stout, Event #1; Daddy Is a Rag

Ramzy Telley, (untitled)



Dara Birnbaum, P.M. Magazine, detail

#### MAY 29-AUGUST 14, 1983

#### COMMENT

#### Curator: Connie Fitzsimons

"Comment.," an exhibition of works that critically address social, cultural, political and media issues included thirteen mixed media installations and twodimensional works by artists Cecile Abish, Victor Burgin, Vernon Fisher, Douglas Heubler, Barbara Kruger, and two video/media artists Dara Birnbaum, and Antonio Muntadas,

Dara Birnbaum's installation, PM Magazine (1982), consisted of two six-by-eight foot panels intercut with four monitors and mounted on opposing walls in a room painted a chroma-key blue, wired for sound, and illuminated with blue lights. Two video works played continuously on the monitors: PM Magazine, a 3-channel, 3minute loop of images and sound appropriated from the prime time television program of the same name; and PM Magazine / Acid Rock, a 1-channel, 4-minute 'expressionist" spin-off of PM Magazine with added electronic image-processing set to a punk version of the Doors "LA Woman."

Presented together and amplified by sound, lighting, and color, Birnbaum's intention is to simulate popular culture (her installation has been likened to a discotheque)-its seduction and stimulation-and join the apparently exclusive discourses of high art and mass culture. The work functions to devalue and demystify our notions of high culture by exposing as mythic the separation between the two: both are fetish commodities which satisfy desire in the act of consumption .- C.F.

It is the speed at which issues are absorbed by this medium [television], without examination and without self-questioning that is astonishing.-Dara Birnbaum.

In the installation La Television (1980) by Antonio Muntadas, eighty 35mm color slides of appropriated and unaltered advertisements, newspaper clippings and photographs were projected from across the room onto a "dead" television set mounted between two adjacent walls .... An audio cassette recording of "La Television" by Enzo Jannaci was amplified through two speakers.

Muntadas' montage procedure effects a discourse on the pervasive themes and ideologies found in advertising and the media: communication as "revolutionary" commodity; arms escalation/security systems/safety instructions: protection as pretext legitimized by fear; misuse of power/ politics behind closed doors and an accommodating press; protest/ demonstration: the impotency of the left in overdeveloped capitalism and a military police state . . . . - C.F.

We are all prisoners of unconscious ideologies. - Antonio Muntadas.

On June 4, the Video Council sponsored a presentation at the Long Beach Museum by Antonio Muntadas, who spoke about his recent video installation works, and discussed the directions of video in Europe.



#### AUGUST 9-DECEMBER 28, 1983

#### SHARED REALITIES, A Cultural Arts Cable Series

Produced by LBMA Video, Executive Producer: Kathy Huffman, Series Production: Joseph Leonardi, LBMA Video Manager, and Art Nomura, LBMA Video Program Coordinator.

On August 9, the Long Beach Museum of Art launched its pilot cultural arts cable series Shared Realities, on Long Beach Cablevision's local origination Channel #3. Two one-hour time slots per week were made available for 18 weeks, during which a variety of programs produced by LBMA Video were cablecast. Included in the programming were tapes made by artists, informational and educational tapes produced by the Museum, dance/video and performance works, and programs

Shared Realities takes its name from a statewide Cable and Arts Conference held in Long Beach, February, 1983. The conference was co-sponsored by the California Arts Council and the California Cable Television Association to bring arts groups face to face with cable operators to discuss the arts on cable. Originally conceived of in early 1982, LBMA Video's program plan was designed as a collaboration between artists, community arts groups, and the Long Beach Museum. Shared Realities aimed to demonstrate that high quality, low budget programming was available to form the basis of a cultural arts cable channel in Long Beach. The Museum and the Department of Recreation and Human Services, City of Long Beach, assumed artistic direction, provided administrative support and technical assistance in order to involve the widest number of artists and groups in the pilot program. The series was also supported by the California Arts Council, the National Endowment for the Arts, and the Long Beach Museum of Art Founda-

Shared Realities was later edited to 12 programs for cable networking, and shown in an exhibition at the Museum, June 3-August 12, 1984. For details of the 12part series, see Exhibition Compilations, Video Resource Library.

Shared Realities, A Cultural Arts Cable Series

Produced by LBMA Video

Executive Producer: Kathy Huffman Series Production: Joseph Leonardi **Art Nomura** Kathy Huffman

Publicity: Kira Perov Theme Music: WIPPO

Graphics: Joseph Leonardi Art Nomura

**Ned Augustenborg** 



120. The Artist and the Computer, interview with Frank Dietrich



121. Chey Acuña, Arte del Barrio

#### SEPTEMBER 4-DECEMBER 23, 1983

#### AT HOME

A major organizational effort to celebrate a decade of feminist art activity in southern California culminated in "At Home," an interdisciplinary series of events, exhibitions, and performances at Southland museums, galleries, alternative spaces, and universities. Initiated by Long Beach Museum of Art's guestcurator Arlene Raven (co-founder of the Woman's Building and Chrysalis magazine) and curator Kathy Huffman in collaboration with the feminist art community, "At Home" drew upon the kind of networking and collaborative energy that has distinguished the feminist art movement since its beginnings. At the Long Beach Museum, eight installations were created by artists Eleanor Antin, Judy Chicago, Helen and Newton Harrison, Leslie Labowitz, Suzanne Lacy, Lili Lakich, Miriam Schapiro, and Faith Wilding. A video exhibition, "Roles, Relationships, and Sexuality," was screened concurrently. On October 29, a Halloween performance event, "Haunted Womanhouse," curated by Cherie Gaulke and Rachael Rosenthal and sponsored and organized by the Museum's Video Council, presented over 20 performances in the Museum and on the grounds. The Long Beach Museum of Art also coordinated a series of video exhibitions and screenings curated by Kathy Huffman and Lyn Blumenthal, Video Data Bank, Chicago which took place in the Los Angeles area in conjunction with "At Home." At Home, a catalogue of the exhibition with related events, and a history of feminist art in southern California written by Arlene Raven, was published by the Museum.

122. Suzanne Lacy, Learn Where the Most Comes From

# project. When facilities there is seen and a seen and the seen and the

I. Shigeko Kubotz, Video River

#### September 4-November 6 ROLES, RELATIONSHIPS, AND SEXUALITY

A video library organized on the theme of roles, relationships, and sexuality was available for viewing in the Museum's Conference Room during the "At Home" exhibition. Eighteen works surveyed a decade of southern California feminist video in selections drawn from LBMA and Video Data Bank collections. The tapes represent important historical contributions women have made in the field of video and address personal and social issues still relevant to contemporary situations.

(For dates and running times not listed below, see Video Resource Library.)

Nancy Angelo/Candace Compton, Nun and Deviant

Eleanor Antin, The Little Match Girl Ratlet

Lyn Blumenthal/Kate Horsfield On Art and Artists: Judy Chicago, 1974 b/w 28:00

On Art and Artists: Arlene Raven, 1979 color 28:00

On Art and Artists: Miniam Schapiro, 1979 color 28:00

Nancy Buchanan/Barbara Smith, With Love from A to B

Hildegarde Duane, Pink Slip Maren Hassinger, Diaries; Lives; Vanities Kathryn Kanehiro, Red; Pines Suzanne Lacy, Learn Where the Meat Comes From

Joan Logue, Valentine Portraits

Susan Mogul, Waiting at the Soda Fountain

Linda Montano, Mitchell's Death Aysha Quinn, Excerpts

Martha Rosler, Vital Statistics of a Citizen, Simply Obtained; Semiotics of the Kitchen

Ilene Segalove, The Mom Tapes

Nina Sobel, Hey! Baby, Chickey, 1979 b/w 6:00

#### September 10-25 SHIGEKO KUBOTA: VIDEO RIVER

A multi-monitor installation by Shigeko Kubota, organized by the Long Beach Museum of Art was shown at the Japanese American Cultural and Community Center in Los Angeles. Shigeko Kubota, well-known Fluxus activist, was one of the first women to work in video, producing pieces as early as 1970. Video River (1979–81) was completed while Kubota was in residence in Berlin, West Germany, as a recipient of a fellowship from DAAD. Barbara London, curator of video, The Museum of Modern Art, New York, describes Video River as "a meandering

trough, in which video images of the artist swimming are reflected in different mirrored surfaces inside of the sculpture. The work luxuriously captures the feeling of a gracefully moving body of water." The installation consisted of three channels of 30-minute color videotapes, feeding three monitors hanging from the ceiling face down over a stainless steel curved trough. The bottom was inlaid with pieces of plastic mirror, and a wave machine moved the water inside the half-filled trough. The water, mirrors, and sides of the steel trough reflected the colors of the videotapes and inside, the waves made a quiet lapping sound.

#### September 28 POLITICAL PERSPECTIVES

Presented in collaboration with LACE, "Political Perspectives" included the recent video work of three women artists who were active in southern California during the 1970s, and who have continued their political investigations through this medium. Artists Lyn Blumenthal and Nancy Buchanan and curator Kathy Huffman were present at this screening.

Lyn Blumenthal

Social Studies (Part I), 1983 color 20:00 (dual language)

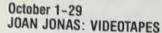
Nancy Buchanan

An End to All Our Dreams, 1982 color 7:59 Webs, 1983 color 4:42

Martha Rosler

Secrets from the Street: No Disclosure,

1980 color 10:00



The Long Beach Museum of Art and Beyond Baroque, a Literary/Arts Center, Venice, California, co-sponsored a one-person exhibition of three videotapes by Joan Jonas, prominent performance and video artist. Joan Jonas' work describes an internal search for identity, using the narrative form to incorporate her fantasies and myths into richly woven poems of her life. Using the flexible technologies of video, she manipulates space and time within the frame to translate her personal vision into a temporal medium.

Disturbances, 1974 b/w 15:00 Upsidedown and Backwards, 1980 color 28:00 I Want to Live in the Country, 1976 color 27:00

September 13-28

AT HOME: A CABLE SERIES

Executive Producer: Kathy Huffman, Series Production: Joseph Leonardi and Art Nomura

Produced by the Long Beach Museum of Art, three one-hour programs were cablecast on Long Beach Cablevision, Channel 3, as part of the Museum's weekly series Shared Realities, shown Tuesdays and Wednesdays.

(For dates and running times, see Video Resource Library).

September 13 & 14 At Home: Part 1

LBMA Video, "At Home," 1983 color 24:00 (interviews I)

Kathryn Kanehiro, Red; Pines

Nancy Buchanan/Barbara Smith, With Love from A to B

Ilene Segalove, The Mom Tapes (excerpts)

September 20 & 21 At Home: Part 2

LBMA Video, "At Home," 1983 color 30:00 (interviews II)

Suzanne Lacy, Learn Where the Meat Comes From

Hildegarde Duane, Pink Slip

September 27 & 28 At Home: Part 3

LBMA Video, "At Home," 1983 color 25:00 (interviews III)

Nancy Buchanan, An End to All Our Dreams; Webs

Martha Rosler, Secrets From the Street: No Disclosure

Lyn Blumenthal, Social Studies (Part 1)



123. Aysha Quinn, Excerpts



125. Joan Jonas, Upsidedown and Backwards



126. Shared Realities Interview with, from left, Kathy Huffman, Ariene Raven, and Jackie Apple

AT HOME/cont.

#### November 5-December 23 MAKO IDEMITSU: THROUGH THE LOOKING GLASS

Co-curators: Mark Holmes and Bruce Yonemoto

Presented at LAICA, the work of Japanese feminist video artist Mako Idemitsu was featured in a "living room" environment, suited to the content of her tapes. Idemitsu's work focuses on Japanese housewives' everyday domestic problems and neuroses which are usually ignored by their children, husbands, and Japanese society in general. Idemitsu's tapes make strong statements, especially in the context of her own country, and express personal concern for the psychological wellbeing of Japanese women. Mako Idemitsu was present at a special screening at LAICA on November 8, 1983.

Shadows Part I, 1980 color 28:00 (dual language)
Shadows Part II, 1982 color 42:00 (dual language)
Animus Part I (Inner Man), 1982 color 15:00 (dual language)
Animus Part II, 1982 color 15:00 (dual language)
Great Mother Harumi, 1983 color 13:00 (English subtitles)
Hideo, It's Me, Mama, 1983 color 24:00 (English subtitles)



127. Mako Idemitsu, Hideo, It's Me. Mama

#### OCTOBER 18, 1983

#### AN EVENING WITH MARCEL ODENBACH

Curator: Kathy Huffman, presented at Los Angeles Contemporary Exhibitions.

West German video artist Marcel Odenbach was invited to Los Angeles to show his work as part of a tour of the U.S. and Canada. His presentation at LACE consisted of four videotapes made in Germany on PAL standard, and a video installation, *The Silence of German Rooms Frightens Me* (1982, color, NTSC/PAL, two-channels).

Video combines three different elements: the sound, the picture, and the narration. The reason I do video is to show the power of the technical progress of contemporary society.

TV images relate more to a common understanding of imagery than traditional paintings. TV is a sparetime, consuming activity. Its tremendous entertaining attitude has changed social and political issues on all levels of society.—Marcel Odenbach

"An Evening With Marcel Odenbach" was co-sponsored by the Goethe Institute of Los Angeles, Los Angeles Contemporary Exhibitions, and the Long Beach Museum of Art.

Der Widerspruch der Erinnerungen (The Contradiction of Memories), 1981–82 color 15:00

Das im Entwischen Erwischte (Caught While Escaping), 1983 color 19:00

Als könnte es auch mir an den kragen gehen (As if I also was seized by the collar from behind), 1983 color 39:00

Die Distanz zwischen mir und meinen Verlusten (The Distance between Myself and My Losses), 1983 color 9:00



128. Die Distanz zwischen mir und meinen Verlusten (The Distance between Myself and My Losses)

#### NOVEMBER 1-6, 1983

#### TV COMMENTARY BY WEST COAST VIDEO ARTISTS

Curator: Kathy Huffman, presented at Video/Culture Canada Festival 1983, Harbourfront, Toronto.

Video/Culture Canada 1983 inaugurated its first international media/video festival with a five-day symposium, numerous screenings, installations, live performances, and an international video competition. The screenings of tapes included animation, electronic painting, video disc, music video, and video art.

Sony Canada Ltd. was the major sponsor for the festival, whose "broad-reaching objective was to stimulate general awareness about the art and technology of new media/video." Kathy Huffman was invited to curate a program of video works from the west coast. She selected recent tapes which expose the power of television, its superficial content, mis-communication, and manipulative use of form and style.

Max Almy

Perfect Leader, 1983 color 4:00

Doug Hall/Chip Lord/Jody Proctor The Amarillo News Tape, 1980 color 28:00

Chip Lord/Mickey McGowan Easy Street, 1983 color 10:00

Branda Miller

L. A. Nickel, 1983 color 10:39

Tony Oursler

Spin Out, 1983, color 17:00

Scott Rankin

Simultaneous, 1981 color 3:50

**Ilene Segalove** 

How I Got into TV and Other Stories, 1983 color 10:00



129. Branda Miller, L.A. Nickel

**NOVEMBER 20, 1983-JANUARY 15, 1984** 

#### THE SECOND LINK: VIEWPOINTS ON VIDEO IN THE EIGHTIES

Organized by Lorne Falk, Director, Walter Phillips Gallery, The Banff Centre School of Fine Arts, Banff, Alberta, Canada.

Curators: Peggy Gale, A Space, Toronto; Kathy Huffman, Long Beach Museum of Art; Barbara London, The Museum of Modern Art, New York; Brian MacNevin, Walter Phillips Gallery; Dorine Mignot, Stedilijk Museum, Amsterdam; and Sandy Nairne, Institute of Contemporary Art, London.

Six curators from four countries were each invited by the Walter Phillips Gallery to select 5 videotapes, creating an exhibition of 30 works. Each made choices to represent a particular point of view they feel demands attention as video art enters its second decade. "The Second Link" theoretically connected the expansion of the electronic medium of video with the exciting early developments of photography. The Linked Ring society, from which this exhibition took its name, was formed in the early 1890s by a group of artists eager to explore and promote the possibilities of the then new art medium: photography. "What the Linked Ring could not predict," writes Lorne Falk, "was a business world that viewed photo technology as a popular commodity. With enormous profits in mind, industry, represented by the illustrated print media and the likes of Kodak, effectively suppressed any significant public desire for art photography."

The single most important issue in video art in the Eighties has to do with its relationship to television. Although video artists want to use television to reach a larger public audience, there has been no significant demand for video art on television. — Lorne Falk, *The Second Link*.

General Idea

Lisa Steele

1982 color 50:00

Cornucopia, 1982 color 10:00

Some Call It Bad Luck,

A major catalogue for "The Second Link" contains color reproductions and essays by each curator as well as texts by Gene Youngblood, Lorne Falk, and Carl Loeffler. "The Second Link" was made possible through a grant from The Canada Council, and from the federal Department of Communications, Hon. Francis Fox, Minister (Canada). Presentation at the Long Beach Museum of Art was made possible by a grant from the National Endowment for the Arts.

(Works are listed by curator.)

#### **Peggy Gale**

Dana Atchley/Eric Metcalfe

Crime Time Comix Presents Steel and Flesh, 1980 color 12:00

Noman Cohn

In My End Is My Beginning, Part Two: Lucy Brown, 1982 color 39:00

Vera Frenkel

"... And Now, The Truth." (A Parenthesis), 1980 color 30:00



130. Tony Labat, N (enn-yay)

#### Kathy Huffman

Max Almy Leaving the 20th Century Trilogy, 1982 color 10:40

James Byrne Swan Song, 1982 color 13:00

Tony Labat N (enn-yay), 1982 color 15:00

#### Barbara London

Matthew Geller Windfalls; or, New Thoughts on Thinking, 1982 color 20:00

Gary Hill Primarily Speaking, 1981-83 color 20:00

Mary Lucier Ohio to Giverny: Memory of Light, 1983 color 18:00

#### Brian MacNevin

Marion Barling Wallflower Order, 1982 color 59:00

Helen Doyle Les Mots/Maux du Silence, 1983 color 60:00

lan Murray Come on — Touch it: Study #4 for "Personality Inventory," 1983 color 29:00 John Sturgeon
SPINE/TIME, 1982 color 20:55
Bill Viola

Reasons for Knocking at an Empty House, 1983 b/w 19:00

#### Tony Oursler

Grand Mal, 1981 color 23:00

Jane Veeder Montana, 1982 color 3:38

Ed Slopek Don't Look at this Videotape, 1983 color 20:00

John Watt Industrial Track, 1981–82 color 42:00

Dorine Mignot

Marina Abramovic/Ulay City of Angels, 1983 color 20:00

Gabor Body Der Damon in Berlin, 1982 color 30:00

Klaus vom Bruch Das Propellerband, 1979 color 30:00 Joelle de la Casinière

Grimoire Magnetique, 1982 color 26:00

Peter Struycken Shift 31, 1982 color 21:00



131. John Scarlett-Davis, A-Z

#### Sandy Nairne Ian Bourn

The End of the World, 1982 color 7:00

Steve Hawley/Tony Steyger
Drawing Conclusions — The Science
Mix, 1982 color 7:00

Tina Keane Bedtime Story, 1982 color 20:00 **Memory of Your Nose** 

My Surprise, (from "Golden Moments"), 1982 color 2:37

John Scarlett-Davis A-Z, 1982 color 46:00



132. Every Year

**JANUARY 22-MARCH 4, 1984** 

#### JAY McCAFFERTY: AN EDITED TEN YEARS

**Curator: Kathy Huffman** 

Jay McCafferty, the first artist to show video at the Long Beach Museum of Art in 1974, inaugurated a year-long series of exhibitions and events surveying a decade of video art programming at the Museum. "An Edited Ten Years" included video-tapes, limited edition multiples, and "solar burn" paintings, selected by the artist from works he produced over the past ten years. The exhibition highlighted video tapes which McCafferty showed in 1974, and premiered works recently compiled from early ½-inch footage.

Every Year is comprised of annual documentation of the artist's private activity—illustrating where he shaves, showers, sleeps, et cetera. As a kind

of video diary, it is conceived of in the earliest tradition of artist's use of the video medium (i.e., Bruce Nauman recorded his everyday studio activity as early as 1968). Autobiography records McCafferty's associates and family commenting on the artist's qualities, character, and personality in what McCafferty refers to as "an examination of identity based on what others think of you"-K.H.

Videoworks, 1972-83, color & b/w 63:48 including:

Apartment Art, 1974 b/w 8:25 Late for Work, 1972 b/w 4:12 Four Ways I Move, 1972 b/w 6:10 Square, 1972 b/w 1:00 Autobiography, 1972 b/w 21:30 Autobiography, 1972-76 b/w 16:18 Every Year, 1972-83 b/w & color 6:13

Autobiography, 1976-83 b/w 60:00

#### MARCH 25-MAY 13, 1984

#### CALIFORNIA VIDEO: 1984

#### Curator: Kathy Huffman

New works by nine highly regarded video artists working in Los Angeles and San Francisco were featured in "California Video: 1984." This exhibition, part of a year-long retrospective of video art at the Long Beach Museum, presented the most recent developments in the medium on the west coast by artists Max Almy, Nancy Buchanan, Doug Hall, Tony Labat, Chip Lord and Mickey McGowan, Branda Miller, Scott Rankin, Ilene Segalove, and Bill Viola.

"California Video: 1984" includes works that make powerful and engaging individual statements on social issues, inter-personal relationships, and reflect on the condition of the world. Artists who use video as a means of expression have developed technical expertise through more than ten years of experimentation and manipulation of their tools. Computers, digital sound, tight editing, and special effects are used as a means to reflect the artist's perceptual and conceptual concerns. These techniques are the brushstrokes of video, expressing individual qualities of texture and style. ... The direct influence of "mass media" is apparent in this work, as both a concern and a style. Recognizing the power of sound, video artists now structure sensitive visual and aural counterpoints. Personal narrative, autobiographical references, and poetic imagery combine to provide complex, multi-layered episodes that challenge the potential of television, the single, most influential contemporary medium. It is the artist's unqualified right to assume this medium as an essential method to communicate personal vision, and to reinterpret it as an alternative-an artist's expression—to see, hear and feel the human experience.—K.H.

Max Almy

Perfect Leader, 1983 color 4:00

Nancy Buchanan

Tech-Knowledge, 1984 color 16:00

Doug Hall

Songs of the 80's, 1983 color 17:40

**Tony Labat** 

Kikiriki, 1983 color 11:38

Chip Lord/Mickey McGowan

Easy Street (Episode #1: Unusual

Weather), 1983 color 5:11

Scott Rankin

Synchronicity, 1983-84 color 10:39

llene Segalove

National Crisis Course -256- (excerpt from "The Riot Tapes"), 1984 color 7:38

Bill Viola

Anthem, 1983 color 11:30



134. Scott Rankin, Synchronicity



135. Bill Viola, Anthem



133. Doug Hall, Songs of the 88's



136. Kathy Huffman



137. Nancy Drew



138, David Ross

#### APRIL 10, 17, 24, 1984

#### **VIDEO ART OVERVIEWS**

A series of public lectures was presented at the Museum's Station/Annex as part of a workshop program organized by Art Nomura, LBMA Video. The three curators invited to participate were responsible over the past ten years for the development and expansion of the Museum's video exhibition programs and artist production and post-production facilities. David Ross, Nancy Drew, and Kathy Huffman each illustrated their lectures with videotapes which were landmarks in their terms at the Long Beach Museum of Art.

#### April 10

Kathy Huffman, curator from September 1979–June 1984, gave an overview of events and directions of the past five years, emphasizing the role which cable can play as a viable extension of the Museum. She focused on work made by artists at the Station/Annex, and the positive influence the studio staff has had on the production and visibility of video art and artists. Kathy Huffman is now Curator/Producer, Contemporary Artist Television (CAT) Fund, Boston.

#### April 17

From May 1978-September 1979 Nancy Drew (currently Director, The Beards Fund, New York), was curator at the Long Beach Museum. During her lecture at the Station/Annex she outlined the exhibition program initiated by her including the vast "1978 Summer Video Archives" exhibition, a project which was the first attempt at cataloguing of the 400 tape collection, which has nearly doubled since.

#### April 24

David Ross came to the Long Beach Museum of Art from the Everson Museum, Syracuse, NY in 1974, and in his three and a half years as Deputy Director of Film and Television, he established a widely known video program which included national and international projects. His lecture at the Station/Annex (which was videotaped) included descriptions of the major exhibitions he organized at LBMA, highlighting videotapes made by artists at the Museum, still in the collection. David Ross is now Director, Institute of Contemporary Art, Boston.

**JUNE 3-AUGUST 12, 1984** 

#### SHARED REALITIES, A Cultural Arts Cable Series

Produced by LBMA Video, Executive Producer: Kathy Huffman, Series Production: LBMA Video Manager, Joseph Leonardi, and LBMA Video Program Coordinator, Arthur Nomura.

The newly-edited twelve part series Shared Realities was cablecast on three local cable stations concurrently with its exhibition at the Long Beach Museum of Art. LBMA Video coordinated the networking of this program which reached home viewers via Long Beach Cablevision Channel 3, Dimension Cable Palos Verdes and San Pedro Channel 3, and Group W Seal Beach Channel 25.

Since the beginning of artist's use of video, the potential for a "mass audience" has been recognized as an important, if not integral, feature of the medium. Making video art available to the home audience has been a goal for many artists. The Long Beach Museum has responded to the need to present art in a broader context by not only advocating these goals, but by structuring and producing a series for Cable TV entitled Shared Realities that includes artist's work, information, and interviews. LBMA Video, with a grant from the California Arts Council, produced the series inhouse as a model for cable operators and art institutions who wish to provide cultural programming for their community. Shared Realities was directed by LBMA Video manager Joseph Leonardi, with Art Nomura, LBMA Video program coordinator. Thematic program categories were established to present the wide variety of subject matter and artists' works within the cable program context. These programs cover many broad areas of cultural interest such as: artists using computers as tools; artists working with television; dance and video; community cultural events; exhibitions at the Long Beach Museum; interviews with artists; and the history of video art at the Long Beach Museum.-K.H.

For a complete listing of all programs, see Exhibition Compilations, Video Resource Library. See also entry for August 9-December 28, 1983.



139. Program #8: At Home: Part I, interview with Eleanor Amin

JULY 13-15, 1984

#### VIDEO ART: LBMA RETROSPECTIVE SELECTIONS

Presented at The National Video Festival: Olympic Screenings, American Film Institute, Los Angeles.

Curator: Kathy Huffman,

Sponsored by the Los Angeles Olympic Arts Festival, the "Olympic Screenings" provided an opportunity not only to showcase video as an art form, but also to showcase five organizations in Los Angeles which actively support the work of video artists. Five institutions made selections of videotapes, emphasizing their program's particular focus: Julie Lazar, Museum of Contemporary Art, curated a program titled "Dance's Partnership With Video;" Mark Holmes for the Los Angeles Institute of Contemporary Art, selected "Music Video/Video Music: The Image as a Result of Sound;" the VIDEOLACE committee at Los Angeles Contemporary Exhibitions selected "Performance Video;" Catherine Lord, California Institute of the Arts curated "Thinking Television: Low-Tech Representation;" and Kathy Huffman, Long Beach Museum of Art, presented "Video Art: LBMA Retrospective Selections."

The medium's social significance as "artists television" not only has expanded the potential to interrupt the mass media's status quo influence on society, but has made possible for the first time the opportunity for immediate visual and two-way communication with the broadest possible audience. . . . These eight works, selected from the LBMA collection of over 600 video works by artists working primarily on the west coast, exemplify the creative manipulation of camera, time, sound, and (when availa-



140. Ante Bozanich, Alarm

ble) editing and effects. Selected to emphasize these strengths, they bring to "television" as an expressive force.—Kathy Huffman ble) editing and effects. Selected to emphasize these strengths, they bring new meaning to "television" as an expressive force.—Kathy Huffman.

Nancy Angelo/Candace Compton Nun and Deviant, 1976 b/w 20:25

Ant Farm/T.R. Uthco

The Eternal Frame, 1976 color & b/w 24:00

Ante Bozanich

Alarm, 1980 color 11:00

Linda Montano

Mitchell's Death, 1978 b/w 29:00

Jac Mote

Skin/Roll/Eye, 1981 color 2:33

llene Segalove

Why I Got into TV and Other Stories, 1983 color 10:00

John Sturgeon

Shapes from the Bone Change, 1975

Bill Viola

Chott el-Djerid (A Portrait in Light and

#### OCTOBER 11, 1984

#### **NEW GERMAN VIDEO**

Curator: Michael Bock

The recent work of five German video artists was presented at the Station/Annex at an evening screening co-sponsored by the Goethe Institute, Los Angeles. Michael Bock, independent curator and distributor of videotapes and films in Berlin, selected the tapes, and in his presentation outlined the background of the development of video art in Germany and introduced each of the works. Additional support for this screening was provided by Wrather Port Properties LTD and the Hotel Queen Mary. Marina Abramovic/Ulay

City of Angels, 1983 color 20:00 (Music and text by Rama VI of Thailand)

#### Klaus vom Bruch/Heike-Melba Fendel

Der Westen lebt (The West Is Alive), 1984 color 4:00

#### Ingo Guenther

Multipolarband, 1984 color 5:00

#### Marcel Odenbach

Die Distanz zwischen mir und meinen Verlusten (The Distance Between Myself and My Losses), 1983 color 9:00 Vorurteile (Prejudices), 1984 color 9:00 Ulrike Rosenbach

Das Feenband (Visual Gong), 1983 color 15:00



141. Ulrike Rosenbach, Das Feenband

SEPTEMBER 9-NOVEMBER 4, 1984

#### VIDEO: A RETROSPECTIVE LONG BEACH MUSEUM OF ART 1974-1984, PART I

**Curator: Connie Fitzsimons** 

During 1984, a year-long series of exhibitions and events were organized to survey a decade of video programming at the Long Beach Museum of Art. Jay McCafferty's "An Edited Ten Years" featured work from the first video exhibition at the Museum; "Video Art Overviews" was a series of lectures by the three curaat the Museum, Video Art Overviews was a series of fectures by the three curators who developed the Museum's program; "Shared Realities" was a look at the Museum's cable arts programming; and "California Video: 1984" presented the most recent work by many of the west coast artists shown at the Museum over the past ten years. The survey culminates in the exhibition "Video: A Retrospective, Long Beach Museum of Art, 1974–1984," which presents a broad overview of the Museum's relationship with this expanding medium. Organized in two parts, "Video: A Retrospective" is divided into four categories, focusing on individual contributions to the field, video as a television and communications medium, a west coast survey, and a selection of international and cross-cultural works.

Part I deals with the first two categories, respectively titled "An Edited Review" and "Media Consciousness," and includes a changing series of installations and videotape programs. Wall panels containing posters, announcements, photographs, and correspondence with artists document some of the major video exhibitions and events at Long Beach Museum throughout the last ten years.

#### September 9-October 7 AN EDITED REVIEW

This section includes two installations and works selected from a decade of individual artists' premieres and solo exhibitions.

The video sculpture Meta-Marcel: Window (1976) by Shigeko Kubota, first presented at the Long Beach Museum in September, 1977, pays tribute to Duchampian double-entendre and irony. In this new, updated version, Kubota has substituted her original black and white electronic "snow" with a 10-minute color videotape in three sections: Snow/Flowers/Star. Window is shown through November 4.

Water Paintings by Celia (Sally) Shapiro premiered at the Museum in April, 1978. A meditative environment is evoked as the monitor is transformed into a reflecting pool, emphasizing the fluid properties of the medium. For this installation of Water Paintings, Shapiro has re-edited her videotape, adding new imagery and a new stereo sound track.

The videotape program of "An Edited Review" consists of 16 works which are shown in chronological order. Dating from 1973 to 1982 the works are highlights from one-person exhibitions of prominent video makers.

(For details of all tapes listed in this entry see Video Resource Library.)

Nam June Paik, Global Groove, 1973 John Baldessari, Ed Henderson Suggests Soundtracks for Photographs, 1974

Terry Fox, The Children's Tapes, 1974 Frank Gillette, Quidditas, 1975

John Sturgeon, Shapes from the Bone Change, 1975; the Two of Triangles, 1976

William Wegman, Selected Works 1974-1975, 1976

Lowell Darling/Ilene Segalove, The Cauliflower Alley Tapes, 1976

Joan Jonas, I Want to Live in the Country, 1976

Eleanor Antin, The Nurse and the Hijackers, 1977

Martha Rosler, Losing . . . A Conversation with the Parents, 1977

William Leavitt, Do Lizards Spit? 1978 Bill Viola, Chott el-Djerid (A Portrait in Light and Heat), 1979

Gary Hill, Around and About, 1980

Max Almy, Leaving the 20th Century Trilogy, 1982

Bruce and Norman Yonemoto, Green Card: An American Romance,

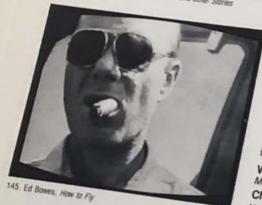


142 Martha Rosler, Losing A Conversation with My Parents



143. John Sturgeon, Shapes from the Bone Change





#### October 10-November 4 MEDIA CONSCIOUSNESS

"Media Consciousness" includes work by artists and independent producers who "Media Consciousness" includes work by artists and independent producers who use the many aspects of television as a media communications tool. The Eternal TR. Lithon was recreated for the control of t use the many aspects of television as a media communications tool. The Elernal Frame (1976), an installation by Ant Farm and T.R. Uthco, was recreated for this Frame (1976), an installation by Ant Parin and T. R. Olinco, was recreated for this exhibition and examines what became one of history's most intense television exhibition and examines what became one of mistory's most intense television events, the assassination of John F. Kennedy. In a simulated 1960s family living events, the assassination of John F. Kennedy. In a simulated 1960s family living events, the assassination of John F. Keinieuy. In a simulated 1900s family living room complete with TV console, a videotape plays a re-enactment of the assassiroom complete with 1 v console, a videotape plays a re-enactment of the assassination which Ant Farm and T.R. Uthco staged in Dallas. The Eternal Frame was nation which Ant Farm and T.K. Otheo staged in Dalias. The Elernal Frame was completed at the Museum's post-production facility and was first shown at the Museum in November, 1976.

The first part of the "Media Consciousness" videotape program features artists' The first part of the Media Consciousness videotape program features artists works that parody, appropriate or analyze media issues. They are shown in chronological order. Ant Farm, The Cadillac Ranch Show,

1974; Media Burn: Edited for TV, 1975-80

Dara Birnbaum, Technology Transformation: Wonder Woman, 1978-79

Muntadas, Between the Lines, 1979 Ed Bowes/Karen Achenbach/Tom Bowes, How to Fly, 1980

Hildegarde Duane/David Lamelas, Scheherazade, 1980

Chip Lord/Doug Hall/Jody Proctor, The Amarillo News Tape, 1980

Michael Smith, It Starts at Home,

Ken Feingold, 5dim/MIND, 1983 Mako Idemitsu, Hideo, It's Me, Mama,

llene Segalove, How I Got into TV and Other Stories, 1983

> 1 SL

"Media Consciousness" continues with a second program of 13 works specifically for broadcast or cable television including experiments with live satellite communications. They are shown in chronological order. WGBH Boston, The Medium Is the Medium, 1968

Chris Burden, TV Tapes, 1973-76

William Wegman, Semi-Buffet (with the Two or Three Variations which Could Be Very Possible): A Televised Dinner, 1975

Robert Biggs, What You Look at Looks at You, 1976

Edit deAk/Paul Dougherty/Mike Robinson, Frankie Teardrop, 1978

LBMA Video, 30/60 TV Art (Ante Bozanich, Nancy Buchanan, Alba Cane, Hildegarde Duane, John Duncan, Peter Ivers. liane Segalove, Bruce and Norman Yonemoto).

Mitchell Syrop, Watch It Think It, 1979 Jaime Davidovich, The Gap, 1981

Nam June Paik, Picturephone Performance, 1979

Peter D'Agostino, Proposal for QUBE, 1979

Kit Galloway/Sherrie Rabinowitz, Hole In Space: A Public

Communications Sculpture, 1981 University of Iowa/ATC, The Artist and Television, 1982

LBMA Video, LBMA Video: An Overview, 1984

NOVEMBER 25, 1984-JANUARY 20, 1985

# VIDEO: A RETROSPECTIVE

Curator: Kira Perov

LONG BEACH MUSEUM OF ART 1974-1984, PART II Part II of "Video: A Retrospective, Long Beach Museum of Art, 1974-1984" features an exhibition of installations and videotape works by west coast artists in one program and international works in another. On December 8 a special one program and international works in another. On December of a special reception/event sponsored by LBMA Foundation's Video and Museum Councils, celebrates the retrospective with installation and performance works and a screening of one- and two-channel videotapes. Terry Fox, in his first Los Angeles appearance in ten years, creates a new performance, Quid Pro Quo, to be shown outdoors using a video projection system. The broadcast image from a television monitor is altered by a magnifying glass mounted in front of a live camera and

projected onto a large screen. Three speakers amplify a channel of audio from the broadcast program, plus two channels of text and sound prepared by Fox. John Sturgeon recreates his installation *I Will Take You*, which premiered at the Museum in 1978 (see entry for January 22, 1978). *I Will Take You* continues Museum in 1978 (see entry for January 22, 1978). *I Will Take You* continues Museum in 1979 by Charlemagne Palestine, *Dark to Dark* (see entry for September 9, 1979), is also recreated for this special event. Two-channel works by Juan Downey and Kou Nakajima (see below) are shown in a separate gallery, as well as a selection of single-channel videotapes.

#### November 25-December 23 WEST COAST FOCUS

"West Coast Focus" includes the work of artists from west coast states whose tapes appeared in group exhibitions at the Long Beach Museum, most notably "California Video" and the "Southland Video Anthologies." Many of the works are linked by their narrative and performance orientation, where the artist himself/herself becomes the primary medium of expression. This genre has been particularly dominant on the west coast, and many of these artists have incorporated video as an extension of their performance work. The program is shown in chronological order.

(For dates and times of tapes see Video Resource Library.)

Wolfgang Stoerchle, Compilation of Works, 1970-72, (excerpts)

Joel Glassman, Rattling Outside, Banging Inside, 1973-74

Cynthia Lee Maughan, Two Sticks Mourning at Another Stick's Funeral, 1974–75; Shooting at White Balloons, 1974–75; Razor Necklace,

1975; Hat with a Veil, 1975

Joan Logue, Ocean/Door, 1975

Nancy Angelo/Candace Compton, Nun and Deviant, 1976

Suzanne Lacy, Learn Where the Meat Comes From, 1976

Joel Wm. Hermann, TAT a family portrait, 1977

Allan Kaprow, Private Parts, 1977 Marlene and Paul Kos, Siren, 1977 Linda Montano, Mitchell's Death, 1978

Ed Emshwiller, Sunstone, 1979

15

Kathryn Kanehiro, Shutters: Morning II, 1979

Alan Lande, fe · nom · e · nol o · ji (parts I, II, III), 1979

Pier Marton, Tapes (edited version), 1979 Norie Sato, Phosphor Read-Out, 1979

Ante Bozanich, Alarm, 1980

Alba Cane, Whatever Went before . . . Goodbye, 1980

Nina Salerno, Piece Meal, 1980

Jac Mote, Skin/Roll/Eye, 1981

Tony Oursler, Grand Mal, 1981

John Arvanites, American Male, 1982 Nancy Buchanan, An End to All Our

John Caldwell, See Video: You Too Can Have a Successful Marriage, 1982

Aysha Quinn, Excerpts, 1983



146. John Arvanites, American Male



147 Wolfgang Stoerchile, Collected Works

#### December 26-January 20 INTERNATIONAL AND CROSS-CULTURAL SELECTIONS

The Long Beach Museum of Art established an early mandate to show video in an international context and purchased a multi-standard video cassette playback system to become the first institution on the west coast to have the capability to screen tapes of all foreign standards.

This selection of videotapes features the work of artists from Britain, Canada, France, Germany, Japan, The Netherlands, Switzerland, and American artists whose works refer to various cross-cultural linkages. These tapes represent the Long Beach Museum's collaborations with other institutions such as Art/Tapes/22 (Florence), The American Center (Paris), Fondo del Sol (Washington, D.C.), The Museum of Modern Art (New York), The Goethe Institute (Los Angeles and New York), and London Video Arts (London). Two-channel works by Juan Downey and Kou Nakajima are being shown for the first two weeks, December 26-January 6, in addition to the single-channel videotapes programmed in chronological order.

1974 1984



148. Marina Abramovic / Ulay, City of Angels

INTERNATIONAL / cont.

(For dates and times not listed below, see Video Resource Library.)

Fujiko Nakaya Friends of Minamata Victims, 1972 b/w 20:00

Jean Otth, Limite E, 1973 Urs Lüthi, No Title, 1974

Kou Nakajima, My Life (two channels), 1974-78 b/w 30:00

Colin Campbell, The Woman from Malibu, 1976

Juan Downey, Cusco One and Two (two-channels), 1976; Inca One and Two (two-channels), 1976

Nobuhiro Kawanaka Kick the World, 1976 b/w 20:00

Louise Lo, Victory at Caratan, 1976

Ulrike Rosenbach, Reflection über die Geburt der Venus (Reflections on the Birth of Venus), 1976–78 color 15:00

Slobodan Pajic, Sans Titre, 1977 Patrick Prado, Périphérique, 1977

Lisa Steele, Atlanta, Georgia/Cold Springs Harbor, Long Island, 1977 Juan Downey, Laughing Alligator, 1978 Nan Hoover, Impressions, 1978

Tony Ramos, Nor Was This All by Any Means, 1978

Edin Velez, Tule, The Cuna Indians of San Blas, 1978 color 28:00

Marion Urch

An Introduction to Womanhood in the Modern World, 1979 color 8:00

Nicole Croiset/Nil Yalter, Rahime, Femme Kurde de Turquie, 1979

Vera Frenkel, "... And Now, The Truth." (A Parenthesis), 1980

Noel Harding, Out of Control, 1981

Klaus vom Bruch, Luftgeister (Airspirits), 1981

John Adams Stories, 1982 color 17:00

General Idea

Cornucopia, 1982 color 10:00

Marina Abramovic/Ulay, City of Angels, 1983

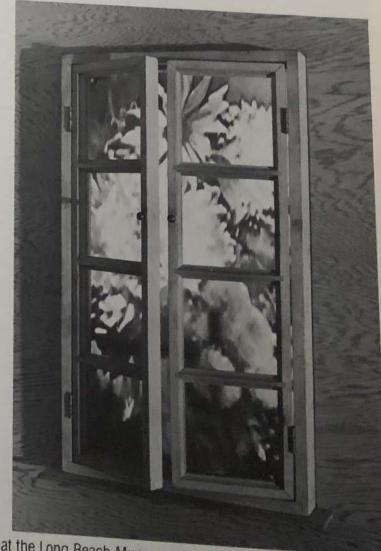
Marcel Odenbach

Die Distanz zwichen mir und meinen Verlusten (The Distance Between Myself and My Losses), 1983 color 9:00

# **PORTFOLIO**

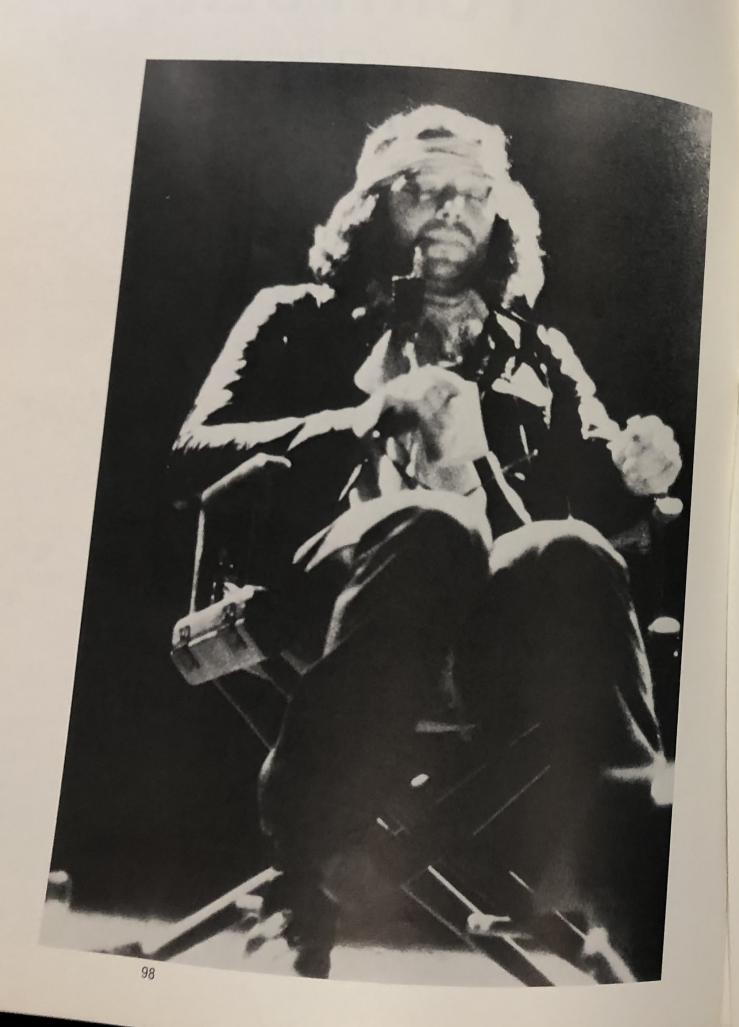
# OF SELECTED INSTALLATIONS





SHIGEKO KUBOTA, *Meta-Marcel: Window* (1976). First shown at the Long Beach Museum of Art September 18–October 21, 1977, *Window* is re-created for the Retrospective exhibition. A new color videotape, *Snow/Flowers/Stars* (right), has been substituted for the original black and white electronic "snow."

# INSTALLATIONS



facing page

CHARLEMAGNE PALESTINE, Dark to Dark (1979). In a CHARLEMANINE TALESTINE, Dark (1979). In a completely darkened room the tape begins with voices. completely unincipal room the tape begins with voices.

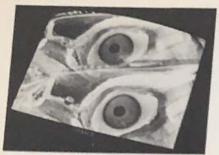
Gradually, an image of the artist appears on the large Gradually, an image of the artist appears on the large screen until maximum illumination is reached, only to fade screen until maximum marmination is reached, unity to tade into darkness again. First shown September 9-November into darkness again. This shown september 9-November 11, 1979 at the Museum, Dark to Dark is part of the Retrospective exhibition.

this page

JOHN STURGEON, I Will Take You (1978), with Aysha Quinn. Premiered at the Museum January 22, 1978, / Will Take You (right) is re-created for the Retrospective exhibition. As Above / As Below (1978), shown below, was executed in two stages. A set was created in the gallery and a performance took place, leaving its physical record of foot-prints, drawings, etc. Two stacked monitors played back the performance event on the lower channel and prerecorded related imagery on the upper.







CELIA (SALLY) SHAPIRO, Water Paintings (1978). Originally shown April 23–July 13, 1978, Water Paintings was re-edited for the Retrospective exhibition, adding new imagery and stereo sound track. A monitor is embedded, screen side up, in a padded cube, allowing the image to be viewed from all sides.

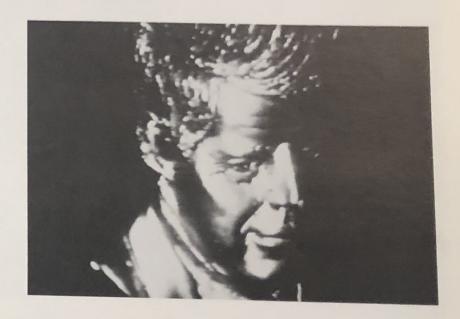


TERRY FOX, Two Turns, (1975). The glass "shield" used to burn an image of the Chartres Cathedral labyrinth onto the vidicon tube in making Two Turns was shown with the videotape. It was placed in front of the monitor to create a reflection on the glass. Two Turns premiered February 23, 1975, at the Museum.



# INSTALLATIONS

ANT FARM / T. R. UTHCO, The Eternal Frame (1976). Re-created for the Retrospective exhibition, The Eternal Frame was first shown November 20–December 5, 1976. At right is a still from the videotape which plays back on the TV console in the simulated 1960s living room.







## INSTALLATIONS

this page

PAUL KOS, St. Elmo's Fire (1977). In a small darkened room a monitor encased in steel showing images of lightning was placed on a deep pile polyester carpet. As viewers moved around the space their bodies picked up a strong electrostatic charge from the carpet, which they discharged on the brass bar of the steel door as they left the gallery. St. Elmo's Fire was shown October 29–November 27, 1977.

facing page

DARA BIRNBAUM, *PM Magazine* (1982). Shown as part of "Comment.," May 29–August 14, 1983, *PM Magazine* was comprised of two large wall panels, intercut with four monitors and mounted on opposing walls in a room painted chroma-key blue.

facing page

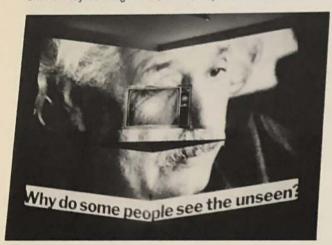
KIT FITZGERALD/JOHN SANBORN, Wraparound (1981). Wraparound, shown December 5, 1981–January 3, 1982, used four channels of videotape (three monitors and a projection system) and eight channels of sound.







MUNTADAS, La Television (1980). Eighty 35mm slides of advertisements, newspaper clippings and photographs were projected from across the room onto a "dead" television set. An audio cassette recording of "La Television" by Enzo Jannaci was amplified through two speakers. La Television was shown May 29–August 14, 1983, as part of "Comment."



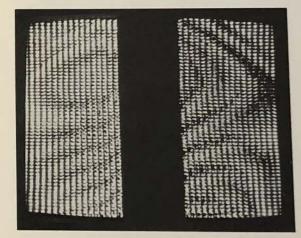




# INSTALLATIONS

GARY HILL, Equal Time (1982). Two facing monitors, each in their own gallery, played back a "negative" image of the other. A voice coming from speakers placed below the monitors read a parallel but different text as the images changed. In the doorway, also facing each other, another two monitors were mounted, this time playing the same image (center photo). Equal Time premiered at the Museum March 28, 1982.









# LONG BEACH MUSEUM OF ART

LBMA VIDEO has gone through many phases since its first beginnings as a ½-inch editing facility in the attic of the Long Beach Museum. With support from various state and federal arts funding agencies, the facility gradually added more equipment and increased its functions; today it is a fully operational video production and post-production Media Arts Center, available for the use of artists and community groups. As well as coordinating productions for artists and the Museum, LBMA Video organizes workshops and produces a newsletter for members.









### VIDEO RESOURCE LIBRARY CATALOGUE

by Tina Yapelli

The Video Resource Library of the Long Beach Museum of Art is housed at the Sation / Annex. The Library is comprised of works completed at LBMA Video, tapes purchased for exhibition, and tapes on extended loan from artists. Videotapes are not available for distribution but can be viewed in-house by appointment.

#### VIDEO RESOURCE LIBRARY CATALOGUE

#### **Artist Tapes**

Entries appear in alphabetical order by artist. In the case of collaborations, artists appear in alphabetical order and are crossreferenced. Works appear under the artist's name in chronological order. When works in an entry have the same date they are listed in alphabetical order. Works included in a compilation also appear in chronological / alphabetical order, unless their order has been a compositional consideration of the artist. Running times of tapes have been precisely documented. For additional artist tapes, see Producer/Showcase Compilations.

Abbett, Ruth

Shells and Michael, 1979 b/w 24-42 sound

Accenci, Vite

Theme Song, 1974 b/w 32:45 sound

Ackett, Also

Newhall Greyhound Depot Lost and Found, 1974

b/w 4:00 sound

Cornceptual Art, 1976 b/w 2:30 sound

Art Bar Blues, 1977 b/w 3:00 sound

Acuña, Chey

"Music Videos," 1981-1984.

Up the Neck, 1981 (featuring Chey Acufla) color 4:13 sound

Heartbreaker, 1981 (featuring Chey Acuña) color 3:30 sound

You've Got a Place in the Band,

(teaturing United Snakes) color 3:15 sound

Wrong Side, 1981 (featuring United Snakes) color 3:45 sound

Talk to Me, 1983 (teaturing Private I; Shields Radio / TV Productions, producer) color 3:52 sound

Decadence is ... in, 1983 (featuring Chey Acuña) color 4:22 sound

Sensitive Man, 1984 (teaturing Chey Acuña) color 2:30 sound

Arte del Barrio, 1983 color 28:37 sound

(see also Mujeres Unidas: La Nueva Chicana)

Adams, Moira/Tom DeBlaso

Footwork — Out of Habit, 1982 color 13:00 sound

Adler, Billy

Compilation of works, 1976 color 10:46 silent

Compilation of works, 1977 color 17:05 silent:

Color

Roy G. Biv

Alka-Seltzer in Three Shades

Caroline

Waterpainting with Flower Petals No X's

deAk, Edit/Paul Dougherty/Mike Robinson

Frankie Teardrop, 1978 color 11:46 sound

Almy, Max

Modern Times, 1979 color 17:28 sound Deadline, 1981

color 4:00 sound

Leaving the 20th Century Trilogy, 1982

color 10:40 sound

Perfect Leader, 1983 color 4:00 sound

Ammann, Hanspeter

Compilation of works, 1980-1981.

Faces (Extr.) color 6:00 sound

South

color 3:00 sound

MR

color 4:00 sound

OPC

color 5:00 sound

Pair

color 8:00 sound

Anderson, Dave

Compilation of works, 1974-1975:

Free Standing Wall Art b/w 5:16 sound

Nezbis Eats Wall Art b/w 2:25 sound

Felt-tipped Drawing b/w 3:51 sound

Punch

b/w 5:35 sound

This Is My Voice b/w 1:51 sound

Family Portrait b/w 6:31 sound

Stamp Machine b/w:40 sound

Angelo, Nancy/Candace Compton

Nun and Deviant, 1976 b/w 20:25 sound

Ant Farm

(Chip Lord, Doug Michels, Curtis Schreier)

The Cadillac Ranch Show, 1974 color 12:00 sound

Media Burn: Edited for TV, 1975-1980 color & b/w 16:00 sound

Ant Farm / T.R. Uthco

(Chip Lord, Doug Michels, Curtis Schreier; Diane Andrews Hall, Doug Hall, Jody Proctor)

The Eternal Frame, 1976 color & b/w 24:00 sound

Antin, Eleanor

The Little Match Girl Ballet, 1975 color 27:00 sound

The Adventures of a Nurse, 1976 color 1:07:00 sound

The Nurse and the Hijackers, 1977 color 1:19:00 sound

Appel, Wendy

(see TVTV [Top Value Television]: Superbowl) Arena, Stephanie/Frank Dietrich

Marshall's Rite, 1982 color 1:30 silent

Arketxa, Juan

Book of Intxixu, 1980-1981 color 19:20 sound

Arvanites, John

Eche Park, 1980 color 26:00 sound

American Male, 1982 color 28:55 sound

Ashley, Robert with Kit Fitzgerald / John Sanborn

Music Word Fire and I Would Do It Again: The Lessons (from Perfect Lives), 1981 color 28:30 sound

Askevold, David

Green Willows for Delaware, 1974 color 15:00 sound

Synapses, 1975 color 7:45 sound

Very Soon You Will (two of seven studies), 1979 (featuring James Gorman, Carol Williams)

color 44:20 sound

Bliss D.F.<sup>2</sup>, 1979 color 18:00 sound

John Todd and His Songs, 1979 color & b/w 32:00 sound

Rhea, 1982 color 6:50 sound

**Autobables** 

(Tony Humecke, Ray Keating, Sharon Lawson)

Our Way of Life, 1984 color 16:00 sound

Baladi, Roland

Tele-pathy (Non-verbal Communication Experiment No. 182), 1975 b/w 15:41 silent

Baldessari, John

Folding Hat, 1970 b/w 10:55 sound

I Am Making Art, 1971 b/w 19:00 sound

Baldessari Sings LeWitt, 1972 b/w 13:00 sound

Ed Henderson Suggests Soundtracks for Photographs, 1975 b/w 25:00 sound

The Italian Tape, 1975 b/w 8:35 sound

Baldwin, Wenden/Mark Trezise

Context, 1982 color 1:00 sound

Emotive Prosthesis, 1982 color 9:18 sound

Futura Condensed, 1982 color 5:00 sound

Jaded Dissipation, 1982 color 1:00 sound

Ballard, Joyce Wexler

The Recital, 1980 b/w 17:14 sound

Better Boy, Early Girl, 1981

color 19:08 sound F = HXA, 1981 color 2:57 sound

Mella, 1981 color 5:32 sound

Spanish Dancer, 1981 color 8:02 sound

Barton, Peter

Silver Star, 1976 b/w 8:50 sound

Transformations / Diamond Red, 1976 color 31:15 sound

Fanzini Fashions, 1975 b/w 58:00 sound

Bazyk Dede

Compilation of works, 1975 b/w 20:00 sound

Beck, Stephen

Voodoo Child, 1982 (from "The Jimi Hendrix Videogram"; Electronic Arts Intermix. producer) color 6:55 sound

Belloir, Dominique

Memory, 1979 color 17:04 sound

Bender, Stuart

Jac Rolls, 1981 color 1:17 sound

My Father's Gait, 1981 color 3:30 sound

Of Angelo, 1981 color :30 sound

You Can't Win, 1981 color:30 sound

New American Suite: Baby Needs a

Change, 1982 color 1:45 sound

New American Suite: Don't Fall, 1982 color 1:45 sound

New American Suite: Suffering Star Syndrome, 1983

color 8:00 sound Dusk to Dusk, 1983 color 1:45 sound

Myths of the Midwest, 1983 color 4:30 sound

Benglis, Lynda/Stanton Kaye

How's Tricks, 1976 color 34:00 sound

The Amazing Bow-Wow, 1977 color 30:00 sound

Benom, Ronald

The Room (part I), 1977 color & b/w 23:36 sound

Beuys, Joseph

Vitex Agnus Castus, 1972 color 9:05 silent

Beydler, Gary

Hand Held Day, 1974 color 5:00 silent Los Ojos, 1974 color 2:00 silent

Mirror, 1974 color 4:00 sound

Pasadena Freeway Stills, 1974 color 6:00 silent

Blags, Robert

What You Look At, 1976 color:10 sound

What You Look at Looks at You, 1976 b/w:10 sound

51%, 1977 color:30 sound

Robert Biggs Is Robert Biggs, 1977 color 1:30 sound

2 Minute Broadcast, 1977 color 2:00 sound

Birnbaum, Dara

**Technology Transformation: Wonder** Woman, 1978-1979 color 7:00 sound

Kiss the Girls: Make Them Cry, 1979 color 7:00 sound

Pop-Pop-Video: General Hospital/ Olympic Women Speed Skating, 1980 color 6:00 sound

Pop-Pop-Video: Kojak/Wang, 1980 color 4:00 sound

Remy/Grand Central: Trains and Boats and Planes, 1980 color 4:00 sound

"New Music Shorts." 1981 color 6:00 sound:

> Radio Fire Fight (featuring Jules Baptiste, Lefferts

Brown) Glenn Branca Symphony No. 1, (featuring Glenn Branca)

Fire, 1982 color & b/w 7:20 sound

PM Magazine (two channels of the four-channel work), 1982:

color 3:00 sound color 3:00 sound

Blake, Rabyn

Pease Porridge, 1976 b/w 6:15 sound

Mudpool, 1976 b/w 7:48 sound

Blatt, Wendy

Tree People, 1983 color 6:22 sound

**Bob** and Bob

Tuesday Morning Bobs, 1982 color 8:00 sound

Boord, Dan

The Last Days of Immanuel Kant, color 23:56 sound

Jean-Luc Goes Sea World (version II),

color 2:43 sound

Bowes, Ed with Karen Achenbach/ Tom Bowes

How to Fly, 1980 color 29:20 sound

Boyle Kayin

"True / False: A Collection of Works." 1976-1977

> True Tales: A True / False Test color 6:57 sound

Rear End color 2:05 sound **Making Claims** color 9:20 sound

TV Types color 2:25 sound

My Friend Bill color 5:00 sound

The Truth about the Matter Is color 4:15 sound

Busy

color 2:25 sound

The Lie I Tell Myself color 3:22 sound

Media Coverage color 4:00 sound

**Bozanich**, Ante

Return, 1974 b/w 2:40 sound

Susan in the Window, 1975 color 3:36 sound

I Am the Light, 1976 color 4:08 sound

Bands, 1977 color 6:05 sound

Feel, 1979 color :30 sound

Alarm, 1980 color 11:00 sound

Scratch, 1980 color 6:17 sound

vom Bruch, Klaus

Luftgeister (Airspirits), 1981 color 8:00 sound

Buchanan, Mancy

Primary and Secondary Spectres, 1979

color 6:00 sound

These Creatures, 1979 color 1:00 sound

See I A . . . (version II), 1981-1982 color 28:00 sound

See I A . . . (version III), 1981-1984 color 10:00 sound

An End to All Our Dreams, 1982

color 7:59 sound California Stories, 1983

Tech-Knowledge, 1984 color 16:00 sound

colo 10:00 sound

Buchanan, Nancy / Barbara Smith

With Love from A to B. 1977 color 8:42 sound

**Bull, Peter / Alex Gibney** 

The Ruling Classroom, 1980 (Jigsaw Educational Productions, Inc., producer) b/w 58:25 sound

Burden, Chris

TV Tapes, 1973-1976 color 4:10 sound Selections "71-"74, 1975 color & b/w 36:00 sound

Burgy, Donald

Everything Nothing, 1976 b/w 2:00 sound Contexts, 1976 color & b/w 1:30 sound Optimizing, 1976 color 2:30 sound One Many, 1976 color 5:30 sound

Communication, 1976

color & b/w 6:30 sound

**Burton**, Thomas

Video Tom at the Ant Farm, 1974 b/w 13:30 sound

**Bustos, Jose Maria** 

(see Labat, Tony: "The Motel Tapes" [Cum'in Attractions])

Cahen, Robert

Horizontales Couleurs, 1979 color 10:06 sound

L'Eclipse, 1979 color 2:56 sound

Trompe L'Oeil, 1979 color 5:58 sound

Caldwell, John

Pax-Americanus, 1981 color 24:00 sound

See Video: You Too Can Have a Successful Marriage, 1982 color 20:00 sound

Calzolari, Plerpaolo

Untitled, 1973 b/w 10:53 silent

Campbell, Colin

Culver City Limits, 1976 b/w 9:30 sound

The Temperature in Lima, 1976. b/w 10:00 sound

The Woman from Malibu, 1976 b/w 12:30 sound

Campus, Peter

Set of Coincidence, 1974 color 14:00 silent

Four Sided Tape, 1976 color 3:08 sound

Came, Alba

Paradez, 1978 color 9 00 sound

The Red Square, 1978 COURT 4 00 SQUARE

Ex-Claim (version I), 1979 color: 30 sound

Ex-Claim (version II), 1979 color 1:00 sound

If It Isn't in the News, It Never Happened, 1980 color 2:30 sound

Whatever Went before . . . Goodbye, 1980 color 4:05 sound

#### Cantania, Cecelia Ryan / Susan Sims Hilbrand

I Want to Be Somebody, 1981 color 21:47 sound

#### Cervantez, Yreina

(see Mujeres Unidas: La Nueva Chicana)

#### Chamberlain, Shelley

Untitled, 1975 b/w 6:00 sound Untitled, 1975 b/w :58 sound Untitled, 1975 b/w :32 sound

#### Chase, Ben

COUP, 1981 color & b/w 5:00 sound Here and There, 1981 color 42:25 sound

Recovering from Paralysis, 1982 color 7:00 sound

Untitled Tape Intended for Bars/ Discos, 1983 color & b/w 8:23 sound

#### Chase, Doris

"Dance with Jonathan Hollander," 1977:

Jonathan and the Rocker color 10:00 silent

Dance Ten color 10:00 silent

Circles and Jonathan color 4:00 silent

Jonathan and the Rocker II color 10:00 silent

OP-Odyssey color 17:00 silent

Rocker color 10:00 silent

#### Chiari, Giuseppe

Il Suone (The Sound), 1974 b/w 8:49 sound

#### Cieslewicz, Roman

Changement de Climat, 1979 color 24:05 sound

#### Clark, Ronald D.

Doubt, 1975 b/w 21:00 sound

#### Cohen, Maxi

Cape May: End of the Season, 1981 color 4:20 sound

Second Grade Dreams, 1982 color 4:11 sound

Elbows and Fenders, 1983 color 6:45 sound

#### Cohen, Maxi / Joel Gold

Las Vegas: Last Oasis in America, 1982 color 22:00 sound

#### de Cointet, Guy

An Interview with Dr. Hun, 1974 b/w 6:00 sound

#### de Cointet, Guy/Bob Wilhite

Ethiopia, 1977 b/w 40:00 sound

#### Compton, Candace

"Women Communicating Series," 1979:

My Friends Imitating Their Favorite Animals color 17:30 sound

My Friends Sharing and Sharing Something color 20:58 sound

My Friends Sharing and Teaching Something color 20:31 sound

(see also Angelo, Nancy: Nun and Deviant)

#### Conant, Steve

(see TVTV [Top Value Television]: Superbowl)

#### Condit, Cecelia

Possibly in Michigan, 1983 color 11:40 sound

#### Connell, Brian

Petro-Theater, 1975 b/w 37:00 sound La Lucha Final, n.d. b/w 33:15 sound

#### Copley, Bill / Viola Stephan

Even if You Are Unhappy, 1977 color 25:00 sound

#### Corona, Judith I.

Half-Forgotten and Not Yet Known, 1977 color 12:28 silent

Michael, 1977

color 6:16 silent

Rock Piece, 1977 color 1:42 silent

Space Rhythms, 1977 color 8:22 silent

Shadow Space, 1984 color & b/w 12:00 sound

#### Cossey, Linda

War with Russia, 1982 color 5:00 sound

#### Croiset, Nicole / Nil Yalter

Rahime, Femme Kurde de Turquie, 1979 color 22:21 sound

#### Crystal, Eric / Art Nomura

Refugees from Laos: A Hill Tribe in West Oakland, 1981 color 30:00 sound

#### Cumming, Robert

Outdated Autobiography, 1976 color 5:30 sound

Lacks Parallax, 1976 color 2:30 sound

#### Cummins, Jack/Daniel Wray

Untitled (in four parts: "Bloody Bottlecaps"; "Dressed to Deliver"; "Safety First"; "Internal India"), 1982 color 18:02 sound

#### Cypis, Dorit

Perch, 1976 b/w 5:24 sound

They Keep on Living, 1976 b/w 5:38 sound

His Story Is Real, 1982 color 20:40 sound

#### D'Agostino, Peter

Proposal for QUBE, 1978 color & b/w 11:30 sound

QUARKS, 1979-1980 color 8:00 sound

#### Darling, Lowell

Yesterday's T.V. News/Today's Video Art, 1975 color & b/w 19:14 sound

#### Darling, Lowell/Hene Segalove

The Cauliflower Alley Tapes, 1976 color 60:00 sound

#### Dashiell, David

Excerpts from the Past Presented, 1974 b/w 5:30 sound

Poses, 1974 b/w 3:00 sound Untitled, 1974 b/w 10:30 sound

Another Solution, 1975 b/w 8:18 sound

#### Daval, Mary/Art Nomura

Haute Flash, 1982 color 22:00 sound

Travel Sketch: Depot Duet, 1983 color 4:00 sound

Seascape, 1984 color 10:40 sound

#### Davidovich, Jaime

The Gap, 1981 color 14:57 sound

#### Davis, Susan

The Stalin Tape, 1974 b/w 4:00 sound

The Blank Tape, 1974 b/w 4:00 sound

#### Dayton, Jonathan/Valerie Faris

Our Lips Are Sealed, 1981 (featuring the Go-go's) color: 30 sound Untitled, 1981 (featuring Wall of Voodoo) color 3:00 sound

#### DeBiaso, Tom

(see Adams, Moira: Footwork—Out of Habit)

#### Beblé Colette

La Fée des Croisées, 1980 color 22:53 sound

#### Debré, Olivier

L'Alphabet du Sourire, 1979 color 13:55 sound

#### DeFanti, Tom/Dan Sandin/Mimi Shevitz

Spiral 5, P.T.L. (Perhaps the Last), 1981 color 6:30 sound

#### DeMichiel, Helen

Chain Store Age, 1979 color 24:00 sound

#### DeWitt, Tom

(see WTV: Tempest)

#### Dietrich, Frank

Sunburst, 1980 color 10:00 sound

Magic Carpet, 1982 (music by Eugene X. Rator, Joe Penzarrone) color 6:30 sound

(see also Arena, Stephanie: Marshall's Rite)

#### Dietrich, Frank with Debbie Gorchos/John Goss

Digital Reflections, 1982 b/w 5:00 sound

#### Dietrich, Frank/Zsuzsa Molnar

Circle Twist, 1981 color 2:30 sound

Snake, Rattle and Roll, 1982 (music by Eugene X. Rator, Joe Penzarrone) color 2:00 sound

#### Dorr John H.

Sudzall Does It All, 1979 b/w 1:15:30 sound

#### Dougherty, Paul

(see deAk, Edit/Mike Robinson: Frankie Teardrop)

#### Downey, Juan

Chile, June 1971, 1974 color 17:00 sound Moving, 1974

b/w 30:00 sound

Las Meniñas (The Maidens of Honor), 1975 color 20:00 sound Cusco (two-channel work), 1976:

Cusco One. 1974 monochrome color 20:45 sound Cusco Two, 1974

monochrome color 19:30 sound

Guahibos, 1976 color 28:00 sound

Inca (two-channel work), 1976:

Inca One b/w 21:30 sound Inca Two

b/w 23:00 sound La Frontera (The Frontier), 1976 b/w 16:00 sound

The Laughing Alligator, 1978 color 8:30 sound

The Singing Mute, 1978 color 10:16 sound

#### Duane, Hildegarde

East Is Red, 1976 color 26:00 sound Haircut, 1978

color 14:00 sound

Silk, 1979 color 1:C ) sound

Wild Hon y Meets Togetherman, 1979

color 1:35 sound Blind Drink, 1981

color :30 sound

Meltdown, 1982 color 1:00 sound

Perfect Couple, 1982 color 8:00 sound

Pink Slip, 1982 color 7:00 sound

Down with Cocaine, 1983. color 1:00 sound

Scenes from Fallout, 1983 color 6:00 sound

The Shape of the Universe, 1983 color 2:00 sound

#### Duane, Hildegarde / David Lamelas

The Dictator, 1977 color 15:06 sound

Scheherazade, 1980 color 22:00 sound

#### Duncan, John

Free, 1976 color 9:38 sound

Right, 1976 color 14:00 sound

Human Choir, 1979 color:30 sound

Out, 1979 color 18:00 sound

#### Eatherton, Tom

Changes, 1973 b/w 12:50 sound Place, 1973 b/w 17:50 sound

#### Elgart, Sarah

Marrying the Hangman, 1983 color 12:30 sound

#### **Emquies, Salomon**

External Torture, 1979 color 6:18 sound

Emotional Decay, 1981 color 9:00 sound

Very, 1981 color 11:30 sound

Oops, It's an Accident, 1982 color 2:40 sound

The Tea Club Intermission, 1982 color 6:20 sound

#### Emshwiller, Ed

Scape-mates (edited from the 29:00 original version), 1972 color 20:00 sound

Crossings and Meetings (edited from the 23:00 original version), 1974 color 14:50 sound

Dubs (in two versions; edited from the 24:00 original version), 1978:

color 21:00 sound color 12:19 sound

Sunstone, 1979 color 3:00 sound

Skin Matrix, 1984 color 17:00 sound

#### Etra, Bill/Louise Etra with Lou Katz

Ms. Muffet, 1976 color 2:39 sound

#### Fables, Wylci

(see Video Rouge: Three and a Half)

#### Faris, Valerie

(see Dayton, Jonathan: Our Lips Are Sealed; Untitled)

#### Feingold, Ken

In a Vacuum, 1975 b/w 4:30 sound

Jumps, 1975 b/w 3:00 sound

Literal Illustration, 1975 b/w 6:30 sound

Water Falling from One World to Another, 1980 color 36:00 sound

Purely Human Sleep (Water Falling from One World to Another, part II). 1980 color 28:00 sound

Allegory of Oblivion, 1981 color 2:51:00 silent

"Relays that Destroy Instants," 1981-1982

color 10:00 sound

Region of Extreme Examples color 8:30 sound

New Building under the Water color 13:30 sound

Scattered Witness color 3:00 sound

5dim/MIND, 1983 color 29:00 sound

#### Finerty, Tom

Hobo, 1981 color 28:30 sound

#### Finerty, Tom/Judy Shoemaker/ Tom Weinberg

Gratuities, 1982 color 6:00 sound

#### Fitzgerald, Kit/John Sanborn

Olympic Fragments, 1980 color 10:00 sound

"Still Life," 1981-1982:

Static

color 2:15 sound

Don't Ask color:30 sound

Episode color 3:11 sound

Dialogue color 1:24 sound

Black & White

color 1:28 sound

#### Ford, Rochelle

Communication, 1984 color 20:52 sound

#### Forrest, Brian

(see Videma Productions: Driving to Work; Party Maniacs)

#### Fox, Terry

Clutch, 1971 b/w 50:00 sound

Incision, 1971-1972 b/w 15:16 sound

Turgescent Sex, 1971-1972 b/w 35:26 sound

The Children's Tapes, 1974 b/w 30:46 sound

Two Turns, 1975 b/w 28:28 sound

#### di Francia, Christiano Toraldo

(see Superstudio: Supersurface: An Alternative Model for Life on Earth; Cerimonia)

#### Frassinelli, Piero

(see Superstudio: Supersurface: An Alternative Model for Life on Earth; Cerimonia)

#### Frazier, Charles

Happy Birthday, April 26, 1975, 1975 b/w 7:00 sound

Gas, 1976 b/w 12:00 sound

Hail to the Chief, 1976 b/w 5:06 sound

Illumination, 1976 color 24:00 sound

Variations on Manifest Destiny, 1978 b/w 24:00 sound

#### Freeway Productions

(Bruce Postman, Denis Rubin)

Violent Week in Review, 1981 color 27:22 sound

#### Frenkei, Vera

. . And Now, The Truth." (A Parenthesis), 1980 (part # of "The Secret Life of Cornelia Lumsden. A Remarkable Story"), 1980 color 30:00 sound

#### Friedman, Bart

Viaje A Caballo (By Horse & Cart from El Paso to Santa Fe.), 1974 (with Guillermo Contreras, Leah Gitter, Pedro Lujan; Media Bus, producer) b/w 31:50 sound

#### Friedman, Roberta

The Making of Americans, 1974 b/w 6:00 sound

#### Frith, Captain

Impurity, 1980 color 6:00 sound

#### Galloway, Kit / Sherrie Rabinowitz (Mobile Image)

The Satellite Arts Project, 1977 color 31:02 sound

Hole in Space: A Public Communication Sculpture (revised version), 1981 b/w 31:26 sound

#### Ganz, Howard / David Megill

Intense Grounds, 1984 color 4:55 sound Quick Tour, 1982

#### color 7:00 sound Gates, Alex

A Wreath for Albion, 1981 b/w 30:40 sound

#### Gaulke, Cherie

Leaps of Faith, 1984 color 6:40 sound

#### Geis, Edward with Tom Dietz

Yo-Yo, 1978 color 6:55 sound

#### Geller, Matthew

Windfalls: or, New Thoughts on Thinking, 1982 color 20:00 sound

#### Geller, Matthew / Judy Rilka

True Cross Fire, 1980 color 48:00 sound

#### Gibney, Alex

(see Bull, Peter: The Ruling Classroom)

#### Gillerman, Jo Ann

Aurora Systems, 1982 color 2:48 silent

#### Gillette, Frank

Three Tuscan Fields and the Birds of Madagascar (parts I and II of the three-part work), 1974

Sunflowers and the Birds of Southern Madagascar b/w 10:15 sound

Vineyard and the Birds of Western Madagascar b/w 10:30 sound

**Duidditas** (three-channel work), 1975.

Bough; Snow/Brook: Field/ Dusk: Lake: Wood's Floor color 54:00 silent

Tidal Flats: Dunes; See coning AS 45 second

Pond: Grove: Salt Marsh: Spraib

color 44:00 silent

**Duiddites** (willted from the three-Charriel work), 1975 color 27 47 sound

### Gilleln, Stan

T. J. Walker, 1982 color 4:02 sound

### Glassman, Joel

Dangling Pots and Pans (unsolled) from the "Videotage Notebooks"). 1973-1974 b/w 20:00 sound

Rattling Outside, Banging Inside, 1973-1974 2/w 16:00 sound

Rolling / Dropping, 1973-1975 b/w 11:00 sound

Breams (in three chapters: "The Room "Mother, Ant and Me" "Staring"], 1974-1975 b/w 30:00 sound

### Cold, Josi

(see Cohen, Maxi: Las Vegas: Last Casis in America)

### Coldman, Robert

Untitled, 1976. b/w 16:31 sound

### Goldsmith, Paul

(see TVTV /Top Value Television) Superbowl)

# Goldstein, Heil

Dreaming of Enginees, 1976 b/w 5:34 sound

Dulreach: Telephone, Whistles, Kong. 1976 b/w 15:00 sound

# Gordon, John S.

This, 1975. b/w 15:00 sound

# Gorney, Carey

(see Mujeres Unidas: La Nueva

# Gorski, Nicholas C.

Maimed Artist, 1983 color 21:00 sound

# Goss, John

Be There, Aloha, 1981 color 2:10 sound Celebration, 1983 color 7:00 sound

Extremities, 1983 color 5:22 sound

### Querrers, Rajil

Circle, Square, Triangle, 1977 1000 & b/w 3:45 sound

Nuda, 1977 color 3:44 silent

Vuelo Mundai, 1977 b/w 5:07 sound

## Gatstadt, Howard

Herbie Hancock, 1982 color 4 06 sound

# Hall, Diane Andrews / Doug Hall

1 Like Supermarkets, 1974

(see also Ant Farm / T.R. Uthco: The Éternal Frame)

### Hall, Doug

Game of the Week, 1977 color 16.23 sound

Songs of the 80's, 1983 color 17 40 sound

(see also Ant Farm / T.R. Uthon: The Pternal Frame: see also Hall. Digne Andrews | Like Supermarkets)

# Half, Doug/Chip Lord/Jody Proctor

The Amarillo News Tape, 1980 color 28:00 sound

isse also Ant Farm / T.R. Uthco: The Eternal Frame)

### Harding, Noel

Four Chapters, 1979-1981 color 57:03 sound

Out of Control, 1981 color 14:46 sound

Houses Belong to Those Who Live in Them, 1982 color 5:30 sound

# Harris, William Gray

"Fragments from Tapes by William Gray Harris," 1976:

> **Panspermia** color 3:04 sound

> Color Feedback color 4:53 sound

Beatrice Wood's Photo Album and Studio

color 7:58 sound

Stephen Beck's Studio and Synthesizer

color 4:05 sound

Earthquake b/w 1:44 sound

# Hassinger, Maren

Diaries, 1978 b/w 18:22 sound Lives, 1979

b/w 8:45 sound Vanities, 1979 b/w 9:56 sound

# Hays, Bon

A Visualization of an Experience within Music: The Prelude and Liebestod from "Tristan and Isolde" by Richard Wagner, 1975 color 22:00 sound

# Viscol Dance Music Examples, 1962 corer 25.00 sound

# Relmore, John

What You Just Die? 1981 color 28:50 sound

Manuchrame, 1983 color 2:30 sound

# Helt, François / Chris Marker

Guerre et Révolution, 1977 opior 15.27 sound

# Herd, Dale / Beth Yan de Water

Dreamland Court, 1983 Color 60:00 sound

# Hermann, Joel Wm.

While I Wax Waiting, 1975 b/w 14:00 sound

Water Log II, 1976 b/w 2:13 sound.

China White, 1977 color 2:00 sound

R's OK though, 1977 color & b/w 6:35 sound

TAT a family portrait, 1977 b/w 6:06 sound

Testseries, 1977 color 2:40 sound

# Heubier, Douglas

Second Generation Conceptual Artist, 1974

b/w 10:30 sound

East Squantum Street Puddle, 1975 b/w 14:44 sound

# Heubier, Douglas / Stephanie Weinshel

Airplanes, 1977 b/w 19:15 sound

### Hill, Gary

Elements, 1978 b/w 2:10 sound

Picture Story, 1979 color 6:14 sound

Soundings, 1979 color 17:48 sound

Around and About, 1980 color 4:56 sound

Processual Video, 1980 b/w 11:10 sound

Videograms, 1980-1981 b/w 13:26 sound

# Hillbrand, Susan Sims

(see Catania, Cecelia Ryan: I Want to Be Somebody)

# Hock, Louis

The Mexican Tapes: A Chronicle of Life Outside the Law, 1979-1983 color 3:52:00 sound

# Holland, Diane

Letting Go. 1982 color 18:50 sound

FRITTE, RES Impression 1973 GROP 10: GO SOURCE Cather Princers, 1980 Cottor 11 522 Shifted Printed Cathon, Villa Color & 36 Sound Intercept to Lora, Title Country of Star Money Court 11 50 Short Light and Object, 1983 sound by their Next cor 20 21 species

# Rodson, Jeffrey

An Hernie Saga, 1979

Humsche, Teny (see Autotables: Our Way of Like

# Idemitsu, Make

Hideo, R's Me, Mama, 1983

# tkam, Catherine

Quadra, 1976 color 6:45 sound

Niagara Falls I. II. III., 1979 color & b/w 11:45 sound

# Ince. Elizabeth

An Excerpt from "Birthmark," 1981 color & b/w 7:00 sound

# Ingalls, Peggy

(see Labat, Tony: "The Motel Tapes"

# Isaak, Jeffrey/Branda Miller

Gary Cowvein, 1981 color 14:30 sound

# Ivers, Peter

The Fan Club, 1979 color:30 sound

Models Have Bodies, 1981 color 6:10 sound

Copy-Right, 1983 color 30:20 sound

Peter Ivers (1946-1983): A Tribute from His Friends, 1983 (Kathy Huffman, Peter Kirby, Steve Silas, editors) color 30:20 sound

# Jacobelly, Gary

I Knew the Guy, 1977 b/w 3:50 sound

Oppression, 1977 b/w 4:40 sound

Winter (in two parts: "The Moving Eye"; "The Hidden Mirror"), 1977 b/w 6:23 sound

# Jancar, Thomas

A-Z/Z-A (Blackboard), 1975 color 3:57 silent

Clockwise / Counterclockwise, 1975 color 1:13 sound

Gun. 1975 color 2:00 sound Latt/Bight, 1975 over 1.35 sound hard fulm. 1975 over 2.47 sized 2 Pennins / 2 Souts, 1975 coor 2.16 sound

Jankins. Ulysses
Two Zune Transfer, 1979
color 24 00 sound
Incensequential Doggereal, 1981
color 15:10 sound
Uream City. 1983
color 5:19 sound
Dream City: Ritual Video Perform-

Jonas. Jean Merlo. 1974 b/w 10.51 sound

I Want to Live in the Country, 1976 color 27:00 sound Upsidedown and Backwards, 1980 color 28:00 sound

Jenes, Bryan
Cock and Bull Story, c. 1974–1975
b/w 11:16 sound
Drawings, c. 1974–1975
b/w 9:50 sound
Just Treading Water, c. 1974–1975
b/w 4:27 sound

Six of One, A Half-Dozen of Another, c. 1974-1975 b/w 6:43 sound

Kagel, Douglas

Abandoned, 1979 b/w 3:05 sound Field Trip, 1979 b/w 13:46 sound

Spider and Elsa, 1979 b/w 8:03 sound

Kanehiro, Kathryn

Red, 1979 color 3:05 sound

Shutters: Morning I, 1979 color 2:05 sound

Shutters: Morning II, 1979 color 1:42 sound

Window: Afternoon I, 1979 b/w 2:32 sound

Window: Afternoon II, 1979 color 3:44 sound

Pines, 1980 color 3:47 sound

Kaprow, Allan

Then, 1974 b/w 23:33 sound Private Parts, 1977 color 17:29 sound

Kaufman, Larry

Stiff: A Portrait of a Catatonic, 1981 color 3:44 sound

Happy Medium, 1982 color 6:19 sound

Nebedy, 1982 color 9:44 sound

A Lift for Larry, 1983 color 4:00 sound Jell-Ove, 1983 color 7:39 sound Key Image, 1983

color 5:21 sound Kaye, Stanton

Pat's Loft Shadows (nos. 1–5), 1974 b/w 11:12 sound (see also Benglis, Lynda: How's

(see also Benglis, Lynda: How's Tricks; The Amazing Bow-Wow)

Keating, Ray (see Autobables: Our Way of Life)

Kelley, Pat Swimmer, 1983 color 6:17 sound Adios Whittier, 1984 color 5:00 sound

Keppel, Deans

Quit Kicking Sand in Our Faces, 1981 color 21:36 sound

Kipper, Harry (of The Kipper Kids) Up Yer Bum with a Bengal Lancer, 1976 b/w 25:32 sound

Kirby, Peter

Dog, 1976 b/w 2:47 silent

Walnut Street, Newhall, CA, 1976 b/w 19:08 sound

Caution: Men Working, 1976-1977 b/w 3:02 sound

Blue and Yellow, 1977 color 4:48 sound

Klein, Rodger

My Name Is Curtis, 1975 b/w 17:00 sound Times Jokes, 1975

Times Jokes, 1975 b/w 6:30 sound

Klein, Rodger/Thomas Klein

A Portrait: 54 Years, 1976 b/w 60:00 sound

Kleine, Cindy

Secrets of Cindy, 1983 color 14:58 sound

Knight, John

For Every Action There Exists an Equal and Opposite Reaction . . . Not Taking into Account That Extra Object, 1970 b/w 19:40 sound

Koper, Lisa

U. C. Irvine, 1979 b/w 13:30 sound

Kos, Mariene / Paul Kos

Lightning, 1976 b/w 1:30 sound Siren, 1977 color 4:31 sound

Kounettis, Jannis Untitled, 1973 b/w 22:07 silent

Kracke, Bernd

ISM, 1980-1981 color 4:40 sound

Data Network, 1981 color 12:00 sound Flute, 1981

b/w 7:52 sound Media Games, 1982 color 8:12 sound

Kriegman, Mitchell

Likely Stories, 1981 color 28:54 sound

Kriesche, Richard

Image and Magic, 1978 color 6:41 sound

Kubota, Shigeko

Duchampiana: Chess, 1968 (from the video sculpture) color 21:20 sound

Ginsberg, 1970 color & b/w 5:46 sound

My Face, 1970 color & b/w 5:46 silent

Duchampiana: Marcel Duchamp's Grave, 1972–1975 (from the video sculpture) color 19:03 sound

Duchampiana: Nude Descending a Staircase, 1976

(from the video sculpture) color 8:00 silent

Self-Portrait, 1976 color 12:19 sound

Kuntzel, Thierry

Still, 1980 color 24:10 silent

Kurtz, Bruce

Spots: The Popular Art of American Television Commercials, 1977 color 60:28 sound

Kushner, Robert

One Size Fits All, 1978 color 27:40 sound

Labat, Tony

1976-1977, 1976-1977 (compilation of video performances) b/w 23:31 sound

Free from Dust, 1978 color 11:18 sound

Room Service, 1978 b/w 3:38 sound

"The Motel Tapes," 1978: Peggy Ingalls

Tea for Two color 3:30 sound Jose Maria Bustos

Cum'in Attractions color 5:18 sound Mike Outerhout Missionary (13 Articles of Mass) color 7:11 sound

Tony Labet Black 'o' Blue color 4-27 sound

Babalú, 1980 color 10:10 sound

Challenge: P.D.V., 1981-1982 color 30:00 sound Kildriki, 1983

color 11:38 sound

Lacy, Suzanno

Three Works from the Teeth Series, 1974 b/w 7:22 sound

Learn Where the Meat Comes From, 1976 color 14:24 sound

Lamelas, David with Guila Benesty / Kevin Head / Rebecca Kalin

The Hand, 1977 color 36:54 sound

(see also Duane, Hildegarde: The Dictator; Scheherazade)

Lande, Alan

fe · nom · e · nol o · ji (parts I, II, III), 1979 color 32:12 sound

Sea of Japan, 1984 color 9:00 sound

Lavin, Jacky K./Beth Van de Water

Lift Off, 1983 color 28:34 sound

Lawson, Sharon

(see Autobabies: Our Way of Life)

Leavitt, William

"Four Vignettes," 1973 b/w 11:20 sound:

The Good
A Ballroom
The Tape
The Silk

Rain or Shine, 1977 color 22:00 sound

Do Lizards Spit? 1978 color 13:24 sound

Leonardi, Joseph

Been around Pickin,\* 1980 color 7:50 sound

Extremes, 1980 color 7:00 sound

Kicked Upstairs, 1980 color 4:50 sound

A Tribute to Muhammad Ali: The Greatest, #1, 1982 (featuring T.J. Walker) color 3:25 sound

Million Dollar Toy, 1982 (featuring T.J. Walker) color 3:17 sound Lloyd, Gary

They: An Answer Driving the Problem, 1978 color 11:12 sound

Lloyd, Gary with Harris Boldt-

All the Way to the Bank, 1979

Lo. Louise

Victory at Caratan, 1975 (Valentine Hertz, producer; written, narrated by Juan Lopez, Victor Wong) color 28:00 sound

Logemann, Jane

Drawing (Right to Lett), 1974 b/w 9:50 sound

Eye Contact, 1975 b/w 16:41 sound

Logue, Joan

Ocean/Ocean, 1973 color 10:55 sound

Reflection, 1974

Shadow On/Off, 1974 b/w 3:37 sound

Ocean/Door, 1975 color 3:19 sound

Sheet/Sheet, 1975 color 4:30 sound

Valentine Portraits, 1979 color 7:03 sound

M. Alvarez Bravo, 1980 (Long Beach Museum of Art. producer) color 20:00 sound

Lonidier, Fred

Confessions of the Peace Corps, 1974 color & b/w 61:24 sound

The Health and Safety Game, 1976 b/w 21:22 sound

Lord, Chip

(see Ant Farm: The Cadillac Ranch Show; Media Burn: Edited for TV; see also Ant Farm / T.R. Uthco: The Eternal Frame; see also Hall, Doug/Jody Proctor: The Amarillo News Tape)

Lord, Chip/Mickey McGowan

Easy Street (Episode #1: Unusual Veather), 1983 plor 5:11 sound

cier, Alvin

Queen of the South, 1972-1974 30:52 sound

i. Urs

d'Amore, 1974 ing Elke) 35 silent 1974

9 sound

ty, Jay

f Autobiography, sound

Marton, Pier

Breathing (from Tapes, 28:00, 1978-

Clouds, 1975 b/w 31-55 sound Ocean Tape, 1975 b/w 32:30 sound

McCance, Claire / Alan McGlade

Rasgado en Dos, 1982 color 26:15 sound

McCarthy, Paul

Glass, 1974 color 14:11 sound Sauce, 1974 color 17:24 sound

Centemporary Cure-all, 1979 color 28:58 sound

McGlintock, Carol Porter/John **Orentlicher** 

Flat Glamour Medium, 1980 color 25:08 sound

Pleasure Profits, 1980-1981 color 29:00 sound

McGlade, Alan

(see McCance, Claire: Rasgado en

McGowan, Mickey

(see Lord, Chip: Easy Street [Episode #1: Unusual Weather])

MacKinnon, Ellen

Untitled, 1979 b/w 1:20 sound Untitled, 1979 b/w 1:45 sound

Magris, Alessandro

(see Superstudio: Supersurface: An Alternative Model for Life on Earth; Cerimonia)

Magris, Roberto

(see Superstudio: Supersurface: An Alternative Model for Life on Earth; Cerimonia)

Mann, Andy

Stream, 1972 b/w 20:00 sound

Summer Snapshots, 1975 b/w 24:16 sound

I Was a Teenage Asshole, n.d. b/w 17:32 sound

Pussycats, n.d. b/w 4:40 sound

Marker, Chris

(see Helt, François: Guerre et Révolution)

Marquez, Hudson

(See TVTV [Top Value Television] Superbowl)

1979 original version), 1979 color 2:45 sound

Tapes (edited from the 28:00, 1978-1979 original version), 1979 color 16:00 sound

Unity through Strength, 1981 color 6:32 sound

Happy Medium, 1982 color 1:26 sound Telepathos, 1982 color 2:09 sound

Matnek Artur

Incandescence-Circuit, 1980 color & b/w 18:00 sound

Ataris Vort at the Planet Megga, 1981 color 24:00 sound

Mauricio Prisoner, 1981 color 21:00 sound

Maughan, Cynthia Lee

Compilation of works, 1974-1975

Two Sticks Mourning at another Stick's Funeral b/w 2:12 sound

Suicide

b/w 1:10 sound

Arteries and Veins b/w 1:32 sound

A Violent Death b/w 3:12 sound

Shooting at White Balloons

Scar/Scart b/w 2:46 sound

Scar / Make-up b/w 2:04 sound

This Is a Message of Infinite Patience from the Mind of the Universe

b/w 1:08 sound

Coffin from Toothpicks b/w 1:07 sound

The Causes of Unconsciousness Tabulated for Ready Reference b/w 1:28 sound

Shelley's Remains b/w 1:59 sound

The Haunted Mausoleum b/w 1:56 sound

Hand Reaching for Medicine b/w 1:37 sound

Compilation of works, 1975-1976:

Razor Necklace b/w:51 sound

Hat with a Veil b/w 3:08 sound

An Illustrated Story b/w 3:47 sound

The Way Underpants Really Are b/w 1:12 sound

The Toast of Alabama b/w 2:00 sound

Smokey Joe and the Devil b/w 1:55 sound

Smokey Joe and the Devil (Tracks of My Tears)

b/w:47 sound

If the Sun Landed in My Corral b/w 1:29 sound

Dear (Abby) b/w 3:06 sound Compilation of works, 1976-1981

Thank You Jesus (Interior Decaration in Heaven and Hell). 1981

b/w 4:30 sound

The Buddha Is a Lamp, 1980 b/w 2:03 sound

Greevy Kind at Love, 1979 b/w 1:44 sound

The Silver Basket, 1978

Return to Paradise / Kidney Shape, 1978 b/w 2:21 sound

Going to Easter Island, 1978

The Four Horsemen, 1978 b/w 3:08 sound

A Game of Checkers with Christ, 1977 b/w 1:33 sound

Pixie Surgeons, the Brain Operation, 1977

b/w 2:01 sound The Death of Merwin's Brother,

1976 b/w 6:06 sound

Eve Arden in the Garden of Eden, 1976 b/w 1:22 sound

Compilation of works, 1978

Poison Tamale Pie color 1:52 sound **Dramatic Devices** 

color 15:55 sound Sex Symbol color:27 sound

**Stains** color 1:08 sound

Calcium Pills color:53 sound **Browning Auto** color 3:16 sound

Max, Nelson Carla's Island, 1981 color 4:26 sound

Megill, David

(see Ganz, Howard: Intense Grounds; Quick Tour)

Melkonian, Markar

The Laundromat, 1977 b/w 3:16 sound

International Pageant from Magic Mountain, c. 1977-1979 color 1:15 sound

What Do: 1. Los Angeles and 2. Irvine Have in Common? 1977-1979 b/w 2:00 sound

Lipanon: Our Country, Our Struggle, 1979 color 10:15 sound

Mellnick, Edward

Dreams of a Door, 1973 color 5:02 sound

Subjective Space, Third Movement, color 2:54 sound

Sleeper, 1980 color 7:26 sound Time Piece, 1980 color 8:58 sound

### **Memory of Your Nose**

"Golden Moments," 1982-1983:

Have a Conversation with Me, 1982

color 9:58 sound

House and Being, 1983 color 3:30 sound

My Surprise, 1982 color 2:37 sound

### Mendez, Pete

Compilation of works, n.d.

Dr. See: Cezanne Lecture b/w 2:52 sound Dr. See: Portfolio

b/w 2:13 sound Dr. See: Teenv

b/w 1:32 sound

Dr. See: The Letter b/w 1:44 sound **Emaciated Woman** b/w 13:11 sound

**Human Forms** b/w 3:51 sound

Neck Study-Sketch b/w 6:48 sound

Video Collage b/w 2:28 sound

**Wave Form Monitor Dance** b/w 1:56 sound

# Michels, Doug

(see Ant Farm: The Cadillac Ranch Show; Media Burn: Edited for TV; see also Ant Farm / T.R. Uthco: The Eternal Frame)

## Miller, Branda

L.A. Nickel, 1983 color 10:39 sound

(see also Isaak, Jeffrey: Gary Cowvein)

# Miller, Branda / Kyodi Productions

(Bruce and Norman Yonemoto)

Neiman/Warhol Private Reception Party, 1981 color 9:37 sound

# Mogul, Susan

Dressing Up, 1975 b/w 7:06 sound

Mogul Is Mobil, Vol. III, 1975 b/w 10:38 sound

Vibrator Tape, 1975 b/w 9:45 sound

Back Up, 1976 b/w 1:51 sound

Big Tip, 1976 b/w 3:21 sound

Shut Out, 1976 b/w 5:01 sound

Waiting at the Soda Fountain, 1980 color 24:00 sound

### Molnar, Zsuzsa

(see Dietrich, Frank: Circle Twist; Snake, Rattle and Roll)

### Mondot, Juliette

Philosophical Gas, 1982 color 12:02 sound

### Montano, Linda

Jane Gooding, R.N. in "Learning to b/w 10:53 sound Mitchell's Death, 1978 b/w 29:00 sound

### Moore, Stephen

TV Extracts / A Video Reading, 1981 color 14:24 sound

### Mote, Jac

I Sing Cries, 1980 b/w 7:39 sound

Private Art Wimps, 1981 color 7:40 sound

Shadow Strobe, 1981 color 6:54 sound

Skin/Roll/Eye, 1981 color 2:33 sound

# Mujeres, Unidas

(Chey Acuña, Yreina Cervantez, Carey Gorney with Rosie Alba, Irma Borges, Rosie Hernandez, Maria Mendoza, Nena Salsberry)

La Nueva Chicana, 1980 color 56:44 sound

# Mullen, Mary

"Whistle Pretty Daddy," 1979:

I'll Take Care of You b/w 5:20 sound

Timbuktu

b/w 6:37 sound

Electroencephalograph #6 b/w 2:48 sound

Unabashed

b/w 1:41 sound

I Love You

b/w 3:35 sound

Waiting

b/w 1:45 sound

Leave Me with My Illusions b/w 1:53 sound

# Muntadas

Between the Lines, 1979 color & b/w 25:00 sound

"Media Ecology Ads," 1982

color 3:56 sound

Timer

color 3:46 sound

Slowdown

color 3:58 sound

Between the Frames (Chapter 5: The Docents), 1983 color 12:20 sound

## Muray, Marcy

Ghost Dance, 1981 color 5:00 sound

### Musca, Thomas G.

Highlights from the New Directors' Film Festival, 1980 color 1:17:00 sound

### Myers, Rita

Sleep Performance, 1974 color 24:04 sound

### Nakajima, Kou

Animaker, 1982 color 14:42 sound

Aniputer, 1982 color 7:30 sound

### Nappi, Maureen

Entrance / Exit, 1980 color 3:11 sound

See, 1981 color 2:54 sound

#### Natalini, Adolfo

(see Superstudio: Supersurface: An Alternative Model for Life on Earth: Cerimonia)

### Nessim, Suzanne/Teresa Wennberg

Swimmer, 1978 color 21:45 sound

# Neumann, Stephen

Memorial, 1980 color 16:30 sound

### Nisic, Hervé

Feeling, 1979 color 4:23 sound

A Treat, 1979 color 11:42 sound Métro, 1979

color 3:36 sound

# Nobuhara, Sumie

Japanese Ritual Death Ceremony, color 8:00 sound

# Nomura, Art

Three Wishes, 1982 color 10:00 sound

(see also Crystal, Eric: Refugees from Laos: A Hill Tribe in West Oakland; see also Daval, Mary: Haute Flash; Travel Sketch: Depot Duet; Seascape)

# Olson, Robert K.

Mr. Prebble (excerpt), 1978 b/w 3:48 sound

Soccer (excerpt), 1978 color 1:30 sound

Fort Tejon, 1981 color :30 sound

The Attic (excerpt), 1981 color 4:56 sound

# Oppenheim, Ingrid

A Sound Like Alice, or Like Being Picked Up and Dropped Off the Empire State, 1981 color 49 36 silent

Farben (Colorizing), 1982 color 30:00 sound

Ich Lese Zeitung (I Read the Paper) color 35:00 sound

Ledermann, 1982 color 30:00 sound

Sweet Sort of Rough, 1982

Try as You May, 1982 color 32:00 sound

### Orentlicher, John

Technics and Liberation, 1981 color 24:33 sound

This, That and Everything 1, 1981 color 11:00 sound

This, That and Everything II, 1982 color 20:00 sound

Nevtrite, 1983 color 20:00 sound

(see also McClintock, Carol Porter: Flat Glamour Medium; Pleasure Profits)

### Osterhout, Mike

White Man. 1979 color 37:00 sound

School Days Tapes, 1978 b/w 18:00 sound

(see also Labat, Tony: "The Motel Tapes" [Missionary (13 Articles of Mass 1)

### Otth. Jean

Limite E. 1973 b/w 11:04 sound

Limite B, 1973 b/w 10:24 sound

# **Oursier**, Tony

The Weak Bullet, 1980 color 12:38 sound

Grand Mal. 1981 color 23:00 sound

# Owens, Tim

Compilation of works, 1972-19 b/w 23:00 sound

Bird on the White Part Clothespin Rocket Floating Vile

Heavy Air

My First Reverie Nancy and Arline

> Robert Jameson Snow White

Suff

Take What Is in My Ha The Nature of Earthqu

Compilation of works, 197

Metiez-vous Des Med color 2 00 sound

Cryptic Innuendos color 2.30 sound

Silent Passages color 2:30 sound

A Beautiful Weman color 3:00 sound

Flat Angles color 2:15 sound The Ocean color 2:30 sound

The Wine Table color 3:00 sound

A Dark Palm color 2:30 sound

### Paik, Nam June

Global Groove, 1973 color 28:30 sound

Guadalcanai Requiem (John Kaldor, Project No. 5) (version I), 1977 (featuring Charlotte Moorman) color 47:20 sound

Picturephone Performance, 1979 (event documentation; John Jebb. editor) color 30:00 sound

You Can't Lick Stamps in China, (featuring Gregory Battcock) color 24:48 sound

Pain, François

Métro Couronnes, 1977 color 12:32 sound

Pajic, Slobodan Sans Titre, 1977 color 9:45 sound

# Palestine, Charlemagne

Body Music, 1973 b/w 12:50 sound Body Music II, 1974

b/w 8:15 sound Dark to Dark, 1979 color 19:27 sound

### Paolini, Giulio

Unisono, 1974 b/w 1:57 silent

### Park, Jore

(see Video Rouge: Three and a Half)

# Peacock, Jan

California Freeze-Out, 1980 color 16:20 sound

### Phillips, Lynn

Bedtime Inserts, 1977 b/w 16:47 sound

### Pinkel, Sheila

Intuition, 1977 color 5:17 sound

# Pirelli, Alberto

Stay Tuned, 1974 b/w 14:32 silent

## Podesta, Patti

Action: Blinking, 1979 color 1:38 sound Action: Looking, 1979 color 1:15 sound

Burning (Phantasms and Partial

Objects), 1979 b/w 6:35 sound

Dream Time / Motion, 1979 b/w 4:16 sound

Falling / Hitting, 1979 color 3:31 sound

Ricochet, 1980 color 1:29 sound

Stepping, 1980 color 5:50 sound

How Does the Electron Choose Its

color 5:50 sound Mutant Thoughts, n.d. color 2:38 silen

Vitam Impendre Vero (To Stake One's Life for the Truth), n.d. color:51 sound

### Portis, Michael

Compilation of works, 1974 b/w 30:00 sound

Italian Art. 1976

30 Human Instrument, 1976 b/w 17:45 sound

Ultimate Future, 1976 b/w 15:47 sound

### Postman, Bruce

(see Freeway Productions: Violent Week in Review)

### Prado, Patrick

Périphérique, 1979 color 11:34 sound

### Prector, Jody

(see Ant Farm / T.R. Uthco: The Eternal Frame; see also Hall, Doug/ Chip Lord: The Amarillo News Tape)

### Quinn, Aysha

Why Would I Throw Eggs at You, Liz? 1977 b/w 3:35 sound

Excerpts, 1983 color 10:04 sound

# Rabinowitz, Sherrie

(see Galloway, Kit [Mobile Image]: The Satellite Arts Project; Hole in Space: A Public Communication Sculpture)

### Radloff, Tom

Good for Nothing, 1973 b/w 5:25 silent

### Rankin, Scott

Carousel I. 1979 monochrome color 2:09 sound

Carousel II, 1979 color 2:02 sound

Swedish I, 1979 color 5:17 sound

Swedish II, 1979 color 6:20 sound

French Performance, 1980 color 6:05 sound

Scherzo, 1980 color 1:26 sound

Magic, 1980 color 2:35 sound Simultaneous, 1981 color 3:50 sound

Synchronicity, 1983-1984 color 10:00 sound

### Raucher, Esther

Work Deprivation, 1979 b/w 11:11 sound

### Rees, Joe / Target Video

California New Wave, 1980 color 29:40 sound

### Reeves, Dan with Jon Hilton

Smothering Dreams, 1981 color 23:00 sound

## Rifka, Judy

(see Geller, Matthew: True Cross Fire)

## Robinson, Mike

(see deAk, Edit / Paul Dougherty: Frankie Teardrop)

### Rosebush, Judson

Space, 1974 color 2:50 silent

### Roshuk, Alex

Trans/Form/Her, 1980 color 6:30 sound Sudden Garden, 1981

color 6:00 sound Before Packaging, 1982 color 5:30 sound

### Rosler, Martha

A Budding Gourmet, 1974 b/w 16:57 sound

From the P.T.A., the High School and the City of Del Mar . . . Charity, 1977 color 7:00 sound

Losing . . . A Conversation with the Parents, 1977 color 18:45 sound

Semiotics of the Kitchen, 1975 b/w 6:05 sound

The East Is Red, the West Is Bending,

color 20:00 sound

Vital Statistics of a Citizen, Simply Obtained, 1977 color 39:19 sound

### Rovère, Pierre

Surfaces, 1976 color 12:00 sound

### Rubin, Denis

(see Freeway Productions: Violent Week in Review)

### Rucker, Allen

(see TVTV [Top Value Television]: Superbowl)

# Ruppersberg, Allen

A Lecture on Houdini (for Terry Allen), 1973 b/w 30:00 sound

### Rush, Cynthia

Greene Street, 1978 b/w 5:37 sound

William Rush by Cynthia Rush, 1979 color 15:59 sound

### Salerno, Nina R.

"God Created Man as Man, Not a Blob." 1978 color 7:49 sound

Darwin Was Right - Survival of the Fittest, 1979 color 7:51 sound

The Italian Way to Alleviate Obnoxiating Things, 1979 color 3:42 sound

Piece Meal, 1980 color 4:26 sound

### Salle, David

What's Cooking, 1974 b/w 11:28 sound Reading Room, 1975 h/w 6-42 sound Haircut, 1975

# b/w 11:48 sound Sanborn, John

(see Fitzgerald, Kit: Olympic Fragments; "Still Life" [Static; Don't Ask; Episode; Dialogue; Black & White])

### Sandin, Dan

(see DeFanti, Tom / Mimi Shevitz: Spiral 5, P.T.L. [Perhaps the Last])

### Sandman, Jo

A Color Piece for Television, 1976 color 3:43 silent

### Sato, Norie

Farewell to Triangle I, 1977 color 6:50 sound

Break and Be Back, 1979 color 1:10 sound

Imitation/Limitation, 1979 color 9:00 sound

On Edge, 1979 color 3:50 sound

Phosphor Read-Out, 1979 color 4:00 sound

### Scantlebury, Glen

The Reagan Commercials, 1982 color 9:40 sound

### Schley, Van

Banana Peel, 1975 color 1:57 sound Fiji Puzzle, 1975 color 5:15 sound

Green Nose, 1975 color 1:35 sound

# Schneider, Ira

More or Less Related Incidents in Recent History, 1976 color & b/w 39:30 sound

Some Scenes in Southern California, 1977 color 15:00 sound

#### Schreier, Curtis

(see Ant Farm: The Cadillac Ranch Show; Media Burn: Edited for TV; see also Ant Farm / T.R. Uthco: The Eternal Frame)

### Scott, Patrick (a.k.a. Patrick Marca-Registrada)

(see Zipcut Video: An Experimental Treatment of Oskar Fischinger's 
"Allegretto" and "Radio Dynamics" [Jezebel Spirits]; Bad Dream; Food and Flags Forever; Iris; Jazz Tap Ensemble; La Vie en Rose Tattoo; My Sex; Quiet Man; Secret Exposures: Transmission / Desire; Vixens, Virgins and Vegas; Zipcut Video Variety Show)

### Scroggins, Michael

 $\Delta, 1972$ b/w 5:25 sound Spiral, 1973 b/w 19:40 sound Exchange, 1974

b/w 2:45 sound Sangsaric, 1975 color 1:30 sound

Compilation of works, 1982-1983:

Saturnus Alchimia, 1982 (music by Jon Hassell, Brian Eno) color 3:22 sound

Study No. 1, 1983 (music by David Stout) color 3:20 sound

Study No. 6, 1983 (music by David Stout) color 4:18 sound

Study No. 7, 1983 color 2:27 sound

Study No. 13, 1983 (music by David Stout) color :19 sound

Study No. 14, 1983 color 3:05 sound

# Seemayer, Stephen

The City Tapes, 1980 color 6:45 sound

Jesus Says Don't, 1981 color 18:50 sound

The Kiss, 1981 color 15:30 sound

# Segalove, Ilene

Early Works, 1973-1975 color & b/w 47:00 sound

The Mom Tapes, 1974-1978 color & b/w 28:00 sound

TV Is OK, 1979 color:30 sound

Five True Stories, 1980 color 6:07 sound

I Remember Beverly Hills, 1980 color 28:00 sound

What Is Business, 1982 color 28:30 sound

Why I Got into TV and Other Stories. 1983 color 10:00 sound

National Crisis Course -256- (excerpt from "The Riot Tapes"), 1984 color 7:38 sound

(see also Darling, Lowell: The Cauliflower Alley Tapes)

# Segalove, Hene with Peter Ivers

Lifesaver, 1981 color 2:10 sound

### Seidner, David

Basic Black, 1981 b/w 13:40 sound

### Sekula, Allan

Performance under Working Conditions, 1973 b/w 21:22 sound

Talk Given by Mr. Fred Lux at the Lux Clock Mfg. Company Plant in Lebanon, Tennessee on Wednesday, September 15, 1954, 1974 b/w 24:16 sound

### Shamberg, Michael

(see TVTV [Top Value Television] Superbowl)

### Shand, Scott

Mr. Big Shot Bowler, n.d. color 3:38 sound

## Shapiro, Celia (Sally)

Water Paintings C, 1977 (from the video installation) color 60:00 sound

### Shevitz. Mimi

(see DeFanti, Tom / Dan Sandin: Spiral 5, P.T.L. [Perhaps the Last])

# Shoemaker, Judy

(see Finerty, Tom / Tom Weinberg: Gratuities)

### Silva, Javier

We Have a Right to Breathe, 1981 color 20:00 sound

# Singer, Barry

Along the Trail with Mr. Burner, 1974 b/w 10:08 sound

### Smith, Barbara

Color Transformations (a,b,c), 1974 color 8:00 silent

Moving Monuments (Excerpts from Heizenburg's "Uncertainty Principles'), 1974 b/w 2:00 sound

Recreation, 1974 color 5:00 silent

(see also Buchanan, Nancy: With Love from A to B)

### Smith, Michael

Secret Horror, 1980 (Mike and Mark Productions [Michael Smith, Mark Fischer], producer) color 13:41 sound

It Starts at Home, 1980-1982 (Mike and Mark Productions [Michael Smith, Mark Fischer], producer) color 25:00 sound

### Sobel, Nina

Compilation of works, 1973-1974

Chicken b/w 5:47 sound

Glass b/w 4:36 sound

Tile

b/w 3:06 sound

Hair Comb One Two Want b/w 5:12 sound

b/w 1:13 sound

Jumpset

b/w 2:10 sound

Interface

b/w 5.36 sound

Electroencephalographic Video Drawings, 1973-1983

color & b/w 3:30 sound

Chicken (version II), 1978 color 8.22 sound

"Hey Chicky!!!" 1978 b/w 9:08 sound

Chicken Yard, 1979 b/w 9:30 sound

Six Moving Cameras, Six Converging Views, 1981 b/w 4:51 sound

Hobby Horses in Paradise, 1982 color 13:43 sound

### Soltes, Elon

Nixon in Exile, 1975-1976 color 16:20 sound

(see also TVTV [Top Value Television]: Superbowl)

# Sorensen, Vibeke

(see WTV: Tempest)

# Sorkin, Arla

The Things that Changed the West. n.d. color 1:45 sound

What Is a Cat? n.d. color 1:45 sound

# Steele, Lisa

Atlanta, Georgia/Cold Spring Harbor, Long Island, 1977 b/w 16:31 sound

# Steinmetz, Philip

Art in Life: Photography - The "Natural" and "Decisive" Truth, 1975 b/w 31:25 sound

### Stephan, Viola

(see Copley, Bill. Even if You Are Unhappy)

# Stoerchie, Wolfgang

Compilation of works, 1970-1972 b/w 41:27 sound

#### Stricker, Sharon

Cinderella: A Modern Version ("I always knew the slipper wouldn't fit." — Julia Huddle), 1982 color 15:00 sound

### Sturgeon, John

NOR MAL/CON VERSE, 1974 b/w 4:18 sound

Shirt, 1974 b/w 6:06 sound

Waterpiece, 1974 b/w 7 11 sound

Shapes from the Bone Change, 1975 b/w 4:20 sound

the Two of Triangles, 1975 b/w 2:38 sound

Conjunct, 1976 b/w 5:00 sound

2 Aspects, 1976 b/w 4:08 sound

SPINE/TIME, 1982 color 20:55 sound

### Superstudia

(Christiano Toraldo di Francia, Piero Frassinelli, Alessandro Magris, Roberto Magris, Adolfo Natalini)

Supersurface: An Alternative Model for Life on Earth, 1972 color 9:44 sound

Cerimonia, 1973 color 14:14 sound

# Sutherland, Starr Steven/ "Captain" Bruce E. Walker

Hunting the Great White, 1978 color 13:35 sound

A Simple Story, 1983 color 1:32 sound

Percy Mayfield, 1983 color 26 58 sound

### Swacus, Richard

Careers in Medicine, 1981 color 17:00 sound

**Emotional Rescue**, 1981 color 17:00 sound

# Sykes, Barbara

Electronic Masks, 1978 color 4:18 sound

"Video Haiku":

Waking, 1979 (sound by Rick Panzer) b/w 2 01 sound

Witness, 1979 (sound by Rick Panzer) b/w 38 sound

I Dream . . . of Dreaming 1981 (sound by Stuart Pettigrew)

Sketching a Motion, 1981 (sound by Rick Panzer) b/w 1:27 sound

b/w 4:01 sound

### Syrop, Mitchell

Watch It Think It, 1979 color 30 sound

Epiphanies, 1980 color 1 00 10 sound T.R. Uthco

(Diane Andrews Hall, Doug Hall, Jody Proctor)

(see Ant Farm: The Eternal Frame)

Tanaka, Janice

Beaver Valley, 1980 open & b/w 8:45 sound

Deality Duplicity, 1980 color & b/w 6:08 sound

Manpower, 1980 color & b/w 5:22 sound

Mute, 1981 color & b/w 2:35 sound

Ontogenesis, 1981 color & b/w 5:35 sound

Superhuman Flights of Submoranic Fancies, 1962 color 10:11 sound

Target Video

(see Rees. Joe: California New Wave)

Tava

Partnerships, 1976 color 27:58 sound

Thrall, Bart

Imitation of Life, 1975 b/w 15:53 sound

TNR (The New Reportery) / You Lu Wong

TNR presents "Call of the Ancient Voices III: Seres Ceremonials (A Ceremony of Earth and Stene, A Ceremony of Sky and Water, A Geremony of Light and Fire)," 1981 color 48:34 secund

Yorey, Claude

Le Multiple Roi, 1979 color 14:08 sound

Trasov, Vincent

1974 Civic Election in Vanceuver: Mr. Peanut for Mayor, 1974 color 22:24 sound

Trezise, Mark

(see Baldwin, Wenden: Emotive Prosthesis; Context; Futura Condensed; Jaded Dissipation)

Trimble, Pat

The Middling (A Time/Space Montage), n.d. color 22:45 sound

Tucker, Michael

The Accident, 1974 b/w 9:28 sound

A Stary of Stories, 1975 b/w 10:40 sound

Turvey, Phil

(see Videma Productions: Driving to Work; Party Maniacs)

TVTV (Top Value Television)

(für Superbeut: Wendy Appel, Steve Conant, Paul Goldsmith, Hudson Marquez, Allen Rucker, Michael Shamberg, Eion Soltes, Megan Williams)

Superbowl, 1976 color 46:48 sound

Vampire Video

(Dan Wagner, Janice Yudell)

The Tale of Channel 68, 1977 b/w 40:20 sound

Van de Water, Beth

(see Lavin, Jacky K. Lift Off; see also Herd, Dale: Dreamland Court)

Vasulka, Steina / Woody Vasulka with Bradford Smith

Progeny, 1981 color 17:00 sound

Vaughn, Glenda

Kaleidoscope, 1980 color 21:10 sound

Veeder, Jane

Mentana, 1982 color 3:38 sound

Videma Productions

(Brian Forrest, Phil Turvey)
Driving to Work, n.d.

color 5:20 sound

Party Maniacs, n.d. color 13:20 sound

Video Rouge

(Wylci Fables, Jore Park)

Three and a Half, 1983 color 6:30 sound

Videowest

"Videowest's Billboard Showcase (I)," 1982:

Scamco

color 2:06 sound

New Wave Fashions color 4:42 sound

Down on the Border color 4:04 sound

Classixx Neuveauxx color 1:03 sound

Wildman Fisher color 2:15 sound

Pynoman color 1:06 sound

REO Speedwagen

color 1:02 sound Fast Eddie

color 1:06 sound

Wacs in Slacks color 3: 12 sound

Club Devo color 1:04 sound

Jackson Browne color 1:15 sound

A C Deuce color 4:13 sound "Videowest's Billboard Showcase (III)," 1982:

Cattle Preds color 1:16 sound

Beatlemania color 7:35 sound

He Loves You color 2:50 sound

Carrothers Brothers color 1:38 sound Talk of the Town

color 2:05 sound

John Fahey Live color 8:18 sound

Invasion of the Killer "B" 's color 5:10 sound

Viola, Bill

Cycles, 1973 b/w 7:07 sound

In Drag (from "Passage Series").

b/w 5:20 sound

Information, 1973 color 30:00 sound

In Version, 1973 color 6:40 sound

Level, 1973 b/w 8:28 sound

Polaroid Video Stills (excerpts), 1973 color 2:38 sound

"August '74," 1974:

Instant Breakfast color 5:05 sound

Olfaction color 2:34 sound

Recycle color 3:00 sound (11:00 total)

"Red Tape," 1975.

Playing Soul Music to My Freckles so They Won't Get Lonely color 2:46 sound

A Non-Dairy Creamer color 5:19 sound

The Semi-Circular Canals color 8:51 sound

A Million Other Things color 4:35 sound

Return. color 7:15 sound (29:40 total)

Migration, 1976 color 7:00 sound

Memories of Ancestral Power (The Moro Movement in the Solomon Islands), 1977–1978 color 35:19 sound

Palm Trees on the Moon (version I), 1977–1978 color 26:06 sound

"The Reflecting Pool: Collected Work 1977-1980":

The Reflecting Pool, 1977–1979 color 7:00 sound

Moonblood, 1978-1979 color 12:48 sound

Silent Life, 1979 color 13:14 sound Ancient of Days, 1979-1981 color 12-21 sound

Vegetable Memory, 1978–1980 color 15:13 sound

(1:02:00 total)

Chott el-Djerid (A Portrait in Light and Heat), 1979 color 28:00 sound

Hatsu-Yume (First Dream), 1981 color 56:00 sound

Anthem, 1983 color 11:30 sound

Wagner, Dan

(see Vampire Video: The Tale of Channel 68)

Walker, "Captain" Bruce E.

(see Sutherland, Starr Steven: Hunting the Great White; A Simple Story; Percy Mayfield)

Waller, George

Frank Parker, 1977 b/w 12:25 sound

Wegman, William

Semi Buffet (with the Two or Three Variations which Could Be Very Possible): A Televised Dinner, 1975 color 20:17 sound

Gray Hairs, 1976 color 5:29 silent

Selected Works 1974-1975, 1976 color & b/w 11:23 sound & silent

Selected Works, Reel 7, 1977 color 16:30 sound

Weinberg, Tom

(see Finerty, Tom / Judy Shoemaker: Gratuities)

Weiner, Lawrence

Do You Believe in Water, 1976 (Fifi Corday, Moved Pictures NYC, producers) color 39:13 sound

There But For, 1980 (Moved Pictures NYC, producer) color 20:00 sound

Weinshel, Stephanie

Female, 1974 b/w 17:14 sound

(see also Heubler, Douglas: Airplanes)

Welling, James

Embers, 1974 b/w 16:52 silent

Wells, Greeley

Echoes, 1978 b/w 9:40 sound

Wennberg, Teresa

(see Nessim, Suzanne: Swimmer)

Whitney, Sr., John

Arabesque, 1975 color 6:00 sound

### Wickland, Geoffrey

Video to Bathe By (compilation of works), 1975–1978 color & b/w 31/56 sound

### Wicks, Arthur

Four Seasons, 1981 color 23:05 sound

Notes from the Beach Inspector, 1981 color 19:56 sound

Notes from the Boatman, 1981 color 19:27 sound

# Wilhite, Bob

(see de Cointet, Guy: Ethiopia)

# Williams, Megan

(see TVTV [Top Value Television]: Superbowl)

### Winkler, Dean

(see WTV: Tempest)

### Wirth, Gene

(see Zipcut Video: An Experimental Treatment of Oskar Fischinger's "Allegretto" and "Radio Dynamics" [Jezebel Spirits]; Bad Dream; Food and Flags Forever; Iris; Jazz Tap Ensemble; La Vie en Rose Tattoo; My Sex; Quiet Man; Secret Exposures; Transmission / Desire; Vixens, Virgins and Vegas; Zipcut Video Variety Show)

# Wolverton, Terry

Me and My Shadow, 1984 color 22:54 sound

### Wong, Yen Lu

(see TNR [The New Repertory]: TNR Presents "Call of the Ancient Voices III: Seres Ceremonials [A Ceremony of Earth and Stone, A Ceremony of Sky and Water, A Ceremony of Light and Fire]")

# Wray, Daniel

(see Cummins, Jack: Untitled)

### WTV

(Tom DeWitt, Vibeke Sorensen, Dean Winkler)

Tempest, 1980–1982 color 4:00 sound

### Yalter, Nil

(see Croiset, Nicole: Rahime, Femme Kurde de Turquie)

# Yonemoto, Bruce / Norman Yonemoto

Based on Romance, 1979 color 26:32 sound

An Impotent Metaphor, 1980 color 57:35 sound

Love Lines (version I), 1980 (Kyodi Productions [Bruce and Norman Yonemoto], producer) color 1:00 sound Love Lines (version II), 1980 (Kyodi Productions [Bruce and Norman Yonemoto], producer) color :30 sound

Romanic, 1980 color 15:50 sound

Green Card: An American Romance, 1980

color 1:13:25 sound

Vault, 1984 (KYO-DAI Productions [Bruce and Norman Yonemoto], producer [formerly Kyodi Productions]) color 12:00 sound

(see also Miller, Branda: Neiman / Warhol Private Reception Party)

### Yudell, Janice

(see Vampire Video: The Tale of Channel 68)

## Zanotti, Joey

Tims Is Fatal, 1976 b/w 3:29 sound

Dream Merchant, 1978 b/w 8:04 sound

Eddy the Cab Driver, 1978 b/w 4:34 sound

Cement Alien, 1979 b/w 8:26 sound

Stolen Dream, 1979 b/w 8:30 sound

Literary Vision, 1980 color 5:00 sound

### Zaptiff, Karen

Shell Game, 1979 b/w 4:50 sound

Hose and Bricks, 1979 b/w 2:56 sound

Kol, 1979

b/w 4:33 sound

Southern California Arctic, 1979 b/w 6:29 sound

### Zehr, Connie

Four Mounds of Sand in a Field of Sand Altered by Steel, 1981 b/w 7:16 sound

# Zimmerman, Bob

49 = 21 + 28, 1983 color 9:45 sound

# **Zipcut Video**

(Patrick Scott [a.k.a. Patrick Marca-Registrada] / Gene Wirth)

An Experimental Treatment of Oskar Fischinger's "Allegretto" and "Radio Dynamics" (Jezebel Spirits), 1981 Color 4:55 sound

Bad Dream, 1981 color 3:17 sound

Food and Flags Forever, 1981 color 4:31 sound

Iris, 1981 color 3:00 sound

Jazz Tap Ensemble, 1981 color 15:40 sound

La Vie en Rose Tattoo, 1981 color 7:23 sound

My Sex, 1981 color 4:00 sound

Quiet Man, 1981 color 2:46 sound

Secret Exposures, 1981 color 4:28 sound

Transmission / Desire, 1981 color 7:08 sound

Vixens, Virgins and Vegas, 1981 color 2:30 sound

Zipcut Video Variety Show, 1981 (featuring Iris; Secret Exposures; Vixens, Virgins and Vegas) color 21:10 sound

# **Exhibition Compilations**

Entries appear in alphabetical order by title of exhibition. Some compilations are available for circulation through the Long Beach Museum of Art.

The following exhibitions are comprised solely of artist tapes and are documented in Exhibitions: A Review 1974-1984. Individual works are listed in Artist Tapes.

# "Americans in Florence: Europeans in Florence"

(in six programs, produced by Art / Tapes / 22; Long Beach Museum of Art; January 12–February 16, 1975)

### "California Video"

(in four programs; Long Beach Museum of Art: June 29-August 24, 1980)

# "California Video: 1984"

(in two programs; Long Beach Museum of Art: March 25-May 13, 1984)

"Southland Video Anthology II"

(travelling component, comprised of works by twenty artists, of the exhibition in five programs at Long Beach Museum of Art. 1976–1978)

# "30/60 TV Art"

(Long Beach Museum of Art: January 20-March 9, 1980)

# "Video Art Français"

(in six programs; Long Beach Museum of Art: March 28-April 25, 1981)

The following exhibition compilations are comprised of artist tapes, educational and communit documentaries, interviews, and industry productions. Artist tapes educational documentaries, and interviews are cross-referenced in their respective sections.

# "Bruised TV Dinners"

(screening of works by students from California Institute of the Arts, Valencia; Bill Viola, instructor; Ed Emshwiller, Bill Viola, curators; Station / Annex, Long Beach Museu of Art: April 30, 1983)

Telley, Ramzy Untitled, 1983 color 5:00 sound

Rauh, John Farm, 1983 color 4:00 sound Painting Time by Color, 1983 color 4:00 sound

Stout, David
Event #1, 1983
color 1:00 sound
Daddy Is a Rag Doll, 1983
color 4:30 sound

Krasilovsky, Alexis Inside Story, 1983 color 4:50 sound

Holmes, Mark The Indio National Date Festival T.R (excerpt), 1983 (DI Pro color 4:30 sound Spruiell, Garth (SI Chroma Canon, 1983 color 4:00 sound Ta Smadja, Raphael Be Reflection, 1983 CC color 4:30 sound D Bayer, George CI The Slush, 1982 color 3:00 sound The Third Step from the Left, 1983 color 8:00 sound Bement, Mark Untitled, 1983 color 8:00 sound Matorin, Donna Selected Work, 1982-1983 color 9:00 sound Schneider, Kayt One Plus One Equals Three, 1983 color 5:00 sound Croce-Spinelli, Carlotta Observation, 1983 color 4:30 sound Finkil, Mark Untitled, 1983 color 5:00 sound Forde, Kirk Untitled, 1983 color 7:00 sound Rhee, Ye Sook Aluminum Dance, 1982 color 3:30 sound Plastic Dance, 1982 color 3:30 sound

### "Shared Realities: A Cultural Arts Cable Series"

(in twelve programs; Long Beach Museum of Art: June 3-August 12, 1984)

# Program I: "The Artist and the Computer"

LBMA Video (Long Beach Museum of Art) The Artist and the Computer, 1983 (exhibition documentation: Long Beach Museum of Art: January 16-March 13, 1983) color 11:40 sound

Dietrick, Frank/Zsuzsa Molnar Snake, Rattle and Roll, 1982 (music by Eugene X. Rator, Joe Penzarrone) color 2:00 sound

Dietrich, Frank with Debbie Gorchos/John Goss Digital Reflections, 1982 b/w 5:00 sound

LBMA Video (Long Beach Museum of Art) David Em, 1982 (from "Artist Profile Series"; originally excerpted from the documentary Em, by James Seligman; Joseph Leonardi, editor) color 5:55 sound

Arena, Stephanie / Frank Dietrich Marshall's Rite, 1982 color 1:30 silent Kelley, Pat Swimmer, 1983 color 6:17 sound Ganz, Howard / David Megill

Ouick Tour, 1982 color 7:00 sound Pinkel, Sheila

Intuition, 1977 color 5:17 sound

Dietrich, Frank/Zsuzsa Molnar Circle Twist, 1981 color 2:30 sound

Electroencephalographic Video Drawings, 1973-1983 color & b/w 3:30 sound

### Program II: "Personal Perspectives"

Miller, Branda L.A. Nickel, 1983 color 10:39 sound Bender, Stuart Jac Rolls, 1981 color 1:17 sound

My Father's Gait, 1981 color 3:30 sound

Nomura, Art Three Wishes, 1982 color 10:00 sound Duane, Hildegarde Meltdown, 1982

color 1:00 sound Bozanich, Ante Scratch, 1980 color 6:17 sound

Duane, Hildegarde The Shape of the Universe, 1983 color 2:00 sound

Jenkins, Ulysses Dream City, 1983 color 5:19 sound

Gilula, Stan T.J. Walker, 1982 color 4:02 sound

Kaufman, Larry A Lift for Larry, 1983 color 4:00 sound

Leonardi, Joseph Extremes, 1980 color 7:00 sound

# Program III: "The Artist and Television I"

LBMA Video (Long Beach Museum of Art)

"The Artist and Television": A West Coast Perspective, 1983 (event documentation: artists: live

(event documentation; artists' live satellite teleconference which linked lowa City, Los Angeles, New York: October 22, 1982) color 10:41 sound

LBMA Video (Long Beach Museum of Art)

"Artist Profile Series": Bill Viola, 1982 color 10:09 sound Dara Birnbaum, 1982 color 10:35 sound Max Almy, 1983 color 3:30 sound Gary Hill, 1981

color & b/w 8:30 sound

Davidovich, Jaime The Gap, 1981 color 14:57 sound Program IV: "Exploring Dance I"

Zipcut Video (Patrick Scott [a.k.a. Patrick Marca-Registrada], Gene Wirth) Jazz Tap Ensemble, 1981 color 15:40 sound

Elgart, Sarah Marrying the Hangman, 1982 color 12:30 sound

Daval, Mary / Art Nomura Travel Sketch: Depot Duet, 1983 color 4:00 sound

Zipcut Video (Patrick Scott [a.k.a. Patrick Marca-Registrada], Gene Wirth) Secret Exposures, 1981 color 4:28 sound

Leonardi, Joseph Little Difference, 1983 color 9:30 sound

Daval, Mary/Art Nomura Haute Flash (parts I and III), 1982 color 15:00 sound

# Program V: "Long Beach Community Arts"

LBMA Video (Long Beach Museum of Art) The Mercury Arts Center, 1983 color 4:38 sound Bender, Stuart It's Chili, 1981 color 5:00 sound LBMA Video (Long Beach Museum of Art)

Museum of Art) Reflections on Long Beach, 1983 color 11:15 sound

Impressions #1: The Amphitheatre, 1983 color 9:30 sound

Impressions #2: Country Music and Dance, 1983 color 15:00 sound Long Beach, "Gateway to the World," 1983 color 7:24 sound

# Program VI: "Artists and the Media"

LBMA Video (Long Beach Museum of Art) Antonio Muntadas, 1983 (trom "Artist Profile Series"; Kathy Huffman, interviewer) color 27:07 sound

Muntadas Between the Frames (Chapter 5: The Docents), 1983

color 12:20 sound LBMA Video (Long Beach Museum of Art)

Enclosure for Conventional Habit, 1981

(Noel Harding exhibition documentation, interview; Long Beach Museum of Art: September 20-October 18, 1981) color 9:28 sound 30/60 TV Art, 1979 color 5:00 sound

### Program VII: "Music and Performance"

Ivers, Peter
Peter Ivers (1946-1983): A
Tribute from His Friends, 1983
(Kathy Huffman, Peter Kirby, Steve
Silas, editors)
color 30:20 sound

LBMA Video (Long Beach Museum of Art) / LACE (Los Angeles Contemporary Exhibitions L.A. Dialogue, 1984 (performance documentation featuring Eleanor Antin, Joan LaBarbara, Pat O'Neill, Rudy Perez, Sally Roberts at LACE: October-November, 1982)

# Program VIII: "At Home: Part I"

LBMA Video (Long Beach
Museum of Art)

"At Home" (re-edited version),
1983
(exhibition documentation; Long
Beach Museum of Art: September
4-December 23, 1983)
color 45:00 sound
"Haunted Womanhouse," 1983
(event documentation; Long Beach
Museum of Art: October 29, 1983)
color 10:00 sound

# Program IX: "At Home: Part II" Kanehiro, Kathryn

Red, 1979 color 3:05 sound Pines, 1980 color 3:47 sound Duane, Hildegarde Pink Slip, 1982 color 7:00 sound Segalove, Ilene The Mom Tapes (excerpt), 1974-1984 color & b/w 17:00 sound LBMA Video (Long Beach Museum of Art) Nancy Buchanan, 1983 (from "Artist Profile Series") color 25:00 sound

### Program X: "Exploring Dance II"

Acuña, Chey Arte del Barrio, 1983 color 28:37 sound Helmore, John

What You Just Did! 1982 color 28:50 sound

# Program XI: "The Artist and Television II"

Yonemoto, Bruce / Norman Yonemoto Green Card: An American Romance (edited version), 1981 color 58:00 sound

# Program XII: "Long Beach Museum of Art: Video"

LBMA Video (Long Beach Museum of Art) Jay McCafferty, 1984 (from "Artist Profile Series"; Kathy Huffman, interviewer) color 28:00 sound LBMA Video (Long Beach

LBMA Video (Long Beach Museum of Art) LBMA Video: An Overview, 1984 color 25:00 sound

# "Soho TV Presents"

(Long Beach Museum of Art: February 21-March 27, 1981)

Battcock, Gregory Out Reach: The Changing Role of the Art Museum, 1978 color 28:00 sound Davidovich, Jaime The Gap, 1981 color 14:57 sound

Kushner, Robert One Size Fits All, 1978 color 27:40 sound

Davidovich, Jaime Conversations, 1979 (featuring Les Levine on media; Steven Poser, interviewer) color 27:25 sound

Smith, Michael Secret Horror, 1980 (Mike and Mark Productions [Michael Smith, Mark Fischer], producer) color 13:41 sound

deAk, Edit / Paul Dougherty / Mike Robinson

Frankie Teardrop, 1978 color 11:46 sound

# "The Artist and the Computer"

(in four programs; Long Beach Museum of Art: January 16– March 13, 1983)

### Program I:

Barnett, Charles Chrysalis, 1983 color 23:00 sound WGBH Boston Artists in the Lab, 1981 (from "Nova" 817) color 18:00 sound

Caldwell, John See Video: You Too Can Have a Successful Marriage, 1982 color 20:00 sound

#### Program II:

Information International

Digital Scene Simulation, 1981
color 10:00 sound

Evans and Sutherland Co. **The Tactical Edge** (excerpt), 1981 color 10:00 sound

Kracke, Bernd Data Network, 1981 color 12:00 sound

Sobel, Nina Electroencephalographic Video Drawings, 1979–1981 color 10:28 sound

Evans and Sutherland Co. Technical Demo, n.d. color 10:00 sound

# Program III:

Emshwiller, Ed Sunstone, 1979 color 3:00 sound

Veeder, Jane Montana, 1982 color 3:38 sound

Whitney, Sr., John Arabesque, 1975 color 6:00 sound

Gillerman, Jo Ann Aurora Systems, 1982 color 2:48 silent

Vasulka, Steina/Woody Vasulka with Bradford Smith **Progeny**, 1981 color 17:00 sound

Dietrich, Frank with Debbie Gorchos/John Goss Digital Reflections, 1982 b/w 5:00 sound DeFanti, Tom/Dan Sandin/Mimi Shevitz Spiral 5, P.T.L. (Perhaps the Last), 1981 color 6:30 sound

Dietrich, Frank / Zsuzsa Molnar Snake, Rattle and Roll, 1982 (music by Eugene X. Rator, Joe Penzarrone) color 2:00 sound

WTV (Tom DeWitt, Vibeke Sorensen, Dean Winkler) Tempest, 1980–1982 color 4:00 sound

Beck, Stephen
Voodoo Child, 1982
(from ''The Jimi Hendrix
Videogram''; Electronic Arts
Intermix, producer)
color 6:55 sound

# Program IV:

Max, Nelson Carla's Island, 1981 color 4:26 sound

Gutstadt, Howard Herbie Hancock, 1982 color 4:06 sound

Bernstein, Saul **Apple Graphics Demo Reel**, 1981–1982 color 5:39 sound

Etra, Bill / Louise Etra with Lou Katz

Ms. Muffett, 1976 color 2:39 sound

Lindquist, Mark **Subway**, 1981 (from "Digital Effects Volume IV"; Digital Effects, Inc., producer) color 3:00 sound

Ganz, Howard / David Megill Quick Tour, 1982 color 7:00 sound

Cossey, Linda War with Russia, 1982 color 5:00 sound

Nakajima, Kou Aniputer, 1982 color 7:30 sound

Kelley, Pat Swimmer, 1983 color 6:17 sound

Pinkel, Sheila Intuition, 1977 color 5:17 sound

### Interviews

Entries appear in alphabetical order by interviewee.

### Almarez, Carlos

Carlos Almarez: East Los Angeles Artist, 1981 (Sheila Ruth, producer-director in cooperation with the Municipal Art Gallery, Los Angeles) color 27:14 sound

## Almy, Max

Introduction, 1982 (Max Almy on Leaving the 20th Century) color 2:18 sound

Max Almy, 1983 (from "Artist Profile Series"; LBMA Video [Long Beach Museum of Art], producer) color 3:30 sound

### Asher, Betty

Betty Asher with Virginia Dwan, Alanna Heiss and David A. Ross, 1977 (from "Collectors of the '70s: The Video Interviews"\*) b/w 18:07 sound

### Bartlett, Jennifer

Jennifer Bartlett, 1976 (Lyn Blumenthal, Kate Horsfield, producers; Kate Horsfield, interviewer) b/w 55:22 sound

### Birnbaum, Dara

Dara Birnbaum, 1982 (from "Artist Profile Series"; LBMA Video [Long Beach Museum of Art], producer) color 10:35 sound

### Bransdorfer, Peggy

(see Grand Rapids: Public Collectors . . . with David A. Ross)

### Bravo, M. Alvarez

M. Alvarez Bravo, 1980 (Long Beach Museum of Art, producer; Joan Logue, director) color 20:00 sound

### Brutton, Milton and Helen Herrick

Helen Herrick and Milton Brutton with Hermine Freed, 1977 (from "Collectors to the '70s: The Video Interviews"\*) color 17:27 sound

# **Buchanan**, Nancy

Interview with Nancy Buchanan, 1979 (George Geyer, interviewer) color 59:00 sound

Nancy Buchanan, 1983 (from "Artist Profile Series"; LBMA Video [Long Beach Museum of Art], producer) color 25:00 sound

### Buchanan, Nancy and Barbara Smith

David Ross Interviews Barbara Smith and Nancy Buchanan, n.d. (David A. Ross, interviewer) b/w 4/13 sound

#### Clark, James

James Clark with Paul Schimmel, 1977 (from "Collectors of the '70s: The Video Interviews"\*) color 12:07 sound

### Davidson, Roger

Roger Davidson with Peggy Gale, 1977 (from "Collectors of the '70s: The Video Interviews"\*) color 9:13 sound

### Davis, Michael

Interview with Michael Davis, 1979 (George Geyer, interviewer) color 59:00 sound

#### Em, David

David Em, 1982 (from "Artist Profile Series"; LBMA Video [Long Beach Museum of Art], producer; originally excerpted from the documentary Em, by James Seligman; Joseph Leonardi, editor) color 5:55 sound

### Fairweather, Paul

Paul Fairweather, 1983 (Santa Barbara Contemporary Arts Forum, producer) color 7:23 sound

### Foucault, Michel

The Fifth Republic: An Interview with Michel Foucault, 1982 (Jim Czarnecki, Branda Miller, Patti Podesta; producers, interviewers) color 26:03 sound

### Fuller, Buckminster

Profile On: Buckminster Fuller, 1984 (from "Two on the Town"; KCBS-TV, Channel 2, producer) color 19:23 sound

Interview with Buckminster Fuller, n.d.

(from "Speaking Freely"; KNBC-TV, Channel 4 News, producer; Edwin Newman, interviewer) color 57:52 sound

## Ginnevar, Charles

Charles Ginnever, Sculptor, 1978 (John Jebb, interviewer) color 13:45 sound

Grand Rapids: Public Collectors
(Peggy Bransdorler, Jerry Hazzard,
Mary Ann Keeler, Nancy Mulnix,
Conny Oosting, Jan Watkins, Ron
Watson) with David A. Ross, 1977
(from "Collectors of the '70s: The
Video Interviews"\*)
color 18:15 sound

Guerrero, Raúl

Radi Buernere, 1983 (Santa Barbara Contemporary Arts Forum, producer) color 11 78 amond

Harding, Noel

color 9:28 sound

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Enclosure for Conventional Habit, 1981
 (with exhibition documentation; Long Beach Museum of Art; September 20-October 18, 1981; LBMA Video [Long Beach Museum of Art], producer)

Neel Harding, 1981 (from "Artist Profile Series"; LBMA Video (Long Beach Museum of Art), producer) color & bi/w 6:48 sound

### Razzard, Jerry

(see Grand Rapids: Public Collectors with Bavid A. Ross)

### Hermann, Joel Wm.

Reflections of a Video Artist ... Joel Win. Hermann, 1977 (XCE7-7V, Channel 28, L.A. Interchange, producers) color 8 of w 28:30 sound

#### Berrick, Belen

(see Brutton, Milton: Helen Herrick and Milton Brutton with Hermine Freed)

# Hill. Gary

Gary Hill, 1981 (from "Artist Profile Series"; LBMA Video [Long Beach Museum of Art], producer) color & h/w 8:30 sound

### Hullman, Kathy

Video Art Rull In / Interview: Kathy Huffman, 1984 (from "Night in Fullerton"; Group W Cable, producer) color 4:18 sound

### Jones, John Paul

Interview with John Paul Jones, 1979 (George Geyer, interviewer) color 36:06 sound

# Keeler, Mary Ann

(see Grand Rapids: Public Collectors with David A. Ross)

# Levine, Les

Conversations, 1979 (Jaime Davidovich, producer; Steven Poser, interviewer) color 27:25 sound

### Marsh III, Stanley

Stanley Marsh 3 with Hildegarde Duane, James Harithas, Chip Lord and Marilyn Lubetkin, 1977 (from "Collectors of the '70s: The Video Interviews"\*) color 20:29 sound

### McCafforty, Jay

Jay McCafferty, 1984 (from "Artist Profile Series"; LBMA Video [Long Beach Museum of Art], producer: Kithy Huttman, interviewer) color 28:00 sound

### Mulnix, Nancy

(see Grand Rapids: Public Collectors with David A. Ross)

#### Muntadas

Antonie Muntadas, 1983 (from "Artist Profile Series"; LBMA Video (Long Beach Museum of Art), producer: Kathy Hullman, interviewer) color 27:07 sound

### **Oosting**, Conny

(see Grand Rapids: Public Collectors with David A. Ross)

#### Palk, Nam June

Nam June Palk: Edited for Television (excerpt), 1975 (WNET-TV, Channel 13, New York, producer: Calvin Tornkins, interviewer; Russell Connor, host) color & b/w 15:00 sound

# Panza di Biumo, Giuseppe

An Interview with Giuseppe Panza di Biumo, 1975 (Tomasso Trini, interviewer) b/w 21:30 sound

### Rankin, Scott

Interview: Scott Rankin, 1984 (from "Night in Fullerton"; Group W Cable, producer) color 3:22 sound

### Shere, Susan

Interview with Susan Shore, 1979 (George Geyer, interviewer) color 57:30 sound

### Segalove, Ilene

Inside/Out: Self Beyond Likeness (excerpt), 1981 (Newport Harbor Art Museum, producer; in conjunction with the exhibition "Inside/Out: Self Beyond Likeness," Newport Harbor Art Museum: May 22-July 12, 1981) color 6:08 sound

# Semmel, Jean

Joan Semmel, 1974 (Artdoc/NY, producer; Lyn Blumenthal, Kate Horsfield, interviewers) b/w 20:00 sound

Joan Semmel, 1975 (Artdoc/NY, producer) color 25:00 sound fleaturing Louise Allrich, Eleanor Antin, Joan Brown, Judy Chicago, Judy Dater, Jay De Fee, Floenvorks [Lia Cook, Gyengy Laky, Shere Mah, Debra Rapoport, Kutherine Westphal]. Lily Lakich, Las Chicanas [Judy Baca, Isabel Castro, Judithe Hernandez, Olga Muniz, Josefina Quezada], Betye Saur, Franc Simpson, Barbára Shawcroft, Josine Ianco Starrels, The

Signed by a Woman, 1976.

Woman's Building (Sheila de Bretteville, Faith Wilding), Beatrice Wood', Sheila Roth, Jan Zimmerman, producers-directors, Majoie Canton, interviewer) color 58:37 sound

### Simpson, Silvia Salazar

Silvia Salazar Simpson, 1983 (Santa Barbara Contemporary Arts Forum, producer) color 15:23 sound

#### Smith, Barbara

(see Buchanan, Nancy David Ross Interviews Barbara Smith and Nancy Buchanan)

#### Thomas, Matthew

African Storyteller Jimi Solanke Visits the Studio of Los Angeles Artist Matthew Thomas, 1981 (Sheila Ruth, producer-director; Jimi Solanke, interviewer) color 19:15 sound

#### Sprensen, Vibeke

Interview: Vibeke Sorensen, 1984 (from "Night in Fullerton"; Group W Cable, producer) color 1:10 sound

# Sykes, Barbara

Untitled, 1977
(interview, Circle Nine Sunrise
performance documentation; from
"Nightwatch," WTTW-TV, Channel 11,
Chicago; Thea Flaum, producer; Gene
Siskel, host)
color 16:27 sound

### Viola, Bill

Bill Viola, 1981 (LBMA Video [Long Beach Museum of Art], producer) color 13:00 sound

Bill Viola, 1982 (from "Artist Profile Series"; LBMA Video [Long Beach Museum of Art], producer) color 10:09 sound

# Vogel, Dorothy and Herbert Vogel

Herbert and Dorothy Vogel with Douglas Davis, 1977 (from "Collectors of the '70s: The Video Interviews"\*) color 13:06 sound

### Watkins, Jan

(see Grand Rapids: Public Collectors ... with David A. Ross)

# Watson, Ron

(see Grand Rapids: Public Collectors with David A. Ross)

### Weisman, Fred and Marcia Weisman

Fred and Marcia Weisman with Hildegarde Ouane and David A. Ross, 1977 (from "Collectors of the "70s: The Video Interviews"\*) color 22:08 sound

### Wiley, William T.

William T. Wiley, 1982–1983 (Santa Barbara Contemporary Arts Forum, producer) color 15:00 sound

### Wright, Virginia

Virginia Wright with Alanna Heiss and David A. Ross, 1977 (from "Collectors of the '70s: The Video Interviews"\*) color 21:30 sound

""Collectors of the '70s: The Video Interviews," 1977; presented by the Institute for Art and Urban Resources; Alanna Heiss, executive producer; David A. Ross, LBMA Video (Long Beach Museum of Art), series producers; Hildegarde Duane, Peter Kirby, series editors

# Producer / Showcase Compilations

Entries appear in alphabetical order by producer. Individual works appear in order of occurrence in the program.

### Infermental

(the international periodicum for video and film on videotape)

"Reel 1 (U.S.A.: East Coast, New York, NY)," 1982 (all tapes courtesy of Videoblitz):

Froese, Dieter Endings, 1981 color 3:35 sound

Gigliotti, Davidson After Montgolfier, 1979 color 11:15 sound

Dick, Vivienne On the Beach, n.d. color 4:56 sound

Harris, Bob Reversing Falls, 1981 color 6:56 sound

Robbins, Al Document: "The First Three Minutes," 1980 b/w 3:24 sound

Haupt, Karl Mind's Eye, 1982 color 2:57 sound

Hocking, Ralph/Sherleen Miller Walk/Run, 1981 color 6:13 sound Von Moser, Deborah The Mathematical Average of the Colors, n.d. color 2:45 sound

Stoerchle, Wolfgang Space Force, n.d. color 11:30 sound

"Reel 2 (U.S.A.: West Coast, SF/LA)," 1982 (all tapes courtesy of Videoblitz):

Cruickshank, Sally Make Me Psychic, 1978 color 7:56 sound

Videowest Video sampler, 1982 color 6:42 sound

Weber, Marshall New Baby, 1981 color 5:02 sound

Luzi, Anthony
Destruction Manual? . . , 1981
b/w 5:00 sound

"Hey!, Baby, Chickey?!!," 1978 color 3:30 sound Target Video

Video sampler, 1980 color 10:54 sound

### La Mamelle Inc.

Videozine Six: New Video Performance, 1979 color & b/w 32:40 sound

### MonteVideo

MonteVideo Presents Installations / Artist Tapes, 1984 (excerpts from installation documentation and videotapes distributed by MonteVideo) color 61:10 sound

### Siggraph

Siggraph Video Review (Issue VII), 1980–1982 color 56:45 sound

Siggraph Video Review (Issue XI), 1982–1983 color & b/w 61:26 sound

# **WGBH Boston**

"The Medium Is the Medium," 1968 (Fred Barzyk, producer): Tambellini, Aldo

Black color & b/w 4:09 sound Tadlock, Thomas Archetron color 2:08 sound

Kaprow, Allan Hello

color & b/w 4:44 sound Seawright, James

Capriccio for TV color 6:15 sound Piene, Otto

Electronic Light Ballet color 4:54 sound

Paik, Nam June Electronic Opera No. 1 color 4:23 sound

### **WGBH New Television Workshop**

New Television Showcase, 1976 (Fred Barzyk, producer) color 60:00 sound

## **Educational Documentaries**

Entries appear in alphabetical order by producer.

#### Artdoc/NY

Untitled, 1975 (featuring Joan Daly at the American Association of Museums' Annual Conference, June 23–25, 1975) color 3:00 sound

Womanart: Sexuality and Censorship (A Women on Women Roundtable), 1975

(panel discussion featuring Joan Daly, Faith Ringgold, Joan Semmel, Sylvia Sleigh, Anita Steckel, Judith Von Baron; Barbara Martin, moderator) color 28:00 sound

### **CBS Broadcast Center**

The Art of Oskar Fischinger, n.d. (from "Camera Three": featuring Elfriede Fischinger, William Moritz; John Musilli, producer; John Canemaker, host) color 30:00 sound

#### **CBS** Cable

Mixed Bag: Video Art, 1982 (Alan Goldberg, episode producer) color & b/w 24:57 sound

# **Entertainment Tonight**

ET News, 1982 (featuring The American Film Institute National Video Festival; Bruce W. Cook, associate producer; Catherine Mann, reporter) color 10:00 sound

# **Irvine Unified School District**

Interactive Video Irvine, 1976 (interactive video system documentation, 1975–1976) b/w 14:06 sound

# KNBC-TV, Channel 4 News

Video Art, n.d. (from "The Today Show") color 5:30 sound

# LBMA Video (Long Beach Museum of Art)

"Masks: The Other Face," 1979 (exhibition documentation; Long Beach Museum of Art; February 5-March 11, 1979) color 22:00 silent

Pat Patterson: "Catch," 1979 (exhibition documentation; Long Beach Museum of Art. August 1, 1979–August 1, 1980) color 31:26 sound

"The Milton Wichner Collection Lecture Series," 1981:

Herschel B. Chipp, April 30, 1981: "Avant-Garde Culture in Prewar Germany: 'Blaue Reiter' and 'Die Brucke' " color 35:28 sound

Alessandra Comini, March 10, 1981: "Different Routes towards Expressionism" color 52:18 sound Elfriede Fischinger, April 9, 1981: "Oskar Fischinger: Abstraction and Animation" color 31:25 sound

Sources of the Avant-Garde: The German Visual Imagination, 1982:

Part 1: The Camera as Weapon color 61:52 sound Part 2: The Mass Age Image color 23:27 sound (Goethe Institute, sponsor; Kathy Huffman, project coordinator; with Joseph Leonardi)

"At Home" (re-edited version), 1983 (exhibition documentation; Long Beach Museum of Art: September 4–December 23, 1983) color 45:00 sound

"Haunted Womanhouse," 1983 (event documentation; Long Beach Museum of Art: October 29, 1983) color 10:00 sound

"The Artist and Television": A West Coast Perspective, 1983 (event documentation; artists' live satellite teleconference which linked lowa City, Los Angeles, New York: October 22, 1982) color 10:41 sound

"The Artist and the Computer," 1983 (exhibition documentation; Long Beach Museum of Art: January 16–March 13, 1983) color 11:40 sound

Long Beach Museum of Art: Video Retrospective, 1984

(video program documentation featuring Nancy Drew, Kathy Huffman, David A. Ross) color 28:00 sound

Performance Workshop with Rachel Rosenthal, 1984 color 22:23 sound

# LBMA Video (Long Beach Museum of Art)/David A. Ross

"So-Cal '76," 1976 (exhibition documentation; Long Beach Museum of Art: June 27–July 25, 1976) color 24:44 sound

# LBMA Video (Long Beach Museum of Art) / Dimension Cable Services, Long Beach Cablevision

Gaining Momentum: Dimensions of Video and Dance, 1983 (featuring Frank Adams, Mary Jane Eisenberg, Judy Susilo, Zipcut Video: Kathy Huffman, producer, Patrick Scott [a k.a. Patrick Marca-Registrada], Leni Sloan, hosts; in conjunction with the cable conference "Shared Realities") color 1 00 00

### LBMA Video (Long Beach Museum of Art)/LACE (Los Angeles Contemporary Exhibitions)

L.A. Dialogue, 1984 (performance documentation featuring Eleanor Antin, Joan LaBarbara, Pat O'Neill, Rudy Perez, Sally Roberts at LACE: October-November, 1982)

# LBMA Video (Long Beach Museum of Art) / Some Serious Business

Introduction to "Video Art (3 Months/3 Cities)", 1977 (exhibition commentary featuring Susan Martin, David A. Ross; Long Beach Museum of Art: September 13–December 27, 1977) color 4:22 sound

### **Orange Coast College**

Buckminster Fuller Lectures at Orange Coast College, 1977 b/w 1:34:34 sound

### Santa Barbara Contemporary Arts Forum

Wolfgang Steerliche: 1944-1977, 1983 color & b/w 14:58 sound

# S.P.A.R.K. (The Social and Public Arts Resource Center)

There's a Mural I Know, 1981 (John Rier, director) color 30:00 sound

# University of Iowa, School of Art

"The Artist and Television." 1982 (event documentation; artists' live satellite teleconference which linked lowa City, Los Angeles, New York, October 22, 1982) color 3:00:00 sound

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by Marga Bijvoet and Tina Yapelli

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## 1971

Guerilla Television. Michael Shamberg & Raindance Corporation. New York: Holt, Reinhart & Winston.

# 1972

**Bruce Nauman.** Los Angeles: Los Angeles County Museum of Art, December 19–February 18, 1973; circulated. Texts by Jane Livingston and Marcia Tucker.

Between Paradigms: The Mood and Its Purpose. Frank Gillette. New York: Gordon & Breach.

## 1973

William Wegman. Los Angeles: Los Angeles County Museum of Art, May 22–July 1. Text by Jane Livingston.

Art and the Future. Douglas Davis. New York: Praeger Publishers, Inc.

Frank Gillette / Video: Process and Meta-Process. Syracuse: Everson Museum of Art, Judson Rosebush, ed.; essays by James Harithas and David A. Ross.

# 1974

Nam June Paik: Videa 'n' Videology 1959-1973. Syracuse: Everson Museum of Art. January 15-February 15. Judson Rosebush, ed.; forward by James Harithas; essay by David A. Ross.

Peter Campus. Syracuse: Everson Museum of Art, March 22–April 17. Texts by James Harithas, David A. Ross and Peter Campus.

Bicep/Stupa. Long Beach: Long Beach Museum of Art, April 17–May 19. Limited edition multiple published in conjunction with "Jay D. McCafferty; Videotapes and Books."

Art Now '74: A Celebration of the American Arts. Washington, D.C.: John F. Kennedy Center for the Performing Arts, May 30–June 16. Includes "Video: Notes on the Festival," an essay by David A. Ross.

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Art of the University of Pennsylvania, January 17– February 28. Suzanne Delehanty, ed.

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The Health and Safety Game: Fred Lonidier/ Somebody's Making a Mistake: Philip Steinmetz. Long Beach: Long Beach Museum of Art, March 27-May 2. David A. Ross, ed.; essay by Allan Sekula.

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### 1981

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John Abbene, 34; Max Almy, 111; Eugenia Balcells, 109; Bob Bielecki, 20; Castelli-Sonnabend Tapes and Films, 36; Peter D'Agostino, 90; David Dashiell, 12; Hildegarde Duane, 106; Kathy Fridstein, 74; Diane Hall, 33; Doug Hall, 133; Thomas Harr, 44; Kathy Huffman, 63, 67, 68, 88; Ute Klophaus, 3; Paul Kos, 47; Tony Labat, 130; William Leavitt, 52; Joan Logue, 41; Chip Lord, 79; Wyatt McSpadden, 78; Ken Naversen, 73, 75-77, 85, 89, 93, 94, 140; Kira Perov, 1, 4, 5, 9, 11, 18, 19, 22–27, 33a, 35, 37, 45, 46, 48, 51, 53, 54, 69-72, 81, 86, 87, 92, 95, 99-105, 107, 112-114, 116, 118-121, 125-129, 132, 134-139, 141, 144-147; Rick Porter, 83; Tony Ramos, 56; Deborah Richardson, 117; Ronald Feldman Fine Arts Inc. (photo: eeva-inkeri), 57; Martha Rosler, 38, 142; Ira Schneider, 17; Ilene Segalove, 96; John Sturgeon, 49, 50; Mitchell Syrop, 66; The Museum of Modern Art (photos: Barbara London), 61, 62; Raúl Vega, 122; E. K. Waller, 31; Walter Phillips Gallery, 91; Walter Phillips Gallery (photos: Kim Chan), 98, 115, 131, 148; Jim Whiteaker, 110.

Portfolio (credits are listed by page number):

Paul Kos, 102; Chip Lord, 101 (bottom); Ken Naversen, 103 (bottom); Kira Perov. 97, 100 (top), 101 (top), 103 (top), 104 (top left, bottom), 105; John Sturgeon, 99; Gerrie Walker, 106 (bottom), 107

## Long Beach Museum of Art Staff

#### 1974 / 1975

Jan E. Adlmann, Director
Karl Nickel, Deputy Director Exhibitions / Collections
David A. Ross, Deputy Director Television / Film
J. Dennis Worley, Deputy Director / Administration
Barbara Hendrick, Manager of Publications
Jerry Szymanski, Exhibitions Coordinator
Marjorie J. Tarbell, Secretary
Dorothy A. Ayres, Typist Clerk
Jeanette Effinger, Typist Clerk
George Olveda, Museum Preparator
James H. Wilson, Museum Assistant
Veloris E. Ames, Museum Assistant

#### 1976

Jan E. Adlmann, Director
David A. Ross, Deputy Director Television/Film
J. Dennis Worley, Deputy Director
Operations/Services
Karl Nickel, Deputy Director Exhibitions/Collections
Barbara Hendrick, Manager/Publications
Marjorie J. Tarbell, Secretary
Dorothy A. Ayres, Typist Clerk
Peter Kirby, Video Station Manager
John Baker, Video Station Manager
George Olveda, Museum Preparator
Kent James Smith, Museum Assistant
Veloris E. Arnes, Museum Assistant

#### 197

Jan E. Adlmann, Director
David A. Ross, Deputy Director Television/Film
J. Dennis Worley, Deputy Director
Operations/Services
Barbara Hendrick, Manager/Publications
Marjorie J. Tarbell, Secretary
Dorothy A. Ayres, Typist Clerk
Peter Kirby, Video Station Manager
John Baker, Video Station Manager
George Olveda, Museum Preparator
Kent James Smith, Museum Assistant
Veloris E. Ames, Museum Assistant

### 1978

Barbara Hendrick, Acting Museum Manager Nancy Drew, Curator Kent James Smith, Assistant Curator / Collections Linda Van Akin, Assistant Curator / Outreach Sue Ellen Waller, Assistant Curator / Video Jeffrey Roy, Assistant Curator / Video Dorothy A. Ayres, Office Manager George Olveda, Museum Preparator Veloris E. Armes, Museum Assistant

# 1979

Russell J. Moore, Director
Nancy Drew, Curator
Kent James Smith, Assistant Curator
Barbara Hendrick, Manager / Publications
John Jebb, Video Studio Manager
Kathy Rae Hutfman, Video Coordinator
Dorothy Ayres, Office Manager
George Olveda, Museum Preparator
Allen Brown, Museum Assistant

# 1980

Russell J. Moore, *Director*Kathy Rae Huffman, *Curator*Kent James Smith, *Assistant Curator*Barbara Hendrick, *Assistant Curator*Connie Fitzsimons, *Curatorial Assistant*Dorothy Lintner, *Typist Clerk*John Jebb, *Video Studio Manager*Patti Podesta, *Curatorial Assistant / Video* 

Stuart Bender, Video Technician Susan Golden, Editing Assistant/Video George Olveda, Preparator Julie Bubar, Typist Clerk Edwin Stevenson, Jr., Museum Assistant

#### 1981

Russell J. Moore, Director
Kathy Rae Huffman, Curator
Kent James Smith, Assistant Curator
Barbara Hendrick, Assistant Curator
Connie Fitzsimons, Curatorial Assistant
George Olveda, Museum Preparator
Patti Podesta, Curatorial Assistant/Video
Dorothy Lintner, Secretary
Stuart Bender, Video Studio Manager
Jac Mote, Video Studio Assistant
Joseph Leonardi, Video Studio Manager
Art Nomura, Assistant Studio Manager/Video

### 1982

Russell J. Moore, Director
Kathy Rae Huffman, Curator
Kent James Smith, Assistant Curator
Barbara Hendrick, Assistant Curator/Bookshop
Manager
Mary St. Clair-Smith, Assistant Bookshop Manager
Connie Fitzsimons, Curatorial Assistant
Patti Podesta, Curatorial Assistant
Gary Elsey, Museum Preparator
Shirley Knudsen, Secretary
Steven Cullum, Museum Assistant
Joseph Leonardi, Video Studio Manager
Art Nomura, Assistant Studio Manager / Video
Vicki Whiting, Curatorial Assistant / Video
Tom Piglin, Video Technician

### 1983

Gregory C. Devereaux, Cultural Services
Superintendent
Kathy Rae Huffman, Curator II
Kent James Smith, Curator I
Barbara Hendrick, Curator I/Bookshop Manager
Connie Fitzsimons, Assistant Curator
Shirley Knudsen, Office Manager
Gary Elsey, Museum Preparator
David Bradshaw, Museum Assistant
Joseph Leonardi, Video Studio Manager
Art Nomura, Assistant Studio Manager/Video
Kira Perov, Curatorial Assistant/Video
Tom Piglin, Video Engineer
Tracy Langston, Clerk
Gerald Henry, Clerk

## 1984

Gregory C. Devereaux, Cultural Services Superintendent Kathy Rae Huffman, Curator II Kent James Smith, Curator II Barbara Hendrick, Curator 1/Bookshop Manager Connie Fitzsimons, Assistant Curator Kira Perov, Assistant Curator Gary Elsey, Museum Preparator Janice Pederson, Assistant Manager / Bookshop Nancy Herman, Secretary David Bradshaw, Museum Assistant Joseph Leonardi, Video Studio Manager Art Nomura, Assistant Studio Manager / Video Tina Yapelli, Curatorial Assistant / Video Lynda K. Martin, Curatorial Assistant Terri Helt, Curatorial Assistant Sam Hessel, Curatorial Assistant Dena Wurman, Curatorial Assistant