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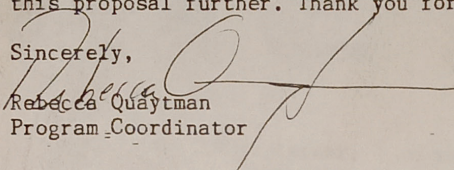
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Ms. Heske plans to exhibit her video computer paintings and her hand-made rice paper computer drawings. She is sending me a precise budget for the shipping of these works, which I will forward to you next week. The Institute for Contemporary Art would like to request funding for the shipping of the works and airline tickets for Ms. Heske. We cannot show Ms. Heske's work without your assistance. I look forward to talking to you about this proposal further. Thank you for your time.

Sincerely,

  
Rebecca Quaytman  
Program Coordinator

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**The Institute for Contemporary Art**

46-01 21st Street  
Long Island City, NY  
11101-5324

Alanna Heiss,  
President and Executive  
Director

718 784-2084  
212 233-1440

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050 (212) 233-1100

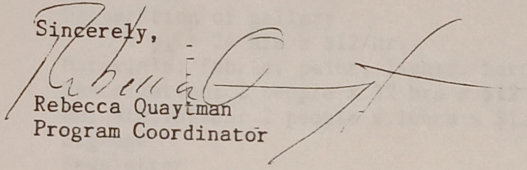
September 17, 1989

Ms. Pettersen  
Consul of Norway  
825 Third Avenue  
New York, New York 10011-7584

Dear Ms. Pettersen:

As I mentioned in my letter, I am sending you the precise budget for Marianne Heske's exhibition at the Clocktower Gallery in January 1990. We would like to ask the Consul of Norway for \$5800 to cover transportation of the works and Ms. Heske's airfare. If you need any information which I have neglected to include, please call.

Sincerely,

  
Rebecca Quaytman  
Program Coordinator

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**The Institute for Contemporary Art**

46-01 21st Street  
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Alanna Heiss,  
President and Executive  
Director

718 784-2084  
212 233-1440

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

Budget for Marianne Heske  
The Clocktower Gallery

The Periphery, Part 3  
January - March, 1990

Artists Fee	\$1,000.00
Artists living for 10 days	\$1,000.00
*Airline (round trip)	\$ 800.00
*Transportation	\$5,000.00

Preparation of gallery	
1 p. x 24 hrs x \$12/hr.	288.00
Materials: fabric, paint, lights, hardware	350.00
Installation: 2 people x 32 hrs x \$12	768.00
Deinstallation: 2 people x 16hrs x \$12	384.00
Signage	500.00
Newsletter	1000.00
Announcement cards	1500.00
Advertising	500.00
Opening (preview)	500.00
Documentation	500.00
Gallery maintenance	2000.00
Curatorial and administrative costs	2000.00
Insurance (two months)	350.00

TOTAL \$18,440.00

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MARIANNE HESKE  
Born: 21.2. 1946, Aalesund, Norway

**EDUCATION:**

Bergen Kunsthåndverksskole, Bergen, 1967-1971  
Ecole Nationale Supérieure des Beaux-Arts, Paris, 1971-1975  
Royal College of Art, London, 1975-1976  
Jan van Eyck Academie, Maastricht, 1976-1979

**ONE PERSON EXHIBITIONS:**

Cité Internationale des Arts, Paris, 1973  
Galleri J. Aasen, Aalesund, Norway, 1973  
Galleri 1, Bergen, Norway, 1973  
S. J. Kunstforening, Malmö, Sweden, 1973  
Galleri Koloritten, Stavanger, Norway, 1974  
Galleri 71, Tromsø, Norway, 1978  
Bonnefantenmuseum, Maastricht, the Netherlands, 1978  
Galleri F 15, Moss, Norway, 1978  
Galleri Norske Grafikere, Oslo, Norway, 1978  
Fotogalleriet, Oslo, Norway, 1978  
Sieglinde Galleri, Aalesund, Norway, 1978  
Bergen Kunstforening, Bergen, Norway, 1979  
University of Alberta, Alberta, Canada, 1979  
Henie-Onstad Art Centre, Oslo, Norway, 1981  
Bergen Kunstforening, Bergen, Norway, 1981  
Galleri Sct. Agnes, Roskilde, Denmark, 1982  
Galleri Kampen, Oslo, Norway, 1983  
Galerie Art Contemporain J. et J. Donguy, Paris, 1984

**GROUP AND COLLECTIVE EXHIBITIONS:**

**GRAPHICS AND PHOTO:**  
Statens Høstutstilling, Oslo, Norway, 1970-1980  
Vestlandsutstillingen, Norway, 1970-1978  
La Jeune Gravure Contemporaine, Paris, 1973  
Nordisk Grafikkunior, Bergen, Norway, 1975

Nordisk Grafikkunior, Helsinki, Finland, 1977  
La Foire de l'Estampe, Centre Culturel de Villeparisis, 1975,77  
Made in Paris, Gallerie Labyring, Lublin, Poland, 1976  
The 1st. International Graphic Biennale, Miami, USA  
The 2nd. International Graphic Biennale, Segovia, Spain  
The 11th. & 12th. International Graphic Biennale, Ljubljana, Yong.  
The 5th. International Graphic Biennale, Bradford, England  
The 6th. International Graphic Biennale, Crakow, Poland  
The 3rd. International Graphic Biennale, Fredrikstad, Norway  
The 2nd. International Graphic Biennale, l'Hermitage, Belgium  
The 5th. International Graphic Biennale, Frechen, Germany (GFR)  
Kunst per Post, Zwolle, Netherlands, 1977  
Itinerante et Ephemere, Brussels-Antwerp., 1977-1978  
L'Estampe d'Aujourd'hui, Bibliothèque Nationale de Paris, 1978  
Sieben Graphiker aus Norwegen, Oldenburger Kunstverein, GFR, 1978  
Junij'78 - Hommage a Marcel Duchamp, Moderna Gallerija, Ljubljana, Yugoslavia, 1978  
Fiesta de la Letra, Barcelona, Spain, 1979  
Now Drawing is..., Maronie Gallery, Kyoto, Utsubo Gallery, Osaka, Japan, 1979  
Intergraphik '80, Berlin, GDR  
International Impact Art festival '80, Kyoto Municipal Museum og Art, Kyoto, Japan, 1980  
Natur - Arkitektur, Galleri 1, Bergen, Norway, 1980  
5 Grafikere fra Vestlandet, Bryggen Museum, Bergen, Norway, 1981  
Métronom - Mail Art Exhibition, 1980 &  
Mail Art for Peace, Künstlerhaus, Stuttgart, FDR, 1981  
Grafik från Norge, Nordisk Konstsentrum, Helsinki, Finland, 1981  
International Graphics Festival in solidarity with the people of Central America and the Caribbean for victory, Mexico, 1982  
2e Exposition internationale «Petit format du papier», Belgium, 1983

**VIDEO AND INSTALLATIONS:**

Video International, Aarhus Kunstmuseum, Aarhus, Denmark, 1976  
Video & Film Manifestatie, Bonnefantenmuseum, Maastricht, NL, 1977  
Norskt 70 tal, Kulturhuset, Stockholm, Sweden, 1979  
Statens Høstutstilling, Oslo, Norway, 1978, 1981  
London Video Arts, ACME Gallery, London, 1980  
Biennale de Paris, Centre Georges Pompidou, Paris, 1980  
Norsk Billed, Konsthallen, Helsinki, Finland, 1981  
Bergen Kunstforening, Bergen, 1981  
Video exhibition, Malmö, Sweden, 1982  
Galleri Asbæk, Copenhagen, 1984  
Bergen international Festival, Håkonshallen, Bergen, 1984

**MIXED MEDIA WORKS:**

Cité International des Arts, Paris, 1972, 1973  
Grands et Jeunes d'Aujourd'hui, Grand Palais, Paris, 1974-1977  
Realités Nouvelles, Parc Floral de Paris, Paris, 1974  
Grands Femmes, Petits Formats, Galerie Iris Clert, Paris, 1974  
L'Unique Objet, Galerie Iris Clert, Paris, 1974  
La 21ème Foire d'Art Contemporain, Paris, 1975  
Femmes Peintres et Sculpteurs, Musée d'Art Moderne de la Ville de Paris, Paris, 1975  
Espace - Surface, Centre Culturel de Limoges, Centre Culturel de Chateauroux, 1975  
Salon Contradiction, Centre Américain, Paris, 1975  
La Jeune Peinture, Musée d'Art Moderne de la Ville de Paris, Paris, 1975, 1976  
Groupe Dialogue, Unesco, Paris, 1975, 1976  
Artistes Etrangers à Paris, Galerie les Contemporaines, Genval, Brussels, Belgium, 1975  
Life Styles, Institute of Contemporary Art, London, 1976  
Landskap, Henie-Onstad Art Centre, Oslo, Norway, 1978  
Experimental Environment, Reykjavik, Iceland, 1980

**PUBLICATIONS:**

«Fortellingen om Barbara», Incolaboration with Gunnar Staalesen, Pax editions, Oslo, 1971  
Works and Notes, Maastricht, Netherlands, 1978  
«Video dialogue», Kalejdoskop editions, Åhus, Sweden, 1984  
«Project Gjerdeløa», Universitetsforlaget, Oslo, 1984

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continued:

One person exhibitions:

Frognergalleriet, Oslo 1985.  
 Galleri Doktor Glas, Stockholm 1985.  
 Galleri Øyri, Lørdal 1986.  
 Henie-Onstad Art Center, Oslo 1986.  
 Aalesund Kunstforening, Aalesund 1987.  
 Galleri Ojens, Gothenburg 1987.

Group exhibitions:

"Art in Norway today", travelling exhibition in Europe 1985-87.  
 "Norealis", DAAD Gallery, Berlin 1986.  
 "Art Ware", Hannover and Düsseldorf 1987.  
 "Norwegische Woche", München 1987.  
 "U-Media", Umeå, Sweden 1987.  
 "Estetica Diffusa", Salerno, Italy 1987. "Eighty", Europe 1988.  
 "12 Kvinner", Galleri F15, Moss 1987.  
 "European Painters Today", Strasbourg 1987.  
 "Dialogue on contemporary art in Europe", Gulbenkian Foundation, Lisbon  
 Norwegian representant at 1985.  
 11. Biennale de Paris 1980.  
 La Biennale di Venezia 1986. The Olympiad of Art, Seoul, Korea 1988.

Selected bibliography:

Pierre Restany: "Voyage Pittoresque", Milano 1986.

REPRESENTED IN PUBLIC COLLECTIONS:

Ville de Paris, Paris  
 Bibliothèque Nationale de Paris, Paris  
 The Museum of Modern Art, Novi Sad, Yugoslavia  
 Bonnefantenmuseum, Maastricht, Netherlands  
 Nordisk Grafikmuseum, Scandinavia  
 Nordisk Konstsentrum, Helsinki, Finland  
 Norsk Kulturråd, Oslo, Norway  
 Bergen Billedgalleri, Bergen, Norway  
 Henie-Onstad Art Centre, Oslo, Norway  
 Riksgalleriet, Oslo, Norway  
 The National Gallery, Oslo, Norway  
 Oslo City Art Collection

GRANTS AND AWARDS:

French Government Scholarship for Foreign Artists, 1972-1973  
 Dutch Government Scholarship for Foreign Artists, 1976-1978  
 Norwegian Art Council, Grant for Video Art, 1978  
 Norwegian Government Travel and Study Scholarship for Artists, 1978, 1979  
 Norwegian Government 3-year Scholarship for Artists, 1981-1983

PRIZES:

12th. International Graphic Biennale, Ljubljana, Yugoslavia  
 5th. International Graphic Biennale, Frechen, GFR

TEACHING:

Head of Department of Graphics, Art Academy of Bergen, 1970-1981  
 Head of Video Section, Summer Academy, Umeå, Sweden, 1981, 1982  
 Guest Lecturer at the Art Academies in Oslo, Trondheim and Copenhagen, The Universities in Bergen  
 and Trondheim

BIBLIOGRAPHY:

Marwan Hoss:  
 Per Hovdenakk:  
 Wim van Mulders:  
 Gunnar Sørensen:  
 Grethe Grathwol:  
 «L'âge du néon». Les Nouvelles littéraires, Paris, jan. 1973  
 Om Marianne Heske, Cras no. 16, Copenhagen, 1977  
 Concernant le Portrait, +0 no. 30, Genval-Lac, Brussels, 1980  
 70-tallets samfunnskritiske maleri, in:  
 E. Hebbe Johnsrud, Gulliksen & Sørensen:  
 Norsk Maleri 70-tallet, Tanum-Norli, Oslo 1980  
 Marianne Heske, North no. 10-11, Roskilde, 1982  
 Kvinneboka, Samlaget, 1983, Oslo

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Oslo 15.11 1989

Dear Rebecca,  
included please find a color slide which I think can be reproduced in black and white. And a short biography. I will send you a more completed later on.  
Next week I will also have a meeting with the Ministry of foreign Affairs. I will write you as soon as I know about all the practical details.

IMPORTANT: The corners of the slide must be cut to 90° .

Title of the piece (it will be included in the show) :

"Full Moon Mountain".

Video computerpainting on canvas, 1.70 x 2.20 m.



Sincerely,

Marianne Heske

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STUDIES

UTDANNELSE:

Bergens Kunsthåndverksskole, Bergen, 1967-71.  
Ecole Nationale Supérieure des Beaux-Arts, Paris 1971-75.  
Royal College of Art, London, 1975-76.  
Jan van Eyck Academië, Maastricht, 1976-79.

Galleri J.M.S har den glede å invitere  
til vernissage

Marianne Heske

«Moon Paper»

Lørdag den 7. oktober 1989  
kl. 13.00

Marianne Heske, født 21.2 1946, Ålesund

ONE-WOMAN SHOWS  
28 SEPARATUTSTILLINGER, derav:  
Cité internationale des Arts, Paris 1973.  
Galleri 1, Bergen, 1973.  
Bonnefantenmuseum, Maastricht, 1978.  
Galleri F 15, Moss, 1978.  
University of Alberta, Canada, 1979.  
Galleri St. Agnes, Roskilde, 1982.  
Galleri Kampen, Oslo, 1983.  
Galleri J. & J. Donguy, Paris, 1984.  
Høvikodden Kunstsenter, Oslo, 1986.  
Galleri Ojens, Göteborg, 1987.  
Le Lieu, Quebec, 1989.

GRUPEXH. / BIENNALES  
Deltatt med grafikk, foto, video, materialbilder  
og installasjoner på en rekke gruppe- og  
kollektivutstillinger i Øst- og Vesteuropa,  
U.S.A., Canada, Korea og Japan.  
Derav Statens Høstutstilling siden 1970, vand-  
reutstillingen «Art in Norway today», 1985-87.  
Valgt av leserne av Dagbladet og Aftenposten  
til 80-års maler i forbindelse med vandrestil-  
lingen European Painters 1985-86.  
Representerte Norge på La Biennale de Paris,  
Centre Georges Pompidou, Paris 1980, La  
Biennale di Venezia 1986 og Olympiad of Art,  
Seoul, 1988.

BOOKS

PUBLIKASJONER:  
Arbeider & Notater, Bonnefantenmuseum,  
Maastricht, 1978.  
Video Dialog, Kalejdoskop Forlag, Århus,  
1984.  
Prosjekt Gjerdeløa, Universitetsforlaget,  
Oslo, 1984.  
Voyage Pittoresque, Aftenposten, Oslo, 1986.

TEACHINGS  
Lærer og foreleser ved kunstakademiene i  
Oslo, Bergen og Trondheim, universitetet i  
Bergen, Norges Tekniske Høgskole, Trond-  
heim, Sommarakademien i Umeå, Kunstaka-  
demiet i København, Staatliche Kunstakade-  
mie Düsseldorf og Université de Quebec à  
Chicoutimi, Canada. GRANTS  
Mottatt stipendier fra bl.a. den franske, neder-  
landske og kanadiske stat.  
Statens 3-årige arbeidsstipend og reisestipend.

REPRESENTERT I FØLGENDE SAMLINGER:

Ville de Paris.	Norsk Kulturråd.
Bibliothèque Nationale de Paris.	Bergen Billedgalleri.
The Museum of Modern Art, Novi Sad.	Henie-Onstad Kunstsenter.
Bonnefantenmuseum, Maastricht.	Riksgalleriet.
Nordisk Grafikkunion.	Nasjonalgalleriet.
Nordisk Konstsentrum.	Oslo bys samlinger.
	En rekke private samlinger i inn- og utland.



GALLERI J.M.S

Niels Juelsgate 50, 0257 Oslo 2  
Telefon: (02) 43 44 22 - 55 32 51

ÅPNINGSTIDER:

Tirsdag - fredag kl. 11.00 - 17.00  
Lørdag kl. 11.00 - 14.00  
Søndag kl. 12.00 - 15.00  
Mandag stengt.

Utstillingen varer til 25. oktober.

COVER

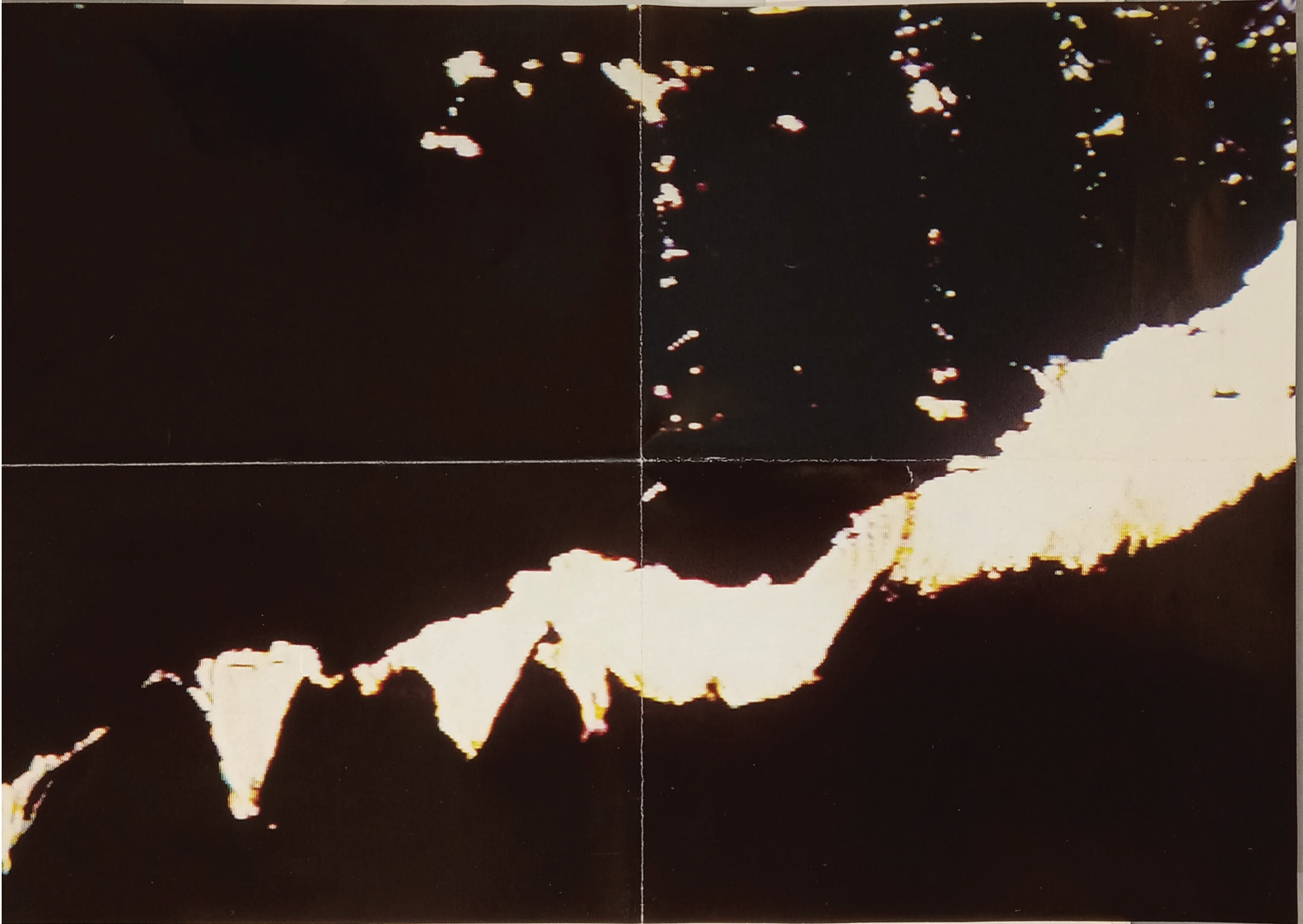
Forside/bakside: Marianne Heske: «Moment of frozen Eternity», 70 x 110 cm., tusj på håndlaget  
koreansk papir. (VIDEO/COMPUTERPAINTING ON RICE PAPER)

Panama, Civil Rights riots of 1960's, Chicago 1968, and New York City  
1988) cut together into one chaotic melee.

Music, composed and performed by ELLIOTT SHARP, uses digital voice samples  
of TV Evangelist Pat Robertson, editorializing on a biblical quote,  
mixed with video rewind sounds and percussive instrumentation, to  
create a musical score that is as aggressive as the acts of violence  
that appear daily on the TV news.

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1988) cut together into one chaotic melee.

Music, composed and performed by ELLIOTT SHARP, uses digital voice samples of TV Evangelist Pat Robertson, editorializing on a biblical quote, mixed with video rewind sounds and percussive instrumentation, to create a musical score that is as aggressive as the acts of violence that appear daily on the TV news.

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# FREE SOCIETY



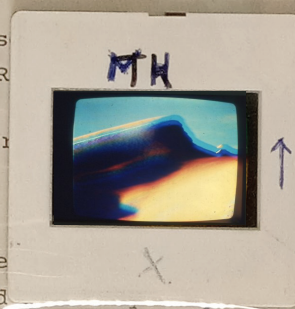
FREE SOCIETY

1988, 3 min. 22 s

Video by PAUL GAR

Music by ELLIOTT

(c) 1988 Paul Gar



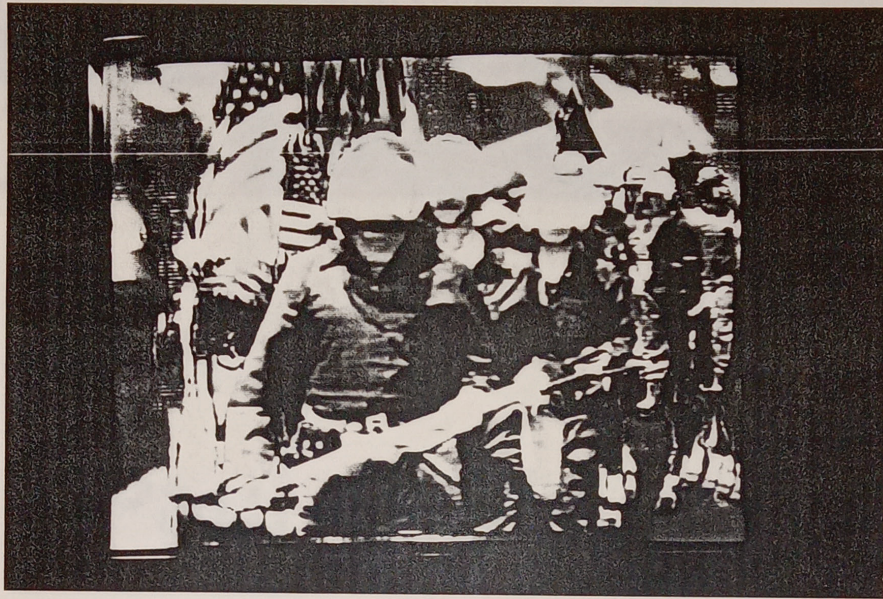
FREE SOCIETY is an electronic collage de... and  
martial brutality. Images of police and... are  
contrasted with processed scenes of riots from the world over  
(including South Africa, West Bank, Northern Ireland, South Korea,  
Panama, Civil Rights riots of 1960's, Chicago 1968, and New York City  
1988) cut together into one chaotic melee.

Music, composed and performed by ELLIOTT SHARP, uses digital voice samples  
of TV Evangelist Pat Robertson, editorializing on a biblical quote,  
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create a musical score that is as aggressive as the acts of violence  
that appear daily on the TV news.

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# FREE SOCIETY



## FREE SOCIETY

1988, 3 min. 22 sec.

Video by PAUL GARRIN

Music by ELLIOTT SHARP

(c) 1988 Paul Garrin

FREE SOCIETY is an electronic collage depicting martial glory and martial brutality. Images of police and military on parade are contrasted with processed scenes of riots from the world over (including South Africa, West Bank, Northern Ireland, South Korea, Panama, Civil Rights riots of 1960's, Chicago 1968, and New York City 1988) cut together into one chaotic melee.

Music, composed and performed by ELLIOTT SHARP, uses digital voice samples of TV Evangelist Pat Robertson, editorializing on a biblical quote, mixed with video rewind sounds and percussive instrumentation, to create a musical score that is as aggressive as the acts of violence that appear daily on the TV news.

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src: ARTSCRIBE, Nr. 62, April/May '87 (2. Version)

## Notes

### Video Festival

# Paul Garrin

in conjunction with

## Nam June Paik

VIDEO WORKS 1963-88

29 SEPTEMBER - 11 DECEMBER 1988

HAYWARD GALLERY  
SOUTH BANK CENTRE LONDON

further seventy tapes were selected by the organizers as being of sufficient interest to be shown *hors concours*. The festival also included a display of video magazines from the Federal Republic, France, Holland and Yugoslavia, together with material and tapes from Latin America and the Philippines.

This extension to the festival found room for a number of tapes which for one reason or another could not take part in the competition: work by Nan Hoover herself and Gabor Bódy submitted *hors concours*, together with late-arrival tapes from Peter Weibel, Tony Oursler, Lydia Schouten, Herbert Wentscher, Giorgio Cattani and Maria Vedder/Bettina Gruber. A special mention deserves to be given here to a tape by Sanja Iveković/Dalibor Martinis. The wit with which an initially limpid pattern of order is plunged into chaos only to produce a new labile and makeshift order is quite breath-taking. It employs electronic means to produce a joyfully anarchic tale in a manner well suited to the medium. By comparison with, for instance, Marcel Odenbach's competition tape *As If Memories Could Deceive Me*, 1986, which suffers from the ponderousness of its own sentimentality, the Yugoslavs come across like a breath of fresh air. But the extended programme served to illustrate the weaknesses as well as the strengths of the inner structure of this event: the organizers held back from any attempt to group the tapes according to criteria deriving from their content and restricted themselves to a presentation in alphabetical order of the artists concerned. This not only made access to the material more difficult for the visitor; it also had the effect of making the intentions behind the festival unclear to the experts.

The point is that, apart from serving as a forum for video art, the 1984 Videonale had put itself forward as a trend-

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## More than just High-Tech Video

'Everyone says Paul is copying me. It is I who copy him.'  
Nam June Paik

For some years now, Paul Garrin has been well known as the technical whiz kid behind Nam June Paik and Shigeo Kubota's video sculptures. Less well known are the video tapes that Garrin has been making on his own since 1985. Seen perhaps for the first time after one of Shigeo's Japanese feasts, these tapes linger in the memory as a haze of abstract narratives and brilliant visual effects – the girl going to get some money from the cash machine to score some heroin and then overdosing in what amounts to a send-up of rock videos; the Japanese rock star going for a walk on the Lower East side (where Garrin lives) and apotheosizing into some kind of Olympic presence; and the TV evangelist cross-cut with images of martial glory and martial brutality, not to mention footage of a black-tie champagne reception with riots outside the window. Garrin's tapes toy quite nicely with our notions of public and private space, using both original and pirated news footage to make a tantalizing form of electronic collage.

Garrin went to work for Paik on the day that President Reagan was shot in March, 1981, and spent the afternoon recording TV news broadcasts of the event. Later, when he succeeded in making Paik's *Robot K-456* walk so that it could get hit by a car on Madison Avenue in a staged event for CBS news, Garrin was assured of further employment; he spent the summer rebuilding Paik's robot. No doubt used to such conceptual high jinks after being a student of Hans Haacke, Vito Acconci and Martha Rosler at the Cooper Union School of Art, Garrin came to video from a fine art, rather than film, background. In fact, that approach is still evident in his extensive use of digital feedback to achieve smoky, atmospheric effects. His use of advanced video technology amounts to more than just 'tricks' or gratuitous use of special effects. There is a new language emerging through Garrin's video works through the integration of specific images and the semantics created through carefully considered uses of effects technology.

Through his experiments with the continuously developing video high technology, Garrin has become a master at image processing. In *A Place to*

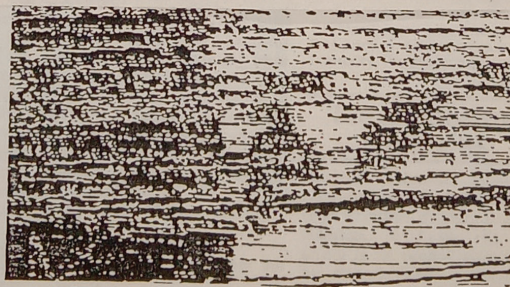
*Hide*, 1985, we follow the film noir peregrinations of a poor little rich girl in search of drugs, up stairs and down alleys to the beat of a now defunct Lower East Side band, *3 Teens Kill 4*.

In *A Human Tube*, 1985-86, we contemplate Japanese rock star Ryuichi Sakamoto running across a deserted lot on Avenue C intercut with images of the bombing of Beirut in an amazing buzz of agonistic postures. Throughout both tapes, the emphasis on running feet recalls Duchamp's *Nude Descending a Staircase* as eulogized in Shigeo Kubota's 1976 video sculpture. And in *Free Society*, 1988, images of authoritarian oppression (riots from the world over, cut together into one chaotic mêlée) play over the face of TV evangelist Pat Robertson with a percussive musical score by composer Elliott Sharp, who used the digitally-sampled playback of Robertson's voice as the 'notes' of his composition. Ironically, *Free Society* was in progress when Garrin found himself video-taping a police riot at Tompkins Square in New York's East Village. His footage, some of which appears in *Free Society*, was crucial in exposing the extreme police brutality that was rampant throughout the night of the riot. The absence of TV news cameras created the potential for the police to deny their crimes, but thanks to Garrin and others whose home cameras captured the violence, and who provided their tapes to the news media, a full investigation into the police misconduct is underway.

Throughout, Garrin's use of found imagery is insistently tough, political and intriguing – but then from the boy who grew up in Camden, New Jersey (home of Campbell's Soup) with a giant soup can in his backyard, who would expect anything less?

Brooks Adams  
New York, 1988

als held in Holland, France and Italy.  
Of the 350 or so entries sent in this year just seventy were selected to go forward into the competition proper, where the final decisions were taken by a jury of international composition (Jo Eckhardt, Berlin; Nan Hoover, Amsterdam; Lori Zippay, New York; Alex Graham, London; Regina Wyrwoll, Bonn) who had a number of prizes to award.  
Outside the competition a



Stills from Norbert Meissner's *AIL* at the Bonn Videonale

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Titel: ARTSCRIBE, Nr. 62, April/May '87 (2. Version)

## Vide PROGRAMME

### Fest

In West German art form is still the proper which would across to the This is surpris was here that v beginnings, in Nam June P Vostell in the e the seventies 1 man artists wh in this field: Ulrike Rosen Odenbach an Bruch.) Despit has not been in mainstream ar museum world it adequate acc course televi deeply distrust form. Against th there have n festivals of vid Germany since festival confir national video fact which en TV's "Second (ZDF) to appea festival organiz The Videona the other han nationally ori centred on a Born of the priv ere young pe ago and with e; est financial bac succeeded in high quality thanks to impr and the supp bodies. As a res longer shy aw parisons with th als held in Holla Italy.

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Outside the competition a

- 1 FREE SOCIETY** (1988; 3:22min.) colour, sound  
Video by Paul Garrin, music by Elliott Sharp
- 2 A HUMAN TUBE** (1986; 5:18 min.) colour, sound  
Video by Paul Garrin, music & performance by Ryuichi Sakamoto
- 3 A PLACE TO HIDE** (1985; 4:06 min.) b/w, colour, sound  
Video by Paul Garrin, music by '3 Teens Kill 4'
- 4 HEAR NOTHING... SEE NOTHING... SAY NOTHING** (1987; 2:30 min.) Video by Paul Garrin, performance by Poppo and the Go Go Boys, music by Elliott Sharp
- 5 THE DREAMING** (1986; 3:30 min.) colour, sound  
Video by Paul Garrin, music & performance by Ryuichi Sakamoto
- 6 A RAIN SONG** (1986; 2:30 min.) colour, sound  
Video by Paul Garrin, music & performance by Ryuichi Sakamoto
- 7 TV NEWS COVERAGE OF THE TOMPKINS SQUARE RIOT, NEW YORK CITY, AUGUST 7TH 1988.** (25:00 min.) colour, sound  
Highlights of the television news coverage which details the origins and developments of the events leading up to and following the police riot in New York's East Village, August 7th 1988

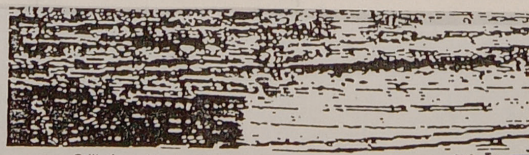
**A HUMAN TUBE, THE DREAMING and A RAIN SONG** are excerpts from the Video L.P. **ADELIC PENGUINS** with Kit Fitzgerald, commissioned and produced by Sony Corporation, Japan. Adelic Penguins was originally performed live on the Sony Jumbo Tron at the Tsukuba Expo., Japan, September 15th 1985

Executive Producers: Yasuo Kuroki and Shohachi Sakai

Producer: Hiroe Ishii

Distributed by Sony Video Software, Japan

© The South Bank Board, the Author and Paul Garrin



Stills from Norbert Meissner's *A/L* at the Bonn Videonale

enty tapes were the organizers as ficient interest to *ors concours*. The ncluded a display gazines from the ublic, France, Hol- joslavia, together l and tapes from a and the Philip-

sion to the festi- n for a number of for one reason or d not take part in ion: work by Nan self and Gabor itted *hors con-* ther with late- s from Peter y Oursler, Lydia rbert Wentsher, ani and Maria a Gruber. A spe- deserves to be a tape by Sanja or Martinis. The hich an initially rn of order is chaos only to new labile and order is quite . It employs elec- s to produce a chic tale in a suited to the comparison with, Marcel Oden- etition tape *As If uld Deceive Me*, suffers from the ss of its own y, the Yugoslavs like a breath of t the extended served to illus- knesses as well ths of the inner this event: the ld back from any roup the tapes criteria deriving content and res- elves to a pre- alphabetical tists concerned. made access to

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*via: ARTSCRIBE, Nr. 62, april/may '87 (2. Version)*

## Notes

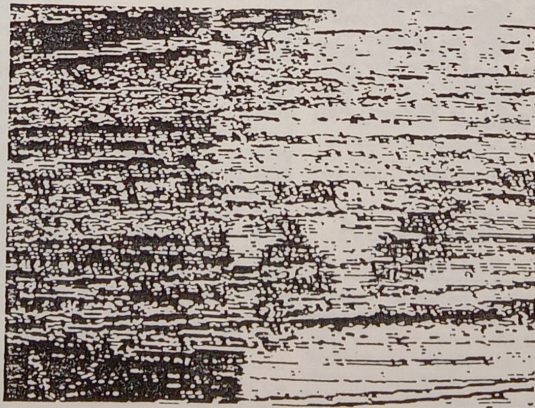
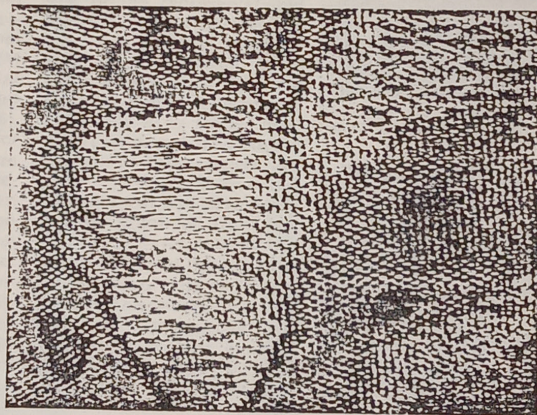
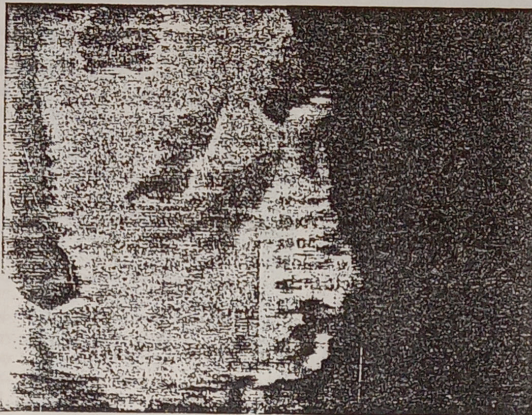
### Video Festival

In West Germany video as an art form is still largely without the proper infrastructure which would serve to put it across to the public at large. This is surprising because it was here that video art had its beginnings, in the work of Nam June Paik and Wolf Vostell in the early sixties. (In the seventies too it was German artists who took the lead in this field: for example, Ulrike Rosenbach, Marcel Odenbach and Klaus vom Bruch.) Despite this, video art has not been integrated within mainstream arts activity. The museum world has not given it adequate acceptance and of course television remains deeply distrustful of the video form. Against this background there have now been two festivals of video art in West Germany since 1984. The Marl festival confined itself to national video productions, a fact which enabled German TV's "Second Programme" (ZDF) to appear as one of the festival organizers.

The Videonale at Bonn on the other hand is an internationally oriented festival centred on a competition. Born of the private initiative of three young people two years ago and with extremely modest financial backing, in 1986 it succeeded in producing a high quality programme thanks to improved finances and the support of public bodies. As a result, it need no longer shy away from comparisons with the major festivals held in Holland, France and Italy.

Of the 350 or so entries sent in this year just seventy were selected to go forward into the competition proper, where the final decisions were taken by a jury of international composition (Jo Eckhardt, Berlin; Nan Hoover, Amsterdam; Lori Zippay, New York; Alex Graham, London; Regina Wyrwoll, Bonn) who had a number of prizes to award.

Outside the competition a



Stills from Norbert Meissner's *A/L* at the Bonn Videonale

further seventy tapes were selected by the organizers as being of sufficient interest to be shown *hors concours*. The festival also included a display of video magazines from the Federal Republic, France, Holland and Yugoslavia, together with material and tapes from Latin America and the Philippines.

This extension to the festival found room for a number of tapes which for one reason or another could not take part in the competition: work by Nan Hoover herself and Gabor Bódy submitted *hors concours*, together with late-arrival tapes from Peter Weibel, Tony Oursler, Lydia Schouten, Herbert Wentscher, Giorgio Cattani and Maria Vedder/Bettina Gruber. A special mention deserves to be given here to a tape by Sanja Iveković/Dalibor Martinis. The wit with which an initially limpid pattern of order is plunged into chaos only to produce a new labile and makeshift order is quite breath-taking. It employs electronic means to produce a joyfully anarchic tale in a manner well suited to the medium. By comparison with, for instance, Marcel Odenbach's competition tape *As If Memories Could Deceive Me*, 1986, which suffers from the ponderousness of its own sentimentality, the Yugoslavs come across like a breath of fresh air. But the extended programme served to illustrate the weaknesses as well as the strengths of the inner structure of this event: the organizers held back from any attempt to group the tapes according to criteria deriving from their content and restricted themselves to a presentation in alphabetical order of the artists concerned. This not only made access to the material more difficult for the visitor; it also had the effect of making the intentions behind the festival unclear to the experts.

The point is that, apart from serving as a forum for video art, the 1984 Videonale had put itself forward as a trend-

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## Notes

setter. It enabled a younger generation of video artists to come to the fore who have since enjoyed some success. For example, Axel Klepsch, Jean-François Guiton and Norbert Meissner.

Renunciation of this trend-setting role in 1986 meant that the jury at the Videonale were deprived of any clear aims, with the consequence that its members settled for a tried and tested "right for TV" aesthetic: John Adam (*Intellectual Properties*, 1985, an hour-long video essay on the theme of power), Dara Birnbaum (*Will-O-the-Wisp*, 1985, a woman at a window remembers a past love affair) and Llurex (*Ironland*, 1986, a land art/narrative video with a formalist cutting technique) shared the money prize of DM 5000. The production prize went to the young Dieter Kiessling (*Falling Disk*, 1986), the only possible choice for this prize. The materials prize (30 video cassettes) was likewise split in three, between Hanno Baethe, J. F. Guiton and Ivo Deković. A special mention from the jury was also received by Marcel Odenbach, Bill Seaman, Marc Wilcox, Gusztav Hámos, Fabrizio Plessi, Vulture Video, Refael Ortiz, Gorilla Tapes, Shalom Gorewitz and James Byrne.

Quite irrespective of the quality of the tapes for which prizes were awarded, the attitude of the jury was conservative. Amongst all the names mentioned you will not find any of the artists who were genuine candidates for a prize at the festival. This is no accident. It is indicative of the growing generation gap in video aesthetics. The tapes of the prize-winners show an attitude towards the video image which is becoming increasingly rare. The more or less "untouched," "filmed" video is a means of expression dating back to the seventies, when the "democratic" dimension of video as a medium was to the fore. Electronic manipulation of images was at that time looked upon as a technological fri-

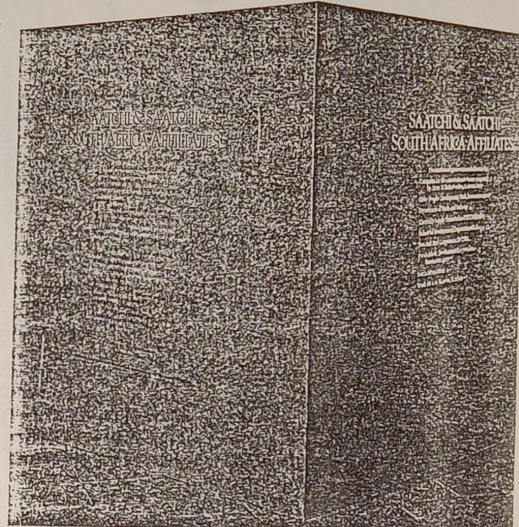
volity.

The awards made by the Videonale jury were, therefore, a clear vote against "technical tomfoolery." But what the jurors have overlooked here is that the period of fascinated trifling with ever more special effects now belongs to the past. The tapes of Dan Reeves, Paul Garrin, Axel Klepsch or Norbert Meissner do indeed rely to an extraordinary degree on effects technology, but there has been a significant shift in the intention motivating its use, to the extent that video art may be taken an important step forward by it. Artists such as these are beginning to break free of the representational function of the electronic image. It is not that they are seeking to abandon communication as such, but to be no more than a reflection of the media is no longer their main purpose, as it was in the seventies. These artists are moving directly into the world of electronics and developing a new grammar from the "inside." The result is images which could not have existed but for video. Here semantics becomes electronic, language becomes video-specific, the images escape from "literary" determinants and become autonomous. This new level of articulation is particularly apparent in the work of Garrin and Klepsch. Both have been decisively influenced by Nam June Paik (one as his assistant, the other as his pupil). But they are both engaged in releasing the "video world" from the old played-out concepts that have governed it.

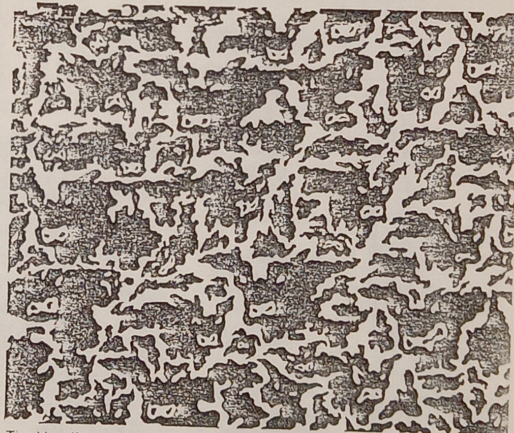
These were the exciting aspects of the festival; here was something new, of a sort that can only emerge at a "forum." The jury erred in believing that video is still the experimental arm of television as a mass communication medium.

Friedemann Malsch

Jasper Johns will represent the US at the 1988 Venice Biennale, with a show of work from the last fifteen years.



Hans Haacke's *Global Marketing* 1986, featured in the retrospective Haacke's work which opened at the New Museum in New York, in Janu-



Tim Head's ambiguous *Mutating Cows* 1986 (acrylic on canvas) which first prize at the prestigious John Moores exhibition, held bi-annually in Liverpool. The image is derived from the logo on a popular brand of milk

### New London Galleries

Karsten Schubert opens a new gallery in collaboration with London dealer, Richard Salmon, in April. His first show is of recent sculptures by Alison Wilding. Included among shows planned for the coming year is an exhibition

of drawings by sculptor Richard Pomeroy opening a large new space Rotherhithe in February, v a mixed show of painting drawings, prints and performance work by British-born artists. Kay Roberts' Actives gallery in Limehouse, opened in February, with a show of photo-works by German artist, Axel Hütte.

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THE AFTERMATH OF A MIDSUMMER'S NIGHTMARE

# Footage gets him in door

By SHEILA ANNE FEENEY  
Daily News Staff Writer

Paul Garrin was in the Brill Building on Broadway Saturday night editing a three-minute collage of historical footage and news clips depicting police and military violence.

Hours later, Garrin, 31, a video artist and producer, was taping the clashes in and around Tompkins Square Park, near his East Village apartment. He said he picked up his Sony Video 8 camera as soon as he saw the crowds.

Garrin said he climbed atop a van "hoping to protect myself," and then "all hell broke loose." He said a cop grabbed his shirt, knocked him to the ground and hit him with a nightstick.

### Sudden celebrity

Clips from his footage, which is about 30 minutes long, have been played repeatedly on television and have become important evidence in the allegations of police brutality. It has brought Garrin a sudden celebrity that has consumed his life.

"I gave it away for free," Garrin said of the tape. "It would be against my ideals to capitalize on this. I wanted to make sure the information about what happened would get

out. From now on I'm going to charge for it, though," because the publicity is interfering with his work.

Garrin said his phone hasn't stopped ringing. The callers include reporters, fans who praise him as a hero and anonymous people who threaten him.

A paramedic who said he treated victims at the park "told me if I needed protection to let him know," Garrin said. "He knew some tough guys who would help me."

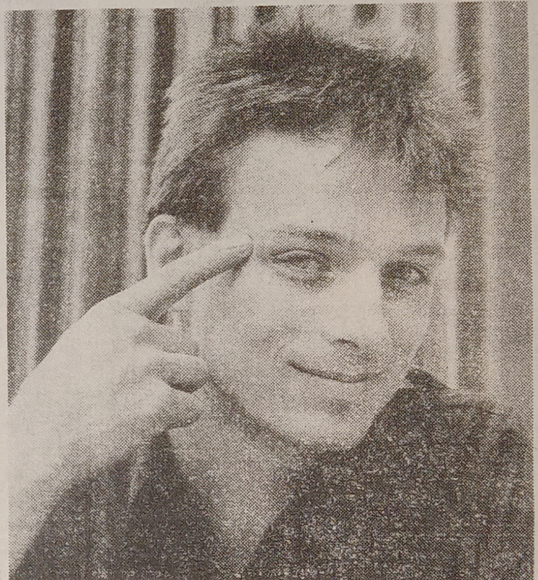
"I've lost my privacy, and I can't get any work done," he said. Between fielding calls and requests for interviews and copies of the tape, Garrin has met with officials from the police Civilian Complaint Review Board and the Manhattan district attorney's office.

### Interest rises

The maelstrom of publicity may yield some dividends.

Video magazines and MTV are suddenly interested in Garrin's other videos. He plans to produce two videos from the footage he made in the East Village.

"One is a full-length, straight version," Garrin said. "The other one will be more stylized. I'm going to call it 'Saturday Night Bash.'"



THEY GAPE AT HIS TAPE: Paul Garrin took 30 minutes of footage of the Tompkins Square Park clash. BILL LaFORCE Jr., DAILY NEWS

## PARK FROM PAGE THREE

went to the bathroom at what Ward said was a "very crucial time at the beginning of the

### Market at Banl

Everything under the sun... Holiday Bazaar Flea Market... used merchandise, toys, books... from 11 a.m. to 4 p.m. Bank Street School for Children.

While adults sort through the boutique with designer clothes, 3 to 12 will be entertained by a showings. Homemade baked goods.

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Phone Items to (212) 303-2850

**MANHATTAN CLOSEUP**

**Tompkins Square Riot as a Video Show**

By Jessie Mangaliman

He went to jail, he said, for his art. Eight days in all. And last week, Clay Patterson showed the public why.

His four-hour videotape of the Aug. 6-7 riot at Tompkins Square Park was shown in The Kitchen, a video and performance center in Chelsea. It was the same videotape he refused for eight days to turn over to a grand jury investigating the riot. Patterson, who said he didn't trust the Manhattan district attorney's office to thoroughly investigate the Police Department, was found in contempt of court and sent to jail.

"This is almost like a full-time occupation that doesn't pay," said Patterson, a 39-year-old hat and jacket designer. "This kind of tape is not like Kambou. It's not a marketable thing."

The video showing attracted about 150 people — they paid \$4 each — many of whom sat patiently from 8 p.m. to midnight. Patterson and his wife, Elsa, reviewed the video from a catwalk above the crowd. They wore hats Patterson designed.

Proceeds from the showing will pay for transfer of the half-inch home videotape to a one-inch professional video format, Patterson said. The one-inch format is suitable for television and is more desirable, said Patrick Moore, publicist for The Kitchen.

As a video, Patterson's work is dark, uneven and shaky. "It could have used some editing," said Ira Manhoff, a film editor who saw the video with his friend Patrick Moynihan. They are both from the Upper West Side.

"I had expected more graphic footage of police violence," Moynihan said. "I mean, there's some, but I saw more damning stuff" on television.

Despite its rough quality, Patterson's video was unexpectedly entertaining, said those who saw it, because it unfolds like a story with a plot, characters and drama. The fact that it was real contributed to its gripping appeal.

It opens with night scenes of the park — the skinheads and the punks with wild hairdos milling about, homeless people on their benches and park people growling at each other. "How ya doin'?" and "And once in a while of a firecracker."

A voice calls out, "Boring. People walking. Cops standing around. O'clock."

Sure enough, at 11

**MORNINGSIDE MARKET AT BANK STREET**

Everything under the sun. Holiday Bazaar Flea Market, used merchandise, toys, books from 11 a.m. to 4 p.m. Bank Street School for Children.

While adults sort through their boutique with designer clothing, 3 to 12 will be entertained by a showings. Homemade baked goods.



Patterson outside courthouse last month after his release from jail. Newsday/Alan Rains

ment began. People chant: "It's our park! It's our park!" "No police state! No police state!" "Hell no! We won't go! Hell no! We won't go!"

Later, more and for

seen ordering people streets. "Get out!"

Patterson is not the only one who shot videos of the Tompkins Square Park riot. Manhattan artist Paul Garrin had 30 minutes' worth, a copy of which he turned over to the U.S. attorney's office. He included segments of the video in "Free Society," a music video he made and showed last month at an international video festival in Bonn, West Germany. The video won first prize.

audience to applaud and cheer. While Patterson was prowling with his video, he recognized a man who once had chased him at another park demonstration. "What you did to me was the same Nazi — that you're complaining to them [police] about," Patterson said to the man, who apologized.

The video shows a neighborhood priest acting as negotiator and talking earnestly with a group of demonstrators. Some of them were injured. Another person is seen trying to call the Police Department's community affairs office. Police officers in riot gear stand by silently.

These are the steadier moments. In others, the video takes in police clubbing demonstrators in the street, then the camera is jerked and pointed downward. A picture of the sidewalk bouncing by appears as Patterson runs from the scene.

"He's running when the action is happening!" said T. Minsky, a Manhattan freelance photographer who watched the video.

"Well, he didn't get clobbered, because he ran from the scene," said Eileen Clancy, video distributor for The Kitchen. "Maybe that's why we have this video."

Such critiques notwithstanding, there was general agreement in the audience that Patterson's work was of historical importance. For one thing, it has been shown to a grand jury investigating allegations of police brutality in the riot. More than 100 people have filed complaints alleging police brutality. Coleen Roche, spokeswoman for the Manhattan district attorney's office, said the grand jury investigation was continuing.

The FBI is conducting its own investigation, looking into possible violation of civil rights. That investigation also is ongoing, said FBI spokesman Joseph Valiquette.

When you're talking about his video, the aesthetics of it are important as its value as a document," Minsky said. "It's very inspired," said Maryle of Chelsea. "Instead of being by police, they fought to see that in the video."

It is not the only one who shot videos of the Tompkins Square riot. Manhattan artist Paul Garrin had 30 minutes' worth, a copy of which he turned over to the U.S. attorney's office. He included segments of the video in "Free Society," a music video he made and showed last month at an international video festival in Bonn, West Germany. The video won first prize.

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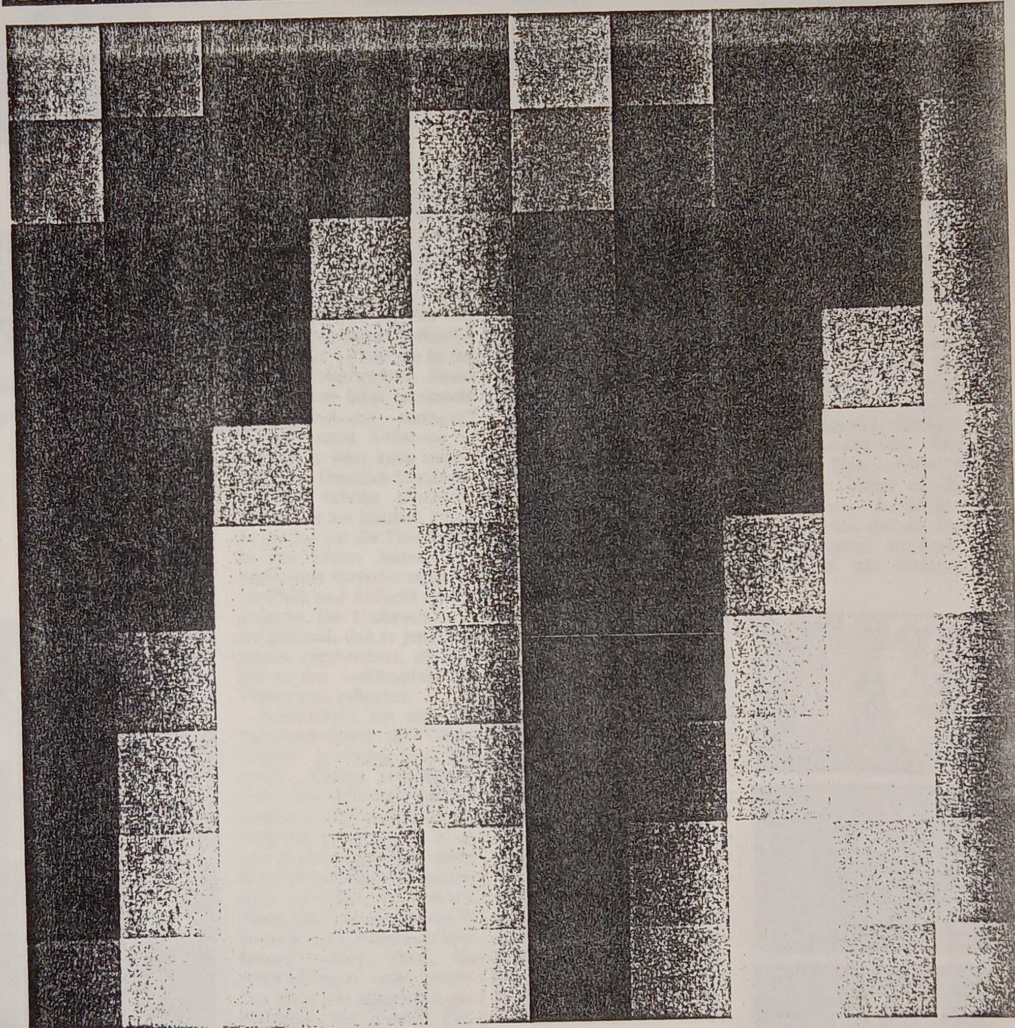
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# KUNSTFORUM

Bd. 86, November, Dezember 86

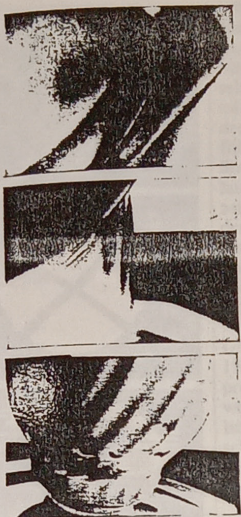
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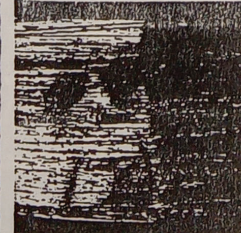
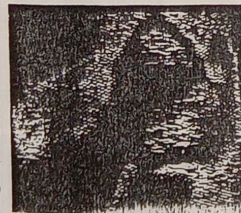
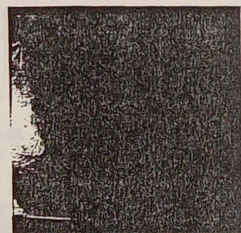
## Postmoderne Seele und Geometrie

DIE FRAGE DER HOFFNUNG ALIGHIERO E BOETTI L.M. WINTERSBERGER

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HANNO BAETHE. Fairy Tales



NORBERT MEISSNER. A.I.C., 1985

## VIDEO

FRIEDEMANN MALSCH

### 2. Videonale Bonn

Im Katalog gibt Wulf Herzogenrath in seinem Statement auf die Frage nach Enttäuschungen und Hoffnungen der Videokunst folgende Antwort: »Der Videoclip und sein Einfluß auf das Sehen von Videokunst und das Verwalten von Fernsehkultur!«. Aha! Aber — läßt die in der Antwort beschriebene Situation hoffen oder enttäuscht der Videokunst entsagen? Herzogenraths Äußerung ist zweideutig oder auch unentschieden. Dennoch beschreibt er eine richtige Situation, wenn auch am falschen Platz. In der Tat hat die Videokunst in den letzten Jahren entscheidende Veränderungen ihrer Ehtik und Ästhetik durchgemacht. Der Umbruch ist so tiefgreifend, daß er jene Vermittler verunsichert, die bisher zu den Vorkämpfern für Videokunst gehörten.

Andererseits hat sich das Selbstbewußtsein der Videokünstler gewandelt. Das lärmende Klagen vergangener Jahre über teils bewußtes Vermeiden einer Auseinandersetzung mit dem Medium ist einem in sich selbst verankerten Selbstbewußtsein von Spezialisten gewichen, das man mit einem Bildtitel des Malers F. Paul Grunert charakterisieren könnte: »Bild, damit die schweißfliegen beim fernsehen nicht vor langeweile einschlafen«. Da nämlich Fliegen und Libellen mit der 200fachen Geschwindigkeit des menschlichen Auges sehen, erscheint ihnen alles Geschehen in extremer Zeitlupe. Sie benötigen zur Aufrechterhaltung ihres Adrenalinspiegels unerhört beschleunigte Ereignisse. Die Spezialisten für eine derartige Gestaltung sind die Künstler des elektronischen Zeitalters.

Der Generationswechsel in der Videokunst ist auf der diesjährigen Videonale so deutlich geworden wie noch nie.

Dieses »Internationale Festival und Wettbewerb für Kunstvideos« in Bonn ist nach wie vor das einzige seiner Art in der BRD. Es bietet die Möglichkeit zu breiter Information über das weltweite Videogeschehen. Hatte die erste Ausgabe 1984 unter Geldnot und Unerfahrenheit der Veranstalter gelitten und nur einen mehr oder weniger willkürlichen Einblick in die Videoproduktion jenseits der deutschen Grenzen gegeben, so war in diesem Jahr eine repräsentative Auswahl von Tapes aus Westeuropa, USA, Canada, Skandinavien, Japan, Lateinamerika und den Philippinen zu sehen. Die Initiatoren und Veranstalter Dieter Daniels, Bärbel Moser und Petra Unnützer haben die vergangenen zwei Jahre zu intensiver Suche und Kontaktpflege im In- und Ausland genutzt. Das Ergebnis dieser Arbeit war beeindruckend. Eine wesentlich bessere finanzielle Ausstattung (Förderung kam vom Kultusministerium NRW, der Stadt Bonn und dem Kunstfonds e. V.) ermöglichte auch die Erstellung eines umfangreichen Kataloges mit Textbeiträgen von Peter Weibel und Bruce Yonemoto, Statements verschiedener Videokünstler, Sammler und Vermittler sowie die Beschreibung aller im Festival vertretenen Tapes mit Bild.

Das Prinzip der offenen Ausschreibung wurde beibehalten, jedoch bestimmte eine Vorjury (Philomene Magers, Wolfgang Preikschat, Uwe Rütth und die Veranstalter) aus den rund 350 Einsendungen knapp 70 Tapes für den eigentlichen Wettbewerb. Diese Vorauswahl war Grundlage für die Endjury (Jo Eckhardt, Nan Hoover, Lori Zippay, Regina Wyrwoll, Alex Graham), die die Preise zu vergeben hatte: einen Geldpreis in Höhe von DM 5000,—, einen

Produktions- und einen Materialpreis. Außerhalb des Wettbewerbs wurden noch einmal rund 70 Tapes ausgewählt, die den Organisatoren interessant genug erschienen, um im Rahmen des Festivals gezeigt zu werden. Zusätzlich gab es in Extrablöcken Videomagazine aus Frankreich, BRD, Holland und Jugoslawien zu sehen sowie einen außer Wettbewerb laufenden Block mit Arbeiten aus Lateinamerika und den Philippinen.

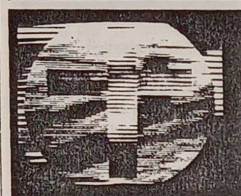
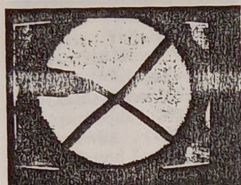
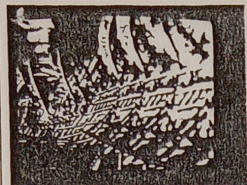
Die Qualität der auf dem Festival gezeigten Arbeiten war durchweg gut. Es gab offensichtlich keine Schwierigkeiten, bei einer insgesamt hohen Quantität der Zulassung einen gehobenen technischen und künstlerischen Standard zu halten. Dies ist ein Zeichen für die gestiegene Attraktivität des Bonner Festivals, das sich durchaus mit traditionsreicheren Festivals gleichen Typs in Montbéliard und Den Haag vergleichen lassen kann. Auffällig auch die Tatsache, daß die Vorjury nicht zögerte, Arbeiten von Künstlern mit klangvollem



DARA BIRNBAUM. Will-o-The-Wisp

Namen vom Wettbewerb auszuschließen. Neben den außer Wettbewerb eingereichten Arbeiten von Nan Hoover (»Watching Out«, 1986) und Gabor Bódy (»Walzer«, 1985), die Preischancen im Wettbewerb gehabt hätten, sind so bekannte Namen wie Peter Weibel (»Gesänge des

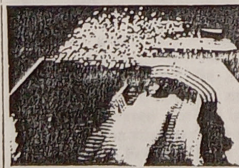
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AXEL KLEPSCH, *Doch Du bist Gut und Edel*

Pluriversums«, 1986), Tony Oursler (»Evol«, 1985), Lydia Schouten (»Beauty Becomes the Beast«, 1985) und Herbert Wentscher (»Alles Bestens II«, 1984/85) nicht im Wettbewerb vertreten — ein Zeichen für das unabhängige Qualitätsurteil der Juroren.

Aus dem Programmteil sind einige Tapes besonders



PAUL GARRIN, *A Human Tube*

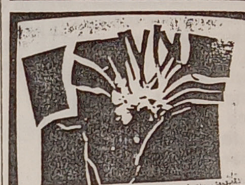
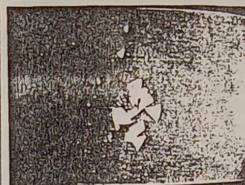
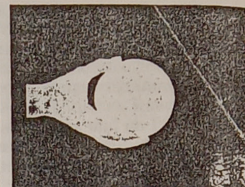
erwähnenswert. Giorgio Cattani (»Prisma«, 1984) produziert Tapes auf der Basis von Musik. In seinem in Bonn zu sehenden Band ist über dem minimalistischen Donnern des Sounds ein zweigeteiltes Bild; unten ein schmaler Streifen mit den Füßen eines laufenden Mannes in Realität, darüber assoziative Bilder mit einer angedeuteten, erst in der zweiten Hälfte des Bandes vage einsetzenden Story in wechselnden Zeitmodi.

Maria Vedder und Bettina Gruber (»Catfish Tango«, 1986) zeigten ihre Auftragsproduktion für das ZDF, eine weniger videospezifische Arbeit, die aber mit ihrem kölschen Humor und der Skurilität der Formfindungen beste Unterhaltung bietet.

Sanja Ivecović und Dalibor Martinis (»Black&White«, 1985) zeigten eine Arbeit ganz in der Tradition von »Chanoyu«, 1983. Die Frische des intellektuellen Witzes, der ein zunächst klares Ordnungsschema zu einem existentiellen Chaos führt, um wieder zur (nun geschädigten) Ordnung zurückzukehren, bedient sich auf sehr plausible Art der Manipulationsmöglichkeiten des elektronischen Bildes im Sinne einer fröhlich-anarchischen Erzählung. Dieses Band hätte eigentlich auch in den Wettbewerb gehört.

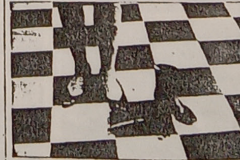
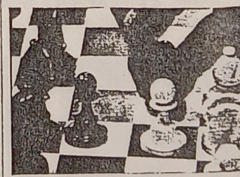
Die Schwäche des Programmteils lag nicht in der Qualität, sondern in seiner Struktur. Die Organisatoren verzichteten völlig auf eine wie auch immer geartete thematische Gruppierung der Bänder. Sie stellten sie nach dem selben Prinzip der Wettbewerbsbeiträge in alphabetischer Reihenfolge vor. Die durchaus verständliche Ablehnung von Kategorisierungsversuchen führte zu mangelnder Griffbarkeit des Materials für den Zuschauer. Zudem besteht in einer thematischen Gliederung des Programmteils die Chance zur Verdeutlichung eines inhaltlichen Selbstverständnisses der Veranstaltung. Alle internationalen Video-Festivals auf europäischem Boden sind in erster Linie daran interessiert, das breite Spektrum der Arbeit mit Video zu zeigen. In Bonn hat man sich schon auf eigentliche Videokunst beschränkt, so daß Doku-

mentationen, transferierte Filme, kommerzielle Clips usw. keine Berücksichtigung fanden. Das ist kein Nachteil — im Gegenteil. Der Boom der letzten Jahre im Videobereich hat zur Unüberschaubarkeit seiner selbst geführt. Aber die Beschränkung auf einen schlecht abgrenzbaren Produktionsbereich ist nicht die Lösung selbst, sondern nur ihre Voraussetzung. 1984 wurde das Festival-Programm in Länderblocks präsentiert. Damit traf man eine aktuelle Situation, denn es gab in einigen Ländern ganz deutliche nationale Stilmerkmale. Inzwischen — so war es auch in Bonn zu sehen — haben sich diese Unterschiede weitgehend aufgelöst. Statt dessen haben zunehmende Einbindung der Künstler in Fernsehprogramme und die enorm fortgeschrittene Manipulationstechnologie des elektronischen Bildes zu einer Spaltung der künstlerischen Arbeit mit Video geführt. So hätte man gut zwei thematische Blocks aus dem Gesamtprogramm herauslösen können, etwa zu den Themen »Fernsehgerecht« und »Elektronische Manipulation«. Ein weiteres: vor zwei Jahren geriet mit der Preisvergabe der Videonale eine neue Generation von Videokünstlern an die Öffentlichkeit, die in der Folge zunehmende Aufmerksamkeit verzeichneten. Namen wie Axel Klepsch, Jean-François Guiton und Norbert Meissner zeigten nicht nur, daß es eine »Generation nach Klaus vom Bruch« gibt, sondern zudem ein neues elektronikspezifisches Interesse am Bild(schirm). Damit hatte die Videonale die Nase vorn, sie zeigte den neuen Trend ebenso wie ein verändertes Diskussionsklima bei den Jüngeren. Die diesjährige Beschränkung auf »Spektrum« schlug bei der Preisvergabe auch prompt auf die Veranstalter zurück. Die Jury nämlich teilte den Geldpreis auf drei »fernsehgerichte« Tapes auf: John Adams' »Intellectual Properties«, 1985, ein 56minütiger Video-Essay zum Thema Macht; Dara Birnbaums »Will-O-The-Wisp«, 1985, ein wirklich schönes Band, in dem eine Frau am Fenster sich einer vergangenen Beziehung erinnert; und Llurex's »Ironland«, 1986, einem Land-Erzähl-Video mit



DIETER KIESSLING, *Fallende Scheibe*, 1986

formalistischer Schnitt-Attitüde. Der Produktionspreis ging an den Ruthenbeck-Schüler Dieter Kiessling (»Fallende Scheibe«, 1986), die einzige mögliche Entscheidung für diesen Preis. Der Materialpreis wurde ebenfalls gedreht: Hanno Baethes »Fairy Tales«, 1986, J.-F. Guiton (La Tâche«, 1985/6) und Ivo Deković (»Linardo«, 1986).



IVE KOVIĆ/MARTINIS, *Black and White*

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Eine besondere Erwähnung seitens der Endjury erhielten außerdem Marcel Odenbach (»As if Memories Could Deceive Me«, 1986), Bill Seaman (»Telling Motions«, 1986), Marc Wilcox (»Celebrities«, 1985), Gustav Hámos (»Die Killer«, 1986), Fabrizio Plessi (»Backwater«, 1984), Vulture Video (»Lo Pay No Way«, 1985), Rafael Ortiz (»Bridge Party«, 1985), Gorilla Tapes (»Till Death to Apartheid«, 1985), Shalom Gorewitz (»Blue Sweet«, 1985) und James Byrne (»Lammet«, 1985).

Unabhängig von der Qualität der jeweiligen Tapes war die Entscheidung der Jury konservativ und verlief somit quer zur Intention des Festivals. Prämiert wurden mit einer Ausnahme (Baethe) Tapes, die als fernsehgerecht gelten können. Unter allen von der Jury genannten Namen findet man nicht einen einzigen der Künstler, die im Verlaufe des Festivals als echte Preisanwärter gehandelt wurden. In diesem Umstand offenbart sich kraß der Generationsunterschied im Bereich der Video-Ästhetik. Denn das Etikett »fernsehgerecht« impliziert stilistische Merkmale ebenso wie eine grundsätzliche Haltung dem Videobild gegenüber. »Fernsehgerecht« sind Arbeiten mit durchweg didaktischer Intention, d. h. sie beschränken sich auf wenige elektronische Effekte, haben oft eine Erzählstruktur, sind »entertainig«, verzichten auf zu schnelle Schnitte und haben oft lyrische Untertöne und meditative Bilder. In diesem Sinne entsprechen sie dem Verständnis von Video, das aus den 70er Jahren stammt.

Die Entscheidung der Jury war ein offensichtliches Votum gegen den »technischen Firlefanz«. Dabei hat sie aber übersehen, daß die Zeit der faszinierten Spielerei mit neuen Effekten vorbei ist. Die Arbeiten von Dan Reeves (»A Mosaic For the Kali Yuga«, 1986), Paul Garrin (»A Human Tube«, 1986), Axel Klepsch (»Doch du bist edel und gut«, 1986) oder Norbert Meissner (»Ai.C.«, 1985) bedienen sich in außergewöhnlichem Maße der Effekt-Technologie. Doch bei ihnen ist ein entscheidender Wandel in der Intention ihrer Anwendung feststellbar, der der Vi-

deokunst erst ihre eigentliche Zukunft zu eröffnen scheint. Diese Künstler beginnen, sich wirklich von der »Dokumentarfunktion« auch des elektronischen Bildes zu lösen. Ihr Anliegen ist nicht die Kommunikation im Sinne der 70er Jahre, auch nicht die Erziehung des Zuschauers für die adäquate Wahrnehmung von Video. Sie steigen direkt in die Welt der Elektronik und entwickeln aus ihr heraus die Grammatik des elektronischen Zeitalters. Es entstehen Bilder, die tatsächlich nur durch Video existieren können. Die Semantik wird videospezifisch, die Sprache elektronisch, die Bilder verlieren ihren »literarischen« Gehalt und werden autonom. Besonders in den Arbeiten

von Garrin und Klepsch erscheint plötzlich eine neue Ebene der Artikulation. Nicht umsonst sind beide von Paik entscheidend geprägt worden. Aber sie sind dabei, die »Video-World« Paiks aus ihrer Konzeptualität zu lösen und in ein Sinn-System zu überführen.

Hier waren die aufregenden Aspekte der Videonale, hier wurde sie ihrer aufklärenden Funktion gerecht. Die Jury irrte — denn Video ist nicht länger der experimentelle Arm des Massenkommunikationsmittels Fernsehen. Für Video ist es, wie Vera Bódy in ihrem Katalog-Statement sagt, »die Zeit für eine neue Syntax«. Zeit für Schweißfliegen und Libellen.

tete parallel zur Ars electronica die ORF-Videonale, »ein umfangreiches Veranstaltungsprogramm, teils im öffentlichen Raum, in der Stadt Linz und im Park am Donauufer, teils in der gediegenen Atmosphäre des Brucknerhauses. Der Eröffnungsabend war dem aufwendigen Multi-Media-Spektakel der Gruppe Krypton aus Florenz gewidmet, das den Linzer Hauptplatz mit mehreren zehntausend Menschen füllte. Als weiteren Top-Act führte Diamanda Galas, Sopranistin und »Meta-Musikerin«, eine schwarze Messe mit viel Pathos sowie Rauch und Flammen auf: »Masque of the red death«, ein von Adgar Allan Poe geborgter Titel, die Texte der Arien stammten u.a. von Baudelaire und aus dem Alten Testament. Den Abschluß der Live-Events bildete Arleen Schloss mit »A.E. BLA BLA BLA«, eine Aktion mit Schauspielern, großen Buchstaben, Regenbogen-Skulpturen von Ray Kelly, Musik von Butch Morris und Choreographie von Christa Gamper. Über den Tag verteilte Aktionen in der Stadt konzentrierten sich zu einem Abschluß-Event. Performte konkrete Poesie und spielerische Linguistik mit einem Schuß Sesamstraße werden zu etwas, das »ebenso einfache Unterhaltung — gleichzeitig liebevolle Parodie einer einfachen Unterhaltung ist« (Peter Frank, Katalog Ars Electronica S. 58)

John Sanborn, Video-Macher

DIETER DANIELS

## Donauwellen

SKIZZEN VON DER ARS ELECTRONICA LINZ  
UND ORF-VIDEONALE

Zum fünften Mal seit 1979 fand vom 20. bis 27. Juni 1986 in Linz/Österreich die Ars Electronica statt. Ursprünglich war sie der avantgardistische Teil des der klassischen Musik gewidmeten Brucknerfestes. Die Ars Electronica nahm ihren Ausgangspunkt von der elektronischen Musik, hat sich jedoch immer stärker auch der visuellen

Seite von Kunst und Technologie zugewandt, um sich mittlerweile zu einer eigenständigen Veranstaltung von internationalem Rang zu emanzipieren. Eine wichtige Unterstützung war hierbei von Anfang an die Zusammenarbeit mit dem österreichischen Fernsehen ORF. Dieses Jahr ging das ORF noch einen Schritt weiter und veran-

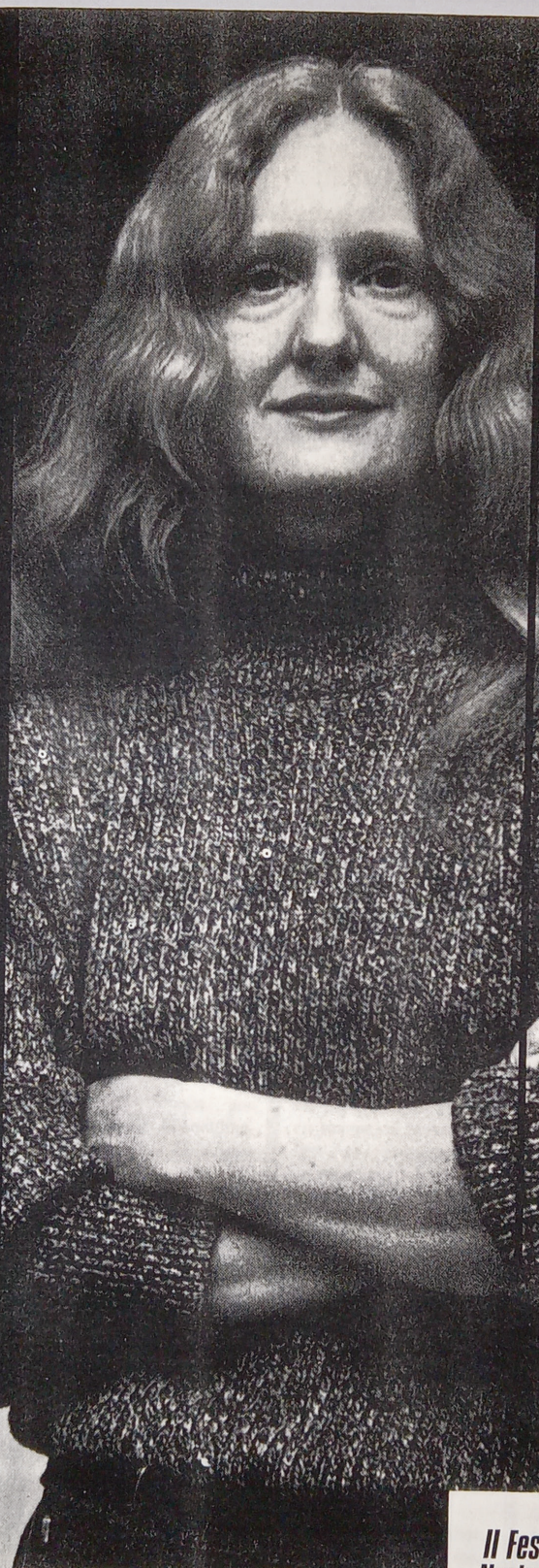


ULAY und MARINA ABRAMOVIĆ, AAA-AAA, 1978

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STAN & ANNE



Vº 3

NIOS A  
TIVAL

Notas  
de parejas

Sam June  
Paik

Paul  
Garrin

Marcel  
Odenbach

Estrella  
visitada:  
Gary  
Lucier

Il Festival  
National

cuando viaja porque uno donde se estaba especia zado tambien algunos  
no sabe nunca lo que lizando en grabados y trabajos en solitario on en como eseno europeo.

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C&amp;V

## PAUL GARRIN



Paul Garrin es uno de los videocreadores extranjeros que ha permanecido en Madrid durante todo el Festival de Video. Los visitantes lo reconocían porque durante todo el tiempo anduvo por los salones del Círculo de Bellas Artes con una cámara de 8 milímetros, de la que no se separaba ni un segundo. A sus 29 años es el principal colaborador de Nan June Paik y autor de trabajos muy interesantes, el último de los cuales, "Adelic Penguins", se ha exhibido en este certamen con carácter de estreno absoluto en Europa.

Garrin dice que lleva siempre la cámara encima cuando viaja "porque uno no sabe nunca lo que

puede pasar". Y así durante su corta estancia en Madrid ha podido filmar al menos una manifestación de estudiantes y los altercados consecuentes con la policía, además de todo lo que se le ha puesto a tiro, incluida una sesión especial en el Museo del Prado, donde está prohibido tomar fotografías. En general, dice que le gusta "simplemente grabar imágenes de gente por la calle" aunque esto no lo suele hacer en Nueva York donde vive habitualmente. Su relación con el video comenzó en 1980 cuando estudiaba pintura en la escuela de arte Cooper Union en Nueva York, donde se estaba especializando en grabados y

litografías. El dice que se cansó del academicismo de la pintura y comenzó a interesarse por el arte conceptual y la tecnología. Por entonces, el video todavía no se había desarrollado suficiente, "así que pensé que nunca llegaría a hacer nada con el video".

De todos modos, empenzó a experimentar con la imagen con algunos trabajos conceptuales "y un poco políticos" haciendo trabajos con imagen fija y textos. Luego empezó a probar nuevas ideas en circuitos cerrados y cintas de video sin fin "aunque todavía tenía que utilizar máquinas muy viejas".

Poco después descubrió las posibilidades de editar en magnetoscopios y realiza su primera cinta propiamente dicha. "En realidad -dice- era una cosa muy primitiva a base de imágenes piratas de televisión y cosas que grabábamos por la calle".

Al año siguiente, 1981, conoció a Paik en Nueva York. "Comencé a trabajar con él el 20 de marzo de 1981. Me acuerdo perfectamente porque ese fue el día en que dispararon contra Ronald Reagan. Ese fue un día importante para mí."

Pero además de colaborar con Paik, Garrin ha realizado también algunos trabajos en solitario on en

colaboración con otras personas. El último y más importante es "Adelic Penguins" que se ha estrenado en Europa precisamente en este festival, en colaboración con Kit Fitzgerald.

Este trabajo se concibió inicialmente como una performance con actuación en vivo y para ello buscaron la intervención de Ryvichi Sakamoto, el compositor que participaba en la película de David Bowie "Merry Crystals mister Lawrence" y para su ejecución contaron con dos magnetoscopios, cinco cámaras, un generador de efectos y el sistema videoinformático "Fairlight". El espectacular resultado se exhibió en el acto de clausura de la superexposición tecnológica de Tsukuba, en Japón, proyectada en el monitor más grande del mundo, un "jumbotron" de Sony que sin duda aun debe constar como tal en el libro Guinness de los records. Nada menos que una pantalla de cuarenta metros de largo por 25 de alto y 500.000 tubos de imagen. Garrin hizo después un resumen que ha editado Sony en video magnético, videodisco y un LP para la banda sonora que es según dice un "hit parada" en Japón y que es lo que en Madrid se ha presentado como estreno europeo.

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# KUNSTFORUM

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Bd. 98, Januar/Februar 1989

INTERNATIONAL

VIDEO

FRIEDEMANN MALSCH

## Das Dilemma der Großfamilie - 3. Videonale Bonn

Bonn, Kunstverein, 11.-16.9.1988



PAUL GARRIN, Free Society, 1988

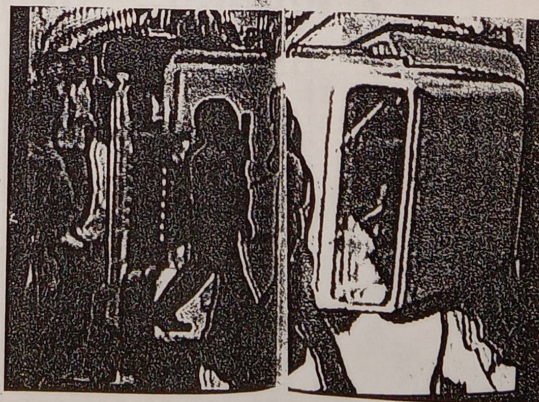
Paul Garrin gehört zu einer jüngeren Generation von Videomachern, die ähnliche Wege wie Vasulka verfolgen. Als Assistent von Nam June Paik

(seit 1981) hat er weitgehende Kenntnisse von hochmoderner Technologie. Seine seit 1985 entstehenden eigenen Tapes zeigen die technische Meisterschaft des Umgangs mit dieser Bildwelt. Aber über diesen Aspekt der Virtuosität hinaus wird besonders in "Free Society" deutlich, daß Garrin versucht, mit den Mitteln der Elektronik zu einer neuen Grammatik der Bilder zu finden. Aufnahmen von Straßenkämpfen, knüppelnden Polizisten und Militär aus der ganzen Welt wurden zu einem Kontinuum zusam-

mengeschnitten, als Augenbalken über das Gesicht eines berühmten amerikanischen Fernsehpredigers gelegt. Dazwischen werden ironisierte Versionen militärischer Paraden übereinandergelegt, und das Tape beschließt eine Reihe von Einstellungen von einer Cocktailparty, die sich vor einem zersprungenen Fenster abspielt, hinter dem Straßenschlachten ausgefochten werden. Der Einsatz der Technologie erfolgt hier zu interpretatorischen Zwecken, die sich wiederum nur mit den Mitteln dieser Bildma-

schinerie realisieren lassen. Die Militärparaden z.B. können so in ihrer monadischen Bildfunktion gezeigt werden, die Panzerung der Person im militärischen Apparat wird hier evident. Garrin zeigt mit diesem Tape, daß Einsatz modernster Technologie weder esoterische Theoriefähigkeit voraussetzt noch zwangsläufig zu einer Affirmation des Gegebenen führen muß. In diesem Sinne steht er für eine ganze Reihe von jungen Videomachern, die ihre persönliche Involvierung in die Dinge des Lebens

mit den speziellen Bedingungen der elektronischen Bildsprache in Verbindung zu bringen verstehen: Peter Callas, Vin Grabill und Axel Klepsch etwa zeigten ihre neuen Arbeiten ebenfalls in Bonn.



PAUL GARRIN, Free Society, 1988

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FROM THE NEWSPAPER "INFORMATION" - ONE OF THE BIGGEST, AND ABSOLUTE THE BEST NEWSPAPER IN DENMARK. 22 FEBRUARY 89.

## Video som våben (VIDEO AS WEAPON)

Manden med videokameraet kan vende Big Brother Is Watching You-syndromet på hovedet, mener videoproducenten Paul Garrin

Video

Af LARS MOVIN

En ubehagelig lummer augustnat 1988 sidder Paul Garrin, videokunstner og -producer, i et eksklusivt videostudie i New York og arbejder på sin seneste produktion Free Society. Han har en idé om at skabe en slags »meta-TV«, ved at kæde optagelser af demonstrationer og blodige optøjer fra hele verden sammen med amerikanske militærparader, og lade den ultrakonservative TV-prædikant Pat Robertson kommentere det frenetiske voldsorgie på baggrund af Elliott Sharps aggressivt rytmiske samplersmusik. Pludselig bryder airconditionen sammen, og den hede, fugtige somernatteluft slår som en klæbrig uopsigelig masse ind i studiet. Garrin opgiver at arbejde videre og tager en taxa hjem til sin lejlighed ved Tompkins Square Park i Manhattans berygtede, men efterhånden også fashionable, Lower East Side.

Bevæbnet med video

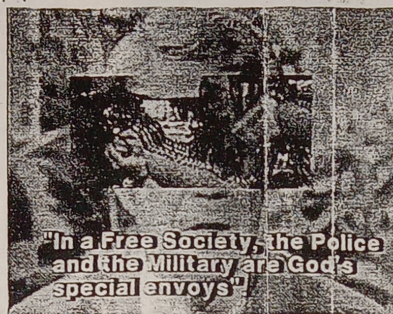
Klokken er cirka halvtre om natten, da taxaen ankommer til East Seventh Street, men i stedet for den forventede

de stilhed - der normalt kun forstyrres minimalt af parkens faste befolkning af narkomaner, drukkenbolte og hjemløse - finder Garrin sin gade fuld af bevæbnede politifolk, biler med blinkende lys og hylende sirener, samt en enkelt patruljerende helikopter. Uden at nå at spekulere over årsagen til det voldsomme opbud af politi »lader« Garrin reflektoriske sit video 8-kamera - som han altid bærer på sig - og går i gang med at filme. En flaske smadres, stemmerne bliver højere, lydene voldsommere, og i de følgende minutter bliver Garrin, gennem sin linse, vidne til de mest modbydelige og skænseløse voldsudladninger, der i et uforståeligt og mæreridsagtigt inferno tordner ned over de husvide og andreviede.

I sin lammende og manisk arbejdende tilstand ser Garrin pludselig, at de fleste betjente enten har dækket deres skilte over eller helt taget dem af. Han bliver klar over, at noget er helt galt og flygter op på taget af en bil for at filme videre. Men her bliver han set af en flok betjente, der først »slår ham på benene og så sidst får ham hevet ned på fortovet, hvor de banker ham med stave op ad en mur, mens de forsøger at odelægge hans videokamera. Men det lykkes ham at undslippe med videobåndet.

Her slutter forevisningen af de efterhånden helt umuligt rystede og mørke optagelser fra The Tompkins Square Riot, og lyset tændes. Vi er til videofestival i Medien Operative i Berlin, og oppe ved siden af lærredet står Garrin og fortæller videre om sit arbejde som videokunstner.

Medien Operative har siden 1977 været centrum for



FREE SOCIETY - stillbillede

uafhængig videoproduktion i Berlin, og i 1986 indledte stedet et samarbejde med Berlins store filmfestival, der netop er kendt for sin åbenhed over for eksperimenter og nye tiltag inden for filmverdenen.

Bevismateriale

Paul Garrin er lille og spinkel og ser ikke ud til at kunne holde til mange knippslag. Men han er også fræk, strithåret og hurtig, og da han først var sluppet i sikkerhed, var han ikke sen til at indse mulighederne i sine optagelser. The Tompkins Square Riot blev sat i gang som en sammensværgelse mellem politiet, der havde et mellemværende med en del af de hjemløse, og nogle boligjere, der mente, at huspriserne i området ville stige, hvis der blev »ryddet lidt op« i parken. For at politiet kunne få lidt »friere hænder« under aktionen, havde man aftalt at arbejde anonymt, dvs. uden skilte, så ingen kunne identificeres. Og for at undgå presedækning havde man fastsat tidspunktet for angrebet

til lørdag nat, hvor medarbejderne på de største TV-stationer holder fri. Derfor var Garrins optagelser det eneste bevismateriale - bortset altså fra et antal blodende sutter og bumser, hvis ord alligevel ikke tæller.

Søndag morgen ringede Garrin til CBS og NBC og tilbød dem optagelserne gratis. Og samme aften had en af hovednyhederne på TV over hele USA The Tompkins Square Riot. Det samme var tilfældet aftenen efter. Og ugen efter. Hos New Yorks politi fik man travlt med at spole båndet langsomt igennem for at identificere de betjente, der havde anvendt unødigt vold eller skjult deres skilte. Alle blev suspenderet fra deres job. Og hjemme hos Garrin begyndte telefonen at kime - enten med tilbud om arbejde eller trusler på livet.

Paul Garrin, 31, er ikke en hr. Hvem-som-helst, der ved et tilfælde er kommet i mediernes søgelys. Siden han voksede op i Camden, New Jersey, med en gigantisk Campbells Soup-dåse som

nabo, har han følt sig i opposition til det Amerika, han skildrer i f.eks. Free Society. Som det ideelle våben imod Reagans cowboyunivers har han fundet videokameraet, der - som han udtrykker det - vender Big Brother Is Watching You-syndromet på hovedet. Nu kan alle, der ønsker det, holde øje med Big Brother, og har man noget på hjerte, står medierne til fri disposition.

Fuck Vertov!

Siden 1981 har Garrin foruden samarbejde med luksus-kunstneren Nam June Paik markeret sig selvstændigt med produktioner som A Place To Hide og Human Tube, hvor den amerikanske droms bagside i form af stofproble-

mer, vold og medieforstoppelse pumpes ud til musik af Lower East Side-gruppen 3 Teens Kill 4 og Ryuichi Sakamoto.

Senest har Garrin fulden Free Society - bl.a. med optagelser fra Tompkins Square - og produktionen vandt førsteprisen på Video Biennalen i Bonn sidste år.

Paul Garrin hører ikke til de videokunstnere, der egentlig helst ville lave film, men som ikke har råd. Han bringer video som et nutidigt og effektivt medie med gode muligheder for at nå et massepublikum. Og sigende for hans opfattelse af sine filmkolleger er titlen på hans næste projekt, der er endnu en bearbejdelse af Tompkins Square-båndene, The Man

With The Videocamera - Fuck Vertov!

Den russiske futurist Dziga Vertov, der var medstifter af bevægelserne Kino Øjet og Kino Sandhed, skabte i 1929 filmhistorie med den dokumentaragtige, men efter Garrins mening konstruerede, Manden Med Kameraet, der blev til ud fra Vertovs idéer om filmen som »et maleri af kendsgerninger«.

»Amerikansk videokunst døde for ti år siden. I dag er alle så forblændede af teknikken, at de har glemt, hvad de havde at sige. Det er på tide, at videokunstnerne kommer ud af skabet rent politisk og begynder at bruge al den avancerede teknik til at formidle deres holdninger med«, siger Paul Garrin.



PAUL GARRIN

Perhaps HILL is still overly reliant upon the juxtaposition of binary elements - the text/the reader, the intimate interior/the alienating exterior - which leads to a narrowing of interpretation in the insistency of his syncopation. At 44 minutes this

constructed are exquisite in their impressionistic, but almost abstract, qualities. As far as I know this is the first work by SEAMAN produced outside the USA (Shear was made in Switzerland) and the climate, atmosphere and landscape seem to have agreed with him.

idea of a selection divided between works deemed suitable or not suitable for prize consideration, then it would seem well placed to become a very interesting event on what is becoming an extremely crowded video circuit.

SIMON BIGGS

OSNABRÜCK 1 - 11 September

## European Media Art Festival

Hoewel het in Engeland nooit zou zijn opgevallen, 1988 was het Europese jaar van film en televisie. Daarom was er een uitgebreid aanbod aan festivals, conferenties en

van de opkomende internationale Media-Cultuur belichte. Van alle (Video-) (Media-) (Kunst-)festivals dit jaar was dat van Osnabrück het grootste, het meest com-

veelheid aan film, video, televisie, installatie, holografie, computerkunst, performance en muziek gepepenteerd. Het festival was goed georganiseerd en aan het tijdsche-

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74 *Mediamatic 3#2*

REVIEW

• be growing with their development, rather than diminishing, is of concern. All that aside though, there were of course some good works on show at the *World Wide* and the *Videonale* – some of which even won prizes. The general technical quality of the tapes screened was very high, with most works produced *High Band* and with substantial resources – although the quality of artistic vision only rarely rose above the banal in an handful of works, leaving most tapes seemingly of a precocious professionalism.

In particular, at the *Videonale*, there was a special presentation of Japanese video, all of which were of high technical standard, however even the most highly regarded of the Japanese (KO NAKAJIMA) seems incapable of producing anything of artistic worth. NAKAJIMA himself appears to be off in some cloud cuckoo land inhabited with mystical mountains and the like. The Australian video artist PETER CALLAS, who lived in Japan for some years, suggests the Japanese problem lies in their attitude to technology, which they do not see as divisible from their landscape (an attitude towards it) but as arising from it. This disallows them any critical access to their medium, leaving, for instance, NAKAJIMA's work appearing as little more than electronic post-cards.

Amongst those works that were of special interest the American again had a virtual monopoly – although not entirely. GARY HILL's *Incidence of Catastrophe* (USA), based on MAURICE BLANCHOT's *Thomas the Obscure*, saw him furthering his concerns regarding the entropy of the text and the paradoxes of reading and writing. HILL has always produced challenging work, but it has often fallen foul of a dependence on structural theory, resulting in *closed* texts disallowing the possibility of the associative potential necessary in really good works. However, with this new piece he realises a new sensibility, introducing a sensuality and personalisation of the material that is especially evident in the use of sound and lighting. HILL introduces the artist into the work, who seeks to be subsumed in the text but is ultimately repelled by it, thus losing his hope of self-identification.

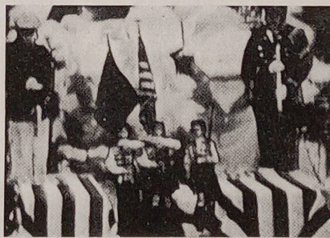
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PAUL GARRIN *Free Society* 1988

problem is not unique to HILL, who to some extent is employing the simplifying strategies of cinema as an aid to the viewers memory over a longer time period. Only one or two video makers have managed to produce work of this scale without resorting to the scenario structure. Nevertheless, *Incidence of Catastrophe* is undoubtedly a major work.

Shorter video's seem far more successful in avoiding the problems that threaten works such as HILL's. Three tapes seen at the *Videonale* (but not at the *World Wide*) exemplified this quality, although in quite different ways – AXEL KLEPSCH's *Das Wasser ist viel zu Tief* (West Germany), PAUL GARRIN's *Free Society* (USA) and BILL SEAMAN's *Shear* (USA).



PAUL GARRIN *Free Society* 1988

*Shear*, the most rigorously minimal of SEAMAN's work since the *Watercatalogue*, is a short, punchy and sophisticated work, exploiting video's musical qualities with an artful editing and superb timing. The component images from which it is constructed are exquisite in their impressionistic, but almost abstract, qualities. As far as I know this is the first work by SEAMAN produced outside the USA (*Shear* was made in Switzerland) and the climate, atmosphere and landscape seem to have agreed with him.

PAUL GARRIN's *Free Society* is partly the result of the artist's own accidental involvement in a New York riot, during which he was attacked and beaten up by police. Mixing this VIDEO 8 material with archive footage of other riots, GARRIN processes the lot through the most amazing array of digital editing and effects techniques, resulting in one of the most sensitive and masterly of hi-tech tapes. GARRIN shows that technology is a natural and forceful instrument in the hands of the right artist, being able to enhance our experience of the latent emotion he must have experienced due to the riot situation. That the piece seeks to critique America's *free society* is not its strong point, relying as it does upon simplistic and well known signs of division and marginalization. GARRIN is not an especially political, or politically thinking, artist, but when he turns his attention to issues of acute personal interest, as with GARY HILL, he succeeds.

AXEL KLEPSCH's new work also depended upon the technological manipulation of the image for its structure, although his intent was primarily poetic. By opening up a number of simultaneous windows onto the components of his subject, KLEPSCH juggles the possible readings around various metaphors for human relations – as between two lovers, or the author and reader. Ultimately his view is a trifle pessimistic, as the image of a sinking ship comes to dominate his catalogue of signs. It is here that the work comes dangerously close to sinking in a sea of sentimentality, which detracts somewhat from its otherwise sharp edge.

These tapes were part of the evidence of Bonn's superior selection. Perhaps that it is a biannual event helps a little here, giving twice the works to consider, but most of the tapes were new and previously unscreened at major events. Maybe it is because the selection procedures at Bonn are more open and diversified than at the Hague that this is the case.

If Bonn can get it together in regard to a suitable venue, a budget for publicity – as well as for visiting artists, critics and curators (something the *World Wide* has always done well) – and discontinue the idea of a selection divided between works deemed suitable or not suitable for prize consideration, then it would seem well placed to become a very interesting event on what is becoming an extremely crowded video circuit.

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OSNABRÜCK 1 - 11 September

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# Video Review

THE  
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NOVEMBER 1988

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## CONNOISSEUR VIDEO

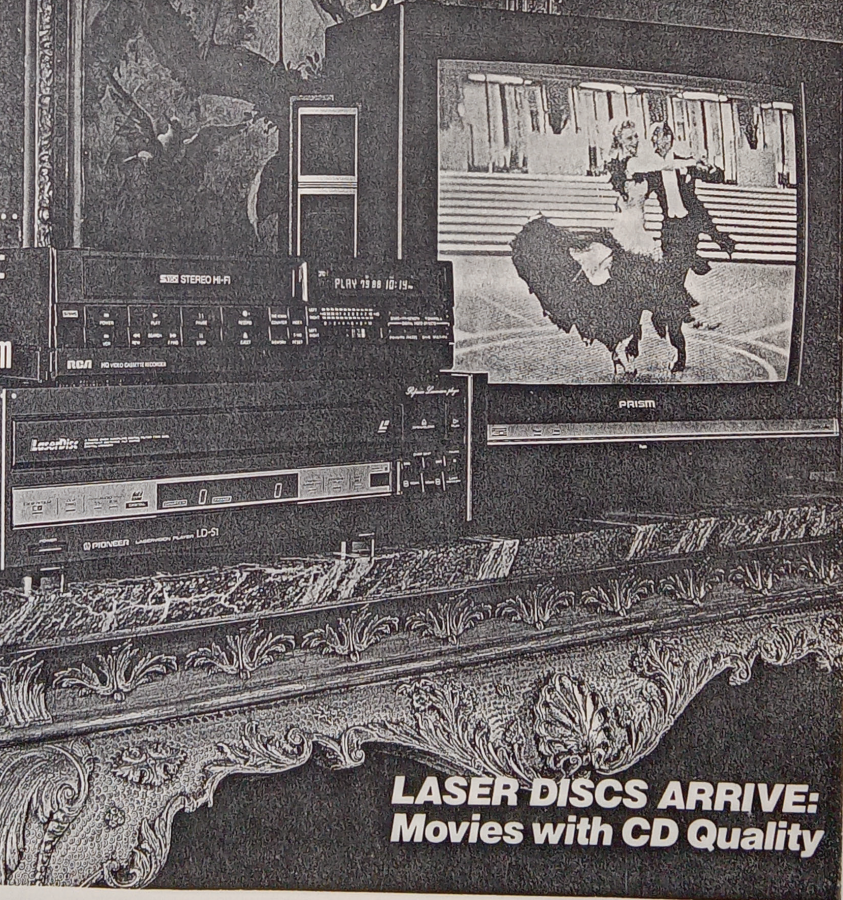
*Hardware with a Touch of Class*

IS VIDEO'S ELITE  
GEAR REALLY WORTH  
THE INVESTMENT?

▶ .....  
HOME MOVIE CONTEST:  
See Your Tapes on TV;  
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▶ .....  
Hit Reviews: 'E.T.,'  
'Beetlejuice,' 'D.O.A.'

▶ .....  
Blank Tape Lab Test:  
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## SPECIAL REPORT

# SCOOPING THE PROS

A steady hand, a good eye and a camcorder could be your ticket to the networks.

By Steven Schwartz

**N**ew York City, August 1988. Police angrily swing their clubs as people, bloodied and beaten, run frantically through garbage-strewn streets. For several days last summer, such scenes—coverage of what began as a protest over a newly imposed curfew in Manhattan's Tompkins Square Park—dominated network TV news. But what made the Tompkins Square footage particularly noteworthy (aside from its shocking brutality) was that most of it was shot by local residents with camcorders—not professional news photographers.

Not surprisingly, with an estimated 4.3 million camcorders currently in use in the US alone, the Tompkins Square riot was one of a growing number of news stories—such as the recent Frankfurt air-show disaster—where amateur videographers scooped the pros at their own game. And some professionals are now actively encouraging the trend. Cable News Network, for example, has been soliciting amateur news footage via its toll-free News Hound phone line with great success. "There are a lot fewer professional video crews than there are amateur video photographers with their own rigs," says David Feingold, national editor at CNN. "The whole idea is that by letting people out there know that you want to use their stuff, you're increasing your chances of getting some news-worthy videotape."

Although most of the networks haven't followed CNN's lead, they are accessible nonetheless. In the case of Tompkins Square, for instance, the media first learned about the confrontation via

phone calls from witnesses. One of them was a 31-year-old video artist named Paul Garrin, who used a Sony CCD-V9 8mm camcorder to record approximately 30 minutes' worth of footage.

"There really wasn't that much happening when I arrived at the front line," says Garrin, "but I could feel tensions rising. Eventually, I got on top of a parked van to keep out of the way—and to get a better camera angle."

From this vantage point, Garrin was able to record a particularly ugly flare-up in which police charged a group of demonstrators and onlookers. Garrin was concentrating on one victim when he himself was spotted and attacked by the police. Amazingly, he was able to keep the camera going as they swung at his legs. "I don't know how I stayed calm during that," he recalls. "I never felt any fear; I just knew that I had to keep the tape rolling. It's funny in retrospect, but while these guys were swinging their sticks, I was trying to keep them in frame."

Several hours later, when things quieted down, Garrin realized that he hadn't seen any TV crews in the area, so he stopped off at a pay phone and called the networks. "At

4 a.m. on a Sunday morning, you're not going to find anyone home," he says. "But I did manage to get through to a night editor at CBS and he said that someone would get back to me after 8:00." They did, and Garrin eventually got through to NBC as well.

Both networks sent over reporters and camera crews later that day. Garrin copied his raw Video 8 footage onto their machines, and excerpts began to appear on the news that evening. "I didn't charge the networks anything," says Garrin. "The point was to get the information out to the public. Money simply wasn't on my mind at the time." The footage was used later by police officials in an interdepartmental investigation of the riot, resulting in the disciplining of two officers in command and new training programs for crowd control.

Not everybody is as selfless as Garrin, and it is, of course, possible for amateurs to profit by selling their videos. CNN's Feingold notes that his network pays about \$125 (plus travel and handling expenses) for most News Hound tapes that get on the air. And some amateur videographers have made considerably more on exclusive news footage of national interest.

For example, Dennis Todd, a broadcast-tower consultant in Nevada, claims to have made "five figures to date" from his footage of last May's PET-COM rocket fuel plant explosion in Henderson, Nevada. Todd was doing routine tower maintenance on a mountaintop when he noticed thick black smoke coming from an industrial complex about two miles away. He didn't pay much attention to it un-



*Calm before the storm: A frame from Garrin's Tompkins Square video shows police poised and ready.*

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## SPECIAL REPORT



Woodbury atop Mt. McKinley.

til one of his co-workers pointed out a fire a few seconds later. "It was extremely intense—like a sparkler on the Fourth of July," Todd recalls.

At that point, he took out a Sony 8mm camcorder (which he uses in his work), set it up on a tripod and let it run. Minutes later, the first of four devastating explosions occurred. After a second blast, Todd realized he'd been watching the fuel plant.

As luck would have it, Todd had an advantage that few people in a similar situation could claim: He had gone to high school with NBC news anchor Tom Brokaw. Using a cellular phone in his truck, he called Brokaw in New York, who, in turn, put him in touch with NBC Burbank. After several calls back and forth, and as other reports began filtering in about the disaster, the network's interest in the footage mounted. Eventually, Todd was flown to Burbank after attempts to uplink the material from Las Vegas failed.

"I got to the studio and told them what kind of connectors I needed," Todd recalls. "We plugged in the connectors, made sure they worked in their machine, and I cued up to one of the larger explosions. They made a quick recording of it, some gal grabbed the tape and ran off. And the next thing I'm seeing on the monitor is Brokaw talking in New York with my video behind him. The whole thing must have lasted about a minute and a half."

Later, Todd found himself poring over a 10-page exclusivity contract with NBC. "They used the word 'universe' a lot," he recalls with a laugh. However, he stopped laughing when the TV station that he'd been working for that day on the mountaintop (KRLR in Las Vegas) refused to pay him. "They wanted a piece of the action," he says philosophically. "But I guess I'm greedy, too. I mean, I have 10 minutes of video and I'm paid thousands and thousands of dollars. Now, what do you call that?"

Whatever you call it, the fact is money is a major motivation for many video news enthusiasts. For example, David Hollar, of Rhodhiss, North Carolina, gave up his job at a hometown newspaper five years ago to pursue a career as a full-time freelance video reporter. Hollar says that, on average, he tapes between two and six stories a week, for which he gets paid about \$75 each. Fortunately, he lives in a part of the state rarely traveled by professional TV crews. "Most stations within the 75-mile radius from where I live will buy just about anything newsworthy if their competition doesn't have it," he notes.

Hollar has outfitted his home and car with police and emergency scanners to get story leads, and although he uses a JVC KY-1900 videocamera with a semiprofessional Sony ¾-inch VCR, he notes that comparable quality can be achieved with many of today's camcorders. But he cautions those interested in a similar occupation. "You need to be available literally 24 hours a day," he says, adding that "it's probably not a good career move for married people."

Other amateur videographers have found ways to integrate news gathering into their professional lives. Take Dr. Derrick Woodbury of Bloomfield, Connecticut, a 36-year-old orthopedic surgeon with a penchant for mountain climbing. Last spring, he embarked on a three-week climb to the top of Alaska's Mt. McKinley—considered by many to be the coldest mountain in the world. Prior to the trip, Woodbury contacted ESPN (Electronic Sports Program Network) and sold them on the idea of a video documentary of the climb (no one had ever shot video footage of a similar climb before because video gear ordinarily freezes in intense cold).

Woodbury selected a Sony CCD-V9 for his journey. "It handled beautifully," he says. "There was a little trouble with the audio because it was so windy. But overall, the quality was outstanding. In fact, the editors at ESPN thought it was shot on Betacam. We were editing it for three days before the subject even came up."

Woodbury took great pains to assure the safety of his camcorder during the climb—including taking it to bed with him. "You've got to treat the camera better than you treat yourself," he remarks. "It's kind of challenging, because you're freezing, and the temptation is to say, 'Screw the camera.' But my big concern was that if it froze just once, I wouldn't be able to unfreeze it." In the end, however, Woodbury was successful in his quest, returning with four hours of footage (since edited down to 30 minutes for a September broadcast).

With camcorder sales still on the rise, it's likely we'll be seeing even more amateur video news footage in the near future. Although most of it is still the result of being in the right (like Dennis Todd) or wrong (like Paul Garrin) place at the right time, it's clear that a steady hand, a keen eye and a camcorder can be a ticket to the majors.

In fact, that's the message that ABC's weekly newsmagazine *20/20* will be conveying in an upcoming campaign to attract more amateur consumer footage. "The fabric of American society is being captured like no other time in history on videotape," says Mark Golden, the program's associate producer. "So, we're really being afforded an unprecedented opportunity to catch those kind of things. Now, it's up to the public to act on it." □

Tompkins Square: the aftermath.



© 1988 Paul Garrin

CNN News Hound footage of Kansas tornado.



Another CNN News Hound caught this Pittsburgh train crash.



### WHO DO YOU CALL?

So you've taped what you think is newsworthy footage... now what do you do with it? The answer is simple: Call the news desk of your local TV network affiliate. If the footage is of national interest, you might want to call one of the numbers listed below.

ABC News: (212) 887-2700

CBS News: (212) 975-4114

CNN News Hound Line:  
(800) 544-NEWS

Independent Network News:  
(212) 210-2411

NBC News: (212) 664-4691

20/20 (Mark Golden, associate producer):  
(212) 580-6492

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# PAPER

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## ★ BEST OF THE ARTS ★

★ tv

### Video verite

Death threats won't keep Paul Garrin from talking or showing his tape.

To Paul Garrin, neither the events thrust into our attention and defined by the media spotlight, nor the information and conclusions we are fed about them are as particular, spontaneous or irrational as many would believe. Garrin's videos construct an implicit social critique out of a recontextualized assemblage of visual information he gathers from the TV and the day-to-day life on the city streets around him. Recently his camera became dangerously effective as the central documenting lens through which much of our nation saw the full horror of this year's Tompkins Square Park riot. With his new video, "Free Society," Garrin continues to express his probing concerns about the reality and mass consciousness of our day.

**Carlo McCormick:** In case of life imitating art, you were already working on the media imagery and implications of riots when the Tompkins Square riot took place.

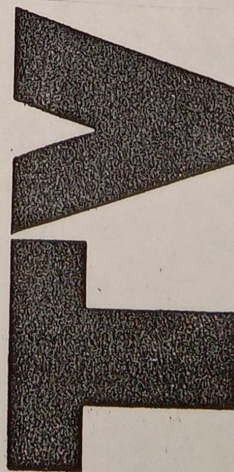
**Paul Garrin:** Right, this new piece I've done "Free Society," which incorporates footage I shot at the riot is from an idea I had almost two years ago. It was inspired by a number of things. Every night on the news we see riots everywhere. I'm a perpetual pirate of TV news and whenever anything interesting happens. I'm all set up to tape it right away. When I was still a student in art school, I was following the right wing and Christian right wing in the states, and as a kind of a habit, I began taping Jimmy Swaggart and Jerry Falwell and Pat Robertson. In "Free Society," he quotes from the Bible saying that "The man who wields the sword wields it not in vain, but as a minister of God." Then he added that "in a free society the police and the military are God's special envoys." Anyway, as you said, the Tompkins Square riot was ironic because that night I had been working on this piece over at Broadway Video. I was working on the homeless section of the tape where you see a limo drive by the Christadora House and it gets surrounded by all the homeless people with all their suitcases and shopping carts and wheel chairs. We were just about to start transferring my stuff, it was about two a.m., the studio had a black out and had to shut down. Normally, I would have been there all night. I would have crawled out at six in the morning or something. But I ended up having to go home early instead. When I got out of the cab on Avenue A, I saw all this chaos. So I went inside, dropped off my tapes grabbed my video 8, went back out

and started taping it. Of course, next thing I know I was getting bashed because the cops didn't like the idea that I was taping their escapades. They tried to smash my camera. In the tape you can see the foot coming when the cop kicked the camera. After it was over, the first thing was call all the TV networks. The next thing I did was to make some complaints to the Civilian Complaint Review Board. When I came home Monday night after working late at my studio, I had all these threatening messages on my answering machine, like "Paul, you better get the fuck away, they're going to get you" or "You're such an ass, you stupid son of a bitch, you got the whole police force after you, you motherfucker," and all this kind of stuff. I proceeded to contact the D.A.'s office, the U.S. Attorney's office, the F.B.I. and the Internal Affairs Division, and filed formal complaints with each of those agencies.

**C.M.:** "Free Society" assembles a lot of coded imagery, sanctioned public spectacle like parades, that seems to get at the anatomy of crowds and power.

**P.G.:** The video is targeted to a wide audience. I didn't just make it for the high-brow art scene, I wanted it to reach a number of different levels. The sequence of events in the shot starts with an elegant, ritzy cocktail party. Then you look out the window and you see a marching band going by, the ultimate in conservative entertainment. That shot ends with a bullet shattering the glass. The next time it cuts back, there's a line of homeless people outside, then the next time it cuts back, outside the window are the riots going on, a montage from the riots of West Bank, South Korea, Panama, South Africa, Chicago '68 and, of course, Tompkins Square. ★

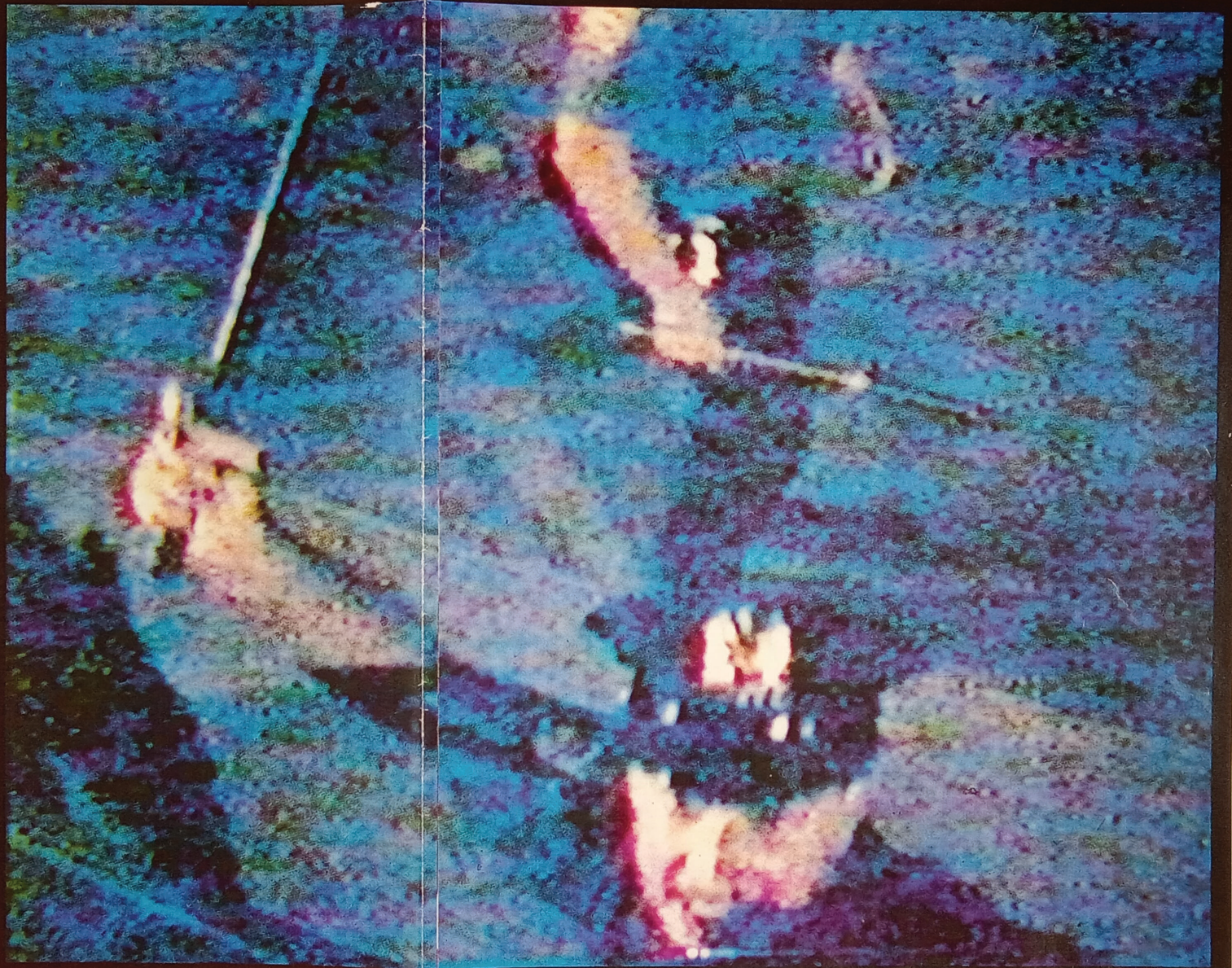
**Carlo McCormick**



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I was going home one night after working on a new video piece. Around 2.30 one block east of Avenue A I saw police cars and helicopters, so I dropped my tapes off, grabbed my camera and switched it on. Someone had thrown a bottle, which broke. The police charged the crowd, hitting anyone who was in their way. To keep out of trouble I climbed onto the roof of a van, but as I was taping the police began beating my legs with sticks. Finally one jumped up and threw me against a wall. Then he tried to kick my camera to pieces but I managed to escape with it intact. The cause of the trouble is a new condominium on Avenue B, east of Tompkins Square park. The people who live there don't like seeing the poor people in the park. So a curfew was put into effect and the park was closed. But homeless people are homeless people. Where else can they go? When the police moved in they covered their badges. In some cases they took them off. And they did a lot of damage. They fractured one guy's skull. No reporters showed up. So next morning I contacted CBS and NBC. That night my tape was on the news. After that the threatening phonecalls began. A year ago I began a tape called *Free Society*, with music by Elliott Sharp. It was never meant to contain real events but I decided to include the riot. So I guess it's art as well as evidence now.

Paul Garrin



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## BETSY CONNORS

*Video Artist, Photographer, Holographer*

**Born:** Cambridge, Massachusetts

**Education:** **University of Massachusetts, B.A. Art/French**  
Certificate; Ecole des Beaux Arts, Ecole du Louvre,  
Paris, France, 1973

**Massachusetts Institute of Technology, M.S. Holography**  
1986

**Appointments:** WGBH TV New Television Workshop Artist, 1976

Massachusetts Institute of Technology, **Center for  
Advanced Visual Studies**, Research Fellow, 1977-1983

## Awards and Honors

The Artists Foundation Fellowships, Video 1976 1979  
Massachusetts Artist-in-Residence Grants 1978 1985 1986  
Synapse Video Center Grant, Syracuse NY 1979  
Wadsworth Video Festival Award, Hartford CT 1980  
Council for the Arts at M.I.T. and The Polaroid Corp., Photography 1981  
Spaces Between, Video Production Grant, WGBH TV, Boston MA 1982  
Massachusetts Council on the Arts and Humanities;  
Partnerships in Production 1983, Massproductions 1986-87  
Boston Arts Festival, Boston MA 1985  
Council for the Arts at M.I.T., Holography 1986

## One Woman Exhibitions

Boston Film Video Foundation, Boston MA 1979 1988  
"The Gallery" Video Installation, Helen Schlien Gallery, Boston MA 1980  
University Art Museum, University of California at Berkeley CA 1981  
Thomas Segal Gallery, Boston MA 1982  
Federal Reserve Bank, Boston MA 1983  
Boston Film Video Foundation, Boston MA 1988

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### Group Exhibitions (partial list)

Invitational Video Expo, Rhinebeck NY 1977  
 Boston Film Video Foundation, Boston MA 1976 1978 1982  
 "Centerbeam", C.A.V.S./M.I.T., Washington D.C. 1978  
 Addison Gallery of American Art, Andover MA 1978  
 Massachusetts College of Art, Boston MA 1979 1981 1982  
 Athens Video Festival, Athens Ohio 1980  
 "Video in the 70's" DeCordova Museum, Lincoln MA 1980  
 "Collaborations", Connecticut College, New London CT 1981  
 Centervideo, C.A.V.S., Paris, Cologne, Zurich 1981  
 La Mamelles, San Francisco CA 1981  
 Phoenix Video, Alte Oper, Frankfurt W. Germany 1981  
 Anthology Film Archives, New York City NY 1982  
 Thomas Segal Gallery, Boston MA 1982  
 S.I.G.M.A. Video Festival, Bordeaux France 1982  
 Monserrat School of Art, Beverly MA 1982  
 "Boston Now", Institute of Contemporary Art, Boston MA 1983  
 Watching Television, University of Illinois, Urbana 1983  
 San Paulo Biennial, San Paulo, Brazil 1983  
 Atlantic Film Video Festival, Halifax, Nova Scotia 1983  
 Minneapolis College of Art and Design, Minneapolis MN 1984  
 East West Video Exchange, San Francisco CA 1984  
 Institute of Contemporary Art, Boston MA 1984  
 Nam June Paik Collaboration, Pompidou Center, Paris France 1984  
 Cambridge Video Festival, Cambridge MA 1984 1985  
 "Made for TV", Women in Film and Video, I.C.A., Boston MA 1985  
 Thomas Segal Gallery, Boston MA 1986  
 Brockton Art Museum, Brockton MA 1986  
 Stebbins Gallery, Cambridge MA 1986  
 Nam June Paik, Living Theater and the Korean Tape 1986  
 M.I.T. Museum, Cambridge MA 1987  
 Rhode Island School of Design, Providence RI 1987  
 "Point of Vue" Video Installation, Artists Foundation CityPlace 1987  
 N.Y.U. Video Festival, New York 1987  
 "High Tech/New Pop" Photographic Resource Center, Boston MA 1987-88

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### Works Broadcast

"Batteries Not Included", WGBH TV, Boston MA 1980 1981  
"Selected Works", Cambridge USA, WLVI TV, Boston MA 1981  
"The Gallery", WGBH TV, Boston MA 1981  
"Green Lagoon", CBS TV National Broadcast 1982 1983  
"Vusac", Nam June Paik Collaboration for Belgium TV 1984 (BRT)  
"Mixed Signals", N.E. Foundation for the Arts, Boston MA 1985 1986  
"New Television", WGBH/WNET-TV, Boston, New York 1987

### Professional Activities

Founding Member, Board of Directors, Boston Film Video Foundation,  
Boston MA, 1975-79

Board of Trustees, The Artists Foundation, Boston MA 1981-83


Artist-in-Residence, University of Mass., Amherst MA 1981 1986

Artist-in-Residence, Minneapolis College of Art and Design,  
Minneapolis MN, 1984

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1987  
BETSY CONNORS  
NO. 7  
POINT OF VUE VIDEO INSTALLATION  
DATE MA. 7 623 0578  
TITLE


POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1987

POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1987 'THE GALLERY'  
DETAIL

POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1987 'THE GALLERY'  
DETAIL


POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1987 'LIVING ROOM'  
DETAIL

POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1988 'LIVING ROOM'  
DETAIL

POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1987 'FUNERAL PARLOR  
BAR + GRILL'  
DETAIL

POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1987 'FUNERAL PARLOR  
BAR + GRILL'  
DETAIL

POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1987 'FUNERAL PARLOR  
BAR + GRILL'  
DETAIL

POINT OF VUE  
VIDEO INSTALLATION  
  
BETSY CONNORS  
1987 'FUNERAL PARLOR  
BAR + GRILL'  
DETAIL

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# BETSY CONNORS

## Installation with Holography

SLOW BUT I WANT TO SEND  
THE MOST RECENT WORK  
"HOLOGRAPHY INSTAULATION" BUT  
WILL SEND IT LATER.

I HAVE MANY BOOKLETS  
IF YOU NEED MORE. I WILL  
CALL ABOUT MATH. COUNCIL DEADLINES.

BETSY CONNORS

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# BETSY CONNORS

Installation with Holography

**Thomas  
Segal  
Gallery**

207 South Street

Boston, MA 02111

Tel: (617) 292-0789

Fax: (617) 292-0787

Summer Hours Tues-Fri 10 to 5:30  
or by appointment

July 12 to ~~August 19, 1988~~

~~24 SEPT 1988~~

Reception Friday, July 15, from 3 to 5 p.m.

SLOW BUT I WANT TO SEND  
THE MOST RECENT WORK  
"HOLOGRAPHY INSTALLATION" BUT  
WILL SEND IT LATER.  
I HAVE MANY BOOKLETS  
IF YOU NEED MORE. I WILL  
CALL ABOUT MASS. COUNCIL DEADLINES.

BETSY CONNORS

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28 AUG 1988

DEAR NAM JUNE,

I HAVE TO PUT THE BOOKLETS  
IN AN OTHER BIGGER ENVELOPE.

I AM SORRY THESE WERE SO  
SLOW BUT I WANT TO SEND  
THE MOST RECENT WORK  
"HOLOGRAPHY INSTAULATION" BUT  
WILL SEND IT LATER.

I HAVE MANY BOOKLETS  
IF YOU NEED MORE. I WILL  
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BETSY COWNORS

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FROM AKER ENGINEERING A-5.

89.09.15 11:39

P. 1

TO: Rebecca,  
P.S. 1

Oslo, 15.9.89

Further to our telephone conversation about my exhibition at The Clocktower with Nam June Paik et. al. January -90:

Price for shipment of my works round trip to N.Y. is approx.

US \$ 5.000,-

including package, insurance, all handling and customs clearance. My ticket and accomodation in N.Y. is not included in this price, of course.

Possible funding sources other than the Norwegian Consulate may be:

The Trade Commission of Norway,  
The Norwegian American Chamber of Commerce,  
The American Scandinavian Foundation,  
all with offices in N.Y.

Please also inquire at the Norwegian Information Service, phone. N.Y. 421.73.33, Mr. John Bjørneby, who may be able to help.

Please send me drawings of the space at The Clocktower, with dimensions etc. by telefax. You can use this fax number: 47-2-94.55.47 and send it c/o mr. Liaaen.

I am looking forward to our collaboration.

Kind regards

MARIANNE HESKE



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1460

FROM FRER ENGINEERING A-S.

89.09.15 11:37

P. 1

TO: Rebecca,

P.S. -1 Oslo, 15.9.89

Further to our telephone conversation about my exhibition at The Clocktower with Nam June Paik et. al. January 90

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US \$ 5.000,-

including package, insurance, all handling and customs clearance. My ticket and accomodation in N.Y. is not included in this price, of course.

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Kind regards

MARIANNE HESKE

*Conrad W. White  
The Norwegian Consulate  
52 Third Ave  
NY 10015-7284  
517-451-7333*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Norwegian Amer. Chamber of Commerce Inc.  
421-9210. 800 3 Ave.

Norwegian Tourist Board 949-2333.

NO. Norwegian Information Service 421-7333  
825 3rd Ave

Norway Trade Commission  
800 Third Ave 421-9210.

John Forniby  
Ingvard #11

Consoke. Wibe  
The Norwegian Info. Servis.  
825 Third Ave  
NY 10022-7584.  
212 421-7333

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**BETSY CONNORS  
ACME HOLOGRAPHY  
12 SUNSET RD.  
W. SOMERVILLE, MA 02144**

<b>P H O N E  M E S S A G E</b>	FOR	Chris	DATE	3/7	TIME	AM
	FROM	Paul Gaurin	AREA CODE			PM
	OF		NO.	212		
			EXT	260		
			OPERATOR	2158		
	M E S S A G E					
	SIGNED					
	PHONED <input type="checkbox"/>	RETURNED CALL <input type="checkbox"/>	CALL BACK <input type="checkbox"/>	WILL CALL BACK <input type="checkbox"/>	WANTS TO SEE YOU <input type="checkbox"/>	WAS IN <input type="checkbox"/>
						URGENT <input type="checkbox"/>

FORM NO 5076-4 The Colonial Co. Brooklyn, N.Y. 11204

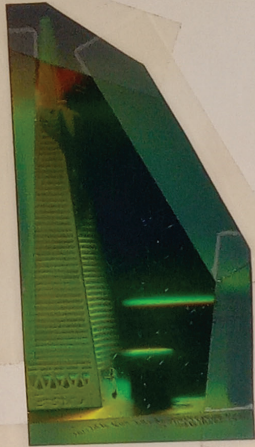


N.Y.  
0012

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BETSY CONNORS  
ACME HOLOGRAPHY  
12 SUNSET RD.  
W. SOMERVILLE, MA 02144



NAM JUNE PAIK  
110 MERCER ST.  
NEW YORK CITY, N. Y.  
10012

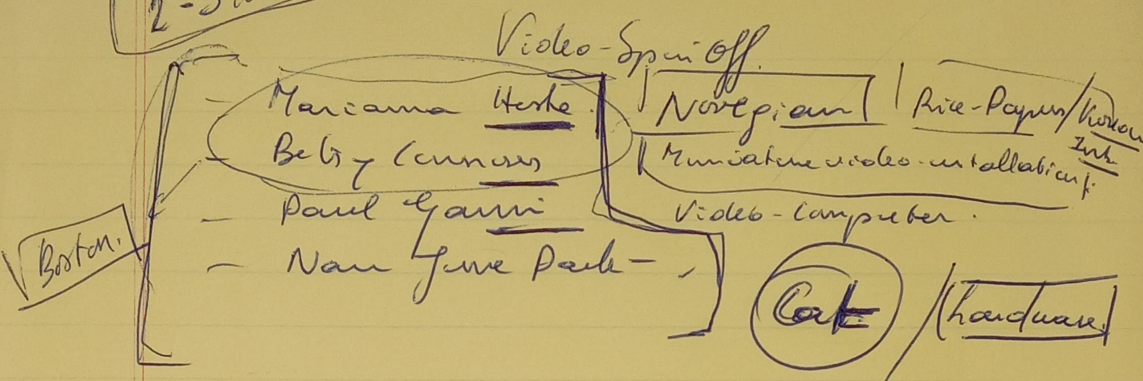


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PS1

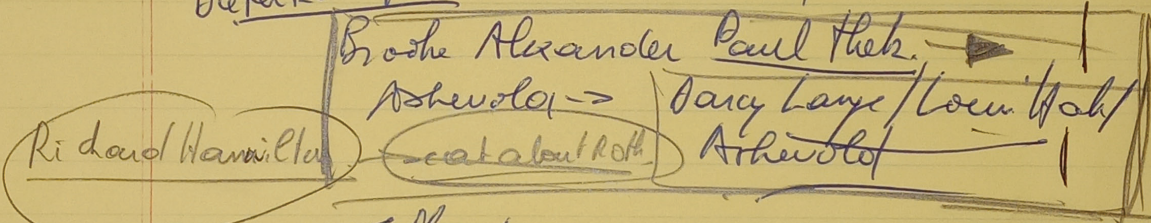
EMILY HARVEY

2-3 rooms.



MMS-Council

N7 Park <sup>room</sup> Fillion / Dieter Roth / -> their pupil  
 Dieter Roth type



Jeffrey Rian

Printed Matter, send Brown, res-urban

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to Allana Heiss  
Chris Dercon

nam june paik

Video Spin Off

My part in this group show will consist of following element.

1) Satellite Works 1984-88  
a summary

- a) <sup>u</sup>documentation parts... all papers, scores, bills, contracts, <sup>reviews</sup> --  
2) Video installation of 3 <sup>shows</sup>sattelite, made of 50 TV sets and 3 Video cassetts players.

~~Th~~ I think, my '80s were spent to do 3 sattelite shows. world wide audience of easily 100 million people saw at least one show. (Russia/China/Brazil/France/Germany/Korea/Japan/Canada/U.S.A./ Mexico/Austria/Switzerland

) It has been my obsession for the past 9 years and I feel now I am liberated from this idealism cum nightmare. I have done my part for the peace. 平和

This will be the first summary of this events, that is in term of LIVE participation, and LIVE transimission (two-way 3 ways communication) the LARGEST TV SHOW in the Human History.

<sup>u</sup>2) Canvss works based on the computer controlled ink-jet system.

I learned about it from Marianne Heske and I made about 30 canvasses and they have been sold to important collectors in Europe and Asia. I feel now, these pieces are as much part of mine as my performance pices or video pieces. I will show two of these canvasses, which you are welcome to choose.

3) Mini-electronic garden and a silly-funny video installation of FROG piece with a video tape by Betsy Connors.

You could say, this is a sort of my progress report of the '80's.. what I did after the Whitney show (1982) ( of course, I will avoid Ro bot and Antique TV based structure, because they were shown with great success at Whiney and Equitable and the world financial center

*B. Zimato*  
Nam June Paik

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January 25 - March 4

to allana heiss  
to chris dercon

nam june paik  
110 mercer st  
n.y.10012  
6/2

I went up to see the brazil show and liked very much... much better than so called soho-chic... and how stupid were N.Y. times. they have so much to learn from down under. I am very satisfied by my work, especially, the quality of hans donner's computer graphic. he will play an important role in my up coming satellite show, which is now 100 % o.k....

As I hinted to you at Whitney annex opening, I would like to propose a group show called

"Video-SPIN-OFFS"

- Betsy Connors (Boston)
- Marianne Heske (OSLO)
- Paul Garrin (New York)
- nam june paik (????)

these three young people (born after 1950) have have given me many ideas, which changed my work...the direction of my work.. and from these ideas, I am making living now... financially rewarding. Although they originated the ideas, these ideas became "MINE" in the stupid art world's star worshipping, snobistic market, which shows nothing but their insecurity. I tried my best to credit them, but people think, they copied me, although I copied them. Therefore I propose a modest 2 room show with a modest catalogue, in which I show ~~that~~ the true ownership of ideas, and fallacy of diffusion system.

fallacy of

Betsy Connors, who holds the Master of Science degree in Laser from prof, Negroponti, <sup>MIT</sup> makes videotape-installation using miniature toy and models. This was a small, but a thing overlooked by all artists and I learned about it 1978 or 1979, and it ~~greatly influenced~~ influenced my video object making with Carl Solway gallery (Cincinnati). We made a mini TV garden, in which mini TV were planted inside old TV console with plastic flower... as a miniature version of my TV garden, the 3 sets were sold instantaneously at Chicago

perhaps

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(2)

1986 ✓  
 art fair. Since then Car Solway promised me to include Betsy Connors's video miniature installation in a group show there. I saw in Boston's Mass Transit Building a video installation using many tiny TV sets by Betsy Connors and it was excellent in any standard. She said, she can get the travel grant from Mass Art Council, if show is decided BEFORE November...<sup>80</sup>

I think her contribution will travel to Cincinnati from N.Y. (Carl is getting this copy).

MariaAnne Heske's influence is even more profound.

1986 ✓  
 In her show at Paris, she taught me the computer-ink jet painting from video and she even gave me her trade secret... that is... the company who makes this wonder. Through her lead I was able to track down a Tokyo firm, which made my holly Solomon show of 1986 possible. Through this technique, I was able to make a logical combination of VIDEO, which is not suitable <sup>for</sup> super rich's private economy, and painting, which makes me to swim in the so called art world. (Super Rich)  
 The financial return on her tip is enormous... these laser painting made my two costly satellite projects financially possible.

Last but <sup>not</sup> least important is Paul Garrin, who, as everybody knows, is a computer genius, who is about 20 times faster and better ~~than~~ than me in computer science. He is so good, that people think he is copying me, although in fact I have been copying him the last 4 years or so.

(Brazil 22 Tape is our collaboration.)

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(3)

Therefore it is my duty to introduce these 3 young talents to New York art world. Since Connors and Heske are well connected to their grant organisations, I think they will get all ~~the~~ <sup>from home</sup> expences ( but no over head for P.S.I), if show was scheduled well ~~at~~ in advance.. Marianne Heske represented Norway both in Venice Viennale and Paris Biennale. Paul Garrin lives in New York, so there is ~~is~~ no financial proble.

I would title the show as

"Video SOIN-OFFS"

- B connors.
- P Garrin
- M Heske
- N) Paik.

I will visit you  
middle of July  
with 3 artists.  
Heske and  
Resnais.  
think photo

They will show their representative workds.

Connors... mini-TV installations (maybe also her Laser -holo - gram works)  
Heske.... her video landscape paintings.

Garrin.... his video tapes and maybe installations.  
Paik

mini TV garden, influenced by Connors.

also frog installation with an antique frog with Connors' tape of frog eating a grass whopper

one or two ~~mix~~ painting , which I learned from marianne heske.

also I will add 2-3 oil canvasses, which I made during my residency at P.S. I in 1976.

also I will make a video tape playback of 1976, in which Kitty Hart comes

to my room at P.S. I and I and Nanda Bonino greets her... and instant painting i made in front of camera...(both

tape and the real painting.  
(Bonino collection).

-----  
We will take care of our piece financially, including transportation), if decision v can be made before October 15th.

*Man to Paul*

*fg. we need RADIO fish. Kinetic long and record player room. and the adjacent room. 2x medium size rooms*

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to allana heiss  
to chris dercon

nam june paik  
110 mercer st  
n.y.10012  
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*from home*

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"Video SOIN-OFFS"

- B Connors.
- P Garrin
- M Heske
- N Paik.

I will visit you  
middle of July  
with 3 artists.  
Photos and  
resumes  
think P.S.I

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Heske.... her video landscape paintings.

Garrin.... his video tapes and maybe installations.  
Paik

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RADIO fish. Kinetic long and round playernorm  
and the adjacent norm.  
2x medium size norm  
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(Bonino collection).

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*Norman K. Paul*

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please send  
your catalogue  
photos

to  
N.W. PAIK

P.O. Box 846

Canal St station

NY NY 10013

im at (212) 226-5007  
after July 4th.

no register mail!

it should arrive

between July 7<sup>th</sup> / July 12<sup>th</sup>

no sooner /

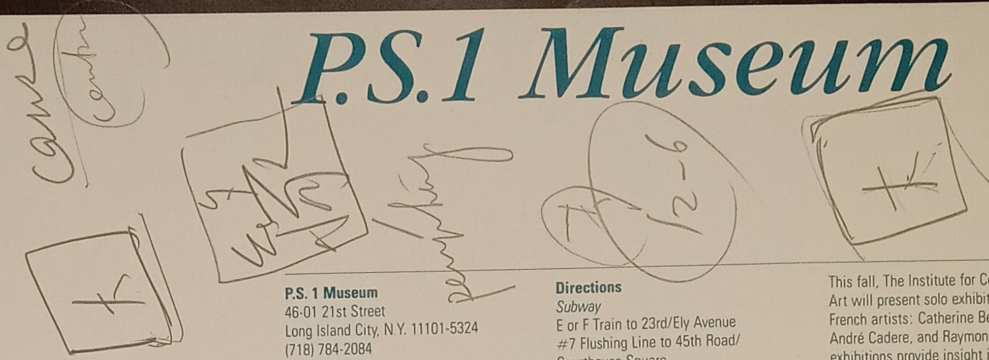
no later

PAIK

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Fall 1989

# P.S.1 Museum



**P.S. 1 Museum**  
46-01 21st Street  
Long Island City, N.Y. 11101-5324  
(718) 784-2084  
(212) 233-1440  
Fax 718-482-9454

**Exhibition:**  
October 15 – December 10, 1989

**Opening Reception:**  
October 15, 2-6 pm

**Gallery Hours:**  
Wednesday-Sunday, 12-6 pm  
Suggested Admission: \$2

**Directions**

**Subway**  
E or F Train to 23rd/Ely Avenue  
#7 Flushing Line to 45th Road/  
Courthouse Square  
GG to 21st Street/Van Alst  
**Car**  
Midtown Tunnel, exit 21st Street, cross  
Jackson Avenue  
or  
LIE, exit Van Dam Street, right to Thomson  
Avenue, left on Thomson Avenue, left on  
21st Street

This fall, The Institute for Contemporary Art will present solo exhibitions of three French artists: Catherine Beaugrand, André Cadere, and Raymond Hains. The exhibitions provide insight into French contemporary art of the 1960s through the 1980s. Through a continuous questioning of convention and classification, each artist asserts his role as an "outsider." Their work evolves from visual and verbal permutations. Working with several art organizations in France, The Institute is able to bring these artists to the attention of a larger American audience.

right

**Catherine Beaugrand**  
*Either King, Either Queen*  
(video), 1989



below

**Catherine Beaugrand**  
*Either King, Either Queen*  
Le Musée d'Art Contemporain, Lyon, 1989



right

**André Cadere**  
Paris, Musée du Louvre,  
with Gilbert and George,  
March 16, 1975

below right

**André Cadere**  
New York, November 11,  
1976



**Catherine Beaugrand**  
*Third Floor*  
Curator: Catherine Bompies  
Producers: Centre National des Arts  
Plastiques, Paris, la Maison de la Culture  
et de la Communication of Saint-Etienne,  
and le Musée d'Art Contemporain de Lyon

Catherine Beaugrand, who was born in 1953, is the youngest of the three artists. Her work investigates the functions of fairytales and myths and connects the history of architecture, painting, and scenic design from a woman's perspective. In her work, Beaugrand draws on an encyclopedic array of historical, psycho-analytical, and literary references

Towards the end of the 1970s Beaugrand began to make decals from which she invented miniature dream-like scenes. Later, these images, which resembled toys, evolved into cardboard architectural monuments. Currently, Beaugrand juxtaposes diverse media in an attempt to deconstruct the history of representation.

In her installation at P.S. 1, Beaugrand will present *Tantôt Roi, Tantôt Reine* (*Either King, Either Queen*), an installation which consists of three scenes, or decors, depicting the archetypal tales of Oedipus, Feng, and Judas. A videotape, based on the story of the female Renaissance architect Philippe Berthelot, accompanies the installation. In the video, Berthelot is seen re-enacting each tale with the aid of Greek, Chinese, and Christian images. A catalog will be available at the opening.

**André Cadere (1934-1978)**

*Second Floor*  
Curators: Catherine Arthus-Bertrand,  
Chris Dercon, and Bernard Marcelis  
Producer: The Institute for Contemporary  
Art, P.S. 1 Museum

The first comprehensive exhibition of the Roumanian-French artist André Cadere, whose work is exemplary of minimal/conceptual French art of the 1960s and 1970s, will be featured on the second floor. After Cadere's arrival in Paris in 1967, his awareness of conceptual thought broadened, making him question the aura or uniqueness of artworks and their dependence on institutional walls and contexts.



In 1970 Cadere found his ideal sculptural form, *la barre de bois rond* which had no front or back, top or bottom, and did not depend on an exhibition space for its meaning. He described this form as: "Rods of round wood, composed of painted segments of different colors whose length is equal to the diameter of the material utilized and are assembled according to a mathematical system of permutations including one error."

Invited or not, Cadere and his *barre de bois rond* appeared at art gatherings, museums, galleries, and neighborhoods throughout Europe. Traveling constantly with his baton/art, he crossed continents and reached the streets of SoHo in 1976.

Through his activities Cadere intended to provoke and instigate reflections and discussions about art, a subject to which he was always ready to respond. Though not opposed to showing in galleries or museums, he felt it important to remain independent from art institutions. He organized his own traveling exhibitions, which followed a detailed itinerary, printed on an invitation card. During the last eight years of his life, these activities and batons represented Cadere's only artistic production. P.S. 1 will present a selection of batons spanning the period from 1970 through the year of Cadere's death in 1978, along with films, photographs, and other documentation. A catalog will be published by The Institute in the Spring of 1990.

**Raymond Hains**

*First Floor*  
Curator: Blandine Chavanne  
Producers: Musée Sainte Croix of Poitiers,  
Fond Régional d'Art Contemporain  
Poitou-Charentes and The Institute for  
Contemporary Art, P.S. 1 Museum.

Raymond Hains was born in 1926 and began to make art during the aftermath of World War II. He has, up to the present, remained a somewhat mythical figure in French art. In 1960, he became a major contributor to *la Nouveau Réalisme* (New Realism), a movement closely aligned to Pop Art, which included such artists as Arman, César, Yves Klein, Daniel Spoerri, Jacques de Villele, and Jean Tinguely. In 1946, Hains began working with abstract photography and experimental filmmaking. Removing posters in the streets, he initiated the technique of decollage. Hains continues to work with a wide assortment of media, extracting and modifying

meaning from mundane, ordinary objects. In his exploration of language, Hains combines a multitude of associations, coincidences, and puns with appropriated images.

The installation at P.S. 1 evokes a historical region in the southwest of France, Poitou-Charentes, near Poitiers. It is conceived as an interplay of autobiographical, historical, geographical, and linguistic references. A catalog will be available at the exhibition.

These exhibitions are made possible by the National Endowment for the Arts; Nina Ricci Paris, Secretariat d'Etat Charge des Relations Culturelles Internationales, Ministère des Affaires Etrangères-Association Française d'Action Artistique, France; Services Culturels de l'Ambassade de France aux Etats-Unis, New York; and the Conseil Régional de Poitou-Charentes. Additional funding was provided by la Délégation aux Arts Plastiques, France; la Direction des Affaires Culturelles Centre, Poitou-Charentes and Rhône Alpes; le Fond Régional d'Art Contemporain Poitou-Charentes and Rhône Alpes; the City of Poitiers, the Region of Poitou-Charentes, and le Musée d'Art Contemporain de Lyon.

**The National and International Studio Artist Exhibition Series**

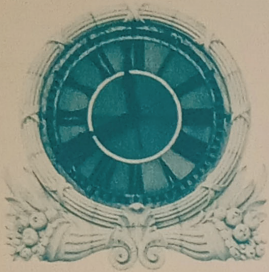
Each week during the 1989-90 exhibition season, The Institute will present the work of one artist from the National or International Studio Programs. This series will be presented in a newly renovated exhibition space located at the rear of the auditorium.

The National and International Studio artists for 1989-90 are: Junko Suzuki, Asia; Marilyn Fairskye, Australia; Andreas Ginkel and Cornelia Schleime, Berlin; John Laford and General Idea, Canada; John Kindness, Northern Ireland; Liadin Cooke, Republic of Ireland; Polly Kiesel, Minnesota; Jos Vulto and Mirjam de Zeeuw, The Netherlands; Camilla Waerinkjold Dybvik, Norway; Tim Miller, Ohio; Ingrid Orfali, Sweden; Marie-Jose Burki, Switzerland; Teresa Bramlette, Chung-Ho Chak, Jesse Goode, Glenn Ligon, Marc Romano, Hunter Reynolds, Ellen Rumm, Wolfgang Staehle, Elaine Sturtevant, and Sokhi Wagner, United States.

right

**Raymond Hains**  
*Coquille Shell, 1987 and Saint Jacques, 16th century*  
(Germany)  
Le Musée Sainte Croix,  
Poitiers, 1989

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# The Clocktower Gallery

Video spin-offs

## The Clocktower Gallery

108 Leonard Street  
New York, New York 10013-4050  
(212) 233-1096

## The Periphery: Part I

September 28-November 5, 1989  
Opening Reception:  
September 28, 6-8 pm

## The Periphery: Part II

November 16-December 24, 1989  
Opening Reception:  
November 16, 6-8 pm

## Gallery Hours:

Thursday-Sunday, 12-6 pm  
Special fall viewing hours:  
Thursday, Friday, Saturday, 7-9 pm  
Suggested admission: \$1

## Directions:

Five blocks south of Canal Street between  
Broadway and Lafayette



right

**Andreas Gursky**  
University of Bochum,  
1988  
Galerie Johnen and Schöttle,  
Cologne

below

**Thomas Struth**  
Horder Brückenstrasse,  
Dortmund, 1986



Following *The Pop Project* of 1987-88 and *The Travel Series* of 1988-89, The Clocktower Gallery will present a five-part series entitled *The Periphery* in 1989-90. Traditionally, the location of economic and political power has been the city center. Today peripheries, sprawling regions and spheres immediately outside the city center, are increasingly the site of work and production by artists. The exhibition will investigate whether this shift in the artworld is a liberating eruption from those artists working in and with the "outer city."

## The Periphery: Part I

Andreas Gursky and Thomas Struth  
September 28-November 5, 1989  
Curators: Chris Dercon and Ute Eskildsen, in association with Kulturstiftung Ruhr and Goethe House, New York; part of "Ruhrworks, the Arts of a German Region."

*The Periphery/Part I* will present the work of two German photographers, Andreas Gursky and Thomas Struth. Both artists work in the tradition of German documentary photography. Each artist was commissioned to create a series of photographs in the Ruhr region of Germany. Gursky's large color photographs depict tranquil locations of leisure in the periphery of the industrial and economical centers of the Ruhr region of Germany. In his photographs citizens wait and wander. Gursky emphasizes their foreignness and their familiarity with their surroundings. Like Gursky, Struth's black-and-white photographs are simultaneously precise and distanced, but in his work one imagines, rather than sees, people in social spaces. He represents the character of the Ruhr region rebuilt after the destruction of World War II. The architecture tends to be disturbingly ordinary, universally local, and nonhistorical.

The exhibition is co-sponsored by Lufthansa German Airlines and Westdeutsche Landesbank.

On September 29 at 8 pm, Ulrich Maak, director of the Kunsthalle in Bern, will give a lecture on the work of Thomas Struth.



## Giancarlo Neri, *Still Night*

September 28-November 5

An outdoor installation, *Still Night*, by Giancarlo Neri will open on the rooftop of The Clocktower Gallery. The work will be created especially for the site, so that the art will become part of the surrounding environment and the environment will be unified with the installation. *Still Night* is best viewed in the evening hours.

## The Periphery: Part II

November 16-December 24, 1989  
Rod Rhodes and Paul Thek  
Curator: Tom Finklepearl

In November, The Clocktower will present the work of two American artists with AIDS. Both artists create sculptural work within transparent boxes, and walk the line between elegance and violence.

## Rod Rhodes, *INSITES*

For the last ten years, Rhodes has been building miniature architectural settings. The settings are immaculately constructed, with an obsessive attention to detail. His clean architectural settings also include narrative scenes, usually about around homo-erotic themes. The eroticism of his tableaux, all of which were completed before his AIDS diagnosis, are in stark contrast to his immaculate classical settings. However, the settings can also be seen as the site of ritual.

Since his diagnosis in 1987, Rhodes has been working on a major series "The Stations of the Cross." The series of fourteen wall-mounted Greek crosses refers to the traditional Christian scenes depicting Christ carrying the cross. However, Rhodes adds contemporary homosexual references, in his narrative of the trials of a person with AIDS. The project will be shown along with a selection of free standing boxes.

A catalog with essays by Tom Finklepearl, Patricia Phillips, and Susan Benforado will accompany the exhibition. The exhibition has been funded in part by the Jay Chiat Foundation.

## Paul Thek, *Meat Boxes*

Paul Thek was a painter and sculptor who died in 1988 of AIDS. His work was alternately quirky and aggressive. In the Tower Gallery there will be a selection of Thek's aggressive and unsettling cast images of meat, a dark image of death. The polyester resin meat casts are presented in a traditional museum format, contrasting elegance with brutality.

## A Day Without Art, December 1, 1989

In response to the AIDS crisis, Visual AIDS, an advocacy group, has organized a national day of remembrance and activism. Museums and galleries across America will close their doors, or present AIDS related programming, or donate their day's revenues to AIDS research. The Institute's participation will be:

1. P.S. 1 Museum will be closed.
2. The Clocktower Gallery will be open, presenting the work of Rod Rhodes and Paul Thek.
3. At 8 pm, at The Clocktower Gallery, Douglas Crimp will present a lecture, "Mourning and Militancy" which will examine the response to the AIDS crisis. This lecture will be a benefit for the activist art group ACT UP. Admission: \$5.00.

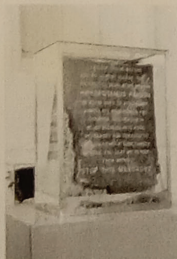
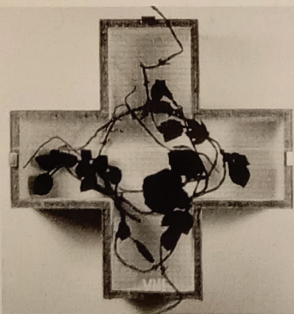
## Architecture Unseen

In the spring of 1990, The Institute will sponsor a conference and exhibition to explore the unseen in contemporary architecture and urban design.

The unseen includes the technological (radio, TV, telephones, surveillance, information storage), social (families of one, non-territorial communities, service employment), ecological (reverence for the earth), political (agreed boundaries of power, bureaucratic control by electronic storage, independent international communications), spatial (beltways, high speed travel, home video), and psychological (invented narratives and end of survival ethics). The conference will seek to explore our contemporary urban life and how complex narratives, executed through architecture and urban planning, explain and shape that same urban life.

Twenty-five people will be invited to the conference, and five additional architects, artists, and cultural thinkers will be selected by an open competition. Individuals interested in exhibiting their work or in presenting a lecture should contact Glenn Weiss at P.S. 1 Museum by December 1. Requests for guidelines should be addressed to Architecture Unseen at P.S. 1 Museum.

David Eccoon



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### Upcoming Events

#### Winter Exhibitions at P.S. 1 Museum

**Dates:** January 14-March 11, 1990  
The Institute will present the monochromatic work of Marcia Hafif and Stephen Prina. Hafif, who has extensively explored monochrome painting, will exhibit a selection of works from 1972 to the present. Prina will present his exhibition-project entitled "Monochrome Painting," which includes twelve appropriated works by historically significant monochrome painters. The exhibition is produced by The Renaissance Society at the University of Chicago. A catalog will be available.

The exhibition, *Alan Saret*, will present an in-depth look at an important American, mid-career artist and will occupy the second floor of P.S. 1 Museum. Saret's work addresses questions of materiality and the conceptualization of sculpture in unique ways that have propelled him into an important place in American contemporary art.

*Forced Out* is an exhibition of photographs and words documenting the plight of fourteen million political refugees worldwide. Originating at the Los Angeles Municipal Gallery of Art, *Forced Out* includes some sixty large-scale photographic murals with facts and eyewitness accounts by refugees who have been forced to flee their homelands. The exhibition is derived from the publication *Forced Out*, a project of Human Rights Watch and the J.M. Kaplan Fund. It is sponsored in part by Amnesty International.

*Theatergarden Bestiarium* opened in Seville at the Teatro Lope de Vega on June 26 and on September 29 at Confort Moderne in Poitiers, France.

The publication *Theatergarden Bestiarium*, published by The Institute for Contemporary Art and The M.I.T. Press, will be published in January 1990. The 168-page book includes nine essays, artists' projects, and a portfolio of photographs by David Levinthal.

The exhibition *Possibility/Franz West* will open in Vienna on November 26. The catalog, a collaboration between photographer Ari Marcopoulos and Franz West, will be published by The Institute in November.

In 1985, with start-up funds from the Booth Ferris Foundation and The New York Community Trust, The Institute initiated a publishing program designed to match the original, experimental quality of its exhibition program. In May, The Institute was notified of a \$25,000 grant from The Andy Warhol Foundation for the Visual Arts, Inc. in support of its Publication Program.

P.S. 1 Museum has received the generous gift of a new ceiling in the second floor hallway by G.A. Ohman, Brooklyn, New York, and Shanker Industries, Inc. of Secaucus, New Jersey.

### Permanent Installations

James Turrell's "Meeting," 1980-86 is the only permanent sky piece by Turrell in the United States. "Meeting" is currently closed for repairs, please telephone for opening dates.

Alan Saret's "Fifth Solar Chthonic Wall Temple," 1976 and Richard Serra's "Untitled," 1976, are also permanent installations at P.S. 1. They are open for viewing during regular gallery hours.



Richard Serra. Untitled, P.S. 1 Museum, 1976

The P.S. 1 Education Program offers tours and programs for elementary and secondary schools, colleges, community, senior citizen groups, and other interested organizations. Join us for a tour of our exhibitions and a visit to a P.S. 1 artist in his studio. Reservations are currently being accepted for the fall Programs.

**Influence and Inspiration**  
The Institute, in cooperation with School District 30 and the International High School in Queens, has organized a program entitled "Influence and Inspiration." Using the unique resources available at P.S. 1, the program will introduce students to contemporary art through gallery visits and workshops with studio artists, and to creative writing with a published author.

**Free after-school youth arts program**  
The Youth Arts Program begins November 1. It is made possible in part with funds from the New York City Youth Bureau. For reservations and further information about the Education Program, please call George York, Education Director, at (718) 784-2084.

### Available Publications

The following publications are currently available through The Institute. Tax is included in the prices.

*The Drowned World: Waterworks*, 1989 \$8.66

*Pistoletto: Division and Multiplication of the Mirror*, 1988 \$32.48

*(C)Over*, 1988 \$32.25

*Terminal Privileges/Privilegios Terminales*, Michael Tracy, 1987 \$32.47



Opening of Exhibition Domede, The Clocktower Gallery, May 1989

*Nick: Nicholas A. Mofarreh*, 1987 \$10.83

*Juxtapositions: Recent Sculpture from underknown, emergent and cutting-edge developments in contemporary art*

*About Place: Contemporary American Landscape*, 1987 \$10.83

*Underknown*, 1984 \$10.83

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*Rooms P.S. 1*, 1976 \$24.95

*This is Tomorrow Today: The Independent Group and British Pop Art*, 1987 \$23.81

*Modern Dreams: The Rise and Fall and Rise of Pop*, 1988 \$29.22

*National and International Studio Program Exhibition* catalogs for 1982-83, 83-84, 84-85, 86-87, 87-88, and 88-89 \$5.41

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Join us in our commitment to an international constituency of artists and art lovers. Your membership will support underknown, emergent and cutting-edge developments in contemporary art.

Please include my name on the permanent record of the "Friends of The Institute" under the category I've selected. I understand you will send me the membership card and the appropriate free gift.

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Fall 1989

# The Institute for Contemporary Art



PS.1 Museum



The Clocktower  
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## The Institute for Contemporary Art

46-01 21st Street  
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Alanna Heiss,  
President and Executive  
Director

718 784-2084  
212 233-1440

September 13, 1989

Ms. Pettersen  
Consul of Norway  
825 Third Avenue  
New York, New York 10011-7584

Dear Ms. Pettersen:

As you suggested in our phone conversation of 9/13/89, I am enclosing the following information regarding Marianne Heske. The Institute for Contemporary Art has two locations, P.S.1 Museum and The Clocktower Gallery in Manhattan. We plan to include Ms. Heske in a group show curated by Nam June Paik as Part 3 of this years series at the Clocktower, The Periphery. This exhibition is scheduled to take place in early January and continue through early March, 1990.

Following the Pop Project of 1987-88 and The Travel Series of 1988-89, The Clocktower Gallery will present its next five-part series entitled "The Periphery". Traditionally the location of the economic, political, and aesthetic power was the city center. Today, we see a significant shift of activity toward the zone between the suburbs and the city center. "Periphery" will investigate whether reflections of this shift are also manifested in the art being produced today, by artists working in different media, with different politics, and different contexts from different areas. Artists being represented in this series include among others, Andreas Gursky, Thomas Struth, Paul Thek, Nam June Paik, David Askevold, Eleanor Bond and Kiki Smith.

Nam June Paik made a proposal to our President, Alanna Heiss, last Spring to curate an exhibition of artists whom have deeply influenced his work. Here are his words exactly: "I would like to propose a group show called, "Video-Spin-Offs" which would include, Betsy Connors, Marianne Heske, Paul Garrin, and myself". These three young people, born after 1950, have given me many ideas, which changed my work... and from these ideas I am making a living now, these ideas became "mine" in the art world's star worshipping, market. I tried my best to credit them, but people think they copied me, although I copied them. Therefore I propose an exhibition in which I show true ownership of ideas..." he goes on to say, "Marianne Heske's influence is even more profound. In her show in Paris (1985) she taught me the computer-ink jet painting from video and she even gave me her trade secret..." I will go on to say that Ms. Heske has represented Norway in both the Venice and Paris Biennales.

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

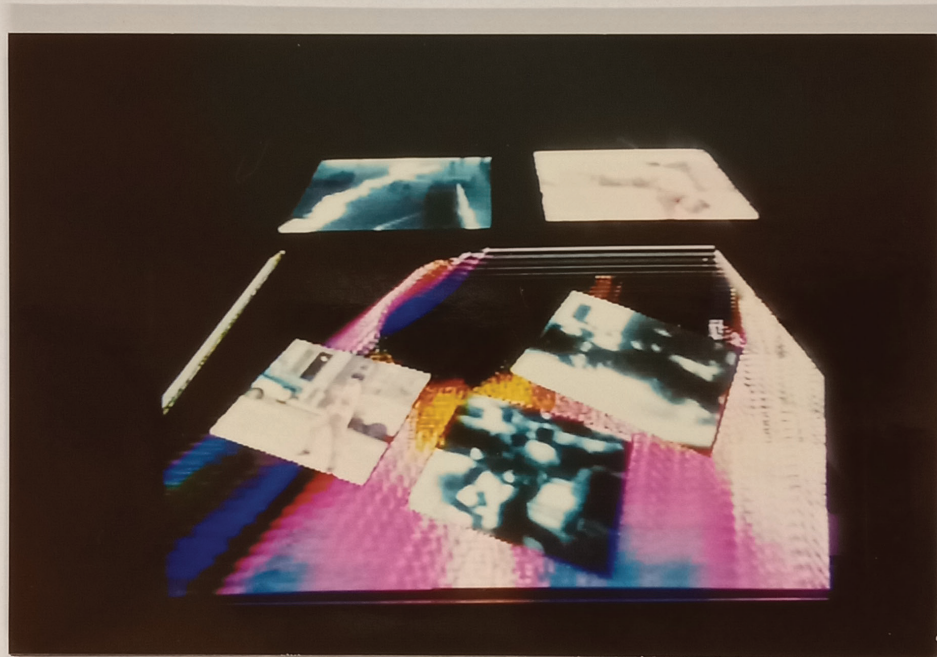
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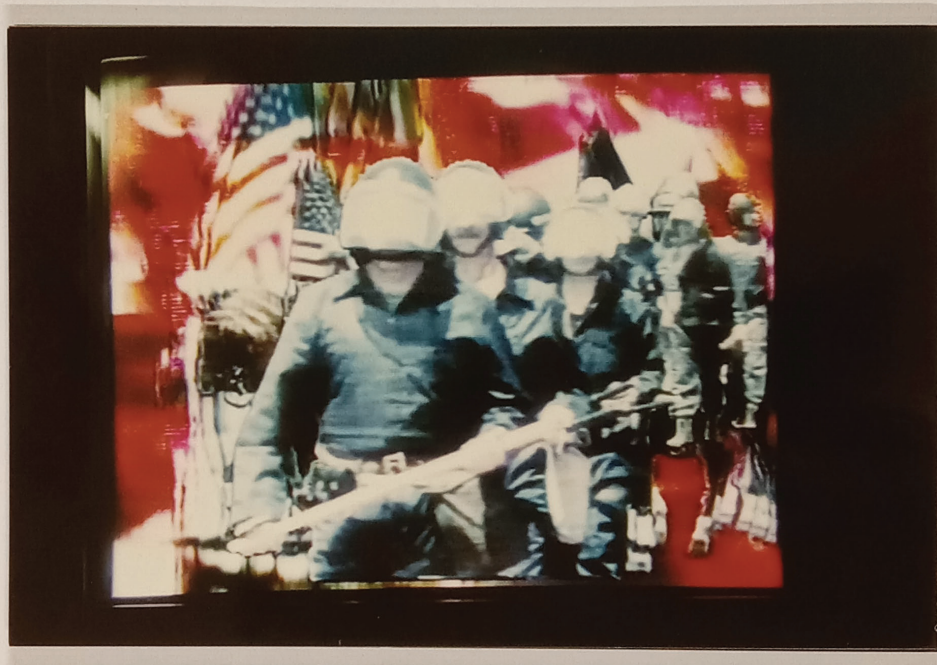
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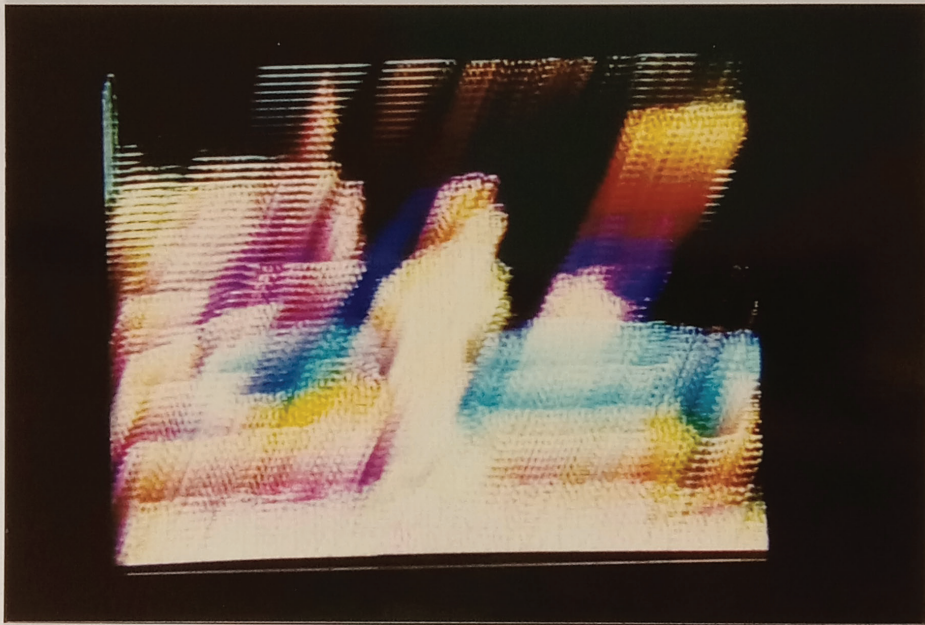
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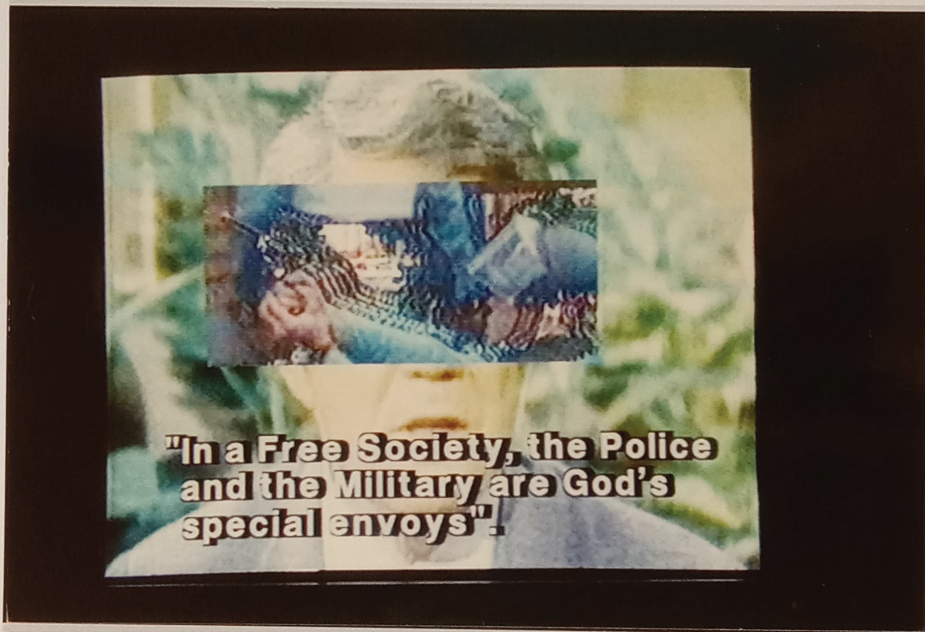
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