

surveying the first decade:

Video Art and Alternative Media in the United States

OCTOBER 23-NOVEMBER 23, 1997
SAN FRANCISCO MUSEUM OF MODERN ART • PHYLLIS WATTIS THEATER
SCREENINGS AT 1 P.M. AND 3 P.M. ON FRIDAYS AND SUNDAYS

LECTURE AND SERIES PREMIERE
BY KATE HORSFIELD, DIRECTOR OF VIDEO DATA BANK

THURSDAY • OCT. 23
7 p.m.

This survey is a compilation of videotapes that chart artists' experimentation with a new artmaking medium. Exploring the first ten years of artists' application of video to their experience and expression, the series gives today's museum audience the extraordinary opportunity to view sixteen hours of essential work by artists whose innovations, insights, and accomplishments established new fields of social, technological, and artistic inquiry.

Organized into eight programs, this presentation includes an enormous volume of work that examines the genres of various independent movements. Video's impact on the history of art and telecommunications is significant. Addressing the importance of ensuring the longevity of video artworks in the public record, each videotape included in the series has been restored by a conservation program that was inaugurated in 1986 at Video Data Bank to prevent the loss of significant works due to the decay inherent in the electronic tape material.

The program and accompanying notes were assembled by Video Data Bank, a distribution, production, and education archive at the School of the Art Institute of Chicago. We wish to extend thanks to Kate Horsfield, director of Video Data Bank and executive producer of this series; series curator Christine Hill; consulting editor for resources and texts Deirdre Boyle; and project coordinator Maria Troy.

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ROBERT R. RILEY, CURATOR OF MEDIA ARTS

Video art and alternative-media production were developed by artists in the late 1960s and early 1970s as a form of public dialogue about new cultural forms and access to communications technology. A fundamental idea held by this first generation of video artists was that in order to have a critical relationship with a televisual society you must primarily participate televisually. Inspired by the availability of the portapak (a portable video recorder and camera), at a time when culture was widely acknowledged as political terrain, videomakers sought to radically reconfigure art and communications structures, and to invigorate their respective communities' capacities for informational and participatory feedback. Artists and independent producers integrated production, exhibition, distribution, transmission, audience feedback, and media education into their work, and they invited the participation of individuals as artists, critics, scientists, citizens, and educators, creating a vital alternative infrastructure.

In a period that advocated for expanded consciousness and a critical reassessment of institutional authority, artists employed various techniques of feedback from a newly accessible electronic time-based medium; they experimented with the fundamental structures of a new image language made available through electronic materials; women producers asserted a gender-based subjectivity, and both women and men transgressed viewers' assumptions of the television medium primarily through performance-based work; and artists enlisted video in an expansive documentary exploration of the vernacular, as well as in investigations of social institutions. The first decade of video art and communications was characterized by a negotiation of authority with viewers through ongoing efforts to guarantee broad access to production, and the recognition of the audience as a subjective participant in the work and as a social partner in sustaining cultural scenes.

The recovery of that period through a historical survey is, in part, an effort to link the cultural insights and strategies of portable video's first decade with those of the present. Attention to the video projects of the late 1960s and 1970s is timely in view of the advent of international media hardware and software expansion and new decentralized multimedia networks. The democratic use of these tools can only be realized with considerable efforts toward widespread media literacy, a necessary extension of basic reading and writing skills.

Such an education for media-cultural fluency must encompass access to and experience with production tools and an understanding of the interpretive structures of moving-image media "literatures"—video, film, sound, digital multimedia, television, the Internet—that have been produced to date. It is necessary to be wary of the emancipatory claims of new technologies, as well as of the liberal notion that the access to production alone will bring about critical participation. However, the early 1970s participatory affirmation of an alternative media practice merits examination in order to reconsider the efforts of that earlier generation to initiate new forms of cultural exchange, and to share the authority of technologically intensive cultural production with diverse audiences and local communities. In supporting the production of a vital, multi-vocal, and accessible contemporary media culture, artists and educators must continue to examine the cultural issues negotiated by past bodies of work and to determine who has the training and access to increasingly sophisticated tools and how the work produced can reach diverse audiences on a broader scale than has been accomplished to date.

CHRISTINE HILL, CURATOR OF
***SURVEYING THE FIRST DECADE:
VIDEO ART AND ALTERNATIVE MEDIA
IN THE UNITED STATES.***

Program 1 Explorations of Presence, Performance, and Audience

Performer/Audience/Mirror (1975)
*Two Dogs and Ball, Used Car Salesman,
Dog Biscuit in Glass Jar* (1972)
Baldessari Sings LeWitt (1972)
Undertone (1972)
Vertical Roll (1972)
My Father (1975)
Exchange (1973)

Vito Acconci in his *10-Point Plan for Video* maps out four possible strategies for video mediated performance and the resulting audience relationships: "build myself up: viewer as believer" (referring to *Undertone*), "tear myself away: viewer as witness" (*Air Time*), "take you in: viewer as partner" (*Theme Song*), "give myself over: viewer as surrogate" (*Command Performance*).

—IRA SCHNEIDER AND BERYL KOROT, EDS. *VIDEO ART*, 1976

Artists in this program investigate perceptual processes and strategies of performance using the video monitor as a real-time "feedback" mirror, a time-based device for recording and reflection, and a theater of intimacy. Dynamics of presence and informational feedback formed through video recording and editing are pursued as models or opportunities for studying (inter)personal exchanges as well as formal paradigms. In most of this work focus is on the construction of a relationship with the audience, under both live and remote viewing conditions.

In order to engage viewers' attention, a variety of strategies are employed, some of them transgressive. Provocations of audiences' erotic impulses, gender-based perspectives, social histories bearing the order of television viewing, and comfort with art as object of contemplation are some of the issues raised in these works, all of which require viewers to actively question the assumptions they bring to the process.

Program 2 Investigations of the Phenomenal World

Black and White Tapes (1970–75)
Stamping in the Studio (1968)
Double Vision (1971)
Boomerang (1974)
Island Song (1976)
Cycles of 3s and 7s, (1976)
The Children's Tapes (1974)
Soundings (1979)
Lightning (1976)
Sweet Light (1977)

A delayed audio feedback system (two tape recorders, earphones) was set up in a television studio.... This system established a distance between the apprehension and the comprehension of language as words split, delayed, mirrored, and returned. Thoughts were partially being formulated, comprehended, and vocalized. The reiteration presented a revolving, involuting experience, because parts of the works coming back in on themselves stimulated a new direction for thoughts.... This unit of discourse examines and reveals the structural framework of the system. The comprehension and functional significance of the act in context was being exposed in the mind of the investigator.

—FROM A DESCRIPTION OF *BOOMERANG* BY RICHARD SERRA, IN *VIDEO ART*, IRA SCHNEIDER AND BERYL KOROT, EDS., 1976

Throughout the late 1960s and 1970s, artists who were intrigued with both the physical and experiential dimensions of a time-based medium used video to extend their structural and process-oriented investigations of space, sound, and light. Some of these videotapes were made by artists who had already developed a distinguished body of work in sculpture, painting, music, or film. Many of these projects feature the artist's body—its capacity to attend to and articulate perceptions, its stamina, its generation of sound—which functions as an instrument in the presence of the video and audio recording instruments. Most of these works generate descriptive systems that are materially concrete, self-referential, and attentive to references of everyday life and events. Others introduce metaphors of transcendence that allude to light and communications while creating art and registering social and mythic references.

Program 3 Approaching Narrative— "There Are Problems to Be Solved"

The Red Tapes Part II (1976)
Out of Body Travel (1976)
The Continuing Story of Carel and Ferd (1972–75)

The coup has been successful. We have to give the masses visual evidence...proof we are here to stay...they associate culture with obsolete buildings.

—VITO ACCONCI, *THE RED TAPES*, 1976

I am personally happiest when I am forced to solve a problem. The aggression on stage has to do with that. I want the performer and the performance to give the audience the feeling that there are problems to be solved. And I've made the solution available, somehow.

—RICHARD FOREMAN, INTERVIEWED BY ERIC BOGOSIAN IN *BOMB* (SPRING 1994)

The works in this program establish inventive formal structures for epic storytelling and staging unpredictable performances. Audiences will be unsettled—by the buzzers that repeatedly interrupt Foreman's meticulously staged theater in a box, by Acconci's emphatic "cut it out! cut it out!" (stage directions, or part of the confrontative dialogue he performs?), and by Carel and Ferd's intimate disclosures to videographer Ginsberg. The viewer must draw his or her own conclusions from these curious communications that rupture expectations of narrative closure and illusions of a singular reality.

Each of these epics collects and presents physical evidence—pictures, toys, books, video documentation—from a period in which radical social experiments challenged public storytelling and cultural mythmaking. Characters include a blindfolded revolutionary as banished prisoner, a young woman in a library surrounded by the relics of Western civilization who wants to "know my body in order to know myself...correction...I want to make my body be known," and two veterans of the West Coast counterculture who pursue the theatrics of interpersonal bonding with each other and a video camera.

Program 4 Gendered Confrontations

Art Herstory (1974)

Female Sensibility (1973)

Always Love Your Man (1975)

The Mom Tapes (1974-78)

Primal Scenes (1980)

Nun and Deviant (1976)

Vital Statistics of a Citizen, Simply Obtained (1977)

Hermine Freed describes her tape *Art Herstory* as "the alteration of the past through reinterpretation in the present. Superimposition of the present over the past. Role playing. The discrepancy between the image and the event. History and actuality. The individual in time and place. The still frame vs. the moving frame. Time in history."

—IRA SCHNEIDER AND BERYL KOROT. *VIDEO ART* 1976

Large tracts of the common ground currently occupied by feminism and art were delineated in two essays that circulated widely in the 1970s. In keeping with feminist investigations into the implications of gender for all cultural forms, the titles of both articles were framed as questions: "Why Are There No Great Women Artists?" (by art historian Linda Nochlin, in *Women in Sexist Society*, 1971) and "Is There a Feminine Aesthetic?" (by Sylvia Bovenschen, published in *Heresies*, 1977).

—MARTHA GEVER, 1990

Videotapes in this program stake out feminists' claims to the newly politicized cultural territory of the 1970s—with women as performers, artists, and producers—and question the idea of women as objects of the (male) gaze. The observation that "the personal is political"—central to the widespread consciousness—raising groups of the time—became an important impetus for using video to examine the lives of one's parents, grandparents, siblings, and friends, and to question one's own relationship with what had been understood as history.

Speculations about the existence of an essential female aesthetic and studies of mass culture's representation of women both led to explorations of the gender-based presumptions evident in Americans' complicated parafamilial relationship with television and parromantic relationship with film, in representations of lesbian experience, and in the fractured and fetishized depictions of women by advertising. Videotapes by women also provide a reference point from which to examine the powerful feminist critical discourse that challenged the reigning/waning modernist discourse of the 1970s and introduced new terms of investigation into the cultural theory of the 1980s and the 1990s.

Program 5 Performance of Video Imaging Tools

Calligrams (1970)

Illuminatin' Sweeney (1975)

Video Weavings (1976)

5 Minute Romp Through the IP (1973)

Triangle in Front of Square in Front of Circle in Front of Triangle (1973)

Video-Taping (1974)

Exquisite Corpse (1978)

Einstine (1968)

General Motors (1976)

Merce by Merce by Paik (1978)

Crossings and Meetings (1974)

Complex Wave Forms (1977)

Pictures of the Lost (1978)

Video Locomotion (1978)

Music on Triggering Surfaces (1978)

C-Trend (1974)

Switch! Monitor! Drift! (1976)

I started with light, light and shadow, a typical filmic agenda; I started working with stroboscopic lights. Then I encountered video, whose principles essentially negate film. I gave up light instantly. Video was undefined, free territory, no competition, a very free medium. The community was naive, young, strong, cooperative, a welcoming tribe. There was instantly a movement mediated by two influences. One, the Portapak made an international movement possible, and two, the generation of images through alternative means—the camera no longer carried the codes...90% of the developers of video synthesizers had backgrounds in music... [In retrospect] the synthetic video image never developed into its own tradition as we envisioned. MTV is the closest thing we've got to an audio/visual genre... Our fate was to work in the transitional area between technology and aesthetics.

—WOODY VASULKA. INTERVIEWED BY CHRIS HILL, JUNE 1992

Distribution Religion: The image processor may be copied by individuals and not-for-profit institutions without charge. For-profit institutions will have to negotiate for permission to copy. I think culture has to learn to use high-tech machines for personal, aesthetic, religious, intuitive, comprehensive, exploratory growth. The development of machines like the Image Processor is part of this evolution. I am paid by the state, at least in part, to do and disseminate [sic] this information; so I do...

—DAN SANDIN. IN LUCINDA FURLONG. "NOTES TOWARD A HISTORY OF IMAGE PROCESSED VIDEO." *AFTERIMAGE* (SUMMER, 1983)

These videotapes, sometimes referred to by their makers as "artifacts" or experiments, and produced by working with an array of electronic instruments, represent artists' formal inquiries into the development and application of analog and digital tools that translate energy and time into video imaging systems. An elementary vocabulary of what a second generation of video artists has come to regard as video's "special effects" was developed in the late 1960s and 1970s by artists, often working with independent engineers, who anticipated certain technical inventions in their efforts to expand the medium. Videotapes led the way in addressing aesthetic issues such as the relationship between electronic sound and image synthesis and possibilities for radically reconceptualizing the unit of the frame, a common element to both video and film.

During this period the aesthetic and social vocabularies of many artists were influenced by their aspirations toward developing alternative cultural models. This desire for change was enhanced by the excitement of new technologies, parallel explorations of (hallucinogenic) psychological space, and a climate that validated sharing tools and discoveries. Working outside of the mainstream TV industry during most of the 1970s, these artists and independent engineers established opportunities for others to work directly with their custom-built tools through access programs in media-art centers, artist-run residency projects, and experimental labs at some public television stations.

Program 6 Decentralized Communications Projects

Mayday Realtime (1971)

*Women's Liberation March NYC,
Gay Pride March NYC, Young Lords Occupy
Manhattan Church, Native American Action
at Plymouth Rock* (1971–72)

Participation (1969–71)

First Transmission of ACTV (1972)

*Jonesboro Storytelling Festival:
Kathryn Windham Telling Ghost Stories
(The Jumbo Light)* (1974)

The Politics of Intimacy (1974)

Attica Interviews (1971)

*Queen Mother Moore Speech
at Greenhaven Prison* (1973)

The Laughing Alligator (1979)

Video was inexpensive, easy to use, anybody could do it, everybody should do it. That was the mandate, like the power of the vote. Vote. Take responsibility. Make it and see it.

—KEN MARSH. INTERVIEWED BY CHRIS HILL. JULY 1992

The technical distinction between transmitters and receivers reflects the social division of labor between producers and consumers.

—HANS MAGNUS ENZENBERGER. *CONSTITUENTS OF A THEORY OF THE MEDIA*. 1974

In the 1970s, artists, public-access cable producers, and media collectives made major efforts to redefine the asymmetrical relationships between production/transmission and reception/consumption in American telecommunications systems. Efforts to decentralize video communications developed a system of publicly funded media-art centers, public-access cable channels supported through franchise agreements between cities and cable companies, and a range of independent projects that included pirate TV, media labs, a "people's video theater," and library media collections.

Producers used public-access cable and a growing network of independent venues to air voices that were underrepresented in market-driven mass media. In the mountains of Appalachia, for example, video was used to document and disseminate (on cable) a local culture that previously had been transmitted only through a rich oral tradition. In urban areas, videomakers' commitment to capturing (with portable video) the speech and actions of citizens in public spaces led to alternative documents of significant cultural and political events.

Program 7 Critiques of Art and Media as Commodity and Spectacle

Eternal Frame (1976)

Television Delivers People (1973)

The Business of Local News (1974)

Proto Media Primer (1970)

About Media (1977)

Fifty Wonderful Years (1973)

Wonder Woman (1978–79)

The spectacle is not a collection of images, but a social relation among people, mediated by images.

—GUY DEBORD. *SOCIETY OF THE SPECTACLE*. 1970

John Baldessari: Ingres and Other Parables, Konrad Fischer, Dusseldorf, October 8–22, 1971...The Best Way to do Art. A young artist in art school used to worship the paintings of Cezanne. He looked at and studied all the books he could find on Cezanne and copied all of the reproductions of Cezanne's work he found in the books. He visited a museum and for the first time saw a real Cezanne painting. He hated it. It was nothing like the Cezannes he had studied in the books. From that time on, he made all of his paintings the sizes of paintings reproduced in books and he painted them in black and white. He also printed captions and explanations on the paintings as in books. Often he just used words. And one day he realized that very few people went to art galleries and museums but many people looked at books and magazines as he did and they got them through mail as he did. Moral: It's difficult to put a painting in a mailbox.

—LUCY LIPPARD. *SIX YEARS: THE DEMATERIALIZATION OF THE ART OBJECT*. 1973

Artists working in the 1970s used video both to document performances and to deliver manifestos critiquing and/or undermining the idea of artmaking as the production of commodities. In journals such as *Radical Software*, published by the Raindance collective, videomakers described the necessity of creating a new culture in opposition to corporate-owned television, (called "video's frightful parent" by David Antin in his widely read essay *Video: The Distinctive Features of the Medium*, 1975). By creating projects that were in opposition to both the economic and attentional structures of television, artists targeted the nature of its spectacle, its selection of "newsworthy" events and public storytelling, and consumers' investments in its cast of authorized heroes and occasional heroines.

These artists presented their self-authorized actions and videotapes in public spaces, on public television, and in alternative cultural settings such as artist-run spaces and some museums.

Program 8 Independents Address Television

Healthcare: Your Money or Your Life (1978)

The Ruling Classroom (1979–80)

Four More Years (1972)

1960: Networks ban independent news. NBC-TV explained its obligation to "objective, fair and responsible presentation of news developments and issues."

1969: First national show of video art, *The Medium is the Medium*. Produced by Fred Barzyck at WGBH TV's New Television Workshop.

1970: *All About TV* airs show about video. Featured George Stoney of the Alternate Media Center at NYU discussing video and showing a portapak.

1971: NBC rejects *Mayday* tapes. NBC News and WRC-TV, its Washington affiliate, supply 1/2" video tape to Mayday Video Collective for first rejection rights of tape shot at demonstrations that tied up traffic throughout the city. An hour-long edit was shown to staff, who wanted to buy it. Idea was killed by Executive Producer who said, after one look: "That stuff will never appear on NBC." It didn't.

1972: TVTV broadcasts the Nixon show. First Electronically broadcast 1/2" video, *The World's Largest TV Studio*, and *Four More Years*, portapak coverage of the Republican national convention produced by TVTV...

1973: *Fifty Wonderful Years* on KOED, and a half-hour documentary shot on 1/2" by Optic Nerve in San Francisco was "image buffed" (shot off monitor) by the public TV station, caused problems with the union (then beginning contract negotiations)

1974: First national 1/2" color over PBS... *Cuba the People*, produced by Alpert, Tsuno, Marunuyman of Downtown Community TV, the first TV crew given such extensive reporting privileges inside revolutionary Cuba.
—VT ON TV. SMALL FORMAT VIDEO BROADCAST IN TELEVISIONS (JUNE 1976)

Throughout the 1970s many documentary producers worked to establish relationships with broadcast TV that would enable their independently conceived and produced programs to be seen by large audiences. In the early 1970s the portable 1/2" open-reel equipment guaranteed greater mobility than the film cameras used by professional news crews, but the electronic signal produced by the portapak was usually rejected by broadcast engineers (even though it was used in public-access cable). Some of the first videotapes broadcast on public TV were rescanned by studio cameras from a monitor. In 1973, the time-based correctors that could compensate for portapaks' idiosyncratic signal were introduced. By 1974 portable, color video cameras (in the \$49,000 price range) were introduced for the production of TV news.

By mid-decade, independent documentaries had been shown on public TV stations across the country. While public-access cable, media-art centers, and some museums remained important venues for work that challenged the assumptions of the status quo, and for projects by minority and women producers underrepresented in the industry and the arts, many independent producers continued to lobby for new funding sources and access to larger, mainstream television audiences. Independent investigations by the TVTV collective, Downtown Community TV, and others are considered to have challenged the structure of broadcast TV documentaries and news reporting.

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Program Schedule

SAN FRANCISCO MUSEUM OF MODERN ART • PHYLLIS WATTIS THEATER
OCTOBER 23-NOVEMBER 23, 1997
SCREENINGS AT 1 P.M. AND 3 P.M. ON FRIDAYS AND SUNDAYS

FILM TICKETS INCLUDE MUSEUM ADMISSION AND ARE \$8 ADULTS; \$5 SENIORS; AND \$4 STUDENTS.
TICKETS MAY BE PURCHASED IN ADVANCE AT THE MUSEUM AND THROUGH BASS TICKETS.
MEMBERS MAY PICK UP COMPLIMENTARY TICKETS AT THE MEMBERS' DESK.

SURVEYING THE FIRST DECADE IS GENEROUSLY FUNDED BY THE SUSAN WILDBERG MORGENSTEIN FUND
AND BY CONTEMPORARY EXTENSION, AN AUXILIARY OF SFMODA.

THURSDAY, OCTOBER 23

7 p.m.

LECTURE AND SERIES PREMIERE
BY KATE HORSFIELD, DIRECTOR OF VIDEO DATA BANK/
SAIC IN CHICAGO: AN INTRODUCTION OF THE SERIES.
FOLLOWED BY A SCREENING OF VIDEOTAPES BY ARTISTS.

FRIDAY, OCTOBER 24 AND SUNDAY, OCTOBER 26

1 p.m.

PROGRAM 1—
EXPLORATIONS OF PRESENCE, PERFORMANCE, AND AUDIENCE
(TOTAL RUNNING TIME: 116 MIN.)

Dan Graham
Performer/Audience/Mirror
1975
23 min.

William Wegman
selected works (*Two Dogs and Ball, Used Car
Salesman, Dog Biscuit in Glass Jar*)
1972
90 min., excerpt 8 min.

John Baldessari
Baldessari Sings LeWitt
1972
12:35 min., excerpt 4 min.

Vito Acconci
Undertone
1972
30 min., excerpt 10 min.

Joan Jonas
Vertical Roll
1972
19:38 min.

Shigeko Kubota
My Father
1975
15 min.

Robert Morris and Lynda Benglis
Exchange
1973
36 min.

3 p.m.

PROGRAM 2—
INVESTIGATIONS OF THE PHENOMENAL WORLD
(TOTAL RUNNING TIME: 116 MIN.)

Paul McCarthy
Black and White Tapes
1970-75
7 min.

Bruce Nauman
Stamping in the Studio
1968
60 min., excerpt 5 min.

Peter Campus
Double Vision
1971
15 min.

Richard Serra and Nancy Holt
Boomerang
1974
11 min.

Charlemagne Palestine
Island Song
1976
16:29 min.

Tony Conrad
Cycles of 3s and 7s
1976
30 min., excerpt 3 min.

Terry Fox
The Children's Tapes
1974
30 min.

Gary Hill
Soundings
1979
18 min.

Paul and Marlene Kos
Lightning
1976
1:17 min.

Bill Viola
Sweet Light
1977
9 min.

FRIDAY OCTOBER 31 AND SUNDAY, NOVEMBER 2

1 p.m.

PROGRAM 3—
APPROACHING NARRATIVE—"THERE ARE PROBLEMS TO BE
SOLVED"
(TOTAL RUNNING TIME: 114 MIN.)

Vito Acconci
The Red Tapes Part II
1976
58 min.

Richard Foreman
Out of Body Travel
1976
42 min., excerpt 23 min.

Arthur Ginsberg and Video Free America
(and WNET)
The Continuing Story of Carel and Ferd
[edited interviews for VTR]
1972-75
60 min., excerpt 33 min.

3 p.m.

PROGRAM 4—
GENDERED CONFRONTATIONS
(TOTAL RUNNING TIME: 114 MIN.)

Hermine Freed
Art Herstory
1974
22 min., excerpt 15 min.

Lynda Benglis
Female Sensibility
1973
14 min.

Cara De Vito
Always Love Your Man
1975
19 min.

Ilene Segalove
The Mom Tapes
1974-78
28 min., excerpt 4 min.

Linda Montano
Primal Scenes
1980
11 min.

Nancy Angelo and Candace Compton
Nun and Deviant
1976
20 min., excerpt 13 min.

Martha Rosler
Vital Statistics of a Citizen, Simply Obtained
1977
38 min.

FRIDAY NOVEMBER 7 AND SUNDAY NOVEMBER 9

1 p.m.

PROGRAM 5—
PERFORMANCE OF VIDEO IMAGING TOOLS
(TOTAL RUNNING TIME: 91 MIN.)

Steina and Woody Vasulka
Calligrams
1970
12 min., excerpt 4 min.

Skip Sweeney
Illuminatin' Sweeney
1975
28:38 min., excerpt 5 min.

Stephen Beck
Video Weavings
1976
28 min., excerpt 4 min.

Dan Sandin
5 Minute Romp Through the IP
1973
5 min.

Dan Sandin
*Triangle in Front of Square in Front of Circle
in Front of Triangle*
1973
3 min.

Ernie Gusella
Video-Taping
1974
5 min., silent

Ernie Gusella
Exquisite Corpse
1978
5 min., silent

Eric Siegal
Einstine
1968
6 min.

Phil Morton
General Motors
1976
60 min., excerpt 10 min.

Nam June Paik
Merce by Merce by Paik
1978
28 min., excerpt 10 min.

Ed Emshwiller, Produced at the TV Lab
at WNET/Thirteen
Crossings and Meetings
1974
27:33 min., excerpt 3 min.

Ralph Hocking
Complex Wave Forms
1977
5 min., excerpt 4 min.

Barbara Buckner
Pictures of the Lost
1978
23 min., excerpt 8 min., silent

Peer Bode
Video Locomotion
1978
5 min., silent

Peer Bode
Music on Triggering Surfaces
1978
3 min.

Woody Vasulka
C-Trend
1974
9 min., excerpt 7 min.

Steina
Switch! Monitor! Drift!
1976
4 min.

3 p.m.
PROGRAM 6—
DECENTRALIZED COMMUNICATIONS PROJECTS
(TOTAL RUNNING TIME: 116 MIN.)

David Cort and Curtis Ratcliff
Mayday Realtime
1971
60 min., excerpt 10 min.

People's Video Theater
(Ken Marsh and Elliot Glass)
selected tapes: (*Women's Liberation March
NYC, Gay Pride March NYC, Young Lords
Occupy Manhattan Church, Native American
Action at Plymouth Rock*)
1971-72
28 min.

Steina and Woody Vasulka
Participation
1969-71
30 min., excerpt 6 min.

ACTV and George Stoney
First Transmission of ACTV
1972
8 min., excerpt 4 min.

Broadside TV
*Jonesboro Storytelling Festival:
Kathryn Windham Telling Ghost Stories
(The Jumbo Light)*
1974
6 min.

Julie Gustafson
The Politics of Intimacy
1974
52:20 min., excerpt 10 min.

Portable Channel
Attica Interviews
1971
30 min., excerpt 8 min.

Peoples' Communication Network
*Queen Mother Moore Speech
at Greenhaven Prison*
1973
65 min., excerpt 17 min.

Juan Downey
The Laughing Alligator
1979
27 min.

FRIDAY NOVEMBER 14 AND SUNDAY NOVEMBER 16

1 p.m.

PROGRAM 7—
CRITIQUES OF ART AND MEDIA AS COMMODITY AND SPECTACLE
(TOTAL RUNNING TIME: 110 MIN.)

Ant Farm and T. R. Uthco
Eternal Frame
1976
23 min.

Richard Serra and Carlotta Fay Schoolman
Television Delivers People
1973
6 min.

University Community Video
The Business of Local News
1974
25 min., excerpt 15 min.

Paul Ryan and Raindance
Proto Media Primer
1970
14 min.

Tony Ramos
About Media
1977
26 min., excerpt 17 min.

Optic Nerve
Fifty Wonderful Years
1973
28 min.

Dara Birnbaum
Wonder Woman
1978-79
7 min.

3 p.m.

PROGRAM 8 (PART I)—
INDEPENDENTS ADDRESS TELEVISION
(TOTAL RUNNING TIME: 118 MIN.)

Downtown Community Television
Healthcare: Your Money or Your Life
1978
60 min.

Peter Bull and Alex Gibney
The Ruling Classroom
1979-80
58 min.

FRIDAY NOVEMBER 21 AND SUNDAY NOVEMBER 23

1 p.m. and 3 p.m.

PROGRAM 8 (PART II)—
INDEPENDENTS ADDRESS TELEVISION
(TOTAL RUNNING TIME: 60 MIN.)

Top Value Television (TVTV)
Four More Years
1972
60 min.