

NEWS FROM ELECTRONIC ARTS INTERMIX

The New Automated Color Videoscope Editing System

The biggest news around Electronic Arts Intermix, Inc. at the moment is the impending advent of the new automated half-inch color videotape editing system made possible by a grant from the Rockefeller Foundation. The equipment at this writing is in the Editing/Post Production Facility in the process of being set up, and should be in operation by the time this is in the mails.

We expect the new system to speed up time required for editing by a factor of from 4 to 10, thus enabling us to serve from four to ten times as many artists as we have been able to with our present one-inch B&W system. The new system will be hooked up with our present control and post-production equipment, including a Siegel Chrominance Processing Synthesizer (colorizer), a Special Effects Generator and a 3M Processing Amplifier. If you haven't heard about our Editing/PPF it's because it has been booked up for many weeks in advance, and therefore, we have not been able to publicize it until now. It is available for use by qualified video-artists under the supervision and instruction of John Trayna, EAI's Technical Director. There is no charge for these services. If interested, write for more detailed information and application blank. The Editing/PPF is supported by grants from the New York State Council on the Arts and the National Endowment for the Arts, a Federal Agency, as well as the Rockefeller Foundation.

EAI at the AAM Annual Meeting. Los Angeles June 23-27.

At Electronic Arts Intermix's booth at the American Association of Museums Meeting at the Biltmore Hotel, David Cort's VIDEO ART TRANSPOSER will be unveiled. Also shown will be a number of the videotape programs distributed by EAI. More on the TRANSPOSER on page 4.

New One-Time Showing Fee

EAI is instituting a one-time showing rate which will be half the one week rate, or \$37.50 for "A" tapes and \$50 for "B" tapes.

The Code

We have been asked the meaning of our code. "A" tapes are 30 minutes or less in length, "B" tapes are between 30 and 60 minutes in length. "C" rates are discontinued.

The first two digits indicate the artist. Thus, Paik's number is 63. The second two digits indicate the tape. Thus, A63 01 is Paik's half-hour program "Global Groove".

Revised Basic Fee Schedule

The revised basic fee schedule is:

Length of Program	Fee for Life of the Tape	Fee for One Month Rental	Fee for One Week Rental	Fee for One-Time Showing
A 0-30 minutes	\$175	\$125	\$75	\$37.50
B 30-60 minutes	\$275	\$200	\$100	\$50

Add \$4.00 shipping and handling charge for each shipment.

The Video Art
Transposer
by
David Cort

THE VIDEO ART TRANSPOSER by videoartist DAVID CORT will be presented at the EAI dual booth at the American Association of Museum's Annual Meeting at the Biltmore Hotel in Los Angeles, June 22 through 27th.

It is an ingenious participation work which permits a close collaboration between a painting or sculpture portrait and the viewer in a manner which can only be achieved by means of video.

The viewer appears to become a part of the chosen work of art, and in the process undergoes a unique emotional experience.

DAVID CORT is one of the pioneers of video, having been a founding member of the Videofreex in 1969, and more recently, a member of the group Media Bus. He was encouraged in his work on the VIDEO ART TRANSPOSER by GILA GEVIRTZ of the Education Department of the Metropolitan Museum of Art. A videotape showing the working of the TRANSPOSER, produced at the Met under the supervision of Ms. Gevirtz, will be shown at the EAI booth at the AAM Meeting.

In addition to the VIDEO ART TRANSPOSER, a goodly selection of the more than 160 videocassette programs available through EAI will be continuously showing. In attendance at the EAI exhibit will be David Cort and John Trayna.

New Releases From
Electronic Arts
Intermix

Edwin Dickinson

A17 04 EDWIN DICKINSON: VIDEO PORTRAIT, 1973, B&W, 30 minutes
Taped at the artist's home at Wellfleet on Cape Cod, America's foremost "classical" painter, now in his mid-eighties, speaks of his early years as a painter and a sailor, reminiscing on the early days of art and the early painters of Provincetown. He touches on his views of art and life.

Skip Sweeney

A83 01 ILLUMINATI' SWEENEY, 1974, color, 30 minutes, by
Skip Sweeney.

This lively program shows Skip Sweeney enjoying himself creating a number of different types of programs. MOOG VIDUUM DRONE establishes a relationship between the sounds of a Moog audio synthesizer and the Vidium, an oscilloscope synthesizer. The sounds affect the image to achieve perfect synch, with excellent effect. FELL STREET PARADE shows traffic on an uphill street doing a slow majestic dance. OCEAN shows waves gradually becoming more and more abstract and colorful. KOTO FEEDBACK is a semi-serious spoof of feedback. ONE DANCER becomes a whole picture filling the screen with her many figures. MY FATHER'S FUNERAL is a loving video treatment of death and birth. The proceedings are interspersed with Sweeney vocalizing his hopes and aspirations and fears as he confides to the viewer. The whole is a sort of paeon to video and a self-portrait of Sweeney. Very effective.

New Releases (cont'd)

Jean Dupuy

B16 01 SOUP AND TART, an event organized by JEAN DUPUY with 39 participating composers, musicians, dancers and visual artists, held at the Kitchen, New York's electronically equipped performance space, on November 30, 1974, was videotaped for Dupuy by Carlota Schoolman, and edited by her, Chris Murphy and Dupuy at EAI's Editing/PPF.

Dupuy made the soup and tarts, and each of the participating artists did a performance of about three minutes. It was a memorable occasion for the some 400 persons who participated. Among the performers appearing in the videotape are Robert Breer, Jon Gibson, Philip Glass, Charlemagne Palestine, Yvonne Rainer, Sylvia Whitman, Hannah Wilke, Joan Jonas, Richard Serra, Richard Landry and fifteen other distinguished artists. B & W, 60 minutes.

Steina & Woody
Vasulka

STEINA & WOODY VASULKA

A90 04 Program I, color, 30 minutes: SOLO FOR 3; REMINISCENCE; SOUNDGATED IMAGES; SPACES II.

A90 05 Program II, color, 30 minutes: C-TREND; HERALDIC VIEW; 1-2-3-4; SOUNDSIZE.

A90 06 Program III, color, 30 minutes: VOCABULARY; THE MATTER; TELC; EXPLANATION.

Three new 30 minute programs by these veteran video artists, each program consists of four short works all from 4 to 17 minutes in length. One program was produced in 1972, one in 1973 and the rest in 1974.

The Vasulkas conduct research and development work on highly sophisticated "videotools", and the electronically generated images are dazzling examples of their mastery of the art. They are truly virtuosos of video art. They make use of every technical means developed for the medium, including the means they have developed for electronic sound to modify and control the image. In Program I, SOUNDGATED IMAGES is "A sampler of various electronic materials in sound/image interfacing modes": the ultimate in video wizardry.

Chris Burden

B17 01 DOCUMENTATION OF SELECTED WORKS 1971-74, 1975, B&W and color, 36 minutes, by Chris Burden. This program, listed in the Catalogue as a "work in progress" has recently been completed by this well-known conceptual artist, who has achieved international attention for his investigations of psychological experience. Basic to his work is the notion of risk. In SHOOT a bullet is fired through his left arm; in ICARUS he balances two six-foot sheets of glass splashed with flaming gasoline; in VELETT WATER the artist almost drowns himself, and the viewer empathizes so strongly with the artist that he too undergoes similar emotions. The artist narrates the excerpts commenting on the intent of his work and his feelings concerning these experiences.

New Releases (cont'd)

Ira Schneider

B75 11 BITS, CHUNKS AND PIECES, 1974, B&W, colorized, 54 minutes, by Ira Schneider. Consists of six pieces ranging from documentary to information collage interwoven with several chunks and some shorter bits. As a whole it focuses on varying aspects of contemporary American cultural life and found cultural art in the natural American landscape. Shot in New York City, Madison, Wisconsin, the Texas/Mexican border, New Mexico, Arizona, Utah and California. Beautiful Americana.

The George Washington of Video?

In this excellent "Profile" of NAM JUNE PAIK spread over 35 pages of the May 5th issue of THE NEW YORKER, Calvin Tomkins notes that Paik "is slightly embarrassed about being known as 'the George Washington of video art'." If you will read the article, and we highly recommend that you do, you will become acquainted with a most unusual personage, one whom we think of as a combination of a successful Don Quixote (if such a one is possible) and a Benjamin Franklin. Indeed, we believe that this is the impression you will get from the "Profile". For Nam June, armed only with his wit, his intuitive ability to understand the processes of nature, and his sense of diplomacy, wrapped around the middle in his humble woolen scarf, is undertaking to wrest by means of video a beach-head in the well-defended wasteland of commercial television, and in this way, to help "humanize technology".

If you haven't read the article and want to, the next time you visit the dentist or doctor keep an eye open for the May 5th issue of THE NEW YORKER, or if this fails, ask us for a copy. We have a few available on a first come first served basis. In addition to getting to know Paik, you will learn quite a bit about the history of video.

Paik's videotapes are distributed by Electronic Arts Intermix. Here is a revised list:

A63 01 GLOBAL GROOVE, 1973, color, 30 minutes.

B63 04 A TRIBUTE TO JOHN CAGE, 1973, color, 60 minutes

B14 01 VIDEO VARIATIONS, 1972, Segment #8 is Paik's "ELECTRONIC OPERA #2" to the music of Beethoven's Fourth Piano Concerto conducted by Eric Leinsdorf. VIDEO VARIATIONS is a collaboration between the Boston Symphony Orchestra and eight visual artists.

Please note that Paik's SUITE 212 in three parts and THE SELLING OF NEW YORK and CV STUFF are withdrawn. Paik is selecting the most lively of the pieces and articulating them into a 60 minute program which will be available in the Fall.

NEWS FROM ELECTRONIC ARTS INTERMIX

NEW LISTINGS

A 86 02 SPACE FOR HEAD AND HANDS, an improvisation with Michael Tilson Thomas and Ron Hays. Color; 20 minutes. Produced at WGBH, Boston.

One of the most difficult tasks a videoartist can undertake is to create a visual image to be presented in combination with music. Either the music overpowers the visual or the videoartist has to stretch his efforts into the sensational in order to rivet the viewer's eye as the music does his ear. So with "Fantasia." Also, so with "Video Variations" by the Boston Symphony Orchestra and eight invited artists (see EAI 1976 catalogue, page 2), though given the conditions (create a visual accompaniment to an orchestral work of your own selection) this work comes off very well, especially if you consider that even Nam June Paik is hardly enough of a heavyweight to take on Beethoven on his home ground in Symphony Hall assisted with 101 musicians.

A Dual Improvisation

In SPACE FOR HEAD AND HANDS, the balance between the visual and the music is well-nigh perfect. Each artist is using his own chosen instrument (Thomas, a prepared piano; Hays, the Paik-Abe synthesizer) and not only is each improvising but each is reacting to the other's work as it is created. Hays of course hears Thomas' music as he improvises, and Thomas sees Hays' images on a monitor placed within his line of vision. The result is a happy interplay as the imagery and music blend beautifully, each strengthening and reinforcing the other.

David Atwood of WGBH using an S.E.G. visually mixed the images as they were created. The performance was recorded live with no rehearsal.

Simulated Re-Enactment

A 02 06 THE ETERNAL FRAME, a documented re-enactment of the assassination of John F. Kennedy by Ant Farm and T.R.Uthco.

If you have seen the January 1976 issue of National Lampoon, the issue with the flirtatious breast on the cover, you may have noticed the five-page story in color on this event. On location in Dallas' Dealey Plaza, Ant Farm and T.R.Uthco present an image copy of the famous Zapruder film and discover an audience of 1975 tourists whose reflections on the re-creation provide an illuminating commentary on the American condition today.

Eternal Frame
Cont'd

National Lampoon states that "--as the artist-president met his fate that day in Dallas, the photographic record of this tragic event-simulation saved him from the far worse fate of Image Death-- had the artist-president experienced Image Death he could not have experienced the real simulated death of November 22, 1975--"
R.I.P.

Report

A REPORT ON THE INTERNATIONAL WOMAN'S YEAR CONGRESS held in Berlin, East Germany, October 20-24, 1975" by Bea Milwe, B&W, 25 minutes, contains no lengthy speeches, but the role women want to play in today's world comes through forcibly. Ms. Milwe conducts brief interviews with women from both developed and underdeveloped countries. Included are such personalities as Angela Davis and Madam Ngo Ba Thanh.

The China Tape

In 1974 Ms. Milwe decided to take a porta-pak with her on a trip she had planned to China so that she could bring back with her a record of what she had seen in this most populated and mysterious of all nations. This was her first videotaping experience, and despite the many obstacles she encountered--she does not speak Chinese and could not communicate directly with the people--she produced some extraordinary shots in the 15 tapes she brought back with her. These have been edited down to one half-hour of intimate and unusual aspects of life in China today. We expect to have the tape in distribution in September.

Other Tapes
of
Other Lands

This will be an important addition to the good start we have made in collecting a number of programs which show us, through the penetrating eyes of the artist, life as it is today in certain key countries, as well as in some parts of our own land not normally seen.

Among these are:

A 19 04 SCENE IN RUSSIA, 1973-4, by American born (of Russian parents) Dimitri Devyatkin. Daily life in Moscow.

A 15 03-07 VIDEO TRANS AMERICAS SERIES of the life and architecture of Meso-America, by Juan Downey.

A 04 01 VIAJE A CABALLO, 1974, by Pedro Lujan and Bart Friedman, records the people and life as seen from horseback along the 300 mile ancient Spanish trail between El Paso and Santa Fe.

A 50 01 FOURTH OF JULY IN SAUGERTIES, by Beryl Korot and Ira Schneider. The celebration of Independence Day in a small town.

A 50 02 YUCUTAN PREVIEWS, by Korot and Schneider. Ruins of Uxmal and street life in Merida, etc.

A 35 01 FOLKLIFE, by Theresa and Daniel Mack, shows the little occupations of rural upstate New York and Kentucky.

Other Lands
cont'd

A 68 05 CAPE VERDEAN VIDEO ARCHIVES #2, by Tony Ramos, 1975. Living in East Providence, Rhode Island, but of Cape Verdean descent, Ramos shows aspects of the history and struggle for independence from Portugal of the Republic of Cape Verde. Consisting of nine islands totalling 1,517 square miles, this tiny (pop. 260,000) new member of the United Nations faces problems similar to those of other and larger lands now achieving political independence and a voice in the family of nations.

B 70 01 THE IRISH TAPES, 1971-4, by John Reilly and Stefan Moore, expose the irreconcilable emotions which are at the heart of the Irish troubles.

A 82 03-13 THE HINDUSTAN TAPES, by Eric Siegel. Tapes shot during an extended stay in India (1973-4). Through glimpses of daily life, Siegel dramatizes the differences in attitudes towards life and death, health and disease, so different from our own.

We almost forgot. New York is part of America too. The following programs reveal aspects of life in the Big City which will delight even the most experienced New Yorkers.

Americana

A 38 01 SWEET VERTICALITY, by William Gwin. A fluid, lyrical tribute to New York.

A 59 01 DANGER FLYING ROCK ZONE and HIE NOON, by Andy Mann. A wierd wandering through New York.

B 75 10 MANHATTAN IS AN ISLAND, by Ira Schneider. A half-hour composite edit of six programs constituting a multi-monitor presentation of Manhattan shown from different viewpoints.

B 75 11 BITS, CHUNKS AND PIECES, 1974, by Ira Schneider, shows bits of Americana from New York to California via Wisconsin and the Southwest.

1976
Catalogue

More complete descriptions of the above programs appear in the 1976 catalogue. If you do not have one of these handy reference documents, or have misplaced your copy, drop us a line and we will send you another.

Pay us a
Profitable
Visit

You may not be aware of it, but we have viewing facilities on our premises at 84 Fifth Avenue, which is at the corner of 14th Street. You are more than welcome to come in and view any of the tapes listed in our catalogue. Let us know in advance of your visit so that we may reserve time for you, as the facility is in almost constant demand by museum curators, librarians, and other planning exhibitions or adding to their archives or collections. An added advantage of a personal visit is that you save on preview fees, which might help to pay for a trip to New York! You will also have our staff at your disposal to assist you and locate programs appropriate to your needs.

A Boner

We pulled a boner in our brochure about the 18 VTR programs of the 1975 series which we are making available in videocassette format. We stated that the broadcasts over WNET/Channel 13 and WGBH started on February 7, 1976, whereas it should have stated 1975. Sorry for the error.

The VTR Series
1976

The VTR (Video and Television Review) returns for a new 13-week season on WNET/Channel 13, Sundays at 11:30 PM beginning April 25. The other day we were invited to be interviewed by Russell Connor for inclusion in one of the three half-hour shows concerned with "gallery and museum video art." It will probably be aired in June.

In Focus

Just as Ed Emshwiller completed his new program entitled FAMILY (B 19 05), one of the networks started a new program of the same name. In order to avoid confusion, Ed has renamed his program "Family Focus."

Fee Schedule

Here is a condensed schedule of rental fees for programs in video-cassette format:

	For "A" tapes	For "B" tapes
For the life of the tape:	\$175.00	\$275.00
For one month's rental:	125.00	200.00
For one week's rental:	75.00	100.00
For one-time showing:	37.50	50.00

Subject to the terms and conditions contained in the Order/Form License Agreement.

Should you wish to place an order, clip the following form and send it on to us.

If you wish to
place an order

Gentlemen:

We would like to order the following programs in videocassette format for in-house showing only:

<u>Program number</u>	<u>Title and artist</u>	<u>Time to be retained</u>
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Ship to:

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