Exhibition At Whitney Museum

Videotape, traditionally considered a storage devise for television programming, is emerging as a new art form. A major exhibition of videotape is being presented at the Whitney Museum from Dec. 3 through 15 part of the Museum's New American Filmmakers Series.

The exhibition is being presented in cooperation with the Videotape Production Association, an organization which represents most of the independent videotape production companies in the United States and Canada. BACK STAGE is publishing this tape special for distribution at the Museum, 945 Madison Ave. at 76th St., NYC.

"Television programming and technique will be strongly affected by the new videotape imagery," says David Bienstock, curator of the Whitney Museum. "New types of film will also emerge which could radically alter the nature of film as we know it. It should be understood," Mr. Bienstock added, "that videotape is not TV or film, but a new and unique art medium in itself, marking a museum showcase. Independent artists have begun to use the medium as an extension of its electrical energy and perception components, rather than the narrative format so often imposed on it by commercial television. The result has been the discovery of wholly new types of images, movements, colors, visual-auditory sensations and feeling."

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"I didn't know you could do that on video tape!"

Hal Stone and Adrian Rojo heard that all the time. But the reason people are amazzed is that most directors can't do what Hal and Adrian can with tape.

It's not just their experience in the medium, innovative talent or dedication. It's also due to their specially designed and equipped studio and hand-picked group of outstanding tape people. See their reel. See the "look" you're looking for. It's time you discovered that it can be done on video tape.

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Exhibition at Whitney Museum

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ings of kinetic energy peculiar to the medium. The tapes exhibited as part of the Whitney exhibition will emphasize these aspects of video.

Recent surges in technology have made available to artists the creation of video images of almost infinite flexibility. An artist can make images instantaneously and alter them with tremendous variety by using videotape. The artistic range has extended beyond all past horizons, and videotape is evolving much like rock music did in its metamorphosis. This historic evolution of the video medium into a sensitive, perceptual art form is analogous to the audio medium where audio tape and sophisticated equipment moved forward the art of sound.

Video Program I, Dec. 3-8, will consist of:

"VIDEO COMMUNE" (excerpt) by Nam June Paik. Directed by David Atwood. Produced at WGBH, Boston, (5 min.), 1969-70. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer. In this tape, as in most of his others, Paik works in real time imagery. All of the effects are created spontaneously while Paik and his subject view the monitor simultaneously.

"SEQUENCE/NIGHT VIDEO" by Douglas Davis (excerpts) 1971. Sequences made with a video camera, equipped with a "Helmet" tube, especially sensitive to light and heat, which can "see in the dark"--a quality unique to video.

"LET IT BE" by Steina Vasulka (6 min.) 1971. Mandala feedback patterns create beautiful imagery in this tape. These patterns are formed spontaneously when a video camera and a monitor are placed in certain positions.

"COSMIC PORTAL II" (short version) by Stephen C. Beck (10 min.) Videographed October 1971 at the National Center for Experiments in Television, San Francisco. Cosmic Portal was made on the Beck Direct Video Synthesizer designed by Stephen Beck.

"PLEASE SUPPRESS PLEASE!" (excerpt) by John Randolph Carter (16 min.) 1971. John Carter experiments with some of his videotape ideas.

"LONG SOUNDS" by Richard Feldman (8 min.) Made in 1968 at the KQED Experimental Television Project, in this work the sound and image elements of the television experience function independently, each using material that is indigenous to it.

"BLACK VIDEO NO. 1" (excerpt) by Aldo Tambellini (6 min). One of the first to use 1/2 inch videotape as an art medium.

"WEST POLE I" by Robert N. Zagone (co-produced with Ralph J. Gleason and Robert N. Zagone) (7 min. excerpt). Made in 1968 at public television station KQED, San Fran., it is an actual tape it is a record of an actual event! In real time.

Video Program II, Dec. 9-16, will consist of:

(December 9-December 16)


"VIDEO TUNNEL" by Dimitri Deryabin (7 min.) A study in perception and psychological feedback.

"SKIP SWEENEY FEEDBACK" by Skip Sweeney (5 min.) 1971. The unusual organic nature of the feedback image and its liquid like movement.

"ALEPH-NULL" by Shihraj Banat and Charles Phillips (12 min.). Abstraction is achieved and controlled by electronically "recycling" a video signal through a loop that includes cameras, a monitor and mixers.

"FEED FIELDS BACK" by Richard Lowenberg (6 min.) Electronic particles which constitute the video image.


KCST-TV Buys $800,000 Worth of New Equipment

Television Station KCST (Channel 39), San Diego, purchased two AVR-1 "third generation" broadcast videotape recorders, an ACV-51 portable broadcast videotape recorder/player, and a 48-foot teleportation van from Ampex Corporation, it was recently announced by the station. The AVR-1 videotape recorders will be used extensively in the station's television production facility, according to station officials. The ACV-51 will be used for airing commercials and other short duration programs.

The new van contains six color cameras, an HS-100 "instant replay" video disk recorder and two videotape recorders. It will be used to produce commercials and other programs on location and to provide remote pickup for KCST coverage of the San Diego Padres baseball games, San Diego Chargers and San Diego State college football games and other sports events.

The value of the order is approximately $800,000 according to Donald Kleifman, Ampex video marketing manager.

THE NEW PEC-102

offers a rare combination of production flexibility with maximum automation. A digital computer is teamed with a dynamic CRT display giving a graphic representation of all related segments, edit points and transitions. Production directors need no longer be burdened by the technical problems associated with editing, as all checks, searching, synchronization and inter-related calculations are handled by the computer, allowing full artistic freedom.

The PEC-102 provides frame accuracy control of cueing, synchronization, editing and production effects automatically and is fully compatible with SMPTE recommended practice for time codes. Operates on 25Hz color or monochrome; 29.94Hz color and 30Hz monochrome.