

PETITION

APPROVED IN PRINCIPLE BY THE DELEGATES TO THE MATRIX INTERNATIONAL VIDEO CONFERENCE IN VANCOUVER, BRITISH COLUMBIA, ON 19 JANUARY 1973.

As with Film and Art Competition and Contests, Video Competitions serve primarily to aggrandize the institution hosting the competition or contest. These competitions are rarely beneficial to the entrants who often must pay to submit their tapes which are shown to audiences where admissions are charged. Typically money awards are meager and subsequent distribution deals don't pan out favorably for the videotape artist/producer. Often the only advantage is publicity, and sometimes not even that.

We, the undersigned, are not interested in competing with each other in Video contests and competitions. We welcome non-competitive festivals and the development of honest and reliable distribution and exhibition networks where videotapes are purchased or rented after selection by the distributor, exhibitor, or viewer.

We are willing and we encourage the rental and exhibition of our videotapes separate from and independent of any competitive context.

Competitions serve only to alienate videotape artists/producers from each other, competitions reflect less the quality of the tape and more the bias of the judges, and they may enforce sanctions and political restrictions on the artist/producers future work. This "reinforcement syndrome" breeds a star system which we, the undersigned, abhor and wish to avoid.

This does not mean that we the undersigned feel there exist no qualitative and/or aesthetic differences among videotape artists and producers. However, we do feel that in this emerging communicational art form there remains a chance to avoid the entrenchment of a small group of taste dictators who have limited the viability of diversity in other media. We wish to avoid the creation of a group of such taste makers who would arbitrate values in tape production while never having made tapes themselves.

Therefore, we the undersigned hereby agree not to enter videotape competitions or contests, or to accept any awards derived from the exhibition of our tapes (rented or purchased) in support of such contests.

*La Schvede*

FROM FILM TO VIDEO

IRA SCHNEIDER

FILM AND VIDEO, INFORMATION COLLAGES

November 30, 1974 2:30 PM  
December 1, 1974 8:00 PM

The artist will be available after the show to answer questions and sustain criticism.

1. Peanut Butter on My Roof, 1965, 10 minutes; edited by the late David Brooks who preferred to call it "Redcap."
2. Media Primer, 1970, 20 minutes; edited after the '70 elections and before the advent of low cost clean video editing, it is a collage of material from broadcast TV and material from the Raindance data bank.
3. Lost in Cuddihy, 1966, 15 minutes; part I of a trilogy of films descriptive (ontology) of American (sub)cultural experience of the mid-'60's (I got lost in Cuddihy on my way to Racine to see Ike & Tina Turner at a concert). (Parts II & III of trilogy listed below as Nos. 5 & 8.) Part I edited with Susan Pottish, sound with Ben Sidran.
4. The Fourth of July in Saugerties, 1972, 15 minutes; a traditional American celebration; produced with Beryl Korot, editing technician, Andy Mann.
5. The Ghost of Wittgenstein, 1967, 10 minutes, part II of trilogy; narrative written by Ray Lucas, spoken by Ben Sidran and George Brown. Visuals from Madison, Wis. and N.Y.C. (epistemology).
6. The Boring Years, 1973, 5 minutes; video/poem/collage.
7. Selections from Manhattan is an Island, a six channel video/topological/environment, 1974, 10 minutes. Video representations from around, about, and above Manhattan. Video technician, Juanfi Lamadrid.
8. I'd Rather be Half Right Than Vice President, 1968, 5 minutes; part III of trilogy ... revelling in the absurd ... Trilogy starring D. Stein, M. Schwartz & M. Rosenthal.
9. Selection from Bits, Chunks & Pieces, 1974. Bits, Chunks and Pieces is designed as a video album & for inclusion in projected video environments.
10. The Great Suds Your Duds Robbery, 1963, 3 minutes; old style short comedy film.
11. If time allows it another selection from Bits Chunks & Pieces, 1974, current work in progress.

JONAS MEKAS  
GENERAL DIRECTOR

P. ADAMS SITNEY  
LIBRARY AND PUBLICATIONS

The series "From Film to Video" is partially supported by the New York State Council on the Arts. Special thanks to Bob Harris.

Print Publications:

Co-originator and publisher of Radical Software. Raindance.

Location: NYC

vol. 1, number one: July 1970--Alternate Television

two: November 1970--The Electromagnetic Spectrum

three: April 1971--Grass Roots Television

four: July 1971--Video Network: New York, California,  
Canada

vol. 2, published by Gordon and Breach Science

Publishers, NYC. Co-editor of series. 6 issues published to  
date.

Exhibitions:

Wipe Cycle May 17-Sept. 12, 1969, Howard Wise Gallery, NYC, NY,  
Television as a Creative Medium (with F. Gillette).  
No awards given.

Random Interlace Content Electronics Jan. 20. Feb. 12, 1970,  
Rose Art Museum, Brandeis Univ., Waltham, Mass.  
Vision and Television

"Manhattan is an Island" March '74, Everson Museum of Art,  
Syracuse, N.Y.

"Manhattan is an Island" April '74, The Kitchen, N.Y.C.

Forthcoming Exhibitions and Shows are planned for:

Anthology Film Workshop - December '74

The Kitchen - January '75

The Kunst Verein (Köln) - January/February '75

The Eindhoven Museum of Art - March/April '75

The Contemporary Arts Museum - May '75

Video Environments:

March 19, 1971, Rhode Island School of Design, Providence  
R.I.

April 6, 1971, Douglas College, Art Dept., New  
Brunswick, N.J.

May 5-9, 1971 University of Buffalo, Student Union,  
Buffalo, NY

Matrix International Video Symposium, Vancouver, 1972

Video Theatres:

Nov. 15 to December 15, 1969, Global Village, NYC, NY,  
(Thurs.-Sat. weekly shows)

December 16, 1970 to March 5, 1971, Raindance, NYC, NY  
(2 shows each Sat.)

Circuit Video Invitational, Everson Museum (Syracuse, NY); Henry  
Gallery (Seattle, Wash.), Cranbrook Academy (Bloomfield,  
Mich.); LA County Museum (LA, Cal.); March-October, 1973

## Partial Listing of Videotapes Produced:

- 1969      Strike at the Antioch Bookbindery  
 Interview with farmer, Yellow Springs, Ohio  
 Spontaneous entertainment (4 students interacting  
 through video feedback) with Frank Gillette  
 The Newscaster with Stanton Kaye  
 Howard Wise Gallery Tapes  
 Wall Street Investment Broker with John Reilly  
 Woodstock Festival with Carl Goldberg  
 Interviews with Abbie Hoffman and Jerry Rubin  
 Altamont
- 1970      Off-air broadcast tv collages  
 Panorama of Brandeis University with David Cort  
 Earth Peoples Park with Videofreex
- Urban Ecology tapes with Joe Dicola  
 Earth Day, NYC with F. Gillette, Paul Ryan, Mike Shamberg  
 Interview with Buckminster Fuller  
 Kent State Cambodia tv Collage  
 Keep the Rhetoric Cool--edited with M. Shamberg  
 Media Primer (collage)
- 1971      California tapes  
 Video Access Catalog  
 Ben Sidran--writer and Rock Star  
 Music at the Nitty Gritty, Madison, Wisc.  
 Madison tapes with B. Korot
- 1972      Public Access Credibility Check (collage)  
 Video Access Catalogs for CATV #'s 2 and 3  
 TVTV coverage of Republican and Democratic Conventions--  
 (Associate Producer)
- 1973      Fourth of July Parade in Saugerties  
 Yucatan Previews  
 The Boring Years (collage)
- 1974      Manhattan is an Island (multi-channel video environment)  
 Bits, Chunks , & Pieces
- Selected videotapes available through Electronic Arts Intermix,  
 Inc., 84 Fifth Avenue, New York, New York 10011

Films:

- 1962 .The File Cabinet of Dr. Saborin, 4 minutes, silent, b&w  
1963 The Great Suds your Duds Robbery, 3 minutes, sound, b&w  
1964 The Frantic Pedantic Semantic Antic, 10 minutes,  
silent, b&w, color  
1964 IS, 3 minutes, sound, color  
1965 Hip Au Go Go, 3 minutes, sound, b&w  
1965 Peanut Butter on my Roof, edited by David Brooks,  
12 minutes, sound, color  
1966 Lost in Cuddihy, 14 minutes, sound, color and b&w  
Second place National Students Association film contest,  
experimental category; winner of several other  
university film contests; in archive at the  
Museum of Modern Art, NYC. shown in Philharmonic Hall.  
1967 The Ghost of Wittgenstein, 19 minutes, sound, color  
1968 I'd Rather Be Half Right than Vice President  
Award of merit, Independent Filmmaker, competition  
St. Lawrence University  
1968 Six screen environmental recreation with Marta  
Minujin at the Center for InterAmerican Relations, NYC



**Film & Video → Information Collages**

**Ira Schneider**

**Sat. Nov. 30, 2:30pm. Sun. Dec. 1, 8:00pm.**

# **ANTHOLOGY**

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# **FILM ARCHIVES**

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**80 WOOSTER STREET, NEW YORK, N. Y. 10012**