AUG. 30/81.

DEAR WOODY & STEINIA:
HERE IS A LIST OF PEOPLE IN EUROPE WHO ARE "MORE OR LESS REAL" WHEN IT COMES TO SHOWING OR BUYING VIDEO ON A FAIRLY CONSISTENT BASIS. I HAVE NAMES OF MANY MORE PEOPLE, BUT I'M GOING TO HAVE TO CHECK THEM ALL OUT ON THIS TRIP.

UNLESS WE TALK TO YOU ON THE PHONE, I GUESS WE WON'T BE IN COMMUNICATION UNTIL AFTER YOU GET BACK FROM EUROPE. GIVE US A CALL THEN.

IN THE MEANTIME GOOD LUCK WITH EVERYTHING.

REGARDS,
ERNIE & TOMIYO.
CHRISTINE VAN ASSCHE - VIDEO ASSIST.
C/O CENTRE GEORGES POMPIDOU.
75116, PARIS. TEL. 2771233.

- GEORGES REY, C/O ELAC.
- NIVEAU #4, LYON 69002 FRANCE.
  TEL. 42 27 49 & 39 09 72.

- DON FORESTA - C/O THE CENTER FOR
  MEDIA ART, THE AMERICAN CENTER
  261, BOULEVARD RASPAIL.
  75014 - PARIS.

- MS. DANY BLOCH.
  C/O MUSEE D'ART MODERNE
  DE LA VILLE DE PARIS, ARC-Z
  #9, RUE G. DE SAINT PAUL.
  PARIS 75116, FRANCE.

- PAUL JENNEWIN - TEL. # 31.54.39
  STRUDELHOFGASSE 13/7
  1090 - VIENNA, AUSTRIA.

- RENEE BERGER, DIRECTOR
  MUSEE CANTONAL DES BEAUX-ARTS
  PALAIS DE RUMINE
  PLACE DE LA RONDE
  LAUSANNE 1000, SWITZERLAND.
LONDON VIDEO ARTS - STEVE PARTRIDGE OR DAVID CRITCHLEY 
#79, WARDOUR ST, LONDON W1V 3TH.

- DR. HELMUT FREIDEL - STADTISCHE GÄTEREI IM LENBACHHAUS 
LUISENSTRASSE #33, 8000 MÜNCHEN 2. 
TEL: 521 431

- DR. LUCIE SCHAUER - DIRECTOR 
NEUER BERLINER KUNSTVEREIN 
#58, KURFÜRSTENDAMM, 
1000 BERLIN, IS WEST GERMANY. 
TEL. 323 7091/92/93.

- DR. WIBKE VON BONIN 
WDR - FERNSEHEN REDAKTION KUNST. 
WDR - APPELHOFPLATZ #1 
POSTFACH 10 1950, 5000 KÖLN 1 
TELEPHONE: 220-2955.

- ULRICH GREGOR "THE ARSENAL" 
FREUNDE DER DEUTSCHEN KINEMATHEK 
e.V. BERLIN, WEISERSTRASSE #25. 
1000 BERLIN. 30. (030) 213 6039. TEL.

- HILDE VAN LEUVEN - VIDEO CURATOR 
I.C.C. - MEIR 50, B-2000 ANTWERPEN 
TEL. (030) 31 91 82 - 82

- JEAN-PAUL TREFOIS - R.T.B. LIEGE 
PALAIS DE CONGRES, 4000 LIEGE. 
TEL (LIEGE) - 4 20094 - EXT. 337. 
HOME. (BRUSSELS) 511 5433.

- IMAGE VIDEO - BRUSSELS. 
ASK JEAN-PAUL. HE RECOMMENDS PEOPLE 
FOS THIS SPACE.

- CIRQUE D'YEURES - LIEGE. 
ASK JEAN-PAUL. - R.T.B. EXHIBITION SPACE.
JAQUES LEDOUX - BELGIAN CINEMATIQUE
RUE RAUTSTEIN # 23, BRUSSELS.
(Organized Knokke-Heist Show).

MICHEL BAUDON - SECRETARY OF EXHIBITIONS
PALAIS DES BEAUX-ARTS
RUE ROYALE # 10, 1000 BRUSSELS.

SHEKAR DOCUMENTATION CENTER
THE BANK, 11AAR LEMMERSTRAAT # 118
AMSTERDAM, TEL. 265392

F. HAKS, DIRECTOR, GRONINGER MUSEUM
PRAEDIN IUSSINGEL # 59
9711 AG, GRONINGEN, THE NETHERLANDS
TEL. 050 - 17 29 29.

TEO VAN ULIET, O/ KIJKHUIS.
STICHTING KIJKHUIS
WOORENDE 140 AB, 2514 GP
DEN HAAG, HOLLAND
TEL. 070 - 65 18 80.

DORINE MIGNOT - VIDEO CURATOR
STEDELIJK MUSEUM
PAULUS POTTERSTRAAT # 13
AMSTERDAM

JAN DEBBAUT, DIRECTOR
STEDELIJK VAN ABPE MUSEUM
BILDERDIJKLAAN # 10
EINDHOVEN, THE NETHERLANDS
TEL. 040 - 44 85 55
PROVIDE THEM WITH EQUIPMENT FOR SHOWS. WE'LL HAVE TO SEE WHAT HAPPENS. OH, BY THE WAY—I'VE DECIDED TO UNDERSCAN MY MONITOR WHEN I GET BACK TO NEW YORK (LIKE THE VASILKOS). LOOKING AT MY NEW TAPE ON SOME MONITORS HERE, I SAW PROBLEMS BECAUSE OF SOME ADJUSTMENT IN BILL HERN'S MACHINE. WHEN I GET BACK I'M GOING TO CORRECT IT BY SQUEEZE-ZOOMING THE WHOLE TAPE. I'VE ALSO NOTICED SOMETHING INTERESTING—EUROPEAN TV IS INFERIOR DESPITE THE EXTRA SCAN LINES—AND THE REASON IS THE 50 CYCLE/SECOND PULSE. YOU CAN SEE THE STROBING AT 50 WHERE YOU CAN'T AT 60, IT'S A REAL DISTURBING EFFECT—ALTHOUGH MY GUYS WOULD PROBABLY LIKE IT. I LIKE IT IF IT'S INTENTIONAL, BUT FOR NORMAL IMAGES IT'S LIKE WATCHING AN OLD MOVIE WITH SLOW SHUTTER SPEED ON THE PROJECTOR.

HERE ARE A FEW NAMES OF PEOPLE YOU MIGHT CONTACT & SUBMIT A PROPOSAL— THE EARLIER THE BETTER. NOTHING HAS BEEN NAILLED DOWN, BUT AN EXPRESS FUTURE INTEREST.

1. DR. HELMUT FRIEDEL — STADTISCHE GALERIE IM LEINBACHHAUS
   (069) 521-041
   LUHSE N STR. # 33 & MUNCHEN 2.
   HE DID SHOW I ORGANIZED AND IS DOING MORE.

2. WL BERNHARDT — REUCHLINSTRASSE 14-B, 7000 STUTTGART
   (071) 617.652
   DIRECTOR — KUNSTHAUS STUTTGART
   VIDEOOTHER — HAS OCCASIONAL SHOWS — ASSOCIATES SETTING UP FREE EXCHANGE.

3. DR. PETER WEERMARC — KUNSTVEREIN FRANKFURT
   (061) 292-940 OR 285-382
   MARKT 44, 6 FRANKFURT / NO EQUIPMENT BUT WANTS TO DO SOMETHING IN FUTURE.

4. DR. HOLSTEIN — STUART, KUNSTHAUE, 7578 BADEN-BADEN
   (0725) 232-50
   LICHTENTHALER ALLEE 84
   253-90 — NAM JUNE'S FRIEND. — HARD TO SAY. WANTS TO DO SOMETHING MAYBE IN FUTURE.

5. DR. WOLF BECKER — NEUE GALERIE — SAMMLUNG LUDWIG
   (0241) 29.292
   IN ALTER KURHAUS, 5100 BACHEN
   I HAVE BEEN IN CONTACT FOR 3 YEARS — WANTS A PROPOSAL.

6. DR. STEPHEN VON WEISE — PEMPFLORER STR. 50/52
   (021) 899.7470
   KUNSTMUSEUM, DUSSELDORF 400.
   WE ARE WAITING TO HEAR ON OUR PROPOSAL.

7. MR. J.A. RIEDL — KULTURFORUM, BUNDESKANZLERPLATZ 1
   (0221) 717-521
   DUSSELDORF 5300.
8. DIRECTOR
* (040) 246.251
   SUPPOSEDLY THIS MUSEUM
   HAS A VIDEO SECTION.

9. HANS ERIC WAWIN. —
   * (0045) 2.190.719.
   OR FRIEDEL RECOMMENDATION
   WE ARE WAITING ON PROPOSAL.

10. CLAUDE HAIM. —
    * (02) 269.59.08 WE HAVE
        ASSISTANT OF TREFOIL, A GIG.

11. SITEKAR
    265.392 FREEBIE
    MISTERIOUS C.I.A. SPACE

12. F. HAKS
    * (050) 17.29.29
    INTERESTED, WAITING TO
    HEAR FROM HIM.

13. TOM VAN VLIE. —
    * (070) 65.1880
    WE HAVE A GIG, SETTING UP VIDEO & DISTRIBUTION.

14. ULRICH GREGOR
    * (030) 213.6039.
    24.68.48.
    26342.42/43
    211.17.25

15. DAVE CRITCHLEY. — LONDON VIDEO ARTS, LONDON W1V 3TH
    * (01) 734.7470
    WE HAVE 6 GIGS IN ENGLAND FOR LITTLE MONEY. £50 EA. PLUS TRAINEE
    BUT I'M TRYING TO HELP THEM OUT. NICE GUYS.
    WE HAVE GIGS WITH SOME OF THESE PEOPLE AT $250-350/NITE
    AND ARE WAITING TO HEAR FROM OTHERS. OTHERS WANT
    TO DO SOMETHING IN THE FUTURE—SO WE THINK THEY
    ARE WORTH PURSUING. SOME WE HAVE MET PERSONALLY,
    HOWEVER MOST WE KNOW ONLY ON TELEPHONE. IF YOU
    WRITE THEM, OUR NAMES PROBABLY WOULDN'T MEAN MUCH.
    ANYWAY THAT'S LESS THAN 1/3 OF THE PEOPLE WE'VE
    CONTACTED, SO WE'VE BEEN PRETTY BUSY.

    WELL THAT'S ABOUT IT FOR NOW. HOPE ALL IS WELL.
    REGARDS, ERNIE & TOM.
Audio-Visual Rituals is really a collection of 15 one-minute sub-programs, featuring Gusella from the vertical center of his eyes to just below his chest, fully solarized. He is performing with his arms certain repetitive movements, accompanied by a syncopated synthetic score and occasional special effects. On his chest he wears a word, either tied or printed on his shirt. Each sub-program is characterized by a different word, different arm movements, and a different rhythm. The words are ordinary: tooth, school, needle, sundae, etc. The arm movements are seemingly unrelated to the words, and are always directed to the camera, making good use of the space between the body and the lens, giving it a real sense of depth. The rhythm of the arm movements is reflected in the accompanying score. Fifteen of these is a lot to watch, but the ones labeled pound, rash and angel are compelling.

In Words we see Gusella, from the chest up and waring a cap, standing motionless in front of a wall. On comes a humorously banal synthesized rhythm and blues number; and soon we hear Gusella's voice growling "words" at the beginning of each corny musical phrase. Gusella bows; and we see that he has "words" written on a piece of white paper pasted to the top of his cap, and "words" written vertically on the wall behind him. He straightens up, holding another sheet of paper with "words" on it under his chin, which he pushes toward the lens, filling the screen with it.

There is a wipe to another camera where we see Gusella from the side, where he has "words" written on white paper hanging from his shoulders. He turns around, and he has another one pinned to his back. The image is wiped back and forth from one camera to the other in time to the corny music, creating a syncopated montage of bowing, wiping, turning around, and pushing pieces of paper with words like "words," "thigh," "honk," and "icky" written on them into the lens. The effect is of a maniacal children's program which purports to teach spelling while actually leaving deep pockets of irrationality in our psyches.

The last piece, the one that I liked the best, was Arrows. Gusella, his close-up face synthesized into that of an amiable, though possibly dangerous, cat-like extraterrestrial, grunts along to this grizzly synthesized bass line, played in one of those rhythms that we now realize he is a master of. "Arrows, arrows, grunt grunt, arrows" soon degenerates into "a rose is a rose is a rose," and Gusella's art-historical sources are, of course, laid bare.

Audio-Visual Rituals by Ernest Gusella

Davidson Gigliotti

Ernest Gusella
Ed Emshwiller
Anthology Film Archives
Nam June Paik
Tribute to John Cage
Channel 13 (Nov. 3, 11 p.m.)

Not all significant video art is perpetrated in the super-cool post-modern idiom. Ernest Gusella's processed-image video performances borrow from French Dada and surrealist poetry sources, and some of them are of unusual ferocity.

Last weekend Anthology Film Archives presented nine short tapes by Gusella in a program entitled Black & White. All were characterized in that they featured the often grotesquely processed image of Gusella himself, performing in various ways to synthetic and vocal sound tracks of his own devising.

Some of these tapes are blatantly art-historical, such as Of The Rose and RRRRRose Selavey. Others, such as Vampire Video and the titles, have an element of unnecessary facetiousness. The best of them, however, suggest an original poetic mind, a determined sense of rhythm, and bizarre but powerful imagery.

In Wolf-Zooming the camera is focused and centered on Gusella's slightly irregular front teeth, surrounded by moustache and beard. By pulling on the ends of a strip of masking tape passed around the zoom ring of the lens, he snaps the zoom rapidly back and forth, building up to a quality of rhythm that we will soon identify as typical. At a certain point we realize that the subject is the zoom itself rather than the images on either end. The result is an exciting tape that is actually a little terrifying.

The lusty beat goes on, however, and a rose soon goes back to arrows and all is well again.

Discrete words are an important part of Gusella's performances, and whether he says them, sings them, or wears them, they often combine well with his singular sense of rhythm and his masterful use of the video space just behind the screen.