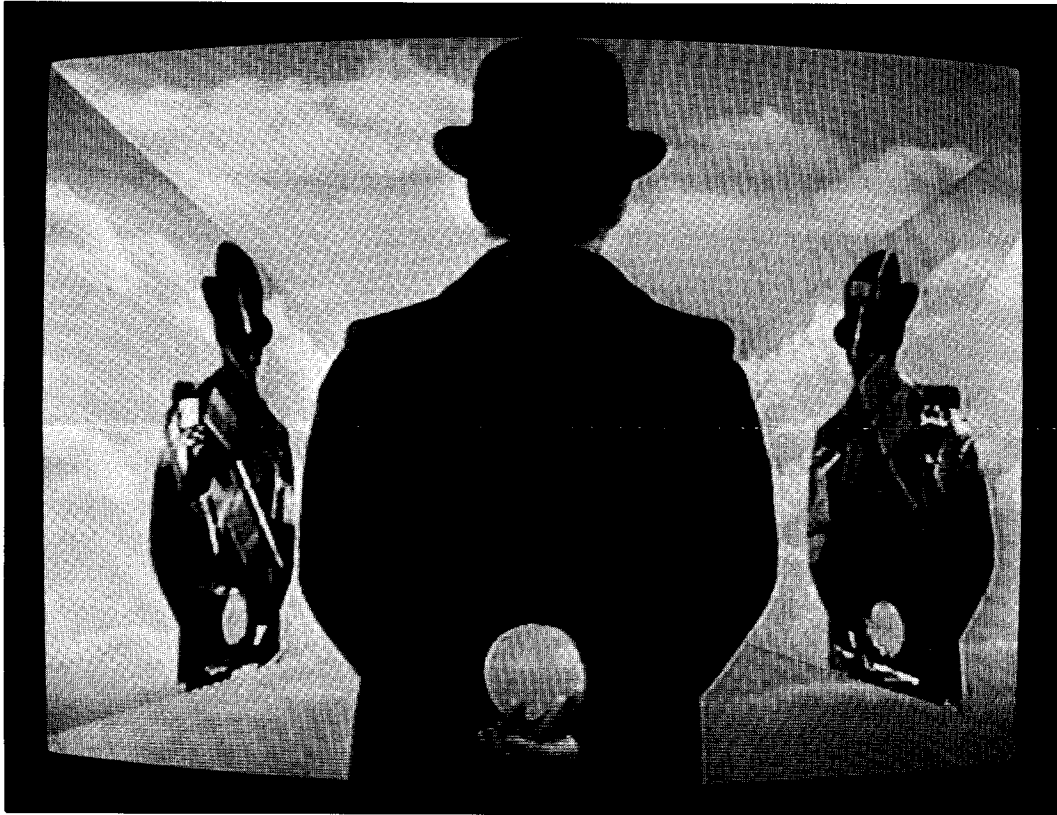


The Arts for Television

AN EXHIBITION ORGANIZED BY

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES, AND THE STEDELIJK MUSEUM, AMSTERDAM

Rene and Georgette Magritte with Their Dog, 1984 (4 min.) Joan Logue/Paul Simon



THE ARTS FOR TELEVISION

is the first major museum exhibition to examine television as a form for contemporary art: television as a gallery or theater or alternative space, even television as art. An international selection of artworks made for broadcast, the exhibition documents the crossovers and collaborations that take place on this new television, between and among dancers, musicians, playwrights, actors, authors, poets, and visual and video artists. And it investigates the artists' own investigation of one

medium—be it dance or music or literature—through another. It examines the transformations video makes and the possibilities it allows. These provocative uses of television time and technology are organized in THE ARTS FOR TELEVISION according to the medium transformed by the electronic image; the six categories are Dance for Television, Music for Television, Theatre for Television, Literature for Television, The Video Image (works that address video as a visual art, that make reference to the traditional visual arts and to seeing itself), and Not Necessarily Television (works that address the usual content of TV, and transform it). ■ THE ARTS FOR TELEVISION also presents another level of collaboration in artists' television. It documents the involvement of television stations in Europe and America with art and artists' video. It recognizes their commitment and acknowledges the risks they take in allowing artists the opportunity to realize works of art. The intention of THE ARTS FOR TELEVISION is to examine this two-decade-old phenomenon, to exchange information about it, and to stimulate still more new artists' productions for television.

THE ARTS FOR TELEVISION

is partially supported by grants from the Polaroid Corporation, the Prins Bernhard Fonds, and the Ministry for Cultural Affairs of the Netherlands. The exhibition is curated by Dorine Mignot of the Stedelijk Museum and Kathy Rae Huffman of the Contemporary Artists Television Fund, Boston, and is organized by Julie Lazar for The Museum of Contemporary Art, Los Angeles.

DANCE FOR TELEVISION

3 hr. 50 min.

Merce by Merce by Paik

Charles Atlas/Merce Cunningham,
Nam June Paik/Shigeko Kubota
1975 (30 min.)

A trail-blazing experiment in choreography for the camera, with excerpts from performances and interviews.

Dancing on the Edge

Trisha Brown
1980-81 (28:49 min.)

This program captures essential aspects of Brown's choreography, offering a glimpse at her methods of making dance.

Portrait

Hans Van Manen
1983 (10 min.)

In this ballet, performed by Pauline Daniels, the dance movements by choreographer van Manen become poses that are framed as a picture would be.

Repetitions

Marie Andre
1984 (45 min.)

This "observational documentary" was recorded during rehearsals of a new ballet, "Elena's Aria," by Belgian choreographer Anne Teresa de Keersmaeker and her company, Rosas.

Ex-Romance

Charles Atlas
1984/87 (49:27 min.)

In this romantic story in scrapbook form, an ex-dancer and a TV talkshow host present episodes from a dance performed three years earlier, and recount the romances that might have been.

Visual Shuffle

John Sanborn/Mary Perillo
1986 (6:48 min.)

Advanced technical special effects are used with virtuosity to transform performer Charles Moulton into the great dancers of stage and film.

Lament

James Byrne/Eiko & Koma
1985 (9 min.)

The classic quality of black-and-white nude photography seen in this piece challenges the guidelines of broadcast television.

If I Could Fly, I Would Fly

Mary Lucier
1987 (25:11 min.)

Close-up fragments of gesture and isolated movement combined with exterior "location" footage reveal uncommon views of the gymnastic technique of dancer/choreographer Elizabeth Streb.

Waterproof

Jean-Louis Le Tacon
1986 (22 min.)

This work was created from the underwater spectacle originally performed by the Compagnie Astrakan at the Centre National de Danse Contemporaine d'Angers.

MUSIC FOR TELEVISION

3 hr. 30 min.

O Superman

Laurie Anderson
1981 (8:24 min.)

This is the classic video of Anderson's hit song from "United States I-IV," released by Warner Brothers Records on the album "Big Science" in 1982.

Ear to the Ground

John Sanborn/Kit Fitzgerald
1982 (4:30 min.)

David Van Tieghem is featured in a musical percussion tour of New York City in which he "plays" the city as an instrument.

Rene and Georgette Magritte with Their Dog After the War

Joan Logue
1984 (3:50 min.)

With a sensitivity unusual in today's music videos, this award-winning video sets lyrics by singer/songwriter Paul Simon to Magritte-like images produced with advanced digital techniques.

To Sorrow

Kit Fitzgerald
1984 (5:25 min.)

This tone poem combines sound and image to reflect Fitzgerald's inspiration from the Thomas Hardy novel, "The Return of the Native."

Bizarre Love Triangle

Robert Longo
1987 (4:10 min.)

This fast-paced video set in New York City features New Order in a dizzying interpretation that suggests a "new order" for the music/image industry.

You Ain't Fresh

Julia Heyward
1986 (4:20 min.)

Heyward composes the comic antics of

Soul Soldier

Charles Jevremovic/Lisa Montrose
1987 (9 min.)

Celebrating life, the youthful New England group The Throwing Muses goes on a video journey across the United States.

The Commission

Woody Vasulka
1983 (45 min.)

Revolving around an incident between 19th-century virtuoso violinist Paganini and composer Berlioz, this romantic myth of genius employs specialized digital techniques with multiple representation and aural mutation.

Music Word Fire and I Would Do It Again (The Lessons)

Robert Ashley
1981 (30 min.)

This is an excerpt from composer Robert Ashley's six-part opera, "Perfect Lives (Private Parts)," with video direction by John Sanborn.

The Kiss (An Operatic Duet)

Paul Richards/Michael Nyman
1984 (9 min.)

This love song, excerpted from a full opera, uses paint box techniques spontaneously to emphasize the lovers' emotional exchange.

As If Memories Could Deceive Me

Marcel Odenbach
1986 (17:35 min.)

This personal reflection on history, memory and national identity combines the symphonic music of Robert Schumann and the absolute music of F. Marschall/U. Tillerman with propaganda films and original footage of the New England Conservatory Orchestra.

The Flood

Repetitions, 1984 (45 min.) Marie Andre/Teresa de Keersmaeker



eographer van Manen become poses that are framed as a picture would be.

Repetitions

Marie Andre

1984 (45 min.)

This "observational documentary" was recorded during rehearsals of a new ballet, "Elena's Aria," by Belgian choreographer Anne Teresa de Keersmaecker and her company, Rosas.

Ex-Romance

Charles Atlas

1984/87 (49:27 min.)

In this romantic story in scrapbook form, an ex-dancer and a TV talkshow host present episodes from a dance performed three years earlier, and recount the romances that might have been.

Repetitions, 1984 (45 min.) Marie Andre/Teresa de Keersemaecker



isolated movement combined with exterior "location" footage reveal uncommon views of the gymnastic technique of dancer/choreographer Elizabeth Streb.

Waterproof

Jean-Louis Le Tacon

1986 (22 min.)

This work was created from the underwater spectacle originally performed by the Compagnie Astrakan at the Centre National de Danse Contemporaine d'Angers.

1984 (3:50 min.)

With a sensitivity unusual in today's music videos, this award-winning video sets lyrics by singer/songwriter Paul Simon to Magritte-like images produced with advanced digital techniques.

To Sorrow

Kit Fitzgerald

1984 (5:25 min.)

This tone poem combines sound and image to reflect Fitzgerald's inspiration from the Thomas Hardy novel, "The Return of the Native."

Bizarre Love Triangle

Robert Longo

1987 (4:10 min.)

This fast-paced video set in New York City features New Order in a dizzying interpretation that suggests a "new order" for the music/image industry.

You Ain't Fresh

Julia Heyward

1986 (4:20 min.)

Heyward composes the comic antics of the Boogie Boys in a rap music clip.

I Want Some Insecticide

Branda Miller

1986 (3:53 min.)

Set to the music of Los Angeles musician Fredrik Nilsen, Miller presents a surreal view of power relations, focusing on the absurdity of scientific developments which endanger the planet.

Imagine

Zbigniew Rybczynski

1987 (3:15 min.)

John Lennon's lyrics and melody are

1981 (30 min.)

This is an excerpt from composer Robert Ashley's six-part opera, "Perfect Lives (Private Parts)," with video direction by John Sanborn.

The Kiss (An Operatic Duet)

Paul Richards/Michael Nyman

1984 (9 min.)

This love song, excerpted from a full opera, uses paint box techniques spontaneously to emphasize the lovers' emotional exchange.

As If Memories Could Deceive Me

Marcel Odenbach

1986 (17:35 min.)

This personal reflection on history, memory and national identity combines the symphonic music of Robert Schumann and the absolute music of F. Marschall/U. Tillerman with propaganda films and original footage of the New England Conservatory Orchestra.

The Flood

Jaap Drupsteen

1985 (25:25 min.)

A contemporary visualization of the Old Testament story is set to music by Stravinsky for this piece.

Walzer

Gabor Body

1985 (3 min.)

A fleeting glimpse at the experience of love and death, Body interprets Novalis's poem "Walzer" with the music of Mozart.

Johnny