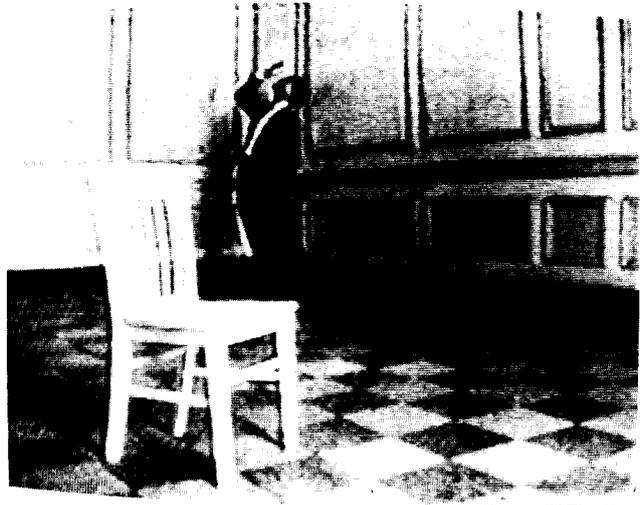


NEW TAPES ■
NEW ARTISTS ■
NEW VIDEO FROM EUROPE ■

■ ELECTRONIC ARTS INTERMIX

■ Artists' Videotape Distribution Service



Songs Of The '80s

NEW TAPES

MAX ALMY

Perfect Leader (1983) 4:30 min., color, stereo sound. \$50/200*
In **Perfect Leader**, Almy envisions a computer program which designs the quintessential politician, packaged for mass consumption. Here, the music video format, with its graphic visuals and infectious soundtrack, is used by Almy with dynamic effect to illustrate the process of marketing a political candidate through the media. Created with computer animation and sophisticated video effects, this prototype emerges as a familiar yet disturbing product.

ROS BARRON

Viva Magritte (1983) 20 min., color, sound. \$50/200
In a surreal performance environment, Ros Barron juxtaposes the characters of painter René Magritte and the Warhol protégé Viva. The result is a philosophical dialogue on the relationship between art and life and an inquiry into the nature of the art object.

DARA BIRNBAUM

Damnation Of Faust: Evocation (1983) 10 min., color, stereo sound. \$50/200

In this prologue to a larger work, the classic themes of Faustian duality are introduced into a contemporary urban setting. Using sophisticated video technology, Birnbaum developed techniques based on Japanese Ukiyo-e forms — screens, fans and scrolls — to explore themes of transcendence and loss, and the conflict between the inner self and external surroundings. The literal evocation of this prologue is structured on original music by Joshua Fried, Sonic Youth, and John Zeman.



Perfect Leader

SKIP BLUMBERG

Elephant Games (1985) Narrated by Burgess Meredith. 27:30 min., color, sound. \$50/200

Skip Blumberg, the producer of **Pick Up Your Feet: The Double Dutch Show** (1981) traveled to Thailand to make this engaging documentary about Thailand's Elephant Festival, which features elephant races, an elephant soccer game, elephant tug-of-war, and other activities. This tape is humorous yet moving study of close contact between humans and the earth's largest mammal, and its integral role in the Thai culture.

Flying Morning Glory (on fire) (1985) 4 min., color, sound. \$50/200

Blumberg calls this a "zany, hot performance cooking video," which he recorded on his recent trip to Thailand.

Art-On-Parade (1985) 25 min., color, sound. \$50/200

In his distinctive and upbeat style, Blumberg documented a gala arts parade through the streets of Minneapolis. A 200-foot balloon sculpture, 100 kids kicking cans, an off-beat marching band, and other unusual performance art pieces were commissioned by Walker Art Center, including works by sculptor Donald Lipski, painter/sculptor Susan Keiser, theater artist Sandy Spieler, sound artist Richard Lerman, and percussionist David Moss.

Interviews With Interviewers (1985) 57 min., color, sound. \$75/275

In this new work, Blumberg reverses the traditional "talking heads" tape to reveal the tactics of the interviewers themselves. TV's Mike Wallace and Barbara Walters, Pulitzer Prize winner Studs Terkel, National Public Radio's Susan Stamberg, New York City Police Detective Sean Grennan, and psychoanalyst Dr. Joel Kovel are interviewed about curiosity, style, trickery, truth and other aspects of the interview.

WENDY CLARKE

Love Tapes: Series 19 (1980) 28 min., b&w, sound. \$50/200

Series 19 continues Wendy Clarke's project of collecting statements on love from a diverse group of individuals. For each segment, a participant sat alone in front of a video camera and monitor, talking spontaneously for three minutes. A social and personal study of love emerges as a direct result of Clarke's use of the intimacy and immediacy of the video medium.

PETER D'AGOSTINO

DOUBLE YOU (and X,Y,Z.) Parts 1 & 2 (1982-83) 10 min., color, sound. \$50/200

In **DOUBLE YOU (and X,Y,Z.)**, birth and the acquisition of language are presented in relation to the four forces now believed to cause all physical interactions in the universe: light, gravity, strong and weak forces. Parts 1, Light (the birth), and 2, Gravity (words) incorporate live action, animation, digital and analog processing, and a music score to explore early language development from cries at birth to a child's first words.

ED EMSHWILLER

Skin Matrix (1984) 17 min., color, sound. \$50/200

This visually complex videotape explores themes of texture, energy, and mortality by technologically interweaving imagery of landscapes, faces, skin and tactile surfaces. The intricate transformations in this tape were achieved with an inexpensive Bally Arcade computer designed for playing video games. A shorter, 9-minute version, **Skin Matrix S**, is also available (\$50/200).

KIT FITZGERALD

To Sorrow . . . (1984) 5 min., color, stereo sound. \$50/200
To Sorrow . . . is a modern tone poem inspired by the poetry of Thomas Hardy. This video pastoral combines a lush yet troubling music score by Peter Gordon with video imagery recorded in Hardy's own Dorset and Southwest Ireland, which raises issues of the coexistence of rural and technological societies. Allusions to the conflict between free will and predetermination are set in a beautiful and sensuous environment, with animal and landscape as the main characters.

SHALOM GOREWITZ

Subatomic Babies (1983) 7:30 min., color, stereo sound. \$50/200
Gorewitz employs his distinctive image-processing techniques in this dense meditation on bringing a new life into the nuclear and technological world of the 1980's. He layers imagery and sound in a disturbing collage about the dreams and visions of the father of a child "born under the atom."

DOUG HALL

Songs Of The 80's (1983) 17 min., color, sound. \$50/250
Based on a series of performances, this tape consists of five episodes that are unified by themes of displacement, anxiety and constraint. These metaphors for contemporary political and social tensions are elegantly realized through a series of video techniques, such as slow motion, rapid stacatto editing and extended dissolves.

Almost Like A Dance (1984) In collaboration with Jules Backus. 3 min., color, stereo sound. \$50/220

In **Almost Like A Dance**, slow motion and precise editing is used to examine the physiology of Olympic weightlifter Mario Martinez as he lifts 404.5 pounds. Hall calls it "the world's shortest documentary."

Prelude To The Tempest (1985) 15 min., color, stereo sound. \$50/200

Creating a pastiche of images of nature, industry and the artist himself, Hall elaborates on the themes, techniques and style of **Songs Of The 80's**. Structured on the central metaphor of the tempest, the tape alludes to the crises of contemporary society, the individual's struggle for equilibrium, and a foreboding premonition of upheaval.

GARY HILL

Primarily Speaking (1983) 19:30 min., color, stereo sound. \$50/250
Originally a two-channel, multi-monitor installation, **Primarily Speaking** activates a complex relationship between spoken language and visual images, with elements of confrontation and ambiguity. Using a verbal text of cliches, idioms and puns which interacts with two sets of video images on a single screen, Hill challenges traditional relationships: artist/spectator, representation/meaning, words/images.

Happenstance (Part One Of Many Parts) (1983) 6 min., b&w, stereo sound. \$50/200

In **Happenstance**, Hill uses a Rutt/Etra synthesizer to sculpt words into pictorial and abstract forms. Juxtaposing formal and analytical elements with philosophical and mystical references, Hill explores the intricacies of meaning in idiomatic language and musical sounds.

Why Do Things Get In A Muddle? (Come On Petunia) (1984) 32 min., color, sound. \$75/300

Why Do Things Get In A Muddle? is based on a "metalogue" by Gregory Bateson, who defined the term as "a conversation on a problematic subject" in which the "structure of the conversation as a whole is also relevant to the same subject." With references to Alice in Wonderland, Hill creates an inverted world in which reverse language, startling camerawork, and a convoluted dialogue result in a "meta-illustration" of the Bateson text.

JOAN JONAS

Double Lunar Dogs (1984) Produced by Jonas in association with the TV Laboratory at WNET/Thirteen and the Contemporary Art Television (CAT) Fund. 25 min., color, sound. \$50/250
In **Double Lunar Dogs**, performance artist Joan Jonas creates an abstract narrative of forgotten past and uncertain future through a sophisticated blend of video technology and performance theater. This tape is a philosophical account of survival in which the characters aboard a spacecraft (portrayed by Spalding Gray, Jill Kroesen, John Malloy, David Warilow, and Joan Jonas) travel aimlessly through the universe while attempting to realize a continuum between their origin and destination.

CHIP LORD AND MICKEY MCGOWAN

Easy Living (1984) Co-produced by the Contemporary Art Television (CAT) Fund. 18 min., color, stereo sound. \$50/250

In **Easy Living**, Chip Lord and Mickey McGowan have created a miniature suburban America, where toy cars, plastic figures, and tiny houses provide the setting for an animated depiction of the pursuits of contemporary consumer life — movies, automobiles, vacation and sport. In this amusing yet unsettling observation of life in post-war America, the artists illustrate how television and the media have reduced daily experience to leisure, relaxation and passivity.



Double Lunar Dogs

ANTONIO MUNTADAS

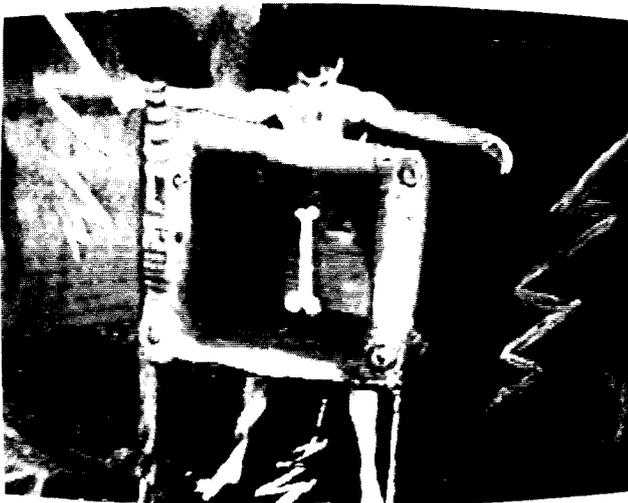
Between The Frames - Chapter 5: The Docents (1983) 12 min., color, sound. \$50/200

Between The Frames is an ongoing series of visual commentaries about the people and institutions located between art/artist and the audience. This fifth chapter, the first completed, is concerned with docents — teachers and guides who work in a museum context to educate the public about art.

Credits (1984) 27 min., color, sound. \$50/200

In **Credits**, Muntadas calls attention to the "invisible" information behind mass media production. By isolating the credits of several TV and film productions from their original context, he demonstrates that language, sound/music, visuals, graphics, typography, format, and rhythm all reflect how the producers and producing institutions choose to represent themselves in the media.

Political Advertisement: 1954-1984 (1984) Edited by Muntadas and Marshall Reese. 35 min., b&w and color, sound. \$75/275
This invaluable anthology spans the development of political advertisements from their introduction as a political strategy in the 1950's to the media campaign phenomenon of the 1980's. A social and media history emerges through 46 spots that provide insight into the marketing of politics, revealing advertising tactics such as retaliatory spots, negative advertising, soft-sell techniques and the use of emotionalism.



EVOL

TONY OURSLER

EVOL (1984) Co-Produced by the Contemporary Art Television (CAT) Fund. 27 min., color, sound. \$50/250

In this black comedy of disillusioned romance and sexual pain, Oursler entangles the viewer in the delirious dream state of a young man, played by Oursler himself. In an expressionistic theater of dramatically painted sets, cleverly constructed props, and unexpected inversions, Oursler probes the disparity between the myths of childhood and the realities of adulthood.

NAM JUNE PAIK

Vusac—NY (1984) In collaboration with Betsy Connors and Paul Garrin. 30 min., color, sound. \$50/200

In **Vusac—NY**, video's founding father Nam June Paik continues his effort to recontextualize and update his videotapes into new and challenging forms, resulting in this postmodern ode to art, TV, and global pop culture. This tape incorporates clay animations by Betsy Connors and image processing by Paul Garrin with material from **The Selling Of New York** (1972) and **Good Morning Mr. Orwell**, Paik's live satellite broadcast linking Paris and New York on New Year's Day, 1984.

DAN REEVES

Sabda (1984) 15 min., color, stereo sound. \$50/250

"**Sabda** is an experimental video poem inspired by the poetry of praise written by the North Indian poet Kabir and other mystical poets. All of the imagery and sound were gathered on an extended trip through India. The synthesis of sound and image with a strong subtext of written poetry attempts to push through the world of events and appearances." (Dan Reeves)

JOHN SANBORN AND DEAN WINKLER

John Sanborn And Dean Winkler: Selected Works (1983-85)
19:30 min., color, stereo sound. \$75/350

Act III (1983) 6:30 min.

Renaissance (1984) 6 min.

Luminare (1985) 7 min.

These three works by Sanborn and Winkler are tour-de-force displays of imagery created with state-of-the-art computer devices. In the music video **Act III**, clusters of geometric shapes spiral through landscapes, echoing the repetitive strains and vital energy that infuses the accompanying music of avant-garde composer Philip Glass. Created for the Computer Museum in Boston, **Renaissance** is a journey through cityscapes with spinning pyramids and cubes, set to a dynamic score by Jamaladeen Tacuma. Recently completed for Expo '86, **Luminare** is a visual tribute to video artist Ed Emshwiller that includes a surreal spage age landscape, digitally transformed dancers, and a central scene that traces the history of art through a computerized gallery.

GEORGE STONEY

Southern Voices (1985) 58 min., color, sound. \$75/275

Avant-garde musician Doris Hayes was commissioned by the Chattanooga Symphony to produce an original work for orchestra. The result was "Southern Voices," in which Hayes synthesized elements of southern speech, street music, and church choirs. This documentary of the creation of "Southern Voices," which uses extensive footage of rehearsals, the final performance and Hayes's interviews with southerners, is also an affectionate portrait of the South.

JANICE TANAKA

Grass (1985) 5:30 min., color, sound. \$50/200
In **Grass**, or "When The Rain Falls On The Water, Does The Fish Get Any Wetter?," Tanaka uses her dense image-processing style to explore aspects of creation and the evolution of man. Opening with elusive images of the beginning of life, the tape progresses into a dynamic collage of elements of contemporary society.

STEINA

Bad (1979) 2 min., color, sound. \$50/200
Bad is a technical exploration of the commands in the Vasulka's Buffer Oriented Digital Device that control various imaging functions such as up/down and left/right movement, and the stretching and squeezing of the image. Steina uses her own face as visual material, rhythmically dismantling and reconstructing her own image.

Urban Episodes (1980) 8:30 min., color, sound. \$50/200
To produce **Urban Episodes**, Steina constructed a motorized device in downtown Minneapolis that consisted of mirrors and two cameras which rotated, panned, tilted, and zoomed. The result is a striking urban study in which the imagery revolves and is transformed, confounding our perceptions of gravity and reflection.

South-Western Landscapes (1982) 18:30 min., color, sound. \$50/300
Sky High 3 min.
Low Ride 3 min.
Somersault 5 min.
Rest 2:30 min.
Photographic Memory 5 min.

In **South-Western Landscapes**, Steina uses mechanical and electronic devices to physically explore the New Mexican landscape, a phenomenological exploration that allows the viewer to enter this environment from new perspectives. In **Sky High**, she attaches a mirrored sphere high above a moving vehicle; in **Low Ride**, the landscape is seen and felt from the perspective of a few inches off the ground, crashing through fields on the front of a car; in **Somersault**, Steina has the mirrored globe and camera somersault around her, allowing it to calmly view the surroundings in a hammock in **Rest**. **Photographic Memory** is an ethereal study of the colors and textures of the landscape of the Southwest.

STEINA AND WOODY VASULKA

Progeny (1981) In collaboration with Bedford Smith. 18:30 min., color, sound. \$50/200
Working with sculptor Bedford Smith, the Vasulkas produced this tape combining Steina's "Machine Vision" devices of pre-programmed camera movements and optical transpositions, and Woody's image processing with Smith's organic sculptural figures.

In Search Of The Castle (1981) 9:30 min., color, sound. \$50/200
Driving through the Southwest and videotaping with Steina's mirrored globe, the Vasulkas develop the central metaphor of a search. A journey of personal and perceptual transformations, their odyssey moves through an American to an image-processed landscape.

WOODY VASULKA

The Commission (1983) 45 min., color, stereo sound. \$100/400
Applying for the first time his complex imaging codes to a narrative, Vasulka explores issues of art-making and sacrifice in this electronic opera. Centering on the personalities of violinist Niccolò Paganini (played by video artist Ernest Gusella) and composer Hector Berlioz (played by composer/performer Robert Ashley), the tape is a pivotal work in developing a narrative language of electronic image processing.

EDIN VELEZ

Oblique Strategist Too (1984) 12 min., color, stereo sound. \$50/200
This is a tangential portrait of composer and musician Brian Eno. Velez reveals Eno's ideas and attitudes toward his music through interviews and observations, visually exploring his concepts in an elusive essay on the creative process.

As Is (1984) 17 min., color, stereo sound. \$50/200
As Is is a mythical interpretation of life in New York City. Velez reshapes and layers the urban landscape, reconfiguring vignettes into rituals and performances: the New York Marathon, the American Stock Exchange, the Coffee, Cocoa and Tea Exchange, the endless expressions of passing faces on an escalator, and a harmonic choir singing in the vast chamber of the Cathedral of St. John the Divine.

BILL VIOLA

Reasons For Knocking At An Empty House (1983) 19 min., b&w, stereo sound. \$50/250
"An attempt to stay awake continuously for three days while confined to a single upstairs room in an empty house. Recordings were made regularly day and night from a fixed camera position to chronicle the effects of the relentless passage of time on the solitary individual. The room space becomes increasingly subjective as events slide in and out of conscious awareness and duration becomes more and more brutal." (Bill Viola)

Anthem (1983) 11:30 min., color, stereo sound. \$50/250
In **Anthem**, a single scream by a young girl becomes a vocal accompaniment to a lamentation on the existence of humankind in a fragmented, post-industrial and technological society. Viola carefully links images of commerce, leisure, nature and industry to intimate man's removal from the environment and the resulting separation of body and spirit. He writes that **Anthem** is structured on "the form and function of the religious chant. . . . The piece centers on a single piercing scream which is extended in time to derive a scale of seven harmonic notes."

Reverse Television — Portraits Of Viewers (1984) 15 min., color, sound. \$50/250
Created by Viola while an artist-in-residence at WGBH's New Television Workshop, this tape is a compilation of 15-second excerpts of one-minute portraits of viewers sitting in their homes silently watching television, or watching us watch television. The portraits were aired in Boston individually as station breaks between programming.



Anthem

NEW ARTISTS

JAMES BYRNE

James Byrne was born in 1950 and has been working in video, including installations and performance, since 1972, primarily in Minneapolis. He is currently focusing on video dance, and lives in New York.

James Byrne: Five Works 1974-79 28 min., b&w, sound. \$50/300
Translucent (1974) 5 min.
Both (1974) 4 min.
Works For Broadcast (1977) 4 min.
I Like Mechanics Magazines (1978) 7 min.
One Way (1979) 8 min.

These early video explorations by James Byrne examine the medium's basic properties, incorporating an intense physicality and elements of performance. In **Translucent** and **Both**, Byrne plays off the presence of the TV monitor and explores video's instant feedback. **Works For Broadcast** are a series of spots designed to confront the audience, which were aired as commercial breaks on local television. **I Like Mechanics Magazines** is an early examination of video as a storytelling medium, here of the artist himself, his memories, imagination and fears. In **One Way**, Byrne physically confronts objects in his environment with his camera so that the materiality and texture of each can be felt. As he scrapes, pushes, and bangs his camera against these surfaces, he calls into question the preciousness of video equipment.

Solo! (1985) 29 min., color, sound. \$50/200

This video dance piece is a collaboration between Byrne and choreographers Maria Cheng, Marilyn Habermas Scher, Wendy Morris, Georgia Stephens, and Laurie Van Wieren. It features five solo performances designed specifically for video, using sites ranging from a small room to an expansive landscape and utilizing original music, texts, and sound collage.



Tongues

SHIRLEY CLARKE

Shirley Clarke has been working in film and video for over 20 years, with many award winning works to her credit. One of the first artists to begin to explore video, she formed the Videospace Troupe in 1973.

Tongues (1982) In collaboration with Joseph Chaikin and Sam Shepard. Produced by the Women's Interart Center. 45:30 min., color, sound.

Savage/Love (1981) 25:30 min. \$50/250

Tongues (1982) 20 min. \$50/250

A synthesis of theater and video, **Tongues** is a two-part collaboration by filmmaker/video artist Shirley Clarke, actor/director Joseph Chaikin, and playwright/actor Sam Shepard. Both tapes integrate the distinct styles of these three artists: Shepard's innovative language, Chaikin's dynamic and multi-faceted acting style, and Clarke's syncopated editing and imaging techniques. The frenetic romantic quest for attachment, enacted by Chaikin in **Savage/Love** leads into the portrayal of a dying man in **Tongues**, in which the protagonist delivers his own last rites.

MAXI COHEN

Maxi Cohen began working with film and portable video in 1971, and has been involved in developing ways to use cable TV. She was an original member of the Alternate Media Center, and was director of the country's first public access facility in New York.

Ozone Stories (1983) 30 min., color, sound. \$50/200

In this portrait of eighth-graders from Ozone Park, Queens, Cohen captures the fantasies, hopes, fears, and humor of American adolescents. Their answers to her questions — "What do you want to be? What are your dreams? Who are your heroes?" — reflect the mixture of sophistication and naivete of today's media-aware teenagers.

Edge Of Life (1984) 19 min., color, sound. \$50/200

In this contemporary day-in-the-life narrative about a young woman artist living and working in New York City, Maxi Cohen deals with the complexities of the urban environment, the struggle to maintain personal and artistic integrity, the conflict of romance and careers, and the influence of television in our culture. The title suggests both the soap opera format and the precarious nature of modern urban life.

CECELIA CONDIT

Cecelia Condit lives in Ohio where she is an assistant professor of photography and video at the Cleveland Institute of Art. Her work has been shown throughout the U.S. and Europe.

Possibly In Michigan (1983) 11:30 min., color, sound. \$50/200

This densely layered narrative unfolds as a fairytale of desire and dread in a suburban environment, where two women take revenge on their male persecutor and the familiar becomes the fantastic. Through devices of black humor, singsong dialogue, gothic reference and image collage, this tale of a dream-like pursuit and sexual violence takes on psychological resonance.

KEN FEINGOLD

Ken Feingold was born in 1952, received his BFA and MFA from the California Institute for the Arts, and has been working in film and video since 1970. He has received grants to travel and videotape around the world. He lives in Minneapolis and New York.

5 dim/MIND (1983) 29 min., color, stereo sound. \$50/200

In **5 dim/MIND**, Feingold constructs a language system by linking images and sounds collected from television, film and original footage in an associative progression that mimics subconscious thinking processes. His juxtaposition of a multiplicity of recorded information from disparate cultures and human experience forms a series of signs that result in what Feingold calls "a new text of signifying chains."

The Double (1984) 29 min., color, stereo sound. \$50/200

The Double continues Feingold's project of building a language system from ordered sequences of images and sounds, and investigating the ways in which information is received and perceived. He describes it as "the world surveyed for extreme manifestations, wild examples. This work is about the space in between all of these things, the gaps that open up before us when we look at ourselves in the world and find our pulses racing a bit from . . . what? . . . the knowledge that we are a part of all this?"

TONY LABAT

Tony Labat was born in Havana in 1951 and came to this country as a teenager. He received his BFA and MFA in video and performance from the San Francisco Art Institute, and has had his work exhibited widely throughout the U.S. He lives in New York.

Babalu (1980) 10 min., color, sound. \$50/200

The image of Babalu, the Afro-Cuban folk god, is the central metaphor of this tape in which Labat explores issues of his Cuban heritage, cultural stereotypes, and the distortions of cultural myths. Making reference to the TV character of Ricky Ricardo, Labat interweaves humorous archetypal gestures with offbeat staged scenes, playing a variety of characters.

Room Service (1980) 8 min., color, sound. \$50/200

Room Service is a witty yet pointed tape which deals indirectly with the arrival of the marielitos (Cuban boat people) and the language barriers most immigrants must overcome. Labat plays a recently arrived immigrant who rehearses his only English phrases and experiences terrifying disorientation in a motel room. Interspersed is Labat telling a classic Lenny Bruce immigrant joke.

Ñ (enn-yay) (1982) 10 min., color, sound. \$50/200

The title of this tape refers to the Spanish tilde sign over the "n," which symbolizes to Labat what is "lost or left behind" by the immigrant. A weave of characters and vignettes, **Ñ** is a deconstruction of the myth of America as the immigrant's refuge, as well as a sophisticated play on the ways in which information is filtered through the media.

Kikiriki (1983) 12 min., color, sound. \$50/200

In **Kikiriki**, Labat extends his narrative form into a nonlinear style that interweaves seemingly disparate elements replete with metaphor and veiled references. An assortment of individuals, animals and places, juxtaposed by a split screen, form a composite portrait of the alien, the outsider and the displaced of U.S. society, underscored by a subtext of struggle and frustration — a plane hijacked to Cuba, arrival by boat and a message in a bottle.

Lost In The Translation (1984) 10 min., color, sound. \$50/200

This is a highly-structured, fragmented narrative about the elusive and the subliminal — things which cannot be easily "translated." Labat combines staged scenes of an artist's model, a stripper and others with interviews of a carnival fire-eater and an elderly woman who "reveal their secrets," in a layered composition that blurs distinctions between the "real" and the fictive.

JOAN LOGUE

Joan Logue was born in 1942, and lived and worked in Southern California until the late 1970's. With a background in photography, she has made videotapes since the late 1960's, and has been widely exhibited. She lives in New York.

30 Second Spots (1982) 15 min., color, sound. \$75/350

In these dynamic 30-second "commercials" for artists, Logue selectively applies video effects and a unique sense of scale to create precise and intimate portraits. Laurie Anderson, Robert Ashley, John Cage, Spalding Gray, Philip Glass, Joan Jonas, Meredith Monk, Nam June Paik, and Lucinda Childs are among the musicians, dancers, and performance artists who are captured with concise drama by Logue's camera.

French 30 Second Spots (1983) 12:30 min., color, sound. \$75/350

Logue went to Paris to continue her artist spots, collaborating with Paris-based artists, writers, and musicians including Pierre Boulez, Robert Doisneau, Jochen Gerz, Orlan, Maurice Roche, Dominique DeSanti, Phillippe Sollers, Takis, Julia Kristeva, and others. By skillfully reinterpreting the photographic portrait for video, Logue has created an innovative document of the French intellectual community.

René And Georgette Magritte (1984) 4 min., color, stereo sound. \$50/200

The world of painter René Magritte is translated into a music video for the song "René and Georgette Magritte with Their Dog After the War," by Paul Simon. A photograph of the Magrittes serves as the point of departure for both song and image, and Logue uses visual effects to technologically recreate Magritte's surreal imagery on her video canvas.



Possibly In Michigan

EVA MAIER

Eva Maier is a choreographer who has been making dance videotapes since 1975. Her work has been exhibited throughout the U.S. and she lives in New York.

Four Seasons (1983) 13 min., color, sound. \$50/200
Choreographed and performed by Eva Maier, **Four Seasons** is composed of four individual dances, each with its own natural setting, choreography and music corresponding to a particular season. A solitary dancer, Maier employs a simple and intimate approach for the video camera.

ESTI GALILI MARPET

Israeli-American Esti Galili Marpet has been producing video documentaries since 1975, many of them about Europe, and has worked on numerous productions, including the documentaries of Skip Blumberg. She lives in New York.

The West Bank: Whose Promised Land? (1984) 28 min., color, sound. \$50/300

The West Bank: Whose Promised Land? is an on-the-scene report of the West Bank conflict, where two nationalist movements, both claiming the land, are in head-on collision. In this riveting documentary, which argues for a compromise and sharing of the land, Esti Marpet interviews people on both sides of the conflict and immerses herself in the action.

BRANDA MILLER

Branda Miller was born in 1952, and lives in Los Angeles. She is an award-winning editor, and was an artist-in-residence at the American Film Institute in 1984.

L.A. Nickel (1983) 8:30 min., color, stereo sound. \$50/200
In **L.A. Nickel**, Branda Miller positions the viewer in a vantage point of surveillance when she records, in a video verite style, the interaction of skid row bums and L.A. police on the street below. The



The Water Catalogue

harsh and repetitive audio mix of the opening scene contrasts with the dramatic orchestration that accompanies the second sequence, a night drive through the streets of Los Angeles. When this passage is blocked by the presence of a police car and mobility is thwarted, a metaphor of social confinement is suggested.

Auto Olympia (1984) Produced for the Olympic Committee. 26 min., color, stereo sound. \$50/200

In **Auto Olympia** an ancient Greek runner arrives at the 1984 Olympic Games in Los Angeles and confronts the complexity of modern urban life. The L.A. freeway becomes the central metaphor as Miller blends narrative, documentary and abstract visual elements to explore both ancient and modern implications of the Olympic theme "faster, higher, stronger."

"That's It, Forget It" (1985) 5 min., color, stereo sound. \$50/200
Pop culture, fashion, and advertising are the targets of this dynamic study of music video as a way of life. Framed by footage of an MTV vee-jay, edited in classic music video style, and composed of music video cliches, this tapes depicts four Southern California teenagers as they primp, shop, and dance to a multi-layered soundtrack, illustrating how the music video culture has dictated their view of the world. You can dance to this one.

BILL SEAMAN

Bill Seaman is a video artist and musician who received his BFA at the San Francisco Art Institute and has taught at RISD. He is currently completing a masters degree in visual studies at MIT and lives in Cambridge, Mass.

S.he (1983) 11:30 min., color, sound. \$50/200

S.he is a spoken and visual poem which integrates lyric text, original music and meditative imagery into an elusive contemplation of male and female elements in the universe. To achieve this, Bill Seaman transferred to video Super-8 film footage of industrial and natural landscapes shot from the window of a moving train, subtly altering those images through staggered and slow motion.

The Water Catalogue (1984) Co-produced by the Contemporary Art Television (CAT) Fund. 27 min., color, sound. \$50/250

The Water Catalogue is a seamless blend of video-processed images and original music that captures the power and poetry of water in nature, establishing a lyric and erotic kinship between the human body and water. Seaman develops further techniques of deftly manipulating video imagery in combination with original music and text in this "video album," which explores water as a metaphor for emotional, psychological and physical conditions.

MICHAEL SMITH

Michael Smith was born in Chicago in 1950. He has worked as a performance artist since 1976 and in video since 1978, exhibiting his work throughout the U.S. and Europe. He lives in New York.

Secret Horror (1980) 13:30 min., color, sound. \$50/Sale price on request.

Michael Smith's videotapes and performances center on "Mike," Smith's alter ego/protagonist, an innocent and unassuming guy who is constantly beset by circumstances beyond his control. In this comic narrative, Mike is visited by a host of ghost-like creatures who whisk him off to an absurd version of the TV show "This is Your Life." In satirizing both television and suspense films, Smith's wry humor and familiar pop references allow Mike to emerge as a modern-day underdog hero.

It Starts At Home (1982) 25 min., color, sound. \$50/Sale price on request.

In this satirical performance sitcom, Smith's pointed humor is targeted at the cable television "revolution" and the way TV insinuates itself into the daily life of the average American. When the ordinary day-to-day activities of Smith's alter ego Mike are inadvertently cablecast out to a receptive audience, Mike encounters a fast talking entrepreneur and is promised cable stardom, a disillusioning experience that is artfully rendered with sitcom sets, movie and TV stereotypes, and original music.

Go For It, Mike (1984) 5 min., color, sound. \$50/Sale price on request.

Go For It, Mike takes Mike to Texas, where Smith coopts 1950's production styles to make a satirical music video. Mike alternately embodies numerous all-American male stereotypes: the college prep, the cowboy, the political candidate, the developer, even the train engineer. A sophisticated commentary on American values and the myth of limitless opportunity in America, this comedy concludes with Mike riding off into the sunset.

ELLIN STEIN AND BETSY NEWMAN

Ellin Stein and Betsy Newman have worked together in theater since 1974. Their stage comedies have been produced in San Francisco and New York, where they have also had numerous club appearances. They live in New York.

Camp Performance (1977) In collaboration with Jane Huether and Denise Larson. 16 min., color, sound. \$50/200

This documentation of the performance/cabaret work of Ellin Stein, Betsy Newman, Jane Huether, and Denise Larson is a humorous popourri of their various camp routines, including "Les Nickettes" performing "No Nose Nanook," "The Birth Control Blues," a remake of Peter Pan, and other numbers.

Debate Of The Dead (1983) 7 min., color, sound. \$50/200

In **Debate Of The Dead**, a posthumous Susan Hayward and John Wayne are featured guests on a morbid talk show. The topic turns to cancer and radiation, with Wayne the staunch conservative and Hayward protesting her exposure while filming near a nuclear test site, and this black comedy becomes a funny yet disturbing statement on the effects of radiation on our lives.

BRUCE AND NORMAN YONEMOTO

Bruce Yonemoto was born in 1949 in San Jose, California and Norman Yonemoto in 1946 in Chicago. They have exhibited their videotapes and performed extensively in Los Angeles, San Francisco, New York, and Paris. Both live in the Los Angeles area.

Based On Romance (1979) 25 min., color, sound. \$50/200

This is the first of the Yonemotos' narrative tapes which consciously employs a traditional melodramatic syntax to explore themes of personal desire, sexuality, and artistic pursuits. **Based On Romance** is the story of the dissolution of a modern-day romance and the struggle of the individuals involved not to conform to traditional social values. By emphasizing modes of representation — TV, movies, art — the Yonemotos are able to construct a narrative of melodrama itself.

An Impotent Metaphor (1980) 43 min., color, sound. \$50/200

An Impotent Metaphor is a continuation of **Based On Romance**, which centers on the artistic struggle and anxieties of Norman, an artist played by Norman Yonemoto. Issues such as the individual versus society, the restraints of pervading cultural ideologies, and the conflict of humanism and the avant-garde form an artistic dialogue for this narrative tape.

Green Card: An American Romance (1983) 80 min., color, sound. \$75/275

This first installment of the Yonemotos' modern day "Soap Opera Series" uses the dramatic structure of television melodrama to tell the story of Sumie, a young Japanese woman who marries an American so that she can remain and work in the U.S. Falling prey to the Hollywood version of idealized love, she is unable to remain emotionally detached from her green-card husband and finds herself dependent and unhappy, losing sight of the independence she sought in America.

Spalding Gray's Map of L.A. (1984) 28 min., color, sound. \$50/200

In this recent tape by the Yonemotos, New York performer/writer Spalding Gray goes to Los Angeles and finds there many experiences, most of which have to do with cars. Interspersed with comic scenes of Gray's romantic dealings and driving adventures, he relates in his well-known raconteur style tragi-comic tales of the cars he knew throughout his childhood in Rhode Island, and the dramas which took place around them.

Vault (1984) 12 min., color, sound. \$50/200

In **Vault**, the Yonemotos reconstruct a traditional narrative of desire — boy meets girl, boy loses girl — that knowingly employs the melodramatic syntax of Hollywood movies and commercial television. They illustrate the psychoanalytic subtext of advertising, film and TV language through the recurrent use of Freudian symbols and flashbacks to the characters' childhood traumas, humorously underscoring the power of these devices in creating personal fictions.



Vault

NEW VIDEO FROM EUROPE

MARINA ABRAMOVIC AND ULAY

Marina Abramovic was born in Yugoslavia in 1946, and Ulay (F. Uwe Laysiepen) in West Germany in 1942. They have worked extensively in performance dealing with endurance, ritual and body art. Both live in Amsterdam.

City Of Angels (1983) 20 min., color, sound. \$50/400

In this first tape in an ongoing series of ethnographic works by Abramovic and Ulay, the ruined temple of Ayutaya in Bangkok is the site of a symbolic and meditative study of our perceptions (and preconceptions) of time and culture. The camera slowly traces carefully composed Thai figures among the ruins, and then records a series of striking *tableaux vivants* as the formal embodiment of this cultural exploration.

Terra Degli Dea Madre (1985) 16 min., color, sound. \$50/400

Abramovic and Ulay travelled to Sicily to continue their project of exploring time and place in relation to a culture and its people. Here, their fluidly moving camera passes through a configuration of rocks and men to an interior of ornate furniture and motionless women, while an evocative hybrid language forms a hypnotic spoken accompaniment. As a study of contrasts — male/female, interior/exterior, nature/civilization — this tape also reveals the affinity of these people with their environment.



Terra Degli Dea Madre

ROBERT CAHEN

Robert Cahen is a video artist and composer living in Paris who works frequently at the Institut National Audio-Visuel (INA). He has worked in video since 1973.

Juste Le Temps (1983) 13 min., color, sound. \$50/350

In **Juste Le Temps**, Robert Cahen uses processing techniques to construct an impressionistic vision of a train ride through the French countryside. Cahen's rich painterly abstraction of the landscape moving beyond the train's window offers an evocative counterpoint to the narrative tension and desire suggested by two "characters" inside the train.

GUSZTÁV HÁMOS

Gusztáv Hámos was born in Budapest in 1955 and emigrated to West Germany in 1980. He has worked in performance and film, and lives in Berlin.

Seins Fiction II: Der Unbesiegbare (The Invincible) (1983)

20 min., color, sound. In German; no subtitles. \$50/350

The science fiction hero Flash Gordon forms the basis of this cleverly constructed work, in which scenes from the original black-and-white film and Super-8 footage contrast with Hámos' reductive use of the video medium as he responds in tight close-up to a German radio play of Flash Gordon. Hámos writes, "The tension arises from the associative possibilities of what is narrated and what is seen. This video project is the simulation of a story of a hero."

NAN HOOVER

Nan Hoover was born in New York and has lived in Amsterdam since 1969. With a background in painting, she began working in video, incorporating performance and installations, in 1974.

Nan Hoover: Selected Works I (1978-82) 39 min., color, sound and silent. \$75/350

Impressions (1978) 10 min., sound.

Primary Colors (1980) 7 min., sound.

Color Pieces (1980) 12 min., silent.

Light And Object (1982) 10 min., sound.

In these contemplative, formalist tapes, Nan Hoover brings a painterly aesthetic to video. Evolving in real time without editing, these minimalist works celebrate video as a rich color palette and a temporal and sculptural medium. In **Impressions**, a shaft of light divides the frame as a hand slowly traces its form. Colored light is cast on two feet in **Primary Colors** to explore the interrelationship of colors. In **Color Pieces**, Hoover allows subtle changes of hue and texture to create spatial ambiguities as she manipulates surfaces before the camera. In **Light And Object**, she creates stunning landscape imagery by using variable focus, extreme close up, and slight transformation of linear shapes. Hoover writes: "I am interested in creating images that reflect quietness. Using slow movements, catching the gradual changes in light, color, and form . . ."

Nan Hoover: Selected Works II (1983-85) 48:30 min., color, silent and sound. \$75/350

Returning To Fuji (1984) 7:30 min., sound.

Desert (1985) 10:30 min., silent.

Landscape (1983) 6 min., sound.

Halfsleep (1984) 17 min., sound.

Eye Watching (1984) 7:30 min., sound.

In this program of recent works, Hoover's formalist approach is extended to an enigmatic creation of landscape using light, shadow, and real time. In **Returning To Fuji**, Hoover creates the perception of a mountain, swathed in misty clouds through subtle changes of shifting light and shadow, and evocative sound. **Desert** suggests an ambiguous landscape as she carefully orchestrates the movement of lights and darks to evoke the cycle of a day. By viewing her own body as a landscape in several of these tapes, Hoover explores the tension between realistic camera images and abstraction. In **Landscape**, a single illuminated hand positioned before the camera in real time is transformed through its movement and scale into a sculptural landscape. Hoover writes that "**Halfsleep** is about those timeless moments we experience when we are between two worlds." By using a macro lens and slow motion to examine the detailed surface image of her face, she allows a dramatic typography of texture and light to emerge. In **Eye Watching**, Hoover isolates the image of her staring and observing eye to suggest a microcosm of emotion in response to passing shadows and external sounds.

JACQUES-LOUIS NYST

Jacques-Louis Nyst was born in Liège, Belgium in 1942. A painter, he has been working in video since 1973 and has exhibited his work widely throughout Europe.

J'ai La Tête Qui Tourne (My Head Is Spinning) (1984) 16 min., color, sound. English subtitles. \$50/350

In **J'ai La Tête Qui Tourne**, a whimsical and philosophical dialogue between a man and a woman forms the basis for a complex play of words, images and ideas. As they banter about "moving the earth and night to a small grey corner," Nyst flirts with the mundane and the cosmic, revealing a genuine delight with the philosophical implications of language.

MARCEL ODENBACH

West German artist Marcel Odenbach was born in 1953. He has worked in performance and installations, and began working in video in 1977. He has been internationally exhibited and lives in Cologne.

Die Distanz Zwischen Mir Und Meinen Verlusten (The Distance Between Myself And My Losses) (1983) 9 min., color, sound. \$50/350

Franz Schubert's composition of Goethe's "Elf King" and Burundi funeral chants alternate as the accompaniment of this rich psychological probe of loss and desire, both personal and cultural. The viewer becomes a voyeur as Odenbach reveals slices of imagery through an otherwise concealing black screen, a formal device signifying the artist's proximity/distance from sexuality, familial relations, bourgeois roots, and national heritage.

Vorurteile (Oder Die Not Macht Erfindersch) (Prejudices [Or Necessity Is The Mother Of Invention]) (1984) 8 min., color, sound. \$50/350

In **Vorurteile**, Odenbach juxtaposes symbols of Western culture and industry with ritual objects of the Third World. Dividing the frame and isolating these artifacts, he constructs a study of cultural hierarchies and economics. Mythic iconography, both tribal and industrial, is combined with objects of revolving motion to suggest a subtext of the futility of revolution.

KLAUS VOM BRUCH

Klaus vom Bruch was born in 1952 in West Germany. He studied at the California Institute of the Arts and the University of Cologne. He has been working in video since 1975 and has exhibited his work throughout the world. He lives in Cologne.

Propellorband (The Propeller Tape) (1979) 30 min., color, sound. \$50/350

Through the dynamic re-editing of archival World War II footage, vom Bruch composes a symbol of frustrated effort with the repetitive and rhythmic isolation of a single action — soldiers lifting the propeller blades of a plane in preparation for take-off. Intercut with the faces of the artist and an Oriental woman, this recontextualized gesture from history allows a rich subtext of metaphor and meaning to emerge.

Der Westen Lebt (The West Is Alive) (1983-84) In collaboration with Heika-Maria Fendel. 4 min., color, sound. \$50/300

In **Der Westen Lebt**, the erotic play of a man and woman, which suggests a fight for a kiss, is rapidly intercut with the charged repeated image and rhythmic sound of the thrusting pistons of a locomotive. Vom Bruch constructs a tense and powerful study of male/female interaction and antagonism, underscored by Freudian overtones and visual metaphor.



Die Distanz Zwischen Mir Und Meinen Verlusten