

Thirteen PRESS RELEASE

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FOR IMMEDIATE RELEASE

NEW SEASON OF "VIDEO/FILM REVIEW" FROM THIRTEEN'S
TELEVISION LABORATORY PREMIERES SUNDAY, JUNE 28

The 1981 edition of VIDEO/FILM REVIEW, an annual summer showcase of works by independent video artists and filmmakers presented by THIRTEEN's Television Laboratory, will air on THIRTEEN Sundays at 11 p.m., beginning June 28 during the Summercast season of new programs. Now in its seventh year, the 11-part weekly series is made possible by public funds from the New York State Council on the Arts and by the Members of THIRTEEN.

The video works -- all of which were produced by members of the TV Lab's Artists-in-Residence Program and all of which are new to television -- range from Music Word Fire And I Would Do It Again (Coo-Coo): The Lessons, a collaboration between avant-garde composer Robert Ashley and video artist John Sanborn, to Mitchell Kriegman's Raw Video, a new work by the former "Saturday Night Live" humorist featuring his alter ego Marshall Klugman and other surprise guests. Also seen will be The Reflecting Pool, a collection of four works by Bill Viola, followed by Sally Shapiro's Transnotations, featuring jazz saxophonist Frank Foster; Cantaloup, a documentary-like videotape by Steina; Meta-Mayan,

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a video portrait of the Guatemalan Highland Indians by Edin Velez; and Smothering Dreams and Thousands Watch, two works by Dan Reeves with Jon Hilton that attempt to bridge the gap between documentary and experimental video.

Programs on film include works by George Landow and Hollis Frampton; a survey of Super 8 filmmaking today; an examination of new developments in animated films; and a collection of impressions of Coney Island featuring works by Paula Gladstone, Frank and Caroline Mouris, the famed still photographer Weegee, and archival silent footage from a 1903 Edison Film.

Following is the broadcast schedule for VIDEO/FILM REVIEW:

Music Word Fire And I Would Do It Again (Coo-Coo): The Lessons
(June 28, 11-11:30 p.m.) -- In this episode from composer Robert Ashley's eight-part television opera, a work-in-progress called "Perfect Lives (Private Parts)," the opera's four principal characters are introduced in cameo performances. Designed for three solo voices and solo piano synchronized with pre-recorded arrangements for orchestra and chorus, each episode is built on a continuous narration sung by the composer and describing the events of the story, which he calls "a post-modern version of the mythology of small-town middle America." The Lessons is designed and edited by John Sanborn, video director, in collaboration with Mr. Ashley. (NOTE: This program will be stereo simulcast on radio station WYNC, 93.9 FM.)

Coney Island: Four Views (July 5, 11-11:30 p.m.) -- For the Fourth of July weekend, a look at the famous beach resort through excerpts from three films: "Rube and Mandy at Coney Island," a vintage silent Edison Film (1903); "Weegee's New York" (1948);

and Paula Gladstone's "The Dancing Soul of the Walking People" (1976); plus Frank and Caroline Mouris' five-minute animated film, "Coney" (1975).

The Reflecting Pool, and Transnotations (July 12, 11 p.m. to Midnight) -- Bill Viola's The Reflecting Pool is a six-part work-in-progress which, he says, "explores specific video techniques and technologies in combination with the spatial potentials of stereo sound, and describes the stages of the personal journey using images of transition -- from day to night, time to timelessness, motion to stillness." Four works from this collection completed to date will be seen: "The Reflecting Pool," "Moonblood," "Silent Life," and "Vegetable Memory." Transnotations is a seven-and-a-half minute video art piece made from the collaborative efforts of video artist Sally Shapiro and jazz saxophonist Frank Foster. It is a showcase for the use of video special effects, including the use of the quantel, stepping motion, particular wipes and dissolves, and the keying of images. The music, which Mr. Foster improvised while watching the tape, was added after Ms. Shapiro shot and edited the piece.

Cantaloup (July 19, Midnight to 12:30 a.m.) -- Steina's experimental "documentary-like" videotape deals with the design and construction of a digital imaging device, and the artist's struggle to develop a descriptive and programming language for it. The tape contains sequences ranging from the first artifacts of the machine to more program-demanding image transformations.

Animation Redefined (July 26, 11-11:30 p.m.) -- A look at some examples of the rapidly evolving animated film, through the use of technologies such as optical and matte printing, computer-generated

and synthesized imagery and the mixed use of live action and animated movement. Included are: "Diagram Film" by Paul Glabicki (1979), "Parataxis" by Skip Battaglia (1980), "Saugus Series" by Pat O'Neill (1974), and "TZ" by Robert Breer (1979).

Films by George Landow (August 2, 11-11:30 p.m.) -- Avant-garde filmmaker George Landow, who has been making films since the early 60's, explores the expressive potential of the medium through the use of illusion and fantasy. Two of his works will be seen: "On the Marriage Broker Joke As Cited by Sigmund Freud in Wit and Its Relation to the Unconscious, or Can the Avant-garde Artist be Wholed?" (1979), and "New Improved Institutional Quality: In the Environment of Liquids and Nasals a Parasitic Vowel Sometimes Develops" (1976).

Meta-Mayan (August 9, 11-11:30 p.m.) -- In this videotape, a highly personal observation of the Guatemalan Highland Indians during a two-month journey in 1980, Velez balances landscapes, textures and colors, small details and gestures with succinct portraits of the people. Time and rhythm are exaggerated by fast editing and slow motion throughout the work, which Velez describes as "a synthesis of structuralist, abstract, and ethnographic concerns."

The Super 8 Show (August 16, 11-11:30 p.m.) -- Since 1950, 8mm and Super-8 have been the tools for home movie buffs -- and also for the inventive film avant-garde who have adopted the medium as an inexpensive, lightweight, "democratic" alternative to 16mm. The Super 8 Show highlights the medium from the 1950's -- in home movies as folk art, to the brilliant and wacky melodramas of George and Michael

Zuchar -- to today. Also featured are Erika Beckman, whose use of the Super 8 image and its sound seriously play with perceptual thought, Manuel de Landa and his aggressive, manic urban street films, and representatives of the New Cinema, New York's "new wave" movie house.

VIDEO/FILM REVIEW is pre-empted on August 23 and August 30.

Smothering Dreams (September 6, 11-11:30 p.m.) --

Two videotapes by Dan Reeves with Jon Hilton which attempt to bridge the gap between documentary and experimental video will be seen: Smothering Dreams, an autobiographical work that examines the myths and realities of organized violence as experienced through the imagination of a child and the eyes of a soldier, and Thousands Watch, an award-winning tape about worldwide nuclear suicide which employs various image process techniques to create a surreal historical landscape.

Hollis Frampton, Filmmaker (September 13, 11-11:30 p.m.) --

Considered one of the major contributors to structural cinema, Hollis Frampton's work has been an important part of the independent film scene since the early 1970's. Like other minimal artists, he strips art of its externalities to reveal its fundamental essence. He plays with light and movement rather than plot or story-line. Shape becomes more important than content, creating a cinema of the mind rather than of the eye. Highlights from his major works will be shown.

Mitchell Kriegman's Raw Video (September 20, 11-11:30 p.m.) --

More madness from writer/performer/producer Mitchell Kriegman, whose "The Marshall Klugman Show" was featured in the 1979 season of VFR on THIRTEEN. This latest work will feature appearances by Klugman (Kriegman's alter ego) and by other "suprise guests." Also included will be selections from the artist's previous oeuvre.

VIDEO/FILM REVIEW is a production of The Television Laboratory at THIRTEEN. Coordinating producer: Barbara Ravis. Executive producer: Carol Brandenburg, co-director of The Television Laboratory.

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June 12, 1981

For further information: Jill Schoenbach
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FOR IMMEDIATE RELEASE

CHOREOGRAPHER MERCE CUNNINGHAM AND VIDEO ARTIST NAM JUNE PAIK
PARTNER FOR MERCE BY MERCE BY PAIK

Television becomes the landscape for the choreographic genius of Merce Cunningham and the electronic wizardry of Nam June Paik (co-inventor of the Paik-Abé videosynthesizer) when WNET/THIRTEEN presents their half-hour videotape, MERCE BY MERCE BY PAIK.

Part I of the program, entitled "Blue Studio," was created by Charles Atlas and Merce Cunningham, as artists in residence at The Television Laboratory at WNET/THIRTEEN. Part II, "Merce and Marcel," was created by Nam June Paik, with Shigeto Kubota, as a tribute to his friend, Merce Cunningham.

A production of The Television Laboratory at WNET/THIRTEEN, the program will be seen on Saturday, September 16 at 11:30 p.m., Wednesday, September 20 at 12 midnight and Sunday, September 24 at midnight.

A whimsical, witty, profound and compelling commentary on "Life" and "Art," MERCE BY MERCE BY PAIK uses video and dance to take the viewer on a visual and aural journey into time, space and motion. Art is a mirage, the program implies, as sounds and images, mutually exclusive and simultaneously dependent, change,

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repeat, interrelate and float across the screen: a baby's first steps, a fleet of taxis moving through city streets; a flight of seagulls; the movements of a trained dancer; banalities between friends: this is life. This is art. This is dance.

"I don't know anything about killing time," says Merce Cunningham in MERCE BY MERCE BY PAIK. "I think it's the other way around." Nam June Paik's genius as a video artist give these impressions of life. His expert manipulations of the electronic medium create an atmosphere which ties dance to movement in every phase of life.

The program contains excerpts from works by: Woody and Steina Vasulka, Bill Gwin, Jean Marie Drot, Nancy Graves, Erik Martin, Russell Connor and Finnish Television.

Host is Russell Connor, executive director of the Cable Arts Foundation.

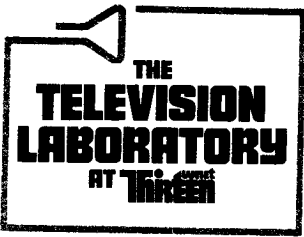
For WNET: supervising engineer and camera - John J. Godfrey. Coordinating Producer is Carol Brandenburg and Executive Producer is David Loxton.

MERCE BY MERCE BY PAIK was made possible with grants from The Rockefeller Foundation, The Guggenheim Foundation and the National Endowment for the Arts and with public funds from The New York State Council on the Arts.

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Writer: Stella Giammasi

September 11, 1978



August 5, 1980

Ms. Steina Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

Dear Steina:

I finally had a few minutes to sit down and screen your new tape, and thought it was wonderful. It arrived too late to be included in this summer's VIDEO/FILM REVIEW series, but I'd like to put it at the top of my list for VFR '81.

When the tape is "packaged" for broadcast, I will add the necessary funding credits but hope you will take care of adding them to your 3/4" master:

This video tape has been made possible
with public funds from

NEW YORK STATE COUNCIL
ON THE ARTS

A Production of
THE TELEVISION LABORATORY
at WNET/THIRTEEN

Followed by your copyright

Hope you and Woody are well and staying relatively cool.

Sincerely,

CB:sr