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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	II. 656



**"Different
Strokes
for
Different
Folks:"**

**An
Interview
with
Van
Schley**

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HIGHLIGHTS

1941 Born Montreal, Canada
1950 Attended first Baseball game,
Yankees vs. Red Sox
1951 Took first photograph
1956 Saw first rock'n'roll show,
Brooklyn Paramount (Buddy
Holly & Little Richard)
1957 Published "Uncle Van News,"
Concord, N.H. (Suppressed after
five issues)
1958 Expelled from St. Paul's School,
Concord, N.H.

1960 Graduated second in class from
Hatch Prep (now defunct)
1961 Left Duke University in
sophomore year
1963-
1964 Served with the U.S. Army in
Vietnam
1967 Travelled around Southeast Asia
Met Willoughby Sharp
Worked for the Democratic State
Committee of New Jersey
1968 Shot first videotape "In the
Midnight Hour"

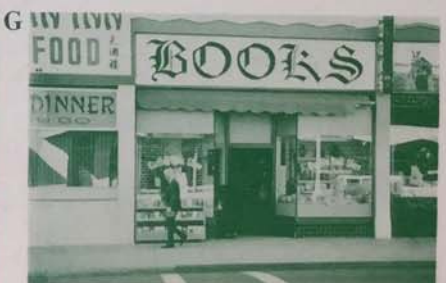
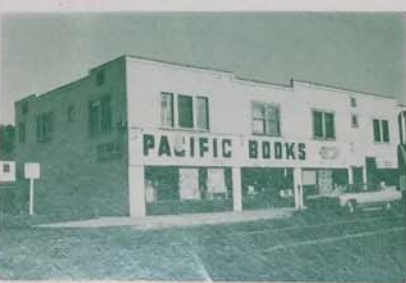
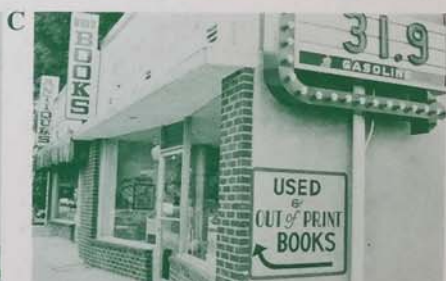
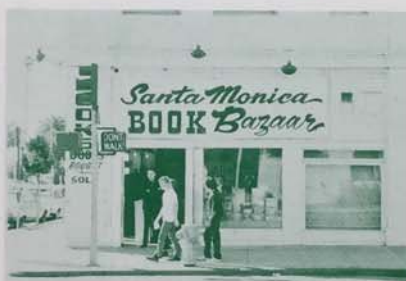
1969 Started Great Balls of Fire, Inc.
Mets won World Series
Produced film "Place & Process"
1970 Married April Schley
Moved to California
1971 "West Magazine" commissions
Coffee Shop article
1972 Lakers win first NBA
Championship
Published book "SIGNS"
Sunk 9 of 11 from floor in Santa
Monica YMCA basketball game
1973 Appeared in Avalanche

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The where you can buy SIGNS by Van Schley QUIZ*

(answers next issue)

- 1 Nigel Greenwood
London []
- 2 Walter König
Cologne []
- 3 LA County Museum
Los Angeles []
- 4 Museum of Modern
Art New York []
- 5 Niepel Books
Düsseldorf []
- 6 Projection**
Cologne []
- 7 Max Protetch Gallery
Washington D.C. []
- 8 Wittenborn Art Books
New York []



** See show in May

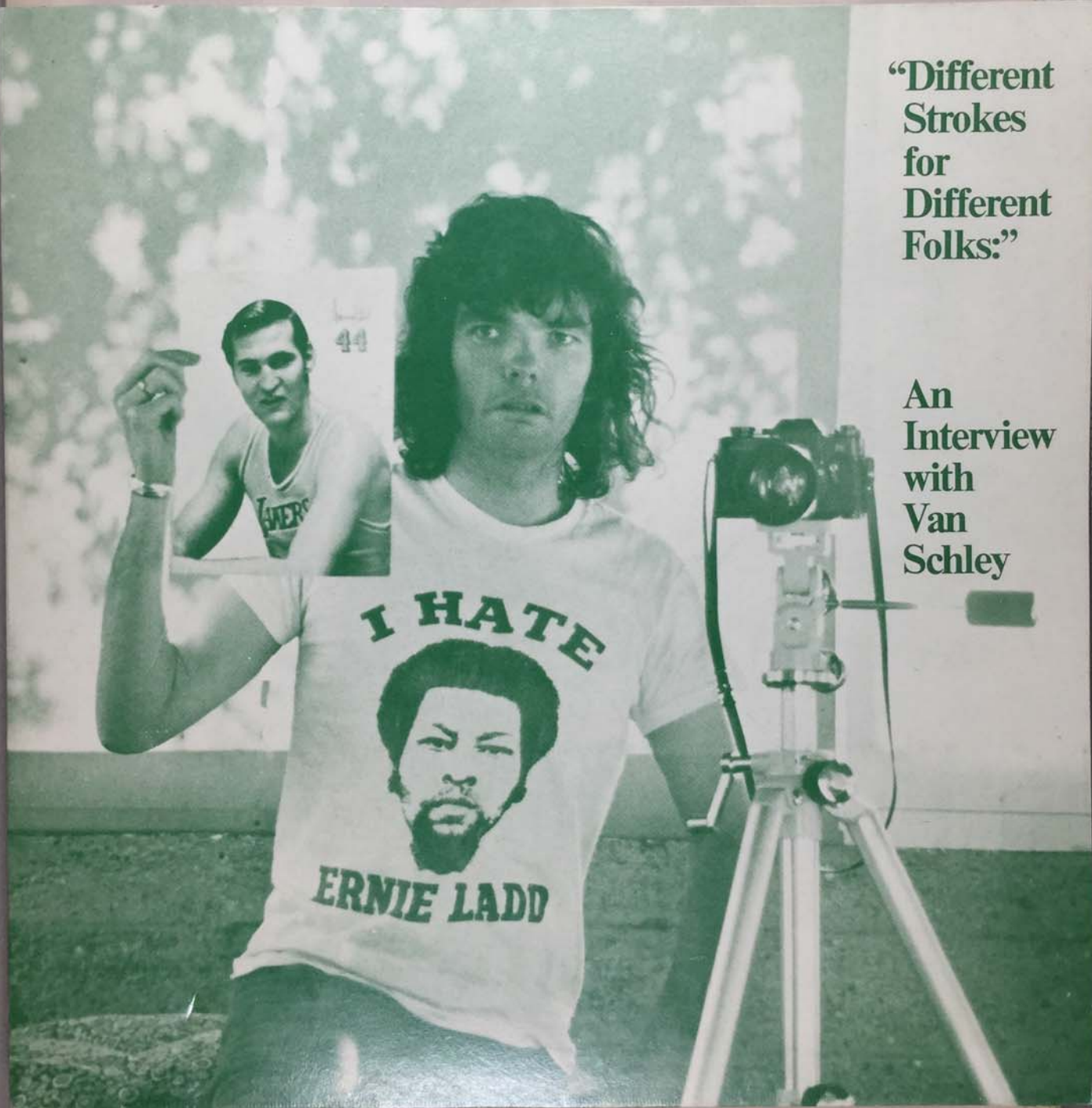
* Or send \$6.25 to GBF Books, 2622 2nd Street, Santa Monica, Ca. 90405

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**“Different
Strokes
for
Different
Folks:”**

**An
Interview
with
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Schley**



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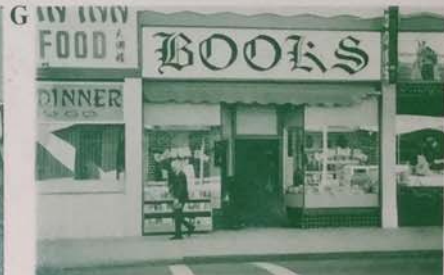
- | | | |
|--|--|--|
| 1941 Born Montreal, Canada | 1960 Graduated second in class from Hatch Prep (now defunct) | 1969 Started Great Balls of Fire, Inc. Mets won World Series |
| 1950 Attended first Baseball game, Yankees vs. Red Sox | 1961 Left Duke University in sophomore year | Produced film "Place & Process" |
| 1951 Took first photograph | 1963- | 1970 Married April Schley |
| 1956 Saw first rock'n'roll show, Brooklyn Paramount (Buddy Holly & Little Richard) | 1964 Served with the U.S. Army in Vietnam | Moved to California |
| 1957 Published "Uncle Van News," Concord, N.H. (Suppressed after five issues) | 1967 Travelled around Southeast Asia Met Willoughby Sharp | 1971 "West Magazine" commissions |
| 1958 Expelled from St. Paul's School, Concord, N.H. | Worked for the Democratic State Committee of New Jersey | Coffee Shop article |
| | 1968 Shot first videotape "In the Midnight Hour" | 1972 Lakers win first NBA Championship |
| | | Published book "SIGNS" |
| | | Sunk 9 of 11 from floor in Santa Monica YMCA basketball game |
| | | 1973 Appeared in Avalanche |

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New York []



** See show in May

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THREE PEOPLE WHO LOVE LED ZEPPELIN



THREE PEOPLE WHO HATE JAMES TAYLOR



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LED ZEPPELIN LOVERS

John 33, Film Producer; Candy 28, Editor; April 25, Artist.

JAMES TAYLOR HATERS

Ilene 22, Artist; Nonie 22, Chess Parlor Manager; Herbert, 50, Businessman

PLACE
STAMP
HERE

Compliments of Van Schley
a GBF Leisure Artist
2622 2nd Street
Santa Monica, Ca. 90405

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GBF

GREAT BALLS OF FIRE INC
2622 SECOND STREET
SANTA MONICA CALIFORNIA 90405
(213) 399-5391

JAN 1, 73

DEAR SIR,

PLEASE RENEW OUR AD
FOR THE HA-HA ISSUE.

THE CHECK IS ENCLOSED (HA HA)

Van Schley
PRESIDENT

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PLACE AND PROCESS



Schley
20705 Cheney Dr.
Troy, Ca 90290



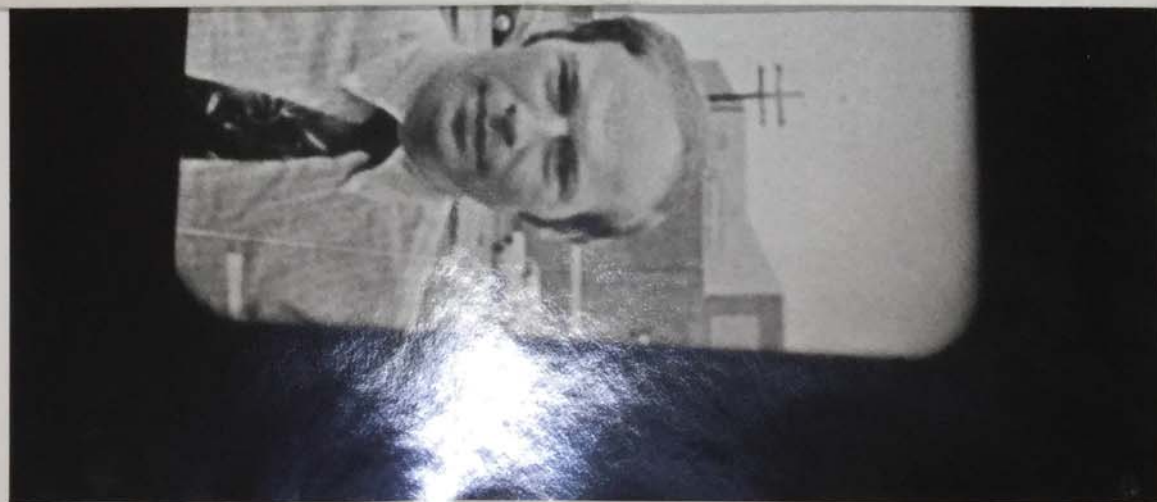
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PLACE AND PROCESS



Willoughby Sharp
204 E 20th St.
New York, N.Y.



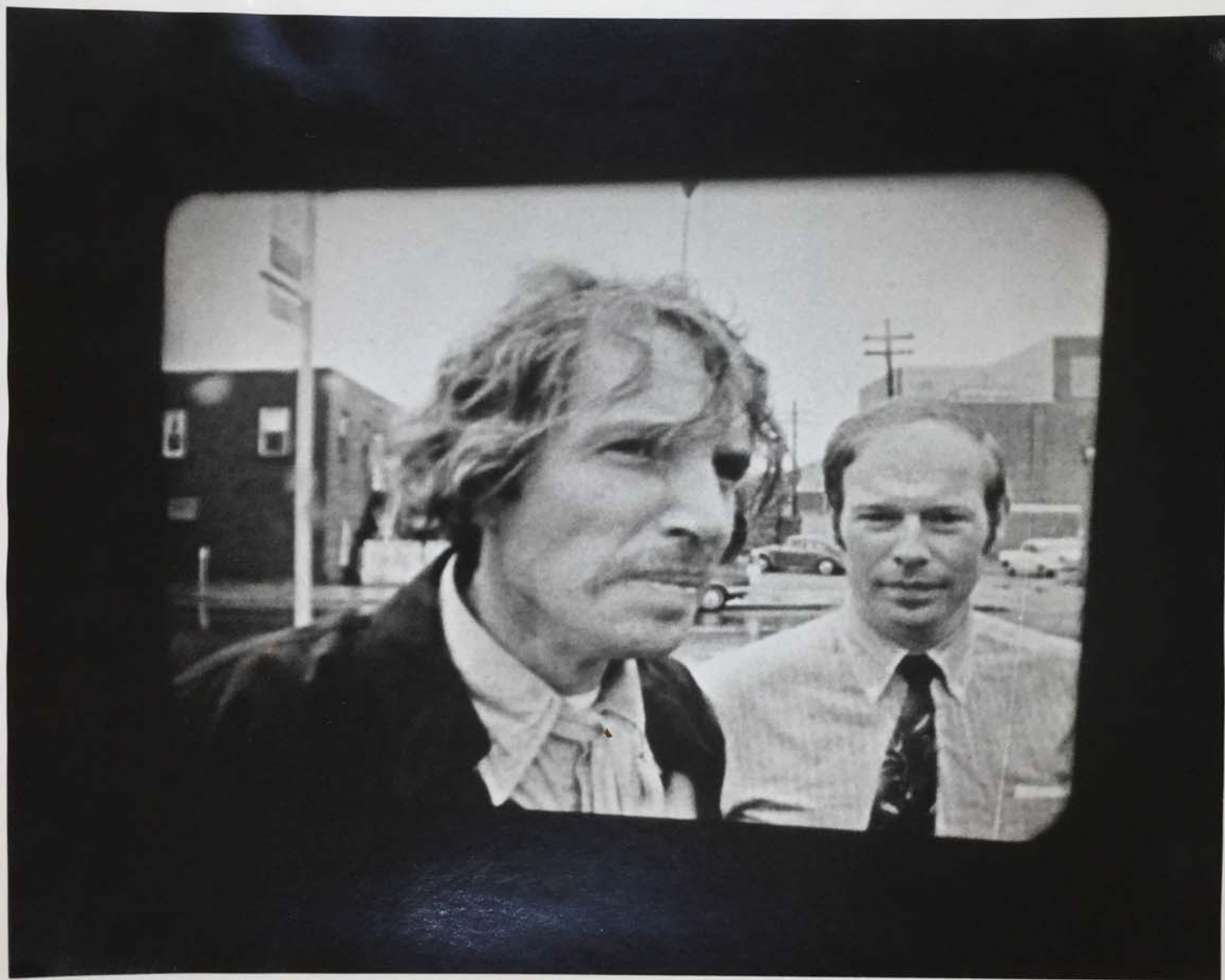
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PLACE AND PROCESS

WILLOUGHBY SHARP

ART FORUM November 1969



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Statement by the Artist: "Condensation — forcing out space between a series of steps is like eradicating time intervals between notes. The result is a single sound unbroken by silence. The museum walls echo the solidified vibrations of exterior distance."



Photo: Van Schley

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PLACE AND PROCESS

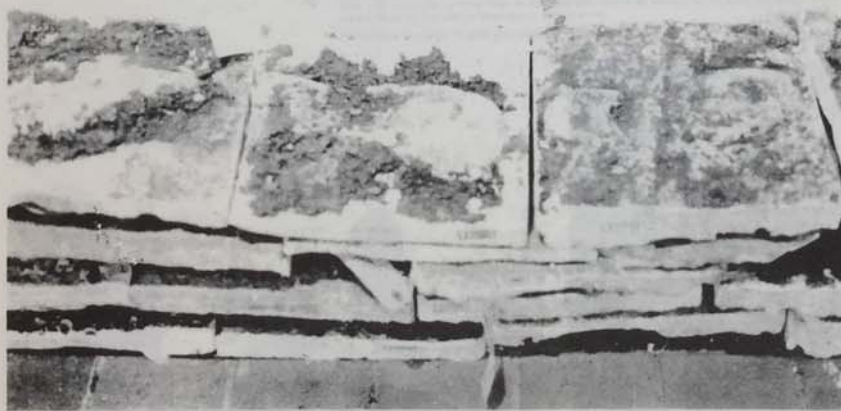
WILLOUGHBY SHARP

ART FORUM November 1969

Some new ideas are tried out at Canada's Edmonton Art Gallery and environs.

All photos from *Place and Process*, a presentation of outdoor sculptural projects executed by various artists in America, Canada, Europe, Africa and Asia. Documentation of all works was presented at the Edmonton Art Gallery, Edmonton, Alberta, Canada, from September 4 through October 26, 1969, and at Kineticism Press, 93 Grand Street, New York, from November 1 through 28, 1969.

The Edmonton presentation was organized by Willoughby Sharp. Invited artists were Carl Andre, Iain Baxter, Joseph Beuys, Walter de Maria, Jan Dibbets, Barry Flanagan, Hans Haacke, Mike Heizer, Les Levine, Richard Long, David Medalla, Bruce McLean, Preston McClanahan, Robert Morris, Dennis Oppenheim, Klaus Rinke, Robert Smithson, Jan Van Saun, William Wegman and Larry Weiner. Film strips are from a film of *Place and Process* being produced by Kineticism Press in association with Evander D. Schley and Robert Fiore.



Dennis Oppenheim, 220 Yard Dash—Condensed.
(Photo: Willoughby Sharp)

Dennis Oppenheim

Proposal: The artist will run the 220 yard dash in an outdoor area near the Museum and then make plaster casts of his footprints which will be signed, numbered and exhibited.

Actual Work: Executed on September 5, 6, and 7, 1969. In a vacant lot directly behind the Edmonton Art Gallery, the artist ran a shortened version of the 220 yard dash. Owing to muddy ground conditions, the artist had to postpone making the plaster casts until the second day. Then, with the help of several assistants, he mixed 100 pound sacks of plaster of paris and water in large plastic garbage cans and emptied the mixture into one-foot square wooden molds placed on each of his footprints.

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Photo: Van Schley

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John Van Saun

Proposal: The artist will construct a wooden catapult and make a pile of flour sacks. The spectators will be invited to select a sack, place it on the catapult and lance it into the air. The flour will create impact patterns on the ground which the artist will photograph and these will be exhibited in the Museum.

Actual Work: A circle, 50 feet in diameter, was inscribed on the ground in a vacant lot at the side of the Museum. An assistant, standing at the center of the circle, pitched 250 brown paper bags, each filled with one pound of white flour, at the artist, who tried to hit the bags as he moved clockwise around the circle. Executed on September 6, 1969, at 4 P.M.

Statement by the Artist: "A good glass of beer is better than a good piece of sculpture."

48

Les Levine, *Corn Flakes*. (Photo: Willoughby Sharp.)
(Color photo : Les Levine.)



Les Levine

Proposal: The flat, grass-covered surface of Sir Winston Churchill Square (one city block in area) is to be covered with the contents of 250 jumbo-size boxes of Kellogg's Corn Flakes. Five or six people, preferably nude, should distribute this material over the ground. The Corn Flakes should be left on the site so that they may disintegrate by natural processes.

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SOFTWARE, an exhibition sponsored by American Motors Corporation

The Jewish Museum September 16 through November 8, 1970

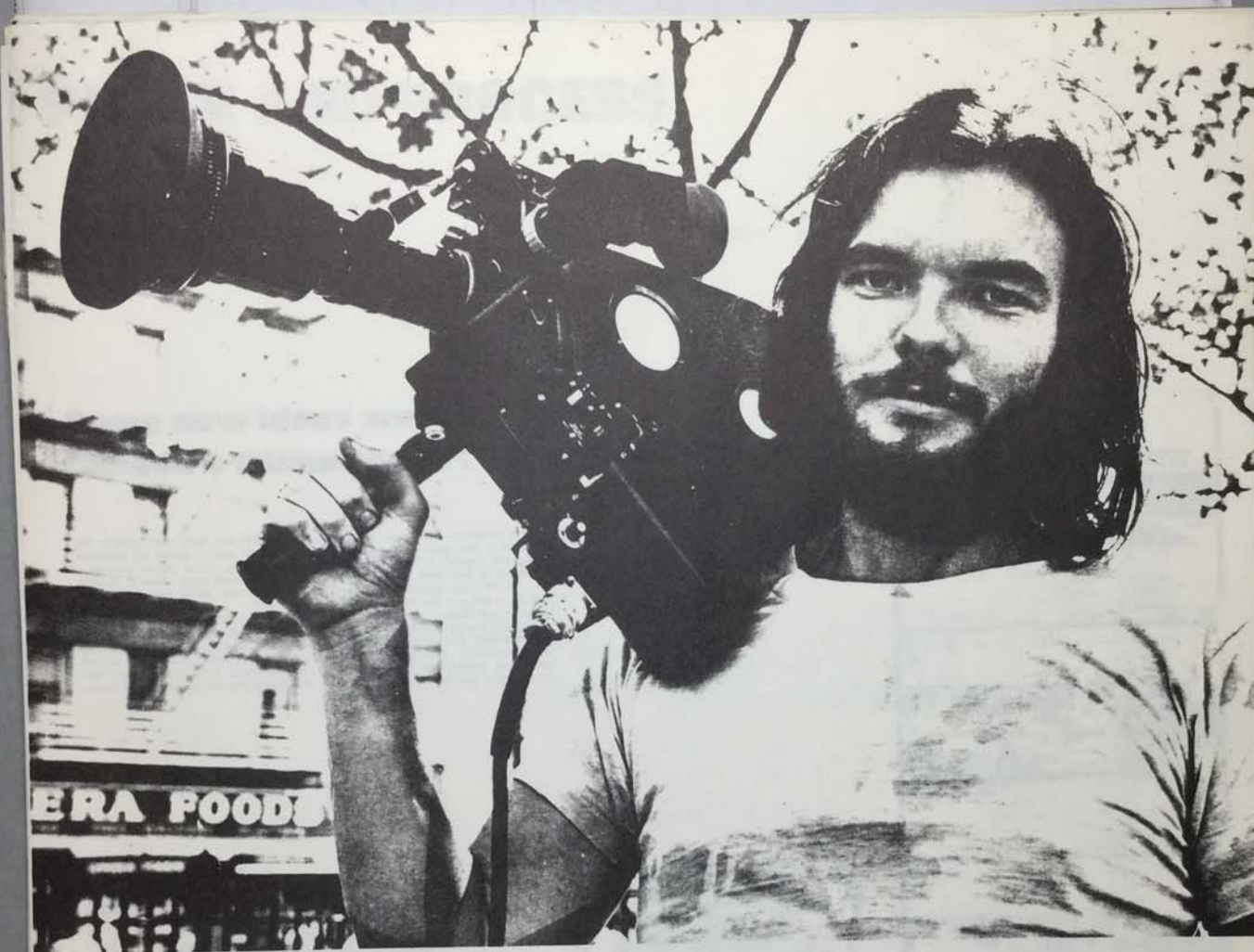
Software is an exhibition which utilizes sophisticated communications technology, but concentrates on the interaction between people and their electronic and electromechanical surroundings. This is the same exploration, in human factors, which we use in the engineering design of our automobiles as a human environment.

This exhibition encourages artists to use the medium of electronic technology in challenging and unconventional ways. The link between art and science, which the artists in *Software* are examining, is the same link we must explore and strengthen in our automotive styling and engineering.

Because of our continuing interest in people, in technological achievement, and in the advancement of modern art forms, our involvement in *Software* has been both rewarding and stimulating.

Roy D. Chapin, Jr., Chairman
American Motors Corporation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Evander D. Schley
Software Films 1969-70

The films represent both the views of the participating artists on the nature of *Software*, accomplished through direct interviews and group discussions, plus on location filming of the artists in their working environments. Emphasized is the particular relationship of the artist to the computer and other less sophisticated machines as opposed to the utilitarian and commercial usage for which they were originally intended.

The films will make no direct statement. Their purpose lies in accumulating the data forwarded by the participants in the show and disseminating it continually to each entrant to the museum. There will be no beginning nor end. Each will be simultaneously projected on a continuous loop.

The techniques employed by the films are straightforward in the "cinéma vérité" tradition; no tricks or gimmicks are used. Since we were shooting at a ratio of 10-1 it was possible to explore informally the views of the artists which should provide insights not normally achieved in more structured interviews. The informality should assist the viewer to grasp the nature of his technological environment by the exposure of various aspects of it being used in ways to which he is unaccustomed.

The shooting schedule was spread out over an extended period, so that the crew with the assistance of the exhibition coordinator could arrange the most interesting and relevant coverage of the process of the exhibition in addition to the interviews, discussions and location filming.

Sponsored by Dr. Sanford Greenberg

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PLACE AND PROCESS

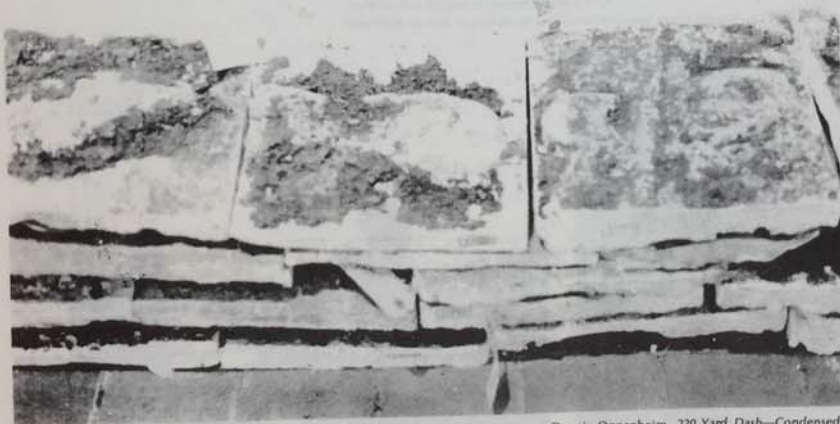
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Photo: Van Schley

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John Van Saun

(John Van Saun, *Flour Drop* (Photo: Willoughby Sharp))

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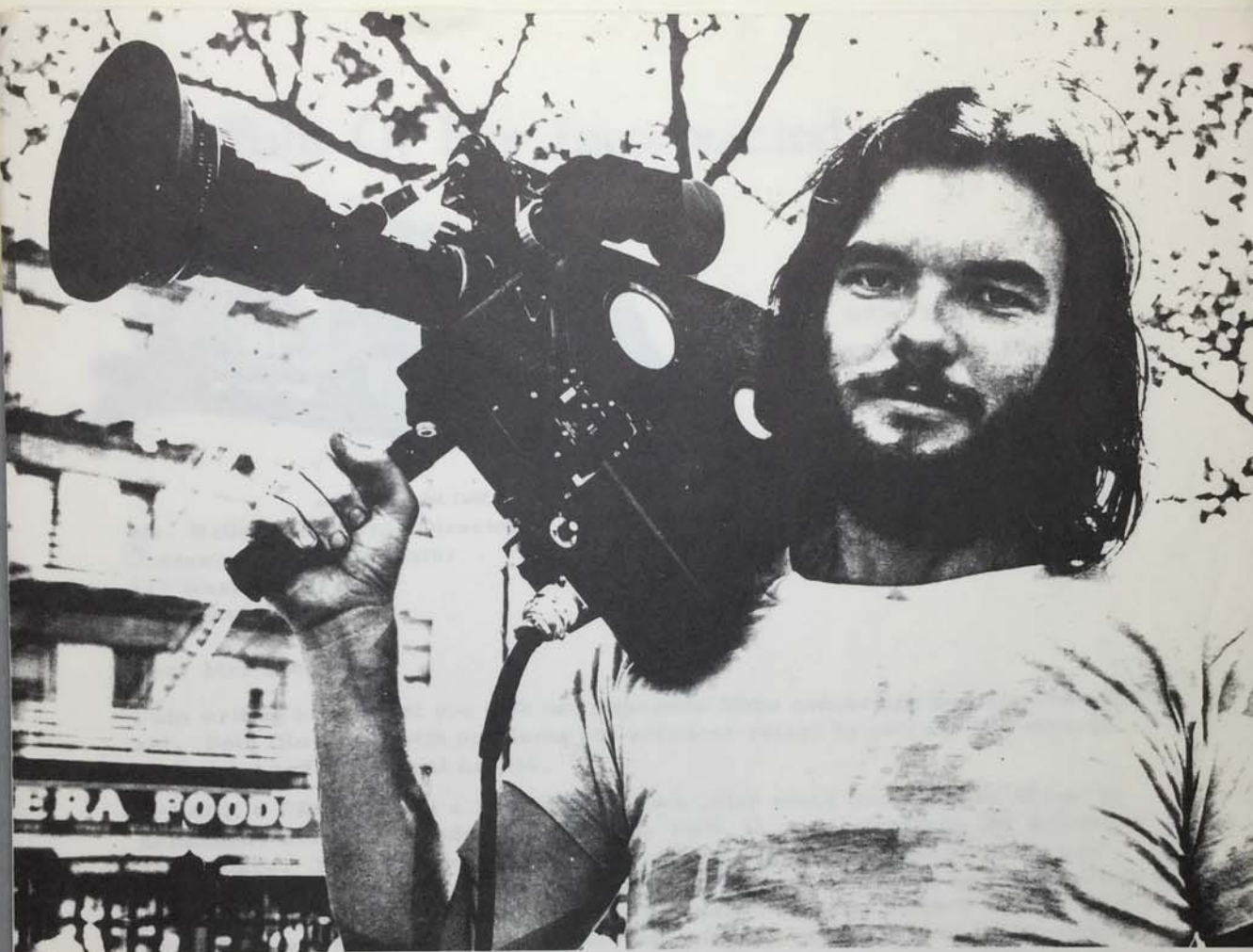
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Great Balls Of Fire Incorporated



302 WEST 12TH STREET
NEW YORK CITY
NEW YORK 10014
(212) 255-3644

and in Hollywood, Calif.

Mr. William Leonard, Director
Contemporary Arts Center
113 West 4th Street
Cincinnati, Ohio

Dear Mr. Leonard:

I am writing to acquaint you with two important films concerning new directions in art. Both films deal with problems and solutions raised by process and environmental art and conceptual artists.

"PLACE & PROCESS" is a 30-minute, 16mm color sound documentary filmed in Edmonton, Alberta, Canada in September, 1969, in conjunction with the Edmonton Art Gallery. This film documents non-object performance works by acclaimed artists Dennis Oppenheim ("220 Yard Dash-Condensed"), Les Levine ("Corn Flakes"), John Van Saun ("Flour Explosion"), and Ian Baxter "Nothing Project". "PLACE & PROCESS" was featured as part of the "Information" exhibit held at the Museum of Modern Art, New York City, in the summer, 1970, and is now part of their collection. Still photographs from the film were published in the November, 1969, issue of Art Forum. "PLACE & PROCESS" is also part of the permanent collection of the Museum of Fine Arts, Boston, and will be run on German television as part of a series on "New American Cinema."

"SOFTWARE," a 20-minute, 16mm color sound documentary, was an integral part of the experimental exhibition "Software" arranged under the sponsorship of American Motors Corporation and exhibited at the Jewish Museum, New York City, in October, 1970. Featuring artists Les Levine, Douglas Heubler, Vito Acconci, Donald Burgoyne, John Giorno and The Architecture Machine Group at M.I.T., "SOFTWARE" explores the views of the participating artists on the nature of Software. The film utilizes such techniques as on-location filming of the artists in their working environments, emphasizing the particular relationships of the artists to the computer and other less sophisticated machines.

Both films are available for purchase at special institutional rates. If you are interested, I would be happy to arrange a screening for you at your convenience.

Sincerely,

Evander D. Schley
Evander D. Schley, President

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July 23, 1971

Dear Willoughby,

Please deliver the "Please & Process" film to Guffanti Lab, 630 9th Ave, 9/0 PAUL GUFFANTI Jr., so they can make a lighter adjusted print for German TV. Their number is 265-5530.

When the new print is ready please leave it with Miss Butler at a Manhattan Co.

Thank you.

Van

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Place &
Process
674-
3375

Impact Films
144 Bleeker St
Mr Stan Gattlieb
303-925-3462 X49

Avalanche

Jimmy Van Fleet & Co. made
the deal
Dennis O.

Mr. Kiley 533-0553

Mr. Kan

Miss B

John Bal

Larry

Louisa

David

George

Robert Morris

Mr. M. V. Goldkang

~~KAT~~ Catrice,
Gordon,
etc.

80 Bme St. NY 10005

Sts were free.

poppy

Green Tree
25 West 43rd
NY 10018

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Race &
Process
674-
3375

Impact Films
144 Bleecker St
Mr Stan Gottlieb
303-925-3462 X49

Avalanche

Jimmy Van Fleet & Co. made
the deal
Dennis O.

Mr. Filing 533-0553

Mr. Kaufman 478-8420

Miss Bilskei 586-2020

John Baldessari

Larry Smith (S)

Lou Van

David Miller

George P. 0X5-1664

Robert Morris 914-255-0216

poppy

Green Tree
25 West 43rd
New York



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RUDER & FINN

MEMO

May 15, 1970.

TO: All The Artists in "Software".

FROM: Joanne Lupton, General Coordinator.

For all of you who came to the luncheon -- thank you. For those who missed it we hope to be able to get everyone together again as the opening gets closer.

As you all know, in a show dealing with information processing systems the information that goes out of the museum is equally important to that which comes in.

Part of this outgoing information is generated by the excitement of people who see your individual pieces, part comes from the works which themselves extend outside the museum context, and part is from distributing information to the various media outlets.

We need and would appreciate your help in all three areas.

At The Jewish Museum approximately 4,000 people will be seeing the show every day. This should be kept in mind, particularly for the pieces which involve individual participation. If your piece takes 15 minutes to interact with, then only four people in an hour, or 24 people out of the 4,000 people in any six hour day will be able to experience it directly. Possibly you could provide something for the other 3,976 people who will never have the direct experience.

As far as extending your existing pieces outside the museum, some of you have done this already. For those of you using telex machines, xerox machines, radios, etc., telexes xeroxes and radio signals could be sent out. Information collected in the museum could be distributed. Not being an artist I can't think of specifics, but if any of you have ideas (preferably those which won't cost anything) please let Jack or me know.

The third area is basically getting the right information to the right people. Those who came to the luncheon have already helped immensely in this regard by exciting a number of press people who will be developing stories. What we need now are photographs of you and your work to use both in the

NOTE

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- 2 -

catalogue and for publicity purposes. These are needed urgently as the catalogue is about to go to press. Please make sure to write the proper photography credit on the back. In cases where photographs aren't relevant, please send whatever you think would make your piece more intelligible to the general public. The conceptualists in particular could provide interesting documentation that we could add to the catalogue. Also, if you have specific suggestions as to press outlets that might be particularly interested in your piece, i.e. home town newspapers, trade magazines, etc. we'd like to know about them.

Thank you all for your interest and cooperation.

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The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York / New York 10028 / Riverside 9-3770

OFFICE OF THE DIRECTOR

September 8, 1969

Mr. Karl Katz, Director
The Jewish Museum
New York, N.Y. 10028

Dear Karl:

As you know, the exhibition, SOFTWARE, has undergone a gradual evolution in the past five months. Through our meetings with Mrs. Nina Kaiden Wright and her staff, Mr. James Mahoney of the Smithsonian Institution, yourself, and many artists potentially involved in the exhibition, we have arrived at what we feel is a unique and timely format. Quite briefly, this is how we envision SOFTWARE:

Software is the range of programming and information that transpires between people and their electro-mechanical environment. We want to emphasize that increasingly such information is a two-way process. The point of our exhibition is to go beyond the few cybernetic sculptures and computer drawings which have been created to date, allowing artists to produce software interfaces for conventional modes of information processing. Thus we intend to work with picturephones, telephone copiers, teletype equipment, time-sharing computers, high speed copying machines, and cross-town closed circuit television. We think you understand that such a show involves a degree of cooperation with industry and the public utilities that has never been undertaken by an art museum.

While highly complex, SOFTWARE does have several advantages over previous art and technology exhibitions. Breakdown should be minimal since most of the equipment is industrial and designed for standard use. The show is historically important because it involves the transformation and exchange of non-visual information. Aside from its aesthetic implications, we feel that SOFTWARE will provide the public with a profound educational experience. There is no better way to understand the effects of electronic technology than to allow artists to use media unconventionally.

Here is a description of the projects proposed by the participants in SOFTWARE to date:

5500 ART AND TECHNOLOGY INC. - Boston: "Labyrinth" is an interactive program which consists of a PDP-8 computer and six terminals. This work structures the progress of a participant throughout SOFTWARE by asking questions

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KATZ-2

\$15000 and making comments on various exhibits. Through the use of a terminal "readout" it is meant to function as a kind of guide or companion.

NAM JUNE PAIK: "Picturephone" is a work involving five or six stations outside and inside the Museum where visitors can see and talk with each other.

\$2000 TED VICTORIA: "Solar Radios" are sun-powered radios attached to contact speakers fastened to the window panes of the front of the Museum. Each pane is tuned to a different station.

cab → MAX NEUHAUS: "Telephone Access" uses three of the latest touch-tone telephone booths set up in the Museum. The telephone user's voice is processed through a "Speechmaker," transforming voice sounds into alternate tonal patterns.

\$3000 JEAN TOCHE: "Agression Art: Air Pollution" is confined by air curtains at each end of a passageway. Acrid chemicals are emitted into this space and controlled by a computer readout. This information is taken from the City's pollution control center in Manhattan.

\$2000 JOHN GIORNO: "Radio Free Poetry" involves the use of a radio transmitter inside the Museum. This sends continuous poetry readings to participants who rent small transistor radios.

fasten → STAN VANDERBEEK: "Telephone Diary" involves the use of telephone service between Cambridge and New York for the duration of the show. One or two hours a day, photographic images will be transmitted by a telecopying machine. The photos will be assembled on a series of bulletin boards as a "diary" of Vanderbeek's travels throughout the Cambridge area; much of his data will be Polaroid photos or printed material.

\$3000 HANS HAACKE: "Questionnaire" is a computer tabulated set of sociological questions given to each visitor to SOFTWARE. A program will give a continuous statistical breakdown of all the information gathered.

\$2000 LES LEVINE: "A.I.R." is a group of television monitors connected to the artist's studio by closed-circuit cable. This would give a live presentation of day to day events in the studio.

\$1500 DOUG HEUBLER: "Variable Piece No. 5; Information Exchange" has to do with exchanging secrets of the participants by means of Xeroxed copies which are traded at a later date.

LAWRENCE WEINER: "AN ACCUMULATION OF INFORMATION TAKEN FROM HERE TO THERE" is to be printed as the artist's work in the catalogue.

ROBERT BARRY: This consists of a 40KHZ ultrasonic wave transmitter set up in the Museum.

\$2000 Joseph Kosuth

\$5000 N.C. ROBERT

\$5000 ELLIOTT

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KATZ-3

There are other possible participants in SOFTWARE. The exhibition will be introduced by a catalogue and a 15-minute color and sound film of the artists talking about the nature of software. This exhibit will act as a kind of prologue and supplement to the catalogue.

Karl, we hope this gives you a picture of the exhibition as it stands to date.

Most sincerely,

Jack Burnham
Jack Burnham, Guest Curator

Susan Hartnett
Susan Hartnett, Coordinator

SH:rsg

DEC.

also: A. Carl Long plotting drafting board piece
B. Touch-sensing piece
C. "Sark" block arranging, self-organizing
piece

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SOFTWARE EXHIBITION
THE JEWISH MUSEUM

810 Michigan Avenue
Evanston, Illinois 60202
February 13, 1970

Mr. Van Schley
302 West 12th Street
New York, New York 10014

Dear Mr. Schley:

The catalogue for the SOFTWARE exhibition is in the process of being completed. Your movie will be treated as one of the exhibits, and therefore it will be given a full page in the catalogue. Since the Smithsonian Institution has set an early publishing deadline, I would greatly appreciate the following information from you by March 15.

1. Description.

You are the best judge of how much and what kind of information you can submit before the film is actually produced. I would hope you could send for publication a discussion of your intentions in making the movie (of any length you deem necessary) and perhaps a description of how the movie will be made or what the final product will most likely be. In other words, we want as full a description of the movie as possible. Any relevant personal statement concerning the movie that you would like to make is also welcome. Include an approximate date for the work. No photographs are being planned for the catalogue.

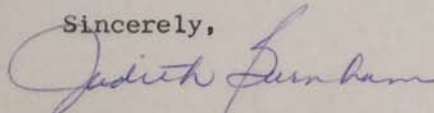
2. Biography

Brief biographies of all participants in SOFTWARE will constitute one section of the catalogue. In general, the following information will be included:

1. Birth date and place
2. Residence
3. Education
4. Occupation
5. Affiliation (gallery, institution, company)
6. Major exhibitions and/or research projects
7. Any additional information you care to add

I look forward to hearing from you.

Sincerely,



Judith Burnham
Editor

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The Jewish Museum

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Jan 21, 1970

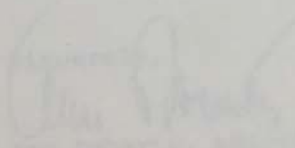
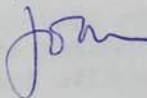
Dear Van,

As you know the show is on and will go to the Smithsonian. It will open on about Sept 15.

We will be able to give you some money when you need it. I have to keep a detailed account of where the \$ goes so would you please keep a careful account and send it to me so that I can pass it on? So let me know what you need and what for and I will send you a check as soon as possible.

If you have any questions just call.

Best,



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The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York / New York 10028 / Riverside 9-3770

May 7, 1970

Mr. Evander D. Schley
Great Balls of Fire, Inc.
302 West 12th Street
New York, New York 10014

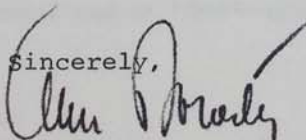
Dear Mr. Schley:

Enclosed is our check for \$2,000 representing the first of three equal installments for the film to be produced by GBF in connection with the SOFTWARE exhibition.

As Joanne Lupton has probably told you, the contract is being held at the Seminary pending the return of the chief fiscal officer who is the person authorized to sign contracts. I hope to be able to send you a signed copy by the middle of next week.

Sorry for the delay.

Sincerely,



Ann Doherty, Administrator

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RUDER & FINN

April 20, 1970.

Miss Ann Doherty
Administrator
The Jewish Museum
1109 Fifth Avenue
New York, N.Y. 10028

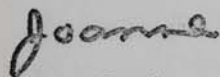
Dear Anne:

Enclosed is a letter from Van Schley who is making the film for the "Software" exhibition. I would appreciate it if you would sign this and return it to him as soon as possible so that he can begin work. I've gone over this very carefully with him and feel that it is fair to both Van Schley and also the Jewish Museum. Also enclosed is a copy of the release form that I am sending to each one of the artists who will appear in the film. This will relieve both the film-maker and the Jewish Museum from any possibility of a law suit.

If you have any questions on either of the forms please call. Also, as soon as possible could you draw a check to Mr. Schley for \$2,000.

Thank you.

Sincerely,



Joanne Lupton
General Coordinator "Software"

JL/rmp
Enclosures.

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The Jewish Museum

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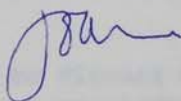
Dec 7, 1969

Dear Van,

Jack Burnham is coming to New York on December 20 for about a week. I think that it would be a good idea if you got together with us to discuss the film.

At present the show is not quite in the definite stage but we are planning as if it will come off. Money problems. Can you bring in some idea of how much space you will need or what kind of space the film should be show in, what kind of equipment will be needed (one projector?) etc....curtains? etc..... maybe you could just send me the information.

Hope things work out for all of us.



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September 16, 1969

Mr. Jack Burnham,
810 Michigan Avenue,
Evanston, Illinois

Dear Mr. Burnham:

Les Levine mentioned to me that the Jewish Museum is interested in commissioning a film to be done in conjunction with its upcoming "Softwear" show.

I have had considerable experience in producing films in this field - my previous works including the film done with Les entitled "The Les Levine Movie" and a recently shot film on the "Place and Process" show in Edmonton, Alberta, with Les Levine, Bob Morris and others.

I would like to discuss the possibilities of the film with you at your convenience.

Sincerely,

Evander D. Achley

EDS:RR

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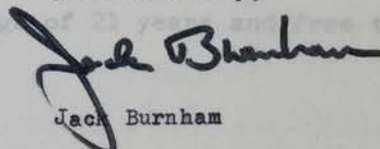
Art Dept., Centennial
Northwestern University
Evanston, Illinois 60201

Dear Mr. Schley:

Thank you for your letter and interest. Most probably we will be using a film for "Software". Probably this will be continuous loop film, or something put into a cassette of about 15 minutes, in color and sound. The subject will be the participants of Software.

I would like to talk to you about this more, and I will contact you through Les or Sue Hartnett, who is coordinator of the show at the Jewish Museum. Hopefully we can meet some time in October.

Most sincerely,


Jack Burnham

Evander D. Schley
Great Balls of Fire, Inc.
302 West 12th Street
New York City, N.Y. 10014

Signature

Date

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RELEASE FORM FOR THE FILM FOR THE "SOFTWARE" EXHIBITION

1. I hereby authorize the Jewish Museum, its nominees, successors and assigns and those acting with its authority, to use and permit to be used in connection with the production and exhibition of a motion picture by Evander Schley for the "Software" exhibition all film footage representing my work and my likeness, and to use and permit to be used any informative material, either in whole or in part, whether in original or in modified form, and whether alone or in conjunction with other visual and textual matter as Evander Schley may determine for the purpose of advertising, publicising, or promoting in every manner and in all media, the proposed motion picture.
2. I agree that all stages of production of the "Software" film will be carried out by Mr. Schley and all final editing will be entirely at his discretion.
3. I shall have no claim for violation of privacy or otherwise against any person, firm or corporation by reason of any statement or any alteration, optical illusion or use in composite form, whether or not intentional, that may occur in the exercise of any of the authorizations granted by me hereunder.
4. I warrant that I am over the age of 21 years and free to enter into this agreement.

AGREED AND ACCEPTED

Signature _____ Date

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Evander D. Schley

SOFTWARE FILMS

1969-70

The films represent both the views of the participating artists on the nature of SOFTWARE, accomplished through direct interviews and group discussions, plus on location filming of the artists in their working environments. Emphasized is the particular relationship of the artist to the computer and other less sophisticated machines as opposed to the utilitarian and commercial usage for which they were originally intended.

The films will make no direct statement. Their purpose lies in accumulating the data forwarded by the participants in the show and disseminating it continually to each entrant to the museum. There will be no beginning nor end. Each will be simultaneously projected on a continuous loop.

The techniques employed by the films are straightforward in the "cinema verité" tradition; no tricks or gimmicks are used. Since we were shooting at a ratio of 10-1 it was possible to explore informally the views of the artists which should provide insights not normally achieved in more structured interviews. The informality should assist the viewer to grasp the nature of his technological environment by the exposure of various aspects of it being used in ways to which he is unaccustomed.

The shooting schedule was spread out over an extended period, so that the crew with the assistance of the exhibition

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coordinator could arrange the most interesting and relevant coverage of the process of the exhibition in addition to the interviews, discussions and location filming.

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PROJECTS BY THE PARTICIPANTS IN SOFTWARE
AN EXHIBITION AT THE JEWISH MUSEUM
SPONSORED BY AMERICAN MOTORS

ART AND TECHNOLOGY INC. - Boston: "Labyrinth" An interactive program which consists of a PDP-8 computer and six terminals. This work structures the progress of a participant throughout SOFTWARE by asking questions and making comments on various exhibits. Through the use of a terminal "readout" it is meant to function as a kind of guide or companion.

ROBERT BARRY: This consists of a 40KHZ ultrasonic wave transmitter set up in the Museum.

JOHN GIORNO: "Radio Free Poetry". Involves the use of a radio transmitter inside the Museum. This send continuous poetry readings to participants who rent small transistor radios.

HANS HAACKE: "Questionnaire". A computer tabulated set of sociological questions given to each visitor to SOFTWARE. A program will give a continuous statistical breakdown of all the information gathered.

DOUG HEUBLER: "Variable Piece No. 5; Information Exchange". The exchange of secrets of the participants by means of Xeroxed copies which are traded at a later date.

LES LEVINE: "A.I.R." is a group of television monitors connected to the artist's studio by closed-circuit cable. This would give a live presentation of day to day events in the studio.

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RUDER & FINN

MEMO

TO: The artists in the "Software" film.
FROM: Joanne Lupton, General Coordinator.
SUBJECT: "Software" film.

Jack Burnham would very much like you to be in the film on "Software" which is being done by Evander Schley.

If you would like to be in this film would you please sign the enclosed release form and send it to me as soon as possible, so that Van can start shooting immediately.

If you don't want to be in the film, or if you have any questions, could you please call.

Thank you.

Enclosure.

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RELEASE FORM FOR THE FILM FOR THE "SOFTWARE" EXHIBITION

1. I hereby authorize the Jewish Museum, its nominees, successors and assigns and those acting with its authority, to use and permit to be used in connection with the production and exhibition of a motion picture by Evander Schley for the "Software" exhibition all film footage representing my work and my likeness, and to use and permit to be used any informative material, either in whole or in part, whether in original or in modified form, and whether alone or in conjunction with other visual and textual matter as Evander Schley may determine for the purpose of advertising, publicising, or promoting in every manner and in all media, the proposed motion picture.
2. I agree that all stages of production of the "Software" film will be carried out by Mr. Schley and all final editing will be entirely at his discretion.
3. I shall have no claim for violation of privacy or otherwise against any person, firm or corporation by reason of any statement or any alteration, optical illusion or use in composite form, whether or not intentional, that may occur in the exercise of any of the authorizations granted by me hereunder.
4. I warrant that I am over the age of 21 years and free to enter into this agreement.

AGREED AND ACCEPTED

Signature _____ Date _____

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Artists to appear
in "Software" Film.
Page 2.

(C) Les Levine (MOW)
119 Bowery
New York, N.Y. 10002

233-2188

✓ (B) Nicholas Negroponte (comp)
M.I.T. School of Architecture
& Planning
77 Massachusetts Avenue
Cambridge, Mass. 02139

617-864-6900
Ext:5960

Secretary
Donna Gregory

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A 2 3
B 4 4
C 3 5

← Ted Nelson →

List of Artists to Appear in the "Software" Film
Van Schley, Filmmaker

9/12
1:20

(A) Vito Acconci
102 Christopher Street
New York, N.Y.

242-7040

✓ (B) Scott Bradner - *Allen Raglow*
33 Kirkland Street
Cambridge, Mass. 02138

617-731-0533

(B) Room 1232
William James Hall
Harvard University

617-868-1020
-7600

Ext: 3222 *3864*

✓ (B) Donald Burgoyne (Comp)
294 South Main Street
Bradford, Mass. 01830

617-373-0038

Art Department
Bradford Junior College
Bradford, Mass.

(A) John Giorno
222 Bowery
New York, N.Y.

[FNI]

925
WA9-5372

(C) John Goodyear
RD #1
Lebanon, N.J. 08833

201-534-2495

(C) Hans Haacke
95 East Houston Street
New York, N.Y.

982-6588

YU-9-2437

25 West 16th Street

989-2437

Mailing Address:
463 West Street - Apt. 1012
New York, N.Y. 10014

✓ (B) Douglas Huebler (Comp)
6 South Park
Bradford, Mass. 01830

617-349-2982

Mailing Address:
Box 102, Truro, Mass. 02666

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List of Artists to Appear in the "Software" Film
Van Schley, Filmmaker

✓ Vito Acconci 242-7040
102 Christopher Street
New York, N.Y.

✓ Scott Bradner 617-731-0533
33 Kirkland Street
Cambridge, Mass. 02138

Room 1232 617-868-1020
William James Hall -7600
Harvard University Ext: 3222

✓ Donald Burgy
294 South Main Street
Bradford, Mass. 01830

Art Department
Bradford Junior College
Bradford, Mass.

✓ John Giorno WA5-6372
222 Bowery
New York, N.Y.

John Goodyear 201-534-2495
RD #1
Lebanon, N.J. 08833

Hans Haacke 982-6588
95 East Houston Street
New York, N.Y.

25 West 16th Street 989-2437

Mailing Address:
463 West Street - Apt. 1012
New York, N.Y. 10014

✓ Douglas Huebler 617-349-2982
6 South Park
Bradford, Mass. 01830

Mailing Address:
Box 102, Truro, Mass. 02666

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Artists to appear
in "Software" Film.
Page 2.

✓ Les Levine
119 Bowery
New York, N.Y. 10002

233-3188

✓ Nicholas Negroponte
M.I.T. School of Architecture
& Planning
77 Massachussetts Avenue
Cambridge, Mass. 02139

617-864-6900
Ext:5960

Secretary
Donna Gregory

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Wellington,

Written print is ready from Guffanti, it should be delivered to

Mr. Stan Gattlieb

Impact Films

144 Bleeker St - (674-3379).

who will forward them to Vaughan in London

P.S. Talked to lawyer in N.Y. He has received NCI documents on Software, as of today.

- Mr. Max Goldblum
Cahill, Gordon etc.
80 Pine St. 10005

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No. GFL 45035

8/3/1971

RECEIVED FROM

GUFFANTI FILM LABORATORIES, INC.

630 NINTH AVENUE

NEW YORK, N. Y. 10036

CO 5-5530

CUST. ORDER NO.	LAB. ORDER NO.	SHIPPING NUMBER
	8596	

To

Address

ACCOUNT

Process
requested

dial and

1-16-f Color Print
Place + Progress

LIMITATION OF LIABILITY

It is agreed that any film delivered to us by you for processing or any other purpose, and any film processed by us under instructions from you, and any film delivered to us by you before or after processing and pending further order or instructions from you, is held by us for your accommodation and solely at your risk and that we shall not be liable for any damage to or loss of any such film, regardless of the causes for any such damage or loss, provided however, if any raw stock used by us is found to be defective in manufacture, or if any film is damaged, destroyed or lost in our laboratory through our negligence, you agree that we shall replace such film with new raw stock and that we assume no other liability, express or implied, and provided you deliver to us written notice of claim within thirty (30) days after knowledge of such damage, destruction or loss is acquired. It is further agreed that as to all film delivered to us the same may be moved to or kept at such place or places as we may deem desirable. There being no promise or representation, express or implied, that film delivered to us for any purpose will be retained or kept at any designated place.

Received by

Lia Real
SIGN NAME IN FULL

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Guffanti Labs
Mr Paul Guffanti, Jr.
630 92 Ave (452 St.)

Make this print lighter
for great balls of fire

Our telephone: 212-674-5430

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Great Balls Of Fire Incorporated

Van Schley
President
Great Balls of Fire
20703 Cheney Drive
Topanga
California

-Rogosin
Vaughan Films Ltd
12 Foubert Place
Regent St
London W.1.
England

August 24, 1971

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Great Balls Of Fire Incorporated

Van Schley
President
Great Balls of Fire
20705 Cheney Drive
Topanga
California

207 WEST 10TH STREET
NEW YORK CITY
NEW YORK 10014
212 255-2511

Dear Van:

Impact Films had called to let you know that the Place and Process film was in fact sent off to Vaughan Films in London as requested about a week ago. By air.

Could you give me a call some time this week? I have a mediaal and interview at Immigration on September 2.

Yours,

I am writing to acquaint you with two important films concerning new directions in art. Both films deal with problems and solutions raised by process and machine in modern art and conceptual artists.

"PLACE & PROCESS" is a 20-minute, 16mm color sound documentary filmed by Edmundo Albeche, Camille in September, 1969, in cooperation with the Edmundo Art Gallery. This film documents non-object performance works by architectural artists Camille O'Connell ("220 Yard Dash-Condensed"), Lee Levine ("East Flakes"), John Van Noy ("Your Exploited"), and Lee Baxter ("Thinking Project"). "PLACE & PROCESS" was featured as part of the "Information" exhibit held at the Museum of Modern Art, New York City, in the summer, 1970, and is now part of their collection. Still photographs from the film were published in the November, 1969, issue of Art Forum. "PLACE & PROCESS" is also part of the permanent collection of the Museum of Fine Arts, Boston, and will be run on German television as part of a series on "New American Cinema."

"MY WALL" is a 20-minute, 16mm color sound documentary, was an integral part of the "Information" exhibit. It was arranged under the sponsorship of American Motors Corporation and exhibited at the Jewish Museum, New York City, in October, 1970. Featuring artists Lee Levine, Douglas Hessler, Yve Averbach, David Gandy, John Hessler and The Architecture Machine Group at M.I.T., "MY WALL" explores the ideas of the participating artists on the nature of architecture. The film utilizes both techniques as on-location filming of the artists in their working environments, conversations, the particular relationship of the artists to the materials and other less conventional materials.

Both films are available for purchase at special institutional rates. If you are interested, I would be glad to arrange a screening for you at your convenience.

Sincerely,

Frederic J. Schickel, President

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Great Balls Of Fire Incorporated



302 WEST 12TH STREET
NEW YORK CITY
NEW YORK 10014
(212) 255-3644

and in Hollywood, Calif.

Mr. William C. Murray
Munson-Williams-Proctor *INSTITUTE*
310 Genesee Street
Utica, New York 13502

Dear Mr. ~~Murray~~ *(FUCK HEAD)*

I am writing to acquaint you with two important films concerning new directions in art. Both films deal with problems and solutions raised by process and environmental art and conceptual artists.

"PLACE & PROCESS" is a 30-minute, 16mm color sound documentary filmed in Edmonton, Alberta, Canada in September, 1969, in conjunction with the Edmonton Art Gallery. This film documents non-object performance works by acclaimed artists Dennis Oppenheim ("220 Yard Dash-Condensed"), Les Levine ("Corn Flakes"), John Van Saun ("Flour Explosion"), and Ian Baxter "Nothing Project"). "PLACE & PROCESS" was featured as part of the "Information" exhibit held at the Museum of Modern Art, New York City, in the summer, 1970, and is now part of their collection. Still photographs from the film were published in the November, 1969, issue of Art Forum. "PLACE & PROCESS" is also part of the permanent collection of the Museum of Fine Arts, Boston, and will be run on German television as part of a series on "New American Cinema."

"SOFTWARE," a 20-minute, 16mm color sound documentary, was an integral part of the experimental exhibition "Software" arranged under the sponsorship of American Motors Corporation and exhibited at the Jewish Museum, New York City, in October, 1970. Featuring artists Les Levine, Douglas Heubler, Vito Acconci, Donald Burgy, John Giorno and The Architecture Machine Group at M.I.T., "SOFTWARE" explores the views of the participating artists on the nature of Software. The film utilizes such techniques as on-location filming of the artists in their working environments, emphasizing the particular relationships of the artists to the computer and other less sophisticated machines.

Both films are available for purchase at special institutional rates. If you are interested, I would be happy to arrange a screening for you at your convenience.

Sincerely,

Van

Evander D. Schley, President