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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1416.6

825

Are any of these films in our collection  
& is the information correct?  
Thanks, Laura

## Films and Videotapes

### Films

- Hand Catching Lead.* 1968  
16 mm, black and white, 3 min. 30 sec.  
Camera: Robert Fiore
- Hand Lead Fulcrum.* 1968  
16 mm, black and white, 3 min.  
Camera: Robert Fiore
- Hands Scraping.* 1968  
16 mm, black and white, 4 min. 30 sec.  
Camera: Robert Fiore
- Hands Tied.* 1968  
16 mm, black and white, 3 min. 30 sec.  
Camera: Robert Fiore
- Frame.* 1969  
16 mm, black and white, sound, 22 min.  
Camera: Robert Fiore
- Three untitled films. 1969  
16 mm, black and white, 3 min. each
- Tina Turning.* 1969  
16 mm, black and white, 2 min.  
Camera: Robert Fiore
- Untitled. 1969  
16 mm, black and white, 25 min.
- Untitled. 1969  
16 mm, black and white, 30 min.
- Color Aid.* 1970-71  
16 mm, color, sound, 36 min.  
Camera: Robert Fiore
- Paul Revere.* 1971  
16 mm, black and white, sound, 9 min.  
Collaborator: Joan Jonas

### Veil.

1971  
16 mm, black and white, 6 min.  
Collaborator: Joan Jonas

*Match Match Their Courage.* 1974  
16 mm, color, sound, 34 min.

*Railroad Turnbridge.* 1976  
16 mm, black and white, 19 min.

*Steelmill/Stablwerk.* 1979  
16 mm, black and white, sound, 29 min.  
Collaborator: Clara Weyergraf

### Videotapes

- Anxious Automation.* 1971  
Black and white, sound, 4 min. 30 sec.
- China Girls.* 1972  
Black and white, sound, 11 min.
- Surprise Attack.* 1973  
Black and white, sound, 2 min.  
Camera: Babette Mangolte
- Television Delivers People.* 1973  
Color, sound, 6 min.
- Boomerang.* 1974  
Color, sound, 10 min.
- Prisoner's Dilemma.* 1974  
Black and white, sound, 60 min.  
Collaborator: Robert Bell

in the permanent  
film collection

→ in the video collection

The info. is correct for  
both titles as per our  
computer entries.

Anne

Selected B

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cc: C. Lane  
✓ K. McShine

## The Museum of Modern Art

To Bill  
From Laura  
Date January 17, 1985  
Re

Dear Bill,

The film department is interested in acquiring Serra's film Railroad Turnbridge, 1976, 19 mins. They have asked if Painting and Sculpture could share in the cost (\$400) of acquiring it. I understand we paid part of the funds for the films on Christo's Valley Curtain and Smithson's Spiral Jetty, so this is not an unusual request. Do we want to be involved in this?

Laura

make associate Council  
money buy this !!

Kyastor

300 from my  
lecture

ART

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cc: C. Lawrence  
K. McShine

## The Museum of Modern Art

To  
From

Bill  
Laura

*I'm for sharing costs, but  
P+S. committee will  
have to approve*

Date January 17, 1985

Re

Dear Bill,

The film department is interested in acquiring Serra's film Railroad Turnbridge, 1976, 19 mins. They have asked if Painting and Sculpture could share in the cost (\$400) of acquiring it. I understand we paid part of the funds for the films on Christo's Valley Curtain and Smithson's Spiral Jetty, so this is not an unusual request. Do we want to be involved in this?

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## The Museum of Modern Art

To Laura Rosenstock cc: Mary Lea  
From Jon Gartenberg  
Date March 6, 1986  
Re SERRA FILM - RAILROAD TURNBRIDGE

Attached is the correspondence from 1974 regarding the acquisition of CHRISTO'S VALLEY CURTAIN and SPIRAL JETTY. Our department can pay half the costs (\$200) provided your department can okay the other \$200.

It's such a beautiful film to watch, I look forward to adding it to our collections.

Jon

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✓ new acq 74  
cards made

## The Museum of Modern Art

To Eileen Bowser  
From Betsy Jones  
Date July 12, 1974  
Re Films belonging to the Painting and Sculpture Department

cc: Bill Rubin  
Jenny Licht  
Eric Rowilson  
Sara Mazo

Dear Eileen;

To confirm our telephone conversation, I am delivering to you with this memo two films which have recently been purchased by the Department of Painting and Sculpture, since the Film Department has been kind enough to offer to store them (and perhaps future film acquisitions) for us.

The films are catalogued by us as follows:

F 1.74 Maysles Brothers and Ellen Gissard: Christo's Valley Curtain. 1972. 28 minutes, 16 mm. Purchased from Maysles Films, Inc. for \$500. Credit line: Mr. and Mrs. Eliot C. Clarke Fund

F 2.74 Smithson, Robert: Spiral Jetty. 1970. 35 mins. 16mm. Purchased from the John Weber Gallery through Visual Resources, Inc. for \$575. Credit line: Alicia B. Legg, Lynn and Richard Palmer, Eric Rowilson Funds.

We are not collecting these films as works of art but as records of ephemeral, uncollectible or inaccessible works of art.

I understand that the Film Department storage vaults are now located in Fort Lee, N. J. and that you have a daily delivery from the vault to the Museum so that if we let you know early enough on one day we might have a film delivered here the following day should we need it. I also understand that you are willing to provide facilities for the screening of these films. Many thanks!

*R*

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## The Museum of Modern Art

### FILMS BY RICHARD SERRA

\*Titus Theater 1\*  
1:00

#### PROGRAM ONE:

February 28, March 21, and May 2, 1986

Hand Catching Lead. 1968  
16 mm, black and white, 3 min. 30 sec.  
Camera: Robert Fiore

Hands Scraping. 1968  
16 mm, black and white, 4 min. 30 sec.  
Camera: Robert Fiore

Frame. 1969  
16 mm, black and white, sound, 22 min.  
Camera: Robert Fiore

Tina Turning. 1969  
16 mm, black and white, 2 min.  
Camera: Robert Fiore

Railroad Turnbridge. 1976  
16 mm, black and white, 19 min.

#### PROGRAM TWO:

March 14 and April 25, 1986

Paul Revere. 1971  
16 mm, black and white, sound, 9 min.  
Collaborator: Joan Jonas

Steelmill/Stahlwerk. 1979  
16 mm, black and white, sound, 29 min.  
Collaborator: Clara Weyergraf

\*\*\*

These film screenings have been made possible by The Associate Council of  
The Museum of Modern Art

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The Museum of Modern Art

Graphics Request Sheet

Please use typewriter only.

Date	March 4, 1986	Project Name	RICHARD SERRA/SCULPTURE		
Quantity	1	Budget			
Date Needed	March 13, 1986	Dept./Program #7615-	2418		
Requested by	Laura Rosenstock	Department	P & S	Telephone	650

Description of Project

Stanchion sign

Richard Serra films

1:00 p. m. today

Titus Theater 1

PLEASE USE PRESS TYPE

Project Number	Requesting Department Approval
Estimated Cost	Date
Estimated Completion Date	Exhibitions Approval (2000 Series)
White/ Designer's Copy	Date
Canary/ Graphics Copy	
Pink/ Originator's Copy	

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## The Museum of Modern Art

January 23, 1986

Department of Painting  
and Sculpture

Mr. Michael Ortoleva  
Castelli/Sonnabend Tapes and Films  
142 Greene Street  
New York, NY 10012

Re: Richard Serra Films

Dear Michael:

This is by way of an official request to borrow the seven films on the attached list in order that we may show them at The Museum of Modern Art in conjunction with our Richard Serra exhibition. The attached list indicates the program we are planning. As I mentioned to you, we will be showing Hands Scraping instead of Hand Lead Fulcrum. We would like to borrow the best prints you have available, which would include the four prints that were shown in Pittsburgh. I will be in touch with you in February to arrange to collect the films.

Thank you very much for your help with this project. I would also like to thank Castelli Gallery for waiving the rental fee.

With kind regards,

Sincerely,

Laura Rosenstock  
Assistant Curator

LR/kk

\* R.R. Townsend  
Hand Carving Lead  
Hands Scraping  
Sketches

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## The Museum of Modern Art

### FILMS BY RICHARD SERRA

\*Titus Theater 1\*  
1:00

#### PROGRAM ONE:

February 28, March 21, and May 2, 1986

Hand Catching Lead. 1968  
16 mm, black and white, 3 min. 30 sec.  
Camera: Robert Fiore

Hands Scraping. 1968  
16 mm, black and white, 4 min. 30 sec.  
Camera: Robert Fiore

Frame. 1969  
16 mm, black and white, sound, 22 min.  
Camera: Robert Fiore

Tina Turning. 1969  
16 mm, black and white, 2 min.  
Camera: Robert Fiore

Railroad Turnbridge. 1976  
16 mm, black and white, 19 min.

#### PROGRAM TWO:

March 14 and April 25, 1986

Paul Revere. 1971  
16 mm, black and white, sound, 9 min.  
Collaborator: Joan Jonas

Steelmill/Stahlwerk. 1979  
16 mm, black and white, sound, 29 min.  
Collaborator: Clara Weyergraf

\*\*\*

These film screenings have been made possible by The Associate Council of  
The Museum of Modern Art

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## The Museum of Modern Art

### FILMS BY RICHARD SERRA

\*Titus Theater 1\*

1:00

#### PROGRAM ONE:

February 28, March 21, and May 2, 1986

Hand Catching Lead. 1968

16 mm, black and white, 3 min. 30 sec.

Camera: Robert Fiore

Hands Scraping. 1968

16 mm, black and white, 4 min. 30 sec.

Camera: Robert Fiore

Frame. 1969

16 mm, black and white, sound, 22 min.

Camera: Robert Fiore

Tina Turning. 1969

16 mm, black and white, 2 min.

Camera: Robert Fiore

Railroad Turnbridge. 1976

16 mm, black and white, 19 min.

#### PROGRAM TWO:

March 14 and April 25, 1986

Paul Revere. 1971

16 mm, black and white, sound, 9 min.

Collaborator: Joan Jonas

Steelmill/Stahlwerk. 1979

16 mm, black and white, sound, 29 min.

Collaborator: Clara Weyergraf

\*\*\*

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# Castelli/Sonnabend Tapes & Films

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*cc. Dick Palmer*

142 Greene Street, New York, N.Y. 10012 Telephone: 212/431.6279

---

January 7th, 1986

Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Attention: Laura Rosenstock

The cost of duplicating the seven 16mm films by Richard Serra that the Museum of Modern Art would like to screen will be \$1,500.00.

*Michael Ortoleva*

Michael Ortoleva for Castelli/Sonnabend Tapes and Films

*We are resp. for any damage or loss to these tapes*

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# Castelli/Sonnabend Tapes & Films

142 Greene Street, New York, N.Y. 10012 Telephone: 212/431.6279

To: Museum of Modern Art  
11 West 53rd Street  
New York, New York

December 20, 1985

Attention: Laura Rosenstock (212)708-9650

via Rapid Motor Messengers

Invoice No.

Received from Castelli/Sonnabend Tapes and Films the following 16mm films by Richard Serra:

- no Color Aid (F-7, copy D)
- yes Frame (F-1, copy L)
- 1) Hand Catching Lead (F-3, copy A)
- 2) Hand Lead Fulcrum (F-4, copy E)
- no 3) Hands Scraping (F-6, copy R) - very dark
- no 4) Hands Tied (F-2, copy L)
- 5) Tina Turning (F-5, copy D)
- 6) Paul Revere (F-8, copy C)
- 7) Railroad Turnbridge (F-10, copy H)
- 8) Steelmill/Stahlwerk (F-20, copy G)

no - Saw match match on video at Castelli

Cost to 400  
acquire a  
new print  
of RR +  
others were  
missing

prints that  
arent  
scratched  
assume these  
are newer  
copies

what is veil  
to Untitled  
? match match (missing in  
store)

Black and white, sound, 4 min. 30 sec.

*China Girls*. 1972

Black and white, sound, 11 min.

*Surprise Attack*. 1973

Black and white, sound, 2 min.

Camera: Babette Mangolte

*Television Delivers People*. 1973

Color, sound, 6 min.

*Boomerang*. 1974

Color, sound, 10 min.

*Prisoner's Dilemma*. 1974

Black and white, sound, 60 min.

Collaborator: Robert Bell

Text Set:

1/14, 9/10 Franklin Gothic No. 2, T2  
Simoncini Garamond with Italic, T2

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✓ 1 program { Feb. 28  
March 21  
May 2  
\* 2nd program { May 14  
Sep. 25

Titus Theater 1  
1:00

**Films and Videotapes**

**Films**

- ✓ *Hand Catching Lead.* 1968  
16 mm, black and white, 3 min. 30 sec.  
Camera: Robert Fiore
- ✓ *Hand Lead Fulcrum.* 1968  
16 mm, black and white, 3 min.  
Camera: Robert Fiore
- Hands Scraping.* 1968  
16 mm, black and white, 4 min. 30 sec.  
Camera: Robert Fiore
- Hands Tied.* 1968  
16 mm, black and white, 3 min. 30 sec.  
Camera: Robert Fiore
- ✓ *Frame.* 1969  
16 mm, black and white, sound, 22 min.  
Camera: Robert Fiore
- Three untitled films. 1969  
16 mm, black and white, 3 min. each
- ✓ *Tina Turning.* 1969  
16 mm, black and white, 2 min. ✓  
Camera: Robert Fiore
- Untitled. 1969  
16 mm, black and white, 25 min.
- Untitled. 1969  
16 mm, black and white, 30 min.
- Color Aid.* 1970-71  
16 mm, color, sound, 36 min.  
Camera: Robert Fiore
- \* *Paul Revere.* 1971  
16 mm, black and white, sound, 9 min.  
Collaborator: Joan Jonas
- Veil.* 1971  
16 mm, black and white, 6 min.  
Collaborator: Joan Jonas
- Match Match Their Courage.* 1974  
16 mm, color, sound, 34 min.
- ✓ *Railroad Turnbridge.* 1976  
16 mm, black and white, 19 min.
- \* *Steelmill/Stablwerk.* 1979  
16 mm, black and white, sound, 29 min.  
Collaborator: Clara Weyergraf

**Videotapes**

- Anxious Automation.* 1971  
Black and white, sound, 4 min. 30 sec.
- China Girls.* 1972  
Black and white, sound, 11 min.
- Surprise Attack.* 1973  
Black and white, sound, 2 min.  
Camera: Babette Mangolte
- Television Delivers People.* 1973  
Color, sound, 6 min.
- Boomerang.* 1974  
Color, sound, 10 min.
- Prisoner's Dilemma.* 1974  
Black and white, sound, 60 min.  
Collaborator: Robert Bell

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## The Museum of Modern Art

cc: Jytte Jensen  
Jeffery Schulman  
Jon Gartenberg  
Serra File

To Jim Loonam  
From Laura Rosenstock  
Date January 23, 1986  
Re RICHARD SERRA FILMS

Dear Jim:

We will be substituting Hands Scraping for Hand Lead Fulcrum in the Serra film project. A new program is attached.

Sincerely,

*file copy*

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## The Museum of Modern Art

cc: Jytte Jensen  
Jeffery Schulman  
*Serrafiler*

To Jim Loonam  
From Laura Rosenstock  
Date January 9, 1985  
Re RICHARD SERRA FILMS

Dear Jim,

I have arranged with the film department to show the films on the attached list on five different dates. Jytte Jensen has asked me to send you a copy of this program and the dates so that you will be sure to have the correct films in the projection booth on the appropriate date. I will be receiving these films in February and will give them to you then.

Thank you very much.

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## The Museum of Modern Art

cc: Jeffrey Schulmann  
Mary Lea Bandy  
Jon Gartenberg

To Jytte Jenson  
From Laura Rosenstock  
Date December 5, 1985  
Re

Dear Jytte:

I would like to confirm the 5 dates that we discussed would be set aside to show Serra films. I understand the program would occur in Titus I Auditorium from 1:00 to 2:00 pm on:

February 28  
March 14  
March 21  
April 25  
May 2

I realize these dates are pending final approval.

Thanks very much for your help.

*Laura*

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## The Museum of Modern Art

cc: Mary Lea Bandy  
Jon Gartenberg

To Jytte Jenson  
From Laura Rosenstock  
Date November 26, 1985  
Re

Dear Jytte,

As I mentioned to you yesterday, we have just received funds (\$500) to show Richard Serra films during the course of his exhibition, February 27 - May 13. You may recall that I had spoken to you of the possibility of doing this a while ago and you estimated that the costs, aside from renting the films, which I hope to be able to do for free, would be approximately \$100 to use the auditorium for an hour (\$50 for the projectionist, \$20 for the guard). Until now we have not even had the \$500 available, but we have recently been given this allocation from the Associate Council so I would like to schedule 5 one-hour lunchtime periods when we could use one of the auditoriums for this purpose.

Thank you very much

*Jane*

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To Laura  
**Memorandum**  
 To Mary Lea Rosenstock  
 From for MLB  
 Date for  
 Re 7-25  
 We have only  
 television & films  
 People (video)  
 Good idea to  
 acquire some  
 films. I look forward  
 to hearing from Laura

file ✓  
 y Tabler 9/20/85

Mary Lea Bandy  
 Laura Rosenstock  
 April 30, 1985

Dear Mary Lea,

Would it be possible  
 his exhibition is  
 12:00 screenings  
 was done during the  
 be interested in  
 is attached.

films while  
 thinking of  
 lar to what  
 Department  
 d videos

per lta cc 100  
 50 for project  
 20  
 29 min  
 Pissone's Dilation  
 collector: Robert Ruff

Tina Turner  
 Cinema Robert Ruff

27

source: [unclear] sample

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cc: Serra file ✓  
 Betsy Tablow 9/20/85

Lea

Mary Lea Bandy

Laura Rosenstock

April 30, 1985

*Call on Green Street (Mark & Michael?)*  
*Give in this material. Confirm specialty of Robert Fiere.*  
*Let talk about Films and Videotapes list.*

Hand Prod Fulcrum  
 Cinema Robert Fiere

Dear Mary Lea,

Would it be possible to show some of Richard Serra's films while his exhibition is up (Feb. 26 - May 20, 1986)? I was thinking of 12:00 screenings maybe one day a week or something similar to what was done during the Cornell exhibition. Would the Film Department be interested in doing this? A list of Serra's films and videos is attached.

*Hand screening*  
*4 1/2 min (w/ base 4 min, 5 sec)*

*per lta cc \$100 for use credit for 1 yr.*

*Sound, 50 for projection*

*Blackmill 20 film*  
*genetic control*

*29 min.*

Pisano's Dilation

*collaborator: Robert Ruff*

Ten Times  
 Cinema Robert Fiere  
 (1985)

87

*source: Mark. sample, cc*  
*attached*

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Saturday 9/28/85

Laura

Castelli on Greene Street (thank to Michael (?)  
gave me this material. Confirms spelling of Robert Fiore.  
Let's talk about Films and Videotapes list,

Hand Good Fulcrum  
Camera: Robert Fiore

Hands Tied  
Camera: Robert Fiore

Hands Scraping  
4 1/2 min. (we have 4 min, 5 sec)

Match Match Then Courage  
Sound,

Steelmill ← sound  
29 min.

Pisoni's Dilemma  
collaborator: Robert Bell

Tera Turning:  
Camera: Robert Fiore  
(etc)

J#

Surprise attack - Manjette, #  
~~color and date~~

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Richard Serra

Video



**Richard Serra, *Anxious Automation*, 1971, b&w, 4½ min., sound.**

*Anxious Automation*, taped at Windsor Total Video, is set up such that two cameramen, standing slightly apart, zoom in and out on Joan Jonas, who is lying on her back performing a series of four movements that range from slow to quick. There are six variations on the zoom between the two cameras: the zoom held at its closest extent; at its farthest extent; the cameras in opposition to each other; and two simultaneous zooms in or out. Richard Serra, in the control booth, operates a special effects generator in switching or "punching" rapidly between the two camera images. The soundtrack is by Phil Glass, who taps the microphone out of sync with the movement. When the

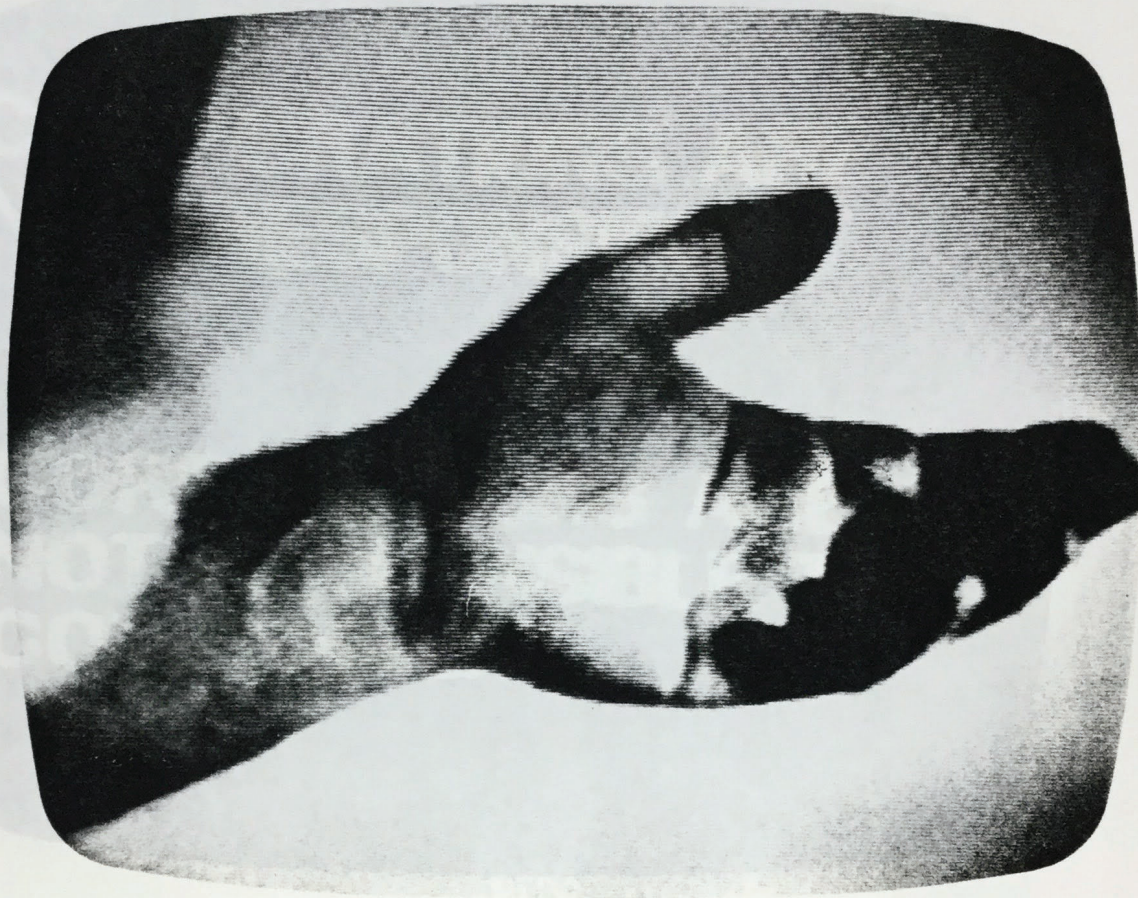
movement is slow, he taps quickly and vice versa. Thus, the tapping is in the relation of 1-4, 4-1, 2-3, and 3-2. The entire tape lasts two minutes but the end is cut off and the tape replayed from the beginning. The only edit exists between the first and the second run.

The effect of the tape is similar to switching from one eye to the other, jerking the image from side to side or back and forth in space. This is possible only in video, which allows an immediate alternation of images. While this might be done in film through pixillation, such a process would require editing and would eliminate the spontaneity of video punching. The anxiety of the "automation" in the tape is a play upon smooth and consistent mechanization, for the shifting of Jonas' position is almost brutal as she seems to be physically moved from side to side.

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Video

Richard Serra



**Richard Serra, *Surprise Attack*, 1973, b&w, 2 min., sound.**  
camera: Babette Mangolte sound: Kurt Munkacsi  
production: Carlota Schoolman

In *Surprise Attack*, produced with Carlota Schoolman, the camera focuses on Richard Serra's lower arms as he tosses a piece of lead from one hand to another and recites a text from Schilling's *The Strategy of Conflict*. The rhythm of the throwing is in sync with the emphasis of the reading, accentuating the implications of the game theory. The use of lead is a reference to Serra's first film *Hand Catching Lead*.

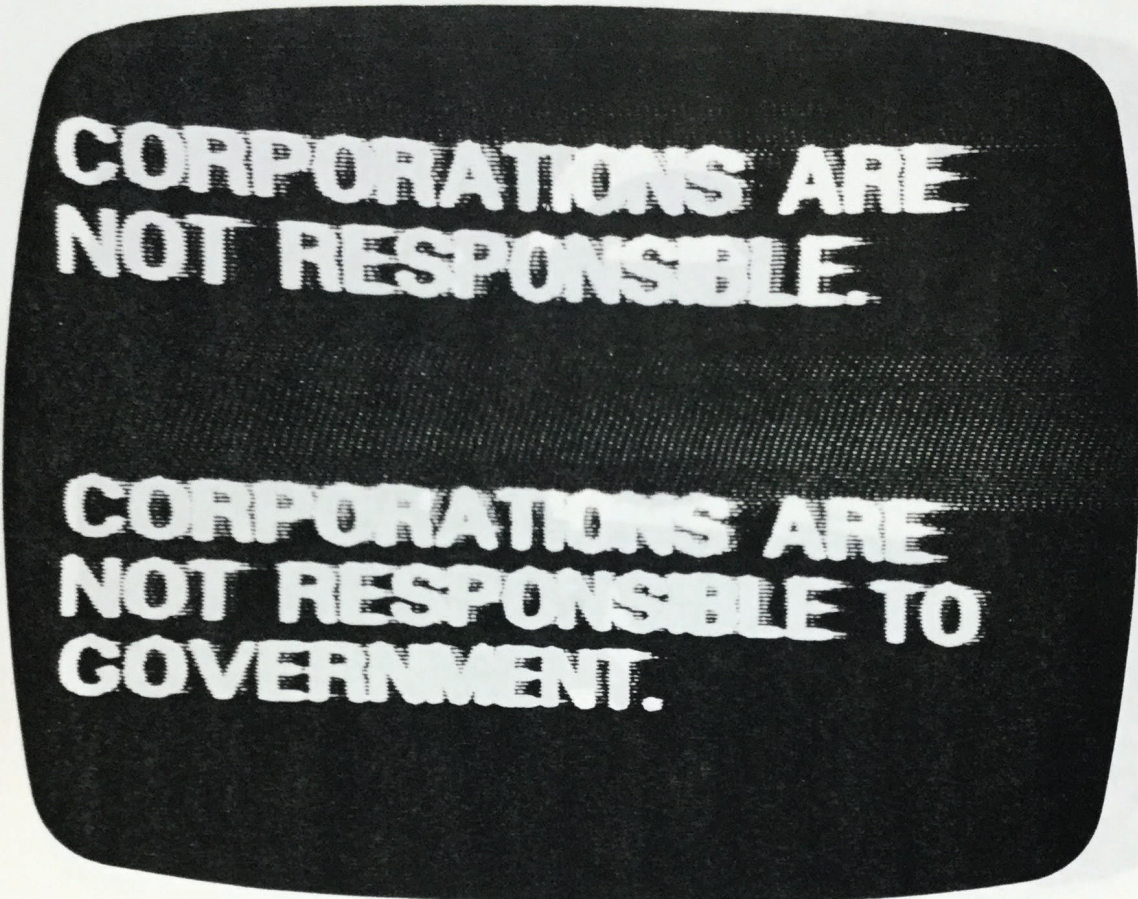
"If I go downstairs to investigate a noise at night with a gun in my hand, and I find myself face to face with a burglar who has a gun in *his* hand, there is a danger of an outcome that neither of us desires. Even if he prefers just to leave quietly and I wish him to, there is a danger that he

may think I want to shoot, and shoot first. Worse, there is the danger that he may think I think *he* wants to shoot . . . Self-defense is ambiguous when one is only trying to preclude being shot in self-defense. This is a problem of surprise attack. If surprise carries an advantage, it is worthwhile to avert it by striking first. Fear that the other may be about to strike in the mistaken belief that we are about to strike gives us a motive for striking, and so justifies the other's motive. But if the games from even successful surprises are less desired than no fight at all, there is no reason for an attack by either side. Nevertheless, it looks as though there is a temptation on each side to sneak in the first blow. A temptation too small by itself to motivate an attack, with the additional motives for attack being produced by successive cycles of, "he thinks we think, we think he thinks, he thinks we think he think, we think he thinks we think we will attack, so we shall so we will so we must."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1416.6

Richard Serra

Video



Richard Serra, *Television Delivers People*, 1973, color, 6 min., sound.

*Television Delivers People*, produced with Carlota Schoolman, focuses on the political import of broadcasting as corporate monopoly and imperialism of the air. The content is presented ironically, for the message criticizes its medium while remaining within it—it provides an example in itself of the seduction of advertising. Muzak is playing while sentences that Serra has excerpted from television conferences roll down a blue background in white lettering. For example:

"The product of television, commercial television, is the

audience." "Television delivers people to an advertiser." "It is the consumer who is consumed." "You are the product of TV." "What television teaches through commercialism is materialistic consumption." "POPULAR ENTERTAINMENT IS BASICALLY PROPAGANDA FOR THE STATUS QUO", "Control over broadcasting is an exercise in controlling society," "Corporations that own networks control them," "CORPORATIONS ARE NOT RESPONSIBLE", "CORPORATIONS ARE NOT RESPONSIBLE TO GOVERNMENT", "CORPORATIONS ARE NOT RESPONSIBLE TO THEIR EMPLOYEES", "CORPORATIONS ARE NOT RESPONSIBLE TO THEIR SHAREHOLDERS", "You are the product of television." "Television delivers people."

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Video

Richard Serra



Richard Serra, *Boomerang*, 1974, color, 10 min., sound.

Richard Serra has written: "*Boomerang* is a tape which analyses its own discourse and processes as it is being formulated. The language of *Boomerang* and the relation between the description and what is being described is not arbitrary. Language and image are being formed and revealed as they are organized". The focus on thought-processes as they were apprehended and verbalized was possible through the set-up of the tape at the recording studio of a television station in Amarillo, Texas. There was a delayed audio feedback system with two tape recorders and earphones. Nancy Holt wore a headset that allowed her to hear her voice both as she spoke, and a few seconds later through earphones on the audio feedback system.

In the tape, Holt explores the relationship between the generation of thoughts and the response to thoughts already put into words as they revolve back and re-enter her processes of thinking and verbalization. Her speculations within and about this situation reflect the structure of the system. "It puts a distance between the words and their apprehension—their comprehension . . . Words don't seem to have the same forcefulness as when I speak them . . . it makes my thinking slower . . . I have trouble making connections between thoughts. I think that the words

forming in my mind are somewhat detached from my normal thinking processes . . . The words keep tumbling out because I want to hear them. I want to hear my own words pouring back in on top of me . . . I'm throwing things out in the world and they are boomeranging back . . ." Holt says the word "boomeranging" several times, repeating the "ang", as if catching and bouncing the experience of the word and its tactile concreteness back and forth within the structure of the feedback system. Her discovery and play with the word presents a paradigm of the entire situation. After waiting for a minute because of audio trouble, she continues: "I just had to wait 60 seconds to come back on, which makes me think about the difference between instantaneous time in words and delayed time. Instantaneous time is an immediate perception whereas delayed time is more like a mirror-reflection." Again, Holt repeats the word "mirror", testing the redundancy of the "r's" as it parallels the experience of delay "so that I am surrounded by me and my mind surrounds me . . . there is no escape. It is a constantly revolving, involuting experience. Sometimes I find I can't quite say a word because I hear a first part come back and I forget the second part, or my head is stimulated in a new direction by the first half of the word . . . You're hearing and seeing a world of double reflection and refraction. Time in this isolated capsule of television experience is cut off from time as we usually experience it."

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Richard Serra

Video



Richard Serra and Robert Bell, *Prisoner's Dilemma*, 1974, b&w, 60 min., sound.

*Prisoner's Dilemma* is a two-part tape of a video performance done on January 22, 1974, at 112 Greene Street, New York, (as part of the *Video Performance* exhibition), structured on a problem in game theory, a "non-zero sum game", in which both players can win or lose at the same time, one can win more than the other, and one can win at the other's expense. Serra and Bell have used game theory as a way of dealing with genres of commercial TV—cops and robbers in the first part, and a quiz program in the second. The tape opens with Suzanne Harris singing "The Star-Spangled Banner" directly to the camera. The cops and robbers section, in which the D.A. tries to get suspects to turn state's evidence by confessing to a murder, used both professional actors (Richard Schechner as the D.A. and Spalding Gray as a suspect) and non-actors (including Gerry Hovagymian as the other suspect, Jeffrey Lew and Joel Shapiro as officers). The actors tend to play to the camera, making this situation

more like the theatre of television. Serra and Carlota Schoolman operated an S.E.G., handling three cameras (Bob Fiore, Babette Mangolte, and Mark Obenhaus), punching quickly between the shots in a way reminiscent of early TV situation comedy.

The second half is a tape of a live performance, modelled on a quiz show, with Robert Bell as MC and Leo Castelli and Bruce Boice as participants (chosen because they are art world celebrities—"that's why people watch talk shows, to see celebrities expose themselves"). In the game, the participants were pitted against each other and offered bribes by Bell. They were given a choice between A and B, the worst outcome being that one would have to spend six hours alone in the basement of 112 Greene Street depending on the other's choice.

The documentary-type presentation of this section counterpoints the theatricality of the first half and emphasizes the differences in performance-style and orientation between actors and non-actors. Again, three cameras were used and shots punched on the S.E.G.—but these cuts were less rapid, more in the manner of a commercial TV quiz program.

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Film

Richard Serra



Richard Serra, *Hand Catching Lead*, 1968, b&w, 3½ min., silent. Camera: Robert Fiore.

In *Hand Catching Lead*, Serra's first film, his right hand is in frame and he tries to catch pieces of lead as they are dropped through the frame. The hand opens and closes as it tries to grasp the falling lead, growing more and more weary with repeated attempts: the strain becomes more

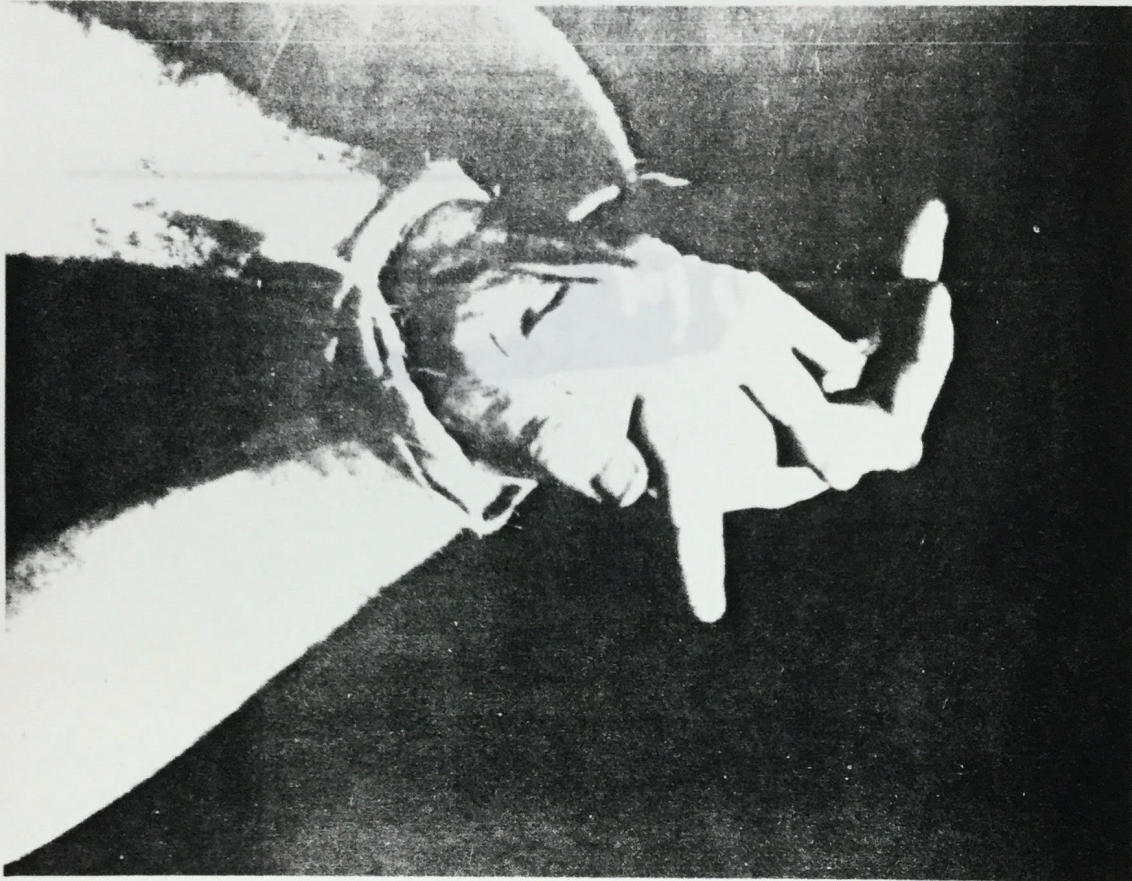
evident as the film progresses.

While the action is sequential, it is never redundant for there appears to be a succession of still images: each time Serra tries to catch the lead his hand is in a slightly different position. Because of the tight framing, the hand also looks as though it is trying to grasp the edges of the frame, and its clasp accentuates the horizontality of the single frame against the vertical movement of the film.

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Richard Serra

Film



Richard Serra, *Hands Tied*, 1968, b&w, 3½ min., silent.  
Camera: Robert Fiore.

*Hands Tied*, rather than being a task, is the performance of a feat, which lasts as long as it takes Serra, whose hands are tied with rope inside the frame, to untie the knots. The

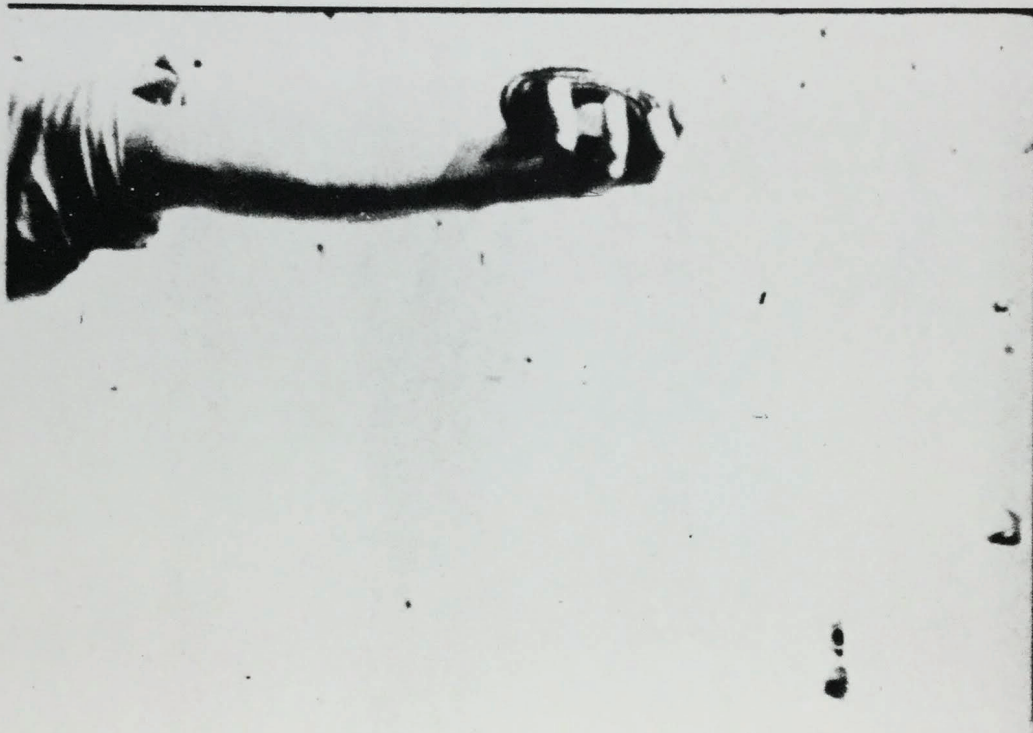
film sets up a dialectic between hands and material as the hands move and strain in loosening the rope. As in *Hand Catching Lead* and *Hands Scraping*, the hands become the performers and acquire a physical expressiveness of their own which is akin to that of the thief in Bresson's *Pickpocket*.

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Richard Serra

Film



Richard Serra, *Hand Lead Fulcrum*, 1968, b&w, 3 min., silent. Camera: Robert Fiore.

As in Serra's other *Hand* films, *Hand Lead Fulcrum* involves a task performed in real time and emphasizes the tension of containment within the film frame.

In *Hand Lead Fulcrum*, Serra's arm functions as a fulcrum while his hand holds a roll of lead at the top of the frame. The weight of the lead makes his hand shake and at one point he almost drops it.

Serra moves his arm from the top of the frame very slowly and the film ends when it has reached the bottom of the frame.

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Film

Richard Serra



Richard Serra, *Hands Scraping*, 1968, b&w, 4½ min., silent. Camera: Robert Fiore.

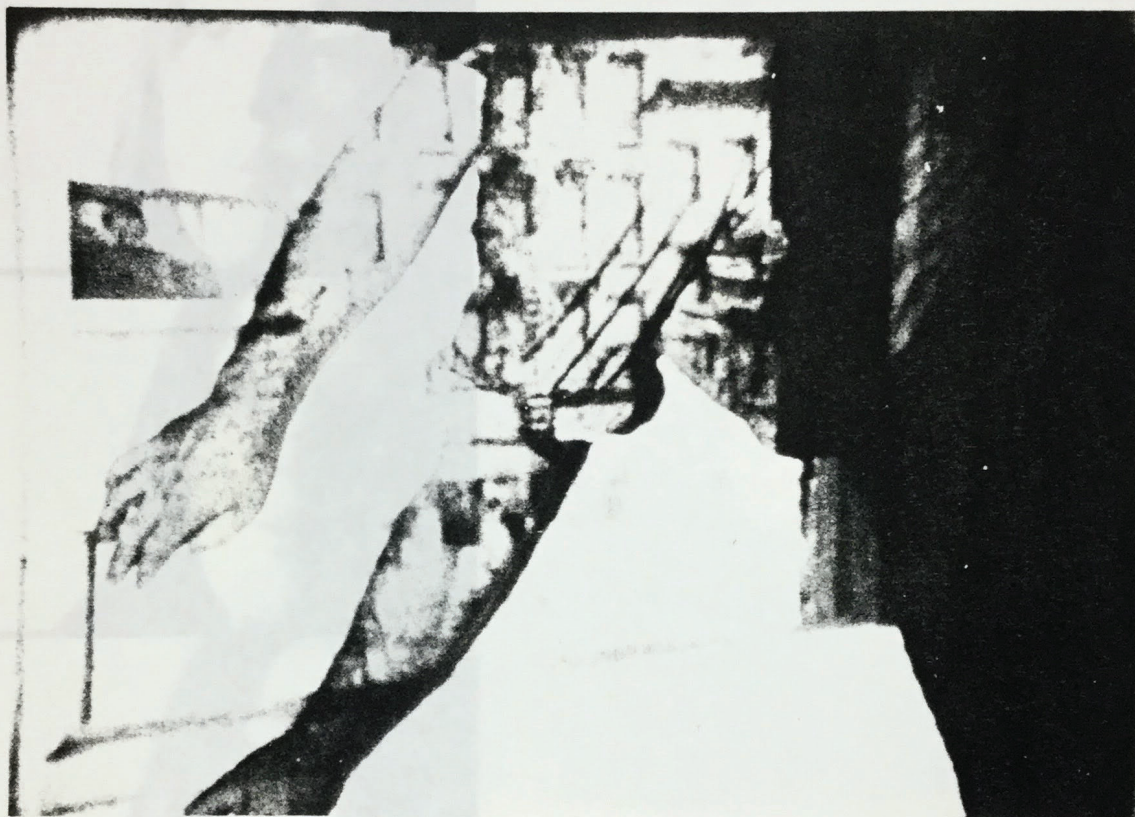
*Hands Scraping*, *Hand Catching Lead*, *Hand Lead Fulcrum* and *Hands Tied* were made with Phil Glass. *Hands Scraping* reduces the frame to one sequential structure in which the action demonstrates a *reductio ad absurdum*, for more energy is expended at the end to do seemingly less

work. The film involves a particular kind of choreography for hands: the hands of Serra and Glass have different physical characteristics and interact naturally as they adapt to each other's movements. Both are engaged in the simple procedure of clearing a pile of steel shavings off the floor carefully and methodically. The rhythm set up by the two pairs of hands as they go about their activity convey a sense of natural performance which transcends simple expediency.

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Film

Richard Serra



Richard Serra, *Frame*, 1969, b&w, 22 min., sound.  
Camera: Robert Fiore.

The structure of *Frame* demonstrates the disparity in perception between what is seen by the cameraman looking through the lens and what is seen by a person looking directly at the same space.

Serra has written: "Perception has its own abstract logic and it is often necessary to fit verbal and mathematical formulation (in this instance measuring) to things rather than the other way around. The size, scale and three dimensional ambiguity of film and photographs is usually accepted as one kind of interpretation of (reality). These media fundamentally contradict the perception of the thing to which they allude. Objective physical measurement of real and physical depth, coupled with apparent measurement of film depth, points to the basic

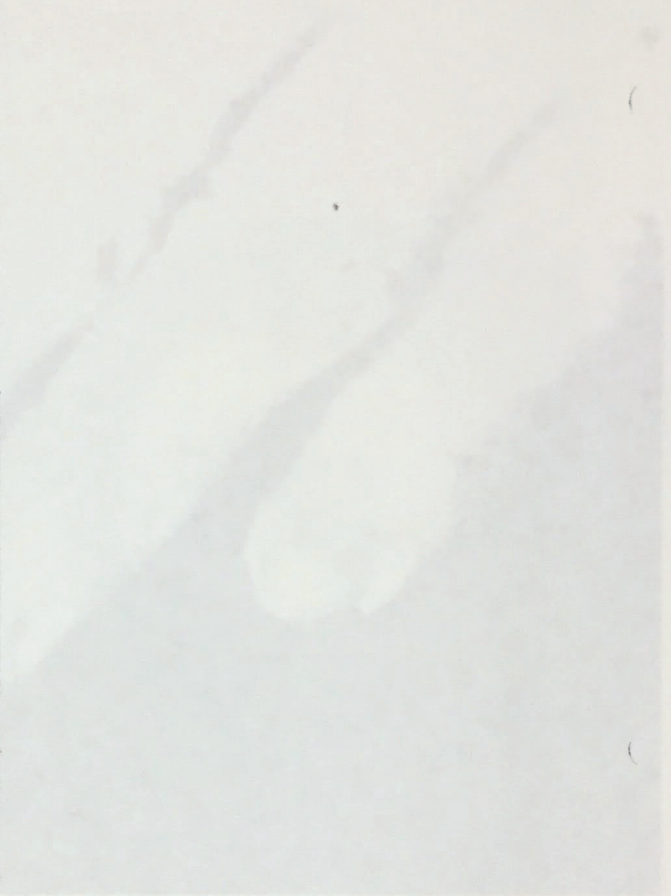
contradiction posed in the perception of a film or photo. The device of a ruler which functions as a stabilizing or compensating system in the film is the subject of its own contradiction." (*Avalanche*, Winter 1971).

In *Frame*, four sets of measurements are made with a six-inch ruler. In the first, the rectangle of the camera frame is measured and perceived untrue from the camera viewpoint. In the second, the camera is placed at an angle, and the trapezoid measured is perceived as a rectangle. (Although one views the measurement of a totally white frame, it is in fact the angle of the camera to the wall which is being measured. Thus at the end of the sequence the measurements spell out a trapezoid.) In the third, the rectilinear window frame is measured as a rectangle but perceived as a trapezoid. In the fourth, the film image of the window is measured as a trapezoid but perceived as a rectangle (the reverse of the second image).

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Richard Serra

Film



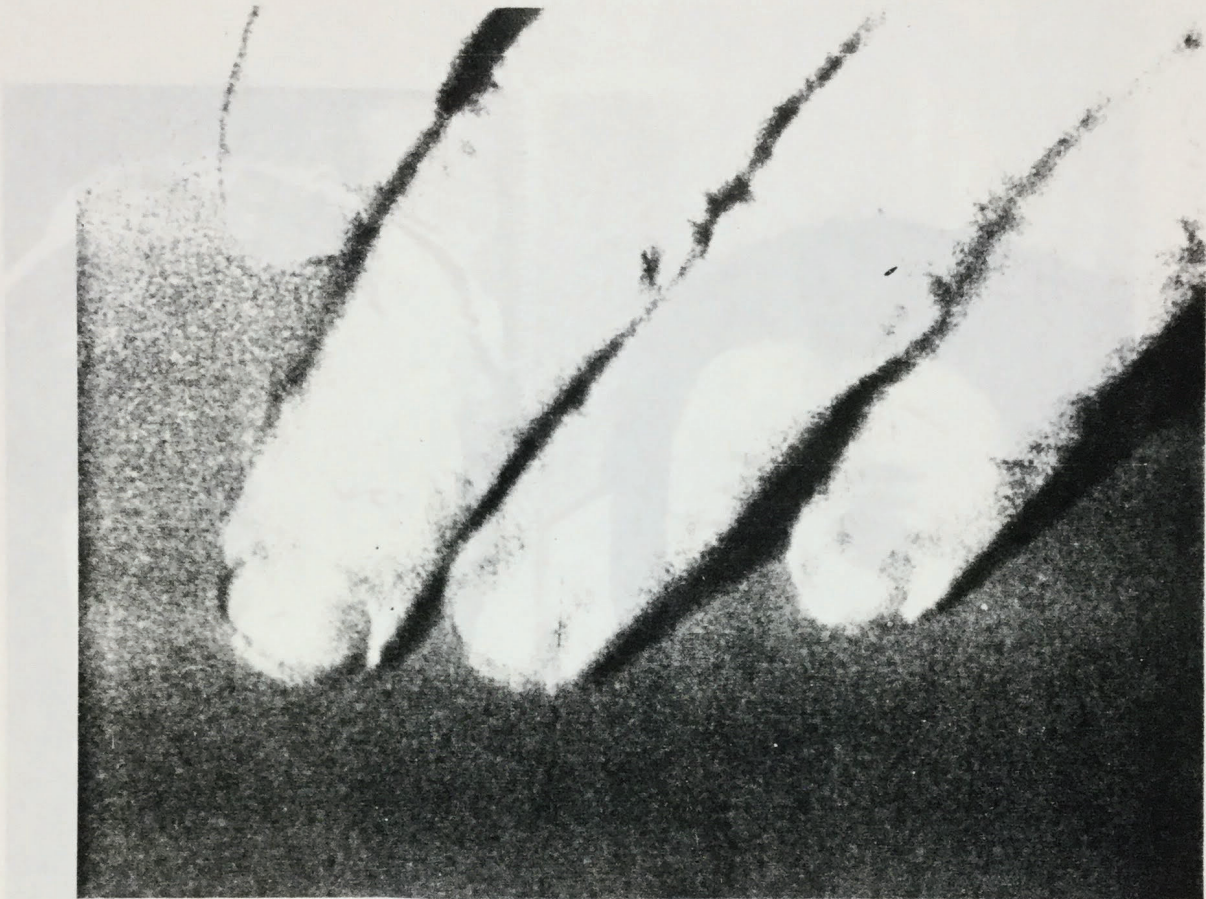
Richard Serra, *Tina Turning*, 1969, b&w, 2 min., silent.  
Camera: Robert Fiore. Performer: Tina Girouard.

"Head center framed, body pivoted to allow image to rotate and spin continuously. Behavior and self-awareness submerged in the action. The movement endows the subject with a quality that it lacks entirely when at rest. Movement both carries physiognomic properties of the face under stress, and at a moderate rate of speed is important in making the subject perceptually clear. A truly static object cannot be seen at all for more than a fraction of a second. The film ends when the subject loses balance (nausea sets in, producing dizziness) and falls out of the frame. Viewer's relation to spinning subject is one of an empathic participatory reaction."\*RS.

\**Avantgarde*, Winter 1971

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Richard Serra



Richard Serra, *Color Aid*, 1971. color, 36 min., sound.  
Camera: Robert Fiore.

*Color Aid* takes its title from the brand name for packs of colored paper used in art making and teaching. The colors are stacked randomly and shot in close-up; each one acts as a color field which registers shifts in the grain of the

paper and of the film. Each remains on screen from three to thirty seconds as Serra's fingers enter the frame to wipe one off, revealing the next. Within the randomness of the wipes there are occasional abrupt changes of saturation and some subtle transitions of value. Serra's fingers are toned by the color value and saturation pervading the frame. The soundtrack is of the sheets of paper being removed one after the other.

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Richard Serra

Film



Richard Serra, *Match Match Their Courage*, 1974, color, 34 min., sound.

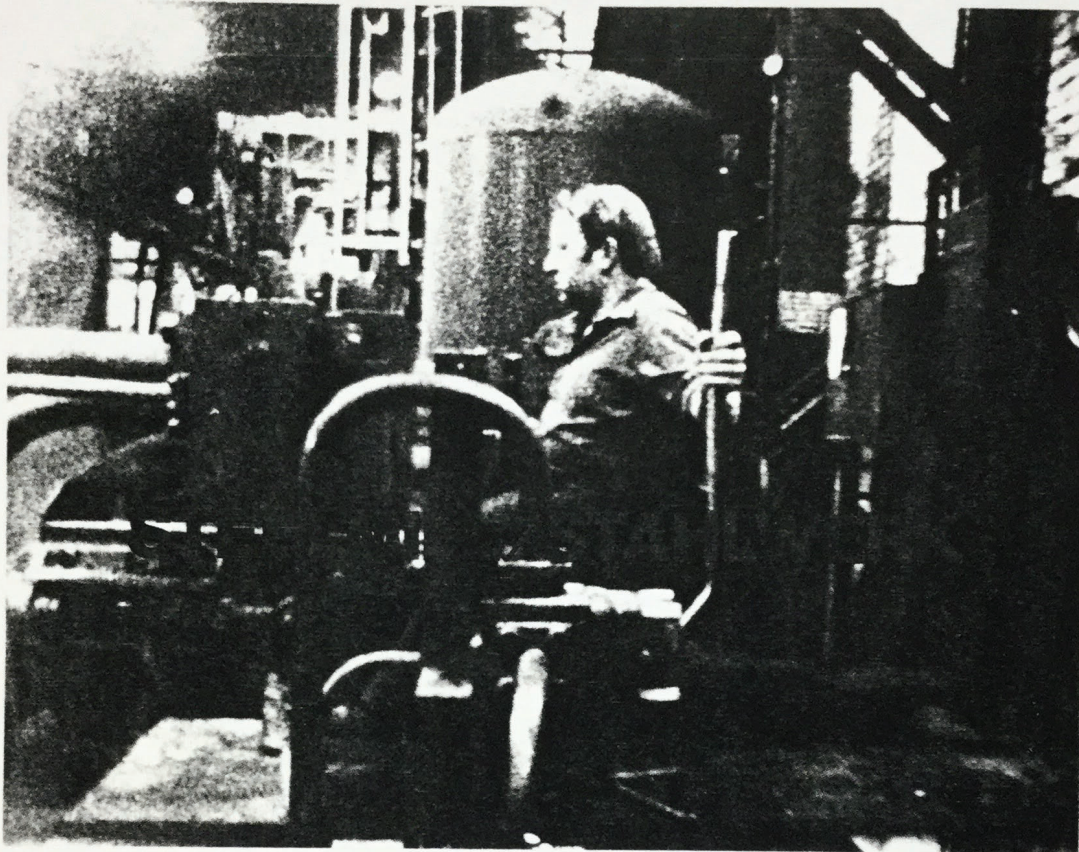
*Match Match Their Courage* is a kinescope of a tape made in a television studio (Windsor Total Video), where a delayed audio feedback system allows an immediate reciprocity between the processes of thinking and the verbalizations of thoughts. While the tape is similar to *Boomerang* in this respect, the interaction is complicated because there are two performers, Nancy Holt and Charlemagne Palestine, shot with two cameras and seen on a split screen. Each person can see the other on a monitor in front of him rather than in the real space they are in, and can hear both of their voices spoken and delayed as they are picked up and fed back through earphones. Holt, in the right, is colorized in cool blue, and Palestine in warm orange. These colors act as keys for the characterizations that emerge from their responses to the situation as their verbalizations feed back into each other's thought processes. The television space, highly abstract to the viewer who has little sense of the actual relationship between the cameras, is explored through tactile means by Palestine. Holt remains more detached and speculative in

her reflections on their video exchange. Palestine plays with the generation of sound and with the area in which he is visible, for the frame contains all the information both Holt and the audience have of him. At one point, only his hand is visible in the screen, and Holt addresses it as if it is a person. At another time, when a tapping is heard, Holt says, "People who will see the monitor will not know how the sound is made." Palestine replies "Better that way." Holt later adds: "But we're also dealing with electronic images, so that some kind of interplay might be called for."

While the interaction between Holt and Palestine analyzes the processes and structures of the video situation, it also becomes somewhat of an interpersonal drama as they get to know each other in real studio time. This aspect is emphasized by Serra's choice to make the tape into a film, for the spatial and temporal qualities of television—the split screen, the immediate feed-back and earphones, the nature of the colorization—are displaced onto a larger image in which the personae of Holt and Palestine become magnified. On this level, *Match Match Their Courage* is a transposition into film of a TV screen cliché—the notion of face power—which is explored here with some sympathy and humor.

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STEELMILL/STAHLWERK

by Richard Serra  
and Clara Weyergraf

The film presents the workers response to conditions in a West German forging plant preceding the first national steel strike in 50 years. The workers evaluation of themselves and conditions in the mill presented through a German 9 min. interview and a simultaneous written translation opens the film. The 20 min images and soundtrack that follow point to a situation of repression which has been voiced in the interview.

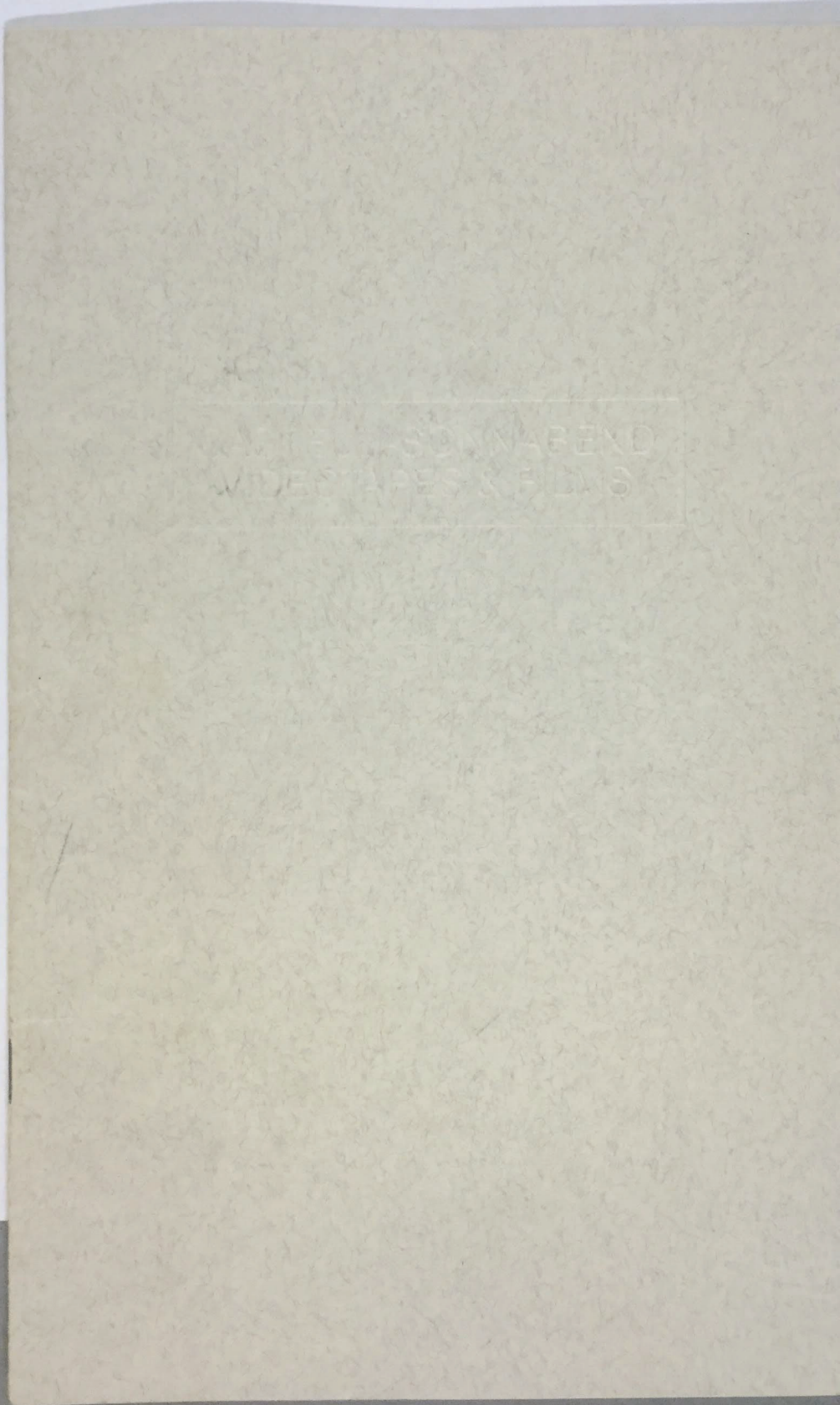
29 min.            sound            b/w            1979

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	Rental	Purchase
<u>KEITH SONNIER/LIZA BEAR</u>		
Send/Receive Satellite Phase I	\$ 75	(price upon request)
<u>WILLIAM WEGMAN</u>		
Selected Works, Reel 1	\$ 60	\$ 300
Selected Works, Reel 2	50	250
Selected Works, Reel 3	50	250
Selected Works, Reel 4	50	250
Selected Works, Reel 5	50	250
Semi Buffet	50	300
Selected Works, Reel 6	50	250
Selected Works, Reel 7	60	300
The Best of Wegman	50	250
Selected Works: Reel 1 B	50	250
The Accident Tape, Gray Hairs, Man Ray Man Ray (on one tape)	50	250
<u>LAWRENCE WEINER</u>		
To and Fro and Fro and To and To and Fro	\$ 15	\$ 75
Shifted From Side to Side	15	75
Red As Well As Green As Well As Blue	50	225
Affected and/or Effected	50	200
A Bit of Matter and A Little Bit More	50	225
Do You Believe in Water	50	250
For Example Decorated	50	250
There But For	50	250

## CASTELLI-SONNABEND TAPES & FILMS, INC.

### FILMS

### PRICE LIST

	Rental	Purchase
<u>VITO ACCONCI (super-8)</u>		
Applications	\$ 30	\$ 150
Conversions	120	500
Face to Face	30	150
Hand to Hand	30	150
My Word	150	550
Open-Close	30	140
Openings	40	180
Pick-Ups	40	180
Rubbings	30	150
See-Through	30	140
Three Frame Studies	30	150
Three Relationship Studies	40	180
Two Adaption Studies	30	150
Two Cover Studies	30	150
Two Takes	30	150
Watch	30	150
Waterways (Burst: Storage)	30	150
Zone	40	180
<u>JOHN BALDESSARI</u>		
Easel Painting	\$ 30	\$ 200
Hollywood Piece	30	200
Time-Temperature	30	200
Title	50	400
Water to Wine	30	200
Script	75	550
Six Colorful Inside Jobs	75	700
<u>JOHN CHAMBERLAIN</u>		
The Secret Life of Hernando Cortez	\$150	\$ 700
<u>BARRY GERSON</u>		
Luminous Zone	\$ 40	\$ 250
Translucent Appearances	30	550
Celluloid Illuminations	45	850
<u>MICHAEL HARVEY</u>		
Sub Rosa	\$ 50	\$ 250
Emit T Time	40	200
Igor Orig	40	200
Dead Letter	50	250
<u>DAVID HAXTON</u>		
Bringing Lights Forward	\$ 35	\$ 175
Vertical and Receding Lines	35	175
Black on White Tape	35	200
Red and Green Tape	35	200
Overlapping Planes	35	200
Cutting Light and Dark Holes	35	200
Painting In Object	35	200
Black and White Drawing	40	200
Painting Lights	35	200
Pyramid Drawings	35	185
Cube and Room Drawings	40	185
Cubes	35	185
Landscape and Room	40	200
Painting Room Lights	40	225
<u>NANCY HOLT &amp; ROBERT SMITHSON</u>		
Swamp	\$ 35	\$ 150

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	Rental	Purchase
<b>NANCY HOLT</b>		
Pine Barrens	\$ 75	\$ 500
Sun Tunnels	75	500
<b>JOAN JONAS</b>		
Paul Revere (with Richard Serra)	\$ 25	\$ 125
Songdelay	40	275
Veil	25	125
Wind	25	200
<b>MARY MISS</b>		
Cut-off	\$ 40	\$ 225
<b>ROBERT MORRIS</b>		
Gas Station	\$ 75	\$ 350
Mirror	40	175
Neo Classic	40	200
Slow Motion	40	300
Wisconsin	40	200
<b>BRUCE NAUMAN</b>		
Art Makeup		
No. 1, White	\$ 30	Sold
No. 2, Pink	30	only as
No. 3, Green	30	a group
No. 4, Black	30	600
Bouncing Two Balls between the Floor and Ceiling with Changing Rhythms	25	210
Dance or Exercise on the perimeter of a Square	30	210
Playing a Note on the Violin While I Walk Around the Studio	30	210
Slo Mo		
Black Balls	25	200
Bouncing Balls	25	200
Gauze	25	200
Pulling Mouth	25	200
Thighing	25	200
Walking in an Exaggerated Manner Around the Perimeter of a Square	25	200
<b>BRUCE NAUMAN &amp; FRANK OWEN</b>		
Pursuit	\$ 75	\$ 500
<b>CLAES OLDENBURG</b>		
Birth of the Flag	\$ 80	\$ 450
Colossal Keepsake No. 1	35	250
Injun/Dallas	25	200
Possibly a Special on the Bag	50	450
Scarface and Aphrodite	30	200
The Great Ice Cream Robbery	150	700
Three Way Plug	25	200
Store Days	60	450
<b>CLAES OLDENBURG/ RAYMOND SAROFF</b> (Production, Camera & Editing)		
Store Days I & II	\$ 40	\$ 175
Nekropolis I & II	40	175
Injun I & II	40	175
Voyages I & II	40	175
World's Fair I & II	40	175
(All Five Films:)	160	450
<b>MARK RAPPAPORT</b>		
Friends	\$ 30	\$ 250
Fluorescent	35	250

	Rental	Purchase
Casual Relations	100	850
Mozart in Love	150	1000
Local Color	200	1000
<b>ROBERT RAUSCHENBERG</b>		
Linoleum	\$ 40	\$ 600
<b>ED RUSCHA</b>		
Premium	\$150	\$ 800
Miracle	150	800
<b>RICHARD SERRA</b>		
Color Aid	\$ 75	\$ 400
Frame	75	250
Hand Catching Lead	30	125
Hand Lead Fulcrum	30	125
Hand Scraping	30	125
Hands Tied	30	125
Match Match Their Courage	75	400
Tina Turning	30	125
Paul Revere (with Joan Jonas)	25	125
Railroad Turnbridge	75	400
Steelmill/Stahlwerk (with Clara Weyergraf)	150	500
<b>PAUL SHARITS</b>		
Analytical Studies III: Color Frame		
Passages	\$ 60	\$ 400
Color Sound Frames	40	350
T,O,U,C,H,I,N,G	30	300
Axiomatic Granularity	40	350
Inferential Current	25	200
S:TREAM:S:S:ECTION:S:S:ECTIONED	75	625
Word Movie	25	125
Apparent Motion	65	500
Tails	6	90
<b>DAVID SCHULMAN</b>		
(A Current ...)	\$ 25	\$ 150
(On A Continuous ...)	30	150
(There Exists ...)	15	100
(The Retentive ...)	15	100
(A Premonitory ...)	15	100
(The Vacancy ...)	20	125
(Cognitive Process ...)	15	100
Specious Present	10	30
Untitled	10	20
(A ... B)	10	50
(All Three Films:)	30	100
<b>MICHAEL SNOW</b>		
Wavelength	\$ 55	\$ 900
One Second in Montreal	25	350
Side Seat Sound Painting	25	400
Rameau's Nephew by Diderot (Thanx to Dennis Young) by Wilma Schoen	280	\$7000
<b>ROBERT SMITHSON</b>		
Spiral Jetty	\$ 60	\$ 600
Swamp (with Nancy Holt)	35	200
<b>KEITH SONNIER</b>		
Channel Mix	\$ 45	\$ 225
DIS-PLAY	45	200
Foot and Strobelight	20	175
Lightbulb and Fire	45	200
Negative	25	175
Painted Foot: Black Light	35	200

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	Rental	Purchase
Positive-Negative	25	175
Rubdown	25	175
T-Hybrid-V-I	30	200
T-Hybrid-V-II	25	200
T-Hybrid-V-III	25	200
T-Hybrid-V-IV	25	200
<u>WILLIAM WEGMAN (super-8)</u>		
Bubble Gum Film	\$ 30	\$ 150
<u>LAWRENCE WEINER</u>		
A First Quarter	\$200	\$1200
It is/Done to	50	400
A Second Quarter	200	1500
Altered to Suit	75	500
Passage to the North	75	500

For more information please contact:  
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