

AUG. 30/1981.

DEAR WOODY & STEINA:

HERE IS A LIST OF PEOPLE IN EUROPE WHO ARE "MORE OR LESS REAL" WHEN IT COMES TO SHOWING OR BUYING VIDEO ON A FAIRLY CONSISTENT BASIS. I HAVE NAMES OF MANY MORE PEOPLE, BUT I'M GOING TO HAVE TO CHECK THEM ALL OUT ON THIS TRIP.

UNLESS WE TALK TO YOU ON THE PHONE, I GUESS WE WON'T BE IN COMMUNICATION UNTIL AFTER YOU GET BACK FROM EUROPE. GIVE US A CALL THEN.

IN THE MEANTIME GOOD LUCK WITH EVERYTHING.

REGARDS,

ERNIE & TOMIYO.

- CHRISTINE VAN ASSCHE - VIDEO ASSIST.

o c/o CENTRE GEORGES POMPIDOU.

75191, PARIS. TEL. 2771233.

- GEORGES REY, c/o ELAC.

o NIVEAU #4, LYON 69002 FRANCE.

TEL. 422749 & 390972.

- DON FORESTA - c/o THE CENTER FOR

o MEDIA ART, THE AMERICAN CENTER

261 - BOULEVARD RASPAIL.

75014 - PARIS.

- MS. DANY BLOCH.

o c/o ~~PARIS~~ MUSEE D'ART MODERNE

DE LA VILLE DE PARIS, ARC-2

#9 - RUE G. DE SAINT PAUL.

PARIS 75116, FRANCE.

- PAUL JENEWEIN - TEL. # 31.54.39

STRUDLHOF GASSE 13/7

1090 - VIENNA, AUSTRIA.

- RENE BERGER, DIRECTOR

MUSEE CANTONAL DES BEAUX-ARTS

PALAIS DE RUMINE

PLACE DE LA RIPONNE

LAUSANNE 1000, SWITZERLAND.

- LONDON VIDEO ARTS - STEVE PARTRIDGE OR
DAVID CRITCHLEY.
79 - WARDOUR ST, LONDON W1V 3TH.

• DR. HELMUT FREIDEL - STÄDTISCHE
GALERIE IM LENDBACHHAUS
LUISENSTRASSE # 33, 8000 MÜNCHEN 2.
TEL. - 521431

• DR. LUCIE SCHAUER - DIRECTOR
NEUER BERLINER KUNSTVEREIN.
58 - KURFÜRSTENDAMM.
1000 BERLIN, 15 WEST GERMANY.
TEL. 3237091 / 92 / 93.

• DR. WIBKE VON BONIN
WDR - FERNSEHEN, REDAKTION KUNST.
WDR - APPELLHOFPLATZ # 1
POSTFACH 101950, 5000 KÖLN 1
TELEPHONE: 220-2955.

• ~~ULRICH~~ ULRICH GREGOR - "THE ARSENAL"
FREUNDE DER DEUTSCHEN KINEMATHEK
e.V. BERLIN, WELSERSTRASSE # 25.
1000 BERLIN. 30. (030) 2136039. TEL.

• HILDE VAN LEUVEN - VIDEO CURATOR
I.C.C. - MEIR 50, B-2000 ANTWERPEN
TEL. (031) 31.91.82 - 82

• JEAN-PAUL TREFOKS. - R.T.B. LIEGE
PALAIS DE CONGRES, 4000 LIEGE.
TEL (LIEGE) - 420094 - EXT. 337.
HOME. (BRUSSELS) 511.5433.

• IMAGE VIDEO - BRUSSELS.
ASK JEAN-PAUL. HE RECOMMENDS PEOPLE
FOR THIS SPACE.

- CIRQUE D'IVERS - LIEGE.
ASK JEAN-PAUL. - R.T.B. EXHIBITION SPACE.

- JACQUES LEDOUX - BELGIAN CINEMATIQUE
RUE RAVENSTEIN #23, BRUSSELS.
(ORGANIZED KNOKKE-HEIST SHOW.)
- MICHEL BAUDSON - SECRETARY OF EXHIBITIONS
PALAIS DES BEAUX-ARTS
RUE ROYALE #10, 1000 BRUSSELS.

-
- SHEKAR DOCUMENTATION CENTER
THE BANK, HAARLEMME STRAAT #118
AMSTERDAM. TEL. 265392
 - F. HAKS, DIRECTOR, GRONINGER MUSEUM
• PRAEDINIUSSINGEL #59
9711 AG GRONINGEN, THE NETHERLANDS
TEL. 050-172929.
 - TOM VAN VLIET, c/o KIJKHUIS.
• STICHTING KIJKHUIS.
NOORDEINDE 140 AB. 2514 GP.
DEN HAAG, HOLLAND.
TEL. 070-651880.
 - DORINE MIGNOT - VIDEO CURATOR
STEDELIJK MUSEUM.
PAULUS POTTER STRAAT #13,
AMSTERDAM.
 - JAN DEBBAUT, DIRECTOR
• STEDELIJK VAN' ABBE MUSEUM
BILDERDIJKLAAN #10.
EINDHOVEN, THE NETHERLANDS
TEL. 040-448555

PROVIDE THEM WITH EQUIPMENT FOR SHOWS. WE'LL HAVE 2
 TO SEE WHAT HAPPENS. OH, BY THE WAY - I'VE DECIDED
 TO UNDERSCAN MY MONITOR WHEN I GET BACK TO NEW
 YORK (LIKE THE VASULKAS.) LOOKING AT MY NEW TAPE
 ON SOME MONITORS HERE I SAW PROBLEMS BECAUSE
 OF SOME ADJUSTMENT IN 'BILL HEARN'S MACHINE. WHEN
 I GET BACK I'M GOING TO CORRECT IT BY SQUEEZE-ZOOMING
 THE WHOLE TAPE. I'VE ALSO NOTICED SOMETHING INTERESTING
 - EUROPEAN T.V. IS INTERIOR DESPITE THE EXTRA SCAN
 LINES - AND THE REASON IS THE 50 CYCLE/SECOND PULSE.
 YOU CAN SEE THE STROBING AT 50 WHERE YOU CAN'T AT
 60, IT'S A REAL DISTURBING EFFECT - ALTHOUGH YOU
 GUYS WOULD PROBABLY LIKE IT. I LIKE IT IF IT'S INTENTIONAL,
 BUT FOR NORMAL IMAGES IT'S LIKE WATCHING AN OLD MOVIE
 WITH SLOW SHUTTER SPEED ON THE PROJECTOR.

HERE ARE A FEW NAMES OF PEOPLE YOU MIGHT CONTACT &
 SUBMIT A PROPOSAL - THE EARLIER THE BETTER. NOTHING
 HAS BEEN WAIVED DOWN, BUT AM EXPRESS FUTURE INTEREST.

1. DR. HELMUT FRIEDEL - STADTISCHE GALERIE IM LEUBACHHAUS
 (089) 521-041 LUISENSTR. #33, 8 MUNCHEN 2.
 HE DID SHOW I ORGANIZED AND IS DOING MORE!
2. WLI BERNHARDT - REUCHLINSTRASSE #4-B, 7000 STUTTGART
 • (0711) 617.652 DIRECTOR - KUNSTLERHAUS STUTTGART.
 VIDEOTHEK - HAS OCCASSIONAL SHOWS - ASSOCIATES SETTING UP FREE EXCHANGE.
3. DR. PETER WEIERMARC - KUNSTVEREIN FRANKFURTER
 • (0611) 292.940 OR 285.382 MARKT 44, 6 FRANKFURT 1
 NO EQUIPMENT BUT WANTS TO DO SOMETHING 'IN FUTURE.
4. DR. HOLSTEIN. — STAATL, KUNSTHAUSE, 7570 BADEN-BADEN
 • (07221) 232.50 LICHTENTWALER AUEE 8A
 253.90 - NAM JUNE'S FRIEND. - HARD TO SAY - WANTS TO DO SOMETHING
 MAYBE IN FUTURE.
5. DR. WOLF BECKER — NEUE GALERIE - SAMMLUNG LUDWIG
 • (0241) 39.292 IN ALTEN KURHAUS, 5100 AACHEN
 I HAVE BEEN IN CONTACT FOR 3 YEARS - 'WANTS + PROPOSAL.
6. DR. STEPHEN VON WEIASE - PEMPELFORTER STR. 50/52
 • (0211) 899.2470. KUNSTMUSEUM, DUSSELDORF 4000.
 WE ARE WAITING TO HEAR ON OUR PROPOSAL.
7. MR. J.A. RIEDL — KULTURFORUM, BUNDESKANZLERPLATZ. 1
 • (0228) 717.521 BONN. 5300.

8. DIRECTOR ——— KUNSTHAUSE²⁰⁰, HAMBURG - 1
 • (040) 246.251 GLOCKENGIESSERWALL - 1
 SUPPOSEDLY THIS MUSEUM HAS A VIDEO SECTION.
9. HANS ERIC WAUIN. — LOUISIANA MUSEUM.
 • (0045).2.190.719. GL. STRANDVEJ. # 13.
 DR. FRIEDEL RECOMMENDATION HUMLEBAEK, DENMARK.
 WE ARE WAITING ON PROPOSAL.
10. CLAUDE HAIM. — "IMAGE VIDEO", 1050 BRUXELLES
 • (02) 269.59.08 WE HAVE #20 - RUE GEORGES LORAND.
 ASSOCIATE OF TREFOIS. A GIG.
11. SITEKAR ——— THE BANK, AMSTERDAM.
 265.392 FREEBIE HAARLEMERSTRAAT. # 118.
 JACK MOORE — LOTS OF EQUIPMENT - NO MONEY
 MYSTERIOUS C.I.A.? SPACE
12. F. HAKS ——— GRONINGER MUSEUM, 9711 A.G. GRONINGEN
 (050) 17.29.29 THE NETHERLANDS. PRAEDINIUSSEINGEL # 59.
 INTERESTED. WAITING TO HEAR FROM HIM.
13. TOM VAN VLIET. — STICHTING KIJKHUIS, THE HAGUE, HOLLAND
 (070) 65.1880 NOORDEINDE 140 AB GP.
 WE HAVE A GIG. GETTING UP VIDEOTAPE & DISTRIBUTION.
14. ULRICH GREGOR — FREUNDE DER DEUTSCHEN KINEMATHEK
 (030) 213.6039. E.V. BERLIN, WELSERSTRASSE # 25.
 24.68.48. 1000 BERLIN 30.
 26342.42/43 WE HAVE A GIG. THAT'S ALL I KNOW.
 211.17.25.

15. DAVE CRITCHLEY. — LONDON VIDEO ARTS, LONDON W1V 3TH
 #79 - WALDOUR ST.
 • (01) 734.7410
 WE HAVE 6 GIGS IN ENGLAND FOR LITTLE MONEY. \$50 EA. PLUS TRAINFARE
 BUT I'M TRYING TO HELP THEM OUT. NICE GUYS.

WE HAVE GIGS WITH SOME OF THESE PEOPLE AT \$250-350/NITE
 AND ARE WAITING TO HEAR FROM OTHERS. OTHERS WANT
 TO DO SOMETHING IN THE FUTURE - SO WE THINK THEY
 ARE WORTH PURSUING. SOME WE HAVE MET PERSONALLY,
 HOWEVER MOST WE KNOW ONLY ON TELEPHONE. IF YOU
 WRITE THEM, OUR NAMES PROBABLY WOULDN'T MEAN MUCH.
 ANYWAY THAT'S LESS THAN 1/3 OF THE PEOPLE WE'VE
 CONTACTED, SO WE'VE BEEN PRETTY BUSY.

WELL THAT'S ABOUT IT FOR NOW. HOPE ALL IS WELL.
 REGARDS, ERNIE & TOMMY.

Words and Images, Images and Words



Audio-Visual Rituals by
Ernest Gusella

Davidson Gigliotti

Ernest Gusella
Ed Emshwiller
Anthology Film Archives
Nam June Paik
Tribute to John Cage
Channel 13 (Nov. 3, 11 p.m.)

Not all significant video art is perpetrated in the super-cool post-modern idiom. Ernest Gusella's processed-image video performances borrow from French Dada and surrealist poetry sources, and some of them are of unusual ferocity.

Last weekend Anthology Film Archives presented nine short tapes by Gusella in a program entitled *Black & White*. All were characterized in that they featured the often grotesquely processed image of Gusella himself, performing in various ways to synthetic and vocal sound tracks of his own devising.

Some of these tapes are blatantly art-historical, such as *Of The Rose* and *RRRRRose Selavey*. Others, such as *Vampire Video* and the titles, have an element of unnecessary facetiousness. The best of them, however, suggest an original poetic mind, a determined sense of rhythm, and bizarre but powerful imagery.

In *Wolf-Zooming* the camera is focused and centered on Gusella's slightly irregular front teeth, surrounded by moustache and beard. By pulling on the ends of a strip of masking tape passed around the zoom ring of the lens, he snaps the zoom rapidly back and forth, building up to a quality of rhythm that we will soon identify as typical. At a certain point we realize that the subject is the zoom itself rather than the images on either end. The result is an exciting tape that is actually a little terrifying.

Audio-Visual Rituals is really a collection of 15 one-minute sub-programs, featuring Gusella from the vertical center of his eyes to just below his chest, fully solarized. He is performing with his arms certain repetitive movements, accompanied by a syncopated synthetic score and occasional special effects. On his chest he wears a word, either tied or printed on his shirt. Each sub-program is characterized by a different word, different arm movements, and a different rhythm. The words are ordinary: tooth, school, needle, sundae, etc. The arm movements are seemingly unrelated to the words, and are always directed to the camera, making good use of the space between the body and the lens, giving it a real sense of depth. The rhythm of the arm movements is reflected in the accompanying score. Fifteen of these is a lot to watch, but the ones labeled *pound*, *rash* and *angelare* compelling.

In *Words* we see Gusella, from the chest up and wearing a cap, standing motionless in front of a wall. On comes a humorously banal synthesized rhythm and blues number; and soon we hear Gusella's voice growling "words", at the beginning of each corny musical phrase. Gusella bows; and we see that he has "words" written on a piece of white paper pasted to the top of his cap, and "words" written vertically on the wall behind him. He straightens up, holding another sheet of paper with "words" on it under his chin, which he pushes toward the lens, filling the screen with it.

There is a wipe to another camera where we see Gusella from the side, where he has "words" written on white paper hanging from his shoulders. He turns around, and he has another one pinned to his back. The image is wiped back and forth from one camera to the other in time to the corny music, creating a syncopated montage of bowing, wiping, turning around, and pushing pieces of paper with words like "words," "thigh," "honk," and "icky" written on them into the lens. The effect is of a maniacal children's program which purports to teach spelling while actually leaving deep pockets of irrationality in our psyches.

The last piece, the one that I liked the best, was *Arrows*. Gusella, his close-up face synthesized into that of an amiable, though possibly dangerous, cat-like extraterrestrial, grunts along to this growly synthesizer bass line, played in one of those rhythms that we now realize he is a master of. "Arrows, arrows, grunt grunt, arrows" soon degenerates into "a rose is a rose is a rose," and Gusella's art-historical sources are, of course, laid bare.

The lusty beat goes on, however, and a rose soon goes back to arrows and all is well again.

Discrete words are an important part of Gusella's performances, and whether he says them, sings them, or wears them, they often combine well with his singular sense of rhythm and his masterful use of the videospace just behind the screen. ●