

First Prize, Video Art Category

"31" Walter Wright, New York, New York

"31" is a series of graphic images animated directly on video tape. Wright develops a theme based on a calendar which floats and writhes in what appears to be three-dimensional space. Selecting particular dates, the artist cuts from the calendar to introduce several independent "movements" in which he twists and manipulates the visual subject matter. The sound track is a series of musical notes. Wright's approach is his willingness to use black and white as well as color in developing his work. Color, 12 minutes.

Runners Up, Video Art Category

"Untitled" Walter Wright, New York, New York

In this piece, the artist uses a commercially broadcasted program as his original subject matter which he then manipulates with the synthesizer. There are no edits or post production effects used, and the program is a continuous 20-minute segment of a Saturday afternoon sports spectacular, including commercials. Participants in a track and field event, alternately appear and disappear in the tangle of color and fluid forms. Mr. Wright shows great control and imagination in his use of video synthesis. Color, 20 minutes.

V "Elements" Woody and Steina Vasulka, the Mercer Street "Kitchen," New York, New York

This tape is comprised of three ten-minute segments of showing the possibilities of computer manipulation using only black and white recording equipment. The second and third segments are most interesting as they explore relationships between positive and negative and movement in space. Composed on a Putney video synthesizer, this tape shows the extraordinary control that the Vasulkas have over the medium. Probably the greatest strength of their work is the restraint which they use in developing the subtle changes and the variations in the theme. The soundtrack is also composed by the Putney synthesizer using the video signal as the basis for producing the accompanying sound. Black and White, 30 minutes.

"Computer Image" Rudi Stern (Global Village), New York, New York

This tape combines marvelous color with the rhythm and form made possible by computer manipulated images. The theme is Indian with a modern raga as the sound track. At times the undulating screen seems to become a sea of brightly colored silk or a hypnotic cobra dance. Children's faces, bathed in color, seem to pour through the space of the screen. The length of this tape contributes to its hypnotic effect. Color, 30 minutes.

"Untitled" (1st two parts) William Roarty and Donald Hallock, Center for Experiments in Television, San Francisco, California

The artists call this piece a "time painting," which consists of three parts, of which the first two are shown. Using a synthesizer and a very poetic and controlled color sense, the artists have developed a very sensitive statement using, in Part Two, clouds and the sea as their subject matter. Unfortunately, because of the technical problems, the third part of the series, which is comprised of a pulsating paisley-like pattern, cannot be shown. Color, 20 minutes.

"Computer Graphics #1" Ed Emshwiller, Wantaugh, New York

Using two computers, drawings by the artist are animated in such a way as to appear to float in space. Human forms become abstract forms and return to the human form again. The sound is produced by a moog synthesizer and the program was accomplished at Dolphin Productions experimental television laboratory. Color, 17 minutes.

First Prize, Conceptual Art Category

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This is a close-up close-up of the Beatles song by the same title. Here the singer's mouth fills the entire screen of the monitor making for a very juicy rendition of the song. Black and White, 4 minutes.

Runner Up, Conceptual Art Category

"Video 1972" David Trout, Valencia, California

Trout, a conceptual artist, uses video to record a series of vignettes relating to the body and his own individual approach to art. Though parts of this tape are technically inferior, the subject matter is provocative and at times startling. He introduces a unique scale to familiar objects which consequently evolve into very abstract forms, particularly in the segments "Finger-Tapping" and "Tummy-Slapping." The artist's timing and use of suspense is occasionally masterful and his imagination tends toward the humorous. Black and White, 20 minutes.

First Prize, Documentary Category

"Bobby the Fife" Frederick Simon, Lexington, Massachusetts

This short and moving documentary describes a 26-year-old wine-drug freak who lives with other derelicts in a part in Boston Common. In this powerful statement about the "down and out," the subject Bobby, the Fife, is the strength of this work. The artist has done an excellent job of editing the comments of Bobby as he describes his relationships with his mother, his son, and his life and death struggle with drugs. Bobby's life and remarks are as beautiful as they are pathetic and illustrate the kind of intimate and spontaneous subject matter that can be captured with the portable videotape recorder. Black and White, 11 minutes.

Runners Up, Documentary Category

"VD Epidemic" Rudi Stern representing Global Village, New York, New York

This student documentary was produced by the Global Village video workshop in conjunction with the New School for Social Research. The tape combines clinical information with a variety of interviews providing the public with a very candid view of the growing health problem. Discussions with young people and with representatives of health institutions show the changes of public awareness that has taken place during recent years. It addresses the younger audience effectively. This tape is not recommended for children. Black and White, 23 minutes.

"Transsexuals" Produced as a group project at Global Village, represented by Reilly, New York, New York

This very frank and intimate view of persons who have gone through a sex change is combined with interviews on the street to provide an interesting perspective on the life of the transsexual and the opinions of others about them. Two individuals are interviewed extensively and the viewer begins to understand some of the difficulties the transsexuals have in terms of their families and their emotional lives. The subject matter is very frankly discussed and visually represented. This program is recommended for adults only. Black and White, 22 minutes.

First Prize, Student Category

"The Cabbie Flyers" Morris Brokman, Brooklyn, New York

Using equipment supplied by the New York University School of Continuing Education, Brokman proceeded to document an intimate view on the life of cab drivers in this his first videotape between older drivers and the new "hip" drivers, which are starting to take over the cab driving industry. Brokman shows some of the horsing around and the social life of New York cab drivers. Interesting personalities and some novel camera work combine to make a very amusing and, at times, captivating recording. Black and White, 24 minutes.

Runner Up, Student Category

"The Kazoo" Mitchell Gallob, Seaford, New York

"The Kazoo," produced in conjunction with New York University School of the Arts, is a showcase for Lucille Carra (as Angelina Humbeck, a "renowned" kazoo-playing star of the forties). A parody of the familiar music appreciation shows, the humorous tape describes the problems of Angelina Humbeck in reaching "the big time." Black and White, 15 minutes.

MINNEAPOLIS COLLEGE OF ART AND DESIGN
FIRST NATIONAL VIDEOTAPE FESTIVAL
WALKER ART CENTER SCREENINGS

This presentation of videotape recordings at Walker Art Center is comprised of winning and selected tapes of the First National Videotape Festival held at the Minneapolis College of Art and Design during the past several weeks. A jury consisting of Barbara Rose, noted critic and author, George C. Stoney, Director of the Alternate Media Center at NYU, and Gene Youngblood, author of Expanded Cinema, chose the tapes from over 140 entries to the national competition. The judges have established, after screening more than 50 hours of videotape, the following categories: video art, conceptual art, documentary and student. Prizes were awarded accordingly.

Videotape recording is still in its embryonic stages in terms of being accepted as an established medium of personal expression. Independent artists or documentarians are usually limited to 1/2" equipment, with an occasional opportunity to work in 1" or rarely the 2" professional equipment used by most commercial networks. Manufacturers, competing for what will surely be an enormous market during the next several years, have introduced dissimilar and sometimes delicate or crude equipment. When viewing this type of independently produced video recording, one should not expect the high standards of quality on commercial broadcast television. Occasional "rolls" or irregularities in the picture may be expected.

The tapes which you will be seeing are copies of copies, that is, third generation "dubs." In simple terms, this means that the quality is not as good as in the originals. Consequently, considerations should be made for some of the instability of the picture. As equipment improves, and as new standards are developed, the technical difficulties with the 1/2" medium should be eliminated and most experts agree that inexpensive, reliable equipment will be available to the general public within the next two years. There are great hopes for the simplified cassette system introduced by Sony in the 3/4" medium.

Please note that some of the tapes, particularly, "Cabbie Flyers," "Bobby the Fife," "Transsexuals" and, to a degree, "VD Epidemic," are not suitable for young audiences. "Transsexuals" is for an adult audience, primarily because of the visual representations of the subject matter. All tapes are described on the following pages.

8 pm August 31	"31" Walter Wright
8 pm September 7	"Let It Be" Steina Vasulka
	"Cabbie Flyers" Morris Brokman
	"Bobby the Fife" Frederick Simon
2 pm August 30	"Untitled" Walter Wright
2 pm September 3	"Video 1972" David Trout
2 pm September 7	"Elements" Woody & Steina Vasulka
	"Computer Image" Rudi Stein
2 pm August 31	"The Kazoo" Mitchell Gallob
2 pm September 1	"Computer Graphics" Ed Emshwiller
2 pm September 6	"Let It Be" Steina Vasulka
	"Selling of New York" Nam June Paik
	"Video 1972" David Trout
8 pm August 29	"Transsexuals" John Reilly (Global Village)
8 pm August 31	"Cabbie Flyers" Morris Brokman
8 pm September 5	"Bobby the Fife" Frederick Simon
	"VD Epidemic" Rudi Stern (Global Village)
2 pm August 29	"The Kazoo" Mitchell Gallob
2 pm September 2	"Elements" Woody and Steina Vasulka
	"Selling of New York" Nam June Paik
	"Untitled" William Roarty, Donald Hallock

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FIRST NATIONAL VIDEO TAPE FESTIVAL

COMPETITION

The Minneapolis College of Art and Design invites you to participate in our First National Video Tape Festival, consisting of a national video tape competition and a series of workshops to be held at the College August 7th through 18th, 1972. This program has been made possible through grants from the Avon Foundation and the National Endowment for the Arts, a federal agency. We are accepting video tape recordings in each of the following five categories: Educational Video Tape, Documentary Video Tape, Video-Art Tapes, Student Video Tapes, and Other Video Recordings. The last category is designed to accommodate any video tape recordings which could not be incorporated into one of the first four categories, as well as commercially produced tapes which may not have been shown nor be shown on commercial television prior to August 31, 1972, the closing date of the competition.

In each of the five categories, winning tapes will be chosen by a three-man jury of nationally recognized authorities in the field. A total of \$1,500 in prize money will be distributed among the winners, the number of which may vary according to the category and the quality of tapes submitted. Semi-final eliminations and pre-screenings will be judged by faculty of the Union of Independent Colleges of Art. In addition to the winners, there will be an unspecified number of honorable mentions, according to the considerations of the jury. Winners will be chosen based on the form, content, technical and aesthetic quality of their work. From August 24th through September 6th the prize-winning video tapes will be shown at the Walker Art Center in Minneapolis, and a selected number of video tapes will subsequently be publicly screened at participating member schools of the Union of Independent Colleges of Art: California College of Arts and Crafts; San Francisco Art Institute; The Maryland Institute, College of Art; Minneapolis College of Art and Design; Kansas City Art Institute; Cleveland Institute of Art; Philadelphia College of Art; and Rhode Island School of Design.

RULES AND APPLICATION PROCEDURES

Rules

1. Eligibility: All U.S. residents.
2. All individuals are eligible to submit a maximum of one video tape under each of the categories of Video-Art, Educational Video Tape, Student Produced Video Tape, Documentary Video Tape, and Other Video Tape Recordings. Groups may enter more than one tape in each category.

3. Video tapes may not have been shown nor be shown on commercial broadcast television prior to August 31, 1972. This does not refer to any member stations of the NET network or cable presentations which have not appeared on commercial broadcasts.
4. The festival staff reserves the right to show award-winning tapes at the Walker Art Center and at participating member schools of the Union of Independent Colleges of Art. Unless a specific request to the contrary is made, a single copy of selected tapes will be made for the educational use of the Minneapolis College of Art and Design and the Union of Independent Colleges of Art. Under no circumstances will duplicates be used for commercial purposes without authorization from the producer of the tape. We hope that by duplicating the tapes, we can preserve greater sustained technical quality for the national showcase presentations.
5. Due care will be used in protecting all tapes received from applicants. Each applicant specifically releases all persons, associations, and each of their representatives on the contest committee, as well as the judges, from any and all claims and damages arising out of loss or destruction of video tapes, however caused, except for cost of replacement of tapes. We urge all applicants to retain an original master tape to guarantee against permanent loss in the mails.

Application Procedures

1. All questions must be fully answered or application will be disqualified.
2. Entry fees of \$5.00 for video tapes up to 30 minutes in length and \$20.00 for tapes longer than 30 minutes must accompany the tape and application form. Remit check or money order payable to the Minneapolis College of Art and Design.
3. Entries must be postmarked no later than May 31, 1972.
4. All tapes should be insured for a minimum of \$200.00 per title when they are mailed to us. We will return all but the award-winning tapes which may include certain of the honorable mention tapes immediately after the close of the festival, insured for \$200.00 per title. Winning tapes will be returned after the completion of the showcase tour.
5. Mail applications, video tape and entry fee to:

National Video Tape Festival
Minneapolis College of Art and Design
200 East 25th Street
Minneapolis, Minnesota 55404

MINNEAPOLIS

COLLEGE OF ART AND DESIGN

200 EAST 25TH STREET
MINNEAPOLIS, MINNESOTA 55404
(612) 339-8905

September 6, 1972

Steina Vasulka
1011 Bryant St. c/o NCET
San Francisco, California 94103

Dear Steina:

After investigating the bureaucratic complexities of having a check certified, it is evident it would add at least a week to the time required for preparing the check. Consequently, I'm sending you the check as is with the suggestion that you approach Paul Kaufman or one of the other persons at the Center for Experiments in Television to co-sign the check and cash it to one of their West Coast accounts. I've had the name of the college stamped on the check and, in the event that there is any problem in cashing it, a phone call should be all that's necessary to verify credit.

I will be trying to contact you by phone probably before you receive this letter in the hope of obtaining a first generation dub of "Let It Be" which I would like to send to Japan for a Japanese-American videotape program. This is being sponsored by the United States Embassy and they claim they have no money so that I'm not in a position of offering any money for the showing. If you would like your work to be shown, please let me have a copy to send to them, otherwise, I will be making a duplicate from the one I've got, which will probably cost some sacrifice in quality.

Though I doubt very much that I'll be in New York City while you are there, I'm looking forward to attending the women's videotape festival at the Kitchen. My best wishes to you and Woody for the great work and contribution you have made to the video scene.

Sincerely,



Thomas Drysdale
Assistant to the President

TD:nn

MINNEAPOLIS

COLLEGE OF ART AND DESIGN

200 EAST 25TH STREET
MINNEAPOLIS, MINNESOTA 55404

1621.339 8909

Ext. 337

Rasmussen/Dwell

12/6

Steina Vasulka
240 Mercer St
NY, NY 10012

Dear Steina.

I have just spoken to Tom
Daysdale.. he recommended we just
send you the tape. I'm only
interested that people see it. ~~Sooo~~ —
disregard the sentence in the
previous letter to Susan - about
a screening charge. If you like it
even a little slow it if not
please send it back.

Sincerely

Blue Rasmussen

MINNEAPOLIS

COLLEGE OF ART AND DESIGN

200 EAST 25TH STREET
MINNEAPOLIS, MINNESOTA 55404
(612) 339-8905

September 11,

Woody Vasulka
Kitchen 240 Mercer St.
N.Y., N.Y. 10012

Dear Woody,

It is my pleasure to inform you that, though your work has not been selected among the finalists in the festival, it has been an indispensable contribution to our program. As one of the 150 entries, your efforts have helped to define for the first time on a national scale the state of the arts in videotape recording. Virtually every piece had something positive to offer to the judges and to the many students who attended screenings in our workshops. My only regret is that there weren't more prizes to go around. I feel that we have made an important point through this, our first and very modest effort, and I hope that future festivals will continue to bring to the public eye the creativity of you videotape pioneers.

The total body of work, which totaled in excess of 50 hours of recorded time, was first viewed by a preliminary jury consisting of Mr. Alan Kraning, filmmaker and former judge for the Ann Arbor film festival, Dr. Sidney Simon, professor at the University of Minnesota and one of the principal authors of the Carnegie Report on Art Education, and Sister Bede Sullivan, a screen educator and author of the book entitled, Movies: Universal Language, who is currently working with Marshall McLuhan on post graduate work. These judges selected 15 hours of semi-final tapes which were then screened before the final jury. Barbara Rose, noted critic and author and regular contributor to Vogue, Art Forum and New York Magazine, Gene Youngblood, author of Expanded Cinema, and George C. Stoney, Director of the Alternate Media Center at NYU and former Director of the Challenge for Change program for the Canadian Film Board comprised this jury.

Page 2
September 11, 1972

Attached is a list of the winning tapes. I hope that you will be able to view them when they are shown at member schools of the Union of Independent Colleges of Art. Under separate cover, I will be sending each of you a schedule of showings, as soon as it is finalized. In the meantime, please excuse us for not getting the tapes back to you sooner. We are working with a very limited staff and have been extremely busy after all of the excitement here this summer. My best wishes to you for your work and my thanks for your participating in this very important event.

Sincerely,



Thomas Drysdale
Assistant to the President

TD:nn

P.S. There will be future festivals, though we have not yet decided whether it will be a competition per se with prize money and all of the difficulties that entails. I do hope that you'll keep your eyes peeled for our next festival and that you'll consider joining us again. Look for a description of the festival and workshops in the January issue of Radical Software!