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The Museum of Modern Art

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

PROJECTS: PETER CAMPUS
December 10, 1976 - January 18, 1977

Peter Campus, born in New York in 1937, completed studies in psychology before attending the Film Institute of City College in New York. In the early 1970s he began exploring aspects of light, space, and image through video. Most recently he has been dealing with the isolation and disorientation in our technology-influenced lives by focusing intensely on faces. Faces and masks have long been subjects in art, but with television a new genre appeared: the single, analytical, discursive figure that intimately enters our daily life. It is this subtle balance between remote yet penetrating, formal yet unsettling elements that Peter Campus is concerned with in his art.

In aen, Campus uses a closed-circuit installation to bring the viewer up against a large, masklike, inverted self-image in black and white. A disturbing self-portrait, this image is carefully controlled and exaggerated through lighting and camera placement. Hardly a mirror reflection, aen's image is an inwardly opening psychological door. As projected on the wall it is both tactile and illusory and contains both formal and psychological elements. aen gives the viewer two options - either to explore one's own image or observe someone else discovering the piece.

The four, short, color video works (Four Sided Tape, East Ended Tape, Third Tape, and Six Fragments), were produced within the last year at Boston's Public Broadcasting Station, WGBH, during the artist's residence as fellow at M.I.T.'s Center for Advanced Visual Studies. These lush, visual sequences are separate studies of superseding self-reflection; interpersonal confrontation revealed through the manipulation of image; and demonstrating the effect of urban tensions upon relationships.

Campus's Polaroid photographs also shown here, are simple observations of image and shadow; like the video works they were made with a camera that produces an image at the moment of creation.

In the last year Campus's work has changed from a general concern with the body moving through particular environments to a confrontation of one's face under prescribed conditions, as in the installation work where he draws the viewer deep into a forbidding space. Recently he introduced faces besides his own into his videotapes, which are narrative, although nonverbal and involving only ambient sound; in Six Fragments, however, he used a spoken text for the first time. His videotapes tend to be more spontaneous and experimental, and may even be seen as sketches for his installation work.

PROJECTS is a continuing series of exhibitions reporting on recent developments in art. The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts. This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

Barbara London

George Maciunas - 966-6689
Norman Lloyd - (203) 661-9645 (or Lynn Blackstone at Rock.F.)
Ted Conant (Schools Technology)

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→ 929-3738

PAIK

Russell Connor - 765-7540 ; 541-4666
(Cable Arts, 101 W. 57 - int. in getting art on video)
Douglas Davis - 350-2000
Kynaston McShine (abroad 2nd July)

Mrs. Bonino - 752-9556
Charlotte Moorman - 246-7616
David Loxton - 262-4200
John Godfrey (engineer) - -

Ron Hays
Fred Barzyk
David Attwood
Michael Rice
} WGBH 617-868-3800

~~Porter Macrae~~ Porter McCray (mid-July) 765-2323
~~Mary Bauermeister~~
Howard Wise 989-2316
Howard Klein CO 5-8100
Joyce Mercaux - 431-5160
Bob Breer
John Cage
Merce Cunningham
George Macunas - 966-6689
Norman Lloyd - (203) 661-9645 (or Lynn Blackstone at Rock. F.)
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"It was PAIK who saw that the way the signal is created on the monitor presented all sort of opportunities for new images" in Stockholm 1966 at EMS.

Bror Wikström
Jungfrugatan 19
S-114 44 STOCKHOLM
Phone' 67 65 17

Ture Sjölander
Valhallavägen 147
S-115 31 STOCKHOLM
Phone' 62 25 11

WORD PICTURES

Those who claim that we live today in a visually oriented culture are probably word-blind. Today's visual art and visual media, with the possible exception of painting, still bear a slave-master relationship to elite litterature and popular journalism — In the beginning was the Word.

The Word is power. People who can express themselves well and forcefully in speech and writing, more or less automatically achieve positions of power... while people who express themselves well in pictures, must often support themselves through stipends and other grants.

The producers of words dominate the cultural columns of newspapers, control official cultural policy and the most important visual media. And generally exert a damnably important influence on society.

The arts in Sweden are infested by the speech chorus and the clatter of typewriters. Authors write screenplays and become film directors. Journalists become television producers (or program directors) and make TV films.

Our entire culture is beset by word-producers: Authors, journalists, investigators, letter-writers, polemicists and critics.

Who, in fact, knows anything about pictures? And why do we understand so little about visual semantics? Photography and motion pictures have existed for one hundred years, television for forty. Despite this, pictures have not attained more than a purely illustrative function. Why? Probably, because most of our pictures are created by Word-people. In fact, roughly half the items on TV today could just as well be broadcast instead.

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FLYGPOST
PAR AVION

MR. CALVIN TOMKINS
The NEW YORKER MAGAZINE INC
25 WEST 4rd STREET

NEW YORK N.Y. 10036
U.S.A.

PREFACE

In the short history of video animation the Swedish artists Ture Sjölander-Bror Wikström are the pioneers. Their television art program TIME (1965-66) seems to be the first distorsion of video scan-line rasters achieved by applying tones from wave form generators. For almost ten years they have been using electronic image-making equipment for an expressive non-traditional statement. It must be kept in mind, however, that Sjölander-Wikström have a traditional and solid artistic background. Howard Klein likens the relationship between the video artist and his hardware to that between Ingres and the graphit pencil. It should be added that real artists like Sjölander-Wikström have a natural relationship to any image-making equipment. In that respect they differ from most cameramen and tape-makers and they may come back some day as pioneers in other fields of art. In fact, they have already surpassed the limits of video and TV using the electronic hardware to produce pictures which can be applied as prints, wall-paintings and tapestries. They have generously provided new possibilities to other artists and they are not working alone on a monument of their own. It is significant that the Royal Swedish Academy of Fine Arts recently has decided to support Sjölander-Wikström financially.

Professor Björn Hallström
Director of the Institute of Technology of Artistic Materials,
KUNGL. KONSTHÖGSKOLAN

Skeppsholmen
S-111 49 STOCKHOLM

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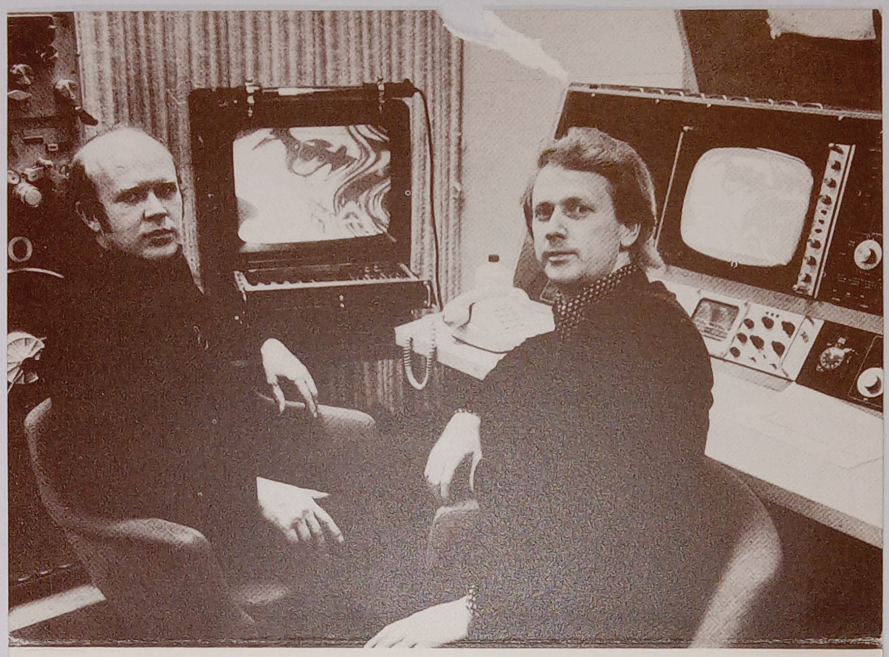

Bror Wikström
Jungfrugatan 19
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NAM JUNE FAKE !

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FLYGPOST
PAR AVION

THE NEW YORKER MAGAZINE
INC.
ATT: CALVIN TOMKINS
25 W. 43rd street
NEW YORK N.Y. 10036
USA

PREFACE

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(BOOK)

EXPANDED CINEMA

by Gene Youngblood

Page 331

Publ — STUDIO VISTA LONDON

check with DICK OLDENBURG MUSEUM of Modern ART NY

THE MAGAZINE OF
VIDEOTAPE
SOURCE INFORMATION

IRA HOROWITZ, EDITOR

August 23, 1974

Mr. Ture Sjolander
Valhallavagen 147
11501 Stockholm, Suede

Dear Mr. Sjolander:

As I assured you, the material you so kindly sent to me is beginning to appear in articles which will establish your contribution to video art all the more firmly.

The first issue of VIDEOSCOPE will include reference to your historic work in the '60s. It is planned to run the picture of you and your associates at the controls of your scanner apparatus. I will send you copies as soon as this first issue is off the press.

The publishers, Gordon & Breach, are active both in London and New York, so this magazine will have worldwide circulation. I am writing a regular feature article in each issue on COMPUTER ANIMATION.

I will be writing articles for other magazines on this subject, since computer animation is gaining a great deal of attention both in the art and commercial worlds.

Many weeks ago I turned over all the material you sent to me to Ben Gold, who visited me from Pennsylvania. He promised to forward it back to you. He said this was the material which he needed to prepare promotional material to sell your art work here in America.

I am returning herewith the only material which I did not give to Ben Gold. These photographs were temporarily required by VIDEOSCOPE's editor to consider there use in the article they are to publish shortly. I have made copy negatives of the enclosed material so that it can be used in additional articles I'll be writing and placing with this and other magazines. I also expect to write a book about computer animation, in which you will have a prominent place.

For these other articles I could use more material of a technical nature. Is it possible that Bengt Modin could send a written statement - and even better, send circuit diagrams - of the analog circuits with which the raster deflection circuits on your flying spot scanner were manipulated. This circuitry has become more common here in the U.S. in recent years...but to establish its existence in 1966 or 1967 would be of historic significance.

*

suite 1520, one park avenue, new york, n.y. 10016 (212) 689–0360

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VIDEOSCOPE

THE MAGAZINE OF
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I want to apologize for the delays in getting action in the return of your material. I trust that if he has not already returned it, Ben Gold will do so soon.

It takes time to get action and acceptance from magazines, too. VIDEOSCOPE is just starting up, and so it has been a longer than usual period to obtain editorial approval, etc.

I hope that my efforts will increase your fame, and that Ben Gold's efforts will increase your pocketbook. Perhaps we can all work together to increase both at the same time in future projects.

Cordially,

Sherman Price

Sherman Price

My best address is still:

Rutt Electrophysics
21-29 West 4th Street
New York, N.Y. 10012

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13.

II

RUTT ELECTROPHYSICS CORP.
21-29 West 4th Street, New York, N.Y., 10012 (212) 982-8300
CABLE: RUTTCORP

October 31, 1974

Mr. Ture Sjolander
Valhallavagen 147
11501 Stockholm, Sweden

Dear Ture:

At last!...I've been able to reach the Asst. Director of Studio 46, the experimental TV lab of television station WNET in New York. They are sending you an impressive portfolio about the experimental TV activities of the station, and the name of their International Relations Director.

This latter person will be the one to contact with any plans for the telecasting of experimental video art from Sweden. Or for setting up any plans for a co-production. WNET is New York's educational TV station. It is one of the stations which originates programs telecast throughout the nation on educational TV stations through the Public Broadcasting System, set up by the government.

Perhaps if you show this portfolio and give the name of the International Relations man at WNET to your contacts at the Swedish Broadcasting Corp...together with some statement of ideas or plans...and then send them to WNET (or to me, and I will take them to WNET)...something can be developed in the way of (a) purchase of the U.S. telecasting rights to material produced in Sweden, or (b) some sort of co-production financing arrangement involving Sweden-U.S. joint cooperation.

I've also just talked on the phone, once again, to Raymond Gold. He assures me that he mailed your material to you some time ago. He agreed to write you a letter about it and to send me a copy.

If you'll send me your film copies of your productions, I promise to return them promptly after viewing them, and showing them to WNET (which may help in any distribution or production developments for new work you may do in Sweden).

The magazine VIDEOSCOPE apparently will not come off the press until near the end of the year. The first issue should carry your picture and a description of your pioneering video art work. I enclose a prospectus they've printed with which to sell advertising. It contains only one page of my first article. The full article will appear in the complete edition.

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Let me know of any plans or developments you work out with Swedish Broadcasting or independently.

And if you can describe such plans and will send them to me, I'll be happy to give them a push at WNET and possibly at other places interested in international cooperative art projects.

I'm sorry I've taken so long to get back to you, but I've been trying to reach WNET for weeks. I've also been traveling quite a bit.

Now that I've finally been able to register the possibility of WNET's obtaining something exciting from Sweden...the next step is up to you: to suggest some plan, or an event, around which distribution or co-production negotiations could proceed.

Good luck!

Cordially,

Sherman

SP/eb

Sherman Price

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T.T. STHLM

1500GRAND S
19167A TTSTH S

ATTENTION INRIKESCHEFEN:

HE SWEDISH VIDEO ART PIONEERS TURE SJÖLANDER - BROR WIKSTRÖM HAVE BEEN INVITED BY ARTS COUNCIL OF GREAT BRITAIN TO SHOW SOME OF THEIR EXPERIMENTS AT THE VIDEO HELD AT THE SERPENTINE GALLERY IN LONDON FROM 1-25 MAY, 1975, E.G. TIME (1965-66), MONUMENT (1967) AND SPACE IN THE BRAIN (1969). SJÖLANDER-WIKSTRÖM, SPONSORED BY THE ROYAL SWEDISH ACADEMY OF FINE ARTS AND THE SWEDISH NATIONAL COUNCIL FOR CULTURAL AFFAIRS, AIM AT ESTABLISHING A VIDEO LABORATORY FOR THE FURTHER DEVELOPMENT OF VIDEO ART IN SWEDEN. THEIR PROJECT HAS BEEN SUBMITTED TO THEMINISTER OF EDUCATION AND CULTURE MR. BERTIL ZACHRISSON. TURE SJÖLANDER - BROR WIKSTRÖM WILL TAKE PART IN A VIDEO SEMINAR ARRANGED AT THE ROYAL COLLEGE OF ART IN LONDON FROM 12-16 MAY 1975.

REF LARS ROMERT, U.D.

THE FIRST WORLD IN THE MESSAGE SHOULD BE ''THE''

CAN YOU HELP ME WITH THE TELEXNUMBER TO REUTER?

1500GRAND S
19167A TTSTH S

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U.S. INFORMATION SERVICE

EMBASSY OF THE
UNITED STATES OF AMERICA
Stockholm - Sweden

February 5, 1971

Dear Mr. Sjölander,

I understand that you are planning to travel to the United States sometime in the near future to work on a new project. I know that the staff of the Embassy has been pleased to have had the opportunity of working with you on your previous productions. Your combination of materials from NASA and the U.S. Information Service plus original art works resulted in two TV programs - "Time" and "Space in the Brain" - that were very well received in the Swedish press. In addition I understand you have produced an LP record, several posters and tapestries based on American space themes.

Allow me to wish you every success on your new project in the United States and a pleasant journey.

Sincerely yours,

Robert D. Plotkin

Robert D. Plotkin
Cultural Affairs Officer

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DAGENS NYHETER STHLM

DN. 1966
AUGUST 29

TV "ställer ut" nuet i elektronbilder under jazzfestivalen

— Vi vill ställa ut, inte ställa in!

Så säger konstnärerna Ture Sjölander och Bror Wickström, aktuella under den stundande jazzfestivalen i Stockholms Festspel. Någon gång under jazzfestivalens tre dagar (16—18 sept) visas de två bildexperimentatorernas nya film i TV. Den är gjord för TV med TV:s apparatur och med TV:s grundfunktion för ögonen.

För något år sedan ställde Sjölander-Wickström till med sensation genom att ställa ut bilder på annonsplank i Stockholm. Hade man någonting att visa upp, så borde man inte stänga in det i museer eller hos privatsamlare utan ställa ut det där folk finns, tyckte de. Nu har de alltså valt det största kommunikationsmedlet, TV, för sin senaste utställning.

Sjölander-Wickström är aktualitetsmedvetna, ytterligare ett skäl för TV Vad kan vara mer aktuellt än att visa på TV:s formella möjligheter, och vad kan vara mer aktuellt än att spegla nuet när man demonstrerar dessa formella möjligheter?

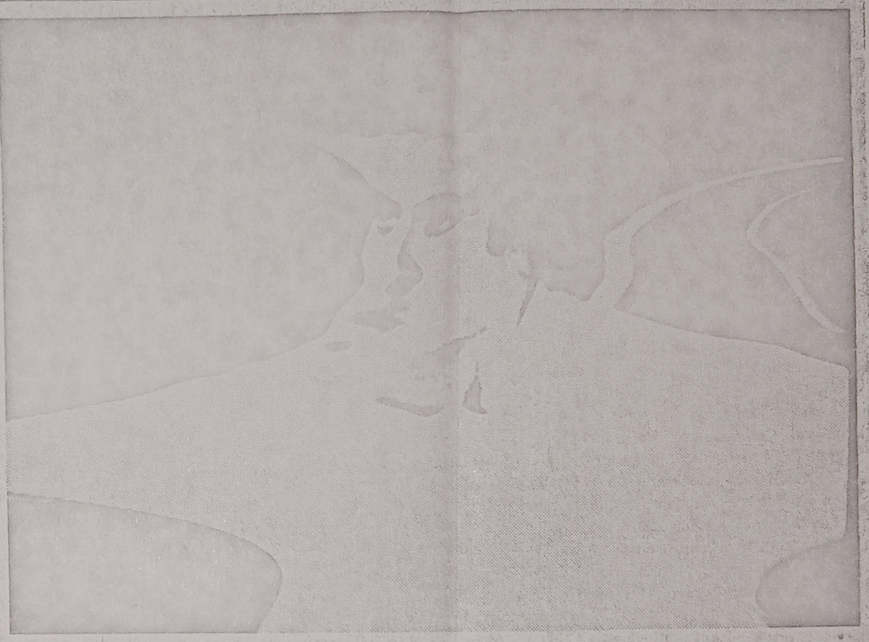
"Scanner" omtolkar

"Time" heter utställningen, som bygger på diverse aktualiteter som Sjölander-Wickström stött på under våren, t ex "Gemini"- och fosterbilder. Huvuddelen upptar den aktuelle avantgardejazzmusikern Don Cherry och hans kvintett på Gyllene Cirkeln.

Bilderna har körts genom en specialbyggd "scanner", en apparat som i vanliga fall producerar "riktiga" bilder, men som i detta preparerade tillstånd "omtolkar" vad kameran sett och skapar nya bilder. Teknikerna och konstnärerna har bestämt hur apparaten skall se ut, apparaten har bestämt hur bilderna skall se ut.

Nuet speglas

Därmed demonstrerar paret Sjölander-Wickström en företeelse som är mycket aktuell i dagarna: den elektroniska maskinbilden. Koreanen Sam June Paijk sitter just nu på radion och arbetar med liknande saker. Han skall visa upp sitt resultat vid Fylkingens festival "Visioner av nuet". Men det blir en vecka efter Sjölander-Wickströms demonstration i TV.



Ett exempel på hur de bearbetade elektronbilderna i "Time" kan se ut.

Ture Sjölander och Bror Wickström menar sig med "Time" ha gjort en totalspegling av nuet. Nyheter och aktualiteter har tolkats av en apparat som i sig är en nyhet och aktualitet. En vision av nuet. Sina idéer sprider de som ringar på vattnet i olika skepnader. "Time" kommer att visas på ABF under festivalen, bilder ur filmen — gjorda på silkscreen — skall ställas ut och 300 sådana har sålts till Multikonst, Kristian Romares skötebarn. Slutligen kommer ett kompendium av filmen ut i bokform ganska snart.

Och så förhandlar Sjölander-Wickström f n om medverkan i den festival som "Fylkingens amerikaner planerar i New York i oktober. Eventuellt överförs delar av "Time" via satellit.

DIA

Göran Dahlin
Deputy Director,
International Relations

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Sveriges Radio

SWEDISH BROADCASTING
CORPORATION
RADIODIFFUSION-TÉLÉVISION
SUÉDOISE
SCHWEDISCHER RUNDFUNK

Postadress
105 10 Stockholm

TO WHOM IT MAY CONCERN

This is to introduce Mr. Ture Sjölander, well-known Swedish film producer, particularly in the experimental field. Sveriges Radio, the Swedish Broadcasting Corporation, has transmitted several of Mr. Sjölander´s interesting, advanced feature films. The following titles: "The Role of Photography", "Time", "Monument" and "Space in the Brain", which include productions of an unusual technical artistic character, have been subject to grants issued by the Swedish government and the City of Stockholm.

It is our great pleasure to recommend to your kind assistance Mr. Sjölander.

Stockholm, November 26, 1969.

Göran Dahlin
Deputy Director,
International Relations

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Sveriges Radio

Postadress
Box 955 Stockholm 1

Ture Sjölander
Timmermansgatan 31
116 49 STOCKHOLM

Stockholm, October 9, 1968

We hereby want to confirm that your programme MONUMENT has been sold to SRG, Switzerland and ORTF, France.
Kind regards,

Sincerely yours,

Birgitta Segerstedt

Birgitta Segerstedt
TV Export & Import Dpt.

Radiohuset | Oxenstiernsgatan 2 | Telefon 08/63 10 00 | Telex 10000 | Broadcast Sth | Telegram Broadcast | Postgiro 1302 | Bankgiro 33-4400

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TV 1-grupp planerar försök med videokonst

TV 1 överväger att öppna portarna för sina argaste kritiker av alla kategorier. Inom kanalen har fattats ett s.k. förprojektbeslut om att under fem på varandra följande kvällar sända program som på olika sätt belyser Video Art, d.v.s. elektronisk bildkonst.

De som har fått Göran Bengtson, chef för TV 1:s kulturredaktion, att tänka i dessa banor är konstnärerna Tuve Sjölander och Bror Wikström. De har, som tidigare omtalats, från Konstakademin fått ett stipendium på 70 000 kr för att verka för elektronbildkonsten i Sverige.

Nyss hemkomna från en i London pågående utställning, The Video Show, den största visningen i Europa hittills av elektronisk bildkonst, berättar Sjölander och Wikström att de går fram på flera vägar. En är att de har föreslagit utbildningsministern att en elektronbildstudio (en motsvarighet till den inom Sveriges Radio fungerande elektronmusikstudion) skall inrättas. Utbildningsministern har remitterat frågan till Kulturrådet.

Som på 1600-talet

— En målning på duk har i dag i stort sett samma tekniska uppbyggnad som under 1600-talet, påpekar Wikström/Sjölander. Möjligheten att uttrycka ett konstnärligt budskap i bild är numera dock inte bunden till de traditionella teknikerna. Konstnärerna i landet har hittills bara i liten utsträckning prövat det nya uttrycksmedlet TV, men det börjar komma. Vid Konsthögskolan i Stockholm pågår t.ex. en försöksverksamhet med animerad film, som skulle kunna byggas ut till att omfatta också video- och TV-verksamhet.

Den andra vägen är den tämligen självklara att med hjälp av TV visa vad elektronbildkonst är för något och där har man kommit en bra bit på väg tack vare att Göran Bengtson har engagerat sig för saken.

Raketartat

— Jag är nu övertygad om att svensk TV inte kan undandra sig skyldigheten att presentera denna konstgren och föra en diskussion om dess fortsatta utvecklingsmöjligheter, konstaterar Bengtson. Ett faktum är att aktiviteten inom denna konstgren, internationellt, tilltagit raketartat bara under det senaste året. Livligast är det i USA.

Men det finns också betänkligheter. Man är inom TV orolig för att den dyrbara tekniken skall utsättas för alltför stora påfrestningar. Man påpekar också att det krävs tekniker med specialinriktning för att projektet skall kunna genomföras.

Kritik mot TV-folket

Ett hinder på vägen kan också vara att här kommer personer som hävdar att TV-folket, de professionella, inte utnyttjar mediets möjligheter. Det är journalister, ordets män och kvinnor, som behärskar bildmediet, anser elektronbildkonstens utövare. Symtomatiskt är att de engelska TV-bolagen nästan helt ignorerat "The Video Show".

— Etablissemangets vanliga sätt att bemöta det som är nytt, säger Sjölander/Wikström med ett överseende leende.

Björn Fabricius Hansen

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Lincoln Center

The performing arts & the future of television



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THE PERFORMING ARTS AND THE FUTURE OF TELEVISION

The Media Development Department of Lincoln Center was asked by the American Association for the Advancement of Science to prepare an exhibit demonstrating new uses of technology in the service of the arts. This exhibit, "The Performing Arts and the Future of Television," is intended to focus the attention of the performing arts and technical communities on the relationship of video technology and the stage.

All the devices in the exhibit are either in production or in prototype. Each has potential benefits for the performing arts. We have refrained from specifying applications for these devices in the technological descriptions which follow. Our aim is to inform, not prescribe. We hope that the potential for the new technology presented in this exhibit will be recognized so that the talents of those concerned with both science and the arts will continue to be devoted to the collaboration so necessary for the enrichment of cultural life.

John Goberman
Director of Media Development

"The Performing Arts and The Future of Television" has been produced by Lincoln Center for the Performing Arts, Amyas Ames, Chairman, John W. Mazzola, Managing Director.

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FEATURES

The Boston Post

THE GREAT *BreakfastTablePaper* OF NEW ENGLAND

TWO CENTS — Established 1831 — SATURDAY, JANUARY 14, 1928 ** — Copyright, 1928, by Post Publishing Co. — TWENTY PAGES—TWO CENTS

Kidnapper ...es a Bit Crude

...AP)—Tony Dziedzic, 13 years old, read ...m Edward Hickman, Los Angeles kid... ...ld the police today, and decided to do ... ransom letter to his former employer, ...r, demanding $10,000 and threatening ... daughter. Tony made two mistakes, ...ry where the money was to be delivered ...me. ...' probation, Tony marvelled at the in... ...ho were able to trace him down.

REVENTED ...ON SUICIDE

...Quit Lonely Room--- ...hip Auditor Smiles ...dmitting Thefts

GRAY LEFT $30,000, RUTH $19

CUBA IS WILD FOR COOLIDGE

President Machado Declares National Holiday in His Honor---U. S. Executive Arrives Tomorrow

SEE OVER RADIO FOR FIRST TIME

Moving Pictures Successfully Shown in Schenectady Homes —Radio Performers Reproduced Clearly by Television Apparatus—Spans Miles From Broadcast Station

SHARKEY IS NEAR LOSER

Gets Draw With Heeney in Slow Battle---Big Crowd Boos Decision---Heeney Strong

Set About the Size of an Ordinary Cabinet Phonograph Does Work

Pictures Are Small, but Show Even Flash of the Per...

This headline appeared following the first TV broadcast in 1928. The accompanying story warned that television, "wonder of science in this age of wonders," would force performers into evening clothes "for no radio artist, great or humble, would care to appear before his vast unseen audience in nondescript habiliments."

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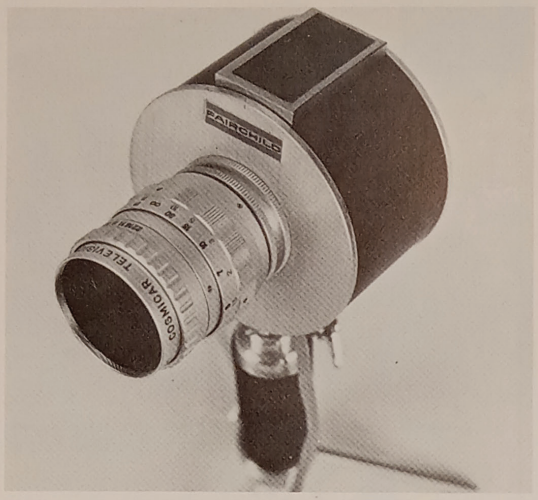
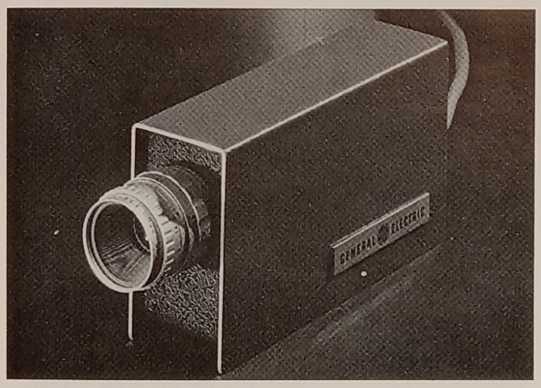


Fairchild's MV-101 CCD solid-state camera.



General Electric's CID solid-state camera.

1. SOLID-STATE CAMERAS

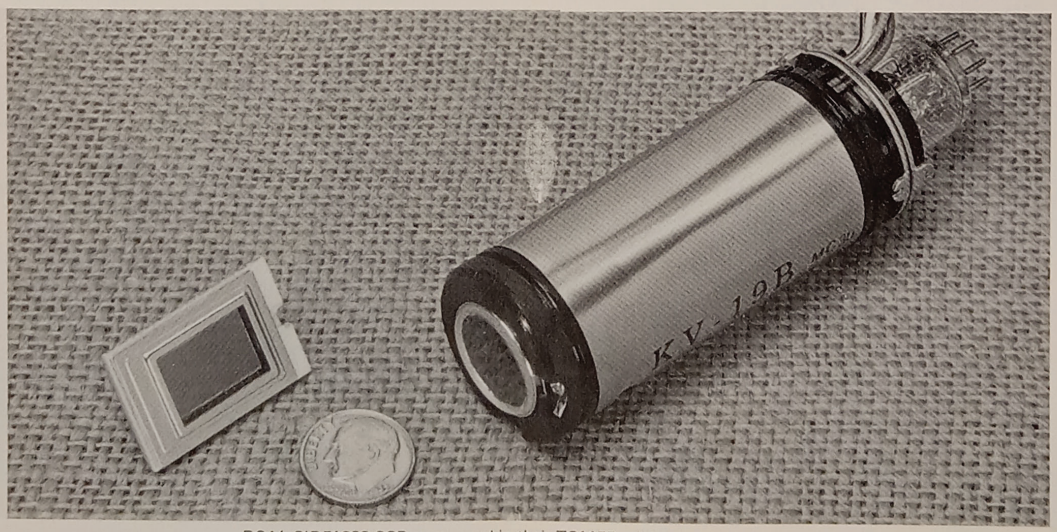
The solid-state camera, literally pocket-sized, offers a broad range of new techniques for telecasting. Yet, it is a return to the earliest television camera.

In 1873, a British telegraph operator named May discovered that the electrical resistance of selenium was affected by light. Two years later, George Carey proposed the first "television system," an array of 100 selenium photocells, in rows of 10, each connected to a similar array of lamps triggered by relays. While the system could only transmit presence or absence of light, with extremely limited resolution, it was the first electrical transmission of moving images.

In 1884, in Germany, Paul Nipkow increased resolution and introduced greys to Carey's system by using a spinning disc with a spiral of holes. To obtain a resolution of 60 lines, the disc would have 60 holes, equally distributed in a single spiral around the circumference of the disc, but with each succeeding hole closer to the center of the disc by the space of one hole. As the disc rotated, each hole would scan a slightly rounded horizontal line of the image. The next hole would scan the next lower line. Light passing through the disc was collected by a photocell which controlled the intensity of a lamp shining through a similar disc rotating at the same speed and phase, thus reproducing the image. This electro-mechanical scanning system remained essentially unchanged for 50 years.

In 1897, the development of the cathode ray tube (CRT) made modern electronic imaging possible. However, despite an accurate prediction of the CRT as a camera tube by A.A. Campbell Swinton in 1911, it was not used until 1923.

In that year, Vladimir K. Zworykin described a complete television system using the CRT for both generating and reproducing images. To generate images he developed both an iconoscope, the forerunner of today's cameras, and a spot scanner. The spot scanner, still used today for film and slide transmission, uses a cathode ray tube as a light source. An electron beam in the tube, aimed at a fluorescent faceplate, produces a spot of light. Deflected by a magnetic field, the beam creates successive



RCA's SID51232 CCD array, used in their TC1155 solid-state camera, compared with a standard 2/3 inch vidicon tube.

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spots so that a film or slide, placed between the tube and a photocell, generates a signal from the photocell which electrically represents the image.

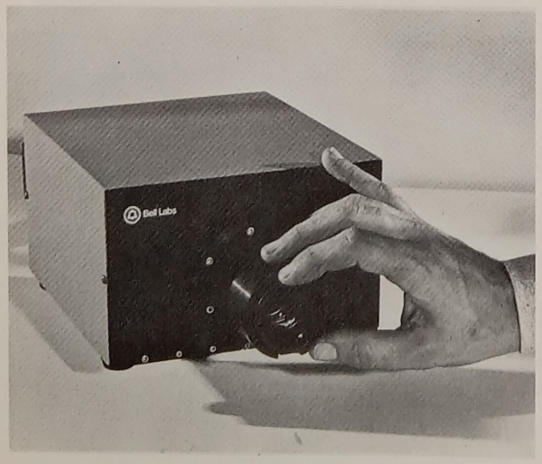
Zworykin's other invention, the iconoscope, has been modified over the years but remains unchanged in principle. Light enters a cathode ray tube and strikes a plate of photosensitive material. The tube's electron beam scans this surface causing a signal output proportional to the amount of light striking each point scanned by the beam.

In 1947, the invention of the transistor revolutionized electronics by gradually replacing large, expensive, power-consuming tubes with tiny, efficient, solid-state devices. From work on thin film transistors, self-scanned photodiode arrays in the early 1960's, charge transfer and other devices, the solid-state camera was born.

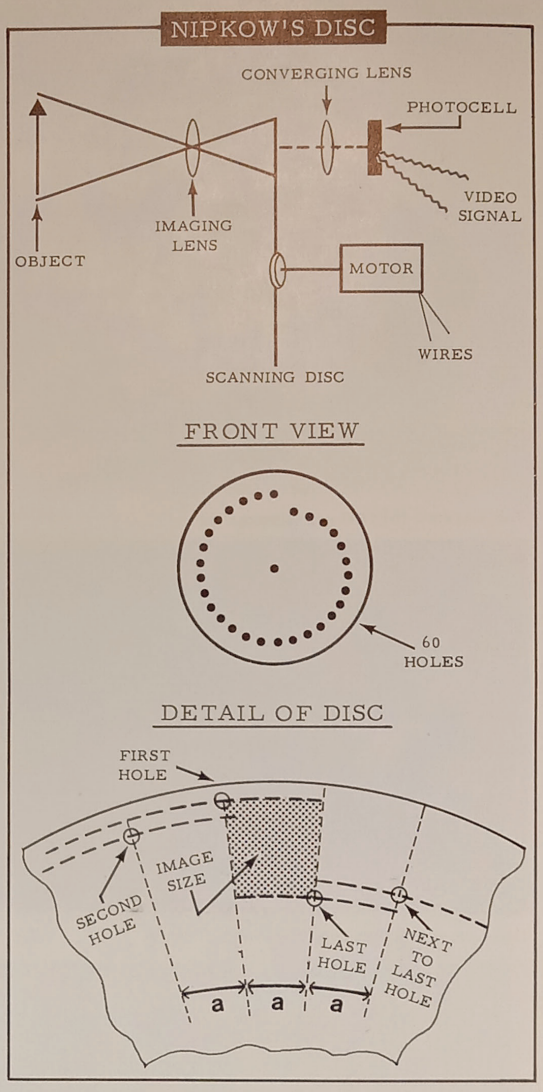
The solid-state television camera is a return to Carey's array. However, in the 100 years since Carey's first "camera," electronics technology has progressed to the point where a full resolution, photosensitive array of over 100,000 cells may be fabricated on a single semiconductor chip, which can scan itself without an electron beam. Many competing techniques are in use: charge coupled devices (CCD), charge injection devices (CID), self-scanned photodiode arrays (SSPD), etc. All are analagous to the simple array.

The principal advantage of the solid-state camera is the elimination of the camera tube. A second advantage is the prospect of low cost. The manufacturing techniques of solid-state cameras are similar to those of electronic calculators which were extremely expensive only a few years ago, and today are available for less than $20.

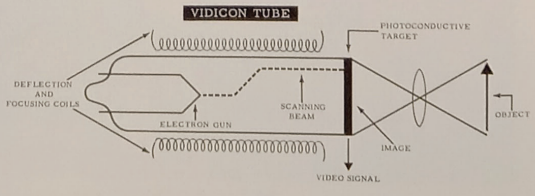
Although solid-state cameras are not yet of broadcast quality, they will offer technical advantages over conventional tube-type cameras. Since solid-state cameras can "flush" out all of their signal during each scan, they eliminate problems of lag and blooming found with tube cameras in extremely bright or dark scenes. Other technical advantages may include improved low light level and high contrast response, improved signal-to-noise ratios and easier signal processing.



Bell Laboratories' CCD solid-state camera.



Nipkow's disc system. The angle "a" is constant. The number of holes determines resolution, while the disc speed determines frame rate.



A vidicon tube, similar in principle to all camera tubes.



Image intensifiers as if in broad day



The Fernseh KCU- Hand-Held Camera





This Power Optics M the use of cameras in

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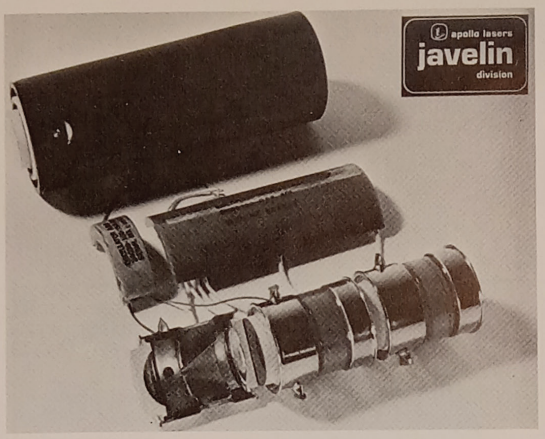
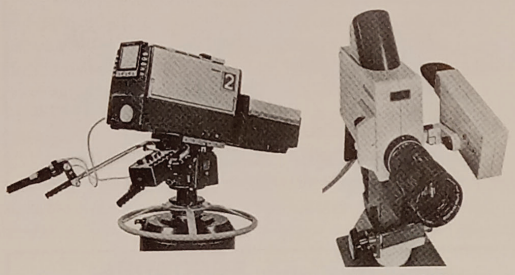
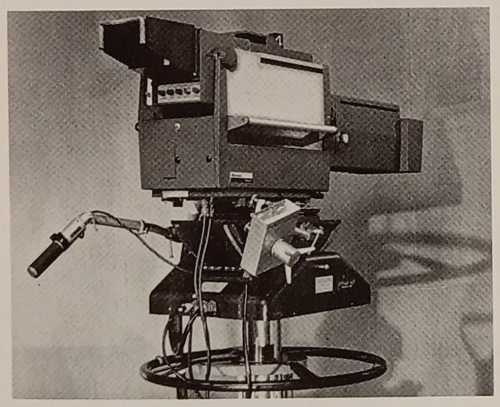
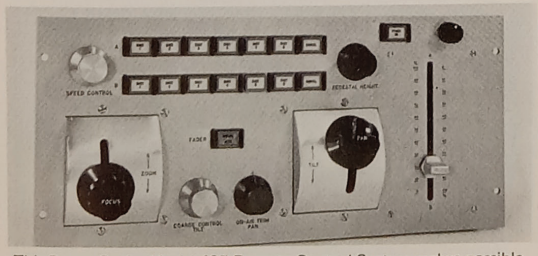


Image intensifiers such as this one enable a camera to operate at night as if in broad daylight.



The Fernseh KCU-40 Studio/Field Camera and the KCR-40 Reporter Hand-Held Camera represent the state of the art in color television.





This Power Optics Model 407 Remote Control System makes possible the use of cameras in positions inaccessible to an operator.

2. LOW LIGHT LEVEL TELECASTING

Research in low light level television by the military and by television camera manufacturers has resulted in special low light level camera tubes and image intensifiers.

Television studios consume the bulk of their power requirements in lighting and air conditioning. The first television cameras required extremely bright images to create pictures, and even today, improved cameras are said to require from 200 to 400 footcandles of light for proper operation.

In contrast, stage lighting, which began with candles and oil lamps, today ranges from 30 footcandles in a typical opera, ballet or play, down to well below one footcandle in certain dark scenes. Although in the past few years, special low light level camera tubes have been produced: the image isocon, silicon intensified target (SIT), secondary electron conduction (SEC), and others, telecasting live from a stage, without raising light levels, is a problem.

Image intensifiers, unlike most low light level camera tubes, can actually "see" much more than the human eye. Instead of scanning with an electron beam, image intensifiers break the image into points and amplify each point individually to reproduce an image on a phosphor screen.

Unfortunately, sensitivity is not the only problem in low light telecasting. Moving images tend to produce "lag" or image persistence caused by incomplete draining of the photosensitive area. In typical lead oxide broadcast tubes this problem can be reduced by bias-light—a low, even light, projected across the face of the tube, which raises its input above the lag threshold and is subtracted from the resulting signal. Bias-light broadcast cameras can produce an excellent picture at very low light levels.

Another major low light problem is that of contrast. The contrast ratio of a spotlight on a dark stage is so great that either everything within the spotlight will turn white, or everything outside it will turn black. The solution to this problem depends on the gamma, or response curve, of a camera system. A gamma of one means that signal output is directly proportional to light input, whereas gammas of less or greater than one expand the low light or high light pickup range.

To correct this high contrast problem, a gamma corrector is being developed to increase and decrease gamma continuously.

3. STATE-OF-THE-ART IMAGING

Color television cameras have become finely developed mechanisms in a short period of time. Using unmodified commercial cameras, it is possible to obtain excellent color pictures with only five to ten footcandles of lighting.

Television lenses have evolved from slow fixed units to unwieldy zoom lenses, and finally to small, extremely efficient lenses which can maintain focus over a zooming range of greater than 30 to 1, using range extenders.

Even the television tripod has advanced from a fixed, manually controlled mount to a remote controlled system, either manually operated or preset with a large number of shots, having full control of height, pan, tilt, zoom, focus, iris and even the speed at which zooms or pans take place.

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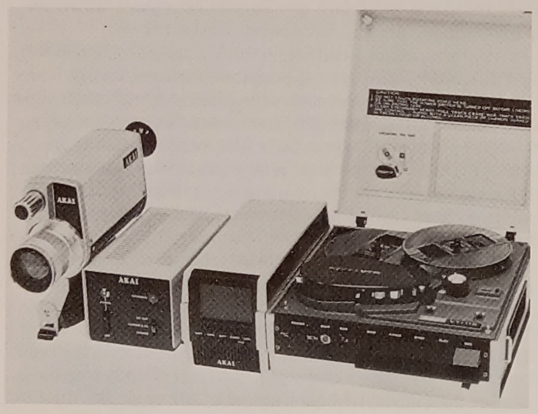
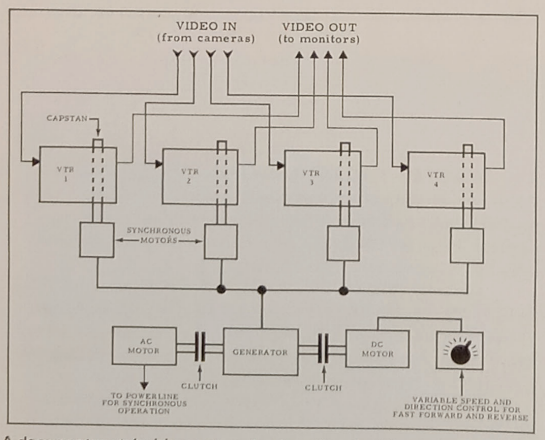
4. DOCUMENTARY TELEVISION

Television as a training tool in schools and industry has greatly expanded since the development of low-cost video recording equipment.

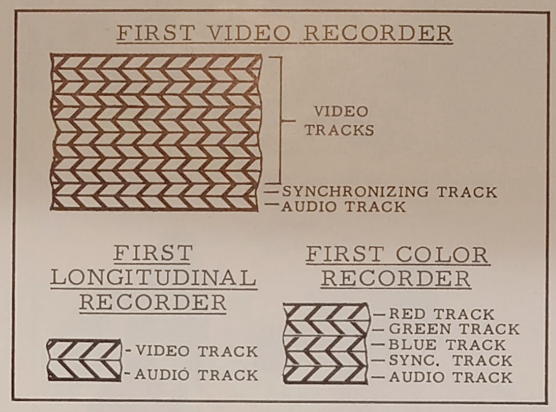
The equipment in this exhibit is a complete color television recording system. It uses ¼" tape, is completely portable, battery powered and weighs 22 pounds. While the images are not of broadcast quality, operating the equipment requires only the touch of a trigger to start shooting, and the press of a button to play back.

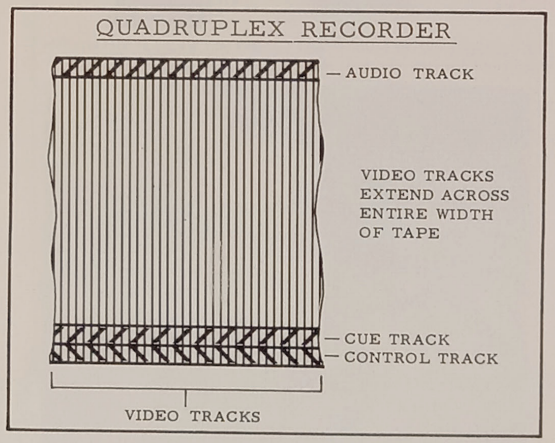


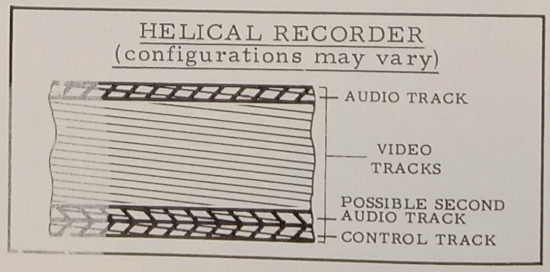
This complete Akai color television system weighs just 22 pounds.



A documentary television system developed by the Lincoln Center Media Development Department using low cost video equipment. The synchronous motors keep all four VTR machines in sync, regardless of whether they are recording, playing, or searching for a particular spot. The four video inputs may be used to divide a scene into segments for greater resolution, or to shoot from several angles.







Common videotape formats.

5. VIDEO

Today, video
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The IVC-9000, a

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5. VIDEO RECORDING

Today, video tape recorders may be purchased for less than $1,000, while video cassette and cartridge machines, capable of high fidelity stereo sound, cost very little more.

Early television was live because there was no practical recording mechanism. However, video recorder development has been so rapid that today video recorders are found in many offices and homes.

Valdemar Poulsen of Copenhagen invented the principle of magnetic sound recording in 1898. His wire recorder, the Telegraphone, improved and expanded to metal ribbons by 1927, inspired B. Rtcheouloff, in England, to patent a video recorder with picture and sound on either face of a magnetic metal ribbon. There is no record of his apparatus ever having been built.

Probably the first successful attempt at true television recording was made by John Baird, in England, in 1927. Baird invented a machine called the Phonoscope, which recorded television signals on a wax phonograph record. The signals were of such low frequency (30 lines of resolution at 12½ frames per second) that the project was soon abandoned.



The IVC-9000, a helical scan, 2" video tape recorder.

Tape recording, as we know it today, was not possible until suitable magnetic materials were developed in the late 1940's. Until then, television was recorded by exposing film to a cathode ray tube. Developed by Hartley and Ives in 1927, the television-to-film process is still in use today, though it has advanced to the point where the electron beam records directly on the film, without use of light-emitting phosphors on a face-plate.

Television's use of magnetic tape recording was far behind audio recording because audio, before high fidelity, required only some few thousand cycles per second, while television required several million. Furthermore, the video tape recorder would have to run at a speed far more constant than the audio recorder to keep the picture from breaking up. On November 11, 1951, the first video tape recorder (VTR) was demonstrated. It utilized 12 recording heads (ten for video, one for synchronization and one for audio) which recorded longitudinal tracks at 100 inches per second, on tape one inch in width, with a total 16-minute recording time per reel. Even so, the picture flickered, had ghosts, and displayed a prominent diagonal pattern. The system had a limiting bandwidth of only 1.69 MHz.

In 1953, the first single-head, longitudinal VTR, which ran at 360 inches per second on ¼" tape and could record four minutes per reel, was demonstrated. A color version, using three heads for the primary colors and a fourth for synchronization, used ½" tape.

Then, in 1956, the quadruplex video tape recorder, the machine used today in virtually all broadcasting studios, was invented. The quad VTR, rather than recording information longitudinally, records it transversely, with four high-speed recording heads rotating at right angles to a two-inch tape. Since the quad's writing speed (the speed at which the head contacts the tape) is independent of the tape speed, it is possible to reduce tape speed to 7½ inches per second, allowing three hours of recording per reel.

Furthermore, by applying a suspension of iron particles to the tapes, it was possible to see the magnetic video tracks and thus to edit tapes by splicing them, with practically no degradation. For the first time, television achieved the flexibility of film. Electronic editing equipment has since made splicing obsolete.

To reduce the high cost of the quad VTR, the first helical VTR was developed in 1965. In the helical VTR, tape is wrapped in a helix around a drum containing one or more rotating heads. Instead of producing a transverse video track, this helical wrap produces a diagonal track on the tape, the length of which is roughly equivalent to the circumference of the drum. While it is virtually impossible to splice helical tape (the tracks may be 20 inches long or more) it can be electronically edited as easily as quad tape. Costs are dramatically lowered because there is much greater tolerance in manufacturing the transport and a simple servo mechanism keeps the head speed aligned with the recorded signals.

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6. THE VIDEO DISC

Most developers claim that their home video disc system will be in production by 1976. A revolution in entertainment is at hand.

Video discs are likely to create as large a consumer market as audio recording did. Audio, however, evolved from discs to magnetic recordings to broadcast, whereas television moved from broadcast to magnetic recording to disc.

No matter how low the cost of a home videotape recorder, the cost of raw tape, added to the cost of implanting a program in that tape, precludes mass distribution of programming. At $30-an-hour for raw tape stock and program duplication, a home market is unlikely. A video disc, however, costs only pennies for materials and replication. With royalties, promotion, packaging, etc., the purchase price of a video disc will be well within mass market limits.

Many manufacturers are developing different disc systems. Philips and MCA are working jointly on a system which reflects laser light from pits in the disc's surface; Zenith, Thomson-CSF, i/o Metrics and Battelle Pacific Northwest Laboratories/Digital Recording are working on systems which transmit laser or white light; Sony is working on a magnetic card, Bogen on a magnetic disc; RCA is pursuing an electrocapacitive method; Teldec is already on the market with a piezoelectric disc system; and Optidisc imprints actual pictures on a vinyl disc for later readout by a scanning system.

In general, video disc systems have the following characteristics:

1) They rotate at the frame rate of 1,800 rpm in this country, and 1,500 rpm in Europe, playing one frame per revolution. Freeze-framing, fast, slow or reverse motion, or even random access to over 100,000 frames per hour of disc, are possible. (Exceptions are RCA at 450 rpm, Bogen at 156 rpm and the Optidisc system at six rpm.)

2) Most cannot record programs in the home. (Exceptions are Sony and Bogen which can record and erase, and i/o Metrics which can record but not erase.)

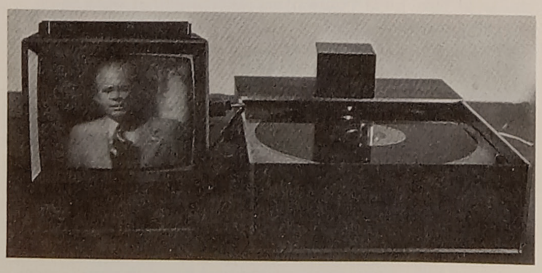
3) Players will be priced at or below a color television set's cost, and materials and replication of a disc well under $1.

4) Most systems are also capable of hi-fi, stereo sound.

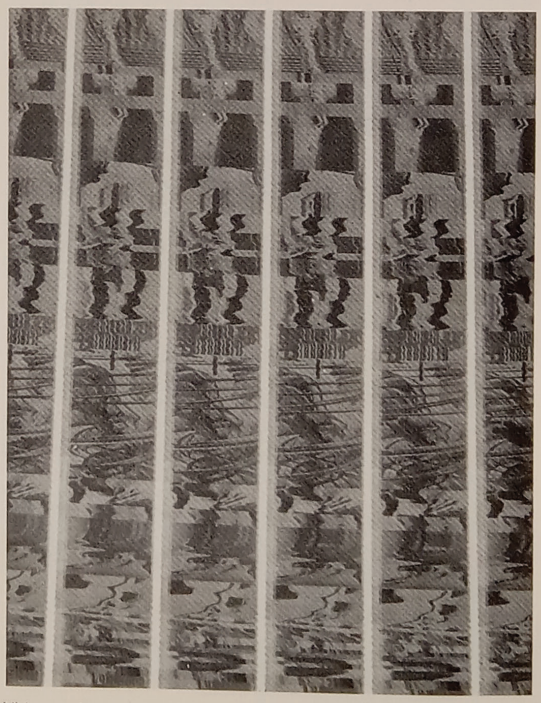
Standardization is already taking place with Philips and MCA working on identical discs and most of the 1,800 rpm developers claiming some compatibility with each other regardless of whether the systems are transmissive, reflective or even piezoelectric.



The i/o Metrics video disc is 12 inches in diameter, is completely flexible, and can record more than one hour of video programming with stereo sound.



An operating i/o Metrics video disc playback device.



Video tracks on the i/o Metrics video disc. The white stripes, on the radius of the disc, generate horizontal sync.

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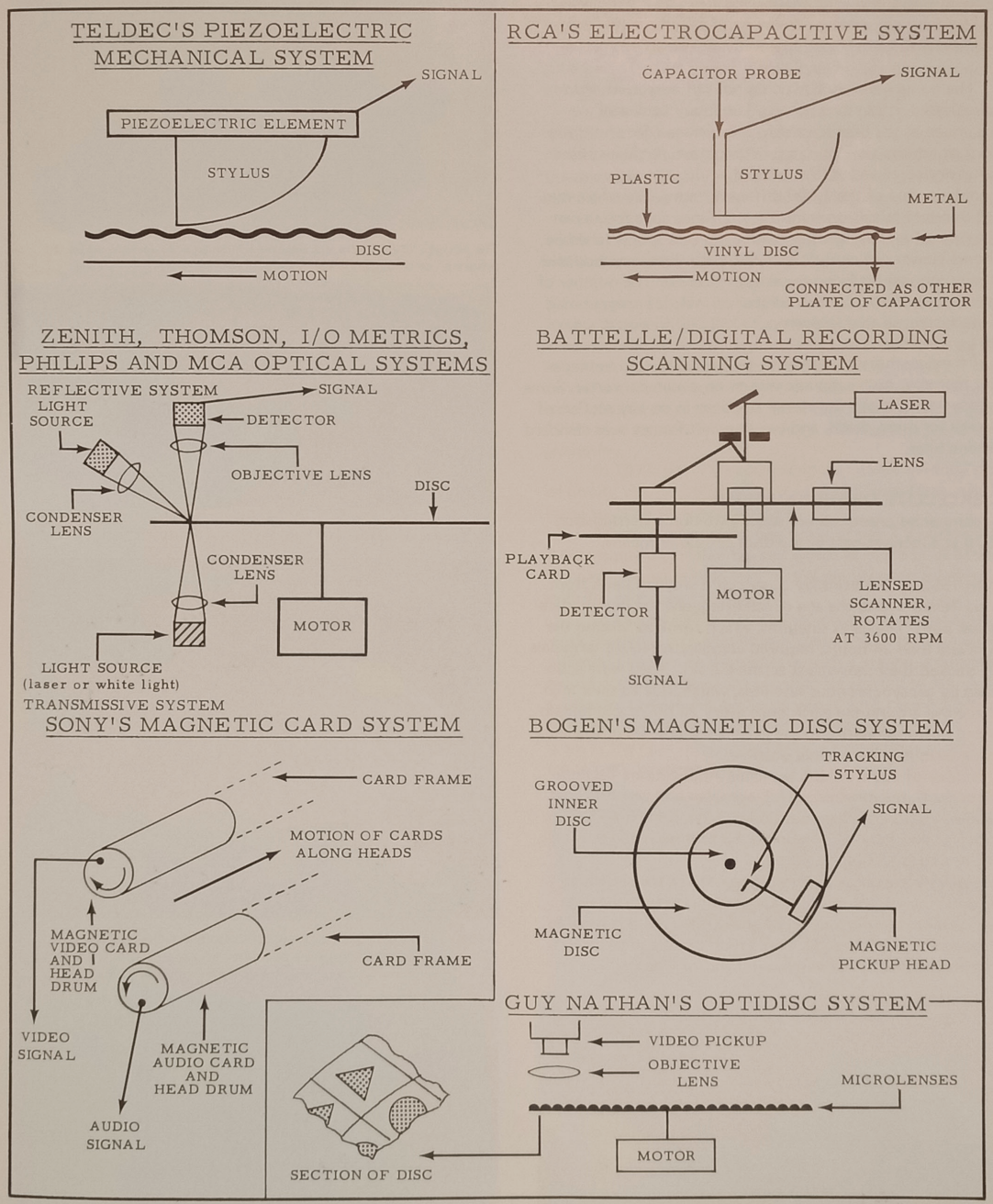

Various video disc systems under development.

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7. FRAME MEMORY AND VIDEO PRINTING

The frame memory, a specialized form of video recorder, enables the viewer to retain a single frame of a television transmission. Although such devices have long been used for industrial purposes, low-cost home units may soon be practicable. The video hard copy device, a version of the frame memory, can print any single frame on paper for a permanent record.

The frame memory has two modes of operation. Manually activated, it can simply record and play back a single frame, much as the broadcast slow motion machines hold the peak of an athlete's effort in a sports contest. Activated by a retrieval device, however, the frame memory can search out and hold any one of the 1,800 different frames in a single minute of standard television transmission. Since each frame can hold a page of a book, theater seating plan, or sports schedule, the home viewer can consult an 1,800-page directory, updated by computers, on his living-room television set. The number of frames is limited only by the number of minutes programmed into the system so that in one hour, 108,000 frames or pages could be available.

Frame memory mechanisms can be based on a semiconductor memory, on a magnetic disc or on a scan converter. Some scan converters permit the viewer to zoom in on any section of the image for more detail, and can transmit frames over standard telephone lines.



The Hitachi MV-1U stores a desired frame on a 9" screen, while the program continues on a 13" screen.



The Tektronix 4632 Video Hard Copy Unit prints out television frames.

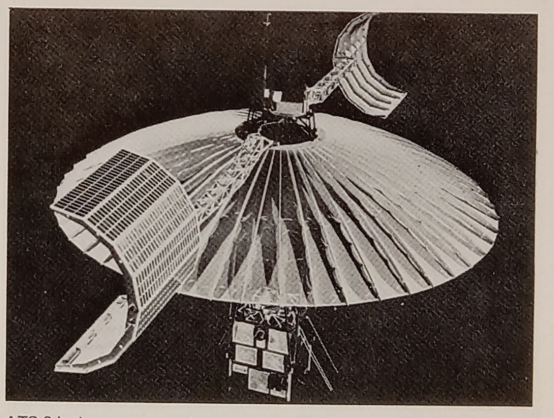
8. SATELLITE COMMUNICATIONS

Many companies predict direct satellite-to-home transmission by 1979 at a receiver cost well within consumer means.

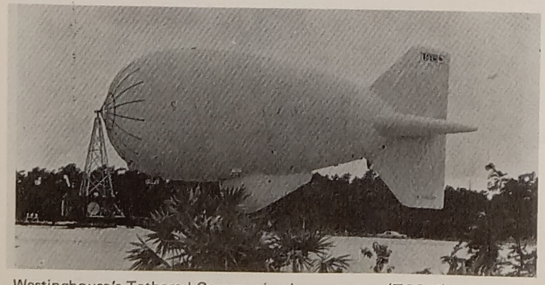
In 1962, David Brinkley broadcast European news from Paris via Telstar I, and the age of satellite television communications was born. The early satellites, which revolved around the earth in less than 24 hours, required complex receiving terminals which tracked their movement across the sky. They were soon replaced by geosynchronous satellites, which, due to their high orbit, revolve around the earth once every 24 hours and remain in a fixed position relative to the earth's surface. Thus, low-cost receiving terminals were made possible.

In May of 1974, NASA launched Applications Technology Satellite-6, the most powerful, complex and versatile communications spacecraft ever developed. Signals from ATS-6 are so powerful that they require only a 10-foot receiving terminal, costing less than $5,000.

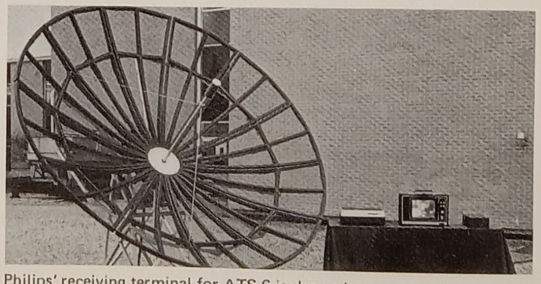
Since its launch, ATS-6 has been used in transmitting health and educational information to hitherto unreachable areas in Alaska, the Rockies and Appalachia. ATS-6 is capable of transmitting quadraphonic sound with video and of interactive two-way transmission of sound and/or video.



ATS-6 is the most powerful communications satellite ever launched. Its 30 foot dish antenna focuses a beam of radio energy so intense that a 10 foot terrestrial antenna can receive color television signals.



Westinghouse's Tethered Communications aerostat (TCOM) suspends television transmitting equipment at altitudes of 10-15,000 feet, covering more than 20 times as much area as a conventional TV tower.



Philips' receiving terminal for ATS-6 is shown here next to their video cartridge recorder (VCR) which records signals from the satellite. Both the Westinghouse and Philips terminals are 10 feet in diameter.



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The Hughes T



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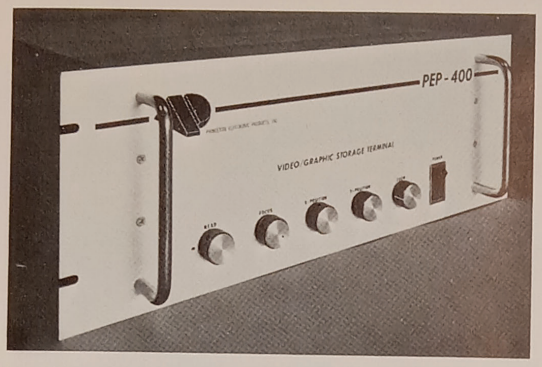
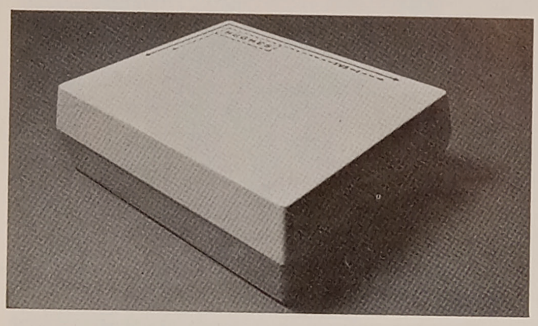
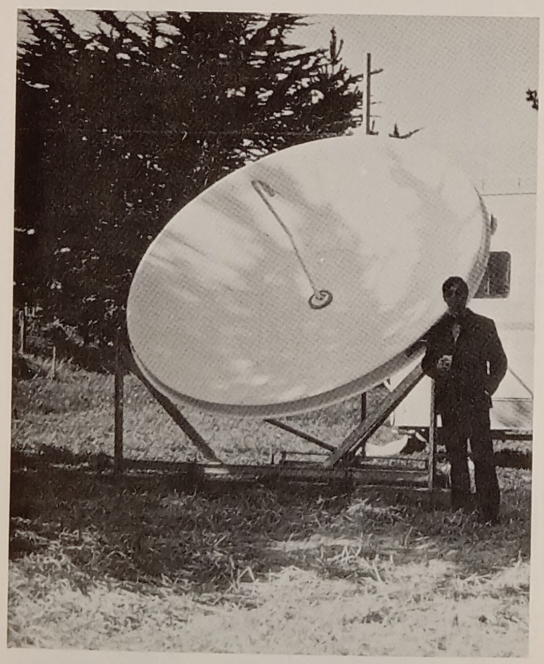


The Princeton Electronic Products PEP-400 video memory, using the Lithocon scan converter tube.



The Hughes TVS-1, one of the simplest scan converter frame memories.



This low cost Westinghouse satellite receiving terminal can operate at C, S and K bands and is in operation at 130 locations throughout the United States, receiving signals from ATS-6.

9. CABLE AND PAY TELEVISION

Cable television can deliver many channels to the home, making possible special communications services.

In 1941, the first commercial TV license was issued. Shortly thereafter, viewers in mountainous regions with poor reception received television signals from a tall community antenna erected on a hill. The first viable, multi-channel, coaxial, commercial cable system was established in 1950.

Community antenna television, CATV, providing high quality reception of over-the-air broadcast signals, can actually provide much more. A cable system transmitting signals from Channel 2 (54 MHz) to Channel 13 (216 MHz), is therefore capable of handling 162 MHz of bandwidth, enough for 27 television channels. In fact, most cable systems can handle a bandwidth of nearly 300 MHz, theoretically enough for 50 television channels.

One of the many alternatives to advertiser-supported television is pay-TV. The earliest form of pay-TV was theatrical projection television (viewers bought fight tickets as early as 1938), which continues to this date. In 1950, in New York, the first broadcast pay-TV system went on the air and went off shortly thereafter. Many other over-the-air subscription TV experiments were tried through the years, but none survived. As of January 1, 1975, four stations are on the verge of broadcast pay-TV programming.

In 1971, pay-TV began using the master antenna systems of hotels, charging guests for movies. One year later, pay-TV came to cable television systems.

There are essentially two types of pay-TV: subscription (viewers pay a monthly fee and watch as much or as little of the pay channel as they desire) and per-program (viewers pay only for programs they watch).

In a video delivery system analagous to a telephone network, switched pay-television systems can provide an almost unlimited variety of programs. In such a system, a subscriber would dial the code of the program he wanted to see. A device similar to a telephone exchange would then connect his cable to an appropriate program trunk, which starts his program at the next integral half hour. Components of this system are already in use in England.



Jerrold Electronics' Communicon control unit for home cable and pay-TV use is the same size and shape as a pocket calculator. The hand-held unit selects any television channel, orders premium programming, and interacts with a computer.

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10. LASER VIDEO LINKS

The bandwidth of a light beam is many millions of times greater than that of a coaxial cable. Yet, until the laser, only very low frequency signals could be transmitted by light, and then only for short distances. The laser, monochromatic and coherent, made possible the use of light's high bandwidth, while its collimated output made possible relatively long distance transmission. Thus, laser links may now be used instead of camera cables and microwave links for transmission of video.

Although laser light can only travel in straight lines, a single, hair-like, glass fiber fed by lasers could carry all communications services to the home.

11. HIGH-FIDELITY AUDIO

Broadcast television signals are capable of carrying a single high fidelity audio channel to the home. However, the audio bandwidth of television network transmission links is too narrow for high fidelity audio. Since television stations can't receive high fidelity signals from their network lines, there is no impetus to manufacture high fidelity television receivers.

To confront this problem, the Public Broadcasting Service has constructed DATE, a digital television audio system which can transmit four high-fidelity audio signals with the video signal on network lines.

12. VIDEO PROJECTORS

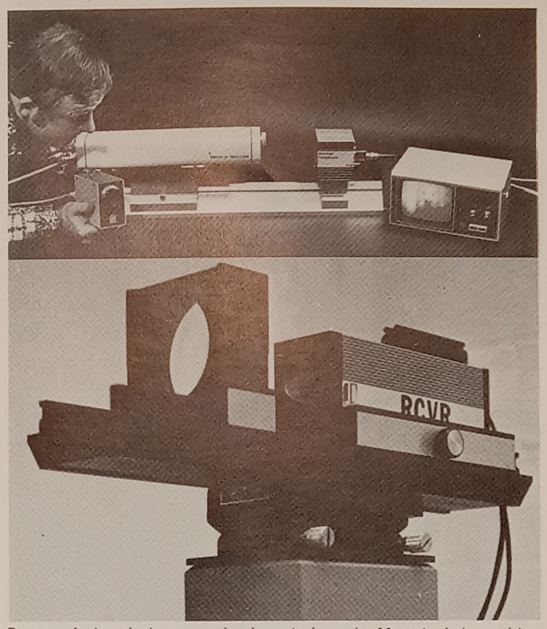
Large screen home television systems promise the impact of film in a viewer's living room.

The first television systems were projection systems, from Nipkow's disc in 1884 to Hartley and Ives' intermediate film recording process in 1927, in which film was exposed by a television signal and then projected. True television projection systems, usually coupling a scanning disc, arc light and Kerr cell to modulate the light's intensity, were developed in the 1930's and put to use commercially in England in 1938. Today, the video projector is fairly common for closed circuit telecasts.

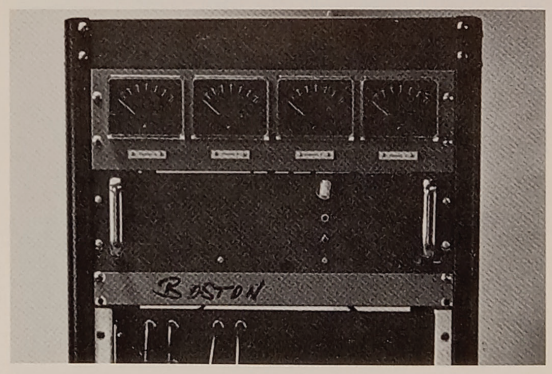
There are three basic types of video projection systems. The first, using a high-intensity picture tube and an efficient projection lens system, simply projects the tube's image onto a screen. The tube may be color or black-and-white. Some proposed low-cost home projectors are of this type.

The second system uses Schmidt optics: a very small, ultra-high intensity picture tube is contained in the focus of a Schmidt mirror which projects the image on a screen. For color projection, three of these tube systems are needed and must be critically aligned for proper color convergence. This is the most common optical system used in theatrical projection.

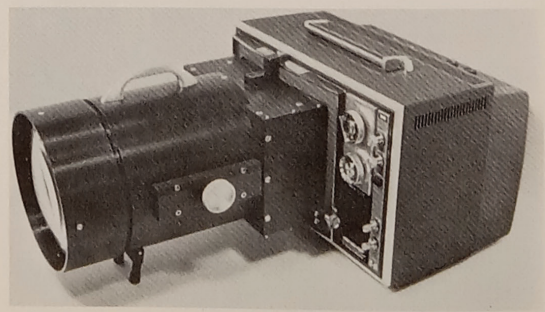
The final system uses a light valve consisting of a light source, input bars, a fluid surface (usually oil), a Schlieren lens, output bars and a projection lens. If the fluid surface is perfectly smooth, the input bars are imaged onto the output bars and no light escapes. However, an electron beam scanning the surface deposits a charge which deforms the surface electrostatically. This deformation refracts light off the output bars and permits it to escape to the screen. Typically, three light valves are used for color, but the system exhibited generates all three colors in a single light valve and still maintains theatrical light output. Its single lens is adaptable to anamorphic (wide screen) projection, providing a large-screen television image almost three times as wide as it is high, rivaling the impact of film.



Prototypical optical communications devices, the Metrologic laser video link can transmit low resolution television images a short distance on a laser beam, while Telebeam's link (only receiver shown) can transmit three high resolution color television channels a distance of a quarter of a mile.



The PBS DATE system provides four high fidelity audio channels on network video lines.



The Shannon video projector makes use of low cost, high efficiency optics to bring large screen television to the home.

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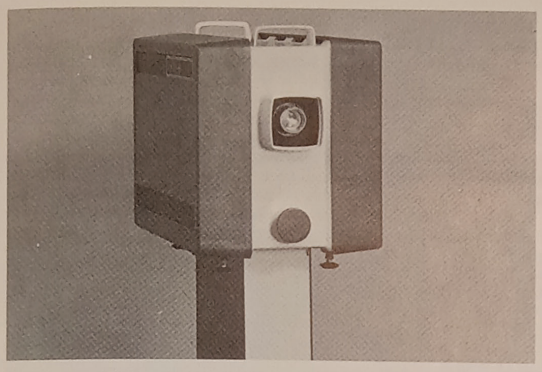
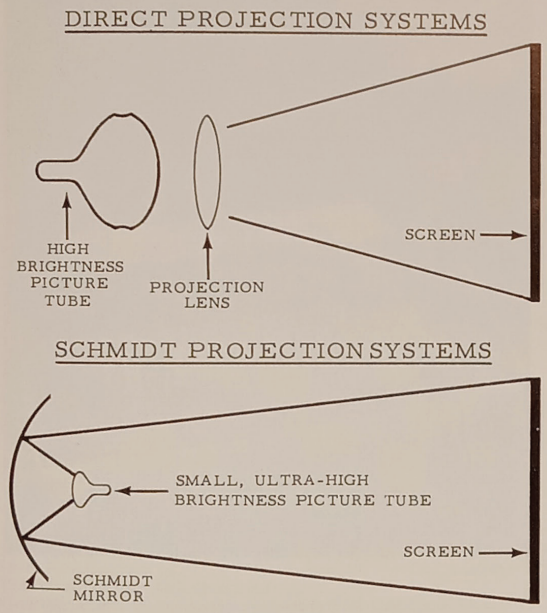


This General Electric PJ5000 projector can fill a movie theatre screen with a television image.



The three major video projection systems.

13. FLAT-SCREEN TV

Research into flat-screen TV may lead to pocket-sized television sets and flat wall-screen home receivers.

Carey's first television system (in 1875) was only as thick as its display lights. Since then, however, television display systems have all been quite large. Projection systems require throw distance, while cathode-ray tubes require electron guns and scanning room.

Today, a large number of display technologies are being used to develop flat screen video: plasma discharge (like a neon light) glowing either directly or by exciting color phosphors, electro-luminescent panels, light-emitting diodes, liquid crystals and electrochromic displays.

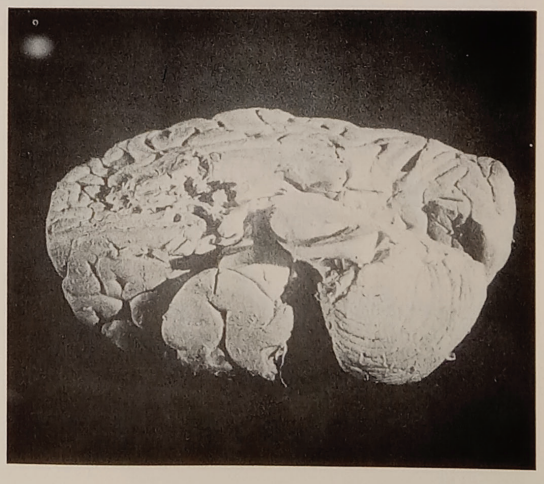
14. THREE-DIMENSIONAL TELEVISION

A dream for many years, true three-dimensional television, unlike every other category in this exhibit, will probably not be achieved in the forseeable future.

"3-D" television has, like stereo photos and "3-D" movies, been available for many years. The principles are the same: two lenses, or a lens with two mirrors, or any other binocular viewing arrangement, is coupled to a television camera in a manner which permits the associated television display to send left lens material to the left eye and right lens material to the right eye. The most common means of doing this is to split the screen, covering each half with polarizing material rotated 90 degrees from the opposite half.

In 1963, when Leith and Upatnicks developed true three-dimensional wavefront reconstruction photography (holography), enthusiasm for 3-D TV was reawakened. However, the amount of bandwidth required to transmit a high-resolution 3-D television signal would require the bulk of the entire electro-magnetic spectrum. Even with reduced resolution and other bandwidth reduction techniques (such as transmitting only information which changes from frame to frame) it is highly improbable that 3-D TV will ever be broadcast.

On the other hand, work on holographic movies is progressing well. In the not-too-distant future, a home holographic movie system seems likely.



Photograph of a hologram of the human brain, created by Holex Corporation, under laser illumination.

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15. CAPTIONS AND SUBTITLES

Captions and subtitles are also receiving the benefits of advanced technology.

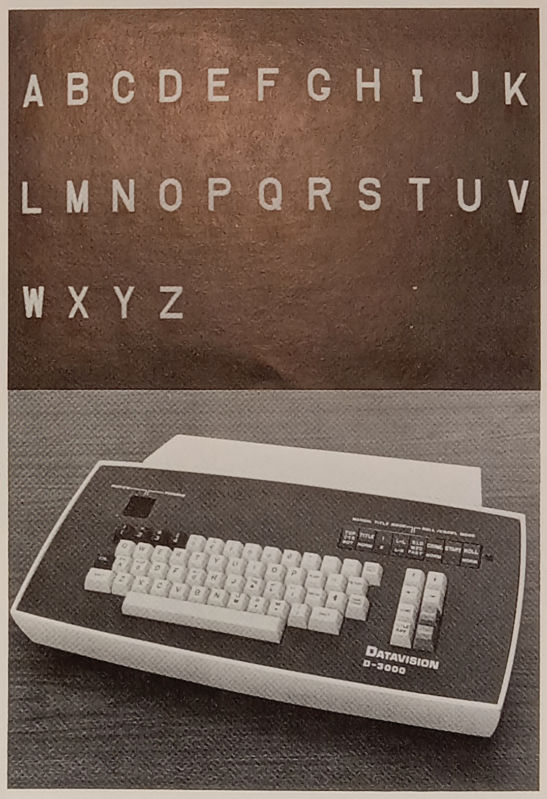
In the early days of television, titles were generated by a camera focused on a titles board. Early special effects systems enabled the output of one camera to be "keyed" into the signal of another camera, making possible superimposed titles for the first time. Then, in the mid-1960's, the electronic character generator made possible a typewriter keyboard which produced words on the screen without using a camera.

PBS developed a captioning system for the deaf in 1971. This system transmits captions as coded data in the vertical interval, the black bar which separates television frames. A specially installed character generator in the home decodes the data and keys characters onto the incoming video. In this way, deaf people see captioned television, while non-impaired people see uncaptioned television.

The vertical interval may also be used for facsimile transmission, printing out hard copies in the home. Such systems are now being tested in England by the BBC and ITV.



The PBS television captioning system for the deaf, transmits captions in such a manner that only the specially equipped receivers of the deaf (left) display them.

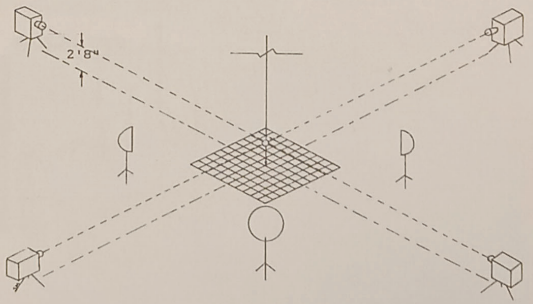


The Datavision/3M D-3000 character generator, and a sample of the electronically generated characters it produces, photographed from a TV screen.

16. VIDEO/COMPUTER CHOREOLOGY

A very special application of television in the service of the performing arts is that of creating choreology (the "scoring" of choreography) by focusing cameras on dancers, then feeding that information to a computer which prints out in modified Labanotation (a standard choreological notation).

At present, there is a human interface between television and computer, but with improvements in digital television technology, it may soon be possible to "score" a ballet as it is being performed.



The setup used by Martin Tracy of the UCLA Dance Department for computer choreology. The four cameras photograph a dancer against a grid, and the resulting information is fed, frame by frame, into a computer.

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17. A CHRONOLOGY OF TELEVISION

1826 The persistence of vision discovered by Peter Mark Roget.
1833 William George Horner invented the "Daedalum," one of the earliest motion picture mechanisms, later called the "Zoetrope," or "Wheel of Life."
1847 A "copying telegraph" employing an elementary picture scanning device, devised by Bakewell.
1849 The "Phenakistoscope," a machine producing motion by a sequence of drawings and at the same picture frequency universally used today, invented by Plateau.
1862 The first electronic still picture transmitted from Amiens to Paris by Abbe Castelli.
1869 Principle of a three-color additive method for color photography, explained by Gros and Ducos de Haurow.
1873 The light sensitive properties of selenium discovered by May and publicized by Willoughby Smith.
1875 First electronic television system invented by George R. Carey.
1875 The first sound (a twang) electronically transmitted over harmonic telegraph by Alexander G. Bell.
1876 Bell's transmission of first complete sentence by variable resistance microphone.
1878 E.W. Blake puts mirror on phono diaphram for first optical sound track.
1879 Consecutive motion photography used for the first time by Eadweard Muybridge.
1880 Principle of scanning, wherein a picture is divided into lines and each line into tiny segments, developed by LeBlanc.
1882 A photographic "gun", making possible 12 exposures per second using plates, invented by Dr. E.J. Marey.
1883 Thermal emission, the principle which made possible the first rudimentary tube, discovered by Thomas Alva Edison.
1884 The rotating, scanning disc television camera invented by Paul Nipkow.
1885 Work on development of radio waves begun by Gustav Hertz.
1889 The strip kinetograph, the first practical and commercially successful motion picture machine to use a continuous film strip, invented by Edison.
1890 TV receiver using a scanning disc produced by Sutton.
1895 Wireless signals sent and received across his father's estate by Guglielmo Marconi.
1897 Cold cathode-ray tube with magnetic deflection and fluorescent screen demonstrated by Prof. F. Braun.
1898 Magnetic recording and first audio wire recorder, the "Telegraphone," invented by Valdemar Poulsen.
1901 First transatlantic radio signal received by Marconi.
1907 The "Audion," the first electronic amplifier tube, invented by Lee de Forest, marking the beginning of the electronic era.
1911 The first true sound movie filmed and shown in America by Augustin Lauste.
1911 A system of television, using cathode-ray tubes as transmitter and receiver, proposed by A.A. Campbell Swinton.
1916 First condenser microphone produced by E.C. Wente.
1916 Enrico Caruso sings over the transcontinental telephone line, Atlanta to San Francisco, for the San Francisco Press Club.
1920 First radio broadcasting of programs starts from KDKA, Pittsburgh.
1923 Patent for the first electronic television camera tube, the iconoscope, as well as the spot scanner and cathode-ray receiving tube, filed by Vladimir K. Zworykin.
1924 Transmission of pictures over telephone wires, Cleveland to New York; demonstrated by Bell System engineers.
1926 A system for radio television between two rooms demonstrated for the Royal Institution by John Baird.
1927 Baird sends television signal from London to Glasgow.
1927 "Phonovision," the first television recording process, using waxed phonograph records, developed by Baird.
1927 Patent for a process of recording a television signal on magnetic material filed by B. Rtcheouloff.
1927 First operatic radio broadcast, the Garden Scene from *Faust,* broadcast over NBC Red and Blue Networks.
1927 Public demonstration of television by wire from Washington, D.C. to Bell Telephone Laboratories in New York City.
1927 First television projection system proposed by Hartley and Ives.
1928 First TV broadcast presented by General Electric.
1929 First public demonstration of television in color, at Bell Telephone Laboratories, New York.
1930 Demonstration of two-way television, over wires between 195 Broadway and 463 West Street, New York City.
1931 First radio broadcast, coast to coast, of a complete opera, *Hansel and Gretel,* on NBC Blue Network, from the stage of the Metropolitan Opera House.
1933 Reproduction of symphonic music in Auditory Perspective (form of stereo) with Dr. Leopold Stokowski conducting, transmitted from Philadelphia to Washington over underground cable.
1935 AEG develops "Magnetophon," early form of audio tape recorder.
1937 Experimental showing of motion pictures transmitted over New York to Philadelphia coaxial cable system.
1938 TV signal from London, on ultra-short waves, picked up on Long Island in first transatlantic telecast.
1938 First theatrical pay-TV offered by Scophony Limited in Great Britain.
1939 Orthicon television camera developed by RCA.
1940 NTSC television standards officially adopted by FCC.
1941 First commercial TV license issued.
1946 Image Orthicon camera developed by RCA.
1947 First microwave relay system inaugurated between New York and Boston.
1947 Wavefront reconstruction photography, precursor of holography, invented by Dennis Gabor.
1947 First transistor assembled by its inventors at Bell Laboratories.
1948 Commercial television network service over Bell System started.
1950 Vidicon television camera developed at RCA.
1950 First pay-TV broadcast by Skiatron in New York City.
1950 First viable, multi-channel, coaxial, commercial cable TV system established.
1951 First videotape recorder demonstrated by Electronic Division of Bing Crosby Enterprises.
1952 *Carmen* telecast from Metropolitan Opera House stage to 31 theaters.
1953 3-D television broadcast demonstrated by American Broadcasting Company over KECA-TV, Los Angeles.
1953 First color video tape recorder demonstrated by RCA.
1954 First TV program broadcast in compatible color, the Tournament of Roses from Pasadena, California; received in 18 cities.
1956 First quadruplex video tape recorder invented.
1960 Laser invented by T.H. Maiman.
1962 Telstar I satellite successfully launched by Bell Laboratories.
1962 David Brinkley delivers European news from Paris to American viewers by first satellite (Telstar) transmission.
1963 First three-dimensional wavefront reconstruction photography (holography) developed by Ein Leith and Juris Upatnieks.
1964 Philips first demonstrates lead oxide camera tube.
1965 First helical video tape recorder developed by Ampex.
1971 First hotel pay-TV operated by Computer TV in Newark, New Jersey.
1971 First performing arts program over CATV, televised by Teleprompter live from the New York State Theater: Rimsky-Korsakov's *Le Coq D'Or,* by the New York City Opera Company.
1972 First cable pay-TV systems, Optical Systems and Home Box Office, begin operation.

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THE PERFORMING ARTS AND THE FUTURE OF TELEVISION

Produced by the Lincoln Center Media Development Department, John Goberman, Director, with special thanks to the following, who have generously donated their time and effort:

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Datavision-Video Products, Mincom Division, 3M Company, Rockville, Maryland
Echo Science Corporation, a division of Arvin Systems Inc., Mountain View, California
Fairchild Camera and Instrument Corporation, Federal Systems Group, Syosset, New York
Fairchild Industries: Fairchild Space and Electronics Company, Germantown, Maryland
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Javelin Electronics, a division of Apollo Lasers, Inc., Los Angeles, California
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Princeton Electronic Products, Inc., North Brunswick, New Jersey
Public Broadcasting Service, Washington, D.C.
RCA, Electronic Components Division, Lancaster, Pennsylvania
Shannon Communications, New York, New York
Shelby Cullom Davis Museum of the Performing Arts, New York, New York
Tektronix, Inc., Information Display Division, Beaverton, Oregon
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Telesat Canada, Ottawa, Ontario
Twentieth Century-Fox Film Corporation, New York, New York
United Artists Corporation, New York, New York
Unitel: Munich, Germany
University of California (Los Angeles) Dance Department
University of Illinois, Urbana
Video Camera Services, Ltd., New York, New York
Westinghouse Electric Corporation, Integrated Logistic Support, Hunt Valley, Maryland
WNET, New York, New York (Jac Venza and David Griffiths)

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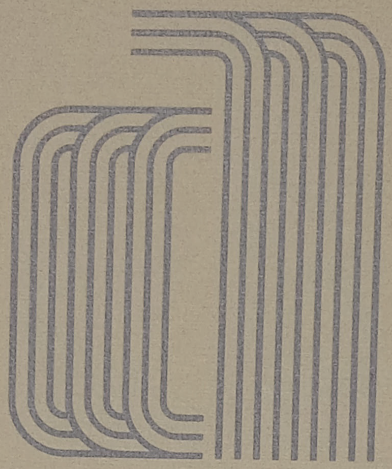

FUNDACION MUSEO DE ARTE CONTEMPORANEO DE CARACAS

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En el ánimo de su Consejo Directivo, el Museo de Arte Contemporáneo debe ser un centro de difusión de cultura, pero no un sitio "culto", no un "templo". Muy al contrario, un Museo de Arte Contemporáneo debe ser, obviamente, un lugar donde *sucedan cosas*, lo cual igual puede significar colgar unos cuadros que crear unos espacios o, como en el caso presente, mostrar algo de lo que está sucediendo en uno de los más nuevos medios: la grabación de imágenes y sonido para la pantalla de televisión.

Mientras se desarrolla en el mundo entero, y desde luego en Venezuela, una controversia con frecuencia confusa sobre la televisión, son, como siempre, artistas quienes están ocupados no en hablar, sino en hacer, para enseñarnos a usar la televisión y también a *ver* la televisión; de la misma manera como fueron artistas quienes nos enseñaron a ver el paisaje, o los objetos, o las formas. Además, el video-cassette es, literalmente, la televisión del futuro. En la misma forma como primero el disco de 78 revoluciones, pero luego mucho más eficazmente el microsurco y el cassette de sonido han dado a cada cual autonomía para escuchar lo que quiera, y, mucho más importante, para producir y grabar el sonido que quiera; de esa misma manera el video-cassette, ya muy difundido y en un futuro próximo con seguridad al alcance de prácticamente todo el mundo, nos hará a todos soberanos de nuestra pantalla de televisión; y hará posible que todo aquel que tenga algo que decir en este medio, se haga ver y escuchar (si lo merece).

En esta forma, la técnica sirve a la diversidad del mundo, vence restricciones y monopolios y promueve la libertad. En el futuro, las sociedades se van a dividir cada vez más entre las que permitan que los ciudadanos posean y usen libremente los medios de reproducir impresos, sonidos, imágenes; y las que se empecinen en reservar el uso de esos medios al gobierno.

Son reflexiones que cada cual debe hacerse, al encontrarse en presencia de algunas muestras de lo que creadores de tendencias muy diversas están haciendo con la grabación de imágenes y sonido en "video-tape".

Sofía Imber

La feliz cooperación entre artistas y técnicos electrónicos, ha dado la oportunidad a los primeros, de manipular, sin adentrarse en complejidades eléctricas, un medio que por sus características mismas les ha posibilitado explorar una gama inusitada de efectos y sensaciones, a una velocidad hasta entonces no conocida.

La pantalla de TV o, técnicamente, el tubo de rayos catódicos, se convierte bajo el control del artista en un medio viviente de expresión, donde los colores de una variedad infinita, que él puede explorar en el momento mismo de su creación, se mezclan a su voluntad. La interacción que nace entre la manipulación del artista y su efecto en la pantalla origina un proceso dinámico de enormes posibilidades. El procesamiento electrónico de la imagen, permite también la alteración de realidades subjetivándolas de acuerdo a la voluntad del artista.

Día a día, ingenieros electrónicos han venido dotando a los artistas de video de medios más sofisticados y versátiles para controlar todos los valores desplegables en la pantalla de video: el color, la forma, la textura, la luz. Así, se han desarrollado los llamados Sintetizadores de Video, que expanden las fronteras de exploración de la forma, su generación y su descomposición.

Y el medio en sí, la hoy tan difundida unidad portátil de grabación en cinta, operada decididamente por una mente creadora, se convierte en un valioso elemento de comunicación, con un lenguaje propio, y un efecto difícilmente imaginado.

Al observar los positivos logros de tan singular colaboración, experimentamos la grata sensación de que haya sido dignificada para el arte la pantalla de televisión.

José Ignacio Cadavieco

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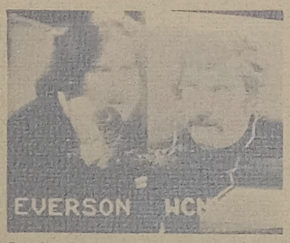
DOUGLAS DAVIS

Crítico de arte de la revista "Newsweek". Autor del libro "Art and the future". Comenzó a hacer videotapes en 1970. Al igual que Paik, sostiene que el videotape no es la suma del arte electrónico. El video no sólo crea conexiones íntimas en tiempo real con la audiencia, sino que también recrea el sentimiento de la experiencia de tiempo real.

Obras de video: *"Numbers"*, 1970; *"Electronic Hokkadim"*, 1971; *"Video Carnival"*, 1972; *"Street sentences"*, *"Studies in myself"*, 1972; *"Talk out"*, transmitido en vivo por la WCNY de Syracuse en 1972. Los espectadores participaban con llamadas telefónicas y dialogaban con el artista sobre lo que se mostraba en ese instante, en un "art telethon" sin precedentes: "two-way television", una televisión no unilateral, comunicación directa y profunda. Davis ha realizado muchas obras de video, yuxtaponiendo tiempo artístico y tiempo real, buscando conexiones íntimas de "mente a mente" con el espectador. En *"The austrian tapes"* (1974) la audiencia es invitada a presionar la mejilla contra la de Davis en la pantalla del televisor y hasta besarla. Desde el monitor se le dice: "Piense en todo lo que esto significa. ¿Cuál será el final de todo esto?".

Otras obras de Douglas Davis: *"Studies in black and white videotape I-IV"*, en cuatro monitores; *"Studies in color videotape II"*; *"The Cologne tapes"*, 1974 (aquí Davis va "contra el video": quema la cámara); *"The Santa Clara tapes"*; *"Conclusion to Talk-out"*.



Douglas Davis en vivo con David Ross del Everson Museum de Syracuse.

DOWNEY JUAN

Nació en Santiago de Chile. Estudió artes gráficas en París. Vive en Nueva York desde 1965. Profesor de diseño en la Escuela de Arquitectura del Pratt Institute. Vinculado al grupo "Perception" de Nueva York (con Ira Schneider, Beryl Korot, Frank Gillete, Andy Man, Eric Siegel) y a la revista "Radical Software".

Obras de video: *"Plato now"* (nuevamente el mito de Platón). Varios videotapes de la expedición "De Nueva York a la Tierra del Fuego", realizada por varios países del Continente americano, con el objeto de recopilar información cultural (arquitectura, danza, paisajes, lenguaje, etc.) e intercambiarla entre los pueblos americanos.

La expedición se llamó *"Video Trans Americas"*. El papel del artista en este tipo de trabajo es el de "un comunicador cultural que activa una estética antropológica con la expresión visual del video".



"Plato now", Juan Downey, 1973

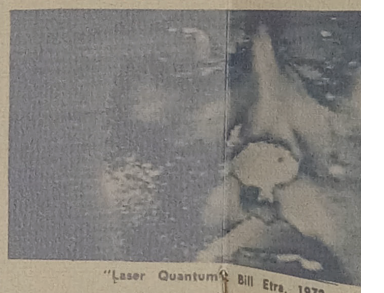
ED EMSHWILLER



Cineasta de la primera generaci "underground filmmakers", la v subterránea de 1959. Emshwill después de Jonas Mekas, Stan Brakh Van DerBeek, Jack Smith. Su gran pelícu tivity", el lugar del hombre en el univer

Obras de video: *"Termogénesis"*, 1972, nutos, realizada con dos computadores laboración de Walter Wright; *"Scape M* 28 minutos. Fue transmitida por el Car Nueva York en marzo de 1973; experim música concreta, voz del artista y so otros idiomas convertidos en imágenes.

BILL ETRA



"Laser Quantum", Bill Etra, 1972

Físico y matemático. Junto con niero Steven Rutt creó el tercer zador de video del mundo: el " Synthesizer", que le da inmensas posib Profesor de video en la Universidad de York y en otros centros de Estados Uni hace videotapes de más de 15 minutos. Obras de video: *"Laser quantum"*, image esposa y colaboradora Louise Etra, trabaj rayo láser; *"Shapes"*, *"Miro"*, *"Dolphins" tract"*, *"Billy Graham"*. Realizó experimen to con William Gwin, a partir de cristales bajo el microscopio, tomados con una cá color, en el TV Lab de la NET de Nuev Los resultados son imágenes absolutame previsibles.

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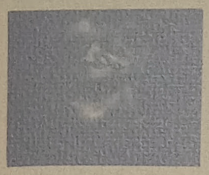
ED EMSHWILLER



Cineasta de la primera generación de los "underground filmmakers", la vanguardia subterránea de 1959. Emshwiller surgió después de Jonas Mekas, Stan Brakhage, Stan Van DerBeek, Jack Smith. Su gran película: "Relativity", el lugar del hombre en el universo.

Obras de video: *"Termogénesis"*, 1972, de 16 minutos, realizada con dos computadores y la colaboración de Walter Wright; *"Scape Mates"*, de 28 minutos. Fue transmitida por el Canal 13 de Nueva York en marzo de 1973; experimentos de música concreta, voz del artista y sonidos en otros idiomas convertidos en imágenes.

BILL ETRA



"Laser Quantum". Bill Etra, 1972

Físico y matemático. Junto con el ingeniero Steven Rutt creó el tercer sintetizador de video del mundo: el "Rutt-Etra Synthesizer", que le da inmensas posibilidades.

Profesor de video en la Universidad de Nueva York y en otros centros de Estados Unidos. No hace videotapes de más de 15 minutos.

Obras de video: *"Laser quantum"*, imagen de su esposa y colaboradora Louise Etra, trabajada con rayo láser; *"Shapes"*, *"Miro"*, *"Dolphins"*, *"Abstract"*, *"Billy Graham"*. Realizó experimentos, junto con William Gwin, a partir de cristales de sales bajo el microscopio, tomados con una cámara de color, en el TV Lab de la NET de Nueva York. Los resultados son imágenes absolutamente imprevisibles.

"GENERAL IDEA"



"Light on". General Idea, 1973

Grupo de vanguardia canadiense con sede en Toronto. Integrado por Ron Gabe, Marcel Idea, Granada Gazelle, A. A. Bronson, Jorge Saía (venezolano), Myth Honey, Noah Dakota y otros. Hacen "glamour art", arte por correspondencia, concursos de belleza y un edificio para 1984, en una onda de ecología cultural interesante. Publican la revista "File".

Obras de video: toda la documentación sobre las actividades del grupo; un proyecto de investigación sobre la luz: *"Light on"*, usando espejos para reflejar la luz solar sobre imágenes familiares, revelan lo obvio. Emplean el rayo de luz como un lápiz. Dibujan *sobre* el paisaje.

HAYS RON

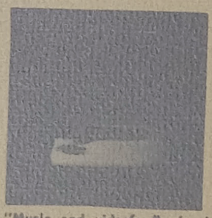


Ron Hays

Nació en Nebraska. Graduado en cine, radio y TV. Productor de TV, cineasta independiente, artista de video de la WGBH de Boston. Coordinador del WGBH Music-Image Workshop. Convierte la música en imágenes de video a través del sintetizador Paik-Abe.

Obras en video: *"Music and videofeedback videolight"*, una serie de videotapes a partir de la música de los siguientes compositores: *Bartok, Barber, Britten, Schoenberg, Dvorak, Debussy, Ravel, Emerson, Lake y Palmer, Modern Jazz Quartet, Seals and Croft, Count Basie, Stravinski* y otros. Artista genial en el trabajo de integración de la brillantez de las líneas, intensidad del color, frecuencia y amplitud de las ondas, diseños de las figuras y "feedback" visual.

"Cuando escucho música veo imágenes en mi mente. Sé que le sucede también a otras personas... Puedo *pintar* esas imágenes en *movimiento*, ponerlas en una forma para que otros puedan compartirlas conmigo, preservarlas para que puedan ser vistas una y otra vez.



"Music and videofeedback videolight". Concierto de Michel Tilson Thomas. Ron Hays, 1973

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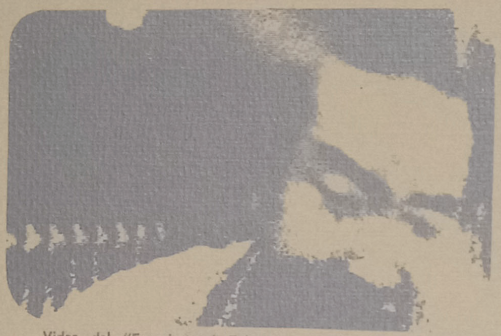
RALPH HOCKING



Video del "Experimental Television Center" de Binghamton

Director del Experimental Television Center de Binghamton, New York. Las actividades del Centro comprenden tres áreas: video para la comunidad, educación y arte. Coordinador del Centro: Kenneth Dominick. Otros integrantes: Sherry Miller y Robert Diamond. Hacen muchos trabajos colectivos. Tienen el sintetizador Paik-Abe. Obras de video: *"Nick Ray"*, 1972; *"Nigeria tapes"*, 1972; *"Civic Theater"*, 1972; *"Ralph's fish tape"*, 1971, con el empleo del sintetizador; *"Ocean, Sag Harbour"*, 1972; varios *"Untitled works"*, todos de Ralph Hocking. De Kenneth Dominick: *"Untitled works"*, *"Nam June Vacuuming"*, *"Video construction"*, *"Birch-Bak Canoe Building"*, *"Tree Movie"*, de Jackson MakLow y Dominick. Obras colectivas: *"Carrousel"*, *"TV Bed perfomance by Charlotte Moorman"*, *"Cam Three"*, *"Woody Vasulka Workshop"*.

Muchos videotapes sobre educación (geografía, sociología, antropología, deportes, tecnología avanzada, etc.); producciones de niños y de personas adultas de la comunidad.

KAPROW ALLAN

Gran realizador de "happenings" y arte de "environments". Da clase en el Instituto de Arte de California, en Valencia. Interesado en hacer obras de "biofeedback", en ver las reacciones del cuerpo, estudiar las pulsaciones, analizar paralelismos entre sistemas domésticos y sistemas naturales. No quiere ser original. Quiere copiar la naturaleza. "No hay nada nuevo bajo el sol, sólo la conciencia". Crítico de arte.

Obras de video: varias, entre ellas *"Hello"*, presentada en el programa "The medium is the medium" que salió al aire en marzo de 1972 por la WGBH-TV de Boston. La transmisión se originó en cuatro sitios de Boston, con cinco cámaras de TV y 27 monitores; *"Then"*: tres partes integradas por los elementos agua, luz y tiempo en una imagen bidimensional.





Days off". Calendario de happenings de Allan Kaprow, 1970

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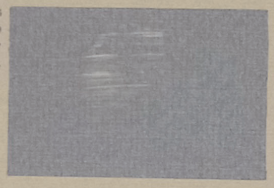
SHIGEKO KUBOTA



"Videotape of Allen Ginsberg". Shigeko Kubota



Videosíntesis de Shigeko Kubota por Nam June Paik.

Artista de video japonesa. Vive en Nueva York. Trabaja con Nam June Paik.

Obras de video: *"Videotape of Allen Ginsberg"*, *"Birdcage"*, música de John Cage, interpretada por David Tudor en la Universidad de Nueva York en Albany; *"Europe on a half inch a Day"*, 1972; *"An american family"*, *"Marilyn Monroe"* (en cinco canales), 1973; *"Video birthday party of John Cage"*, *1974*; *"Video Girls and Video Songs for Navajo Sky"*. Escribió dos video-poemas para "Arts Magazine" (diciembre 1974): *"Behind the video door"*, *"Behind the video life"*. Exhibe sus obras en centros de video, museos, galerías, festivales, en varios canales de video, frecuentemente con su actuación personal en vivo.

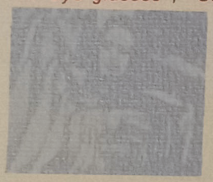
MOORMAN CHARLOTTE

Violoncellista de vanguardia, compositora, actúa en conciertos, happenings, "body art", "video en vivo", "mixed-media". En museos, galerías, universidades, emisoras de TV, parques, iglesias, canales, estadios, trenes, con un cello normal, o de hielo, de chocolate, o hecho de televisores; con un "TV bra" o sobre una video-cama...

Varese la llamó "La Juana de Arco de la Nueva Música" por haber sido pionera en interpretar las nuevas obras de John Cage, Earl Brown, Nam June Paik, Silvano Bussotti, Joseph Beuys, Nam June Paik, Yoko Ono, Kosugi, McWilliams y otros. Creadora del Festival Anual de Arte de Vanguardia de Nueva York que se realiza desde 1963, bajo su dirección, y en el cual participan artistas de vanguardia de todo el mundo.

Desde 1964 trabaja con Nam June Paik, pionero y genio en el arte de video, quien ha creado para ella varias obras que humanizan la más alta tecnología electrónica.

Obras de video: Charlotte Moorman hace arte de *video en vivo*. Su propio cuerpo es medio para el video. Ella se convierte en video con las creaciones de Paik: *"TV Bra for living sculpture"*, 1969 (dos pequeños televisores en los senos, cuyas imágenes son moduladas por los sonidos del cello o producidas por cámaras de TV instaladas frente a la audiencia y que la artista modifica a su antojo con las notas del cello); *"Concerto for TV cello and videotapes"*, 1973 (un video cello compuesto de tres receptores de TV sacados de su caja y encerrados en un cello de plexiglass); *"TV Bed"*, 1972; (una cama de diez televisores). Numerosas obras interpretadas por Charlotte Moorman están grabadas en videotape, entre ellas el concierto de John Cage *"26.' 1. 1499 for a string player"*, la pieza *"Chamber Music"* de Kosugi, *"Charlotte Moorman in Drag"*. *"TV Eye glasses"*, *"Candy"*, *"Cut piece"*.



Charlotte Moorman en "Concerto for TV cello and vitaotapes" de Nam June Paik, 1973-74

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No es TV, no es cine, no es happening, no es teatro, no es pintura electrónica, ni música visual. Es video.

En vivo, en directo, en cinta o en cassette, el más nuevo arte de nuestro tiempo, hecho *con* el medio televisión y no sólo *para* la televisión, comienza a trascender los talleres de vanguardia, los centros de multimedia, las aulas universitarias, las transmisiones ocasionales por algún canal de TV, para entrar no sólo en museos y galerías de arte, sino en la vida cotidiana, como una alternativa luminosa y desafiante.

Una alternativa a la televisión convencional, unilateral e irreversible. Con el video no hay unilateralidad, hay respuesta, "feedback" inmediato. Podemos hacer nuestra propia TV, controlarla a nuestro antojo, en un proceso de comunicación directa, íntima, humana. Porque la relación entre las imágenes que producimos y el espectador es personal. Es una conexión de "mente a mente". Este fenómeno nuevo, esta experiencia nueva, tanto a nivel del creador como a nivel del público, es sólo un aspecto de las inmensas posibilidades del video.

Todo comenzó con los equipos portátiles en 1965. Siguieron los videocassettes, los sintetizadores de video, los colorizadores y otros dispositivos que permitían crear un nuevo tipo de imagen electrónica nunca vista antes, imposible de lograr con otro medio que no fuera la televisión. Pero ésta era *otra* televisión.

Allí está el video portátil. ¿Qué hace la gente con un pequeño estudio de televisión a cuestas? Un grabador, una cámara, un monitor...

Múltiples actividades. Numerosas modalidades de esa otra televisión. Puede hacer TV alternativa, TV personal, contratelevisión. Video a nivel sociológico, estético o de la comunidad. Video experimental, video directo, video proceso vivo, estudio de la imagen electrónica. Muchos están empleando el video en organización y desarrollo de comunidades. Le dan uso pedagógico en escuelas y museos. Lo utilizan como medio de información, agitación cultural y política, como documentación, intercomunicación... En los experimentos de "biofeedback"; para estudio de la percepción, del comportamiento; en los análisis de audiencia. Video como agente de cambio personal y social; autoconocimiento, terapia de grupos; educación de los padres, contracultura. Video como "environment" audiovisual. Video para alcanzar una conciencia cósmica...

Para todo lo que uno quiera... *Video, para crear un arte nuevo hecho de electrones.* Con cámara o sin cámara.

Nació ese nuevo arte con la utilización de la tecnología de la televisión de una manera diferente de la normal.

Ocasionando variaciones en los tubos catódicos, osciloscopios, resistencias, produciendo distorsiones electromagnéticas, alterando los circuitos electrónicos, los pioneros del arte de video lograron una imaginería visual que ningún otro artista, con ningún otro medio, podía crear. Eran imágenes distintas, con vida propia: luz y energía vibrante que venía de adentro y que ellos podían controlar; contrastes, texturas, colores insólitos. Las primeras imágenes eran mágicas. Eran como espirales, flores, mandalas que se regeneraban constantemente. El punto de partida para comenzar a profundizar en el estudio del potencial del medio televisión, de la naturaleza de la imagen de televisión, de los milagros que podían salir de una pantalla catódica.

En 1969 Nam June Paik y Shuya Abe diseñaron el primer sintetizador de video del mundo. Siguieron el de Stephen Beck, el de Bill Etra, otro de Eric Siegel, y uno de Walter Wright. Del sintetizador brotaban colores y formas que no existían en el mundo real, ni en la imaginación de los artistas. Era una belleza abstracta, creadora de una estética nueva. Con el sintetizador podían "trabajar" imágenes de la realidad o crearlas. El sintetizador generaba él mismo sus imágenes, inclusive sin usar la cámara. Bastaba saber hacer algo con las señales electrónicas producidas por el aparato, con las distintas formas de ondas, diseños, planos, líneas, colores, texturas, tensión, plasticidad. Las imágenes se podían alargar, comprimir, expandir, enrollar. Podían ponerlas en negativo o en positivo, fragmentarlas, multiplicarlas, sobreimponerlas unas a otras sin que se viera el fondo, imprimirles tridimensionalidad, hacerlas desaparecer.

Se podían combinar con imágenes filmadas o pregrabadas o tomadas en vivo. Podían hacer video abstracto, video concreto. En fin, las posibilidades del sintetizador se perfilaban sin límites.

Eso fue en el 71. En el 72, y hace dos años. Ayer. Hoy, en 1975. Ayer se hablaba de técnica. Todo el mundo se asombraba ante lo nuevo Hoy se habla de estética. De una nueva estética. De arte de video. De un arte electrónico que tiene las más variadas manifestaciones. Tantas como las que puede tener el arte gráfico o cualquier arte tradicional. Los artistas están usando el video como un medio para registrar su obra o su actuación, como documentación de su trabajo o como expresión personal. Hacen video en vivo para concientizar acerca de problemas y situaciones de todo tipo, en el ámbito estético, sociológico, psicológico, tecnológico. Hacen arte de video para explorar las posibilidades más profundas de la comunicación televisiva. Hasta llegan a usar su propio cuerpo como medio para el video, humanizando la tecnología. Con imágenes reales, concretas, captadas en tiempo real, han llegado a crear el tiempo abstracto, así como los pintores expresan el espacio abstracto.

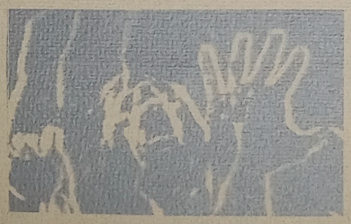
En suma, el arte de video es el arte de hoy para el mañana. Quienes lo hacen están en una onda no convencional, en un compromiso no circunstancial, sino creativo, concientizador y profundamente humano.

Margarita D'Amico

STEPHEN BECK

"Mago de la imaginería electrónica". Nació en 1950. Artista de video del National Center for Experiments in Television de San Francisco. Estudió música e ingeniería. En 1971 construyó su propio sintetizador, al cual le va agregando partes constantemente. Hace "video directo", sin cámara. Pocas veces usa imágenes de la realidad. Comenzó con creaciones visuales de espirales dinámicas, hermosas mandalas, colores brillantes, imágenes que transforman la superficie de la pantalla en espacios multidimensionales. Ahora ha llegado a lo inimaginable. Trabajó con los compositores Warner Jepson y Richard Felciano.

Obras de video: 1970-71: *"Morphogenesis"*, con música de Jepson; *"Direct video Synthesizer N 1"*; *"Point of inflection"* (estudio de un diamante, con música de R. Felciano), *"Cosmic Portal"*. En 1972: *"Conception"*, *"Illuminated music"*, *"Shiva"*, *"Undulations"*, *"Videosynthesis"*. Le gusta enseñar a los demás. Ha hecho algunos videos para el programa de manuales del NCET, que contienen información técnica, teórica, estética, filosófica sobre el arte de video, conjuntamente con Don Hallock y William Roarty, artistas del Centro. Algunos títulos de los "video-notebooks": *"Lightforms"*, *"Kinesthetics"*, *"Direct video"*, *"Feedback"*, *"Symbols"*, *"Electronic color"*, *"Texture"*, *"Graphics"*, *"Videospace"*.



"Shiva". Stephen Beck, 1971

CAMPUS PETER



"Stasis". Video en circuito cerrado. Peter Campus, 1973

Hace instalaciones para obras de video en vivo que envuelven directamente al espectador. Interesado en la percepción.

"Fabrico instrumentos para revelar relaciones. Mi trabajo tiene superficie. Me gusta dibujar al espectador dentro de ella. Pero es solamente una puerta para un trabajo más amplio".

Obras de video: *"Double vision"*, 1971; *"Interface"*, 1972; *"Kiva"*, 1972; *"Mer"*, 1972; *"Dynamic field series Nº 7"*; *"Dynamic Field series Nº 9"*; *"Optical sockets"*, *"Stasis"*, 1973; *"Shadows projections"*. En esta obra el espectador se ve a sí mismo proyectado en una pantalla desde atrás, con una sombra de su imagen sobreimpuesta a la imagen de color ampliada. Está entre la pantalla y la cámara.

En el ánimo de su Consejo Directivo, el Museo de Arte Contemporáneo debe ser un centro de difusión de cultura, pero no un sitio "culto", no un "templo". Muy al contrario, un Museo de Arte Contemporáneo debe ser, obviamente, un lugar donde sucedan cosas; lo cual igual puede significar colgar unos cuadros que crear unos espacios o, como en el caso presente, mostrar algo de lo que está sucediendo en uno de los más nuevos medios: la grabación de imágenes y sonido para la pantalla de televisión.

Mientras se desarrolla en el mundo entero, y desde luego en Venezuela, una controversia con frecuencia confusa sobre la televisión, son como siempre artistas quienes están ocupados no en hablar, sino en hacer, para enseñarnos a usar la televisión y también a ver la televisión, la televisión como fueron artistas quienes nos enseñaron a ver el paisaje, o los objetos, o las formas. Además, el paisaje, o los objetos, o las formas, manera como fueron artistas quienes nos enseñaron a ver el paisaje, o los objetos, o las formas, literalmente, la televisión del futuro en la misma forma como primero el disco de 78 revoluciones, pero luego mucho más eficazmente el microsurco y el cassette

de sonido han dad
escuchar lo que qu
para producir y gr
esa misma manera
fundido y en un fu
alcance de práctica
a todos soberanos
sión; y hará posible
que decir en este
(si lo merece).

En esta forma, la te
mundo, vence reste
mueve la libertad. E
van a dividir cada v
que los ciudadanos
medios de reproduci
y las que se empeci
medios al gobierno.
Son reflexiones que
contrarse en presen
que creadores de te
haciendo con la gra
en "video-tape".

Sofía Imber

La feliz cooperación entre artistas y técnicos electrónicos ha dado la oportunidad a los primeros de manipular un medio que por sus complejidades técnicas no podía ser explorado sin la ayuda de los segundos. Ahora los artistas pueden adentrarse en los recónditos secretos electrónicos de la televisión, descubrir nuevas posibilidades de efectos y sensaciones, a una velocidad hasta entonces no conocida.

La pantalla de TV, técnicamente, el tubo de rayos catódicos, se convierte bajo el control del artista en un medio virtualmente infinito, que el puede explorar en el momento de su creación hace de la misma un proceso de comunicación directa, íntima, humana. Porque la relación entre las imágenes que producimos y el espectador es personal. Es una conexión de "mente a mente". Este fenómeno nuevo, esta experiencia nueva, tanto a nivel del creador como a nivel del público, es sólo un aspecto de las inmensas posibilidades del video.

Día a día, ingenieros
do a los artistas de
dos y versátiles par
desplegables en la p
forma, la textura, la
llamados Sintet
fronteras de
y su de

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F y L CAVESTANI



"Body Music". Frank y Laura Cavestani, 1973

Frank por varios años fue artista de teatro. Actuó en un film de Andy Warhol. Laura era pintora. Han hecho video de todo tipo. Primero con equipos portátiles, luego con sintetizador.

Obras de video: *"Les jeunes newyorkaises"*, *"Sundance at Crowdog's Paradise"* (sobre los indios Sioux); *Vain Victory: the vicissitudes of the damned"*, una pieza de Jackie Curtis, puesta en escena en el Teatro La Mama en 1971; *"Video anthropology"*, presentado en The Kitchen, en tres canales y colorizado en vivo; *"Body Music"*, realizado en el TV Lab de la NET en Nueva York. Con el sintetizador ellos trabajaron las imágenes de los bailarines, tomadas con una cámara de TV normal. El sonido producido con el movimiento de los cuerpos también era convertido en imágenes, en colores electrónicos, a través del sintetizador. Los Cavestani han grabado en video testimonios de artistas, entre ellos Andy Warhol, John Lennon, Yoko Ono, Stella Waitkin, George Kleinsinberg y otros.

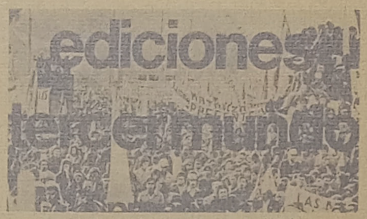
Frank y Laura Cavestani



CAYC

El Centro de Arte y Comunicación de Buenos Aires realiza video sociológico, artístico y educativo, dentro del programa *"Ediciones Tercer Mundo"*. Sus trabajos de video alternativo han sido exhibidos en el Museo de Arte Moderno de Nueva York, en 1974. En 1974-75 el Cayc organizó dos encuentros internacionales abiertos de video: uno en el Instituto de Arte Contemporáneo de Londres, otro en el Espace Cardin de París. Preparan un Festival Internacional de Video a realizarse en Buenos Aires en octubre-noviembre de 1975.

Obras de video: *"Homo sapiens"*, 1970 (Luis Pazos, Jorge Glusberg, Jorge Luján Gutiérrez, Héctor Pupo); *"Nosotros"*, 1971 (Teatro Laboratorio del Cayc); *"Experiencias"*, 1971 (Edgardo Antonio Vigo); *"Ejercicios sobre mi mismo"*, 1972 (Angelo de Aquino, Brasil); *"Antologías"*, 1973 (Rafael Hastings, Perú); *"Eh Joe"*, 1974 (texto de Samuel Beckett, realización Jorge Velurtas, Gustavo Dondo y J. Glusberg); *Argumento Ornitológico* (basado en un cuento de Jorge Luis Borges, puesto en escena por el grupo "Nosotros"); *"Luis Benedit en el Cayc"* (reportaje de J. Glusberg); *'El grupo de los Trece"*, 1973, con el grupo de los Trece de Buenos Aires; *"Mass Media en Argentina"*, encuesta y discusión sobre los medios de comunicación social en Argentina; *"Road"*, 1972 (Jaime Davidovich).



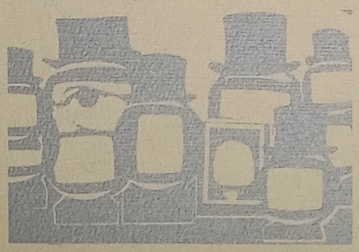
"Cooperativa para V.T.". Jorge Glusberg, Danilo Galasse, Pedro Roth. Cayc, 1971

SHIRLEY CLARKE

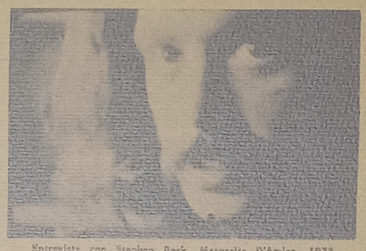
La famosa cineasta norteamericana, realizadora de "Connection", "The cool world" (clásicos del cine negro), "El retrato de Jason" y otros importantes films, encabeza el grupo "The Videospace Troupe" de Nueva York, cuyas actuaciones constituyen una forma de arte nuevo y único. Shirley Clarke y sus "videographers" Andy Gurian, Bruce Ferguson, Laura Ann Leavitt, hacen video en vivo "juegan con video", en una forma de arte que llaman *"Live process Video Theatre Mix Environmental-Video Play Games"*.

Obras en video: En general son actuaciones en vivo, con varias cámaras y monitores, participación del público... Un totem, una carpa, un programa de TV por cable ("Recycled"), "videoráculos", "juegos" muy variados.

"Nuestra Videospace Troupe explora las únicas relaciones entre los artistas videógrafos que actúan y la audiencia. Dentro de las dimensiones del videoespacio, definido por una información en vivo y pregrabada, y el espacio arquitectónico con el cual interactuamos, usando un mosaico de multicanales de video y juegos en vivo"...



D'AMICO MARGARITA



Entrevista con Stephen Beck. Margarita D'Amico, 1973

Periodista venezolana. Colaboradora del diario "El Nacional" de Caracas. Profesora de la cátedra de TV y Periodismo Televisivo en la Escuela de Comunicación Social de la Universidad Central de Venezuela. Ha escrito sobre video e información artística de vanguardia en "El Nacional". Autora de la columna "Videosfera" y el libro "Lo audiovisual en expansión".

Obras de video: Entrevistas realizadas en Estados Unidos en 1973, con equipo portátil de media pulgada. En Nueva York: *Charlotte Moorman, Dennis Oppenheim, Carl Lee, Alfredo del Mónaco* (con la colaboración de Aldo Tambellini), *Aldo Tambellini* (con la colaboración de Shridhar Bapat). En California, entrevistas a músicos de vanguardia de la Costa Oeste: *Kenneth Gaburo, Morton Subotnik, Harry Partch, Danlee Mitchell, Bob Ashley*, y a los artistas de video *Stephen Beck* y *Arthur Ginsberg* (con la colaboración de Thais Lathem). Participación en la obra *"Confrontations"* de Muntadas, presentada en Automation House (Nueva York, 1974).

Invitada a participar en el Festival Anual de Arte de Vanguardia de Nueva York, Instituto de Arte Contemporáneo de Pensylvania, Galería de Arte Moderno de Ferrara, CAYC de Buenos Aires.

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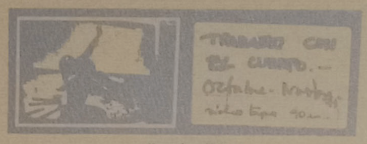
ANTONIO MUNTADAS



Muntadas, 1971

Artista español, residente en Nueva York. Interesado en la "estética de los subsentidos" (gusto, olfato, tacto). Ha realizado numerosas experiencias subsensoriales, documentadas en fotografías, cine y videotapes. Ha expuesto en Nueva York, Madrid, Barcelona, Kassel, Paris y en otras ciudades.

Obras de video. 1971: *"Experiencia Nº 3"*, *"Vacuflex 3"*, *"Espacio acción interacción"*. 1972: *"Sensorial way" ("This is your roof")*; *"Untersuchung einer flache, unterformung eines raumes"*; *"Actions"*. 1973-74: *"Confrontations"*, trabajo en progresión. Este trabajo consiste en la observación y comparación de conductas humanas, fenómenos de comunicación. Espacio-tiempo. Observación, análisis y confrontación de los factores que dirigen el movimiento y la percepción en cualquier lugar o hecho. La estructura está formada por lo dado. Obliga al espectador a una comparación crítica.

Una de sus obras de "Confrontations" (TV/ Feb. 27/1PM.) fue realizada con la colaboración de artistas de video de ocho países, entre ellos Venezuela, y presentada en el Centro de Video Automation House de Nueva York, simultáneamente en ocho monitores, en un programa de una hora.

Muntadas ha hecho video también con el artista español Antonio Miralda y la escultora y cineasta norteamericana Doris Chase.

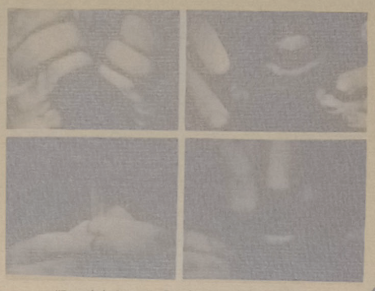
OPPENHEIM DENNIS

Conceptual. Hace "body art", "land art", desplazamientos de energía, proyectos oceánicos, "arte imposible". Video, cine, acciones en vivo. Uno de los más profundos entre los jóvenes talentos norteamericanos. Nació en Mason City, Washington, en 1938. Estudió en California. Vive en Nueva York. Expone en museos y galerias de vanguardia de todas partes.

Obras de video: 1970: *"Preliminary test for 65' vertical penetration"*, 30'; *"Hair"*, 30'; *"Extended armor"*, 60' (cámara de video, araña y pelos); *"Fear"*, 20'; *"Nail sharpening"*, 15'.

1971: *"Vibration project Nº 1"*, 15'; *"Vibration project Nº 2"*, 15'; *"Tooth and nail"*, 20'; *"Do it"*, 20'; *"Forming sounds Nº 1"*, 20'; *"Forming sounds Nº 2"*, 20'; *"Spinal tap Nº 2, Kristin and Erik Oppenheim"*, 20'; *"Gingerbread Man"*, 35'; *"Pressure (hands)"*, 15'; *"Pressure (face)"*, 15'; *"Feedback: Kristin Oppenheim"*, *"Extended expression"*, 20'.

En "Air pressure" Oppenheim crea una fuerza que produce deformaciones en sus manos y su cara, como si una energía invisible actuara sobre su cuerpo en forma mágica.



"Extended Armor", Dennis Oppenheim, 1970

NAM JUNE PAIK

Pionero en el arte de video. Es considerado un genio. Nació en Corea en 1932. Graduado en Estética en la Universidad de Tokio. Estudió Música, Historia del Arte y Filosofía en varias universidades alemanas. En 1958 trabajó en música electrónica. Vendió todo lo que tenía y se compró trece televisores. Empezó a trabajar en la TV como medio crativo único, haciendo distorsiones, alterando los circuitos electrónicos, ocasionando variaciones en los tubos catódicos. El resultado fue una imaginería visual imposible de lograr con otro medio. Estuvo relacionado con el trabajo de John Cage, John Whitney, y el pintor alemán K. O. Goetz. Fue a Estados Unidos. En 1969 diseñó un sintetizador junto con el ingeniero japonés Shuya Abe. En 1973 construyó otro sintetizador de video. Obras de video: una infinidad de *trabajos experimentales;* todas las *obras creadas para Charlotte Moorman* ("TV Bra", "TV cello", "TV Bed"); muchas obras de *video en vivo* y pregrabado desde 1959 *("Electronic art", "Electronic video", "Opéra sextronique");* obras transmitidas por el Canal 13 de la NET *("Video Commune", "Global Groove").*

En 1974 hizo un *"Homenaje a John Cage"* en Boston; la exhibición *"Videa'n Videology 1954-1974"* en el Everson Museum of Arts de Syracuse, el espectáculo *"Global Groove"*, en colaboración con John Godfrey, en veinte monitores simultáneamente (una forma de video-collage con imágenes de Ginsberg, Moorman, Cage, anuncios comerciales, cosas concretas utilizadas para lograr una abstracción kinética). Los espectadores miraban desde una plataforma como si estuvieran viendo un mar o un jardín de imágenes de TV.

Considera que el video en vivo es como la "verdad". Lo grabado es "conveniencia".



SONNIER KEITH



"Mat key and radio track", Keith Sonnier
"Home", Woody y Steina Vasulka

Explota las posibilidades eminentemente estéticas del color en el video. Siempre fue artista plástico que trabajaba con la luz y el color en sus pinturas y esculturas. En 1970 buscando una luminosidad nueva comenzó a utilizar el video y el cine como "campo de color", dividiendo la pantalla en rectángulos y círculos. Las imágenes que aparecen en ella son temas "aparentes" y sólo funcionan como ambiente luminoso, espacio cromático. Keith Sonnier ha exhibido en Leo Castelli de Nueva York y en la Gemini de Los Angeles.

Obras de video: *"TV channel mix"*, *"Mat key radio track"*, *"TV in TV pout"* y muchas experiencias en vivo.

SHIGEK



"Videotape of Allan Ginsb



Videosintesis de Shigeko Kubota por Nam June Paik.

Artista de video jap
va York. Trabaja con
Obras de video: "Videotape
"Birdcage", música de John
por David Tudor en la Univer
en Albany; "Europe on a ha
co canales), 1973; "Video bi
Cage", 1974; "Video Girls and
vajo Sky". Escribió dos vide
Magazine". (diciembre 1974)
door", "Behind the video, museos
en centros canales de video.
su actuación personal en vivo

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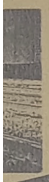
LLAN

de "happenings" y arte
ts". Da clase en el Ins-
e California, en Valencia.
as de "biofeedback", en
cuerpo, estudiar las pul-
lelismos entre sistemas
naturales. No quiere ser
la naturaleza. "No hay
sólo la conciencia". Crí-

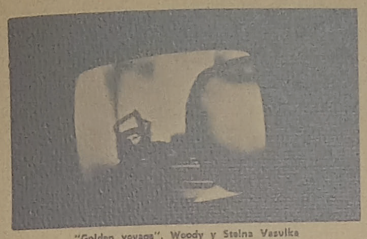
entre ellas *"Hello"*, pre-
a "The medium is the
re en marzo de 1972 por
La transmisión se origi-
Boston, con cinco cáma-
"Then": tres partes inte-
s agua, luz y tiempo en
al.





Days off". Calendario de happenings de Allan Kaprow, 1970

W y S VASULKA



"Golden voyage". Woody y Steina Vasulka

Woody nació en Checoslovaquia. Ingeniero. Estudió cine. Hizo documentales y trabajos en multipantalla. Steina nació en Islandia. Estudio música. Viven en Estados Unidos desde 1965. Profesores de video en la Universidad de Nueva York, en Buffalo. Fundadores y principales animadores, junto con Shridhar Bapat y Dimitri Devyatkin, de *The Kitchen*, importante centro de video y música de Nueva York. Interesados en los aspectos fisiológicos de la percepción.

Obras de video: *"Home"*, 16 1/2 minutos, originado en blanco y negro, editado y colorizado en tiempo real; *"Space II"*, 17', también colorizado, diseñado como un "environment" hirozontal de un solo canal y multipantalla; *"The golden voyage"*, viaje "subterráneo" de unas rodajas de pan flotando sin tiempo y sin espacio; *"Let it be"*, de Steina, basada en la canción homónima de los Beatles. Ganó el Primer Premio de Arte Conceptual en el Festival de Video de Minneápolis, 1972.

Los Vasulka estuvieron en Caracas en 1972 y dictaron un seminario de Televisión Creativa en la División Audiovisual del MOP, junto con Gerd Stern y Sally Shaw, artistas de Intermedia, en Boston. El seminario fue organizado por José Ignacio Cadavieco.

VIDEO FREE AMERICA

Grupo de video de San Francisco, el más importante de la Costa Oeste de los Estados Unidos. Director: Arthur Ginsberg. Creen en la necesidad de cambiar la televisión. Tienen un estudio-teatro experimental donde realizan sus trabajos y los muestran al público.

Obras de video: *"Carol and Ferd"*, dieciséis horas "no stop" en versión integral (hicieron una versión de una hora en ocho monitores), creación de Arthur Ginsberg, Skip Sweeney, Sukey Wilder y Bob Klein; *"Kaspar"*, toda la parte en video realizada para la obra de Peter Handle, montada en el Chelsea Theater Center de Brooklyn; *"AC/DC"*; *"Kaddish"*, a partir del poema de Allen Ginsberg; obras de video abstracto: *"Classical"*, *"Koto"*, *"Tommy"*, *"Jazz"*, *Fell street"*, *"Video Man"*, *"Moog Vidium Nº 1"*, *"Slow"*, *"Stop action"*. Video no abstracto: *"Moog Vidium Process"*, *"Chopin preludes with Julian White"*, *"Equinox"*, *"Philo T. Farnsworth Video Obelisk"*, etc.



"Carol and Ferd". Video Free America

WALTER WRIGHT

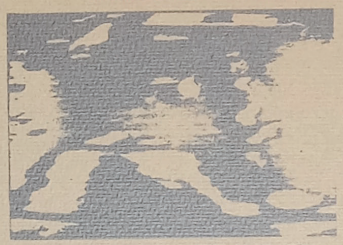


Imagen videosintetizada de Walter Wright, 1972

Canadiense. Estudió arquitectura. Especialista en video con computador. Trabajó en "Computer Image" de Nueva York. Construyó su propio sintetizador. No tiene egoismo en publicar los planos del mismo, así como las indicaciones técnicas sobre la realización de sus videos. Trabaja con su esposa Jane. Su "productora" se llama "Video Moose". Convierte en imágenes abstractas la música de cantantes populares. Obras de Video: *"31"*, de 1972, con fotografías e imágenes de computador. Ganó el gran premio del Primer Festival Nacional de Videotape en los Estados Unidos; *"Composition Nº 4 - Son of Godzilla,"* 1972; *"A tape for Alix"*; *"Hendrix, Joplin, Alice Cooper"*, animación en tiempo real a partir de un videotape original de dos pulgadas; el "soundtrack" de Hendrix es distorsionado en el master; *"Paper shoes"*, basado en la pieza de Yoko Ono; *"Concierto del grupo Maine en The Kitchen"*, con imágenes trabajadas en el computador.

Walter Wright ha colaborado en la realización de obras de Ed Emshwiller y Jud Yalkut. Asimismo en las exhibiciones de video en vivo en "The Kitchen" de Nueva York, y en el Centro Experimental de Televisión de Binghamton, N. Y.

YALKUT JUD

Nació en Nueva York en 1938. Cineasta independiente desde 1961. Integrante del grupo USCO. Desde 1966 trabajó con Nam June Paik y Charlotte Moorman en la realización de films y videotapes y espectáculos de multimedia. Trabajó en el TV Lab de la NET.

Obras de video: *"Videotape study Nº 3"* (1967-69), junto con Paik; *"Beatles electroniques"*, 1967; *"The astrolabe of God"*, *"26.1.1499 John Cage for string player"*, interpretado por Charlotte Moorman y Nam June Paik; *"The whirling ecstasy"*, *"The mirror of heaven"*.

Vive en Ohío.





"John's Cage 26'1.1499 for string player". Jud Yalkut, 1972

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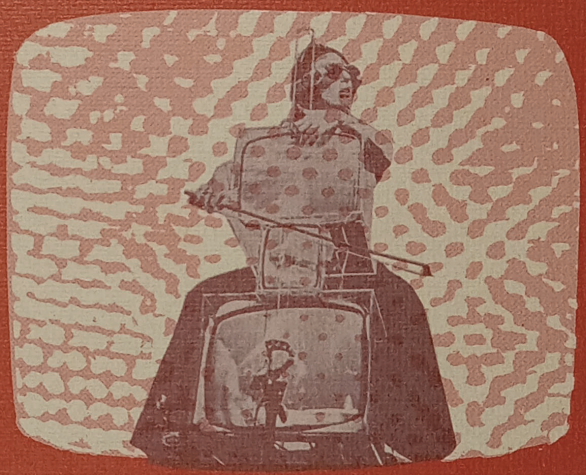

CHARLOTTE MOORMAN EN LA OBRA DE NAM JUNE PAIK
"CONCERTO FOR TV CELLO AND VIDEOTAPES" 1973-74

FUNDACION MUSEO DE ARTE CONTEMPORANEO
DE CARACAS

EXPOSICION 8

CATALOGO 8

ABRIL 1975

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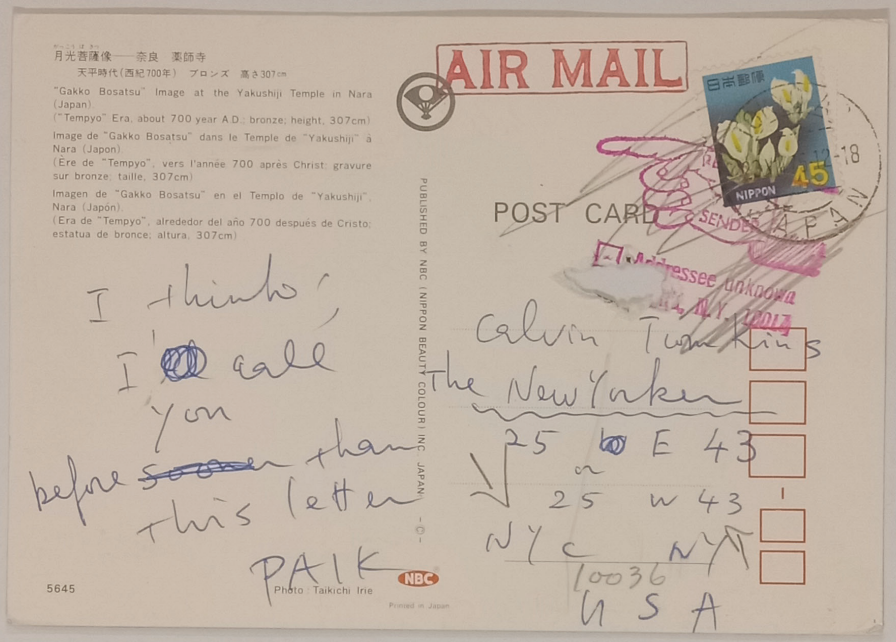

月光菩薩像——奈良　薬師寺
天平時代(西紀700年)　ブロンズ　高さ307cm

"Gakko Bosatsu" Image at the Yakushiji Temple in Nara (Japan).
("Tempyo" Era, about 700 year A.D.; bronze; height, 307cm)

Image de "Gakko Bosatsu" dans le Temple de "Yakushiji" à Nara (Japon).
(Ère de "Tempyo", vers l'année 700 après Christ; gravure sur bronze; taille, 307cm)

Imagen de "Gakko Bosatsu" en el Templo de "Yakushiji", Nara (Japón).
(Era de "Tempyo", alrededor del año 700 después de Cristo; estatua de bronce; altura, 307cm)

AIR MAIL

POST CARD

PUBLISHED BY NBC (NIPPON BEAUTY COLOUR) INC. JAPAN

I think; I'll call you before ~~sooner~~ than this letter

PAIK

Calvin Tomkins
The New Yorker
25 E 43
or
25 W 43
NYC NY
10036
USA

5645

Photo : Taikichi Irie

NBC

Printed in Japan

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Lovely Hawaiian Maiden

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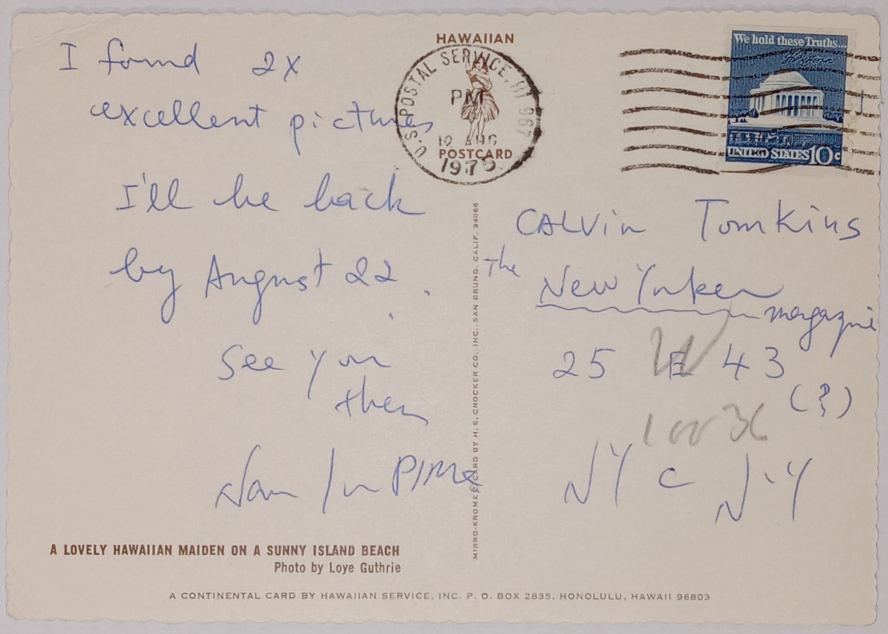

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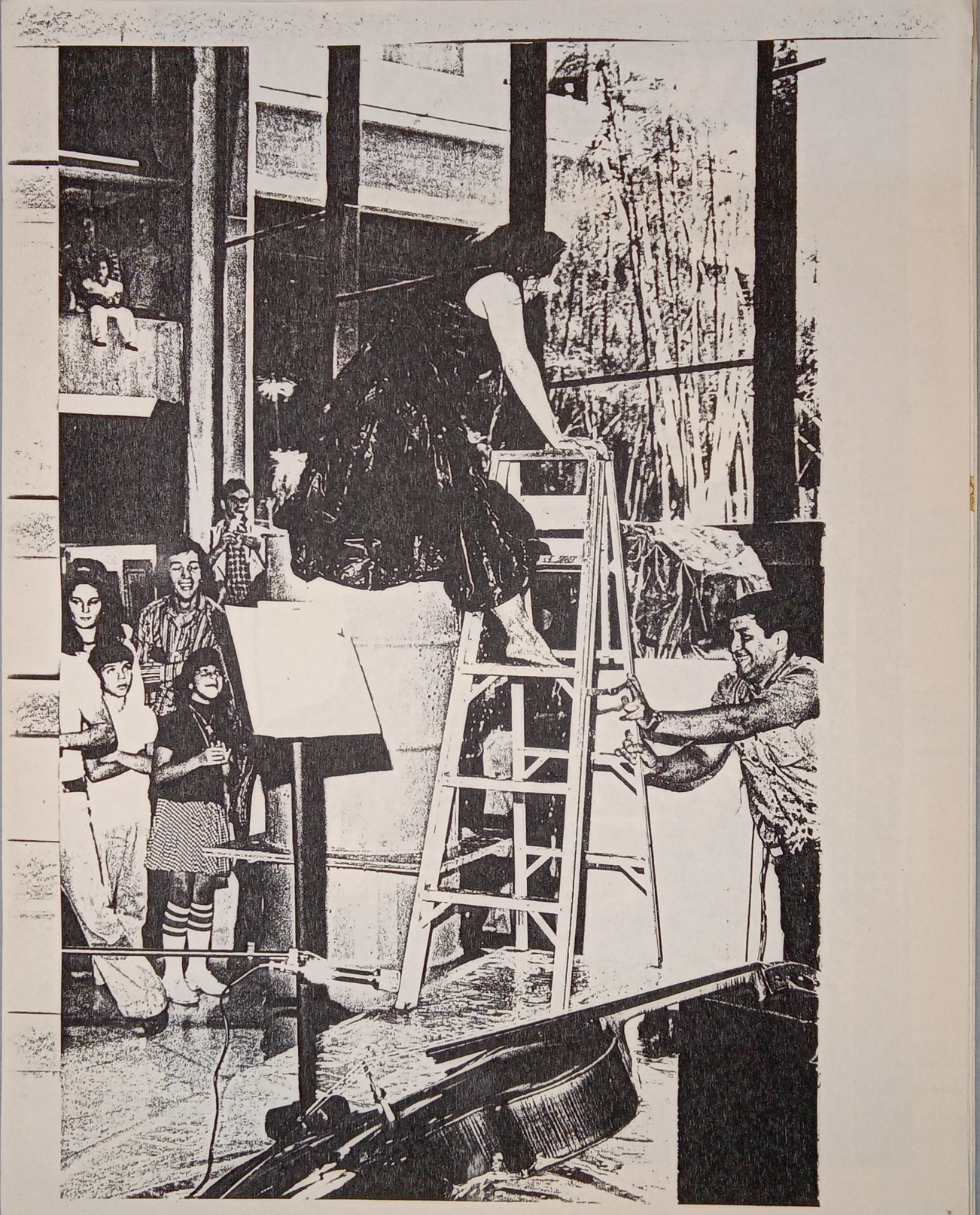

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MUSEO--
SOFIA--
"ARTE--
APRIL--

CHARLOTTE MOORMAN, CELLIST
PERFORMING
"VARIATIONS ON A THEME BY ST SAENS"
BY
NAM JUNE PAIK

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...RANGER, DID A BEAUTIFUL JOB —
3000 PEOPLE ATTENDED EACH OF MY 3 PERFORMANCES.

PLEASE USE THE ENCLOSED CATALOGUE & PHOTOS ANY WAY YOU WOULD LIKE.

LOVE,
Charlotte

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MUSEO - ARTE CONTEMPORANEO
SOFIA ~~IMBER~~, Director
"ARTE ~~de~~ Video
APRIL - 1975

CHARLOTTE MOORMAN, CELLIST & VIDEO ARTIST

PERFORMING
"TV BRA FOR LIVING SCULPTURE"
BY
NAM JUNE PAIK

ASSISTED BY
SOFIA IMBER
CARLOS RANGEL
FRANK PILETTA
CLAUDIO PERNA

5000 PEOPLE ATTENDED EACH OF MY 3 PERFORMANCES.

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LOVE,
Charlotte

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SOFIA IMBER
DIRECTOR

MUSEO DE ARTE CONTEMPORANEO DE CARACAS

At the request of Miss Thoorman I'm enclosing a catalogue and photographs of the video-art exhibition recently held at the Caracas Museum of Contemporary Art.

Yours sincerely

Sofia Imber

DEAR CALVIN TOMKINS,

THIS VIDEO FESTIVAL WAS WONDERFUL! THE DIRECTORS, SOFIA IMBER & HER HUSBAND, CARLOS RANGEL, DID A BEAUTIFUL JOB — 3000 PEOPLE ATTENDED EACH OF MY 3 PERFORMANCES.

PLEASE USE THE ENCLOSED CATALOGUE & PHOTOS ANY WAY YOU WOULD LIKE.

LOVE,

Charlotte

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Ann Gresser
sculptor
Pat doing radio inv W.N.Y.C.

never done anything else or TV except Pat had once introduced Mrs. Eisenhower. Met Daniel Oppenheim, says idea of [illegible] sculpture, he said OK, but ~~when~~ later not happy — came up with TV artists.

artists [illegible]
their medium, [illegible]
at PBL who was very ex[illegible]
and after much interviewing and [illegible]
artists who were shown on the program. [illegible]
Dean ofthe School of the Arts at NYU, felt th[illegible]
of Station WGBH in Boston was the logical choice as [illegible]
of our program, because of his experimental work.

We all worked together very hard and enjoyed the excitement generated by the artists and their experimentation. The product was the one half-hour show (alas, not one-hour as you mention - we all wish it could have been, but the budget didn't allow it) that was screened in the spring of 1969. The credits read: Program conceived by Ann Gresser and Patricia Marx; produced by Ann Gresser, Patricia Marx and Fred Barzyk; directed by Fred Barzyk.

Except for this omission, I enjoyed your profile of Nam June very much, and am very glad he is finally getting the attention he deserves.

Sincerely yours,

Ann Sperry

Ann Sperry

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Ann Sperry
115 Central Park West
New York, N.Y. 10023

June 8, 1975

Mr. Calvin Tomkins
The New Yorker
25 W. 43rd St.
New York, N.Y. 10036

Dear Mr. Tomkins:

In your profile of Nam June Paik in the May 5, 1975, issue of The New Yorker, you discuss at some length the TV program, "The Medium is the Medium." Since this program was as you state, "The first national showing of video art on the home screen," I would like to set the record straight as to the program's history.

In 1968, Patricia Marx (now Patricia Ellsberg) and myself, Ann Gresser (now Ann Sperry) had the idea of commissioning artists to do works of art using television technology as their medium, (hence the title). We went to David Oppenheim at PBL who was very excited with this pioneering proposal, and after much interviewing and research, we selected the artists who were shown on the program. Mr. Oppenheim, now Dean ofthe School of the Arts at NYU, felt that Fred Barzyk of Station WGBH in Boston was the logical choice as director of our program, because of his experimental work.

We all worked together very hard and enjoyed the excitement generated by the artists and their experimentation. The product was the one half-hour show (alas, not one-hour as you mention - we all wish it could have been, but the budget didn't allow it) that was screened in the spring of 1969. The credits read: Program conceived by Ann Gresser and Patricia Marx; produced by Ann Gresser, Patricia Marx and Fred Barzyk; directed by Fred Barzyk.

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Sincerely yours,

Ann Sperry

Ann Sperry

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Dear Mr. Tomkins -
This was the press release for my 1974 exhibit -

LESLIE RANKOW GALLERY

FOR IMMEDIATE RELEASE:

ANN SPERRY
Bronze and Aluminum Sculpture
OPENING: Tuesday May 14, 5-8 P.M.

Fertility symbols of course, but more, these egg-breast-womb shapes with doll limbs protruding, emerging and retreating evoke the primitive raw unformed fears and even nightmarish quality of both birth and death. The artist is working at that fine edge beyond words, where the biological organic experience simultaneously diminishes and enobles us all. For the Modern Woman, reproduction is still a holy mystery - a surrender to the divisions and destructions , the hidden messages of fierce cells, beyond the control of rational mind. Ann Sperry has made totems, portraits of this experience.

- Anne Roiphe

EXHIBITIONS:

Metropolitan Museum of Art, "GOLD" Show
Detroit Institute of Art
Jacqueline Anhalt Gallery, Los Angeles
Patricia Moore Gallery, Aspen Colorado
Reese-Paley Gallery, San Francisco
Galerie Suzanne De Coninck, Paris
Centre d'Art Cybernetique, Paris
"Donner a Voir", Galerie Creuze, Paris
Benson Gallery, Bridgehampton, N.Y.
Musee d'Art, Nantes
Davenport Municipal Museum, Davenport, Iowa
Spiral Gallery, Boston
PRIVATE COLLECTIONS INCLUDING: Rose Art Museum, Brandeis University

Conceived and co-produced with Patricia Marks Ellsberg the television show "THE MEDIUM IS THE MEDIUM" in which artists were commissioned for the first time to do pieces using Television as their medium.

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DOUGLAS DAVIS
80 WOOSTER STREET
NEW YORK CITY 10012
(212) 431-6585

August 20, 1974

Dear Cal:

Glad to hear Paik is done and that you yet have months to wait on it. From my rapid-fire position, this seems beyond civilized belief, and highly enviable.

There is still time to talk--particularly about Paik's Buddha performance in Cologne, which was his finest in years, I think--but I am for now enclosing a recent essay from Art in America. There are a few comments in it that go to the heart of my own feeling about Paik (and interpretation of him) that seem to have been missed by certain readers of the book (to make a very bad sentence).

Not that you are one of these errant readers. But I wouldn't be unhappy if in any references to what I have written or said about Paik you stressed my support of his Dada-Fluxus-Conceptualist side. This is his great value, to me. I know that others, many others, believe him a great technician and entertainer, and perhaps he is. This is not what interests me, however, nor are those the qualities in him and in his work that will last. The synthesizer was valuable to me only as a gesture, at once Duchampian and political. Its power to make pleasing images (long since duplicated a hundred times over by other, more efficient "machines") is the least part of it, and the huge school of mindless synthesizer art that followed from it is even lesser a part. It was--in inception--a strike against the control room, and all that symbolizes about the TV system.

Alas, this is no longer true, as the attached laments. But Paik cannot be blamed for this; indeed, he could not have stopped it had he tried.

Very best,

Doug

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Art in America

MAY-JUNE 1974



Cover: A new look at the Statue of Liberty, one of the most famous public objects in the world, is a major feature of *Art in America's* reexamination of public art (ranging from New York Harbor to mainland China, and from the extraordinary early-20th-century pageant movement to Oldenburg and di Suvero). Auguste Barthoidi's colossus, *Liberty Enlightening the World*, given by France to the U.S. in 1876, is subject to reassessment as a monument, as a historical artifact and, in a new guise suggested by its recent popularity among avant-garde artists, as an artwork. (Photograph: N. Foote.)

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Issues & Commentary

Public Art: The Taming of the Vision

The 20th century has been obsessed by the dream of a public art. Mayakovsky said: "Let us make the streets our brushes, the squares our palette." Many vanguard European art movements in the opening decades of our century pivoted on the belief that the passion and intelligence once devoted to paint and marble could be expressed in other, more aggressive ways: Futurist operas, Dada rallies and Constructivist spectacles. There was a retreat not long afterward, with Surrealism leading away from action and toward introspection. But the end of World War II released a new torrent of optimist energies, particularly in the U.S. The New York School was involved with "pure" painting, but its attitude toward art—and life—was undeniably heroic and thus, by implication, public. Much of the art of the '60s was even more physical and extroverted. It was a decade when technology came to be used in art as never before: sound, light and industrial scale pushed styles to various quasi-public extremes. Finally, the accelerated public interest in art—a marked feature of the '60s—has accumulated in increasingly broad public financial support for all the arts.

But now, in the very process of its practical realization, the vision of a bold and cauterizing public art—as proclaimed by Mayakovsky—is being tamed. I write against this corruption, not against the ideal. What disturbs me is the spreading belief that art should compromise everything—including its personal independence—on behalf of a larger public function, democratically defined.

If I understand the distinction between what we have come to call "art" and other forms of visual expression (movies, advertising, design, illustration), it is obdurately personal in conception. The one luxury permitted the artist in an otherwise hostile environment is the freedom to do what he wishes—to go wherever his talent or his imagination takes him, without regard to audience approval. In this sense, art is always alien to the common weal. And it will always threaten any middleman (or middle-system) that exists on the basis of majority taste. I might add, however, that art can truly affect that majority—and succeed as public art—only by operating with complete freedom.

An unwitting ally of the process I am describing is the rapid growth of public funding for the arts. Long scorned and repudiated, both by fiscal conservatives and by intellectuals (who feared governmental intrusion into artistic autonomy), the idea that a tiny percentage of the tax dollar should be used to support the arts has recently come on with a rush. Only five years ago, the federally supported National Endowment for the Arts and the state-funded New York State Council on the Arts barely existed, with infinitesimal sums to spend. Since 1969, the budgets of both organizations have multiplied rapidly, in response both to intelligent political leadership and an increasingly sophisticated electorate. Taken together—they are the largest sources of public arts-funding—these bodies now dispense more than $50,000,000 annually. And this figure will (justifiably) increase.

On the surface, this is a good thing. Certainly, I am for public funding; moreover, I am grateful; already it has allowed me and many of my colleagues to complete projects that never would have been realized without it. But I must insist that the link between authentic art and the public is not quite so simply forged. The fact that money is now available to keep symphony orchestras alive, employ poets as lecturers, pay decent salaries to curators and purchase large works of sculpture for public plazas does not mean that the long-sought synthesis between art and "real" life has been achieved.

Indeed, there is today a danger—which some of the funders themselves realize—that has been obscured in the euphoria of sudden legislative success. This danger is that the independence of art itself will be affected (however subtly) by political pressures.

The nature of such pressures varies. At the N.E.A., there is an understandable concern for spreading the wealth, distributing grants beyond New York and California where most innovative artists live. This means, quite frankly, that criteria other than excellence and need can be applied. At the New York State Council, where liberal and sophisticated leadership has existed from the start, there is an instinctive desire to encourage the "public forms" of art rather than its exclusively private activities (as painting is often imagined to be). This is a graceful form of direction. It means that an artist is gently induced to proceed in his work in directions that he might not otherwise take. The application forms for the small CAPS grants (given to individuals rather than institutions, which receive the lion's share of the budget) specifically ask the artist to explain how his work will benefit the tax-payer, either by public exhibition or public service.

It might be argued that the artist's more traditional dependence on the private collector or the wealthy patron subjected him to equivalent pressures. But I don't believe this excuses well-intentioned abuses of a new kind.

Large scale funding is, in brief, a double-edged sword, slaying virtue as well as vice. One of the clearest examples of this fact is the growth and development of what has come to be called "Video Art." I single it out not because it is more flawed than any of the other arts, but because I know it better, first, and second, its emergence as a thriving creative genre is comparatively recent. During the late '60s, many artists (myself included) began to work intensively with videotape, attracted by its technical simplicity and its direct access to the viewer. As luck would have it (and perhaps necessarily, since it is expensive), the rise of video as a creative medium paralleled the rise of public funding. Suddenly, we found ourselves making the unthinkable jump from using portable videotape recorders to using entire television stations. A huge body of experimental television flowered—at least technically—overnight.

I emphasize "technical" here because that is where the emphasis has been. Most of the work now being produced at experimental television centers is impressive chiefly on physical grounds. It is pleasantly abstract, radiant in color, and accompanied by crackling, synthesized sound. It is also dedicated in the main to the entertainment ethic—on a higher level than commercial TV but similarly motivated. It responds to a weakened and democratized definition of public art: that the work must seek first to serve a large and middle-level audience, rather than the vision of the maker, be he painter, sculptor, writer, documentarian or producer.

Another case in point is what happened to a friend and colleague, Nam June Paik. In 1968, Paik built what he called a Video Synthesizer—a complex of cameras, consoles, switchers and colorizers that allowed the artist to create TV abstractions while remaining free of the encumbrances of television-station costs and bureaucracy. His machine was sprawling, funny, ungainly, of a piece with his past work in Scotch-tape robots and smashed, second-hand TV sets. I was elated by this subversive notion and by the fanciful, anti-formal collages that Paik created from his synthesizer, which he finally built thanks to a small grant from the Rockefeller Foundation and help from Shuya Abe, a Japanese engineer.

But the Paik-Abe Synthesizer has long since been deprived—by its imitators—of its original Dada-Fluxus character. Its technical qualities have been imitated and improved. Variants of it have been installed at several major television stations. Its original premise—to skirt the bureaucracy—has been diluted. Images coming out of the post-1968 synthesizers, of all kinds, are for the most part smooth and sweet,

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like the spin-ery paintings produced by countless boardwalk peddlers. I should add that Paik himself is working less and less with synthesizers.

It would be easy to blame the debasement of public art on the brokers of power. Marcuse has pointed out the ingenious way in which America co-opts its rebels, but this is not by any means the complete answer. The fault lies equally within the art system itself. It is not society alone that turns us into entertainers but ourselves, or rather the ideas rooted within us.

A great many of these misleading ideas can be found in the writings of Marshall McLuhan, whose thinking informed the entire esthetic left of the middle and late '60s. Until very recently, artists experimenting in new mediums, whether light, sound, film, or video, have based their work on the ideas in *Understanding Media*, particularly the notion that each medium is more important than what is done with it. (McLuhan's attitude toward television—rooted in the experience of Canadian TV of the 1950s—as a bland, homogenizing, anti-intellectual force is widely accepted, even among many artists working in video.) McLuhan has convinced an entire generation of avant-gardists that its work is valid only when it commands a public presence.

McLuhan's emphasis on means is the key to what is wrong in his thought. We have been led by prophets of this kind, and by their disciples in the administrative strata of society (where the funding lies) to discard the very quality that gives art its reason to exist: inner purpose. And strangely enough, certain ideas developed during the 1960s by Clement Greenberg surfaced in an equally dehumanized form in the scale and surfaces of post-painterly abstraction and in the conformist excesses of the criticism that appeared concurrently.

Not surprisingly, there has been a reaction against this late-60s drift. Mayakovsky's call to arms—if sounded now—would attract few adherents. We are surrounded now by various types of work that reject extroversion and glory in its opposite, including certain kinds of Conceptual art, recent emotive and gestural painting, and a substantial body of video art (much of it technically simple if not willfully primitive), made outside the experimental center-TV station network by the artist alone with his camera. I sense this reaction even in myself, though my work has always grounded itself—and still grounds itself—in Mayakovsky's premise.

At a time when public enthusiasm is abundant, I may sound "antidemocratic." But I am in fact speaking out of concern for the indigenous health and diversity of our culture, which is, or should be, the proper goal of public funding. Countless friends who simply want to continue their work in painting, film, or video must now align themselves with nonprofit institutions or shroud their intentions in the cloak of public service to survive. The symphony orchestras and the community theaters—hardly seedbeds of artistic ferment—need practice no such duplicity. The lone artist, by contrast, remains open to the charge of elitism—of crafting precious works for the few.

What no one seems to sense in this charge is its own perversely elitist premise. It is normally voiced by descendents—and occupants—of the white, upper middle class, eager to prove their egalitarianism. On its face, of course, the contention that "the people" don't deserve the same art that *I* enjoy is patronizing to the quick. Furthermore, if the anti-elitist, pro-public service position were pushed to its extreme, art would not be allowed to progress or even change.

Yet the need for change in our society, if we are not to wallow forever in physical and political pollution, is obvious, and the arts (as Marx himself said) are a major instrument of changing society and extending perception. The most demonic, threatening art can be highly useful to society. The writing of Artaud (which has revolutionized not only theater but our very attitude toward life on the street) fulfills this function admirably. Yet I can hardly imagine Artaud satisfying the demands of the debased public-art dogmatists. Next to the sweet charms of electronic distraction, Artaud suffers. Resurrected, he might be a candidate for a late-night interview program, but he would find the door to the control room locked.

I hope it is clear that I have arrayed myself not against the public function or the public support of art, but against the idea that its creation can be geared to the pleasure of a hypothetical audience. Once made, the work of art is of course at large in the world. But the making that precedes it is inescapably private, whether we like it or not. Art begins in the self, which is the final and incorruptible source of our culture. The true end of public funding is the support and encouragement of that self, not its diffusion. This is the only reason to support or to practice art—as distinct from entertainment—and it is the only service that art can legitimately perform for society.

—Douglas Davis

Author: Douglas Davis is art critic for *Newsweek* and an artist working in video.

More Alternate Spaces: The LA Woman's Building

At night, the Woman's Building at 743 Grandview, Los Angeles, in an "ethnic" neighborhood near McArthur Park, is bathed in pink floodlights. In its closets, the tools are painted pink. It opened last fall in the former Chouinard Art Institute building, exactly eight decades after the inauguration of its namesake, the Woman's Building of the World's Columbian Exposition in Chicago in 1893, which was designed by a woman and included murals by Mary Cassatt, and whose catalogue declared:

> The great work of the world is carried on by those inseparable yoke-mates man and woman, but there are certain feminine touches in the spiritual architecture which each generation raises as a temple to its own genius, and it is as a record of this essentially feminine side of human effort that the Woman's Building is dedicated.

Today this might be stated in different terms; 80 years have turned those "gentle touches" into blows for justice. The new Woman's Building (managed by Edie Gross) shelters an impressive group of feminist organizations:

Womanspace, a community art gallery and center directed by Marge Goldwater that was the prototype for the whole project when it opened at another location last year;

The Feminist Studio Workshop, a small, far from conventional art school founded by art historian Arlene Raven, designer Sheila de Bretteville and painter Judy Chicago, that will receive accreditation next year from the International Community College;

The Center for Art-Historical Studies, an affiliate of the Feminist Studio Workshop run by Raven and art historian Ruth Iskin that includes the L.A. West-East Bag slide registry;

Gallery 707, a private gallery owned by Anait Stevens that is also a forerunner of the Woman's Building;

Grandview Galleries 1 and 2, cooperative galleries representing 40 women artists of every conceivable style and intention;

Sisterhood Bookstore, a branch of the original feminist store in Westwood;

The Performance Project, an organization headed by Liede Gray that coordinates women's performing groups;

Women's Improvisation, a theater workshop;

The Associated Women's Press, publisher of five magazines—*Sister*, *Momma*, *Womanspace Journal*, *Lesbian Tide* and *Women and Film*;

The L.A. chapter of NOW;

The Women's Liberation Union.

Also getting underway are a Women's Graphic Center for printing and printmaking, and a restaurant.

The Woman's Building is still primarily a middle-class institution, although its groups are exploring ways to open it to more minority participation, among them a recent consciousness-raising dialogue with men and women from the Studio Watts Workshop and, projected for next year, the FSW's extension program of classes in the L.A. community. Lectures and panels are held with participants from other fields, and

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red mark

instead of "shout", just "said".

I bet I shouted, because the place was quite noisy, however, the word "shout" can mean "youm dont deserve to be shampooed", which may, or maynot be true, however, i dont hurt other guy's feeling un-necessarily.

g

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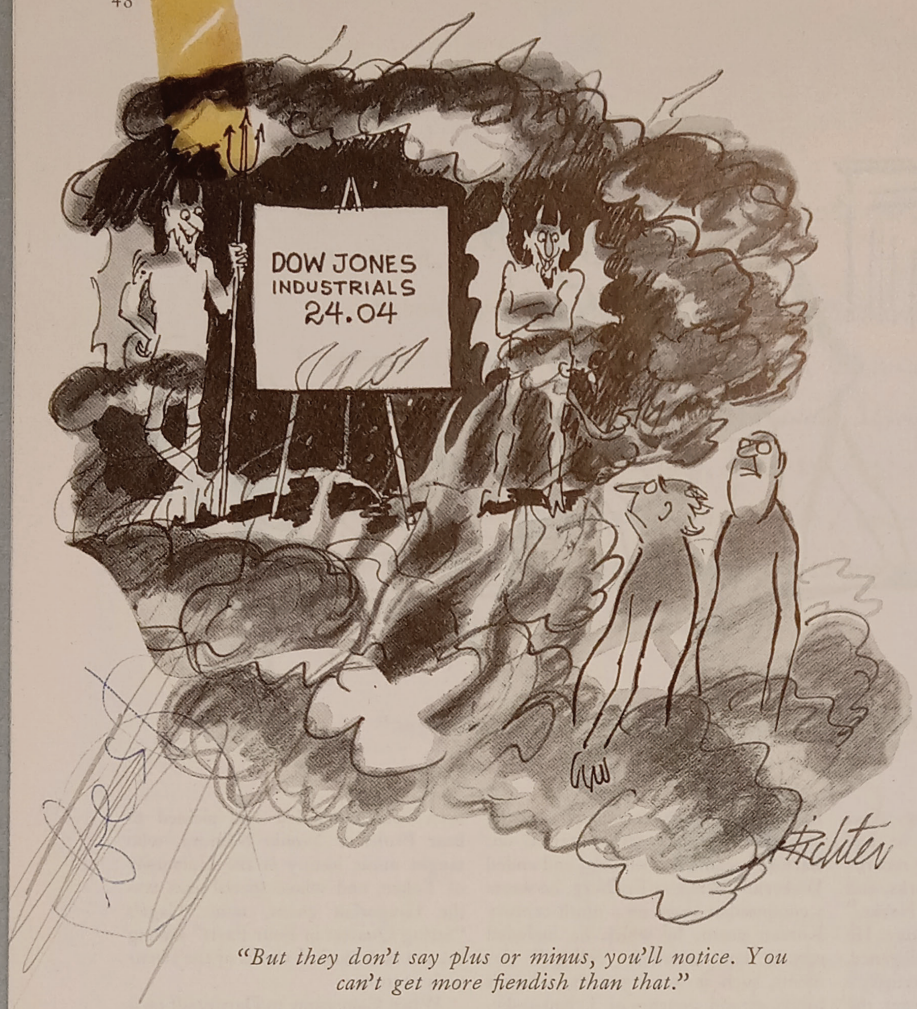

"But they don't say plus or minus, you'll notice. You can't get more fiendish than that."

• •

ny in performance, as the whistles had, then he could accept that without difficulty. In general, he said, he preferred laughter to tears.

For Paik, all this was hugely liberating. Cage, who is not always comforted by the work of people he has inspired, tends now to belittle his influence on Paik. "I don't believe in this business of people influencing other people," he said recently. "Maybe Nam June's meeting me made it possible for him to go on and do the things he was going to do sooner or later anyway, but only because it was already in him to do them. The fact is that he took my ideas into areas where I would never have gone." In the pieces that Paik began to compose after 1958, there was often an element of violence, which was entirely foreign to anything in Cage. Paik, the timid student who could not conceive of playing the piano in public, now found it within his power to compose and perform a work called "Hommage à John Cage," in which he caused an upright piano to tip over and fall on the stage with a crash. (Stockhausen, watching from the front row, leaped up and started to lift it back up again, until he was dissuaded by Paik; they have been close friends ever since.) In "One for Violin," Paik stood facing the audience, holding by the neck a violin with both hands, which he raised slowly—so slowly that the movement was all but imperceptible; when the violin was above his head, he would bring it down (fortissimo) on a table in front of him, smashing it to smithereens. He performed these and other pieces in small galleries around Cologne and in the atelier of Mary Bauermeister, a painter friend, and later in museums and concert halls in Oslo, Copenhagen, and Stockholm. Paik also performed works by Cage and others, and he was enormously encouraged when a German music critic referred to him in print as "the world's most famous bad pianist."

In 1960, when Cage returned to Europe for a series of lectures and performances, Paik was ready with a new piece, entitled "Étude for Pianoforte." Cage recalls its first performance vividly. "It is hard to describe why his performances are so terrifying," he said not long ago. "You get the feeling very clearly that anything can happen, even physically dangerous things." In the "Étude for Pianoforte," whose première was in Mary Bauermeister's studio, Paik played some Chopin on the piano, broke off, weeping, and got up and threw himself upon the innards of another, eviscerated piano that lay scattered about the floor, then picked up a wickedly long pair of scissors and leaped down to where Cage, the pianist David Tudor, and Karlheinz Stockhausen were sitting, in the front row. He removed Cage's suit jacket and started to slash away at his shirt with the scissors. Later, he explained that he had intended to cut off the shirttail but when he saw that Cage was not wearing an undershirt he took pity on him and decided instead to cut off his necktie at the knot. After doing so, he poured a bottle of shampoo over Cage's head and also over David Tudor's. (As Stockhausen edged nervously away, Paik shouted, "Not for you!") When the bottle was empty and both Cage and Tudor were fully lathered, Paik forced his way through the crowded room to the door and ran out. Everyone sat as though stunned, Cage recalls, for several minutes. Finally, the telephone rang; it was Paik, calling to say that the concert was over.

Performances of this sort, with their clear echoes of the Dadaist manifestations of the nineteen-twenties, had a good deal in common with the events called "happenings" which were going on in New York about this same time

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"I think that's the last of his peremptory challenges."

• •

music of the twentieth century. As a high-school student in Seoul, he had tried for three years to find any recording of Arnold Schoenberg's works, and finally found "Verklärte Nacht," which he had read about in *Time*. He also managed, through great diligence, to find a recording of Stravinsky's "Firebird" ("I will never forget the red label, with Stokowski conducting Philadelphia Orchestra") but not of "The Rite of Spring." "Then, when I got to Tokyo, I heard on radio some music with girl weeping, and I said, 'Oh, must be Schoenberg.' It was 'Pierrot Lunaire,' first time I hear it. Such a big event for me."

Germany in the fifties was a center of the newest developments in music, most of which had to do with electronic means of composition. Karlheinz Stockhausen, György Ligeti, Mauricio Kagel, and other avant-garde composers were working at the Studio for Electronic Music, which had been established by Radio Cologne, and one of Paik's teachers at the Conservatory in Freiburg, Wolfgang Fortner, strongly urged him to go there. He took Fortner's advice and enrolled at the University of Cologne, but for the first year there he was too shy to approach any of the other young composers. He was writing music, but not confidently. In Munich, he had composed a string quartet, which, he says, "started out Bartók, became Schoenberg, and ended Webern." While at Freiburg, he wrote a composition based on a ninth-century Korean poem, in which he included certain tape-recorded "collage" elements, such as water sounds, a baby's babbling, and snatches of Tchaikovsky. Later, he edged further into the electronic field with taped compositions of himself chanting or shouting. And at about this juncture, in 1958, he met John Cage—the event that he considers the turning point in his life.

Cage, the irrepressible American avant-gardist, whom Schoenberg once described as "not a composer but an inventor of genius," had decided by then that electronic music was "dead as a doornail." Cage had noticed that the audiences at concerts of all-electronic music invariably went to sleep. He believed that the healthier tendencies in all the arts then were moving in the direction of theatre, and he made sure that his own compositions gave audiences something to look at as well as listen to; most of these visual activities were dictated, like his music, by chance operations, and the results were often hilarious. Paik was still living in Tokyo when he first heard about Cage, and shortly afterward he had been both astounded and pleased to hear Professor Yoshio Nomura, who taught music history at the University of Tokyo, and whose special area was the Gregorian chant, name Cage's "String Quartet in Four Parts" among the ten best musical works of the twentieth century.

When Cage came to Darmstadt on a concert and lecture tour in 1958, Paik took in the performance and later went to call on the composer at his hotel. He was rather shocked to find Cage washing his shirts. It seemed to Paik that someone with Cage's attitude toward music should not waste any time on details of personal appearance; nor did Paik approve of the fact that Cage had worn a dark-blue suit and a necktie when he performed. They got along well enough in spite of this, however, and discovered that they were both engrossed just then in Mallarmé's writings on chance. Paik asked Cage whether he meant to be funny when he did things like blowing whistles or rattling eggbeaters onstage. Cage replied that he did not set out deliberately to be funny—for example, the whistles in the collage piece called "Music Walk" had simply been a means of making sounds while his hands were occupied in making other sounds—but that if something turned out to be fun-

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Hans Haacke said, he enjoyed the article, but Vostell is not blond.

Actually I didnot notice the difference, because I generally dont pay the attention to hair-color..
I think, Vostell's hair is something like grey and brunette or brown...something like that...he is quite round face...
if you want to replace an adjective, round-face cane do, also..
...silver-brown is also a fancy hair-color, which is not far from Vostell's...

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Miss Ida Column

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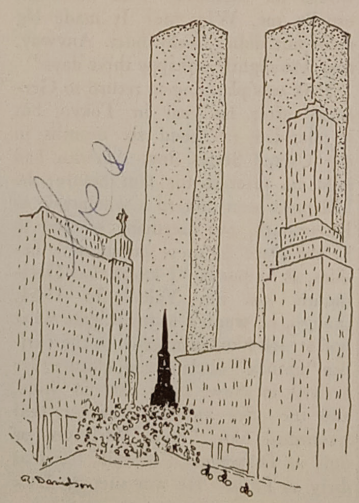
in small galleries and artists' lofts. The "happenings" were in one sense an outgrowth of the process-oriented, gestural Action painting of Jackson Pollock and other artists of the New York School, and the most prominent "happeners" were visual artists, such as Claes Oldenburg, Jim Dine, Red Grooms, Robert Whitman, and Allan Kaprow (who coined the term "happening"). It was generally acknowledged, however, that the first true "happening" had been a collaborative event organized by John Cage and Merce Cunningham, the choreographer, at Black Mountain College in 1952, and Cage's influence on the whole phenomenon was strong and pervasive. A number of young New York musicians, dancers, and artists, many of whom had attended Cage's classes in experimental music at the New School (so had Kaprow himself), had also become interested in doing performance pieces that could be described as Action music, but they lacked the gallery facilities of the better-known artists and had a hard time finding performance space. Then, in 1961, George Maciunas took up their cause. Maciunas, a Lithuanian-born graphic designer who seemed to have a hand in any number of money-losing operations, was then a part owner of a Madison Avenue art gallery called the AG Gallery, and early that year he sponsored there a series of about a dozen events by Dick Higgins, Richard Maxfield, Jackson Mac Low, La Monte Young, and other friends of his. Maciunas and Mac Low also took over the design and printing of a publication called "An Anthology," edited by the composer La Monte Young, which included "scripts" for "happening"-type events by twenty-five contributors; among them was Nam June Paik, whose European performances Maciunas had heard about.

When the AG Gallery folded, in the summer of 1961, Maciunas went to Europe with the idea of founding a periodical devoted to what he considered the rapidly changing directions in all the arts. The periodical was to be called *Fluxus* (for work "in flux"), but it never got off the ground. Instead, Maciunas organized a series of Fluxus Festivals around Europe—in Wiesbaden, Copenhagen, Paris, Düsseldorf, Stockholm, Nice, and London—with a fluctuating troupe that usually included George Brecht, Ben Vautier, Tomas Schmit, Bob Watts, Emmett Williams, and various other unfettered spirits, who, along with Paik, Dick Higgins, and his wife, Alison Knowles, formed the core of the Fluxus group. Fluxus events tended to be more Dada in spirit than "happenings," which were primarily visual. La Monte Young's "Composition, 1960, #7" called for a singer and an accompanist to sound the same two notes (B and F sharp) continuously for one hour. Wolf Vostell, a blond giant from Cologne, did a piece in which he hammered toys to pieces, tried to erase pages of a magazine, broke light bulbs against a piece of glass, and then threw cake at the broken bulbs. Higgins' "Danger Music No. 3" had Alison Knowles shave Higgins' head and fling political pamphlets at the audience. The aesthetic behind all this was somewhat elusive. George Brecht tried to explain it at one point by stating that Fluxus was against the exclusiveness and élitism of art. Anything can be art and anyone can do it, Brecht wrote, and "therefore, art-amusement must be simple, amusing, unpretentious, concerned with insignificances, require no skill or countless rehearsals, have no commodity or institutional value." It could be said that Brecht was speaking only for himself, inasmuch as the Fluxus people denied that they were part of a movement, and even that they had similar ideas and goals, but the anti-art, neo-Dada bias of the members was never in much doubt.

Paik's performances differed from those of the other Fluxus people in that they were hardly ever boring, intentionally or otherwise. Everything that he did onstage was done with an excruciating and highly theatrical intensity, and there was often that sense of physical danger which had frightened Cage. Allan Kaprow described Paik as a "cultural terrorist," and Higgins went so far as to criticize his "joy in the perverse." Paik hammered nails into pianos, or attacked them with a carpenter's plane. ("People have idea that piano is very expensive, very sacred," he explained. "I was not thinking about destruction at all.") He crawled underneath the instrument and licked the dust from the pedals. He also composed works that would now qualify as Conceptual art, including a score for a symphony "to last one million years," and a long series of correspondence events that involved mailing pennies to people in various parts of the world. His return address at this point was the University for Avant-Garde Hinduism, which he had founded, and of which he was the sole member. ("I like Hinduism," Paik once said. "Is not so restricted as other religions, and they like sex, too.") Most people had trouble understanding him. He spoke five languages besides Korean, all of them badly. Something that nobody knew was that he had a studio on the outskirts of Cologne, where he and an engineer friend spent endless hours taking apart and rewiring thirteen secondhand black-and-white television sets.



TELEVISION pictures are produced by a flow of electrons moving in straight lines across the phosphor-coated surface of a cathode-ray tube. Paik and his friend interfered with this flow of electrons in a variety of ways. They altered the horizontal input to make the image stretch laterally across the screen. They used sound waves to warp the image, and they reversed the black and white controls to make negative images. Odd, distorted shapes floated unfixed through fields of electronic static. Paik hooked up one set to a microphone so that when you talked into the mike the image would jump around on the screen. It was all quite complicated electronically—nothing as simple as the blurring or tumbling effects that you get inadvertently by fiddling with the horizontal and vertical controls. Paik learned television circuitry backward and forward. "I still did not consider myself a visual artist," he has said of that period. "But I knew there was something to be done in television and nobody else was doing it, so I said why not make it my job?" If it had not been for television, Paik said, he might still be breaking up pianos.

Paik's thirteeen doctored TV sets were presented to the public in the spring of 1963, at the Galerie Parnass, in Wuppertal. Nobody bought one; Paik had suspended the head of a

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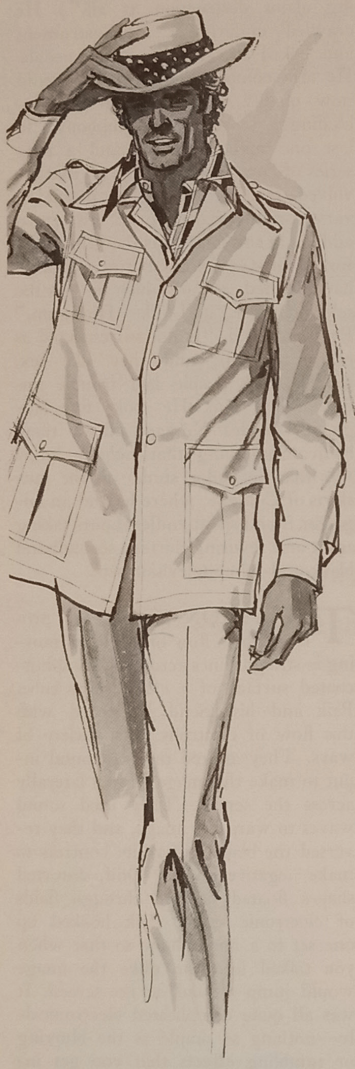

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freshly slaughtered ox over the door to the gallery, and that attracted more attention than the electronics. Soon afterward, Paik closed his Cologne studio and went back to Tokyo. He wanted to experiment with color television, which was not available in Europe then. In Tokyo, he met a man named Hideo Uchida—an electronics wizard, who was interested in using FM radio to test for extrasensory perception. Uchida introduced Paik to a young Japanese electronics engineer, Shuya Abe, and Abe soon became Paik's principal collaborator. Together they interfered with electron flows in color sets, and Paik discovered, to his delight, that it was impossible to control the results, because each set worked a little differently. A true disciple of Cage, Paik did not want to make anything that would be a mere reflection of his own personality. What he was after was indeterminacy—the image created by chance—and he found that the behavior of electrons in a color television set was truly indeterminate. Paik and Abe also built an electronically controlled bisexual six-foot robot that walked, talked, moved its arms, and excreted white beans. In his spare moments, Paik tried to learn something about Oriental music and Oriental religion, neither of which had interested him at all until he met Cage. He spent three days in a Zen monastery near Kamakura, where he was beaten repeatedly by the head monk. "There were twenty or thirty people there, all sitting facing walls," Paik recalls. "In charge was monk with a long stick. We were not supposed to move, even if a mosquito bit. Every so often, monk would hit somebody with his stick, usually me. Why me? It made big noise but didn't really hurt. Anyway, that was slightly unhappy three days."



Paik was planning to return to Germany after his year in Tokyo, but he decided to spend six months in the United States first. America had held no interest for him before; he had once been offered a scholarship to Dartmouth, but Germany seemed to be the place for new music, and, besides, as he put it, "I knew that Dartmouth was not Yale." In 1964, though, he wanted to investigate what had struck him, from afar, as the curious "flatness" of American culture. He arrived in New York City in June, and the noise and the summer heat astonished him. "New York was as ugly as Düsseldorf," he said, "and as dirty as Paris." He was met by Dick Higgins, who took him to stay at the Broadway Central (the hotel that collapsed in 1973), where the carpet in his room was so filthy that he had to cover it with newspapers before he could sleep. Paik hated New York at first. He hated the dirt, and he also hated the glamour of the uptown art galleries and the spirit of commercialism that seemed to dominate the whole art scene. Even the New York artists seemed standoffish to him. "The key to Fluxus was that artists were killing individual egos," Paik said recently. "At least, that was how I interpreted it. But in New York artists have very big egos. I was never really anti-art, but I was anti-ego. Post-industrial society will be a kind of egoless society is what I think. Many people now are giving up acquisitiveness in terms of money and material comfort; next stage is to give up acquisitiveness in fame. Of course, Fluxus people, including myself, are vain and *do* have ego, I know that. Is very, very hard."

Within two months of his arrival, Paik made his presence felt in a typically disturbing fashion. As the centerpiece of a festival of avant-garde music at Judson Hall the festival's organizer, a twenty-four-year-old cellist named Charlotte Moorman, had scheduled five performances of Karlheinz Stockhausen's "Originale"—a theatre event in which Paik had appeared prominently when it was done in Europe. Stockhausen had told Miss Moorman that she could do the piece only on the condition that Nam June Paik's part was played by Nam June Paik, and Miss Moorman, who had never heard of Paik and was told he was in Europe, was wondering how to reach him there when Paik called her. He had arrived a few days before, had heard about the production, and would be happy to re-create his role and assist in the rehearsals. Paik's role consisted of covering his head with shaving cream and rice, slowly unrolling a long Chinese scroll, plunging his head into a pail of water, screaming, and playing the piano; for the New York production he added his electronic robot, which had come over with him from Tokyo, and which walked about the stage, waving its left arm, twirling its left breast, and playing a tape recording of President John F. Kennedy's 1961 Inaugural Address. On the fourth night, just as Paik was starting his performance, three well-dressed young men rose from the front row of the audience, came up onstage, handcuffed Paik to a metal scaffolding there, and

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Shigeko's friends in Wemen's Video Movement (which is quite strong), said to her that she is not well treated...
I think we can add up a few more lines with good conscience.
Shigeko is the Video Curator at Anthology Film Archieve.
Her name appears "with Jonas Mekas and Adam Sitney in the Anthology letter head.
She is a viedo artist in her own right.
Her Videotape is currently being showm at MOMA (3 months engagement) and she was also one of a 10 or so videotape selected at WHITNEY last season (June).
She is also one of 5 selected by Seattle (NEA grant), with Joan Jonas, Bill Wegman, Peter Campus and Terry Fox.
She is also quite an active member of Wemen's Video Movement.

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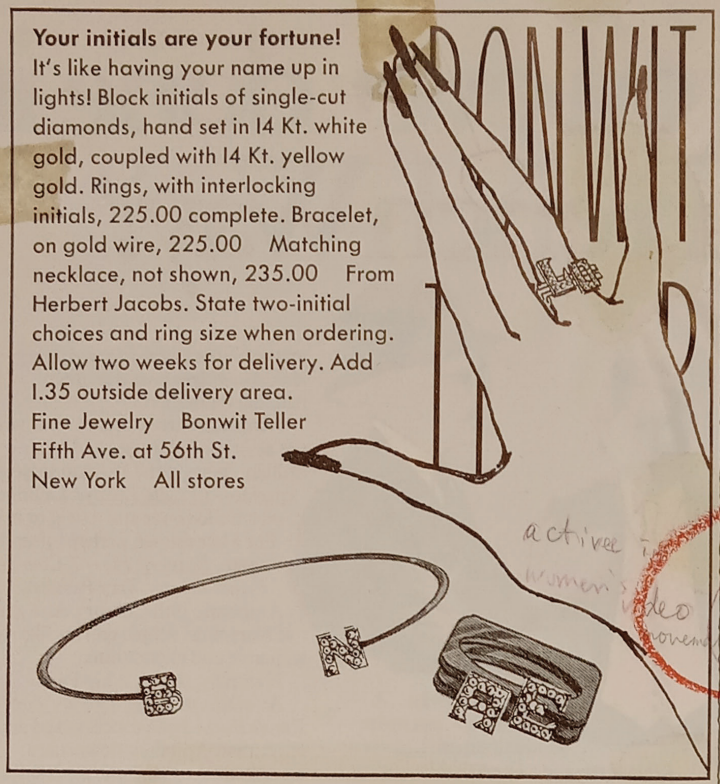

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then disappeared out the back of the set. The audience thought that it was part of the performance. Paik made plaintive sounds, and Miss Moorman, terrified, called the police. Told by their producer that they were breaking a number of municipal ordinances (for one thing, the cast included a live chimpanzee without a leash), she called the police station back to tell the police not to bother coming, but they were already on their way. They arrived a few minutes later, freed Paik, found the perpetrators, whom nobody in the cast had ever seen before, and asked whether Paik wanted to press charges. Paik said no. A good many people in the audience thought that all this was probably part of the show, too.

The meeting between Paik and Miss Moorman was auspicious for both parties. Although they have never been romantically involved with one another—Miss Moorman is happily married, and Paik now lives with a pretty Japanese video artist named Shigeko Kubota—virtually all of Paik's performance pieces since 1964 have been written for Miss Moorman, whose indefatigable dedication to his work and to the work of other advanced composers once led Edgard Varèse to refer to her as "the Jeanne d'Arc of New Music." In her service to the new, Miss Moorman has travelled rather a long distance from her musical origins, in Little Rock, Arkansas, where she began studying the cello at the age of ten. She took her bachelor's degree in music at Centenary College, in Shreveport; went on to get her master's at the University of Texas; and proceeded to Juilliard, in New York, where she studied with Leonard Rose. She spent the preceding summer at Ivan Galamian's Meadowmount School of Music, near Elizabethtown, New York, considered the best in the world for string players. After she left Juilliard, she became a regular member of the American Symphony Orchestra, under Leopold Stokowski, and also of the Boccherini Players, a chamber-music group. To gain concert experience, Miss Moorman performed as a soloist with any number of lesser symphonic groups, and in 1961, during one such concert, in darkest New Jersey, while Miss Moorman was performing the Kabalevsky Cello Concerto for the thirty-fifth time in public, she caught herself wondering whether she had locked the door to her apartment and turned off the gas stove. This led her to wonder, in turn, whether a career in traditional music was precisely what she wanted.

About this time, Miss Moorman and

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Although Vostell sometimes claims something, which he didnot do, however ~~he~~ in case of ~~a~~ 24 hours happening he worked hard to get organized. I would add his name after Tomas Schmit...

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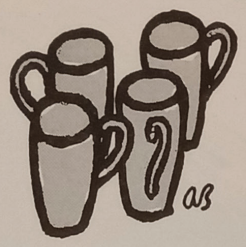
Miss Moorman claim that the piece is not meant to seem comic, although Paik, who laughs a lot, is inclined to laugh when discussing it. "In Korea, being artist is bad enough," Paik has said. "To be comedian is even worse."

Paik and Miss Moorman took their repertoire abroad in the summer of 1965, and presented it to variously appreciative audiences in Reykjavík, Paris, Cologne, Frankfurt, Aachen, Berlin, and Florence. The excitable Florentines rioted when Miss Moorman made her entrance in clear plastic, and the police had to be called to restore order. At the Galerie Parnass, in Wuppertal, scene of his pioneer 1963 video show, Paik and Miss Moorman teamed with Joseph Beuys, Bazon Brock, Tomas Schmit, and other European artists in a marathon event called "24 Stunden," which lasted twenty-four hours. In Berlin, they came close to being arrested for performing Paik's "Robot Opera" in front of the Brandenburg Gate. In the opera, Miss Moorman sits on the back of a crouching artist (any artist will do) and plays the cello while another artist lies on the ground at her feet with the cello's ferrule held in his mouth and Paik's robot marches to and fro. The armed guards near the Berlin Wall had not been warned ahead of time, and rifles were cocked in nervous anticipation. Miss Moorman also performed works by Cage and by Yoko Ono (one of the crowd-pleasers was Yoko Ono's "Cut Piece," in which members of the audience are invited to come up and cut sections out of Miss Moorman's dress with a pair of scissors), and she and Paik took part in a variety of events in and around Cologne. The tour was a great success, from their point of view. "The Germans love Charlotte," Paik said afterward. "They think she is what American girl ought to be."



Paik and Miss Moorman returned to New York in time for Miss Moorman to put together the 1965 annual Festival of the Avant-Garde, which was also the last to be held in Judson Hall. The management there became upset over Allan Kaprow's "Push-Pull" event, which enjoined the audience to go out and search in trash bins and vacant lots for discarded objects with which to furnish two empty rooms onstage. Once again the police appeared, largely out of curiosity to see what was going on, but the Judson Hall management did not get into the spirit of the thing.

WHEN Paik was not composing or performing, he invoked the muse of TV. He had brought over from Tokyo a number of large secondhand television sets, with which he experimented continually at a studio he had settled into, on Canal Street. Visitors to the studio, over whose entrance Dick Higgins had posted a sign reading "I AM NOT VERY ELOQUENT," had to crawl over and through a maze of exposed electrical wires, tubes, and discontinuous circuitry to find Paik. At home, he usually had on a pair of rubber boots, which were supposed to prevent his electrocution. He had also taken to wearing a woollen scarf around his middle, even in warm weather, to ward off stomach pains that several doctors had been unable to diagnose. There was no furniture to speak of. Three old R.C.A. black-and-white sets, pushed together and covered with a mattress, served as his bed. Paik had found that he could get magnificent distortions of TV pictures by using magnets and degaussing coils (devices employed in the earliest TV sets to *correct* for natural magnetic distortion). "Every night, ten million people were watching the same Johnny Carson," he recalls. "Only I was watching a different one." He experimented with video feedback, in which the camera is pointed at the receiver picking up that camera's signal and goes slightly crazy, producing unpredictable and more or less uncontrollable imagery. In 1966, he discovered the "dancing-wave pattern," a graceful, wavelike, looping image produced on a color TV screen by modulating three audio input signals. Paik's electrical engineering was not exactly elegant, but it seemed to work. Many of his connections were achieved with Scotch Tape. "For me," he once said, "Scotch Tape is *tao*."

Paik's television experiments did not pass unnoticed. He had exhibited his manipulated TVs at the New School in January of 1965—along with his "Sonata for Adults Only" and other works. One critic said the TVs reminded him of upset stomachs in commercials, but others were more impressed. Porter McCray, the director of the Asian Cultural Program of the JDR 3rd Fund, was impressed enough

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to recommend a six-thousand-dollar grant to further Paik's television experiments, and Cage and Merce Cunningham invited him to project his TV imagery as part of the stage set for their "Variations V," which was performed that summer at Lincoln Center. In the fall of 1965, the Galeria Bonino, on Fifty-seventh Street, gave Paik a one-man show, largely on the recommendation of his Cologne friend Mary Bauermeister, who was then living in New York. The roomful of doctored TVs drew exceptionally large crowds for three weeks; it also drew a relatively kindly review by the *Times* art critic, John Canaday, who said the show "has unquestioned fascination and a probable potential for expansion."

A month before the Bonino show, moreover, Paik personally ushered in the new era of alternative, or underground, TV. As early as 1961, in Cologne, he had spent a good deal of time and money trying to construct a portable, lightweight television camera and videotape recorder, but without success. "I was very naïve," Paik recalls. "I thought the first man to own videotape recorder could become best painter of the age." In Tokyo two years later, he had learned that Sony was developing just the sort of equipment he had in mind. He had kept himself posted on all the latest industry advances, and the day Sony's first reasonably portable video camera-recorder reached the Liberty Music shop, in New York—it was October 4, 1965—Paik bought it, using the unspent portion of the grant from the JDR 3rd Fund. Within moments, he had begun videotaping Pope Paul's arrival at St. Patrick's Cathedral, and a number of other scenes around town, which he showed that same evening to a regular Monday-night gathering of vanguard artists and filmmakers at the Café à Go-Go, in Greenwich Village.

Paik was feeling a lot better about New York. The exclusiveness of the artists, which had bothered him so much at first, he now saw as a necessary defense against the "information overload" to which everyone was constantly subjected. "I began to understand New York from the New York point of view, and I felt more at home. It's funny—coming to Istanbul once from Germany, I say to myself, 'Ah, is beginning of Asia.' And then when I go back to Tokyo in 1963 I say, 'Is beginning of America.' That kind of chaotic energy—you know?" Paik's own energy was unflagging. He toured Europe again with Miss Moorman in 1966, and they performed a gondola

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I would replace the word "best", since WNET is doing better than WGBH... however, my admiration to ~~Max~~ Fred Barzyk didnot diminish. and he continues to be as good as before.

Medium is Medium is 30 minutes. WGBH did admit that they gove' gave you the false infroamtion.

Co-producer of Medium Medium with Fred Barzyk was Pat Marx, who married later Daniel Ellsberg and Ann Gresser.

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trian, and African TV—and he feels strongly that if we were to see more examples of Asian TV we might not misunderstand the Asian mind as disastrously as we have done in the past. Paik's report went unnoticed at Stony Brook, but it has been reprinted many times since he left there, and is looked upon within the alternative-video movement as a prophetic document.

The Rockefeller Foundation (which has no connection with the JDR 3rd Fund) has shown a surprising interest in experimental TV. While its grants to public television have been small compared to the Ford Foundation's, Rockefeller Foundation money supports the experimental workshops at San Francisco's KQED, Boston's WGBH, and New York's WNET, all three of which cater primarily to artists working in video. From the artists' point of view, the best of these workshops has been the one at WGBH, largely because of a young producer-director there named Fred Barzyk. As Barzyk saw it, television had begun to develop its unique properties in one field only—the spot-commercial message, which compresses huge quantities of information into a few seconds; in its regular programming, TV was still imitating the motion picture. In 1964, Barzyk was able to persuade the management at WGBH to let him play around with his own and other people's ideas for opening things up a bit, and one of the early results was "What's Happening, Mr. Silver?"—a youth-oriented, technically innovative weekly program whose host, a British-born and unpredictable man named David Silver, once conducted an on-camera interview with a young woman while they both reclined on a large bed. The fast cuts and visual juxtapositions in "What's Happening, Mr. Silver?" reminded some viewers of the vintage output of the late Ernie Kovacs, who is now considered a sort of pioneer in the effort to shake video loose from its moorings in cinema. Barzyk wanted to go a lot further along these lines, and in 1968, when the recently established Public Broadcast Laboratory (set up by the Ford Foundation to improve the level of noncommercial-television programming) asked him to work with a selected group of artists, each of whom would be invited to come and make videotapes in the WGBH studio, he readily agreed. This project led, in 1969, to a one-hour program called "The Medium Is the Medium," the first national showing of video art on the home screen, with contributions by Aldo Tambellini,

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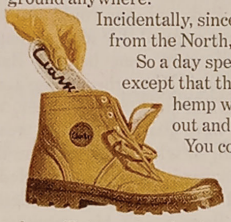

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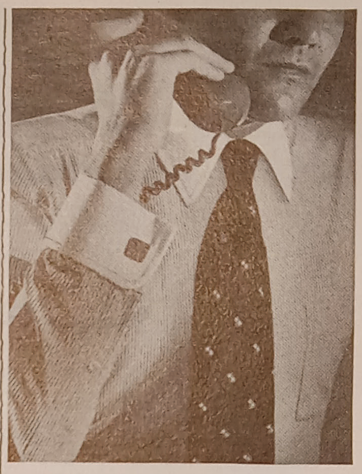
Thomas Tadlock, Allan Kaprow, James Seawright, Otto Piene, and Paik. Paik's segment, the concluding one on the program, lasted seven minutes and was called "Electronic Opera No. 1." While an offscreen pianist played Beethoven's "Moonlight" Sonata and an offscreen Paik periodically advised viewers to close one eye or both eyes ("This is audience-participation TV"), the screen showed double and triple images of a nude go-go girl, President Nixon's face stretching puttylike as he talked about "the brilliant manager of my campaign for the Presidency," three hirsute hippies mugging for the camera, and the dancing-wave pattern looping and rolling and changing color. At the end, Paik's laconic voice was again heard, telling the viewers, "Please follow instructions. Turn off your television set."

The people at WGBH were a little surprised by the go-go dancer, but everyone there was delighted with Paik. Barzyk, of course, was naturally sympathetic to Paik's ideas about "low-fidelity TV": instead of trying always to reproduce images as accurately as possible, Paik said, one could also work to produce original TV images that nobody had ever seen before. Barzyk and Michael Rice, the station's vice-president and program manager, were eager to have Paik return and work at the studio, so when Paik went to them soon afterward and said he needed ten thousand dollars to build a videosynthesizer Barzyk and his associates got it for him. Nobody—not even Barzyk—understood clearly what it was that Paik had in mind. Paik wanted to make a machine that would let him create TV images directly—without involving hordes of technicians and batteries of costly equipment. He had drawn up a rough proposal that unfolded to a length of about fifteen feet, but it made little sense to the WGBH engineers. "Nobody could really tell whether the thing would work or not, partly because nobody really understood Paik's English very well then," Barzyk recalls. "But Nam June breeds a certain kind of energy and strength. You just can't deny Nam June."

Paik spent the next year at the WGBH studios, in Cambridge, working with Shuya Abe, whom he had managed to bring to this country. Paik gives Abe full credit for the engineering of the Paik-Abe videosynthesizer: "Without him I could never have done it." It was, and is, a somewhat ramshackle mechanism ("Is sloppy machine, like me," Paik explains), which is continually being added to and im-



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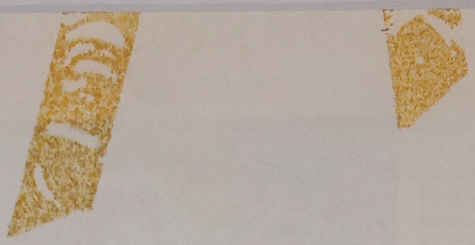

I would use the word "dig in" instead of "imitate", although I most ~~sikx~~ likely used the word "imitate" in our interview.

Also to make my meaning more clear, I woulk like to add in good sense after he becomes more American...

that means

~~XThexmore~~ " Lamonte Young tries his best to dig in Oriental Aesthetics, but the more he tries to be Oriental, the more he becomes American (in good sense)."

Please, keep this lines, because it is quite essential to the whole text ... "Communication Art"

it is not a casual factor that I used American tap dance and Lamonte does Indian chant"...

and after all I stay to be quite Korean...

or sloppy and he stays quite American in many ways..

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(in good sense).

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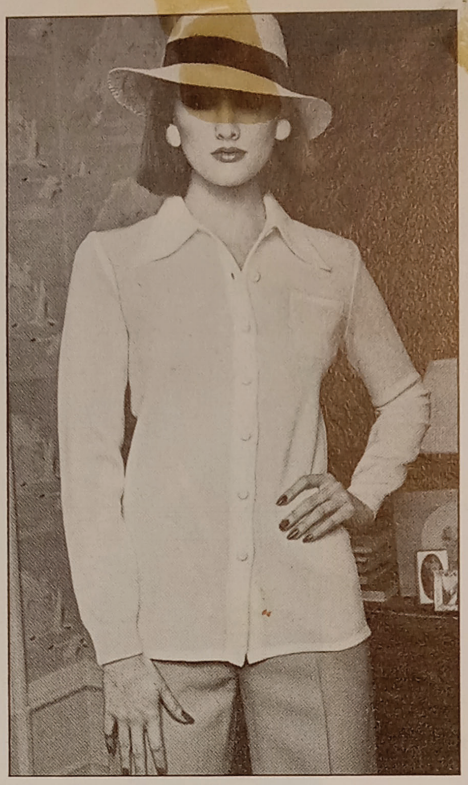

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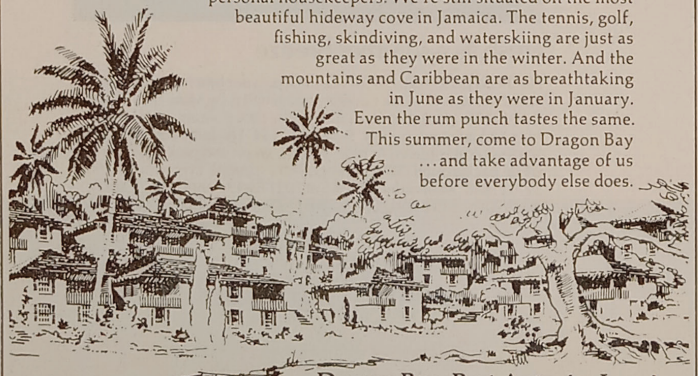

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tapes and the broadcast-oriented work of the television workshops. He has continued to show his doctored TVs and his videotapes at the Galeria Bonino. Though the gallery has yet to sell a Paik TV set, one was stolen from his latest show there, in the winter of 1974, and his "TV Buddha," an authentic and rather fine eighteenth-century Japanese Buddha figure that sits contemplating its own image in a closed-circuit TV set, could easily find a buyer if Paik were willing to sell it, but he isn't. Paik's delicate, calligraphic ink drawings, which look like TV screens after the picture has been lost because of technical difficulties, are being snapped up by European and American dealers, however; his videotapes are in great demand around the country; and a retrospective exhibition of his work—the hallmark of an artist's having arrived—was presented at the Everson Museum, in Syracuse, in 1973.

The "fine art" video people tend to feel that Paik, for all his importance as a pioneer, is not really a very serious artist. A great deal of the video art to be seen now in galleries is almost unbelievably boring—endless repetitions of simple actions such as a hand trying to grab a falling object, or the artist lying on the floor of his studio and talking to himself. Paik's videotapes, by contrast, are often dismissed (or appreciated) as mere entertainment. Paik understands this, and is not bothered by it. "I have a theory about American avant-garde art," he said last spring. "Serious avant-garde art here is always in opposition to American mass culture. In a way, mass culture conditions serious art. For instance, why is it that only in America such intensely boring music has been produced? And films? Because Hollywood is doing too good a job, I think. Popular culture is setting the rules, so you have to define what you do against what they are doing. We want to make more crude if they are perfect, we want to make more boring if they are exciting—you know? Of course, Oriental music is boring, too. But Oriental boring music is wet, moist—very spiritual. American is very dry, like baseball. American boring music is not at all spiritual. La Monte Young tries his best to imitate Oriental aesthetic, but the more he tries to be Oriental the more he becomes American. Another thing—Oriental music was always for the aristocrat, was always rich man's thing. Now America has reached stage where most people are aristocrats. Much richer than Europeans, anyway. Americans need not

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tler," Loxton said not long ago. "A lot of the time, I feel he knows a lot more clearly what he wants to say than he lets on—it's as though he decided not to let the bureaucracy understand him too clearly or they'd step in and louse things up." What his friends at the studios may not have fully grasped is Paik's continuing commitment to the anti-system, anti-formal energies of his Fluxus period. Paik is really undermining the commercial structure of television, according to the art critic Douglas Davis, who is also a video artist. "The TV people think of him as an entertainer, but his humor is tougher than that." Paik's videotapes, up to and including "Global Groove" and the recently shown "Suite (212)," a series of three- to eight-minute vignettes of different aspects of New York City, done in collaboration with video artist Jud Yalkut and others, and seen over WNET at the close of its programming every night in April, are characterized by an ironic wit that is fairly glacial at times, and by all sorts of subversive assaults on familiar patterns of TV viewing. It is the same sort of comedy that pervades his Action music and his performances with Miss Moorman. Miss Moorman has admitted that she feels a little depersonalized when she is performing Paik's compositions. "Sometimes I feel Paik doesn't really think of me as Charlotte Moorman," she said reflectively last spring. "He looks on me as a work of his." This doesn't upset her, because she has absolute faith in Paik's artistic talent. She is extremely proud of the fact that Paik's "TV Cello," a vaguely cellolike construction of three television sets with a string down the middle, on which she uses a regulation bow to produce not cello sounds but "TV Cello sounds," is "the first real innovation in cello design since 1600." She is equally proud of the fact that when she underwent surgery three years ago and could not perform in her regular fashion for several weeks, Paik constructed a "TV Bed" out of eight television sets fastened together, on which she was able to play her cello while lying down. The totally unsmiling concentration and dedication that Miss Moorman brings to her performances with TV Bras, TV Cellos, and TV Beds—the fact that she obviously does not see anything funny in what she is doing—contribute quite a bit to the over-all effect.

So far, Paik is one of the few video artists who have managed to bridge the gap between the gallery-sponsored, limited-distribution, "fine art" video-



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Don Roberts
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(Paik) - letter

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Kölner Spielwiese für 75 Künstler: „Projekt '74"

Der allerletzte Kunstschrei

VON GÜNTHER ENGELS



Vor seinem Glashaus: HA Schult mit Schauspielerin Elke Koska. Fotos: Elfrig

Köln. „Kunst bleibt Kunst" heißt es auf einem ermunternden Plakat, das verschreckten Besuchern Mut zusprechen soll. Und auf einem anderen Plakat steht: „Die Kunst der 70er Jahre findet nicht im Saale statt."

Ob beides stimmt, ist zu bezweifeln. Die Kunst der 70er Jahre findet offenbar doch im Saal statt, nämlich in der Kölner Kunsthalle. Und ob die Kunst, die hier gezeigt wird, noch Kunst im herkömmlichen Sinn ist, wird erst die Zukunft zeigen.

Bis zum 8. September ist die Kunsthalle das Paradies der Aktionisten, der Macher, der Aufzeiger und Demonstrateure. Nachdem das Wallraf-Richartz-Museum mit der Ausstellung „Vor Stefan Lochner" in die kölnische Vergangenheit zurückging, springt man nun — ebenfalls zum 150jährigen Jubiläum des renommierten Hauses — mit einem Riesensatz mitten in die brandheiße Aktualität.

„Projekt '74" heißt die Mammutschau, von der Dr. Horst Keller, Direktor am Wallraf-Richartz-Museum, zu rühmen weiß, sie sei „einmalig mutig". Viele Köche rührten im jüngsten Kölner Kunstbrei, ein Team aus dem Wallraf-Richartz-Museum, der Kunst- und Museumsbibliothek, der Kunsthalle und dem Kunstverein. Lag es daran, daß sie zum Besichtigungstermin nur ein Torso war, dessen Umrisse allenfalls zu erahnen sind?

Was sich am Donnerstag den aus ganz Deutschland herbeigeeilten Journalisten bot, war ein Chaos, ein Monstrespektakel im vorgeburtlichen Urzustand: Kaum irgendwo Schilder und Beschriftungen, im oberen Geschoß der Kunsthalle war noch so gut wie nichts zu sehen. Mit Ausnahme von ein paar Riesenschinken im gelackten Stil des neuen Realismus.

Halten wir uns zunächst an das, was „Projekt '74" laut Plan in Kunsthalle, Kunstverein, dazu im Römisch-Germanischen Museum und im Wallraf-Richartz-Museum vorweisen möchte.

Der allerletzte Schrei, der jüngste Kunstkikeriki, soll vorgeführt werden. Man will die Arbeiten von 75 Künstlern nicht bloß addieren, auch nicht nach stilistischen Orientierungsdaten sortieren; man will in Problemkreisen mit der Avantgarde bekanntmachen.

Die Auseinandersetzung der Kunst mit der „Zeit" ist ein solcher Bereich, ein anderer gilt der „Wahrnehmung", worunter man verschiedene Präsentationsformen von der Fotoserie über die Diaprojektion bis zum gemalten Tafelbild versteht. Unter der Bezeichnung „Begriffssysteme" sind Werke zusammengefaßt, die sich der Sprache als Medium bedienen. Darüber hinaus soll das Medium „Video" in seiner Vielschichtigkeit dargestellt werden.

Und dann gibt es noch „Performances". Die Verantwortlichen geben genaue Auskunft, was sie darunter verstanden wissen wollen: „Die 'Performance der 70er Jahre zielt — im Gegensatz zum Happening der 60er Jahre — nicht auf die Entgrenzung zwischen Kunst und Leben, Künstler und Publikum, sondern auf die Sensibilisierung und Präzisierung aller Wahrnehmungs- und Erkenntnisimpulse."

Natürlich ist man durch solchen Schwulst, solchen entsetzlichen Begriffssalat auch nicht klüger als zuvor.

„Die Ausstellung soll nicht in erster Linie Informationen für Kenner bieten, sondern allgemein Verständnis schaffen." Ob das jedoch mit einem derart übertheorisierten, gedanklich überfrachteten Ausstellungskonzept gelingt?

Die Abkehr vom gemalten Tafelbild springt natürlich sofort in die Augen. Land-art, Konzeptkunst, Ideenkunst, Aktivitäten und Demonstrationen beherrschen die Szene. Die Salonkunst der fotografisch exakt pinselnden Realisten existiert nur noch am Rand. Die intellektuelle Mühsal optisch wenig ergiebiger Äußerungen macht es dem Zuschauer schwer. Das „Kunstwerk" gibt sich, als sei es als Wert- und Handelsobjekt uninteressant geworden.

Im Rückgriff auf die betonte Ärmlichkeit der Materialien, in der Bescheidung auf Information über Aktionen oder Ideen wird dem „Kunstwerk" und all den damit verknüpften Vorstellungen von etwas endgültig Geformtem, von Wert und Ware die Absage erteilt.

HA Schult, „Macher", steckt zum Beispiel Fundstücke — ein Buch, einen Abfalleimer, Coca-Cola-Flaschen — in ein Glashaus und läßt sie im Lauf der Ausstellung mit Schimmelkulturen überwachsen. Dann soll ein Kühlaggregat den ausstellungswürdig gewordenen Griff in die Realität konservieren. Fließende Zeit, gefrorene Zeit, Alltagsdinge, aus der Realität ausgeklammert, neu installiert, der Veränderung überantwortet — das wohl will der alerte „Macher". Der intellektuelle Anspruch vieler Künstler ist jedenfalls nicht mehr zu bremsen.

In einem hölzernen Vitrinenschrank zeigt der Italiener Claudio Costa tönerne Rekonstruktionen von Köpfen und Gliedmaßen der verschiedenen Urzeit-Menschentypen bis zum Homo sapiens unserer Tage. Manche Kojen gleichen archäologischen Abteilungen und völkerkundlichen Raritätenkabinetten. Da sieht man vorgeschichtlich wirkende Sammlungen von Knöchelchen, Muscheln, verrotteten Lederschuhresten und rostigem Blechgeschirr.

Eine New Yorker Künstlerin zeigt eine „Ausstellung von Staub" („Philosophie der Veränderung"). In der Video-Abteilung, in der es täglich wechselnde Programme gibt, sitzt der Koreaner Nam June Paik vor einem Bildschirm, in das Tele-Konterfei seiner selbst versunken, ein Tele-Buddha des 20. Jahrhunderts. Die Cellistin Charlotte Moorman, auf einem Barhocker postiert, entlockt einem „TV-Cello" ein elektronisch verstärktes Mordsgetöse. Dada ist nahe, und was man herkömmlich als „Kunst" versteht, ist weltenweit.

Kunst zwischen hochgespanntem Anspruch und Schaumschlägerei. Zwischen der Suche nach neuen Möglichkeiten zeitgenössischer Kommunikation und Scharlatanerie. Die Befremdlichkeit, die Radikalität der Absage an vertraute Vorstellungen von Kunst werden viele schockieren.

Die Frage ist, ob das alles nun tatsächlich eine Bestandsaufnahme ist oder nicht vielmehr die Verwirklichung eines Konzepts, wie es den Ausstellungsverantwortlichen im Kopf spukt. Zu stellen ist auf jeden Fall die Frage der Manipulation, der Meinungsmacherei. Ist „Projekt '74" Spiegelbild der Kunst unserer Zeit, oder spiegelt sich hier mehr der Herren Kunstklima-Erzeuger eigener Geist?

Vorerst ist die torsohafte Ausstellung lediglich nach ihren Absichten zu beurteilen, und diese Absichten erscheinen uns reichlich verquast. Wir werden noch darauf zurückkommen. Auch auf die Frage, ob es wohl berechtigt war, sie, wie der Kölner Museumschef Gert von der Osten sagte, „mit fast nicht zu vertretendem Aufwand" zusammenzustellen



Charlotte Moorman, bekannt geworden als „Oben-ohne-Cellistin", ist hier, artig bekleidet, auf einem Barhocker postiert und entlockt einem „TV-Cello" ein elektronisch verstärktes Mordsgetöse.

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for Tomkins

MEDIA PLANNING FOR THE

POST INDUSTRIAL AGE

Only 26 years left until the 21st century

DRAFT

Submitted by Nam June Paik

It contain
quite a few
miss-typing.
But general out line
is tracable
easily

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Telephone has been around over 100 years and has influenced almost every aspect of our life. However, according to Kas Kalba of Harvard University, only two essays have been written about this important subject during this time while countless studies have been conducted about some dead languages in Maya or Babylonia. Television's influence in our life is equally prevalent, and the average American is spending 6.5 hours daily in front of this small box. However, it is still a chic thing to say "I don't watch TV," or "I don't own a set."

Is this attitude a harmless snobbery, which we all relish discreetly, or an alibi for cynical defeatism? What price did we pay for this intellectual hautesse?

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1) Many New Yorkers take it for granted that Public Television comes on channel 13, but this is not so in other parts of the country. In more than half of the American cities and villages, including such important megalopolises as Los Angeles, Washington D.C., Philadelphia, Pittsburg, San Diego, etc. Public/educational TV stations are operating on the inferior UHF frequency band, such as Channel 26, 56, 44, 86, etc, which are very difficult to tune in, and if somehow tuned in by tinkering

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with the circular knob, reception is so bad that proper appreciation of the TV programs is quite difficult. Subsequently, in those UHF areas, high quality programs on Public TV channels, including day-time school programs, televisions are largely wasted, resulting in the loss of millions of dollars every year. How was such a grave handicap imposed on the important public/educational TV, while up to seven strong channels are allocated to commercial TV, often showing nothing but 10-year-old reruns of "I Love Lucy?"

Who is to be blamed? No one but the liberal establishment and their traditional indifference toward communication media other than prints and books.

In the late 40's the FCC announced that any qualified company could be awarded up to five channels on the strong VHF band, such as Channel 2 or 13. However, hardly any intellectual community paid attention to this small magic box. They could have occupied one strong channel in every community almost free of charge. How much would it cost now for us to buy VHF TV licences (such as channel 13, 9, or 7) in the 120 areas in which public TV is now operating on the weaker UHF educational stations? Easily $30 billion or more - the price we are now

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paying for this intellectual aloffness toward TV.

Lord Thompson, newspaper king in Britain, once remarked that a television license was a license to print money. Recently the Washington Post paid $34 million to acquire a TV station on the VHF band in Hartford, Connecticut which, by the way, has its public/educational TV on the inferior UHF band. If it costs that much in Hartford, how much would it cost in the more populous cities of Los Angeles or Washington D.C? Valuable VHF bands are occupied by commercial interests just as valuable park land has been asphalted by the mindless real estate developers for the "suburban-exurban sprawls." It is by far not enough to care about physical environment such as air, water, and greenery. Mental environment is equally important. Mind pollution is as bad as air pollution.

History will repeat itself if we don't plan the future carefully. A brother bought the franchise right of a cable TV station in the same town - Hartford, Connecticut - for $50 in 1967 and sold it to a cable company for three hundred thousand dollars recently.

2) 1974 is the world population year. Finally a communication satellite will beam educational TV into 5,000 villages in India. How-

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ever, one sixth of the Indian population is living in the big cities, which need not be covered by expensive networking via microwaves. A few populous Indian mega-cities could have had inexpensive educational TV with a heavy accent on population control as early as the 1950's, and community TV sets in the street corners or in mobile vans could have absorbed the minds of entertainment-hungry masses like a sponge. There is no reason why media waited 20 years for this, because South Korea, quite poor and war ravaged, entered into the TV age back in the 50's. How much difference would it have made to the 100 million people in urban India for the past 20 years - the critical period of the population explosion?

Research has shown that population control is a complex socio-economical communication problem, which can neither be cured by purely medical solutions nor simplistic slogans on billboards and Madison Avenue-style commercials. Deep and long-term persuation need a medium as complex and versatile as television.

3) A peculiar sense of history is happening in our consciousness of TIME. The 30's are alive every night at home on the late, late shows, Whereas the 20's are gone forever. Since this unbalance is bound to

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continue and accumulate indefinitely, someday a demarcation line between the 20's and 30's could become as distinct as Gothic and Renaissance. However, what kind of visual resources have we inherited from the 30's? again the complete neglect of audio-visual language by the academic people in the past made us lament the loss of enormous educational resources. We spent countless feet of films on Class B Hollywood movies and the Fuehrer's newsreel; however, we somehow managed to miss the film recording of almost all of our great humanists, thinkers, and artists, such as Husserl, Freud, Proust, Debussy, Ravel, Joyce, Kandinsky, Berdaiev, Merlau Ponti, Gide, Mann, Schoenberg, Dilthey, Wittgenstein, Shaw, Jung, Keynse, Schumpeter, Einstein, etc. Future generations might think that the 30's was the age of only W.C. Fields and the Marx brothers.

4) Major problems of today, such as energy, ecology, balance of payment, population, and multi-national business practices are essential global problems which require global thinking and treatment. So is our century-old prayer for peace on Earth. Even before the age of the communication satellite, TV has been a potentially important tool for international understanding. It is a super-Esperanto, which can skip

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language barriers through meta-verbal expressions. How much have we used this medium for the workd peace during the past 30 years?

> TV cameras are following so busily the latest spots of violence that kids, who receive most of their education from TV, think that such noble countries as Switzerland and Norway are chunks of real estate lying somewhere in the Milky Way or at best beyond Madagascar. How can we teach about peace while blocking out one of the few existing examples from the screen? Most Asian faces we encounter on the American TV screen are either miserable refugees, wretched prisoners, or hated dictators. But most middle-class Asians are seeing essentially the same kind of clean-cut entertainment shows on their home screens as most American Nielsen families. Did this vast information gap contribute to the recent tragedies in Vietnam? Weren't those simple-minded GI's in Song My prejudiced, even in the slightest degree, by the All-American TV screen of the Mid-West before landing in Saigon, which necessarily has all of the miseries of a war-torn country? If yes, those accused GI's are also victims of monistic TV networks to a certain extent. Don Luce, a former director of the International Voluntary Service in Vietman with a ten year service record, notes: "American failures in Vietnam have been essentially failures in communication and understanding" (Introduction: Senator Edward Kennedy, from Vietnam: Unheard Voice, 1967 Cornell University Press).

5) Certainly TV has contributed to much of the stupidity and evil of our decade, but its hidden benefit should not be forgotten either. Since 1946 the number of movie-goers (weekly) has been decimated from 78 million to 17.9 million in 1972.* If we had not invented TV, movie-goers would still be storming to the Time Square area and parking and causing congestion, which, unbearable as it is today, would have been multiplied manyfold. Luckily, TV has decentralized our entertainment patter to the home screens so that various evils connected with congestion, such as parking, pollution, juvenile delinquency, violence, sexual offences,

* statistics from the Motion Picture Association of America.

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and even group-racial flare-ups have been contained. The benefit of TV is so omni-present and at the same time so invisible that even the most ardent ecologist forgets to be thankful for it.

6) Due to poverty and high illiteracy, many children in disadvantaged areas had hardly any access to information before the TV age. The advent of television broadened the horizons and aspirations of poorppeople beyond the confines of the plantation and ghetto walls. Maybe this is why South Africa bans any TV, even today.

An authoritative study conducted in 1970 by Robert Power, director of the Bureau of Social Science Study for CBS, revealed the extreme importance which black people attach to TV culture. As reprinted here (printed in detail at the end of the article), 65% of the black people questioned found television important, whereas only 26% of the while people said so. TV is informative for 61% of the blacks (32% of the whites), and relaxing to 62% of the blacks (29% of the whites).

This study allows the interpretation that TV is a major source of education, information and entertainment for black people, and it is even more significant because there had been hardly any such opportunities for black people before the advent of the TV age. Anything

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TV gives them is a pure plus, whereas TV is often a replacement for something already existing for white people.

It was not until the mis-sixties, however, that the liberal establishment started to employ this new tool for the improvement of the racial situation, and in this neglected time lapse of 15 years, there has been much tragedy.

Now we are standing at another point in history, when bussing has failed and the effort for integration is being questioned. Television power, an integration and understanding on the air, can be even more useful, because it can skip the dirty, complicated earth. I wonder what would happen if a two-way cable television link connected two pre-school day care centers in white and black neighborhoods, and children from the two cultures would start to play with each other through cable TV without the strain of bussing and its negative effect. Is this an escapism, a hypocrisy, or a first remedy for the long-term cure of the racial problem? In any case, technology is here waiting to be used with much less expense than bussing.

The Presidential Report of The Rockefeller Foundation (1972) defines the following six areas as the major concerns of the Foundation:

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conquest of hunger, population control, university development, equal opportunity, environment, and cultural development.

The communication problem is critically related to all of these programs.

Even hunger is the problem of communication, because it is the function of population growth, which is now more of a communication problem than a medical one. Can we afford to continue this complacency? Is philanthropy a mere self-condolence of an expensive conscience, or is it a real commitment to improve humanity with a workable policy?

If the latter attitude is the case, we can no longer afford to say, "I don't watch TV."

TV as a mass entertainment medium is slowly but steadily approaching a complex juncture.

The double jolt of ecology and energy crises questioned the validity of an economic system based on cheap energy and high growth. Still, however, very few people realize that these two evolutions meet on a profound plateau.

The mass entertainment TV as we see it now will be divided into, or rather gain many branches and tails of, differentiated video cultures.

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Picture phone, tele-facsimile, two way inter-active TV for shopping, library research, opinion polling, health consultation, bio-cummunication, inter-office data transmission and many other variants will turn the TV set into the expanded mixed media telephone system for 1001 new applications, not only for daily convenience but also for the enrichment of life itslef. This is the so-called MINI TV, an information flow for and among limited numbers of special interest groups via video-cassettes - video discs, pay TV and cable TV - equivalent in printed form to Xerox copying machines, academic hard-cover publications, mimeographs, and posters.

This mini and midi TV will merge with many other paperless information forms - audio cassetts, telex, data transmission, domestic sattelite, micro-fiche, private microwave - and eventually the laser-optic carrier (z?) band. They all will form a new nuclear energy in information and ociety-building, which I would call tentatively "BROADBAND COMMUNICATION NETWORK." Setbacks in urban cable companies retarded considerably the coming of this new nuclear energy. A recent article in the New York Times, however, says as follows:

> Whether cable will become a medium unto itself, instead of an aid to television reception, has never been a question; the question has always been when. Optimists still predict it will happen in the nineteen eighties; pessimists give it longer, some not until the 21st century. (March 10, 1974)

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Even if we take the most pessimistic view, the 21st century is only 26 years away. The fact that the plight of the VHF frequency band and public/educational TV is the direct result of misplanning exactly 26 years ago, demonstrates beyond any doubt that planning for the BROADBAND COMMUNICATION REVOLUTION must start NOW.

Investment by U.S. industry in communication is already $13.9 billion, which is 7.5 times bigger than its $2.58 billion investment in automobiles, trucks and parts put together. (1974 est.: source: New York Times, November 25, 1973.)

If the liberal establishment continues to ignore media and communication and leave it to the mercy of purely commercial capital, government agencies, or computer-analysts, all hardware will be again monopolized by some mysterious power complex and the result might be a super-watergate.

It may not be purely coincidental that watergate is a "communication game" from start to finish; two executives from an ad agency, bugging, walkie-talkie, Sam Ervin topping soap operas in Nielsen ratings, an 18-minute erasure, secretary's long telephone call, acoustic analyst, instant analysis, super spy as a best seller writer, and so on. Contrarily, well managed revolution will become a backbone for the post-industrial

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society while reducing pollution and energy consumption as follows:

1) Transportation and communication are considered generally as two separate issues, however, we have to ask first WHY people travel. People travel to communicate something, either for profit or pleasure. In the case of pleasure driving, they are, in fact, subconsciously communicating with themselves via machine, since few have the courage to scrutinize into their deep selves. The frequency of travel will reduce if the need to travel reduces. What we need is an Ersatz (substitute) technology to travel, and broadband communication is the strongest candidate for it. The Economist of London (January 1974), a publication not known for an easy enthusiasm, states as follows:

> Above all, the greatest of the three main transport revolutions since the 1770's is now speeding towards us. It will clearly replace the internal combustion engine revolution as dramatically as that revolution replaces steam, and it happens to be extraordinarily energy-saving. This great new transport revolution is telecommunications. Because the businessman's future essential tool, the computer, talks to other computers by telecommunication, instead of by taking a walk, much of present business travel and then personal travel to work are going to become unnecessary in the main growth jobs in post-industrial societies. Even in the 1970's some of this travel willbe replaced by a great growth in telex transmission, facsimile transmission by telecommunication, picturephone, etc. As there is no logical reason why the cost of telecommunication should vary with distance, quite a lot of people by the late 1980's will telecommute daily to their London offices while living on a Pacific island if they want to; and temporary price rises for oil-driven travel in the early 1970's will now bring a few of these habits forward.

The University of Southern California at Los Angeles, supported by the

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National Science Foundation, is investigating the possibility of tele-COMMUTING and its implications in urban life. Jack M. Nilles, its director, estimates that

> . . . the monetary costs of telecommuting, using technology now available, are about the same as those for commuting by private automobile and will decrease relative to private auto commuting as gas prices go up and computer associated technology gets less expensive. An initial finding, he asid, is that the average Los Angeles commuter uses the equivalent of about 50 kilowatt hours per day driving to and from work in his private car. This compares with a cost of two kilowatt hours per day used by a modern computer terminal and telephone line. For more information on this study, contact Mr. Nilles at 213/746-7464. (ETV Newsletter, March 4, 1974)

Peter Goldmark, retired director of CBS Lab, and Douglas Davis, editor for art and architecture of Newsweek, are also advocates of tele-commuting. (New York Times, November 11, 1973 NW)

2) WGBH, Boston's public TV station, has fundraising auctions twice a year, and it is not only their most popular program, but reaches to the proportion of a city-wide festivity. This demonstrated that TV can function as a department store. A large mail-order concern is using rural cable TV as a supplement to their catalogue output, and someday benefits in ecology and energy will be noticable.

3) Recently, there has been a steep rise in apaer prices, which would cast a negative effect on press, education, and culture. Even without the paper shortage, it is an ecological sin to chop up so many

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trees to print junk mail, when we have alternative ways of information storage and dissemination. The whole Encyclopedia Britannica can be printed on a tape of 30 minutes or less, and every day newspapers can be fully recycled by printing on magnetic paper via cable TV, and underground video artists can make a living making the commercials for the corner supermarkets. Reduction of junk mail and direct ads alond will seriously take the burden off of the beleaguered postal system. Fuel saving in trucking the heavy papers in newspaper distribution and postal service will also be significant. Tele-communication has a peculiar advantage. It takes the same amount of money and energy to send a message to four families or to four million families.

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4) Daniel Bell, noted sociologist at Harvard, published an interesting chart on the "General Schema of Social Change" in his recent book, The Coming of Post Industrial Society (1973). This entire chart deserves careful scrutiny and contemplation.

Chart to be inserted here

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According to Professor Bell, "Manufacturing goods," the dominant economics of the Industrial society, will be replaced by "SERVICE" in the post industrial society. "ENERGY," the main technology of the Industrial age, will yield to "INFORMATION" in the post industrial age. Moreover, "GAMES BETWEEN PERSONS" will be the chief design of the post industrial society and our "AXIAL principle" will no longer be "ECONOMIC GROWTH", but "CENTRALITY AND CODIFICATION OF THEORETICAL KNOWLEDGE." Professor Bell cites the following criteria as further features of the post industrial age: health, education, research, government abstract theory, simulation, models, system analysis, future orientation, and forecasting, etc.

What is the largest common denominator running through all these criteria? It is again nothing but a cerebral amalgam of media, communication, knowledge and information, which will function as substance, lubricator, impressario and cybernetic interfacer in the future society

5) The prognosis on the ecological doomsday and the proposal for the zero growth economy (eg. by Club of Rome, etc.) has met stiff resistance from business and some economists (eg. Milton Friedman, etc.). Many ordinary citizens also prefer later ~~ceco~~ eco-crisis to immediate reces-

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sion. The two positions, however, are not unreconcilable. Not all economic activities are EQUALLY energy consuming or polluting. For example, a $10,000 expenditure on two big cars, plus maintenance costs, is incomparably more energy consuming than a $10,000 expenditure on a painting. A $400 vacation to Miami (jet, car rental, heated pool) for a week's vacation is far more taxing to energy and ecology than buying a $400 stereo system, which can be enjoyed for many years.

A $100,000 production of a PBS drama (enjoyed by millions of people) is not more energy consuming that a $100,000 private airplane, enjoyed by one man for sport. Yet both sets of activities contribute to the GNP in the same way. Instead of blind worship of the GNP, we must subdivide the GNP into two categories, one with a high energy-ecology facotr, and the other with a low energy-ecology factor. If we promote the latter case in economical activities, we can combine high growth economy, energy independence of America, and preservation of the environment harmoniously. In addition to the blind sum-total of the GNP or the Per Capita Income, we have to also measure this same index divided by the energy-ecology factor, which reflects the long-term welfare of the individual and the nation.

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Will low-energy GNP be big enough to support the whole economy? Daniel Bell's prophesy (a high information-low energy sector as the dominant force in our post industrial society) is butressed by a comprehensive study of art and artist by New York State Senator William T. Conklin. According to this report, artist and art institution contributed $1 billion to the New York State economy. This is no baloney. One billion dollars is as much as the revenue of a whole state the size of Maryland, Virginia, or Tennessee.

If we also add up the ripple effect of this $1 billion to adjacent economic fields such as real estate, restaurants, hotels, fashion, and advertisement, the following excerpt from a recent editorial of the New York Times (March 4, 1974) becomes fully justifiable:

> New York's cultural activities are the cornerstone of a vast range of businesses that reach to the very heart and reason for the city's existence. Its arts and entertainments are one of the bases of its identity, supremacy and attraction, not only for individuals, but for the corporations that are its financial lifeline. The improvement of cultural operations and funding is essential.

This is not a local New York phenomenon. John Kenneth Galbraith echoes the same opinion and even amplifies it for future forecasting:

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> Over a longer period of time the arts and products that reflect artistic accomplishment will, for the foregoing reasons, be increasingle central to economic development. There is no reason, a priori, to suppose that scientific and engineering achievements serve the ultimate frontiers in human enjoyment. At some point, as consumption expands, a transcending interest in beaury may be expected. This transition will vastly alter both the character and structure of the economic system.
>
> . . . . They (arts) will also be an expanding part of economic life. The opportunities for enjoyment from artistic development have no visible limit; they are almost certainly greater than those from technical development.
>
> But this expanison would be much greater were the sources of our present attitudes on art, science, and technology better understood. The arts now have an infinitely smaller claim than science and engineering on both private and public resources. This, we have seen, is the result not of public preference, but of conditioned belief. People - including artists themselves - are persuaded to accord importance and priority to what is within the competence and serves the needs of the technostructure and the planning system. (pp. 68-70, Economics & The Public Purpose).

Conclusion

The Depression of the 30's was fought back by bold public works and capital expenditures such as the TVA, Rockefeller Center, and highway building. Especially massive interstate highways have become the backbone of economic growth for the last 40 years. New economic dislocations caused by the double shocks of energy/ and ecology and the historical necessity for the transition into post industrial society require equally radical remedies. This social investment must also be economically viable. These remedies should modernize/economical infra-structure the, make American economy internationally more competitive and contribute to the long-lasting post industrial prosperity.

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A vast new industrial comple surrounding the broadband communication network will be one of those much needed stimuli; also, almost limitless new video programs will be required to fill empty channels on cable TV; empty cans of video discs and cassettes will keep new incoming generations busy for a long time. Since video video programs have little room for automation, employment will stay on a high level for an indefinite period, especially for the educated worker.

For the same reason, boredom with conveyor-belt jobs, the symbol of the past automotive age, will be minimal, and many people will find renewed and continued pleasure in their work. The present import of foreign video equipment would not affect the balance of payment for too long, because America is destined to be a huge exporter of video programs, as it has been in film and music for the past half century. Its impact is not only economical but social and political. As a Korean growing up in Seoul in the 30's, Shirley Temple was the first name I heard and retained in my memory - before any Korean or Asian name, including my father's. Repackaging and translating tens of thousands of old Hollywood movies for the whole world will be a new industry in itself.

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The building of new ELECTRONIC SUPER HIGHWAYS will be an even bigger enterprise. Suppose we connect New York and Los Angeles with a multi-layer of broadband communication networks, such as domestic sattelites, bundles of co-ax cables, and later, the fiber-optics lazer beam. The expenses would be as high as a moon landing, but the spinoffs would be more numerous. Long distance telephone will become practically free. Multi-point color TV conference calls with sophisticated input-output units will become economically feasible. While not energy consuming in maintenance, (except for the initial copper), it will cut down air travel and snarling airport-downtown limousine service forever. Efficient communication reduces social waste and malfunction in every corner, resulting in exponential savings in energy and ecology. They will cease to be just an Ersatz or Lubricator but will become the springboard of unexpected new human activities. One hundred years ago Thoreau wondered: Even if the telephone company succeeded in connecting people in Maine and with people in Tennessee, what would they have to say to each other? The rest is history.

Before indulging in this Utopian script, however, we have to define a concrete program which The Rockefeller Foundation can immediately

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embark on with its limited resources. I suggest that we choose a professional sub-group as a prototype model and study their communication needs carefully and experiment with them in depth toward the application of the new broadband technology in all facets of their social activities and measure their contributions to energy, ecology, and effieiency factors.

This prototype model will be applied to other professional sub-groups later. Toy salesmen, golf teachers, insurance men, cancer researchers, food distributors, the HEW department - anyone can be in this prototype group. I, however, would choose artists, not only because I have some professional stake in this, but also for the following reasons:

1) In recent history the artist's instinct has often functioned (sometimes better than the computer) as an early warning system for forthcoming social change.

2) The artist is by definition a specialist in trans-media manipulation and meta-verbal languages.

3) Artists have already invented a brand new art genre: "Video Art."

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4) John Kenneth Galbraith predicted over-average growth in the art-related market.

5) Artists don't work on a union scale - overtime and doubletime - yet they are as a group more creative than, say, a shoe salesmen's association.

The French anthropologist, Claude Levi-Strauss, said, "Culture is (a) network of communication." American anthropologist Bateson and psychoanalyst Ruesch go even further:

> "Values are . . . simply preferred channels of communication . . . as soon as interpretation of message is concerned, no clear distinction can be made between communication theory, value theory and anthropological statements about culture. This combination of features is the medium in which we all operate: therefore we call it social matrix."

The history of the 60's has shown us what the interrupted communication, the so-called credibility gap, can bring to the social matrix and value system.

So far the Ford Foundation has spent about $250 million on Public television for the past 23 years and will spend $50 million more in phasing out its commitment to public TV. The Rockefeller Foundation's expenditure to TV has been $2.8 million for the past 12 years, and their grants are distinguished for their future-oriented investment.

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It has funded three experimental centers at the three best TV stations in the country (KQED in San Francisco, WGBH in Boston, WNET in New York) while giving high art education to millions of viewers. It has also succeeded in expanding the outer limits of this medium. The invention of Paik-A be and the Steve Beck video synthesizers show that artists can compete with big corporations in hardware design, with very minimal capital. It is the first step toward the humanization of technology - the utmost necessity for our survival.

Another big goal is how to cut the prohibitive TV production cost ($2,000 a minute) without sacrificing the quality. Experimentation is still going on, and with positive prospects.

Further funding includes the follwoing ventures: Two conferences have been held concerning video art at the Museum of Modern Art, New York, and at the Everson Museum at Syracuse. Global Village people went to Bangladesh and experimented with villagers about the efficacy of video as an intra-village communication tool. The Alternate Media Center at N.Y.U. is experimenting with new applications of video to medicine, and the Aspen Institute of Cable TV held an important conference on this theme last summer.

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How are other countries doing? NHK (the Japanese public TV/radio)'s budget is only 10 times bigger than American public TV, but the real difference is much bigger, because the NHK has been getting this sort of money for the past 40 years - since the radio days. The accumulation of resources in many forms is formidable. Herman Kahn was quite right when he ascribed Japan's excellent educational TV as a main reason for her quick post-war ascendancy.