



# VIDEO NEWSLETTER

ELECTRONIC ARTS INTERMIX, Inc. / 84 Fifth Ave. / New York, NY 10011 / (212) 989-2316

## New EAI Releases

LEAVING THE TWENTIETH CENTURY by **Max Almy**, 1982, 3 mins.

Almy uses sophisticated technology to create a stylized landscape of the future and a high-fashion couple in flight from the mundanities of post-modern society. Honorable Mention: **U.S. Film & Video Festival**, Salt Lake City, Utah.

PM MAGAZINE/ACID ROCK by **Dara Birnbaum**, 1982, 4:10 mins.

In 1982 Birnbaum was invited to present her multi-channel video and sound installation "PM MAGAZINE", at the prestigious contemporary art survey Documenta 7 in Kassel, West Germany -- the only video artist so honored. One of the four simultaneous video/music channels, "PM MAGAZINE/ACID ROCK," features iconographic images from American broadcast television transformed by high technology, pop music and the artist's vision. By re-contextualizing the television image, Birnbaum allows the viewer to draw new conclusions about the role of mass media in contemporary culture.

THE 21ST ANNUAL WORLD ESKIMO-INDIAN OLYMPICS by **Skip Blumberg**, 1983, 27 mins.

Blumberg travelled to Fairbanks, Alaska to document feats of extraordinary skill and strength based on Eskimo-Indian traditions. Participants in these fascinating Olympics compete by sliding along a greased log, gutting fish, arm-wrestling, or being hurled into the air by a team of men wielding a hand-fashioned trampoline, among other events. The energy and pride of these modern Eskimo youth as they compete in ancient (and to our eyes exotic) sports testifies to the resilience of their native culture. Blue-Ribbon Winner at the American Film Festival, sponsored by the Educational Film Library Association.

A TRIBUTE TO NAM JUNE PAIK (Video portrait of a Man Who Won't Sit Still) by **Fitzgerald/Sanborn**, 1982, 28 mins.

Not a documentary, but a creative assessment of Paik, his career, and his impact on artists and others. Fitzgerald and Sanborn pay homage to Paik's philosophic and comic style in this video portrait. Conversations and performances by **Paik, Charlotte Moorman** and **John Cage** are intercut with previously unseen selections of work by Paik.

YOUR MONEY OR YOUR LIFE by **Laura Kipnis**. 1982, 45 mins.

A well written, well acted video program concerned with the problems of America today and approached in a totally American way. It is witty; serious but not heavy; light but not frivolous. The case of the underdog is presented by a Black Mugger/Philosopher/Economist, **Ernest Perry, Jr.** who "raps" as he propounds the paradoxical problems which block his way to the "upward mobility" to which his talents entitle him, but which are denied to him because of his race and color.

Meanwhile, on the other side of the railroad tracks, the fearful White Housewife sets forth her dim views of the Mugger's theories for the redistribution of wealth. She calls for more police protection and sterner law enforcement against the shoe shine boys who strive for a greater share of the economic pie at -- as she sees it -- her expense.

BI-COASTAL by **Chip Lord**. 1983, 40 secs.

AMERICAN DRUGS by **Chip Lord**. 1983, 2:40 mins.

These two short tapes function as perverse commercials for the American consumer life-style of the 'eighties. "BI-COASTAL" is Lord's ironic comment on the casual worldliness of modern Americans. "AMERICAN DRUGS" eyes seductive presentation of three commodities -- coffee, cigarettes and gasoline -- that have assumed the status of national addictions.

## New EAI Releases (continued)

THE SPEECH by **Doug Hall**, 1982, 4:10 mins.

Doug Hall assumes the guise of the President of the United States to demonstrate that when politics meet mass media, the result is the "ultimate victory of form over content". Selected for the 1983 Whitney Biennial.

THIS IS THE TRUTH by **Doug Hall**, 1982, 4:14 mins.

Political manipulation through mass media is the focus as Hall isolates the calculated platitudes and contrived gestures that signify "truth" in our media-oriented society.

BETWEEN THE LINES by **Antonio Muntadas**, 1979, 25 Mins.

Muntadas explores what he terms the "informational limits" of television; that is, the selections, programs, decisions, edits, time schedules, image processing, etc. Here he specifically addresses the means by which facts -- in this case the "news" -- are transmitted on television.

MEDIA ECOLOGY ADS by **Antonio Muntadas**, 1982, 11 mins.

Visual commentaries representing the artist's reactions to the speed, narration and formats used in television commercials. Muntadas' deconstructed "ads" imply that viewers consume the manipulated images of television as they would any other commodity.

WATCHING THE PRESS/ READING TELEVISION by **Antonio Muntadas**, 1981 10 mins.

Muntadas fragments words and images from television and magazines to illustrate how information is trivialized by the mass media.

GRAND MAL by **Tony Oursler**, 1981, 23 mins.

Oursler fashions a unique "video theater of the absurd" with his hand-painted, neo-expressionist sets and props, his disjointed narratives, and visual aesthetic. Themes of primitive sexuality and violence are countered with the artist's ironic humor. J. Hoberman, writing in The Village Voice, called this "one of the best videotapes of 1982".

SON OF OIL by **Tony Oursler**, 1982, 16 mins.

This tale of violence and capitalism in American is woven with the visceral style and dark humor that is the trademark of the artist whom Artforum called "the current wunderkind of video art."

ALLAN 'N ALLEN'S COMPLAINT by **Nam June Paik and Shigeko Kubota**. 1982, 30 mins.

Artist Allan Kaprow walks on water and poet Allen Ginsburg conducts a "video conference" with his deceased father. Paik and Kubota, two of video art's pioneers, with synthesized imagery and visual wit, reverse the cliché of the domineering "Jewish mother" and explore the influence of Jewish fathers on their sons' lives. Selected for the 1983 Whitney Biennial.

AMIDA by **Dan Reeves**, 1983, 9 mins.

Reeves' latest offering is a progression of lyrical images. The artist states, "AMIDA is an attempt to create poetry without the use of written or spoken language. In the work I am searching to retrieve something sacred from apparent mutability."

SUPER-HUMAN FLIGHTS OF SUBMORONIC FANCIES by **Janice Tanaka**. 1982, 12 mins.

High technology meets philosophy in Tanaka's most recent work. Against a backdrop of densely synthesized, dream-like images, Tanaka weaves a progression of thoughts on morality and ethics in the modern world. First Prize: 1st Annual Asian-American International Video Festival.

The EAI CATALOG is provided to educational and cultural organizations on request.

## Honors

### 1983 American Film Festival Video competition:

Blue Ribbon (Video Entertainment): THE 21st ANNUAL WORLD  
ESKIMO-INDIAN OLYMPICS by **Skip Blumberg**.

Red Ribbon (Video Art): META MAYAN II by **Edin Velez**.

### "Emmy" awards of the New York Chapter of the National Academy of TV Arts & Sciences

Outstanding Sports Program: PICK UP YOUR FEET: (THE DOUBLE DUTCH SHOW)  
by **Skip Blumberg**.

Outstanding Entertainment Program: SMOTHERING DREAMS by **Dan Reeves**.

### U.S. Film and Video Festival, Salt Lake City, Utah:

Grand Prize: HATSU YUME (First Dream) by **Bill Viola**.

First Place: META MAYAN II by **Edin Velez**.

Third place: SPIRAL PTL by **Dan Sandin and Tom DeFanti**.

Honorable Mention: LEAVING THE TWENTIETH CENTURY by **Max Almy**.

Fifth Annual Tokyo Video Festival: Award for Works of Special Distinction to  
**Fitzgerald/Sanborn** for their video/music tapes.

## Grants

NYSCA granted \$18,000 to EAI to support production of **Edin Velez's** 30 minute  
"SCREAMING AT LIFE," a video portrait of New York City. The program employs  
languages, sounds and music against a counterpoint of visuals depicting the battles of  
urban survival.

NYSCA granted \$15,000 to The Kitchen to support production of a new video work by  
**Dara Birnbaum**.

Guggenheim Foundation Awards were granted to **Dan Reeves** to support his work in  
video, and to Deidre Boyle for critical writing on independent documentaries.

## Video Chat

"Art Video: Retrospective et Perspectives," Palais des Beaux Arts, Charleroi, Belgium,  
February/March, 1983. Thirty-two video tapes by twenty-eight EAI artists were included  
in this major international survey of video art.

"New American Video," Kunsthaus Zurich, January 1983 included recent works by twelve  
EAI artists.

The Ottawa International Festival of Video Art, includes video tapes by  
**Fitzgerald/Sanborn, Tony Oursler, Bill Viola, Skip Blumberg, Nam June Paik, Chip Lord,**  
and **Dara Birnbaum**. The Festival will tour Canada.

"Video/TV: Humor/Comedy," a touring videotape exhibition curated by John Minkowsky  
of Media/Study/Buffalo, explores the forms and functions of humor in contemporary art.  
Included are works by **Fitzgerald/Sanborn, Nam June Paik, William Wegman, and Doug Hall**.

## Video Chat (continued)

Media Study/Buffalo presented a video retrospective of works by **Skip Blumberg**, March 29-March 31. Videotapes spanning eleven years of Skip's career as a Video Artist ranged from early work with TVTV to a presentation of his newly completed work "THE 21ST ANNUAL WORLD ESKIMO-INDIAN OLYMPICS."

"Ten Years of Video - The Greatest Hits of the '70's," featuring tapes by **Nam June Paik, Ant Farm, Terry Fox, and William Wegman**, will be held at the Institute of Contemporary Art (ICA) in Boston from April 19 through June 12. With the sponsorship of the New England Foundation for the Arts, the exhibition will then tour New England.

"The Intersection of the Word and the Visual Image," a colloquium sponsored by the Women's Interart Center (May 16-20), will include screenings by EAI artists **Gary Hill, Kit Fitzgerald, Bill Viola, Dan Reeves** and **Edin Velez**.

Artist Dan Reeves organized a video exhibition as part of the series "Emergence of Video Art/Artists' Curation," through the NY State Community Arts Residency. Sponsored by Rochester's Portable Channel, Rush-Henrietta School System and Memorial Art Gallery. Works by **Gary Hill, Ed Emshwiller, Terry Fox, Ira Schneider/Beryl Korot, Fitzgerald/Sanborn** and **Frank Gillette**.

EAR TO THE GROUND by **Fitzgerald/Sanborn**, featuring **David Van Tieghem** (1982, 4 mins.) was broadcast March 10th on the popular German television Program, "Bei Bio."

**Joan Jonas** premiered her mixed-media work, HE SAW HER BURNING, in a series of scheduled showings at the Whitney Museum of American Art, New York. Well-known as a performance artist, Jonas also gave twelve performances in conjunction with her video installation.

1983 Biennial Exhibition, Whitney Museum of American Art, New York, March 24 through May 29, 1983. An invitational survey of important and provocative American work of the past two years; John Hanhardt, Film/Video Curator. The Biennial featured, among the works of 76 artists in various media, the following EAI video artists:

**Barbara Buckner**, MILLENIA. 1981, 5 mins.

**Shalom Gorewitz**, U.S. SWEAT. 1982, 15 mins.

**Doug Hall**, THE SPEECH. 1982 4 mins.

**Gary Hill**, VIDEOGRAMS. 1980-81, 14 mins.

**Nam June Paik and Shigeko Kubota**, ALLAN 'N ALLEN'S COMPLAINT. 1982, 30 mins.

**Stan Vanderbeek**, AFTER LAUGHTER. 1981, 7 mins.

**Edin Velez**, META MAYAN II, 1981, 20 mins.

**Bill Viola**, HATSU YUME, First Dream. 1981, 56 mins.

Also in the 1983 Whitney Biennial are two video installations:

**Shigeko Kubota's** RIVER (1979-81) features three monitors suspended above a crescent-shaped, stainless steel container with flowing water. Rapidly edited, colorized tapes from the hanging monitors are reflected in underwater mirrors, creating a river of video images. RIVER has been featured at the Daad Galerie in West Berlin and at the Folkwang Museum in Essen, West Germany.

In **Mary Lucier's** OHIO AT GIVERNY (1983) are two videotapes of Monet's gardens in Giverny, France, and of Ohio countryside. They are repeated on alternate screens of seven monitors set in an asymmetrical arch. The result is stunning.

## Video Chat (continued)

VIDEO TRICOLOR, **Nam June Paik's** monumental work, was on view from Christmas to Easter 1983 at the Centre George Pompidou Musee National d'Art Moderne, affectionately known to Parisians as "Le Beauborg."

384 color television sets were placed on the floor of the huge "Forum," screens facing up, massed in three bands of red, white and blue as in the french flag. Appropriately colorized videotapes by Paik were constantly playing on the TV sets forming the flag. These were continuously flickering, as TV sets do. As the viewer looked down from his vantage point on the large balcony ringing the Forum, the surface of the flag appeared to be shimmering and vibrating like the surface of a pond or indoor swimming pool with a light breeze blowing over it.

Among **Paik's** collaborators were **John Ziemann, Paul Garrin** and **Gerd Belz.**

**EAI President Howard Wise** will be one of the judges of New York University's Third Annual Video Festival. Open to works by students of NYU's Tisch School of the Arts, where **Dr. George Stoney** teaches, prizes will be awarded in several categories. the Festival takes place on Friday, May 6, from 7 to 10 PM, at the Bachman Auditorium, Tisch Hall, 1 East 4th Street on Washington Square. The Public is invited. Admission is free.

This is a good chance to see the work of the coming generation and to learn what is on their minds. Phone Karen Litt, 598-3702 for information.

EAI will have an information table at the 25th Annual American Film Festival, Hotel Roosevelt, NYC, May 30-June 4. EFLA (Educational Film Library Association) sponsors the Festival. EAI Staff members **Lori Zippay** and **Linda Morgenstern** will be in attendance. Stop by and say "Hello."

**Lori Zippay** will represent EAI at the Annual Conference of Media Arts Centers, June 8-11 at the Walker Art Center, Minneapolis.

### THE EDITING/POST PRODUCTION FACILITY (E/PPF)

**Matt Danowski,** Manager of the E/PPF reports that the Facility served 350 Independent Video/Artist/Producers a total of 2999 hours during calendar 1982, this being the most productive year since the E/PPF was started more than ten years ago. At the rate E/PPF time is being booked currently, 1983 should be another record-breaking year.

??????

--IF THE ANSWER IS MORE WEAPONS, WHAT WAS THE QUESTION?--

For a credible answer to an incredulous question, see THE BULLETIN OF THE ATOMIC SCIENTISTS, April, 1983 issue, p. 3.

NEW EAI PROGRAM RELEASES

	<u>ONE-DAY RENTAL</u>	<u>LIFE-OF-THE TAPE LEASE</u>
LEAVING THE 20TH CENTURY, <b>Max Almy</b>	\$50	150
PM MAGAZINE/ACID ROCK, <b>Dara Birnbaum</b>	\$50	150
THE 21st ANNUAL WORLD ESKIMO-INDIAN OLYMPICS, <b>Skip Blumberg</b>	\$50	200
A TRIBUTE TO NAM JUNE PAIK (Video Portrait of a Man Who Won't Sit Still), <b>Fitzgerald/Sanborn.</b>	\$50	200
YOUR MONEY OR YOUR LIFE, <b>Laura Kipnis</b>	\$50	200
BI-COASTAL, AMERICAN DRUGS, <b>Chip Lord</b>	\$50	150
THE SPEECH, <b>Doug Hall</b>	\$50	150
THIS IS THE TRUTH, <b>Doug Hall</b>	\$50	150
BETWEEN THE LINES, <b>Antonio Muntadas</b>	\$50	200
MEDIA ECOLOGY ADS, <b>Antonio Muntadas</b>	\$50	150
WATCHING THE PRESS/READING TELEVISION, <b>Antonio Muntadas</b>	\$50	150
GRAND MAL, <b>Tony Oursler</b>	\$50	200
SON OF OIL, <b>Tony Oursler</b>	\$50	200
ALLAN 'N ALLEN'S COMPLAINT, <b>Nam June Paik/Shigeko Kubota</b>	\$50	200
AMIDA, <b>Dan Reeves</b>	\$50	150
SUPERHUMAN FLIGHTS OF SUBMORONIC FANCIES, <b>Janice Tanaka</b>	\$50	150

TO ORDER

Write us on your institutional letterhead or your Purchase Order specifying the Program(s) you wish to order. Normally videotapes are sent via UPS and carry a shipping charge of \$4.00 per tape. Videotapes are supplied in  $\frac{3}{4}$ " UMATIC, unless otherwise requested. Allow 2 to 4 weeks delivery.

OTHER EAI PROGRAMS REFERRED TO IN THIS ISSUE:

		<u>ONE-DAY RENTAL</u>	<u>LIFE-OF-THE TAPE LEASE</u>
VIDEO WEAVINGS, ANIMA, UNION, <b>Stephen Beck</b>	28 min	\$50	200
PICK UP YOUR FEET: THE DOUBLE DUTCH SHOW, <b>Skip Blumberg</b>	30 min	\$50	200
THREE SHORT TAPES: "Hearts," "Heads," "Millennia," <b>Barbara Buckner</b>	24 min	\$50	200
THREE SHORT TAPES: "Three Transitions," "Set of Coincidences," "R-G-B," <b>Peter Campus.</b>	29 min	\$50	200
SUNSTONE, <b>Ed Emshwiller</b>	3 min	\$50	150
ANTARTICA SERIES: "Ear to the Ground." "Wayne Hays Blues," "Siberia," "The Long Island," "And Now This," <b>Fitzgerald/Sanborn</b>	24 min	\$50	200
OLYMPIC FRAGMENTS, <b>Fitzgerald/Sanborn</b>	10 min	\$50	150
PART IV: "Around and About," "Videograms," "Processual Video," <b>Gary Hill</b>	30 min	\$50	200
THE AMARILLO NEWS TAPES, <b>Hall, Lord, Procter</b>	28 min	\$50	200
SMOTHERING DREAMS, <b>Dan Reeves</b>	22 min	\$50	200
THOUSANDS WATCH, <b>Dan Reeves</b>	6½ min	\$50	150
WANDAWEGA WATERS, SPIRAL PTL, <b>Dan Sandin</b>	21 min	\$50	200
THE BREAKFAST TABLE, <b>Anita Thacher</b>	14 min	\$50	200
FOUR PROGRAMS: "Color Fields," "Mirrored Reason," "Face Concert," "After Laughter," <b>Stan VanDerBeck</b>	30 min	\$50	200
META MAYAN II, <b>Edin Velez</b>	20 min	\$50	200
HATSU YUME, <b>Bill Viola</b>	56 min	\$75	350
THE REFLECTING POOL: "The Reflecting Pool," "Moonblood," "Silent Life," "Ancient of Days," "Vegetable Memory," <b>Bill Viola</b>	61 min	\$75	350
THE BEST OF WILLIAM WEGMAN 1970-78	20 min	\$50	250