

DEAR DAVID:

PROJECTED VIDEO WILL PRESENT
~~FOR~~ ABOUT 10-15 PIECES OF ORIGINAL
ELECTRONICALLY PRODUCED VIDEOTAPE
IN A SITUATION OF A TRADITIONAL
CONCEPT OF MOVIEHOUSE ENVIRONMENT,
WITH FRONT PROJECTED IMAGE
ON A MOVIESCREEN.

THE CONFRONTATION OF A MYTH OF A
TELEVISION IMAGE EXISTING AS CONCEIVED
ON A MONITOR FACE OF A TELEVISION
BOX AND ~~PRESENTED~~ ^{SCANNED} ~~ON~~ ^{ON} ~~A~~ ^A ~~FLAT~~ ^{CHITING} ~~SURFACE~~
(EXISTING AS ~~A~~ ^{ON} ~~A~~ ^A ~~FLAT~~ ^{CHITING} ~~SURFACE~~)
OF

A TELEVISION RASTER, SUBJECTED
TO AN AMPLIFICATION, RARELY ACHIEVED
IN AN ACTUAL PRODUCTION.

AS WELL AS A MOVIE ^{DESIGN}, TREATED AS
AN IMAGINARY SPACE 'SEEN THROUGH
A VIEWFINDER OR LENS OF A CAMERA
AND LATER THROUGH ^{SMALL} SCREEN
OF A EDITING TABLE ^{AMPLIFIED IN} THE CONCEPT
OF A TELEVISION FRAME MAY REVEAL
AN ABSTRACT ELECTRONIC SPACE REGARD-
LESS ITS TECHNOLOGICAL BOUNDARY.

THE PERCEPTION LIMITATION OF A
TV BOX CREATED MANY OF UNRELIABLE
THEORIES

THIS CONTRADICTION MAY NOT SUPPORT
~~THEORY~~ A TV ^{SPECIFIC} AS A SMALL IMAGE-FACED
~~BOX-LIKE OBJECT~~ OBJECT, RATHER
EXPOSED ~~THE PERCEPTION~~ ^A DIMENSION
~~OF~~ VISUAL THINKING OF ^{THE IMAGE CREATOR} ~~THE CREATOR'S MIND~~
THE CURIOSITY OF THE CREATORS IS
EQUAL TO THE CURIOSITY OF AN AUDIENCE,
~~AS THAT~~

(^{ELECTRONIC})
THE ^(IMAGE) SIZE AMPLIFICATION AS FAR
HAS NOT BEEN AS SIMPLE AS AN AUDIO AMPLIFI-
CATION. IN A SHORT HISTORY OF ELECTRONIC
ART THE PERCEPTIONAL CHANGES OF VOLUME,
SIZE ^{AND} DIRECTION DICTATE ITS DIRECTION
IN ITS DEVELOPMENT, RESULTING IN CONCEPTUAL
AN HISTORICAL EXTENSION.

IN ITS CONCEPT THE MOVIES ARE WELL BEFORE
THE SHOOTING SEEN AS A LARGE, LIVE SIZED
~~CONCEPT~~ IMAGINARY SPACE. THAT IS NOT ~~THE~~ A
TELEVISION ~~CONCEPT~~. REALITY. THE CONSTANT REMAINER
OF TELEVISION FRAME HAS 5.

THE SIZE OF A TV FRAME
~~IS~~ NOT ~~BEING~~ ~~DETERMINED~~ DETERMINED
BY THE THE ARTIST, ~~UNLESS~~
ITS ~~OR~~ RATHER IMPOSED ^{ON THE} ~~BY~~ ~~THE~~
TECHNOLOGICAL BOUNDARIES ^{OF TV} ~~AND~~
~~AND~~ ~~BY~~ A POSSESSION ^{TOTAL}
OF THAT MEDIA BY THE INDUSTRIES.
THE ^{ELECTRONIC} IMAGE AMPLIFICATION, CONTRARY
TO ~~ELECTRONIC~~ SOUNDS AMPLIFICATION
IS EXTREMELY COMPLEX, AND ITS PERCEP-
TIONAL IMPACT UNKNOWN. BUT ~~THE~~
PRIORITY OF IMAGE MAKERS AND THE
AUDIENCE

DEAR DAVID

PROJECTED VIDEO WILL PRESENT ABOUT 10 TO 15 PIECES OF ORIGINAL ELECTRONICALLY PRODUCED VIDEOTAPE THROUGH A VIDEOPROJECTOR IN A TRADITIONAL MOVIEHOUSE ENVIRONMENT.

PROJECTED VIDEO MAY NOT SUPPORT A DEFINITION OF TV AS A BEAUTIFUL IMAGE ~~FRAMED-BOX-VIDEO OBJECT~~ BUT RATHER REVEAL THE EFFORT OF SOME ARTISTS TO DEFINE A LARGE, LIVE SIZED INAFINARY ELECTRONIC SPACE.

THE ELECTRONIC IMAGE AMPLIFICATION, CONTRARY TO AUDIO AMPLIFICATION IS EXTREMELY COMPLEX. THE SIZE OF A TV FRAME IS NOT OF AN ARTIST CHOICE. ITS RATHER IMPOSED ON HIM BY THE LIMITS OF TECHNOLOGY. PROJECTED VIDEO MAY NOT

THAT IS AN ELECTRONIC STAGE
WITH

THE ELECTRONIC SCREEN IS THE
WINDOW INTO THE ^{ELECTRONIC} REALITY. THE SOME
WAY WE LOOK THROUGH AN TELESCOPE
AN SEE THE MOONS OF JUPITER THEY
ARE A WERE THERE REGARDLES OUR EXI-
STENCE, THE SOME WAY WE LOOK
THROUGH THE MICROSCOPE ON A MOVE-
MEN OF A CELL, THOSE DREAM

THEN WE CAN SE DISTANT VERY
DISTANT ACTIVITIES

THEN ARE FEW LESSONS WE PAY ATTENTION
TO: RENE MARGRITTE
~~THE~~ THERE IS NO ORDER OF SPACE
THE WAY IT WOULD BE THE MOST COMFR-
TING. ON THE WAY TO THE SUBWAY
AN APPLE CAN BECOME LARGE OBSTACLE
TO BYPASS, LOOKING ~~UNDERNEATH~~ TO
THE ~~TREES~~ ^{FOREST} CAN TELL YOU THAT MOON
~~IS~~ IN FRONT OF THE TREES.
THERE IS A HIERARCHY OF LAYERS OF
IMAGES AROUND. ON THE ELECTRONIC
STAGE, YOU CAN BE SURE, THAT BEHIND
WHAT SEEMS TO BE A SOLID FRAME
LAYS ANOTHER IMAGE AND THAT IS
NOT FINAL, THERE WILL BE ANOTHER
IMAGE BEHIND, WITH NO UP AN
DOWN, WAITLESS, TEXTURED.

ACCORDING THE LAWS OF ENERGY
WITHIN THE ELECTRONIC STAGE,
YOU CAN SEE THROUGH ONE TO THE
OTHER, YOU CAN PEEK THROUGH A KEY-
HOLE INTO ^{NEXT} ~~CORRIDOR~~ OPPOSITE DOOR
KEYHOLE ~~WITHOUT~~ AND WHAT YOU WILL
SEE IS ANOTHER DOOR WITH BELIEVE
IT OR NOT ~~AS A~~ ~~REGULAR~~ KEYHOLE
AGAIN.

THE HAPPINESS OF ELECTRONIC
IMMAGE LIES IN ITS INNOCENCE, ITS
PRIMITIVENESS, IN AN UNEXPLICABLE
MAGIC ~~PERANCE~~* AS SUCH IT
STILL CAN EXIST IN PURE VISUAL FORM
WITHOUT BEING ATTACHED TO THE ~~STORY~~,
SYMBOL, OR STORY. IT IS NOT A
TARGET OF INTELLECTUAL EVALUATION,
IT SURPRISES MINDS ON ALL LEVELS, ~~WHAT~~
~~DOES~~ DOES NOT EVOKE PAST VISUAL EXPERI-
ENCES CLEARLY TO BE DISMISSED AS KNOWN
AND USELESS. *IT TAPS IT ON BEAUTY,
CONTRAST, COLOR AND ABOVE ALL, IT DOES
NOT CONTAIN A SPECK OF PHYSICAL REA-
LITY, THE DIRT ON A FILM FRAME OR
A SCRATCH. ALL ELECTRONIC IMPURITIES
ARE FROM ANOTHER WORLD THAT
CANNOT BE TOUCHED.

~~CLASSICAL ART.~~

~~THE ELECTRONIC ART MATERIAL.~~

~~THE HAPPINESS OF ELECTRONIC IMAGE
IS ITS NOBILITY, ITS ~~CRUDENESS~~ FRITZINGER~~

IF SOMEONE TELLS YOU, THAT TODAY'S TECHNOLOGY
YOU ACQUIRE YOU DON'T Worry ABOUT
COMMUNICATION, IT IS ALL THERE, COMPUTERS
MAKE ART, VIDEO

WHAT WAS A MIRACLE OF PHOTOGRAPHIC REVOLU-
TION IDEALIZED EUROPEAN INTELLECTUAL AVANTE-
GARDE TEACHING WESTERN MOVIE FOR HIS
SPACE, SPEED OF HORSES, JUST IN BACKLASH
THE SOME AVANTGARDE THAT COULD LAUGH
~~ON~~ SO CRUDELY ON

Floroboy
Format
Budget

I Administration

out

✓ A. Posters (WU)	1500
✓ B. Catalog (RS)	<u>1500</u>
	3000

II Instruction

✓ A. Rental projector (150/day)	2100
✓ B. Mfg. (for operator) (600)	800
✓ C. Rental of playback equip.	1100
✓ D. Post Production	<u>500</u>
	3700

III Exhibition

out
out

A. Projector operator	800
B. Artist Fees - (@ 300 ea.) 10	<u>3000</u>
C. ans/or transp. costs.	3800

IV Catalog

✓ A. Commissioned Essay	500
✓ B. 200 diff bound Catalogs - (10-9", all 1/2" photos) 3000 (total 950) @ 1.50 ea.	<u>3000</u>
✓ C. Travel	<u>1000</u>
	4500
	<u>15,000</u>

① ARTISTS FEE (PAID IN ADVANCE) AS A COMMISSION) $\$200$ ^{AVERAGE} ~~EACH~~

~~$\$200$ EACH~~
TOTAL $\$3000$

② ASSETS RENTED OR TRANSFERRED
ONE HOUR OF TRAINING ~~PER~~
* IF RENTED $\$10$ PER WEEK

TOTAL $\$240$
IF TRANSFERRED $\$80$ PER HOUR

TOTAL $\$640$

TOTAL $\$640$

③ PROJECTOR RENT. $\$800$ PER WEEK
WITH G.E. PROJECTOR
~~PROJECTOR~~ SPECIAL
TRAINED PROJECTIONIST
NECESSARY

TOTAL $\$2800$

AS SUGGESTED THE PROJECTED VIDEO
WILL TAKE THE PROJECTING SPACE
AND LINE OF ADVERTISING OF NEW
FILMMAKERS SERIE. IT WOULD CHANGE
THE PROJECTING EQUIPMENT AND A
PROJECTIONIST THE OTHER ~~SET~~ WILL
REMAIN. IT WILL RUN CONTINUOUSLY
FOR THREE WEEKS ~~WITH~~ ~~ADVICE~~ IN
TIMES, ^{PREVIOUSLY} ~~USUALLY~~ SCHEDULED FOR THE
MOVIES. THE ~~TOTAL~~ PROGRAMS WILL TOTAL
6-8 HOURS OF MATERIAL
EXPENSED.

ARTISTS FEE \$ 200 EACH 2000
PAID AS A COMMISSION \$ 2000 - 3000
IN ADVANCE.

CASSETTES : RENTAL OR TRANSFER
IF RENTAL \$10 PER WEEK
\$ 80 PER HOUR 800
IF TRANSFERED

③ PLAYBACK 2 CASSETTE PLAYERS 2 PREVIEW MONITORS 1 SWITCHING DEVICE	} PACKAGE of P300
	\$ 900
	\$ 400

④ INSTALLATION

⑤ ADMINISTRATION

CURATORS FEE +
ASSISTED - INCLUDING
TRAVEL EXPENSES.

\$ 3000

⑥ BIOGRAPHICAL DATA
AND MEDIA INFORMATION
MATERIAL

\$ 800

11546
 3800
 400
 900
 2800
 640
 3000

THE KITCHEN
AN ELECTRONIC
IMAGE LAB
240 Mercer Street
New York, N. Y. 10012

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The video exhibition proposed to the Whitney museum will not attempt to survey all of current work in video. As a temporary replacement of the Museum's ^{New} American Filmmaker's Series, we propose to ~~show~~ ^{present} the best of work ~~which~~ which can be ~~reproduced~~ exhibited by means of video projection. We wish to approach the ^{question} problem of format in video. A central problem facing video is its differentiation from film. While it is obviously produced electrically and its instantaneous ^{playback} reproducibility capability separate it from the production techniques of film, much of the discussion has ignored the nature of the format. ~~Video~~ ^{Video} keeps format projection closely & closely approximates the field of vision of film projection. ~~But as putting~~ ~~the video to~~ ^{inequalizing} the ~~the~~ visual format, ~~of~~ what differences exist in the image, if there is any, will surely become apparent. If there ~~is~~ is no real difference that will be ~~diff~~ apparent, too.

asked the other
else.

This is not to undermine the achievements by those dealing with electronic images - ~~something~~ and the ~~the~~ production methods available to video only - we are interested basically in ~~the~~ ^{single} reconstructing single images. One obvious advantage of this is simplification of installation - a necessity in consideration of the available space.

A multi-monitor set up is unfeasible. What we propose is perhaps radical, perhaps conservative. But it will produce ~~some~~ ^a specific result - to dispel or strengthen the myth of the video image, a really new medium, or just electric film?

The exhibition will be directed by Woody Vasulka and Robert Stearns.

Mr. Vasulka will be responsible for production and (hardware requirements) and Mr. Stearns will be responsible for compiling the catalog accompanying the ~~the~~ film. Both will be responsible for ~~curatorial~~ decisions.

Following is an estimation of costs:

achieved through camera input, processing, electronic processing etc.

THE MUSEUM OF MODERN ART
111 W 53rd St
New York, NY 10019
Tel: 212 709 9400

THE ELEMENTS

THERE IS A WAY OF DESCRIBING THE ELECTRONIC EFFECT AS AN ^{ABILITY} ~~EMPTY~~ GIMMICK OF THE HARDWARE. FOR US, WORKING WITH VIDEO

ITS TRUE, THAT EVERY NEW PIECE OF HARDWARE ~~BRINGS~~ BRINGS THE TOTAL OF VOCABULARY CLOSER AND CLOSER TO ITS END. ONCE THE VOCABULARY IS WRITTEN, THE USE OF IT WILL PREVAIL. NONE OF OTHER ART MATERIAL POSSEDES SUCH A COMPLEX STRUCTURE. NONE OF IT IS BASED ON SUCH OF PRECISION IN TIME, SEQUENCES ~~DEALING~~ DEALING WITH MAND-SECONDS WHAT WED TO BE A SECOND. TIME UNIVERSE IS EXPANDING BEYOND PART HUMAN PERCEPTAL ABILITIES BYPASSING THE THRESHOLD OF TIME RECOGNITION. THE FEW NANOSECOND OF DELAY CAN CAUSE GREAT DISTURBANCE IN VIDEO IMAGE WITH A MAGNITUDE OF A TON OF BRONZE ^{IN A FORM OF A HORSMAN} FALLING OFF A STATUE OF A HORSE.

IN IMAGE COMMUNICATION THE EFFECT
IS A BRIDGE TO THE RECOGNITION
OF A MEANING, BECAUSE THE STATEMENT
A PHILOSOPHY.

COMPOSITION

OF WHAT OTHER ARTS MAY DREAM OF (GETTING SIMPLE)

COMPARE TO OTHER ARTS, VIDEO IN
ITS COMPOSITION ^{IN TIME} IS INCREDIBLE SIMPLE
175 AGAINST ITS OWN WISH. ~~THE RICHNESS~~
~~OF IMAGINERY CAN LEAD AN OBSERVER~~
~~INTO WRONG CONCLUSIONS.~~ ~~AT ITS~~
BEST AND PRODUCED ON THE MOST AD-
VANCED HARDWARE. GIVES AN ILLUSION
OF GOD LIKE PUSH BUTTON COMPUTORED
VISUAL SYMPHONY, BUT ON ITS BEST, IN
THE HAND OF INDIVIDUALS EVEN WITH
SOPHISTICATION OF THEIR OWN ELECTRONIC
BACKGROUND IT IS FAR FROM A
CONDUCTOR, CONTROLLING SYMPHONY ORCHESTRA.
IT IS TOTALLY EXUSIBLE, BECAUSE BELIEVE
AN INSTINCT CAN ASSURE ANYBODY :
THE FUTURE IS BRIGHT. THIS WAY
~~THE~~ ^{THROUGH FILTER} ELECTRONIC MEDIA ^{THE} (FOR
WILL ~~NEVER~~ DESCEND ON US
AGAIN

ANALYTIC - SYNTHETIC. (PERIOD) OF ART.

BY A PROCESS DESCRIBED BY STEPHEN
BERK AS VOLTAGE TO POSITION CONVERSION.
THE VOLTAGE IS GATED THROUGH A
TIMING PULSE TO APPEAR IN PROPER
CONFIGURATION ON THE SCREEN. (MAKING)
(AN IMAGE.)

LET ME USE S.B. AS A COMPARATOR TO
THE VIDEO ^{IMAGE} ETHICAL AND COMPOSITION
EFFORTS, FOR ~~THE~~ CLARITY OF HIS ELE-
MENTS AN PURELY SYNTHETIC EFFORTS
— CONTRARY TO N.J. PARK AND RON
HAYES.

SCAN MODULATION. — N.J. PARK BY
MAGNETIC FORCE CAUSING ANARCHY
OF ELECTRON, DEFLECTIN THE BEAM
FROM HIS PRESCRIBE ORDER.

BECK - PRECONCEIVE TIME STRUCTURE
TRANSLATED DIGITALLY TO ITS MATRIX
DISPLAY.

COLOR - R-G-B - COLORIZER.

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and within
etc.

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