



change cycle, Program No. 1 alternating
 cycle, Nos. 1 and 7 and 3 and 9 alternat-
 Wipe cycle, grey "light" pulse, moving
 e feedback alternating with four seconds

age and integrate the viewer's television
 changing points in space. Synchronized
 ick, broadcast television, and taped pro-
 programmed pulse-signals every two, four,
 cycles acts as a layer of video information,
 mine the overall composition of the work
 g (something like a play within a play
 ion' experience of commercial television
 us, the information on the programmed
 Gallery and its immediate environment
 ortions. The soundtrack accompanying
 It is structured so as to enhance further
 sequential unity to the work."

Frank Gillette

ts in communication, video-tape programing;
 San Francisco.

art history, Ludwig Maximillian U., Munich.

xperiments in video-tape at Antioch College,

at it is totally viewable, seals it from all
 It. It is a relic of this civilization. When

reative finish
 wer level
 until its programmed death
 ate"

John Seery

gy and minor in Chemistry. Cincinnati Art
 Union.

After graduation from the University of London, Goldsmith College.
 Educational TV Department of The University of London, Goldsmith College.

Returning to the States, he resumed his work with closed circuit TV companies. One of his assign-
 ments, in 1968, was to repair some television equipment in Guam. In May, 1968, he produced
 "Psychodelivision" a videotape program at New York's closed circuit TV theatre, Channel One.
 In May, 1968, he designed and built the special effects TV components of Serge Boutourline's produc-
 tion, "Televanilla," at the Martinique Theatre, "an improvisational theatre dance piece choreographed
 and performed by Susan Buirge in which various TV devices were used to change the scope and
 scale of the event."

THE ARCHETRON
 by Thomas Tadlock

By means of a console with innumerable knobs, switches, dials and other mysterious looking
 controls, three small TV monitors and a system of mirrors and color filters, Tadlock is able to
 compose on a TV screen constantly moving and changing colorful kaleidoscopic images. In
 accomplishing this, Tadlock uses all or part of three separate live broadcasts. It is now
 possible for this artist (or any other using the Archetron) in effect to create simultaneously
 works of art on TV screens in countless homes, thus making Nam June Paik's "Silent TV
 Station" possible. All that is needed is for a broadcasting organization, a closed circuit TV
 company or a cable TV company to avail itself of this remarkable development.

Thomas Carter Tadlock, III, was born in Washington, D. C. in 1941.
 Studied Rhode Island School of Design. In the years 1963-66 worked with kinetic and luminal art,
 1967-69 with telekinetic art (TV).

"In these years I developed devices with patterns, sequences, motion, color, programmed
 to make the viewer get involved in the unfolding composition, to relax and want more, to
 develop a new way of seeing. As the requirements of this new art revealed themselves, a need
 for an instantaneous, flowing, comprehensive device for expressing these images arose.
 This vacuum was filled by the use of the color television tube as the readout device for the
 program apparatus."

The ARCHETRON shown in the exhibition was commissioned by Dorothea Weltzner.

Tadlock has been represented in most of the important "light" exhibitions, including "Kunst Licht
 Kunst" Stedlijk van Abbe Museum, Eindhoven, 1966. One of six artists participating in the PBL "The
 Medium is the Medium," broadcast over the NET network, March 23, 1969.

BLACK SPIRAL
 by Aldo Tambellini

In collaboration with Tracy Kinsel and Hank Reindold of Bell Labs. Nature, as we will
 see it in the future, in circular or spiral form. No up — No down — No gravity. Floating.
 From live broadcasts.

"And what are we going to do through the media? Let's say we are going to keep it
 open and whatever I think is possible I would like to do. Whatever one might dream of
 which somebody would not want if I had the possibility to do it. Let's break all the rules
 possible. Let's open up the possibility which everyone else has told you this is not right and
 this is not feasible. And I would like to start it from there, from a reality. So what one
 wants to do is more like an attitude rather than the specific of what one wants to do.

"To show that light is a constant moving force, an ever changing form. That light is
 energy and energy is going through us, the same energy which is going through the universe
 today. And when creative people begin to get involved, with this idea of energy rather than
 the idea of making pictures, then we will come to some creative aspect not belonging to one
 particular class but toward a new exploration which is for all . . ."

Aldo Tambellini

Aldo Tambellini, b. 1930, Syracuse, N. Y.
 B.F.A. Painting, Syracuse U.; M.F.A. Sculpture, Notre Dame U. Founder of the "Black Gate" Electro-
 media Theater of environmental performances encompassing all areas of light, sound and motion.
 Involved in film, TV programming, communications and their impact on education. Won 1969 Inter-
 national Grand Prix, Oberhausen (Germany) Film Festival. One of six artists participating in PBL's
 "Medium is the Medium" broadcast March 23, 1969 over the N.E.T. network.

AC/TV (AUDIO-CONTROLLED TELEVISION)
 by Joe Weintraub

Translates music into a complex kinetic image on the screen of any color TV. The bright-
 ness is controlled by the volume of the music. The colors are controlled by the pitch. The
 patterns are dependent on both. Installation is simple, as the AC/TV clips onto the antenna
 terminals of any color TV. Patents pending.

"As a child I would often close my eyes and 'see' music as colored patterns. One day two
 years ago, I woke up in the middle of a dream with the intense desire to recreate this
 experience electronically. This developed into an obsession, and I created dozens of Audio
 Controlled lighting effects, culminating in a work in which the speed of a motor was controlled
 by music.

"As soon as I became aware of the Color Cathode Ray Tube, I realized that the red, blue
 and green guns in the CRT were ideally suited for audio control by the low, middle and high
 frequencies of music.

"I view the Color Television receiver as one of the highest technological achievements of
 mankind, and the fact that it is generally used to transmit sub-human material points out in
 dramatic fashion the imbalance between man's technological and social progress. The
 AC/TV is radical art because it allows the viewer to turn off the endless stream of garbage
 and use his Color TV in a personal aesthetically satisfying way."

Joe Weintraub

Joe Weintraub, b. 1943, N.Y.C.
 B.A. in Psychology, C.C.N.Y. Edits The Electronic Art Review.

TV as a Creative Medium

OPENING SATURDAY, MAY 17

and

CONTINUING THROUGH JUNE 14, 1969

EXHIBITION HOURS: 11-5 TUESDAY THROUGH SATURDAY

Miss Moorman will perform at the opening from 12 to 5 P.M.

Thereafter periodically during the exhibition she will perform from 2 until 4 P.M.

HOWARD WISE GALLERY

nov 17/72

From the desk of
DOROTHEA M. WEITZNER

Dear Mr Novak:

Mr Howard Wise was good
enough to refer me to
you for possible maintenance
of my Kinetic Machine.

Unable to reach you by
phone.

Please contact me at your
earliest.

HOME - PL8-9270
OFFICE CH4-8050

Thank you
Sincerely,
Dorotha Weitzner

From Vinna
Novak