

WHITNEY MUSEUM OF AMERICAN ART  
NEW AMERICAN FILMMAKERS SERIES

VIDEOTAPE SHOW

With the advent of videotape in the early 1960's, television underwent a major technological renovation. Filmed and live programming was suddenly replaced by an electronic process which recorded both sound and image simultaneously. Massive in size, expensive to operate, videotape equipment long remained totally in the province of the broadcasting industry. Recently however, smaller and less expensive videotape systems have become available to the consumer market and many people have begun to assemble videotape "studios" in their own homes and lofts. From these "studios" have emerged a new breed of television technician and artist, free to experiment with many of the basic concepts of video rarely explored in the industry.

Many uses have been made of videotape by the new video artists, ranging from minimal art tapes to use of video as a political form of communication. The Whitney Museum's VIDEOTAPE SHOW is not a survey of the many diverse works now being produced in the videotape field. Such a program would have been impossible to assemble properly in the short time that the Video Show has been in preparation. It was decided instead to limit the program to tapes which focus on the ability of videotape to create and generate its own intrinsic imagery rather than its ability to record reality. This is done with special video synthesizers, colorizers and by utilizing many of the unique electronic properties of the medium.

It was this aspect of video which I found particularly exciting - for it explores the creation of a whole new range of visual sensations. Unlike film, the video image has a constantly moving electronic dynamism, which when explored and exposed, creates an acute awareness of electrical energy. It is as if we can actually see the electrons forming their own infinite patterns and movements. It is this which has fascinated many videocartists, and some of their explorations into this new visual and kinetic realm are represented in this show.

Videotape art is still in its infancy and all the artists I have spoken to are painfully aware of this. This show represents the beginning of a new art form and hopefully it will be viewed with this perspective in mind. It should also be noted that some of the tapes are not entire pieces, but excerpts from longer works. Showing excerpts is usually frowned upon in film and most of the other arts - and rightly so in many cases. However, video is, I believe, an exception to this rule. Almost all video pieces are made in real time with little or no editing. This is due partly to the nature of the medium as well as the difficulty in editing  $\frac{1}{2}$  inch videotape. Video is also a very relaxed and spontaneous art form, therefore many artists do not feel a composition has a fixed beginning, middle or end. It is for these reasons that I have included excerpts in this show. I might add, that no tape is excerpted or edited without the complete permission and agreement of the artist.

I would like to express my thanks to Elmer Smalling, Lu Lessard and the Teletape Organization as well as the other contributing members representing the Videotape Producers Association and the videotape industry for making this show possible. Thanks also to Computer Image Corporation for creating the title sequence which begins each show, and George Corran for designing the special video environment.

Woody and Steina Vasulka have contributed long and hard hours helping to edit the show and have provided the inspiration to begin this project and carry it to completion. My deepest thanks and appreciation to them and the other videotape artists who participated in the show.

--David Bienstock  
Curator of Film

WHITNEY MUSEUM OF AMERICAN ART  
NEW AMERICAN FILMMAKERS SERIES

PRESENTS

A SPECIAL VIDEOTAPE SHOW

Videotape is fast becoming one of the most exciting art forms of today. The Whitney Museum's Special Videotape Show is not a survey of the many approaches and experiments in the field but focuses on one aspect of Video - its ability to generate new types of images, colors and kinetic sensations by the creative exploration of the electronic components of the medium itself. The results range from imagery that is deeply absorbing and meditative to some of the most mindbending visual sensations ever created.

Join us in our new videotape environment and experience some of the joys of this new art form.

VIDEOTAPE PROGRAM I (One Week Only)

Friday, December 3 through Wednesday, December 8  
(Please note that there will be no show Thursday, December 2)  
Friday, December 3 at 2:00 is the first public showing

VIDEO COMMUNE by Nam June Paik, Directed by David Atwood  
KEY SNOW by Woody and Steina Vasulka  
LET IT BE by Steina Vasulka  
SEQUENCES/NIGHT VIDEO by Douglas Davis  
SEE MUDRA GULP by Richard Lowenberg  
COSMIC PORTAL 2 by Stephen C. Beck  
"PLEASE SUPERIMPOSE, PLEASE?" by John Randolph Carter  
LONG SOUNDS by Richard Felciano  
BLACK VIDEO NO. 3 by Aldo Tambellini  
WEST POLE I by Robert N. Zagone, co-produced by Ralph J. Gleason and Robert N. Zagor

VIDEOTAPE PROGRAM II (One Week Only)

Thursday, December 9 through Thursday, December 16

ERIC SIEGEL PLAYS THE SIEGEL VIDEO SYNTHESIZER with Eric Siegel, Produced by Jackie Cassen

VIDEO TUNNEL by Dimitri Devyatkin  
SKIP SWEENEY FEEDBACK by Skip Sweeney  
ALEPH-NULI by Shridhar Bapat and Charles Phillips  
FEED FIELDS BACK by Richard Lowenberg  
POINT OF INFLECTION by Stephen C. Beck and Richard Felciano  
DESCARTES by Joanne Kyger, Videomix by Robert N. Zagone  
ELEMENTS by Woody and Steina Vasulka

Three days will be devoted to longer works, some of historical interest and others newly made and not yet seen by the public.

FRIDAY, DECEMBER 17 (SEE SUNDAY LISTING BELOW)

SATURDAY, DECEMBER 18

RELAY by Alwin Nikolais  
BOSTON SYMPHONY ORCHESTRA TAPE by various videotape artists

SUNDAY, DECEMBER 19

IMAGE by Ed Ershwiller  
MUSIC WITH BALLS by Terry Riley  
PAIK-MOORMAN-ARTIST TELEVISION WORKSHOP by Nam June Paik and Jackie Cassen  
SEED DREAM by Isaac Abrams and Carol Herzer

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NEW AMERICAN FILMMAKERS SERIES

PRESENTS

A SPECIAL VIDEOTAPE SHOW

VIDEO PROGRAM I  
(December 3 - December 9)

Please note that LONG SOUNDS, originally scheduled for this show is being substituted by Skip Sweeney's FEEDBACK. LONG SOUNDS will be shown as part of Program II.

VIDEO COMMUNE (excerpt) by Nam June Paik, Directed by David Atwood. Produced at WGBH, Boston. (5 min.) 1969-70.

Nam June Paik is one of the early pioneers of video. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer who, according to Paik "knows that science is more beauty than logic." In this tape, as in most of his others, Paik works in real time imagery. All of the effects are created spontaneously while Paik and his subject view the monitor simultaneously. The section I have selected typifies the sense of immediacy and joy people can have when seeing their faces transformed by the magic of the Paik synthesizer. Nam June Paik's vision of video is one which allows for as much fun and improvisation as possible - and this short section gives us a glimpse into one new area of video exploration. D.B.

KEY SNOW by Woody and Steina Vasulka (6 min.) 1971.

"We will present you sounds and images which we call Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats. Accordingly, most of the sounds you will hear are products of images, processed through sound synthesizer. Furthermore, there is time, time to sit down and just surrender. There is no reason to entertain minds anymore, because that has been done and did not help, it just does not help and there is no help anyway, there is just surrender the way you surrender to the Atlantic Ocean, the way you listen to the wind, or the way you watch the sunset and that is the time you don't regret that you had nothing else to do." -- The Vasulkas.

LET IT BE by Steina Vasulka (3 min.) 1971.

This short tape typifies for me some of the simple and fun-loving aspects of video. -D.B.

SEQUENCES/NIGHT VIDEO by Douglas Davis (excerpts) 1971.

"SEQUENCES was made with a video camera, equipped with a Tivicon tube, extraordinarily sensitive to heat and light, which can "see in the night" -- a quality unique to video. The performance was a silent ritual - the participants moving through the darkness with sources of light of their own choosing. All the images - sight and sound - were made by those who came in the order of their coming. The sound track was implemented by an Electrocomp Synthesizer." -- Douglas Davis.

SEE MUDRA GULP by Richard Lowenberg (6 min.) 1971.

The phenomena of mandalic feedback patterns creates the beautiful imagery in this tape. These patterns are formed spontaneously when a video camera and a monitor are placed in certain positions. The patterns are modulated by the artist to create his own types of imagery. The tape was made in Black and White and then colorized. -D.B.

COSMIC PORTAL 2 (short version) by Stephen C. Beck (13 min.) Videographed October 1971 at the National Center for Experiments in Television, San Francisco. COSMIC PORTAL was made on the Beck Direct Video Synthesizer designed by Stephen Beck. Like the Paik and Siegel synthesizers, it creates its own (and distinctly unique) kind of imagery. In this tape the viewer moves through the cosmic portal on the screen into a new space the artist has fashioned. It is a complex and evocative sound and image experience based upon a simple visual symbol. --D.B.

"PLEASE SUPERIMPOSE, PLEASE?" (excerpt) by John Randolph Carter (16 min.) 1971. John Carter was given the use of a small television studio at the Annenberg School of Communication to experiment with some of his videotape ideas. This piece was originally planned for three couples, but as John Carter explains "Ronald and Lydia, who had just met for the first time that morning were making out and clowning sexually which put the other two couples up-tight. We decided to work with

Ronald and Lydia alone and brought them into the studio and put them each in front of a studio camera with a partition separating them from each others view. Though they could hear their voices, they could only see each other on a monitor located midway between the two cameras. I and Paul Haley who worked with me in these experiments were in the control room with the curtain drawn. We could see Ronald and Lydia on the two monitors which carried the two camera images and could combine them in the studio. I chose not to have sound communication with them and did not give them any directions or instructions before or during the session. I set up different configurations which facilitate their interaction with each other and only changed the configurations when it seemed appropriate, when they seemed to want it or when I thought it might lead them somewhere. This is a 16 minute segment of an hour long session with John Carter.

SKIP SWEENEY FEEDBACK by Skip Sweeney (5 min.) 1971.

Skip Sweeney has been experimenting with video feedback for many years. This tape shows the unusual organic nature of the feedback image and its liquid like movement.--D.B.

BLACK VIDEO NO. 3 (excerpt) by Aldo Tambellini (6 min.) 1966

Aldo Tambellini is a pioneer in the videotape field, and is perhaps one of the first to use  $\frac{1}{2}$  inch videotape as an art medium. This six minute segment of a tape made in 1966 retains a powerful visual force reminiscent (to me) of atomic energy in its constructive and destructive aspects.--D.B.

"Whatever tv is sold for the truth  
for whoever uses tv to suppress distort eliminate deny human rights  
will stain the media with human blood for revolutions are born of human  
denial and what is real shall be revealed for man is a media communi-  
cating entity and his antennas reach invisible planes where truth  
comes back uncompressable"

Blow the tube when someone comes on tv to play your mind  
no more racism  
no more racism  
no more racism  
truth is a network open  
to all  
and this  
is motion for a change

Aldo Tambellini (From Video Notebook,  
May, 1970 NYC)

WEST POLE I by Robert W. Zagone (excerpt, 7 min.). Made in 1968 at public television station KQED, San Francisco (now the National Center for Experiments in Television San Francisco).

WEST POLE I is an historic tape and the impact of its imagery, when first presented in San Francisco in 1968, was great on filmmakers and video artists alike. Gene Youngblood, in Expanded Cinema says that "even for young filmmakers of the San Francisco/Berkeley area, where synaesthetic cinema is part of the life style, this initial exposure to pure video amounted to a revelation. An article in Rolling Stone described the show as "more psychedelic than underground movies". Although many of the techniques used are fairly common now, the aesthetic sensitivity of Robert Zagone, the pioneer of these techniques is still a delight to behold. In this, as with almost all the other tapes shown, there is little if no editing involved, so that each tape relies heavily on the spontaneity of the moment, and is a record of an actual "event" in real time.--D.B.

NEXT WEEK'S VIDEO PROGRAM III (December 9 through December 16)

Eric Siegel Plays the Siegel Video Synthesizer with Eric Siegel, Produced by Jackie Cassen.

Video Tunnel by Dimitri Davyatkin

Long Sounds by Richard Felciano

Aleph Null by Shridhar Rajat and Charles Phillips

Feed Fields Back by Richard Lowenberg

Point of Inflection by Stephen Semura and Richard Felciano

Descartes by Joanne Kugel

Elements by Woody and Stefan Vaskita

FRIDAY, DECEMBER 17: Imager by Sa Tashvillan, Music with Balls by Terry Riley, Seed

Dream by Isaac Abrams and Carol Heizer, Paik-Moorman-Artist Television Workshop by

Nam June Paik and Jackie Cassen

SATURDAY, DECEMBER 18: Relay by Alvin Nicholls, Boston Symphony Orchestra Tape by various videotape artists.

SUNDAY, DECEMBER 19: (see Friday's listing)

WHITNEY MUSEUM OF AMERICAN ART  
NEW AMERICAN FILMMAKERS SERIES

PRESENTS

A SPECIAL VIDEOTAPE SHOW

VIDEO PROGRAM II  
(December 9 - December 16)

Please note that Skip Sweeney's FEEDBACK originally scheduled for this show was presented in Program I. LONG SOUNDS replaces this selection.

ERIC SIEGEL PLAYS THE SIEGEL VIDEO SYNTHESIZER with Eric Siegel. Produced by Jackie Cassen for NET-TV, New York.

In 1960, as a high school student of fifteen, Eric Siegel won second prize in the New York City Science Fair for a home-made closed circuit television system constructed from second hand tubes, microscope lens and junk parts. Since then he has pioneered in the engineering of unusual video equipment most notably his video synthesizer and colorizer (which was used to colorize the following tapes used in the Whitney Show: Key Snow, Elements, Feed Fields Back, See Mudra Guld, and Aleph Null) His early tapes Psychedelevision and Einstein inspired other video artists to experiment in abstract video.--D.B.

"The Electronic Video Synthesizer was created to enhance the interface between the Video artist and the people. Each human being is enshelled in his own perception of reality. Rational logical communications have their severe limitations. The communications which take place on the Aesthetic Abstract level - deal with the inner tune of a being. Its like the DNA code of the artist speaking to the world - Since we all perceive different worlds, in the same world - it becomes our necessity to find witnesses - when we find the ultimate witness...we find love. The current trend towards Religion and god is in a way a frustrated attempt to find the ultimate witness. One can not do without a witness. What you see on the screen is my attempt to get a witness deeper into your being."--Eric Siegel.

VIDEO TUNNEL by Dimitri Devyatkin (7 min.) 1971

Being able to actually see yourself on a TV monitor the moment it is televising you is one of the main and essential differences between video and film. Dimitri Devyatkin uses this principle combined with pre-recorded tapes to create an interesting study in perception and psychological feedback.--D.B.

LONG SOUNDS by Richard Felciano (8 min.) Made in 1968 at the KQED Experimental Television Project (now the National Center for Experiments in Television, San Francisco).

LONG SOUNDS is the second half of an early video work by composer Richard Felciano entitled Trio for Speaker, Screen and Viewer. It was originally conceived for broadcast television and was the first work to invite the participation of the broadcast audience by suggesting viewers "play along" with the composition on commonly available household objects ( in Long Sounds, electrical appliances). In this work the sound and image elements of the television experience function independently, each using material that is indigenous to it and not derived from the other artistic forms such as theater and film which have traditionally comprised broadcast television: the music is purely electronic, synthesized through a Buchla system; the images abstract and two-dimensional."--(notes from N.C.E.T.)

ALEPH-NUL by Shridhar Dapat and Charles Phillips (12 min.) 1971

"This tape is an example of pure video feedback. Abstraction is achieved and controlled by electronically "recycling" a video signal through a loop that includes cameras, a monitor and mixers. The "roughness" of the tape results from the fact that it was a spontaneous unrehearsed take."--Shridhar Bapat.

FEED FIELDS BACK by Richard Lowenberg (12 min.) 1971

Richard Lowenberg begins his tape with the electronic particles which constitute the video image. Built on this is all the imagery we are familiar with, from old movies to day time quiz programs. FEED FIELDS BACK is both a study of the components of the medium and its content, as well as the mysterious other forces which constitute it.--D.B.

POINT OF INFLECTION by Stephen C. Beck and Richard Felciano (8 min.) Excerpt. made in December, 1970, at the National Center for Experiments in Television, San Francisco.

"POINT OF INFLECTION is a study of a diamond which evolves into a complex variety of rhythms, textures and patterns. It is a collaborative work by two artists working directly with electronic instruments: the visual portion by Stephen Beck on the Deck Direct Video Synthesizer which produces television images without cameras or other optical devices; music by Richard Felciano on a Buchla Synthesizer. POINT OF INFLECTION was made in real time, without editing or other "post-production" processes, and as such is a piece unique to the electronic medium, in which the artist making and the viewer's experiencing can take place in the same time duration." -- (notes from N.C.E.T.).

VIDEO COMMUNE (excerpt) by Nam June Paik, Directed by David Atwood. Produced at WGBH, Boston. (6 min.) 1969-70.

Nam June Paik is one of the early pioneers of video. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer who, according to Paik "knows that science is more beauty than logic." The section I have selected typifies the sense of immediacy and joy people can have when seeing their faces transformed by the magic of the Paik synthesizer. Nam June Paik's vision of video is one which allows for as much fun and improvisation as possible - and this short section gives us a glimpse into one new area of video exploration.

--David Bienstock

DESCARTES by Joanne Kyger, Videomix by Robert N. Zagone, (11 min.) Made in 1968 at the KQED Experimental Project (now the National Center for Experiment in Television, San Francisco).

"DESCARTES is a poem written for the video experience by San Francisco Bay Area poet Joanne Kyger which was generated by Descartes' "A Discourse on Method". As in the philosopher's work, the video piece is composed of six parts; poetically and visually, each section peels off layer after layer of thought, seeking, in the course of the work, reconciliation of the mind/body dualism. Videomixer Robert Zagone utilized widely different techniques for the six discrete visual parts, including feed-back inverted split screens and video tape delay."--(notes from N.C.E.T.)

ELEMENTS by Woody and Steina Vasulka (1971)

"We will present you sounds and images which we call Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats. Accordingly, most of the sounds you will hear are products of images, processed through sound synthesizer. Furthermore, there is time, time to sit down and just surrender. There is no reason to entertain minds anymore, because that has been done and did not help, it just does not help, and there is no help anyway, there is just surrender the way you surrender to the Atlantic Ocean, the way you listen to the wind, or the way you watch the sunset and that is the time you don't regret that you had nothing else to do."--The Vasulkas.

#### SPECIAL ONE DAY ONLY PROGRAMS

##### FRIDAY, DECEMBER 17

IMAGES by Ed Emshwiller

MUSIC WITH BALLS by Terry Riley

PAIK-MOORMAN-ARTIST TELEVISION WORKSHOP by Nam June Paik and Jackie Cassen

SEED DREAM by Isaac Abrams and Carol Herzer

##### SATURDAY, DECEMBER 18

RELAY by Alwin Nikolais

BOETON SYMPHONY ORCHESTRA EXPERIMENTAL TELEVISION PROJECT by Jackie Cassen, Russell Connor, Douglas Davis, Constantine Manos, Nam June Paik, James Seawright, Mimi Garrard, Tsai Wen-Ying, Stan Vanderbeek.

##### SUNDAY, DECEMBER 19

(See Friday's program)

# WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

For Release  
ON RECEIPT

## VIDEOTAPE ART AT THE WHITNEY MUSEUM

Videotape, traditionally considered a storage device for television programming, is emerging as a new art form. A major exhibition of videotape will be presented at the Whitney Museum from December 3 through 15 as part of the Museum's NEW AMERICAN FILMMAKERS SERIES. The exhibition is being presented in cooperation with the Videotape Production Association, an organization which represents most of the independent videotape production companies in the United States and Canada.

"Television programming and technique will be strongly affected by the new videotape imagery," says David Bienstock, Curator of Film at the Whitney Museum. "New types of film will also emerge which could radically alter the nature of film as we know it." "It should be understood," Mr. Bienstock added, "that videotape is not TV or film, but a new and unique art medium in itself, meriting a museum showcase. Independent artists have begun to use the medium as an extension of its electrical energy and perceptual components, rather than the narrative format so often imposed on it by commercial television. The result has been the discovery of wholly new types of images, movements, colors, visual-auditory sensations and feelings of kinetic energy peculiar to the medium. The tapes exhibited as part of the Whitney exhibition will emphasize these aspects of video."

Recent surges in technology have made available to artists the creation of video images of almost infinite flexibility. An artist can make images instantaneously and alter them with tremendous variety by using videotape. The artistic range has extended beyond all past horizons, and videotape is evolving much like rock music did in its metamorphosis. This historic evolution of the video medium into a sensitive, perceptual art form is analogous to the audio medium where audio tape and sophisticated equipment moved forward the art of sound.

Andy Warhol, Robert Morris, Bruce Nauman and Keith Sonnier are among the better known artists today experimenting with videotape. Many filmmakers too are exploring the video medium, including Ed Emshwiller, Stan Vanderbeek, Jordan Belson and Jud Yalkut to name just a few.

Although many other varied and often equally exciting uses of video have been explored by a growing number of videoartists, the specific scope of this show has not enabled us to include these other works.



"POINT OF INFLECTION is a study of a diamond which evolves into a complex variety of rhythms, textures and patterns. It is a collaborative work by two artists working directly with electronic instruments: the visual portion by Stephen Beck on the Deck Direct Video Synthesizer which produces television images without cameras or other optical devices; music by Richard Felciano on a Buchla Synthesizer. POINT OF INFLECTION was made in real time, without editing or other "post-production" processes, and as such is a piece unique to the electronic medium, in which the artist making and the viewer's experiencing can take place in the same time duration." -- (notes from N.C.E.T.).

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# WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

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FROM: FILM DEPARTMENT

## MEMORANDUM TO PRESS, CRITICS, REVIEWERS

THE FOLLOWING IS BACKGROUND INFORMATION FOR THE SPECIAL VIDEOTAPE EXHIBITION AT THE WHITNEY MUSEUM, DECEMBER 3 THROUGH 19, 1971, PRESENTED AS PART OF THE NEW AMERICAN FILMMAKERS SERIES AND BEING HELD IN COLLABORATION WITH VIDEOTAPE PRODUCTION ASSOCIATION, INC.

### SPECIAL ENVIRONMENT CREATED

A special videotape environment has been created for the Whitney Museum's Videotape exhibition utilizing approximately fifteen color television monitors. The audience will be seated in small informal groups ranging in size from three to ten people. Some groups will have their own television set. Each monitor will be showing the same tape simultaneously.

### WHY A VIDEOTAPE SHOW?

"As Film Curator for the Whitney Museum," David Bienstock says, "It became increasingly to my attention that large numbers of artists, including filmmakers, painters, sculptors, musicians and pure video experimenters were beginning to explore a completely new artistic frontier, Videotape. Because it is neither film, painting, television nor sound, but often a startling combination of all these arts, Videotape has defied traditional classification. Critics in all fields can confront it as an extension of their own particular interest as well as a wholly new art medium. Videotape will certainly have a profound effect on all of the arts and entertainment media and foreshadows the direction of twentieth century art and communication."

### FOCUS OF VIDEO EXHIBITION

The Whitney Museum's Videotape show is not a survey of the many diverse works now being produced in the Videotape field. Such a program would have been impossible to assemble properly in the short time that the Video show has been in preparation. It was decided instead to limit the program to tapes which focus on the ability of videotape to create and generate its own intrinsic imagery rather than its ability to record pre-existing reality. This is done with special video synthesizers, colorizers and by utilizing many of the unique electronic properties of the medium.

With the advent of videotape in the early 1960's, television underwent a major technological renovation. Filmed and live programming were suddenly replaced by an electronic process which recorded both sound and image simultaneously. Massive in size, expensive to operate, videotape equipment long remained totally in the province of the broadcasting industry. Recently, however, smaller and less expensive videotape systems have become available to a consumer market and many people have begun to assemble videotape "studios" in their own homes and lofts. From these "studios" have emerged a new breed of television technician and artist, free to experiment with many of the basic concepts of video rarely explored in the industry.

Some television stations, notably KQED in San Francisco, WGBH in Boston and WNET in New York, have been actively helping these new artists to expand their experiments by providing access to their more advanced equipment. Tapes made at these studios will comprise part of the program in the Whitney exhibition. Some of the video artists to be represented are, Woody and Steina Vasulka, Nam June Paik, Steven Beck, Eric Segal and others.

FOR FURTHER INFORMATION PLEASE CONTACT BRUCE RUBIN AT THE WHITNEY MUSEUM AT  
(212) 249-4100 EXT. 19.

"POINT OF INFLECTION is a study of a diamond which evolves into a complex variety of rhythms, textures and patterns. It is a collaborative work by two artists working directly with electronic instruments: the visual portion by Stephen Beck on the Deck Direct Video Synthesizer which produces television images without cameras or other optical devices; music by Richard Felciano on a Buchla Synthesizer. POINT OF INFLECTION was made in real time, without editing or other "post-production" processes, and as such is a piece unique to the electronic medium, in which the artist making and the viewer's experiencing can take place in the same time duration." -- (notes from N.C.E.T.).

VIDEO COMMUNE (excerpt) by Nam June Paik, Directed by David Atwood. Produced at WGBH, Boston. (6 min.) 1969-70.

Nam June Paik is one of the early pioneers of video. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer who, according to Paik "knows that science is more beauty than logic." The section I have selected typifies the sense of immediacy and joy people can have when seeing their faces transformed by the magic of the Paik synthesizer. Nam June Paik's vision of video is one which allows for as much fun and improvisation as possible - and this short section gives us a glimpse into one new area of video exploration.

--David Bienstock

DESCARTES by Joanne Kyger, Videomix by Robert N. Zagone, (11 min.) Made in 1968 at the KQED Experimental Project (now the National Center for Experiment in Television, San Francisco).

"DESCARTES is a poem written for the video experience by San Francisco Bay Area poet Joanne Kyger which was generated by Descartes' "A Discourse on Method". As in the philosopher's work, the video piece is composed of six parts; poetically and visually, each section peels off layer after layer of thought, seeking, in the course of the work, reconciliation of the mind/body dualism. Videomixer Robert Zagone utilized widely different techniques for the six discrete visual parts, including feed-back inverted split screens and video tape delay."--(notes from N.C.E.T.)

ELEMENTS by Woody and Steina Vasulka (1971)

"We will present you sounds and images which we call Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats. Accordingly, most of the sounds you will hear are products of images, processed through sound synthesizer. Furthermore, there is time, time to sit down and just surrender. There is no reason to entertain minds anymore, because that has been done and did not help, it just does not help, and there is no help anyway, there is just surrender the way you surrender to the Atlantic Ocean, the way you listen to the wind, or the way you watch the sunset and that is the time you don't regret that you had nothing else to do."--The Vasulkas.

#### SPECIAL ONE DAY ONLY PROGRAMS

FRIDAY, DECEMBER 17

IMAGES by Ed Emshwiller

MUSIC WITH BALLS by Terry Riley

PAIK-MOORMAN-ARTIST TELEVISION WORKSHOP by Nam June Paik and Jackie Cassen

SEED DREAM by Isaac Abrams and Carol Herzer

SATURDAY, DECEMBER 18

RELAY by Alwin Nikolais

BOSTON SYMPHONY ORCHESTRA EXPERIMENTAL TELEVISION PROJECT by Jackie Cassen, Russell Connor, Douglas Davis, Constantine Manos, Nam June Paik, James Seawright, Mimi Garrard, Tsai Wen-Ying, Stan Vanderbeek.

SUNDAY, DECEMBER 19

(See Friday's program)

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WHITNEY MUSEUM'S  
NEW AMERICAN FILMMAKERS SERIES  
PART 3

April 15-June 2

April 15-21--New York Premiere

BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY by Morley Markson. 85 min. Chicago of 1968 will probably stand out as a turning point in American history. The trial of the so-called "Conspiracy" presided over by Judge Julius Hoffman, brought home, perhaps better than any rhetoric, the seemingly irrevocable polarization of life styles and political beliefs between important segments of American society. Morley Markson captures the meaning of this pivotal period by combining the personalities of Jerry Rubin, Abbie Hoffman, Allen Ginsberg, Fred Hampton, R. Buckminster Fuller and others in an incisive commentary on where America is today and where it may be going in the future.

April 22-28. HIGHLIGHTS OF THE 9TH ANN ARBOR FILM FESTIVAL-PART I

Ann Arbor's yearly festival of 16mm films gives a good indication of the scope and quality of newly made independent films in America. This year's crop demonstrates a wide range of exciting styles and approaches, clearly showing the continued growth of personal cinema into new areas of expression.

NATURAL HABITAT by Ralph Arlyck. 18 min.

In a simple but powerful statement, Ralph Arlyck shows the effects of a dehumanized city and society on people in their everyday pursuits and the plight of many working class people caught in the paradoxical position of exploiting others while being exploited themselves.

DANGLING PARTICIPLE by Standish Lawder. 17 min.

By expertly re-editing old public school instructional films on sex education, Lawder recreates the typical adolescent's frustration, curiosity and brainwashing on sex in the 1940's and 1950's. One of the funniest films shown at the Ann Arbor Festival.

ALSO, A CHILD'S ALPHABET WITH CASUAL REFERENCE TO D.N.A. REPLICATION IN THE GARDEN OF EDEN by Thomas Spence, 7 min., CANYON by Jan Jost, 6 min., NAVAJO RAIN CHANT by

Susan Dyal, 2 min., HERE BELOW by John Knoop, 15 min., FREE TO ONE AND ALL by John Gruenberger, 5 min., CIBERNETIK 5.3 by John Stehura, 7 min., and SILENT MAJORITY by Bruce A. Ward, 4 min.

April 29-May 5. HIGHLIGHTS FROM THE ANN ARBOR FILM FESTIVAL PART II

RUNS GOOD by Pat O'Neil, 16 min., THIS IS THE HOME OF MRS. LEVANT GRAHAM by New Thing Flick Co., 15 min., FILM WITH THREE DANCERS by Ed Emshwiller, 20 min., PIXILLIATION by Lillian Schwartz and Ken Knowlton, 4 min., AD HOMINEM, 4 min. by Peter Lawrence, THE ANIMALS OF THE ORCHESTRA by Donald Cooper, 6 min., CROCUS by Susan Pitt Kraning, 7 min., and REMEDIAL READING COMPREHENSION by George Landow, 6 min.

May 6-May 12

Two films, made recently by KQED, San Francisco's Educational T.V. station, explore the plight of the American Indian and Japanese-American minorities in a way not usually recorded by traditional history books.

THE LONG WALK by Phillip Greene, 60 min.

SUBVERSION? by Barry Brown, 30 min.

May 15-May 19. WEST COAST FILMMAKERS--PART I

This two-part survey emphasizes the work of new filmmakers who have not, as yet, received much East Coast attention, as well as showing some of the newly completed (or available) films of more established West Coast filmmakers.

WORLD by Jordan Belson, 7 min., PULSE by Blow Your Mind Productions, 11 min., INVOCATION OF MY DEMON BROTHER by Kenneth Anger, with music Mick Jagger, 10 min., MUGGINS, by Steve Wax, 9 min., LIGHTNING WATERFALL FERN SOUP by Shelby Kennedy, 10 min., SAINT FLOURNOY LOBO-LOGOS AND THE EASTERN EUROPE FETUS TAXING JAPAN BRIDES IN WEST COAST PLACES SUCKING ALABAMA AIR by Will Hindle, 13 min., and EPIPHANY by Neil Reichline, 8 min., IN MARIN COUNTY by Peter Hutton, 10 min., LOOPS by Loren Sears, 5 min.

May 20-May 26. WEST COAST FILMMAKERS--PART II

SILHOUETTES, 8 min., and RADIO DYNAMICS, 4 min., by Oskar Fischinger. THE LIBERATION OF MANNIQUE MECHANIQUE by Steve Arnold, 15 min., MOTION ANALYSIS/ MOOD EVOLUTION by David Lourie, 32 min., K-9C00: A SPACE ODDITY by Robert Mitchell and Robert Swarthe, GOSPEL PLOW by Don Llyod, 3 min., EARTH SPIRIT HOUSE by Ron Finne, 16 min.

May 27-June 2. FILMS BY WOMEN

The making of films still seems to be an art dominated by men, but films by women have become more common and often provide a refreshing view of the world.

ORANGE by Karen Johnson, 3 min., A to B by NELL COX, 35 min., THE WOMAN'S FILM by Newsreel Films, 45 min., and ANSERIMO by Chick Strand, 3 min.

Ronald and Lydia alone and we brought them into the studio and put them each in front of a studio camera with a partition separating them from each others view. Though they could hear their voices, they could only see each other on a monitor located midway between the two cameras. I and Paul Haley who worked with me in these experiments were in the control room with the curtain drawn. We could see Ronald and Lydia on the two monitors which carried the two camera images and could combine them in the studio. I chose not to have sound communication with them and did not give them any directions or instructions before or during the session. I set up different configurations which facilitated their interaction with each other and only changed the configurations when it seemed appropriate, when they seemed to want it or when I thought it might lead them somewhere. This is a 16 minute segment of an hour long session."--John Carter.

SKIP SWEENEY FEEDBACK by Skip Sweeney (5 min.) 1971.

Skip Sweeney has been experimenting with video feedback for many years. This tape shows the unusual organic nature of the feedback image and its liquid like movement.--D.B.

BLACK VIDEO NO. 3 (excerpt) by Aldo Tambellini (6 min.) 1966

Aldo Tambellini is a pioneer in the videotape field, and is perhaps one of the first to use  $\frac{1}{2}$  inch videotape as an art medium. This six minute segment of a tape made in 1966 retains a powerful visual force reminiscent (to me) of atomic energy in its constructive and destructive aspects.--D.B.

"whatever tv is seize it for the truth  
for whoever uses media to suppress distort eliminate deny human rights  
will stain the media with human blood for revolutions are born of human  
denial and what is real shall be revealed for man is a media communi-  
cating entity and his antennas reach invisible plantes where truth  
comes back unrepressable"

Blow the tube when someone comes on tv to play your mind  
no more racism  
no more racism  
no more racism  
truth is a network open  
to all  
and time  
is motion for a change

Aldo Tambellini (From Video Notebook,  
May, 1970 NYC)

WEST POLE I by Robert N. Zagone (excerpt, 7 min.). Made in 1968 at public tele-  
vision station KQED, San Francisco (no the National Center for Experiments in Tele-  
Vision San Francisco).

WEST POLE I is an historic tpaee and the impact of its imagery, when first presented in San Francisco in 1968, was great on filmmakers and video artists alike. Gene Youngblood, in Expanded Cinema says that "even for young filmmakers of the San Francisco/Berkeley area, where synaesthetic cinema is part of the life style, this initial exposure to pure video amounted to a revelation. An article in Rolling Stone described the show as "more psychedelic than underground movies". Although many of the techniques used are fairly common now, the aesthetic sensitivity of Robert Zagone, the pioneer of these techniques is still a delight to behold. In this, as with almost all the other tapes shown, there is little if no editing involved, so that each tape relies heavily on the spontaneity of the moment, and is a record of an actual "event" in real time.--D.B.

NEXT WEEK'S VIDEO PROGRAM II (December 9 through December 16)

Eric Siegel Plays the Siegel Video Synthesizer with Eric Siegel, Produced by Jackie Cassen.

Video Tunnel by Dimitri Devyatkin

Long Sounds by Richard Felciano

Aleph Null by Shridhar Bapat and Charles Phillips

Feed Fields Back by Richard Lowenberg

Point of Inflection by Stephen Beck and Richard Felciano

Descartes by Joanne Kyger

Elements by Woody and Steina Vasulka

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SATURDAY, DECEMBER 18: Relay by Alwin Nikolais, Boston Symphony Orchestra Tape by various videotape artists.

SUNDAY, DECEMBER 19: (see Friday's listing)



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