

## CONDITIONS OF USE FOR THIS PDF

The images contained within this pdf may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, nor exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

CE JH Open Circuits

We would like to know whether you think it would be desirable to handle negotiations with museums abroad for either a simultaneous opening or a sequentially scheduled travelling exhibition via the International Council. If you think it would be, we should begin talking about this as soon as possible. The Arts Council of Great Britain has already requested cost estimates and other specifics, so we must start work here quickly. Immediately, in fact, if we are to try for a simultaneous opening.

I would be very glad to discuss this further with you, at your earliest convenience. If you would like to arrange a meeting, please let me know, and Mr. Davis will try to attend as well.

Yours sincerely,

*Allison Simmons*

Allison Simmons  
Administrative Assistant

OPEN CIRCUITS/the future of television  
Telephone: (212) 249-2258; (212) 989-2317

OPEN CIRCUITS exhibition







The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 20

cc JH Open Circuits

cc: RICHARD PALMER ✓

MHA  
"OPEN CIRCUITS" -  
Folder - may I have  
a copy for  
my proj. proposal  
Folder.

March 14, 1972

Mr. Douglas Davis  
Newsweek  
444 Madison Avenue  
New York, New York 10022

Dear Mr. Davis:

This will confirm our verbal agreement for you and your associates, Fred Barzyk and Russell Connor to mount an electronic exhibition in collaboration with The Museum of Modern Art, subject of course to our approval of the ultimate form and content of the project.

It is understood that the exact details of the presentation are to be determined at a later date, but that basically it will consist of three parts. There will be an exhibition in one of our galleries, and if no better space is available, it will be mounted in the small gallery adjoining the auditorium lounge where the Wilfred Lumia was installed. The same visual material presented in this space will be televised over one of the New York cable stations.

The second part will consist of a catalogue, published either by the Museum or outside, details of which will also be decided at a later date.

The third part will be a conference to discuss the esthetic potential of the medium.

It is further understood that you will not require financial assistance from the Museum, but that you will coordinate your fund raising activities with our Director of Development, Charles Hesse, in order to avoid conflict with the Museum's activities.

We look forward to further discussions as your plans progress. In the meantime, best wishes to you and your colleagues.

Sincerely,

Richard E. Oldenburg  
Acting Director

REO/mvk

cc: Charles Hesse  
Willard Van Dyke

OPEN CIRCUITS exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3.3.20

cc JH  
wg Open Circuits

27 Washington Square No.  
New York City 10011  
June 2, 1971

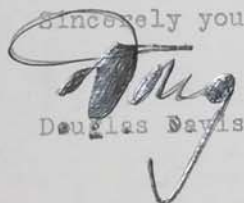
Dear Mr. Van Dyke:

Though you see my New York address here, I am in fact typing this in Washington, where I will be through June 12, working on an television Event to be created at the Corcoran, in collaboration with the National Endowment and WTOP-TV--a hectic time!

I have nonetheless produced the brief statement Wilder Green asked for, and a very tentative budget to be submitted to the NYSCA on Monday, June 6. I say "very tentative" because budgets are not my specialty. I suggest that you call Russell Connor about it before sending it on to the Council. I am sending him a copy, too, and I am sure he will give you cogent suggestions as to how it might be properly manicured.

I hope you will be agreeable to cooling the issue of the single "director" a while longer, until we have had the chance to thoroughly discuss the matter. Until then, I can serve as the "spokesman" for the project, if you like.

Sincerely yours,

  
Douglas Davis



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 10

OPEN CIRCUITS: STATEMENT OF PURPOSE

Open Circuits: Art at the Beginning of the Electronic Age will bring together and exhibit for the first time the far-flung TV/Art movement, including experimental work created by artists working both by themselves (with portable equipment) and in concert with innovative TV producers and stations, working both here and abroad, and with emphases both esthetic and political. Open Circuits will also be the first thoroughly electronic exhibition ever hosted by a major museum. The contents of the exhibition--including sections devoted to the history of television, and to its future potential--will be recorded and edited on videotape at WGBH-TV in Boston. It will then be projected beyond the walls of the museum into the community, using the public channels assigned by the two cable systems in New York.

The exhibition will be 6 hours in length, and cycle continuously, both on the cable system and at the museum.\* The installation at the museum will be a bank of 100 color and black-white monitors, carrying the same content as the cables outside. The viewer will be able to select what he wishes to view by a program/schedule. In addition, there will be a large eidophone screen set up in an adjacent room, 9x12' in size, which will cycle continuously a 30-minute anthology of the 6-hour "exhibition." Needless to say, the museum will be able both to circulate this exhibition later to other museums around the world and keep the rights to it for permanent collection.

In addition, Open Circuits will bring together in conference, during the exhibition, also for the first time, participants in the video renaissance from all points in the spectrum--artist, critics, philosophers, educators, and politicians--to discuss the implications of this new development in the world's most powerful medium of communication. The participants will include Nicholas Johnson, Marshall McLuhan, James Day, William Paley, Buckminster Fuller, Nam June Paik, Stan Vanderbeek, Henry Geldzahler, Lewis Mumford, the organizers of the exhibition, and others.

Issued with the exhibition will be a 300-page catalogue documenting and illustrating the growth of television as an art form independent of theater, film, and allied areas.

The organizers of Open Circuits are Fred Barzyk, Russell Connor, and Douglas Davis. For the present, Mr. Davis can serve as spokesman for "the three," though the organizational duties will be shared equally and assigned later.

\*A detailed list of the contents is available in the pages of our original proposal to the museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

OPEN CIRCUITS: "SEED" BUDGET (To Carry the Organizers and the Museum until the Winter of 1972, when a Major Sponsor will be Found)

September 1, 1971—January 1, 1972

Travel (by each of these organizers to and from MOMA and WGBH-TV)	\$1,000.00
Artistic Consultation Fees (@\$1,000 ea.)	3,000.00
Technical Consultation Fees	1,000.00
Poster (inviting videotape submissions from around the world)	500.00
Administrative and Research Assistant (to work out of MOMA)	2,500.00
Secretarial-Typing (part-time)	500.00
Stationery and supplies (incl. mailing)	500.00
Entertainment	250.00
Portable VTR equipment (to play, select, & edit videotapes)	3,500.00
Publicity	500.00
	<u>13,250.00</u>



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 20

DOUGLAS DAVIS  
27 WASHINGTON SQUARE NORTH  
NEW YORK CITY 10011

MAY 17 1971

May 15, 1971

Dear John:

What's up? Does Open Circuits live or die? My colleagues press me for information, so I must press, too. Plus which, the deadline for applications to NYSCA for grants to help the cause expires on May 24, this round.

What I think, what I hope MOMA will do is schedule a series of TV evenings beginning in the fall, leading up to an electronic "exhibition" beyond the walls, <sup>and</sup> or a conference in the late spring of 1972, at which time a print catalogue can appear, too. The "exhibition" can be produced at WGBH-TV under the aegis of their Rockefeller program--unless I miss my guess--by the fine Barzyk hand. The catalogue could be published by either Praeger or MOMA or both.

The sooner some announcement could be made of our plans the better, since the very announcement will in effect co-opt the field, and later modifications can always be made. But you know better of this than I.

Sorry I missed the Shirley Clarke evening, about which I did not hear until afterwards. My own TV Event occurs at the Corcoran on June 12. I shall preserve a videotape for you to see.

Call, call. I have tried you several times--since I expected to hear news long ago--but without luck. I am either here or at Newsweek at nearly all times.

Best,

*Doug*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

Willard Van Dyke cc: Wilder Green

John B. Hightower

March 9, 1971

Open Circuits and Film: One to One

Paul Friedberg and Gordon Hyatt went over their plan for Film:One to One with me the other day. I still remain unconvinced but would like to bounce around the idea with some of the other curatorial department heads if for no other reason than for my edification and education. I keep thinking that the basic material is missing; that somehow their starting point is the hardware and not the intrinsic artistic quality of the material being shown by the hardware. Maybe I am being too finely, but I would nevertheless like some playback - perhaps with you and other members of your department.

Open Circuits, on the other hand, intrigues me more - and perhaps has some options such as a conference possibility. Anyway, I'm for a talk soon about both. You should know that I told Gordon and Paul we would try to get back soon even if it were a definite "no" so that they could take the idea somewhere else.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

John Hightower

Wilder Green

October 28, 1970

Open Circuits exhibition

I've read Douglas Davis's proposal for this exhibition and find it fascinating - perhaps it will even persuade me to buy a television set.

More seriously, I agree with his premises and purposes for the show, and also for the scale at which he proposes doing it - including the special events, happenings, gestures, concerts, conference, etc. I also think it would be a very appropriate thing for MOMA to do.

The budget, I believe, is optimistic, but don't think that should deter us in exploring it at this time. Let me know when you want to discuss it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

Open Circuits, 3

OPEN CIRCUITS: STATEMENT OF PURPOSE

Open Circuits: Art at the Beginning of the Electronic Age will bring together and exhibit for the first time the international TV/Art movement, including experimental work created by artists working both by themselves (with portable videotape equipment) and in concert with innovative TV producers and stations. Open Circuits will also be the first thoroughly electronic exhibition ever hosted by a major museum. The contents of the exhibition--including sections devoted to the history of television and to its future potential--will be recorded and edited on videotape at WGBH-TV in Boston. It will then be projected beyond the walls of the museum into the community, over the "public access" channels currently provided in Manhattan by the Teleprompter and Sterling Manhattan systems.

The exhibition itself will be six hours in length and cycle continuously, both on the cable system and at the museum.\* The installation at the museum will be a bank of 100 color and black-white monitors, carrying the same content as the cable stations carry outside. The viewer will be able to select what he wishes to view (and when he wants to visit the museum) by a program schedule. In addition, there will be a large eidophone screen set up in an adjacent room, 9x12' in size, which will cycle continuously a 30-minute anthology of the six-hour exhibition. Needless to say, the museum will be able to circulate this exhibition to other museums around the world.

In addition, Open Circuits will bring together in conference, during the exhibition, also for the first time, participants in the video renaissance from all points in the spectrum--artists, critics, philosophers, educators, politicians, and broadcasters. The object of the conference will be to present papers and discuss the esthetic potential of a medium that is currently undergoing major structural changes. The participants could include people like James Day, Dr. Frank Stanton, Lewis Mumford, Nicholas Johnson, Brice Howard, and many of the artists represented in the exhibition.

Issued with the exhibition and with the conference will be a 300-page catalogue documenting and illustrating the works shown in the exhibition and prefaced by essays (some of them to be read at the conference) on the growth of television as an art form independent of theater, film, and allied areas.

The organizers of Open Circuits are Fred Barzyk, Gerald O'Grady, and Douglas Davis.

\*An exhaustive list of the contents of the exhibition is available in the pages of our original proposal to the Museum.

OPEN CIRCUITS exhibition



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 10

Open Circuits, 3

# OPEN CIRCUITS

## A Note of Explanation

All technologies are in the process of dynamic changes, most dramatically in the medium of television. There is new equipment on the market daily, and the market itself is constantly changing. Because of these facts, it is possible only to make sophisticated guesses at this point about the OPEN CIRCUITS exhibition, projected for 1973-74. What follows in these few pages is an attempt to list all the elements to be included, to affix a budget, and to indicate, briefly, the style of the presentation.

We have received real and substantial encouragement with respect to this project from a number of interested people and organizations: Chloe Aaron of the National Endowment on the Humanities, WGBH-Boston, WNET-New York, KQED-San Francisco, the Ford Foundation, the Rockefeller Foundation and Videotape Productions, Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 10

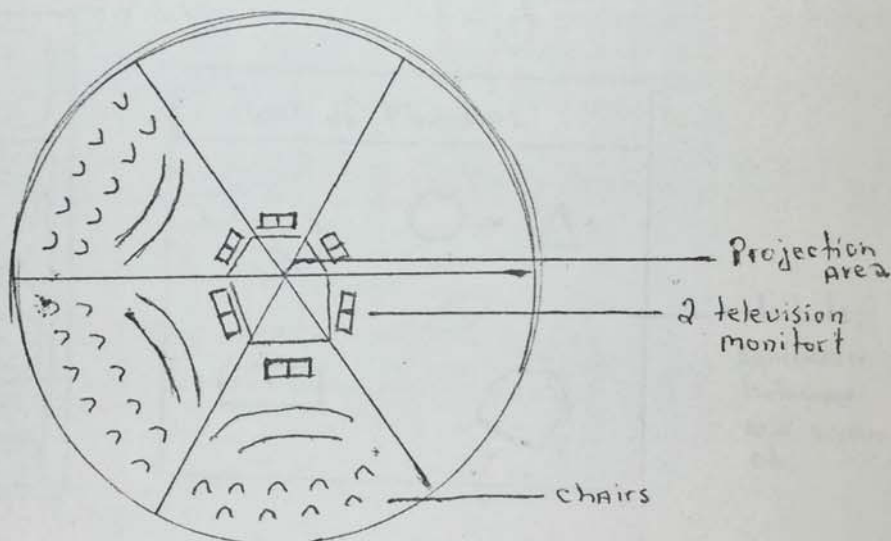
Open Circuits, >

Page 1

## OPEN CIRCUITS

### The Exhibition

Taking advantage of the space available, we hope to construct simple, intimate, comfortable "viewing areas". In a superstructure of a dome, pie shaped rooms would radiate from a central projection control area.



In each of these rooms, there will be two high quality color monitors and several small speakers distributed among the chairs on the rug-covered floors. This intimate design will allow for casual seating for as many as 25 people per room. The speaker arrangement will permit maximum audibility with minimum interference between the cubicles. Each "viewing area" will be programmed differently in cycles that will allow a viewer selective viewing within a limited amount of time. Outside each cubicle a black and white monitor will display the upcoming programmed schedule.

The controls for the display monitors and the playback area



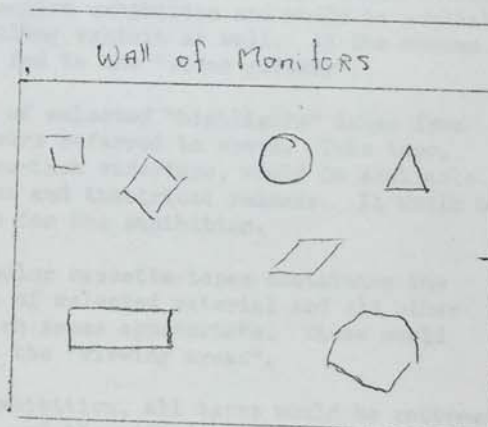
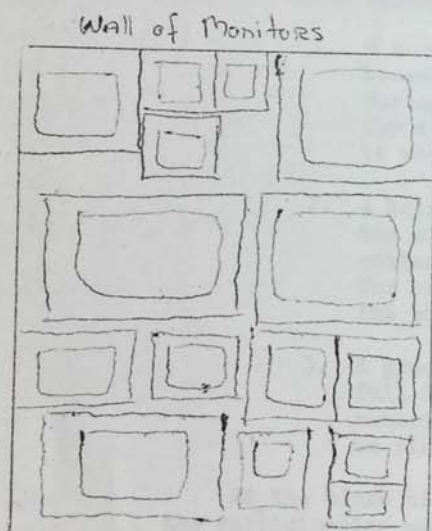
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 10

Open Circuits, 3

Page 2

for all the monitors would be in the center area. Here a single technician could run the various tapes for all "viewing areas". Using the most sophisticated equipment available (monitors and cassette playback units) the operation should be simple enough to be operated by one person, similar to the economics of the multicinema complexes in operation across the country. There should be two monitors per room to allow for "double channel" experiments.

In another area we would set up a "video gallery" and "future room".



exhibits:  
synthesizer  
hologram  
wall screen  
etc.

One wall would be completely covered with monitors of all sizes and shapes, black and white and color. These monitors would be connected to telephone lines from a cable television system. Displayed would be a never-ending collection of video programming, ranging from helical to broadcast experiments. Surrounding this "video gallery" would be the environmental art-information television room - a collection of the tools of the future: synthesizers, holograms, wall screens and so forth. Some of this equipment would be actual, some would be implied. This is a room to move in, view and study. The wall will take on its own design and act as an electronic background



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 10

Open Circuits, 3

Page 3

for the tools of the future.

### The Acquisition and Editing of Tapes

In the near future, through posters, flyers, mail and word of mouth a world-wide request for material would be initiated. As the tapes are received for the OPEN CIRCUITS exhibition they will be catalogues and the proper releases obtained (N.B. WGBH in Boston has offered this service including an IBM inventory, storage area, insurance, etc. at cost). The process of viewing and selection would take place resulting in decisions upon editing and program order. Three separate tapes would then be made:

1. 8 hours of selected programming on 1-inch tapes for broadcast by cable television. This would be run during the entire exhibition and would be available for a travelling exhibit as well. At the museum it would be fed to the "video gallery".
2. A half hour of selected "highlights" taken from the eight hours referred to above. This tape, edited on two-inch videotape, would be available for broadcast and theatrical release. It would be the showcase for the exhibition.
3. A group of color cassette tapes containing the full 8 hours of selected material and all other material which seems appropriate. These would be played in the "viewing areas".

At the close of the exhibition, all tapes would be returned to the participating members, and the edited tapes would become the possessions of the Museum.

OPEN CIRCUITS exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 10

Open Circuits, >

Page 4

## The Budget

Personnel to supervise editing, set up of equipment and installation	15,000
Monitors, audio distribution, viewing areas	8,000
2 video projectionists, 1 maintenance engineer for the duration of the exhibition (4 wks.)	3,200
Wall screen projection unit	Donation
Construction of dome, viewing areas, sound proofing	15,000
Video gallery, future room (including all setups, lighting, transportation of certain items, technical supervision)	8,000
Storage and inventory (WGBH)	500
Editing 8 hours for Cablecast	5,400
Editing for half hour highlights tape	3,050
Graphics	1,500
Transportation, perdiems, legal, misc., overhead	<u>15,000</u>
TOTAL .....	74,650
Construction of three structures in Museum garden	<u>10,000</u>
TOTAL.....	\$ 84,650

N.B. These figures are subject to yearly price changes.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

Open Circuits, 3

c/o Newsweek  
444 Madison Avenue  
New York City 10022  
October 3 1970

Mr. John Hightower  
Director  
Museum of Modern Art  
11 West 53rd Street  
New York City

OCT 05 1970

Dear Mr. Hightower:

I am two days late on my self-imposed deadline, so I am sending this on immediately, sans the background historical essay I meant to include with it. The essay, which is extracted from the manuscript for my book, documents the sequence of events alluded to time and again in this proposal. The proposal can stand very well for itself in the meantime, though, and I will mail you the essay shortly after, as soon as I find a typist to do it justice.

If you are interested in the exhibition proposed by Fred Barzyk, Russell Connor, and myself, please let me know, and we'll converse further. The proposal is certainly susceptible to modulation: as it now stands it is only my poor rendition of points agreed upon in conversation between the three of us. The firm principle is simply this: whatever form the exhibition takes, it must be grounded in the present and the future rather than the past. We also strongly believe that the exhibition should provide a forum for the diverse talents now at work in isolation on the new TV art.

(Conver-  
sational

As for the three organizers, we see our administrative chores thusly. All decisions on every aspect of the exhibition by majority vote. The chores implementation of the will roughly follow these lines: Barzyk will "produce" the exhibition and all related programming; Connor will select the programming to be displayed; Davis will supervise the Conference, "future room," and special events. Each of us will have a hand in the editing and production of the catalogues. In no case do we expect any personnel problems, since we have worked together before--most notably on the Boston Symphony TV Experiment.

Needless to say, this will be an expensive exhibition to mount, if it is done in full scale. But there is always the chance that industry can be persuaded to foot many of the costs. In any case, there will be invaluable feedback here for any museum that sponsors us: the acquisition of an unparalleled videotape library plus the equipment with which to keep it on permanent display.

Sincerely yours,

*Davis*  
Douglas Davis

OPEN CIRCUITS exhibition

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 10

Open Circuits, 3

Title: OPEN CIRCUITS: Art at the Beginning of the Electronic Age\*

Premises: Television is the most powerful instrument of communication ever devised. It reaches into the living room, watches the Earth, and extends into space. Linked with the computer, it provides instant information. Linked with the telephone, it provides instant visual contact. Television no longer depicts nature; Television is nature. It is the most important medium yet to challenge the artist, the writer, the thinker. As a tool, it will surpass the book and the film.... *the journalist, the educator,*

At first this tool was so costly to manufacture and maintain that access to it was available only for those willing to pay in kind—by creating mass audience programming. With a few hybrid exceptions, access was denied those whose vision was private, difficult to understand, or based in specialized, alternative knowledge/information....

Technological change has ~~revised~~ revised the economics of Television; the old impasse is yielding to new facts. Access to the tool is far less expensive than before. The onset of Cable and Cartridge TV multiplies the number of creative outlets immeasurably. The Cartridge in particular personalizes Television, enabling each man to make his own choice as to what he will "play" on his set. Specialized TV audiences, like the audience for specialized books and esoteric art, are now possible. There is no necessity now to program only for the mass audience....

At the very moment that these technological changes were beginning to manifest themselves, esthetic change paralleled them—in fine, a determination on the part of visual and plastic artists to use methods, materials, and knowledge drawn from contemporary technology. Aided by the new availability of videotape cameras and recorders, together with the sympathetic collaboration of a few isolated TV stations, financed in part by grants from the Ford and Rockefeller Foundations, these artists have already created a body of work that thoroughly revolutionizes the old concept of TV programming. TV is no longer a simulated film or play: TV is finding its own unique form: TV is now electronic art....

To date these experiments, though carried out on an international level, and accompanied by an equally important surge of interest (among writers, "underground" news journalists, and ethnic minorities) in Television as a means of recording, documenting, and passing on "alternative" news and information to specialized audiences, have never been brought together. There has been no opportunity to see their work as part of any coherent whole. There has been no chance for creative minds, working in physical isolation, to meet with and stimulate each other....

\*The title is borrowed from Nam June Paik, the artist who pioneered the use of Television hardware as an artistic medium. In a 1966 manifesto, he declared, with regard to the potential of electronics as a means of personalizing and humanizing communication: "We are in open circuits."

*in the past few years*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3.3.20

Open Circuits, 2

OPEN CIRCUITS, 2

Developments are too rapid to permit delay. Cassettes and cartridges are upon us. Flat, wall-sized screens are a year away. Liquid crystal picture tubes, perhaps two years. A laser broadcast system is a definite possibility (it has been predicted by Bell Laboratories within the month), affording many times the TV channels we already have for both "live" programming and person-to-person communication. Three-dimensional TV is ahead. Odors. Touch. This exhibition is more than an exhibition: it is a necessity: it is a way of opening and modulating the TV structure at its most fluid and impressionable

moment) — is....

From the standpoint of the medium involved—and the artist's opportunity to reach society through it—Open Circuits could affect the direction of art as profoundly as either the 1913 Armory show or Nine Evenings. This exhibition will call to the attention of a wide audience, many of them artists, the potential implicit in the new Television structure. It will promote new beginnings. It will instill new standards of excellence and imagination. It may very well affect technology, too. Most of all, the exhibition will accelerate a development that even now is humanizing Television, rendering it more flexible, more responsive to our needs, and, finally, more ~~cap~~ to divergent visions and ideas....

(recog-  
tive

The museum, now, has an obligation to concern itself with the future as well as the past and the present because all these tenses are increasingly one....

#### CONTENTS OF THE EXHIBITION:

1. Broadcast Television: The Personal Vision in Collaboration. Here we mean to deal basically with the present tense, with programming that has been created by artists and gifted producers at established TV stations, most of it unseen by the national and New York audience. But we plan to provide a taste of the past, too—specifically, those isolated moments in the early years of TV when the medium was recognized and dealt with as a genre in its own right, not as an imitation of the theater or film. The two best examples are the old Dave Garroway Open House shows, originating in Chicago, and the Ernie Kovacs shows, based ~~with~~ in Philadelphia and in New York. Both men used the TV set itself, equipment included, as content, and both experimented with the camera, too, blurring, moving, and splitting the screen. These may be the first hints of "abstraction" on commercial TV.

*Boston,* Among the new programming will be the following: Jazz Images, by Fred Barzyk, WGBH-TV, 1962 (possibly the first instance of sustained electronic mixing in a program format: Barzyk altered the representational TV picture in a jazz concert by means of control room switches and modulators). Sarah Caldwell, Intoleranza, WGBH, 1966 (full-scale electronic mixing for telecast of ballet). Otto Piene and Aldo Tambellini, Black Gate Cologne, WDR-TV, Cologne, Germany (perhaps the first network TV program completely controlled and produced by artists for a large audi-



The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 3. 3. 10
---------------------------------------	-------------------	--------------------------------

Open Circuits, 3

ence). The What's Happening, Mr. Silver? series, produced by Fred Barzyk, written by David Silver, WGBH, 1968-69 (two programs here of particular importance: Madness and Intuition, 1968, in which selection of the picture fed to the home audience was ceded in the control room to random ~~gestures~~ <sup>gestures</sup> by a small studio audience, and The Double-Channel Experiment, 1968, in which for the first time the audience was requested to play two TV sets side by side, creating a live TV environment from two different videotapes created to interact with each other). Alwin Nikolais, Limbo, WGBH-TV, 1968 (an electronic ballet created by the choreographer in the control room, mixing together pre-taped sequences of his dancers in performance with overlays of abstract form and color). The Medium is The Medium, WGBH, 1968 (a major effort to demonstrate the unique esthetic properties of TV, funded by the Corporation for Public Broadcasting and produced by Fred Barzyk; six artists were allowed five minutes of time to create whatever they wished; they included Piene, Tambellini, Paik, Thomas Tadlock, Allan Kaprow, and James Seawright—the latter using the indigenous properties of the color TV camera to create a multi-image, multi-color dance piece). Gus Solomons, Jr., City Motion Space Game, WGBH, 1968 (produced by Rick Hauser, this hour-long telecast extends the double-channel experiment by adding a stereo sound track, to be turned on and mixed with the two TV sets). Brice Howard, Heimskringla!, KQED-TV, San Francisco, 1969 (the first full-network drama telecast utilizing electronic mixing; a product of The Center for Experiments in Television; Howard, the producer, is the ~~creator~~ <sup>inventor</sup> of the conceptual terms "Electronic Mixing" and "Videospace"). The Dilexi Foundation Series, produced in collaboration with KQED, 1969 (thirteen artists are given complete freedom to produce a 30-minute presentation as part of a series of 13 programs, among them Walter de Maria, Andy Warhol, Ken Dewey, Ann Halprin, Julian Beck, Yvonne Rainer, Robert Nelson, and Terry Riley, with Arlo Acton). Celebration, KQED, 1970 (a multi-channel experiment, using one UHF and one VHF channel). Nam June Paik, with David Atwood, producer, The 9/23 Experiment, 1970 (an attempt to "synthesize" a complete program—build it, that is, on visual material created within the control room itself). Nam June Paik, with David Atwood, producer, The Video Commune, WGBH, 1970 (an extension of 9/23, this three-hour telecast was created entirely by the Video Synthesizer, built by Paik in Japan with engineer Shuya Abe on a grant from the Rockefeller Foundation; it permits simple and spontaneous mixing of TV pictures by one man, thus completing the cycle begun by Barzyk in 1962). Rick Hauser, Heroes, WGBH, 1970 (a unique TV documentary, mixing past and present tenses with sound track and visual overlays, in color). Stan Vanderbeek, Violence Sonata, WGBH, 1970 (an hour-long live plus taped participative TV program devoted to the theme of violence). The Boston Symphony Orchestra Experiment, WGBH, 1971 (similar to The Medium is the Medium, this one hour show permits seven artists total control of the "videospace" while the Orchestra is playing in concert; funded in part by the National Endowment for the Arts; produced by Fred Barzyk; the artists include Jackie Cassen, Russell Connor, Douglas Davis, Paik, Seawright, and Wen-Yeng Tsai).

In addition to the above, there have been a number of short, totally experimental tapes made both at WGBH and The Center for Experiments in Television at San Francisco that ought to be seen, perhaps collaged together in one thirty-minute segment. We plan to create a similar segment for TV experimentation abroad, most notably by Ingmar Bergmann, working with BBC-TV; Lutz Becker, working also with the BBC; Arne Wiser at Sveriges Radio in Sweden; and a variety of programs produced by WDR-TV in Cologne, West Germany. <sup>at</sup>



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 20

OPEN CIRCUITS, 4

2. Personal Television: The Vision Outside the Structure. It was impossible to create TV programming beyond the confines of the station or the network until 1965, when the first Sony videocorders--combining camera, deck, and playback monitor--appeared on the commercial market. In the United States the first "personal" tapes were made by Paik and Warhol, in that same year. Since then an imposing ~~body~~ <sup>(quantity)</sup> of work has been done, mostly by individual artists working alone with the equipment, aided only by friends and amateurs, non-TV professionals, in the main. Most of these tapes are deliberately crude, made in a video verité style, and focus upon simple, intimate subjects, like facial expressions or one-to-one conversation. Artists like Les Levine, Bruce Nauman, and Keith Sonnier have used ~~them~~ <sup>(videotape)</sup> in the context of gallery exhibitions to provide a visual feedback environment; their cameras record the spectator, then playback his image immediately. Other artists, like Tambe-llini, Tadlock, and Eric Siegel, have created videotapes of surprising visual complexity--in the case of Tadlock and Siegel, through the use of home-made "synthesizers" that lay formal color compositions directly upon tape. Though crude, these personal tapes are of great historical importance, and we mean to select from among them basically to cover the variety of approaches to personal TV suggested by them. In addition to the artists already mentioned, our catalogue of possibilities includes Vanderbeek, Wolf Vostell, Marta Minujin, Richard Schechner, Meredith Monk, Earl Bodien, Jud Yalkut, Ken Dewey, Ferdinand Kriwet, Paul Ryan, Serge Boutouline, Boyd Mefferd, Robert Kragen, Peter Sorenson, Joe Weintraub, and Ted Kraynik.

3. Personal Television: TV as Message/Documentation. This is an enormously complex and important area. Those working within it are interested in TV not so much as an esthetic medium, but as a network along which--in the future--personal communication will flourish, as opposed to the mass brand presently in residence there. The causes of ~~that~~ <sup>(this)</sup> change are many, ~~from~~ <sup>from</sup> the onset of cartridges/cassettes to the proliferation of TV channels, and we do not mean to cover them here. The potential is amply suggested by the early beginnings--by the advent of the first "videotape magazine," Boston BroadSides, Vol. 1, No. 1, 1970; by the VTR research being conducted by Jackie Cassen, via a grant from the New York State Council on the Arts (she is compiling a videotape library documenting the process involved in the early use of TV by artists); by Ken Marsh's People's Video Theater, in lower New York, where tapes of the day's ~~events~~ <sup>(neighborhood)</sup> are played back during the evening; by the complex video facilities employed at the Fort Hill Commune, in Roxbury, Massachusetts, used to tape daily life for later distribution across the country, presenting, in effect, an "alternative" life style; by the early video/news environments constructed by groups like The Global Village, The Video Freeex, and the Raindance Corporation; by the Video Workshop in Amsterdam; by the documentary videotapes (of Earth Art projects) shown by Gerry Shum at the Television Gallery in Düsseldorf, West Germany; by the extensive tapes being made by Twyla Tharp and her dancers of their rehearsals, conferences, and interaction; by the "Life Systems" course currently being conducted by Allan Kaprow at the California Institute of the Arts, during which students and outside artists will be invited to tape raw slices of their daily life for later study and comparison.

Selected tapes of the above will be shown in programmed sequence. In



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 10

Open Circuits, 5

addition, one 30-minute segment will be held open each day for documentary/news/life systems submitted either by artists not previously included or concerning the exhibition itself.

5. The Tool Itself: Future. The center of the exhibition. Unless we can graphically illustrate the environmental totality implicit in current TV technology and esthetics, the exhibition will be no more than a presentation of ~~past~~ and present achievements in programming. what we want to do is construct an environmental art-information TV room, not to forecast in any precise, scientific way, but to suggest possibilities through the use of the imagination. The net impact of the room will be to expand the present notion of TV as a receptacle of pre-digested images. Among the possibilities we mean to suggest are these: Videofax publication of newspapers and magazines; wrap-around wall screens; live satellite TV pictures of the Earth on command; holographic TV projections into the viewer's space; odors; TV touch systems (Video Braille); telecommand systems, linking viewer and computer and to complete videotape libraries; 2-way TV system, allowing viewer to interact with broadcaster. Needless to say, we expect the support and cooperation of industry in creating this room, though we intend to make the decisions as to its contents, decisions based, to repeat, on the requirements of imagination, not accurate hardware forecasting. (all)

or  
"open  
circuit,"

6. Installation. First, the "video gallery." Along each wall 20 to 30 different video and film cassette machines, each attached to a color monitor. The "viewing cubicles" will be separated one from another by sound proof walls and contain their own individual headsets. All cartridges are held at a central desk with display catalogue. Viewers request tapes/films and sign up for cubicles. Each monitor is connected to color bars (electronic quality control devices); a team of two assistants constantly adjusts machines and repairs broken video systems. At the end of the viewing gallery there are two large wall-sized screens showing pre-selected programming especially suited to scale and vibrant color, for anyone passing through the museum to see. These tapes will be played back on a Hi-band 2" videotape machine, requiring a licensed engineer.

Second, the "future room." Most of the equipment will be brand new; the manufacturers must install it with our help. The "two-way TV open circuit" requires a telephone line between the museum and Boston/San Francisco. The equipment needed on both ends is easily available through rental or loan.

7. Electronic TV Special Events, Happenings, Gestures, Concerts. We intend to invite proposals from the following and commission three: Allan Kaprow, Stan Vanderbeek, Fred Barzyk (an evening of participative electronic TV mixing), Nam June Paik, Bruce Nauman, USCO, Wolf Vostell, John



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

Open Circuits, 6

Cage, Keith Sonnier, Douglas Davis/Fred Pitts (TV into space-time-the universe), Otto Piene/Aldo Tambellini, Jean Tinguely.

8. Electronic Conference: Ideas on the Open Circuit. Another major aspect of the exhibition, mainly because the theoreticians and the active pioneers in the development of the new TV structure have never been brought together before. We believe that the Conference should be convened worldwide; that the items for discussion should be carefully and sequentially structured; but that the "live" conference should be based on the concept of "infolding": a certain number of the discussants will be gathered together prior to the event and videotaped; these same discussants—plus new ones—will then react to what they see and hear later. In addition, there will be lived and taped inputs on the spot from abroad. It is obviously impossible to structure the participants now, for their place in this complicated Conference will be determined later, by their whereabouts and our budget. Their identities, however, are inevitable, as follows:

## USA:

Barzyk-Connor-Davis  
(moderators)  
Henry Geldzahler  
David Sarnoff  
William Paley or  
Frank Stanton  
Marshall McLuhan  
Brice Howard  
Nicholas Johnson  
Herbert Marcuse  
Lewis Mumford  
R. Buckminster Fuller  
Stan Vanderbeek  
Nam June Paik  
Paul Ryan  
Gene Youngblood  
Michael Rice  
David Silver  
Paul McCarthy  
Otto Piene  
John Cage  
Rick Hauser

## Abroad:

Lutz Becker (UK)  
John Hopkins (UK)  
Ingmar Bergman (Sweden)  
Arne Wiser (Sweden)  
Wolf Vostell (Germany)  
Karlheinz Stockhausen (Germany)  
Max Croce (France)  
Jacques Ellul (France)  
Jacques Servan-Schreiber (France)  
Rolf Ulrich-Kaiser (Germany)

9. Catalogues. Two media will be employed. The print version will contain essays by Fred Barzyk and Brice Howard (on the concept and practice of electronic mixing), by Russell Connor (on the historical development of the new TV structure, beginning with its use in art by Wesselmann, Richard Hamilton, Paik, Robert Rauschenberg, and others), by Douglas Davis (on the esthetics of TV, past and future, what makes it different from other art media), by Gene Youngblood (on the social/political implications of TV in the future), by Paul McCarthy (on the psychological implications of the TV mix), by Rolf-Ulrich Kaiser (on the growth of "alternative TV" in Europe). Statements by all artists/writers/producers included in the exhibition. Bibliography.

The cartridge/cassette version of the catalogue will "record," in effect,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 10

Open Circuits, 7

the exhibition, particularly its Special Events and the Electronic Conference. This cartridge/catalogue should become a document of great historical importance and could be sold/distributed after the exhibition ends—for replay along the very network to which we are calling attention. (Personal)

## TENTATIVE BUDGET FOR THE EXHIBITION: LENGTH: 30 DAYS:

Phase 1

Engineering Consultants (layout of equipment, negotiations with telephone company, schedule for engineers, cost estimate)....\$750.00

Phase 2

Operating Personnel (all costs for 7 days operation: 3 video engineers, 10 hour day @ \$10.00 per hour.....1250.00  
1 maintenance engineer.....400.00  
2 assistant engineers to adjust monitors/cubicles.....400.00

Phase 3

Set up exhibition--engineering: viewing gallery plus wall screens, 1½ days; "future room," 2 days: total 3½ days.....1500.00

Phase 4

Equipment (all costs for 7 days operation):  
Donation of all cartridge/cassettes  
Donation of all equipment used in "future room"  
Rental of 2 videotape machines (1 color, 1 B&W), 4 B&W cameras, switching console, lights\*.....3300.00

Phase 5

Programming--each artist included in the exhibition to produce a copy of his work for the museum's permanent collection on donated video cassettes by manufacturers. Helical Scan tape (to be kept by the museum):  
1000 @ \$30.00.....30,000.00\*\*

Phase 6

Miscellaneous electronic tools to maintain equipment;  
rental and purchase.....1000.00  
Shipping, insurance.....5000.00  
Contingency.....3010.00

\*Possible donation from Ampex.

\*\*There is inexpensive used tape that could cut this cost to \$5,000.00.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 10

Open Circuits, 9Total Budget

Cost of Phases 1, 3, 5, 6.....\$15,000.00  
 Cost of weekly operations for Phases 2 and 4  
 plus \$650 contingency for unforeseen overtime..... 6,000.00  
 51,000.00

A four-week operation of this exhibition would thus cost..... 70,000.00

Note: This budget is obviously based upon the generosity of the manufacturers of the new electronic tools. If the generosity fails, rental can be arranged, bringing the cost to roughly \$3,600.00 per day. In that case, we might turn to a fund raiser like Nina Kaiden, who has been successful in the past in raising money from industry for art exhibitions.

## ADDENDUM:

To some extent, this proposal slights the past. When we first discussed the exhibition, we included sections ~~devoted to~~ documenting the beginnings of TV as a tool (the early NBC experiments in Television, dating back to the late 1930's and the related demonstration at the 1939 World's Fair, via photographs, film, and equipment display; early cameras and kinescope machines; the first Ampex VTR; the first Sony VTR sold to a consumer--Paik, interestingly enough). We also considered a section devoted to the appearance of TV as both subject and material in the fine arts, in the paintings of Wesselmann and Hamilton, the constructions of Kienholz, the 1963 TV Decollages of Wolf Vostell, Christo's "wrapped" TV, and more, plus a subtler thing--the influence of the moving, low-definition TV image on the eye of the painter (to some extent the complex collages of Rauschenberg reflect this). The decision to leave these ingredients out is not irrevocable, but the reason behind it is purely conceptual, having nothing to do with any mania for the present/future. Our feeling simply is that the heart of the exhibition is in work being done and planned now: all elements extraneous to that must thus take second place.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 10

ORGANIZERS OF OPEN CIRCUITS:

FRED BARZYK, from the Midwest, studied at the Massachusetts College of Art. He joined WGBH-TV in Boston in 1958 as producer-director. His earliest "experiments" with TV date back to 1960. He has won three Ohio State awards, a Reader's Digest Award, and two NET awards for excellence in programming. He produced and directed The Medium is the Medium in 1968 and in the same year produced the first two-channel TV show (for What's Happening, Mr. Silver?). He is presently director of the Rockefeller Artist in Television program at WGBH.

RUSSELL CONNOR, former curator at the Rose Art Museum, Brandeis University, and the Boston Museum of Fine Art, is now head of the media section for the New York State Council on the Arts. He is also a painter and a Television performer, having hosted NET's Invitation to Art for many years. In 1969 he organized Vision and Television at Brandeis--the first exhibition museum devoted to TV as an art form in the United States.

DOUGLAS DAVIS, formerly contributing editor for Art in America, is now art critic for Newsweek magazine, where he has written a series of pioneer articles on the new TV art. His book, Art and Technology: The New Environment, will be published by Praeger in an international edition in 1971. He has also written for The American Scholar, Arts, and Holiday. As an artist, he has created many post-Happening "Events," one of them part of the Boston Symphony TV Experiment, and ~~one~~ (with engineer Fred Pitts) a series of heliographs based on signals received from outer space: The Sun, their first, is now at the Museum of History and Technology. He is visiting artist at the Corcoran School of Art in Washington, D.C.

Smithsonian



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

Gotham Book Mart  
(early Warhol)  
41 W. 47

June 4<sup>th</sup> election

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

July 17, 1970

Mr. Douglas Davis  
Newsweek  
444 Madison Avenue  
New York, New York 10017

Dear Doug:

Many thanks for your letter and, not only that, but the excitement it provokes. There seems to be a good bit of enthusiasm for a television exhibition here. Obviously it has a few more Byzantine procedures to go through before we can lock it into the exhibition schedule. At this point, I will avoid commenting on the size, shape, dimension, scope, scale, whatever of the show and leave it at the fact that our interest is very much piqued.

Best regards,

John B. Hightower  
Director

JBH:ehn  
cc: Wilder Green



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 20

444 MADISON AVENUE  
NEW YORK, N.Y. 10022  
1A 1-1234

JUL 13 1970

## Newsweek

July 9 1970

Mr. John Hightower  
Director  
Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Mr. Hightower:

Sorry it has taken me a week longer than promised to deliver this short note. While life here is by no means as immediate as it is at the Museum of Modern Art, it is almost as unpredictable--and deadlines have tied my hands down since we last spoke.

To the point. What Fred Barzyk and I have in mind is a comprehensive and uniquely installed exhibition devoted to Videotape, both its recent achievements and--more importantly--its promise, in terms of the fine and related arts. One of the most important of the related areas, incidentally, has to do with news, documentation, and information. The appearance on the consumer market this fall of players that turn television sets into visual phonographs, in effect, serves the writer as well as the plastic artist, the journalist as well as the filmmaker, the spokesman for radical as well as conventional ideas ("underground" television is now--for the first time--possible). In its broadest scope, this exhibition would not only display videotapes made by artists and "communicators" (pardon the term) exceptionally skilled working both on their own and in concert with imaginative NET stations like KQED in San Francisco and WGBH in Boston but the hardware that is behind this movement--the Videocorders, for example, with which Bruce Nauman and others have worked; the large screens, for another, that will expand the TV image to full wall-size, presenting artists everywhere with an irresistible stage in great scale for ~~the~~ work. A meeting of minds is also essential to this exhibition, we feel, bringing together for discussion and synthesis a wide matrix of painters, producers, journalists, and filmmakers who have worked to date in conceptual isolation, without a ~~full~~ sense of Videotape's esthetic or social implications. This last could be ~~managed~~ through closed-circuit TV as well as conventional seminars, and achieve on a verbal level precisely what we hope the entire exhibition will achieve on other levels: influence the development of this all-important medium by calling attention to its potential.

We are clearly talking about a major undertaking, on the order, at least quantitatively, of the first Armory show or Nine Evenings. And we have decided to aim either for that, for the broadest boundaries possible, or for a small, tightly organized show devoted entirely to "fine art" videotapes, if you will pardon that phrase, too. Anything in between would be conceptually disastrous. Which means, I suppose, that the host's budget--whether it be a museum or a gallery--will have to be supplemented by foundation and industrial support (the latter ought to be readily available, at least).

(in the  
first  
case)

OPEN CIRCUITS exhibition



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 10

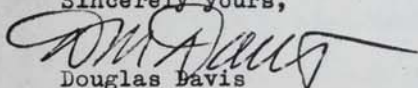
444 MADISON AVENUE  
NEW YORK, N.Y. 10022  
HA 1-1234

## Newsweek

Mr. John Hightower/7-9-70/page 2

It is also means that our target date ought to be the fall of 1971 or the early winter of 1972, unless necessity forces us to settle for the smaller exhibition: that one could certainly be organized by the summer of 1971. Our next step will be the construction of a specific, detailed outline, setting forth precisely what we'd put into this show and how we might "produce" it. Needless to say, we'd be happy to get your comments about this project, either now or later, after the outline is ready to be shown around. By the way, Russell Connor is now sharing a summer apartment with me on Riverside Drive while he settles into the State Council job, and will consult with us during the creation of the outline. Should this extravaganza wind up at the Modern, he might provide a valuable link.

Sincerely yours,

  
Douglas Davis

OPEN CIRCUITS exhibition



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## The Museum of Modern Art

To Members of the Planning Committee  
 From Richard L. Palmer  
 Date September 14, 1972  
 Re OPEN CIRCUITS proposal

*file*

Attached you will find both a two-page summary of the OPEN CIRCUITS exhibition/conference proposal and a rather detailed presentation which has been drawn up by the Open Circuits group to use for fund-raising purposes should the project be accepted by the Museum as proposed. You will see, if you refer to the letter from Richard Oldenburg to Mr. Douglas Davis which is bound into the presentation, that the Museum's commitment to Open Circuits at this point is very limited and the space allocation originally contemplated was the small room off the auditorium lounge, not the Garden Wing as projected here. In sum, this presentation is indeed a proposal at this point, presenting the ideal format of the exhibition for consideration by the Museum.

Since the Open Circuits group will make a presentation at the Planning Committee Meeting on September 21, I hope you will be able to go through the detailed proposal in order to gain an idea of the scope of the project. Should time not permit you to do this, it would be helpful if you could read the two-page summary.

OPEN CIRCUITS exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## OPEN CIRCUITS: A Brief Summary

### I. Introduction.

The purpose of the OPEN CIRCUITS exhibition is to change attitudes toward television. The necessity of encouraging more meaningful, esthetically provocative use of this enormously influential aspect of contemporary culture is apparent. We propose 1) to examine the history of the development of television as an artistic medium in its own right; 2) to bring together for the first time the finest video works created from the beginning of television until 1974; and 3) to stimulate through the exhibition itself, and through its complementary catalogue, international conference, and broadcast programs, serious consideration of the future of television, as it effects the whole of our perceptual experience, and as it therefore determines the future of art.

### II. The Exhibition.

The OPEN CIRCUITS exhibition itself will consist of an eight-hour videotape and a thirty-minute condensed version of the longer tape. In addition, eight one-hour programs will be created from the exhibition materials for broadcast over Public Television. The structure of the exhibition will be roughly chronological, covering the following topics:

1. Broadcast Television: The Public Vision.
2. Guerilla Television in the United States.
3. The Artist and Television USA: The Personal Vision, Outside the Structure.
4. The Artist and Television USA: The Personal Vision in Collaboration.
5. The Artist and Television USA: The Personal Vision Now.
6. International Television I: Public and Personal.
7. International Television II: Multiple Visions.
8. The Future of Television.

The material included will be drawn from works created through the collaboration of artists and producers at television stations, works created by artists independently, and works created by individuals and groups exploring the potential of television as message-documentation.

### III. The Installation.

The OPEN CIRCUITS installation at The Museum of Modern Art will offer the visitor a multiplicity of perceptual experiences, introducing him to new ways of viewing television, through the use of different kinds of television screens and viewing spaces. The visitor on a tight time



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

schedule will be able to see a representative sampling of the entire exhibition in the thirty-minute digest version of the eight-hour tape, which will be displayed to orient viewers, as well as to enable them to select those portions of the exhibition which they wish to view more extensively. In the center of the installation, a hexagonal cylinder will provide the best possible viewing facilities for watching the entire exhibition from beginning to end, or optionally for watching various sections of the exhibition. Surrounding this central cylinder, a number of additional cubicles will explore the effect of certain new ways of seeing the television screen, including a double-channel experiment, an eidophone screen, a wall-size screen, a liquid-state tube, and a viewer-controlled switcher.

#### IV. The Catalogue.

The OPEN CIRCUITS catalogue will be an historic publication; it will always be turned to as the first collection of serious writings on the esthetics of television. The catalogue will contain ten essays on the international development of creative television, past, present and future. In addition, the catalogue will document the exhibition, devoting one fact sheet and one photograph to each work included in the exhibition. The catalogue will also include a chronology, a bibliography, and an index.

#### V. The Conference.

While the OPEN CIRCUITS exhibition is solidly based in existential fact, the past and present of creative television, the conference will be primarily speculative: it will examine the future of television - its effect on our experience of the world, and its relation to other art forms. The conference will have three components: 1. at the opening of the exhibition, six artists and theorists will be invited to deliver papers at the museum; four panels will also convene at this time; 2. six additional panels will meet during the month following to discuss a wide range of related topics, such as the impact of real-time feedback, instant replay, infolding techniques, etc., on creative thinking; and 3. at the end of three weeks, four cultural commentators from the United States, Japan, Europe, and Great Britain will participate in a real-time video conversation via satellite. It is hoped that the conference will not only focus attention on the exhibition and its fundamental intention to demonstrate the humanization and personalization of television, but will itself exemplify the change effected in a formal colloquy by the introduction of video techniques.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

SEPTEMBER 21, 1972

A Talk Prepared for the Museum of Modern Art in Relation to the Proposal for "Open Circuits: An International Exhibition Devoted to the Past, Present, and Future of Television."

Dr. Gerald L. O'Grady  
Professor, Faculty of Arts and Letters  
State University of New York at Buffalo  
Visitor, Graduate Department of Cinema Studies  
New York University

SOUND-TRACK OF A TELE-VISION

Was it a vision, or a waking dream?  
Fled is that music: - Do I wake or sleep?

John Keats

The distant vision - the tele-vision - which I set before you today would be best described in terms of that most primary and most powerful and most deeply personal medium in which each of us spends one-third of his life engaging his own interiority - the dream. Freud, in his short essay On Dreams (1901) focussed on the concept of transformation:

The transformation [he said] of the latent dream thoughts into the manifest dream content deserves all our attention, since it is the first instance known to us of psychical material being changed over from one mode of expression to another ....1

He himself, and all of us, recognize the similarity of this process to the creation of a work of art.

The transformation - this changing over of one state into another - will be at the center of all my remarks this afternoon. Transformation is the very essence of metaphor, which Aristotle described as the ability to see, to envision, similarities in dissimilars - to make one thing into another. The Latin transformation of the Greek meta-phor - which literally means to carry across (in contemporary Greece, moving vans are called metaphors and are thus not metaphors) - is the work trans-fer, and the past participle of that irregular verb fero, ferre, tuli is latus - hence, the word translate.

One of my favorite essays, one that transformed my own thinking at one point, was translated this week, and I am sure that Paul Valéry's "The Method of Leonardo" is a text familiar to many of you here. You will remember that it itself is transformational in nature. Valéry first wrote it in 1894 and published it in La Nouvelle Revue in 1895. In 1919, he republished it, changing it over by adding his marginal notes from the intervening twenty-five years. Valéry's essay was a landmark for me because he was not only interested in Leonardo's works but also in his mind - to quote him: "in the living and thinking systems that produced those works" (p. vii).<sup>2</sup> "In reality," he said, "Leonardo was the name I gave to what [twenty-five years earlier] impressed me as being the power of that mind." Valéry had become concerned with the structure of a consciousness, with how a mind went about the act of making itself.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

"An 'I' and its Universe," he wrote in a margin, "should have the same relation that exists between a retina and a source of light" (p. 22). In another new comment on a passage about Leonardo's images, he wrote: "The persistence of impressions has an essential role. There is a sort of symmetry in these mutual transformations. Corresponding to the spatialization of linear movements is something I once described as the chronolysis of space" (p. 24-25). At yet another point, he added: "From this point of view his [Leonardo's] intellectual labors are part of the slow transformation by which the notion of space - at first that of a complete vacuum .... has little by little developed into the notion of a system inseparable from the matter it contains, and from time" (p. 35).

According to Valéry, Leonardo understood what we have come to call videospace, because the invention of videography actually did make the whole globe - in fact, the whole planetary system - a source of light continually capable of playing on the retina of each 'I' in the Universe. Television is nothing else than the concretization of Leonardo's conception, and I think it is no accident that the great scientific teacher, Leopold Infeld, when he attempts to explain Einstein's theory of relativity, continually uses the metaphor of television.

In another of his marginal notes on Leonardo's drawings, Valéry remarked that "Leonardo's precise imagination creates the sort of effects that photography has since revealed as fact" (p. 35). It was in the 1840's that we were first able to make a still image, and nearly half a century later that we were able to make a moving image. And another fifty years later, 97% of all Americans - and their experience will be true of all mankind - were able to experience, as part of the everyday world, a simultaneous moving image. The real innovation of television was this temporal dimension, this syn-chronolysis of space.

At one point in his book, Albert Einstein: His Work and Its Influence on Our World, Leopold Infeld quotes the opening sentence of Herman Minkowski's last public lecture, the famous "Space and Time," delivered in 1908:

Gentlemen [said Minkowski] The vision of space and time which I wish to develop before you grew on the soil of physical experiments. .... Their tendency is radical. From now on, space in itself and time in itself should descend into a shadow and only a union of both should retain its independence.

This profound transformation in the history of man's conceptual consciousness was made immediately clear to everyone by television. It became a commonplace to say that the world was a common place, a global village, a videospace.

And it is this transformation which especially concerns me as a teacher, because teaching itself is nothing other than an act of transformation. Cognate of the word token, the root meaning of teaching is sign or symbol. In the Old English poem, Beowulf, tacn means a spoor, the footprint of an animal, and our verb teaching means to hunt by following signs, to explore by symbols, to possess that metaphoric ability to see one thing in or through another.

In so far as teaching is an exploration and a metaphoric process, in so far as one learns, it is a transformation of the self, a continuous restructuring of one's own

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

consciousness, and it is my view that our century is gradually coming to recognize that one of the main components of art is this aesthetic act of creating each and every individual mind; that art, properly understood, is no longer an object but the creative evolutionary interplay between the subjects and their objects - as Minkowski said, "only a union of both should retain its independence." It is that view, that tele-view, which really explains my presence here today.

In 1819, just 100 years before Valéry published his marginal notes - spoors of the growth of his own mind - footnotes - footprints as it were, John Keats wrote that great fifty-page-long letter (No. 159) to his brother George and his sister Georgiana. "I have been reading lately," he wrote, "two very different books, Robertson's The History of America and Voltaire's Le Siècle de Louis XIV. It is like walking arm in arm between Pizzaro and the great-little Monarch."<sup>4</sup>

At that moment, Keats was in crisis, deeply engaged in a meditation <sup>on</sup> the history of man's consciousness, the interaction of the human spirit with the world, of Valéry's 'I' with the Universe. He wrote:

The common cognomen of this world among the misguided and superstitious is 'a vale of tears' from which we are to be redeemed by a certain arbitrary interposition of God and taken to Heaven - What a little circumscribed straightened notion! Call the world if you please 'The vale of Soul-making.' Then you will find out the use of the world (I am - speaking now in the highest terms for human nature, admitting it to be immortal, which I will here take for granted for the purpose of showing a thought which has struck me concerning it) I say 'Soul-making', Soul as distinguished from an Intelligence - There may be intelligences or sparks of the divinity in millions - but they are not Souls till they acquire identities, till each one is personally itself. - how then are Souls to be made. How, but by the medium of a world like this? This point I sincerely wish to consider because I think it a grander system of salvation than the Christian religion - or rather it is a system of Spirit-creation. This is effected by three grand materials acting the one upon the other for a series of years - These three Materials are the Intelligence - the Human Heart .... and the World or Elemental Space suited for the proper action of Mind and Heart on each other for the purpose of forming the Soul or Intelligence destined to possess the sense of Identity. I can scarcely express what I but dimly perceive - and yet I think I perceive it - that you may judge it more clearly I will put it in the most homely form possible - I will call the world a School instituted for the purpose of teaching little children to read - I will call the human heart the horn book used in that school - and I will call the child able to read the soul made from the school and its hornbook.

It is Keats' vision of the world as a medium and as an elemental space in which mind acts on heart to create soul or identity that throws light on this afternoon's subject, videospace.

In Keats' time and for a century after, works of art, perceived as objects, were in temples and palaces and museums, and they were available only to that small minority of humanity who were able to and could afford to travel across distances to perceive



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

them. With television, the art form which is engaging us this afternoon, this view of art has probably been transformed. For in television, the object exists only when an electrical current is passing through it at a specific series of moments in time, i.e., only then is it being received on a monitor. In one of his early essays, one of our current televisionaries remarked that the real business of television was none other than "the reprogramming of the sensory life of North America, changing the entire outlook and experience of the population of this continent."<sup>5</sup> Here, then, is an art form - grounded in the modifications, the transformations, of the intensity of light, the shades of colors, the compositions of spaces, the manipulations of forms within it, the rhythmic pulses through it, and the sound harmonized with it, to mention but a few of the elements which are simultaneously interacting with each other; and one man's personal creation, such as those you have seen this afternoon, can be transmitted, in its own original medium - untransformed - to every other human being in the world, and the minds and hearts of each of them can be sensitized to each of these elements and their interaction; and this ability to teach this discipline and pleasure to all minds, the ability to so powerfully raise the understanding and appreciation of all of the basic elements, the abstract principles, if you will, on which all of the other pictorial and spatial and moving and musical arts are based, enables you to powerfully transform the traditional pedagogical function of the museum and to assume, at the same time, your traditional and acknowledged position of leadership in that world without walls. In making the installation which Fred Barzyk has described for the works which he has shown you, you will be making an exhalation, you will be breathing in and out with a planetary public, providing that badly needed breath, spirit, soul, air, that art-ificial re-spiration necessary for our very survival as personal selves and identities. It is a salvific mission.

Just as time and space have been unified, and the 'I' and the Universe - Valéry added, "...if we admit that these two myths are useful" (p. 22) - are in the process of being fused in our understanding, so our conception of the work of art will be none other than the creation of the subject and of the object in interaction with each other in Keats' Elemental Space, and in exhibiting this new "art," somewhat abstract in conception - as, indeed, are most of the videotapes you have seen this afternoon - you will be fusing the artistic tradition with the scientific one which has, historically, proceeded through increasingly powerful abstraction.

Just thirty-three years ago, when your staff was preparing a predictive book, Art in Our Time, for the New York's World Fair of 1939, the late Iris Barry, who at that time was just founding your film collection and standing in somewhat the position in which we stand before you today, contributed two thoughtful essays, one on the dreams of Méliès, who had died the year before, and one called "Designs for an Abstract Film" (pp. 367-368) in which she reviewed the works of Leopold Survage, Viking Eggeling, Hans Richter, Walter Ruttmann, Ferdinand Léger, Len Lye, and Oskar Fischinger.

That attention to abstraction is worth remarking on because that key problem of the relation between the artistic subject and the artistic object in our time is reflected in the work of Suzanne Langer whose books, Problems of Art and Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art, appeared in 1957, followed by Reflections on Art in 1958. A decade later, she was writing Mind: An Essay in Human Feeling (1967). In between, in her book, Philosophical Sketches, written in 1962, she published the central essay, "On a New Definition of Symbol," which was a sign of the transformation of her own thoughts and mind; paying tribute to Freud and her master, Ernst Cassirer, and to the philosopher of the scientific mind, Ernst Nagel,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

she arrived at this conclusion: "Any device whereby we make an abstraction is a symbolic element, and all abstraction involves symbolization."<sup>6</sup> And in the process she made us aware that science is basically metaphoric and artistic and moved us still close to that holistic merger toward which I have been moving this afternoon.

The Open Circuits Conference, as I have stated in the proposal which you have already read, will be oriented toward the future of television, and its emphasis will be primarily speculative; and added to the names of the participants being considered are Rudolph Arnheim, who has just completed a residency at the National Center for Experimental Television in San Francisco; Northrup Frye, who has been advising the Canadian government on the art of television; the German theorist, Hans Magnus Enzensberger; and the Italian semiotician, Umberto Eco. There seems little doubt that the issues to which I have directed your attention this afternoon will continue to attract the outstanding minds of our culture.

I myself believe that we are on the verge of a massive decentralization and personalization and aesth-edification of what has been a mass media. But this does not mean that it will cease being the masses' own medium, because we finally have an art form which everyone in the universe can see in its original form at the same time. But, hopefully, it will cease being the mass's medium in which, historically, one-tenth of all Americans were neglected and four-fifths of the world are still relatively or completely unparticipative. In a forthcoming book by Dell Hymes, Reinventing Anthropology, Professor Sol Worth of the Annenberg School of Communication at the University of Pennsylvania has written an important paper entitled "Toward An Anthropological Politics of Symbolic Forms," in which he issues a plea to his colleagues to develop a new ethnography of communication which will be aimed at cultivating the talents of the individuals in all cultures to show themselves to each other in their own ways. It is reasoning and commitments analogous to his that have motivated me to move the concept of the conference toward a dialogic cross-cultural interchange in real time.

I think that there are grounds to be optimistic about media. Film until very recently, was mainly a third person cinema in which characters acted out fairly cliché roles over and over. In the early post-war years, Italian directors began using non-actors in their fictional films and sought a new sense of actuality. That led to the filming of the lives of non-actors, a kind of biographical or second-person cinema that became known as cinema-vérité. Now, in the last five years, more than ten members of the group broadly referred to as The New American Cinema, have turned their cameras on their own lives and given us first person cinema or autobiographies. Television's potential in this direction is even greater. And, in this context, I need not remind you of Ortega y Gasset's famous opening sentence in his essay, "On Point of View in the Arts": "When history is what is should be, it is an elaboration of cinema. ... The true historical reality is not the datum, the fact, the thing, but the evolution formed when these materials melt and fluidify."<sup>7</sup>

My own life has undergone a transformation. I was trained through two Ph.D.'s as a medievalist, and I have now dropped the evil part and spend most of my time, my aevum, in media. I was then engaged in a long study of patristic thought from the year 1 A.D. to 1500, centering on the concept of penance or individual psychological reformation which the Greek fathers expressed by the word metanoia, literally "to change one's mind," and I was attempting to relate the impact of that kind of personal religious force to social and institutional reformation as evidenced by the restructuring of the



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

late medieval imagination in those works of art known as dream vision allegories - Dante's Divina Commedia, Jean de Meun's Roman de la Rose, and the great English social epic, The Visions of Will Concerning Piers the Plowman, which presents the journey of a soul through a confrontation with each of the aspects of its own mind - Memory, Conscience, Intellect and Will, against the background of the black plague, the burnings and assassinations of the period, and the complete loss of faith in contemporary institutions and leadership, an age much like our own, except that the Peasant's Revolt, then localized, is now globalized.

I am here this afternoon because those same trio of forces engage me in the new dream allegories, the tele-visions which you have seen this afternoon. Valéry wrote in his margin: "The deeper education consists in unlearning one's first education" (p. 20). And this afternoon I am asking you to interact with me on that continuing journey.

## FOOTNOTES

1. Sigmund Freud, On Dreams (New York: W.W. Norton and Company, 1952), p. 29.
2. Paul Valéry, Leonardo Poe Mallarmé: Collected Works (Princeton University Press, 1972), VIII, 5. All references to Valéry are to this edition.
3. Leopold Infeld, Albert Einstein: His Work and Its Influence on the World (New York: Charles Scribner's Sons, 1950), p. 45.
4. Hyder Edward Rollins, ed., The Letters of John Keats (Cambridge: Harvard University Press, 1958), II, 100.
5. Marshall McLuhan, "Television in a New Light" in Stanley T. Donner, ed., The Meaning of Commercial Television - The Texas - Stanford Seminar, 1966 (Austin: The University of Texas Press, 1967), p. 93.
6. Suzanne Langer, Philosophical Sketches (Baltimore: The Johns Hopkins Press, 1962), p. 63.
7. Ortega y Gasset, "On Point of View in the Arts," Partisan Review (August, 1949), 129.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## The Museum of Modern Art

To

From

Date

Re

thoughts about OPEN CIRCUITS proposal

### Exhibition-

1. traffic problems - if the exhibition were to take place in the format proposed, I fear we might have traffic congestion problems in the garden wing which would be difficult to control (ie. if viewing the entire exhibition takes 8 hours - on this basis no one, even if they were capable of the effort, could possibly see the entire exhibition in one day since the gallery is on a 7 hour day)
2. installation and maint. of equipment - although I have little first hand knowledge of the specific types of equipment involved, my first reaction is that the installation and maintenance areas of the budget would be inadequate to cover such an ambitious undertaking.

### Conference -

1. proposal would involve 10 panels at MOMA, each of which would have 300 participants. We could accommodate such groups only in the Auditorium. I think it would be too much to cope with such an ambitious panel schedule within the space of one month's time. (?reference is made in the Conference Budget to Room rental, security and maintenance of Room at the UN-was this where the conference would be proposed to be held?)

OPEN CIRCUITS exhibition



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

# OPEN CIRCUITS

## An International Exhibition

devoted to the past,  
present, and future of  
Television

MOMA/1974

OPEN CIRCUITS exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Table of Contents

General Facts.....	2
Premises.....	6
ADMINISTRATION.....	8
EXHIBITION.....	9
INSTALLATION.....	16
CATALOGUE.....	21
CONFERENCE.....	23
Financial Statements.....	25
Biographies.....	29
Letters of Interest and Support.....	31

A catalogue of the exhibition will be published, including specially commissioned essays, documentation, and bibliography.

During the exhibition, a conference of international experts will be convened to discuss the implications of past, present, and future uses of, and attitudes toward, television.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## General Facts

### OPEN CIRCUITS:

What will it be?

- . OPEN CIRCUITS is an international exhibition devoted to the creative past, present, and future of television which will take place at The Museum of Modern Art, New York, in June of 1974.
- . The exhibition will also be shown at a number of other museums in the United States and abroad, simultaneously wherever possible.
- . The exhibition will be telecast over the two cable television systems in New York, and in other United States cities.
- . Programs created from the exhibition material will be telecast over the affiliated stations of the Public Broadcasting Service.
- . A catalogue of the exhibition will be published, collecting specially commissioned essays, documentation, and bibliography.
- . During the exhibition, a conference of international experts will be convened to discuss the implications of past, present, and future uses of, and attitudes toward, television.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## General Facts

### OPEN CIRCUITS:

How will it differ from previous video shows and experiments?

- . OPEN CIRCUITS will be the first comprehensive exhibition devoted to the potential of television to take place at a major museum.
- . No previous video exhibition has had the scope of OPEN CIRCUITS, either historically, geographically, or conceptually.
- . No previous video exhibition has been planned to open at museums around the world.
- . No previous video exhibition has undertaken the concurrent airing of its contents over Public Broadcasting and cable stations.
- . No important book has been published which catalogues and discusses the development of alternative television around the world.
- . There has been no previous international conference convened specifically to explore the future esthetic potential of television.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## General Facts

### OPEN CIRCUITS:

What will its effect be?

- OPEN CIRCUITS could affect the direction of art as profoundly as either the 1913 Armory Show or Nine Evenings of Theater and Engineering, in 1966. It could affect the direction of television programming as decisively. It will call to the attention of a large audience, many of them artists and young people working in television, the potential implicit in the medium. It will promote new beginnings. It will instill new standards of excellence and imagination.
- OPEN CIRCUITS will have an effect not only on the perceptions of museum visitors and Public and cable television viewers, but conceivably on the millions of viewers of network television news as well, here and abroad. In every city in which OPEN CIRCUITS is scheduled, viewers may be made aware of the basic intentions of the project through regular network reportage.
- OPEN CIRCUITS will thus help demonstrate in the widest context that an essential aspect of modern technology, television, has not only been personalized, but will soon offer unparalleled opportunities for self-expression, both through choice and participation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## General Facts

### OPEN CIRCUITS:

How much will it cost?

We estimate the following budgets for OPEN CIRCUITS:

. Administration.....	\$101,800.
. Exhibition.....	74,730.
. Installation.....	34,000.
. Catalogue.....	24,760.
. Conference.....	36,400.
. International Dissemination.....	5,900.
Total.....	\$277,590.

(Please see pages 25 - 27 for details.)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Premises

The purpose of OPEN CIRCUITS\* is to change the attitude of vast numbers of people toward television. This change--away from an oversimplified view of television as a mass medium only--is already taking place. But we do not believe it can be substantially accelerated throughout the nation and the world by any other means than the phenomenon we propose to create. It will touch the eyes and minds of millions of people, through the mediums of visual images, printed words, and oral transmission. The transformation of television will be speeded up tenfold.

OPEN CIRCUITS will ultimately affect the consciousness of the entire human race. In this sense, it is as much a work of art in itself as an exhibition.

Television is the most powerful instrument of communication ever devised. It reaches into the living room, watches the earth, and extends into space. Linked with the computer, it provides instant information. Linked with the telephone, it provides instant visual contact. It is the most important medium to challenge the artist, the writer, the journalist, the educator, the thinker. As a tool, it will surpass the book and the film.

At first this tool was so costly to manufacture and maintain that access to it was available only for those willing to pay in kind, by creating mass audience programming. With a few hybrid exceptions, access was denied to those whose vision was private, difficult to understand, or based in specialized knowledge.

Technological change has revised the economics of television. Access to the tool is far less expensive than before. The onset of cable and cartridge television multiplies the number of creative outlets immeasurably. The possibility of personal selection obviates the necessity to program only for the mass audience.

Esthetic change has paralleled technological change. Visual and plastic artists have determined to use methods, materials, and knowledge drawn from contemporary technology. Aided by the new availability of videotape cameras and recorders, together with the sympathetic collaboration of a few isolated TV stations, financed in part by grants from the Rockefeller and Ford Foundations, and the New York State Council on the Arts, these artists have created in the past few years

\* The title is borrowed from Nam June Paik, who stated in a 1965 manifesto on the creative potential of television: "We are living in OPEN CIRCUITS."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Premises

a body of work that thoroughly revolutionizes the old concept of television programming. Television is no longer simulated film; it has found its own unique form. Television is pure electronic art.

Though carried out internationally on many levels, from the esthetic to the journalistic, these experiments have never been brought together. There has been no opportunity to see this work as part of any coherent whole. There has been no chance for creative minds, working in physical isolation, to meet with and stimulate each other.

The exhibition we propose is more than an exhibition; it is a necessity. It is a way of opening and modulating the television structure at its most fluid and impressionable moment.

It is estimated that the American child between the ages of three and eighteen spends some 22,000 hours in front of the television - far more than are spent in the classroom. We share the responsibility to fill those hours with the finest programming that can be created; programming that is not just "educational," but which provokes and inspires the viewer as fine works of art must.

To exhibit in a major museum works of art made in the medium of television, and simultaneously to transport these creations into the homes of thousands of people via Public Broadcasting and cable channels will not only revise the traditional concepts of "museum exhibitions," "individual artworks," and "television programs," but will also demonstrate the transformation of consciousness for which this and neighboring decades will be historically marked:

OPEN CIRCUITS will mirror, in its essentials, the thrust of the 70's perceptual revolution. The humanization of technology is altering man's attitude toward his environment and toward himself, enabling him to see his behavior as at once autonomous and determined, contributing finally to an acceptance of his public and private identities as one unified process.

The boundaries of both art and television will be extended (quantitatively in the former case, qualitatively in the latter) by the example of OPEN CIRCUITS. In dramatically displaying the enormous potential of television as an art medium, this exhibition will herald an era during which man and the technology he has created will become more deeply responsive to each other.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Administration

The OPEN CIRCUITS project will be administered by three guest directors, Fred Barzyk, Douglas Davis, and Gerald O'Grady. All esthetic decisions pertaining to the nature of the exhibition, installation, catalogue, and conference will be made jointly. Administrative responsibilities will be apportioned in accordance with the three organizers' areas of qualification and interest (please see page 29). It is impossible to predict conclusively these divisions of responsibility now, but the present agreements are as follows:

Fred Barzyk will administer the installation and maintenance of the actual equipment involved, as well as the production of the 8-hour exhibition videotape, which will be archived and made at WGBH-TV in Boston. Mr. Barzyk will also supervise negotiations with the Public Broadcasting Service.

Douglas Davis will administer the catalogue and supervise for the time being the general administration of OPEN CIRCUITS in New York, in close consultation with Willard Van Dyke and The Museum of Modern Art staff. In addition, Mr. Davis will supervise negotiations with all national and foreign museums interested in hosting OPEN CIRCUITS.

Gerald O'Grady will coordinate the invitation of media and communications experts and innovators, and artists from all over the world to attend the conference. Dr. O'Grady will also supervise all activities related to the conference.

Messrs. Barzyk, Davis, and O'Grady have employed Allison Simmons as a full-time administrative coordinator on the OPEN CIRCUITS project. Further research and secretarial assistance will be secured in the future, as needed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Exhibition

The OPEN CIRCUITS exhibition itself will consist of one night-long videotape (available in eight and ten minutes) and one thirty-minute "signal" version of the larger work. The exhibition will be compiled from all the thirty-minute videotapes. The exhibition and archiving of the tapes will take place at WGBH-TV in Boston, where a library is already being organized, via a grant from the National Endowment for the Arts through N.Y.T.

# OPEN CIRCUITS: Art at the Beginning of the Electronic Age

Television as opposed to closed circuits will protect the fundamental conditions of OPEN CIRCUITS beyond the walls of the museum wherever it plays; they will reach large audiences at home, and in schools and libraries. In addition, these eight programs will be translated by voice-over narration into French, German, and Japanese, and possibly into other languages, for use abroad.

Both the exhibition and the eight programs will be organized within a structure of once chronological and aesthetic. We will lead the eye of the viewer through the beginnings of television as a working communication tool to the triumph of the industrial network, when three or four stations dominated the viewer's life of millions of people, and finally into the present time, when alternative stations, networks, systems, and video are beginning to flourish, lowering the hold of the old model. We will also lead the eye to the "new" television where the viewer is no longer a passive recipient but an active participant. We will lead the eye to the art form, second at opening up television art. It will follow formal games as well as chronological transitions. There are historical statements to make, progression toward a goal, but with many digressions along the way, so will.

1. Broadcast Television: The Public Vision (Television Begins, The Triumph of Commercial Networks, Experimentation Around the Silver Screen, Kinescope, Late-Night TV, The 20-second Edition.)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Exhibition

The OPEN CIRCUITS exhibition itself will consist of one eight-hour videotape (available in eight one-hour cassettes) and one thirty-minute "digest" version of the larger tape. The exhibition will be compiled from tapes already completed and from new works to be solicited by internationally circulated poster in the fall of 1972, or winter of 1973. All decisions on the editing and shaping of the exhibition will be shared by the three directors of OPEN CIRCUITS, though authorities in special fields will be consulted where practical. The collection and archiving of the tapes will take place at WGBH-TV in Boston, where a library is already being organized, via a grant from the National Endowment for the Arts through M.I.T.

This eight-hour exhibition and its thirty-minute digest will also be available for broadcast over Public Television stations across the United States and abroad. We hope for financial support that will make it possible to edit the OPEN CIRCUITS exhibition into eight sixty-minute programs, with a reasonable beginning-middle-end structure, and narrative commentary. While containing the same visual material as the exhibition, they will take into account the special needs of broadcast television as opposed to closed-circuit museum display. These programs (and the thirty-minute digest) will project the fundamental contentions of OPEN CIRCUITS beyond the walls of the museums wherever it plays; they will reach large audiences at home, and in schools and libraries. In addition, these eight programs will be translated by voice-over narration into French, German, and Japanese, and possibly into other languages, for use abroad.

Both the exhibition and the eight programs will be organized within a structure at once chronological and esthetic. We will lead the eye of the viewer through the beginnings of television as a working communication tool to the triumph of the commercial networks, when three or four stations dominated the visual life of millions of people, and finally into the present tense, when alternative stations, networks, systems, and voices are beginning to appear, loosening the hold of the old monolith. But at no step of the way will we hesitate to "mix" tenses where the delights of pure form demand it. The exhibition must succeed first in opening our eyes to the potential of television as an art form, second at spinning an historical web. It must define formal genres as well as chronological transitions. Thus our historical structure is loose, progressing toward a point, but with many digressions along the way, to wit:

- I. Broadcast Television: The Public Vision (Television Begins. The Triumph of Commercial Networks. Experimentation Around the Edges: Garroway, Kovacs, Late-Night TV. The 30-Second Esthetic.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Exhibition

- II. Guerilla Television in the United States (Global Village. The Video Freex. People's Video Theater. Ant Farm. Alternate Coverage of the 1972 Political Conventions.)
- III. The Artist and Television USA: The Personal Vision, Outside the Structure (Work created in studio. From Paik to Nauman.)
- IV. The Artist and Television USA: The Personal Vision in Collaboration (Work created in TV stations. From Nikoia to Sonnier.)
- V. The Artist and Television USA: The Personal Vision Now (The latest work created both in studio and station, up to the last moment before exhibition.)
- VI. International Television I: Public and Personal (Broadcast Television, Beginnings to Present, in UK, Europe, Japan.)
- VII. International Television II: Multiple Visions (Broadcast and Studio Television, Artists Alone and in Collaboration, in UK, Europe, Japan.)
- VIII. The Future of Television (Esthetics. Space-Eye View. Modes of Viewing. Videospace. Mind to Mind. 3-D Projection.)

Obviously, the exhibition will be wide-ranging if this structure is followed, accomodating many alternative ways of working in the medium. It will be in only one sense an "angled" exhibition. We are deliberately omitting video work that is essentially derived from other forms, outside the medium - film, theater, journalism, and vaudeville among them. We will exclude even the best representational television drama under this reservation. We are committed to seeking out and displaying works that aim at defining the medium in the purest sense. This is an exhibition focussed from the heart of television, not from its periphery, however fine - and compelling - that periphery may be.

It is obviously impossible at this point to list in detail all the works from which we plan to draw to create the eight-hour work, but the below will provide at least the nucleus of the American work, and a reference to certain European sources:



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Exhibition

### A. Broadcast Television.

Here we mean to deal basically with programming that has been created by artists and gifted producers at established TV stations, most of it unseen by the national and New York audience. But we plan to provide a taste of the past, too - specifically, those isolated moments in the early years of TV when the medium was recognized and dealt with as a genre in its own right, not as an imitation of the theater or film. The two best examples are the old Dave Garroway Open House shows, originating in Chicago, and the Ernie Kovacs shows, based in Philadelphia and in New York. Both men used the TV set itself, equipment included, as content, and both experimented with the camera, too, blurring, moving, and splitting the screen. These may be the first hints of "abstraction" on commercial TV.

Among the new programming will be the following:

Fred Barzyk, Jazz Images, WGBH-TV, Boston, 1962 (possibly the first instance of sustained electronic mixing in a program format; Barzyk altered the representational TV picture in a jazz concert by means of control room switches and modulators).

Sarah Caldwell, Intoleranza, WGBH-TV, Boston, 1966 (full-scale electronic mixing for telecast of ballet).

Otto Piene and Aldo Tambellini, Black Gate Cologne, WDR-TV, Cologne, West Germany (perhaps the first network TV program completely controlled and produced by artists for a large audience).

The What's Happening, Mr. Silver? series, produced by Fred Barzyk, written by David Silver, WGBH-TV, Boston, 1968-69 (two programs here of particular importance: Madness and Intuition, 1968, in which selection of the picture fed to the home audience was ceded in the control room to random gestures by a small studio audience, and The Double-Channel Experiment, 1968, in which for the first time the audience was requested to play two TV sets side by side, creating a live TV environment from two different videotapes created to interact with each other).

Alwin Nikolais, Limbo, WCBS-TV, New York, 1968 (an electronic ballet created by the choreographer in the control room, mixing together pre-taped sequences of his dancers in performance with overlays of abstract form and color).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Exhibition

The Medium is The Medium, WGBH-TV, Boston, 1968 (a major effort to demonstrate the unique esthetic properties of TV, funded by the Corporation for Public Broadcasting and produced by Fred Barzyk: six artists were allowed five minutes of time to create whatever they wished; they include Otto Piene, Aldo Tambellini, Nam June Paik, Thomas Tadlock, Allan Kaprow, and James Seawright - the latter using the indigenous properties of the color TV camera to create a multi-image, multi-color dance piece).

Gus Solomons, Jr., City Motion Space Game, WGBH-TV, Boston, 1968 (produced by Rick Hauser, this hour-long telecast extends the double-channel experiment by adding a stereo sound track, to be turned on and mixed with the two TV sets).

Brice Howard, Heinskringla!, KQED-TV, San Francisco, 1969 (the first full-network drama telecast utilizing electronic mixing, a product of The Center for Experiments in Television; Howard, the producer, is the inventor of the conceptual terms "electronic mixing," and "videospace").

The Dilexi Foundation Series, produced in collaboration with KQED-TV, San Francisco, 1969 (thirteen artists are given complete freedom to produce a thirty-minute presentation as part of a series of thirteen programs, among them Walter De Maria, Andy Warhol, Ken Dewey, Ann Halprin, Julian Beck, Yvonne Rainer, Robert Nelson, and Terry Riley, with Arlo Acton).

Celebration, KQED-TV, San Francisco, 1970 (a multi-channel experiment, using one UHF and one VHF channel).

Nam June Paik, with David Atwood, producer, The 9/23 Experiment, WGBH-TV, Boston, 1969-70 (an attempt to "synthesize" a complete program - build it, that is, on visual material created within the control room itself).

Nam June Paik, with David Atwood, producer, The Video Commune, WGBH-TV, Boston, 1970 (an extension of 9/23, this three-hour telecast was created entirely by the Video Synthesizer, built by Paik in Japan with engineer Shuya Abe on a grant from the Rockefeller Foundation; it permits simple and spontaneous mixing of TV pictures by one man, thus completing the cycle begun by Barzyk in 1962).

Rick Hauser, Heroes, WGBH-TV, Boston, 1970 (a unique TV documentary, mixing past and present tenses with sound track and visual overlays in color).



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Exhibition

Stan Vanderbeek, Violence Sonata, WGBH-TV, Boston, 1970 (an hour-long live plus taped participative TV program devoted to the theme of violence).

Video Variations, WGBH-TV, Boston, 1970 (similar to The Medium is The Medium, this one hour show permits seven artists total control of the "videospace" while the Boston Symphony Orchestra is playing in concert; funded in part by the National Endowment for the Arts; produced by Fred Barzyk; the artists include Jackie Cassen, Russell Connor, Douglas Davis, Nam June Paik, James Seawright, Stan Vanderbeek, and Wen-Yeng Tsai).

Stephen Beck, Non-Camera Images, Center for Experiments in Television, San Francisco, 1971 (composed on a video synthesizer built and installed by Beck at the Center).

Choreographers in Concert, WGBH-TV, Boston, 1972-73 (three choreographers are given control of the medium to create electronic compositions in movement, among them Rudy Perez and Jerome Robbins).

Two Cities: Cologne, Germany, and New York City, NET-TV, New York, and WDR-TV, Cologne, 1973 (a project of the Experimental Television Laboratory at Channel 13, this two hour "live" telecast will exchange work produced by artists here and in Germany).

In addition to the above, there have been a number of short, experimental videotapes made at WGBH in Boston, KQED in San Francisco, the Television Laboratory in New York (Channel 13), the Center for Experimental Television in Binghamton, N.Y., and the Television Center in Dallas, Texas (affiliated with Southern Methodist University), that ought to be collaged together in one thirty-minute segment. Many of them have never been broadcast.

The European sources of work of this kind are equally diverse. They include video works made by Ingmar Bergman, working with BBC-TV; Lutz Becker, working also with the BBC; Arne Wiser at Sveriges Radio in Sweden; Pierre Schaeffer and Peter Foldes at ORTF in Paris (the research division of the French television system); and a substantial variety of programs produced at WDR-TV in Cologne, West Germany. We have established good contacts in England, France, and Germany for acquisition of such material and hope to do the same in Japan.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Exhibition

### B. Personal Television: Artists.

It was impossible to create TV programming beyond the confines of the station or the network until 1965, when the first Sony videocorders - combining camera, deck, and playback monitor - appeared on the commercial market. In the United States, the first "personal" tapes were made by Nam June Paik and Andy Warhol, in that same year. Since then an impecsing quantity of work has been done, mostly by individual artists working alone with the equipment, aided only by friends and amateurs, non-TV professionals, in the main.

Most of these tapes are deliberately crude, made in a video verite style, and focus upon simple, intimate subjects, like facial expressions or one-to-one conversations. Artists like Les Levine, Bruce Nauman, and Keith Sonnier have used videotape in the context of gallery exhibitions to provide a visual feedback environment; their cameras record the spectator, then play back his image immediately. Other artists, like Aldo Tambellini, Thomas Tadlock, and Eric Siegel, have created videotapes of surprising visual complexity - in the case of Tadlock and Siegel, through the use of home-made "synthesizers" that lay formal color compositions directly upon tape.

Though crude, these personal tapes are of great historical importance, and we mean to select from among them to demonstrate the variety of approaches to personal television they suggest. In addition to the artists already mentioned, our catalogue of possibilities includes Stan Vanderbeek, Wolf Vostell, Marta Minujin, Richard Schechner, Paul Ryan, Serge Boutouline, Boyd Mefferd, Robert Kragen, Peter Sorenson, James Rosenquist, Douglas Davis, Bill Etra, Jackie Cassen, Joe Weintraub, Tod Kraynik, Ed Emshwiller, Shirley Clarke, Woody and Steina Vasulka, John Randolph Carter, and Ralph Hocking.

Another fertile source of personal television is the campus, where videotape facilities are readily available for artists or the faculty. Among the prime centers are the California Institute for the Arts, the Chicago Art Institute, the Minneapolis College of Art (host of the first International Videotape Festival, in 1972), and the University of North Dakota. Artists who have worked at these centers include: William Wegman, Paul Kos, Terry Fox, Howard Fried, George Bolling, Joel Glassman, John Baldessari, Stan Vanderbeek, and Grant Maslin.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Exhibition

### C. Personal Television: TV as Message/Documentation.

This is an enormously complex and important area. Those working within it are interested in television not so much as an esthetic medium, but as a network along which - in the future - personal communication will flourish, as opposed to the mass communication presently available. The causes of this change are many, from the onset of cartridges and cassettes, to the proliferation of television channels, and we do not mean to cover them here. The potential is amply suggested by the early beginnings:

- . the advent of the first videotape magazine, Boston BroadSides, Vol. I, No. 1, 1970;
- . Ken Marsh's People's Video Theater, in lower New York, where tapes of the day's neighborhood events are played back during the evening;
- . the complex video facilities employed at the Fort Hill Commune, in Roxbury, Massachusetts, used to tape daily life for later distribution across the country, presenting, in effect, an "alternative" life style;
- . the early video/news environments constructed by groups like the Global Village, the Video Freex, and the Raindance Corporation;
- . the Video Workshop in Amsterdam;
- . the documentary videotapes of Earth Art projects shown by Gerry Schum at the Television Gallery in Dusseldorf, West Germany;
- . the extensive tapes being made by Twyla Tharp and her dancers of their rehearsals, conferences, and interaction;
- . the "Life Systems" course conducted by Allan Kaprow at the California Institute of the Arts, during which students and outside artists are invited to tape raw slices of their daily life for later study and comparison; and
- . the videotapes gathered by WGBH-TV during the production of a special program devoted to half-inch "community" television in 1972, entitled: The Very First On The Air 1/2" Videotape Festival Ever.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

# OPEN CIRCUITS:

## Art at the Beginning of the Electronic Age

### The Installation

OPEN CIRCUITS exhibition



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Installation

The OPEN CIRCUITS installation to be constructed at The Museum of Modern Art will offer the visitor an exciting multiplicity of perceptual experiences, but each one will be related to seeing the exhibition itself. Furthermore, the visitor will find himself in a structured space, not a chaotic one, which leads him from step to step (and from viewing experience to viewing experience) in a logical progression. Our use of new technology will be resolutely controlled. This installation is not aimed at the display of flashy hardware but at what occurs on the television screen itself. We mean to create optimal viewing areas which fulfill the philosophical requisite of smooth, flowing spatial arrangement.

OPEN CIRCUITS will begin in the hall leading along the Museum's East Wing, close to the entrance to the Garden Wing. Situated here will be a shimmering mosaic of hundreds of tiny 1" television monitors, some displaying the title, OPEN CIRCUITS, and others presenting images from the exhibition. The mosaic is intended - straightforwardly - to draw visitors to the exhibition.

Immediately upon entering the Garden Wing, the visitor walks into a prelude viewing area where a large 12x18' eidophore screen will continuously cycle the thirty-minute digest version of the exhibition. This section of the installation has three purposes: first, it will orient the viewer. The thirty-minute digest will act as a guide to the eight-hour exhibition; it will introduce the museum visitor, simply and comprehensibly, to the contents of OPEN CIRCUITS. Second, it will enable visitors who have only a short time to spend at the show to see a representative sampling of the entire contents of the exhibition. Third, it will permit visitors with a more relaxed time schedule to choose those sections of the exhibition which they would like to view more extensively in the main installation. Literature will be distributed here which provides both a directive schedule and an introductory explanation of the OPEN CIRCUITS materials.

In the central area of the Garden Wing, a much more complex and absorbing viewing experience will take place. In the middle of the room, we have devised a unique cylinder\* multiplexing together several means of seeing the exhibition. The cylinder will be composed of five cubicles separated from each other by invisible sound barriers, which will pre-

\* The installation plan described below and depicted on page 18 is by no means the only plan under consideration. Please see pages 19 and 20 for other possible construction arrangements.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Installation

vent auditory confusion while permitting unobstructed movement from one viewing area to another. The first cubicle will cycle the entire exhibition from beginning to end on two large monitors. This is the largest cubicle of all, facing the entrance to the installation, and affording an expansive space in which to sit, or lie down on the floor, to watch the OPEN CIRCUITS tapes. The floor will be tiered to provide comfortable seating, and furnished with both chairs and cushions.

In the other four cylinder cubicles, and in the additional cubicles, or "future rooms" constructed around the periphery of the room, various sections of the eight-hour exhibition will cycle, so that all parts of the exhibition may be seen at any one time.

In the surrounding "future rooms," we intend to explore different means of seeing the OPEN CIRCUITS exhibition. We plan to utilize, for example, a large 6x8' Kloff wall-size screen, a liquid-state tube (one is now in use by the US Army), and a facility for holographic projection. We will include in the installation the most refined technological methods of displaying works of video art to their greatest esthetic effectiveness.

In one of the small rooms off the main area in the Garden Wing, two additional cubicles will be constructed, one of which will offer an experiment in double-channel reception, and the other an experiment in viewer control of four monitors' collaged images, through a simple switcher. In the other small room, there will be a complementary exhibition of documents and objects of major historical significance to the evolution of television.

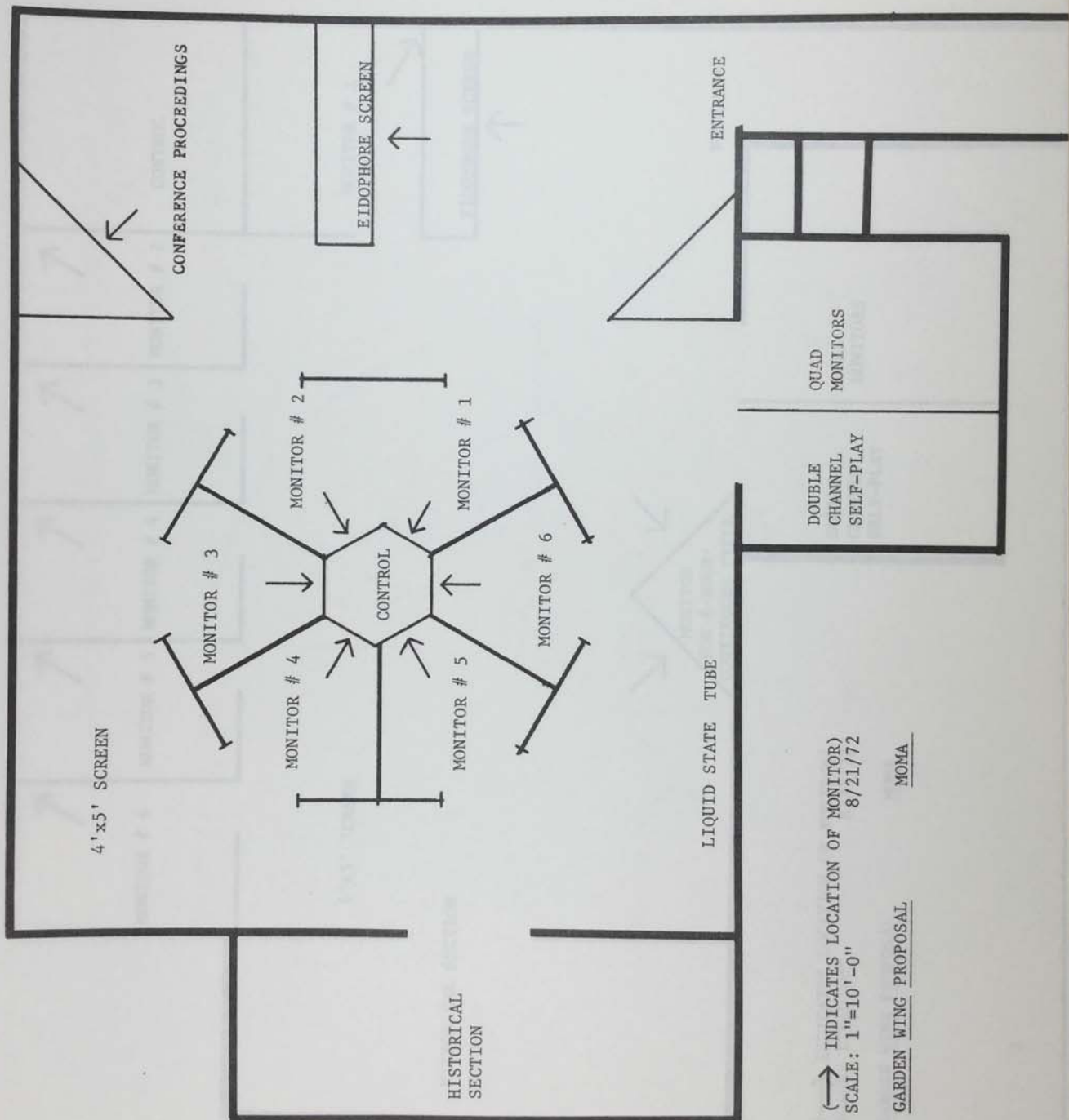
There will also be one cubicle which will cycle black-and-white videotapes of the proceedings of the OPEN CIRCUITS conference, including evening lectures taped in the Museum auditorium.

Control of all installation equipment will be centralized, so that one man can easily make the necessary adjustments to insure the best possible display of the exhibition videotapes.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

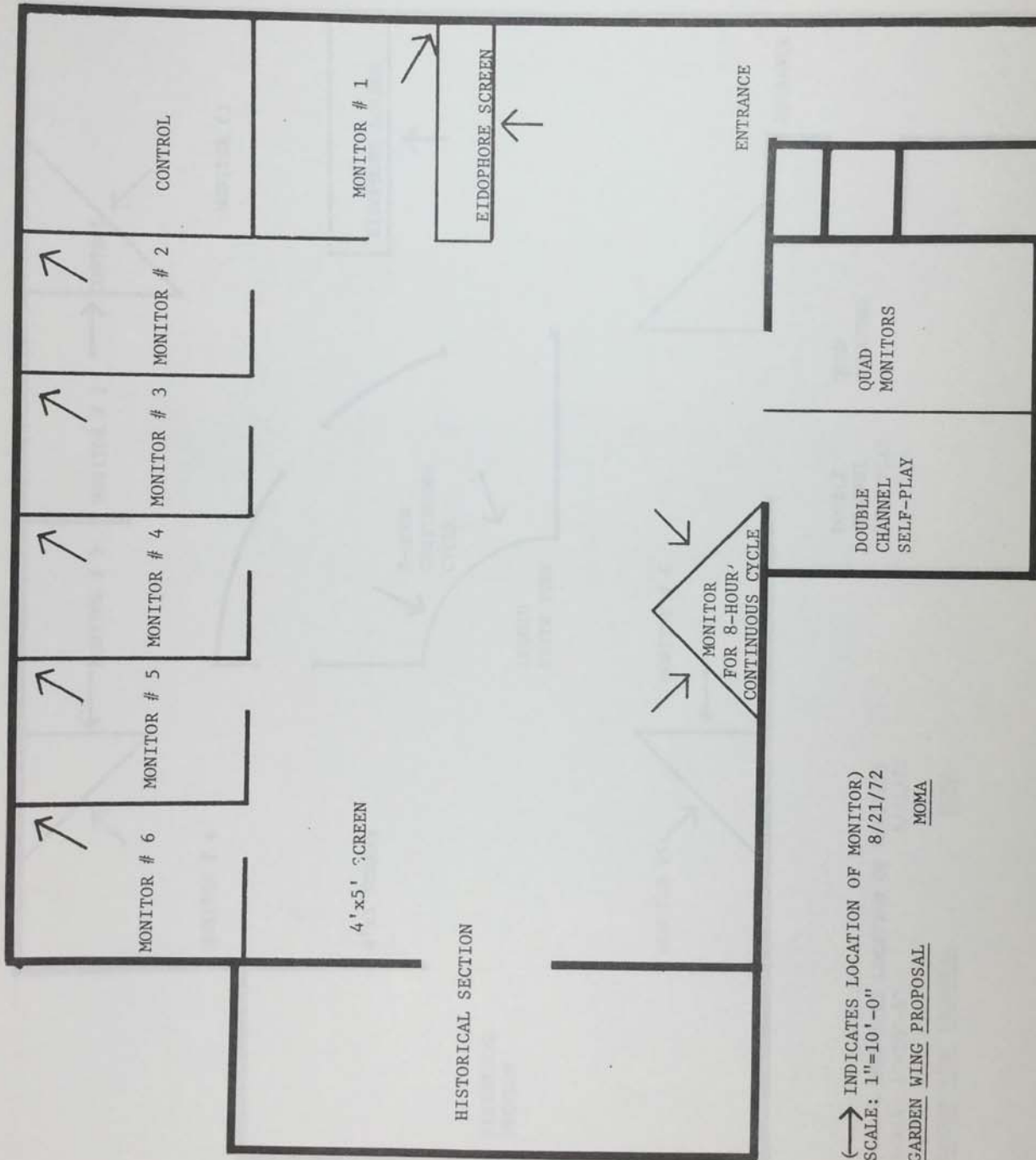
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20



OPEN CIRCUITS exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

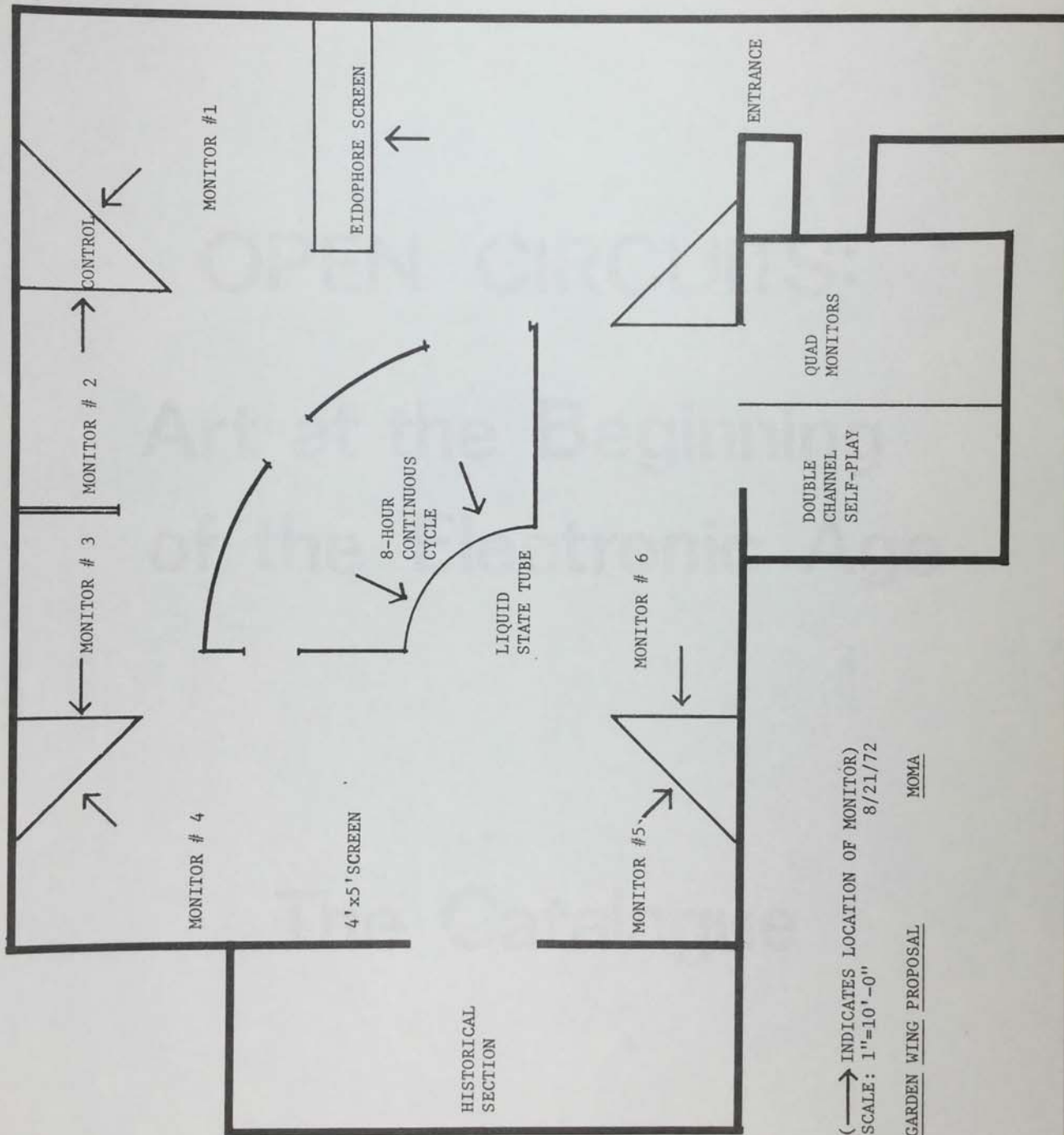


OPEN CIRCUITS exhibition



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20



OPEN CIRCUITS exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

# OPEN CIRCUITS:

## Art at the Beginning of the Electronic Age

### The Catalogue

OPEN CIRCUITS exhibition



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Catalogue

The OPEN CIRCUITS catalogue will be the landmark book on the creative potential of television. It will be a 9x12" softbound volume, with a smaller supplementary hardbound edition. The catalogue will be 264 pages long, and will contain eighty full-color and one hundred black-and-white photographs. 100 pages will be devoted to ten essays of between 1,500 and 2,500 words, on the past, the future, and the esthetics of television. The first of these will discuss and evaluate the OPEN CIRCUITS exhibition itself.

150 pages will document the exhibition: one fact sheet and one full page black-and-white photograph for each selection included in the eight-hour videotape. The remaining fourteen pages will contain a brief table of historical facts, in chronological order, a bibliography of books and articles useful for the study of alternative television, and an index.

The first print run will be 10,000 copies.

The topics to be covered in the book include the following:

### Introduction and Acknowledgements

- I. OPEN CIRCUITS: The Exhibition on Videotape
  - Video in the United States: The Beginnings - From Public to Private Vision
  - Video in Great Britain
  - Video in Europe
  - Video in Japan
  - Video and Film: Two Revolutions
  - Video and the Artist: In Process
  - Video and the Mind: Direct Contact Art
  - The Video/Societal Sphere: Toward the Future
  - Video/Political Man: Toward a New History
- II. Documentation: Contributors to OPEN CIRCUITS (photographs, statements, biographies)
- III. Chronology: Birth of a New Television
  - Bibliography
  - Index

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Catalogue

The tentative list of authors to be sifted and decided on later includes these names:

Russell Connor, Edward Lucie Smith, Wolfgang Becker, John McHale, Kynaston McShine, Lawrence Alloway, Fred Barzyk, Douglas Davis, Gerald O'Grady, Morse Peckham, Edgar Morin, Jean-Louis Ferrier, Erik Barnouw, Renata Adler, Stan Vanderbeek, Edwin Diamond, Stephanie Harrington, Frederick Friendly, David Davis, and Umberto Ecco.

The Future of Television

The Conference





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Conference

The OPEN CIRCUITS conference is designed to complement the exhibition of the best contemporary work and the catalogue which will be devoted, at least in part, to a survey of the past, the growth of television at the beginning of the electronic age. The conference, accordingly, will be oriented toward the future of television and its emphasis will be primarily speculative.

Television, like every medium, is an instrument developing a code which enables it to act as a social bond of communication. At the same time, and again like other media, it is an instrument and system of alienation because it separates us from ourselves by recording and projecting our surface image. In so far as it enables us to myth forth our felt thoughts, it is an extension of our consciousness, but it also, of course, sets up an environment or surround which profoundly conditions our psychic state.

The interaction of these four tendencies of television and the relationship of experimental video to other art forms and to the alternate shaping of our political and cultural life will be the theme of the conference. A search is under way to locate the theorists and artists who are best equipped to set out the parameters of an international dialogue on this theme. Given the planned electronic transmission and print dissemination of the conference proceedings, its influence on contemporary thought will be significant.

The conference is also designed to call attention to the creative structuring of information by contemporary video formats, such as multi-spatial simultaneity, instant replay, infolding, etc.

The OPEN CIRCUITS conference will have three components:

1. Coincidental with the opening of the exhibition, six internationally known artists and theorists will be invited to The Museum of Modern Art to give prepared papers on the future of television, and four panels will explore additional topics.
2. During the month-long exhibition, six additional panels will take place at the Museum. All ten panels will involve about three hundred participants each. Topics will include the interaction of experimental video and experimental film; alternative video and the restructuring of political decision-making; the impact of real-time feedback, instant replay, infolding techniques, etc., on psychic identity, concepts of self-dramatization, and theatrical performance; the design of new educational systems through closed-circuit, cassettes, open access, etc.;



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Conference

the influence of video experimentation on traditional institutions - the museum, the theater, the networks; the relation of video to other technologies - the computer, the Moog synthesizer, etc.

3. At the end of three weeks, when the works in the exhibition have been seen throughout the world, four cultural commentators from the United States, Japan, Europe, and Great Britain will participate in a real-time video conversation about the impact of the exhibition in their parts of the world. It is intended that this will reinforce and amplify the dialogue begun at the opening conference and continued in the panels.

Among the participants being considered are:

Erik Barnouw	Paul Kaufman
Gregory Bateson	Marshall McLuhan
Lutz Becker	Nam June Paik
Wolfgang Becker	William Paley
Jack Burnham	Otto Piene
Douglas Cater	James Seawright
Max Croce	Gerd Stern
Jaques Ellul	David Stuart
Hollis Frampton	Rolf Ulrich-Kaiser
Frank Gillette	Stan Vanderbeek
Rick Hauser	Ribke Von Bonin
John Hopkins	Evelyn Weiss
Brice Howard	Arne Wiser
Nicholas Johnson	Gene Youngblood

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Financial Statements

OPEN CIRCUITS has been funded by two grants from the New York State Council on the Arts, the first for planning, and the second to begin actual work on the exhibition. OPEN CIRCUITS operates as a program of Electronic Arts Intermix, Inc., a not-for-profit organization founded to promote the intelligent use of technology in art. (Please see page 28.)

The funds from the State Council will insure the development of the OPEN CIRCUITS project until April 1, 1973. At that time, the need for substantial financial support from other sources will become crucial.

We estimate the following budgets for Administration, Exhibition, Installation, Catalogue, Conference, and International Dissemination:

### I. Administration, April 1, 1973 - July 1, 1974

Fees for three directors.....	\$ 37,500.*
Administrative assistant (to coordinate general administration).....	9,600.
Full-time secretary/researcher.....	8,000.
Public relations consultant (to administer publicity efforts at MOMA and all other collaborating museums in the US and abroad)..	1,500.
Part-time research assistants (three - one each for exhibition, catalogue, and conference).....	6,000.
Travel (to acquire and edit videotapes, to confer with conference participants, and to arrange dissemination of the exhibition)..	19,500.
Publicity (advertising, including 1" videotape television ad; pamphlets and notices; press conferences; personal contacts).....	10,000.
Office expenses (supplies, postage, phone, office rental).....	8,700.
Photography.....	1,000.
Total.....	\$ 101,800.

\* It is impossible at this time to anticipate the length of time for which a full-time commitment will be demanded of each of the three directors. Large projects have a way of growing, and it is conceivable that each director may be required to devote significantly more time to OPEN CIRCUITS than the present fees are estimated to cover. If so, additional funding will be sought from new sources at a later date.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Financial Statements

### II. Exhibition

Gathering of tapes (including viewing and legal fees).....	\$ 2,420.
Editing of 8-hour videotape.....	24,200.
Editing of 30-minute videotape.....	3,410.
Reediting of 8-hour videotape into Public Broadcasting programs.....	11,000.
Dubs of original tapes.....	16,600.
Transfer to different standards.....	550.
Artists' fees.....	12,750.
Assistant producer.....	<u>3,800.</u>
Total.....	\$ 74,730.

### III. Installation

Transfer to cassettes.....	\$ 1,000.
Carpeting.....	5,000.
Construction and maintenance.....	6,000.
Power.....	2,500.
Monitors and lighting (including supervision of monitors during exhibition).....	10,000.
Technical coordinator.....	<u>4,500.</u>
Total.....	\$ 34,000.

### IV. Catalogue

9,000 9x12" softbound copies @ \$1.85.....	\$ 16,650.
1,000 clothbound copies @ \$2.61.....	2,610.
Six commissioned essays @ \$250 - \$500 each.....	2,500.
Miscellaneous editorial fees (permission fees, photo research, specialists on preparing bibliography, historical summary, index).....	<u>2,500.</u>
Total.....	\$ 24,760.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Financial Statements

### V. Conference

Conference consultants (four @ \$500 each).....	\$ 2,000.
Transcription of sessions.....	2,500.
Honoraria for 4-way conversation @ \$500 each.....	2,000.
Honoraria for six theorists and artists @ \$500 each.....	3,000.
Partial travel, room, per diem for participants..	10,000.
TV facilities, including satellite transmission from four points.....	15,000.
Room rental, security and maintenance at UN.....	900.
Miscellaneous.....	<u>1,000.</u>
Total.....	\$ 36,400.

### VI. International Dissemination

Multiples of 8-hour videotape and 30-minute videotape for use by participating US museums. \$	2,400.
Multiples of 8-hour videotape and 30-minute videotape for use by participating foreign museums.....	2,000.
Translation of tapes into three languages.....	<u>1,500.</u>
Total.....	\$ 5,900.

TOTAL..... \$ 277,590.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 20

## Financial Statements

Electronic Arts Intermix, Inc., is a Type B Corporation under Section 201 of the Not-For-Profit Corporation Law.

The purposes for which the corporation is formed are stated in the Certificate of Incorporation as follows:

"The corporation's activities shall not be conducted for profit. Its exclusively charitable and educational objects and purposes are soliciting, maintaining and accumulating a fund or funds and applying the interest and/or principal thereof to engage in, promote, encourage and assist in the advancement and development of the arts and artists, especially, but not limited to, those artists and groups of artists working in electronics media and with electronic and communications devices and technology; to develop, promote and encourage awareness and understanding on the part of the general public, students, educators, art critics and historians of the artists and their work in electronic, technological and communications media by means of exhibitions and demonstrations and by the dissemination of information concerning these subjects; to help artists to secure information, materials and financial grants and assistance to enable them to carry out their artistic ideas and projects; to provide information and advice and the assistance of professional and technical specialists in various fields to assist artists and groups of artists in the technological, administrative and fiscal aspects of their projects."

Electronic Arts Intermix, Inc., has received a determination letter from the Internal Revenue Service dated January 20, 1972, to the effect that unless otherwise indicated after two years of operation, it will be considered as an organization having Section 509 (a) (2) status, that is, status as a public foundation. Donors may deduct contributions as provided in Section 170 of the Code.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 20

## Biographies

FRED BARZYK is a producer and director at WGBH-TV in Boston, Mass., where he is also director of the Rockefeller Artist in Television program. He studied at the Layton Art School, the Milwaukee School of Art (1950-54), and Marquette University (B.S., 1958), and did graduate work at Boston University (1958-59). He has produced and directed numerous innovative programs for WGBH, among them the What's Happening, Mr. Silver? series (1967-68), of which one program, Madness and Intuition, won an NET award for excellence in cultural programming, and another, The Double Channel Experiment, was the first broadcast of interacting videotapes; The Medium is The Medium (1968), the first national broadcast of video art; Video Variations (1969-70), which was composed of commissioned pieces by eight video artists; and Between Time and Timbukto: A Space Fantasy by Kurt Vonnegut, Jr. (1972). Mr. Barzyk's work has received three Ohio State awards, a Reader's Digest award, and an NET award for best local program.

DOUGLAS DAVIS has both written about and practiced the vanguard arts. His book, Art and the Future: A History-Prophecy of the Collaboration Between Art, Science, and Technology, will be published in an international edition by Praeger in 1973. Art critic for Newsweek, he has contributed articles, essays, and short stories to many periodicals, including Artforum, The American Scholar, and The Saturday Review. He has also worked extensively in television, exhibiting his videotapes in many galleries and museums. He contributed a work to Video Variations, broadcast on the Public Broadcasting network in 1972, and introduced videotape into the curriculum of the Corcoran Art School in Washington, D.C., where he was visiting artist in 1970-71. In the spring of 1971, he made the first participative two-way telecast at WTOP-TV in Washington, with the help of the Corcoran Gallery and the National Endowment for the Arts. In the summer of 1972, Mr. Davis worked as an artist in residence at Channel 13's Experimental Television Laboratory in New York. He has created post-happening "events" and exhibited canvases, drawings, and constructions.

Professor GERALD O'GRADY is a member of the Faculty of Arts and Letters at the State University of New York at Buffalo. He received his Ph.D. from the University of Wisconsin and was a Marshall Scholar at Oxford University from 1958-1961. He has taught graduate courses in media in the Department of Radio/Television/Film at the University of Texas,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## Biographies

the Department of Cinema Studies at New York University, the School of Art at Columbia University, the New School for Social Research, and the University Film Study Center. He was founder and Director of The Media Center in Houston, Texas, and is currently President of Media Study, Incorporated, and a Teaching Fellow at the Center for Understanding Media. He has published essays in the Journal of Aesthetic Education and Filmmaker's Newsletter, and is preparing a book, Understanding Film, for Xerox College Publishing Company.

- The Grand City Art Institute
- The Wilson Art Center
- Videofix Productions Association, Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## The Museum of Modern Art

1100 New York State Building, 5th Floor, New York, N.Y. 10017

### Letters of Interest and Support

- . The Museum of Modern Art
- . The New York State Council on the Arts
- . Praeger Publishers, Inc.
- . The Arts Council of Great Britain
- . The Kansas City Art Institute
- . The Walker Art Center
- . Videotape Production Association, Inc.

It is understood that the above list of the participating organizations is not intended to be a final list, and that the subject of these letters is the subject of these letters.

It is understood that the above list of the participating organizations is not intended to be a final list, and that the subject of these letters is the subject of these letters.

The second part will consist of a booklet, published under the name of the Museum, details of which will also be decided at a later date.

The third part will be a conference to discuss the artistic potential of the medium.

It is further understood that you will not require financial assistance from the Museum, but that you will coordinate your fund raising activities with the Director of Development, Charles Bess, in order to avoid any friction with the Museum's activities.

We look forward to further discussion of your plans program. In the meantime, best wishes to you and your colleagues.

Sincerely,

*Richard D. Rosenberg*  
Richard D. Rosenberg  
Director, Museum

cc: [illegible]

cc: [illegible]  
[illegible]



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 3. 3. 20

NYSOA

New York State Council on the Arts

## The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Office of the Director  
Tel. (212) 956-7502

March 14, 1972

Mr. Douglas Davis  
Newsweek  
444 Madison Avenue  
New York, New York 10022

Dear Mr. Davis:

This will confirm our verbal agreement for you and your associates, Fred Barzyk and Russell Connor to mount an electronic exhibition in collaboration with The Museum of Modern Art, subject of course to our approval of the ultimate form and content of the project.

It is understood that the exact details of the presentation are to be determined at a later date, but that basically it will consist of three parts. There will be an exhibition in one of our galleries, and if no better space is available, it will be mounted in the small gallery adjoining the auditorium lounge where the Wilfred Lumia was installed. The same visual material presented in this space will be televised over one of the New York cable stations.

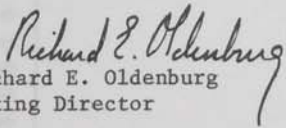
The second part will consist of a catalogue, published either by the Museum or outside, details of which will also be decided at a later date.

The third part will be a conference to discuss the esthetic potential of the medium.

It is further understood that you will not require financial assistance from the Museum, but that you will coordinate your fund raising activities with our Director of Development, Charles Hesse, in order to avoid conflict with the Museum's activities.

We look forward to further discussions as your plans progress. In the meantime, best wishes to you and your colleagues.

Sincerely,

  
Richard E. Oldenburg  
Acting Director

REO/mvk

cc: Charles Hesse  
Willard Van Dyke

OPEN CIRCUITS exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

**NYSCA**

**New York State Council on the Arts**

July 27, 1972

Douglas Davis  
Open Circuits  
c/o Electronic Arts  
Intermix, Inc.  
2 West 13 Street  
New York, NY 10011

Dear Mr. Davis:

You have probably heard from Howard Wise that the New York State Council on the Arts has voted to continue its support for the Open Circuits exhibition. All of us here are agreed that this is one of the most promising and exciting ventures in the development of television as a truly creative art medium.

Please keep us apprised of progress as you move along and let us know if there is any way that the Council may be of assistance in forwarding this worthy project.

Cordially,

*Russell Connor*  
Russell Connor (SA)  
TV/ Media Associate

cc: Fred Barzyk  
Gerald O'Grady  
Willard Van Dyke

Nelson A. Rockefeller  
Governor  
Seymour H. Knox  
Chairman  
Mrs. Moss Hart  
Vice-Chairman  
Henry Allen Moe  
Honorary Vice-Chairman  
Max L. Arons  
Miriam Colon Edgar  
John B. Hightower  
James R. Houghton  
Thomas P. F. Hoving  
William R. Hudgins  
Edward M. Kresky  
Mrs. David Levene  
Arthur Levitt, Jr.  
Alwin Nikolais  
Frederick W. Richmond  
Mrs. Richard Rodgers  
Andrew D. Wolfe

Eric Larrabee, Executive Director, 250 West 57 Street, New York, N.Y. 10019 (212) 586-2040

OPEN CIRCUITS exhibition



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

THE ARTS COUNCIL OF GREAT BRITAIN

PRAEGER PUBLISHERS, INC. • 111 FOURTH AVENUE, NEW YORK, N.Y. 10003 • (212) - 254-4100 • CABLE: PRABOOKS  
TELEX: 422448

July 6, 1972

Miss Allison Simmons  
"Open Circuits"  
c/o Mr. Howard Wise  
2 West 13th Street  
New York, New York

Dear Miss Simmons:

At the request of John Cushman Associates, I am writing to express interest in publication by Praeger of the catalogue Doug Davis will prepare in connection with his forthcoming video exhibition at the Museum of Modern Art. This arrangement would consist of editing and printing the catalogue for the Modern and other institutions involved as well as distribution of a trade edition of the catalogue by Praeger. I would be happy to discuss this project with any of the parties, though I should point out that expression of interest in this arrangement by the Modern is necessary before we can proceed further.

Very truly yours,

*John L. Hochmann*

John L. Hochmann  
Senior Editor  
Art Books

OPEN CIRCUITS exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## THE ARTS COUNCIL OF GREAT BRITAIN

105 Piccadilly, London, W1V 0AU

TELEPHONE: 01-629 9405

TELEGRAMS: AMEC, LONDON, W.1

CHAIRMAN: THE LORD GOODMAN  
SECRETARY-GENERAL: HUGH WILLATT

11 May 1972

Dear Miss Simmons:

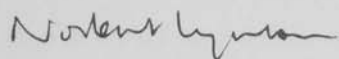
Or should I address you as Lady Simmons? It would make for symmetry. I am nothing but a commoner and wonder what it was in my bearing or bad manners (?) that made Douglas Davis knight me on the spot. (The L A Times recently referred to me as Lord Lynton, which produced worried enquiries from radical friends in California).

Many thanks for your letter. I was very interested in what Douglas Davis told me about OPEN CIRCUITS and hope that we shall be able to participate in this exhibition. I must warn you, as I warned him, that (a) we have a programme stretching almost gaplessly into 1975, and that (b) the programme is determined by an exhibitions committee. I have little doubt that they will be for having it; my worries are more on the side of time and space (and of course costs).

I note that you mean to start at the Museum of Modern Art in early 1974. There is a possibility of finding space for the exhibition in our 1974 programme if we act swiftly. Obviously I would rather get the exhibition early on in a European tour than at the end. Exactly where in that year it would have to come it is difficult to say as yet, but perhaps you could determine it by telling us when the exhibition would be free to cross the Atlantic.

I should like to bring the project before our committee when it next meets, probably in late June. For that I could use additional information, eg the 'exhaustive list of the contents' to which your information sheet refers, an explanation of the word 'eidophore', any comments or reassurance you can give me about the problem of American versus European tape sizes, and any hints on the amounts of space and of money the exhibition is likely to consume. The list will answer a question which I am sure will be asked: how international an exhibition is this?

Yours sincerely



Norbert Lynton  
Director of Exhibitions

Miss Allison L Simmons  
200 E 84th Street  
New York, NY 10028



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

KANSAS CITY ART INSTITUTE  
4415 WARWICK BOULEVARD  
KANSAS CITY, MISSOURI 64111  
AREA CODE 816 LOGAN 1-4852

July 12, 1972

Ms. Allison Simmons  
Open Circuits/The Future of Television  
c/o Electronic Arts Intermix, Room 1011  
Two West 13 Street  
New York, New York 10011

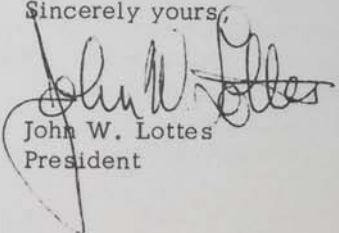
Dear Allison,

Thank you for including the Kansas City Art Institute among your correspondents in preparation for OPEN CIRCUITS.

We have just employed a director for our Media Center who brings good experience in videotape production to the Art Institute. I have forwarded your information to him. You can expect a response from him (John Ford) to assist you in your future work.

In the meantime, you should know that the Art Institute is very interested in handling the exhibit here in Kansas City. I think, however, it would be valuable for you to contact the Nelson Gallery as well. You should also consider the St. Louis Museum, the Wichita Museum, the Sheldon Gallery and the Des Moines Art Center. In terms of costs, at Kansas City Art Institute we maintain a limited exhibit program and could commit no more than \$1500 to a single exhibit from our own operating budget. However, it might be possible to obtain special funding from private sources to handle the exhibit here. I will stay in touch with you, as will Mr. Ford. We look forward to participating in the bringing together of this outstanding television exhibit. I wish you great success.

Sincerely yours,

  
John W. Lottes  
President

JWL/jw

Office of the President

cc: Mr. John Ford

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

## WALKER ART CENTER

WALKER ART CENTER

20 July 1972

20 July 1972

Mr. Douglas Davis  
Art Critic  
Newsweek Magazine  
444 Madison Avenue  
New York, New York 10022

Mr. Douglas Davis  
Art Critic  
Newsweek Magazine  
444 Madison Avenue  
New York, New York 10022

Dear Douglas:

Your Motherwell essay is a fine, positive analysis and certainly helps put his work in the right perspective. I'm pleased you were in Minneapolis for the show and had a chance to see the new Art Center and hope it will be the first of many visits.

Allison Simmons called and I told her we are interested in the TV proposal. We need more information about physical details and budget. We would try to raise funds for it and are willing to join in a comprehensive application to the National Endowment, if this turns out to be the best course.

Sincerely,

Martin

Martin Friedman  
Director

MF: dg

OPEN CIRCUITS exhibition



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

**VIDEOTAPE PRODUCTION ASSOCIATION, INC.**  
23 PARK AVENUE

NEW YORK, N. Y. 10016

July 2, 1971

Mr. Fred Baezyk  
WGBH-TV  
125 Western Avenue  
Boston, Massachusetts

Dear Mr. Baezyk:

We think your project of organizing an Electronic Visual (Videotape) Festival is most worthwhile and I can assure you of our organization's full and active support.

I am writing to you as president of the non-profit, industry wide, Videotape Production Association, Inc. From an initial charter membership of fourteen companies in late 1969, the VPA is now over fifty member companies strong, with production companies, facilities, software and hardware manufacturers, all active members. The organization is international in scope, with members in England, Canada and Australia as well as throughout the United States.

To date, the Videotape Production Association member roster includes: Advertel, Air-Time Production Ltd. (England), Ampex Corporation, Bauer Productions, Centrex, Cinema General, CMX Systems, Computer Image Corporation, DiGisonics, Editel Productions, EUE/Screen Gems, Imero Fiorentino Associates, Garden State/Novo, Genus III, Glen Glen Sound Company, Glen-Warren Productions, John B. Lanigan Associates, Lewron Television Inc., Marconi Productions, Mobil Color, Modern Tele-service, Motion Picture Camera Supply, Inc., Movielab, MPO Videotronics, National Teleproductions, N.B.E. Productions, Northwest Teleproductions, The Peterson Company, RCA, Reeves, Rombex, Rosner Television Systems, 3M Company, Screen Gems, Technicolor, Teletape Productions, Teletronics International, Television Recordings Ltd. (England), Transmedia, Videotape Corporation Pty. Ltd. (Australia), Visual Information Systems, Westel Corporation, Western Video Industries, Winkler-Lubow Associates, Inc., and World Wide Video Productions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

-2-

The other members of the Videotape Production Association Board of Directors are such industry professionally recognized names as: Lou Lessard, Vice President, Tom Belcher, Carl Genus, Ed Grower, Grey Hodges, Tony Massucci and Al Markim.

To give you a further idea of the industry wide makeup of our organization and to tell you more about us, the following are direct excerpts from our charter.

CERTIFICATE OF INCORPORATION

OF

VIDEOTAPE PRODUCTION ASSOCIATION, INC.

pursuant to the Membership Corporation Law of the

State of New York

WE, the undersigned, desiring to form an organization pursuant to the membership corporation law of the State of New York, do hereby make and subscribe this certificate affirming the truth of the matters set forth herein under penalty of perjury, as follows:

1. The name of the organization shall be  
VIDEOTAPE PRODUCTION ASSOCIATION, INC.

2. The purposes for which the VIDEOTAPE PRODUCTION  
ASSOCIATION is organized are:

To promote and further the use of videotape  
as a medium of communication.

To provide a source of general information  
about videotape.

To provide a forum for the exchange of ideas  
and methods concerning or relating to the  
production of videotaped commercials and  
programs and to promote, encourage and stim-



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 3. 3. 20

-3-

ulate the development of new and improved techniques in the use of videotape.

To promote and foster friendly relations and cooperation between its members and to encourage a free exchange of ideas among its members.

To maintain, foster and strengthen friendly relations with all firms, persons and corporations performing or furnishing services for or in connection with the use of videotape and the production of commercials and programs utilizing videotape.

The corporation is not organized for profit, and no part of the net earnings of the corporation shall inure to the benefits of any private shareholder or individual, except that reasonable compensation may be paid to those who render services to or on behalf of the corporation in effecting one or more of the purposes of the corporation. In the event of the liquidation or dissolution of the corporation, whether voluntary or involuntary, no member shall be entitled to any distribution or division of its remaining property or its proceeds, and the balance of all money and other property received by the corporation from any source, after the payment of all debts and the obligations of the corporation, shall be used or distributed, subject to the order of the Supreme Court of the State of New York as provided by law, exclusively for purposes within those set forth in Article 2 of this certificate and within the intendment of Section 501 (c) of the Internal Revenue Code of 1954 and its Regulations as the same as now exist or as they may be hereafter amended from time to time.

We hope our two groups could cooperate in common purposes.

Very truly yours,

*M. D. Dubin.*

Morton D. Dubin,  
President