DEAR DAVID:

PROJECTED VIDEO WILL PRESENT
A FEW ABOUT 10-15 PIECES OF ORIGINAL
ELECTRONICALLY PRODUCED VIDEOTAPE
IN A VERSION OF A TRADITIONAL
CONCEPT OF MOVIEHOUSE ENVIRONMENT
WITH FRONT PROJECTED IMAGE
ON A MOVIESCREEN.

THE CONFRONTATION OF A MYTH OF A
TELEVISION IMAGE EXISTING AS CONCEIVED
ON A MONITOR FACE OF A TELEVISION
BOX AND SCANNED A
FIELD, (EXISTING AS A LIGHT CHITING SURFACE)

A TELEVISION RASTER, SUBJECT TO AN AMPLIFICATION, RARELY ACHIEVED
IN AN ACTUAL PRODUCTION.

AS WELL AS A MOVIE, TREATED AS
AN IMAGINARY SPACE SEEN THROUGH
A WINDSCREEN ORCH OF A CAMERA
AND LATER THROUGH SMALL SCREEN
OF A EDITING TABLE THE CONCEPT
OF A TELEVISION FRAME MAY REVIVE
AN ABSTRACT ELECTRONIC SPACE RECREATE
PLES 17] TECHNOLOGICAL BOUNDARY.
THE PERCEPTION LIMITATION OF A TV BOX CREATED MANY OF UNRELIABLE THEORIES.

This confrontation may not support the theory of a TV as a small image faced on a roll-like object enclosed, rather exposed as the dimension of visual thinking of the image creator. The curiosity of the creators is equal to the curiosity of an audience, thus that:

Electronic image size amplification as far has not been as simple as an audio amplification, in a short history of electronic art the perceptual changes of volume, size or direction dictate its direction in its development, resulting in conceptual and philosophical extension.

In its concept the novels are well before the shooting seen at a large, live sized onscreen imaginary space. That is not a television frame, beauty, the concept remains of television frame.
THE SIZE OF A TV FRAME HAS NOT BEEN DEFINED BY THE ARTISTS, AS IT IS RATHER IMPOSED BY THE TECHNOLOGICAL BORDERS OF THE INDUSTRIES. THE IMAGE AMPLIFICATION, CONTRARY TO ELECTRICAL SOUNDS AMPLIFICATION, IS EXTREMELY COMPLEX AND ITS PERCEPTUAL IMPACT UNKNOWN. BUT THE CURIOUSITY OF IMAGE MAKERS AND THE SCIENCE
DEAR DAVID,

PROJECTED VIDEO WILL PRESENT ABOUT 10 TO 15 PIECES OF ORIGINALLY ELECTRONICALLY PRODUCED VIDEOTAPE THROUGH A VIDEOPROJECTOR IN A TRADITIONAL HOME HOUSE ENVIRONMENT.

PROJECTED VIDEO MAY NOT SUPPORT A DEFINITION OF TV AS A "HEALTH IMAGE-BOX-VIDEO," BUT RATHER REVEAL THE EFFORT OF SOME ARTISTS TO DEFINE A LARGE, LIVE-SIZED IMAGINARY ELECTRONIC SPACE.
THE ELECTRONIC IMAGE AMPLIFICATION, CONTRARY TO AUDIO AMPLIFICATION IS EXTREMELY COMPLEX. THE SIZE OF A TV FRAME IS NOT OF AN ARTIST CHOICE. IT IS RATHER IMPOSED ON HIM BY THE LIMITS OF TECHNOLOGY. PROJECTED VIDEO MAY NOT

THEN WE CAN SEE DISTANT AND VERY DISTANT ACTIVITIES.
THERE ARE FEW LESSONS WE PAY ATTENTION TO: RENE MAGRITTE.

THERE IS NO ORDER OF SPACE, THE WAY IT WOULD BE THE MOST COMFORTING. ON THE WAY TO THE SUBWAY, AN APPLE CAN BECOME A LARGE OBJECT TO BYPASS. LOOKING UNDERNEATH TO THE TUNNEL CAN TELL YOU THAT MOON IN FRONT OF THE TREES.

THERE IS A HIERARCHY OF LAYERS OF IMAGES AROUND. ON THE ELECTRONIC STAGE, YOU CAN BE SURE, THAT BEHIND WHAT SEEM TO BE A SOLID FRAME LAY ANOTHER IMAGE AND THAT IS NOT FINAL, THERE WILL BE ANOTHER IMAGE BEHIND WITH NO OR AN DOWN, WATERTIGHT, TEXTURED.

ACCORDING TO THE LAWS OF ENERGY WITHIN THE ELECTRONIC STAGE, YOU CAN SEE THROUGH ONE TO THE OTHER, YOU CAN PEER THROU A KEY-HOLE INTO A DIFFERENT OPPOSITE DOOR KEY-HOLE THROUGH AND WHAT YOU WILL SEE IS ANOTHER DOOR WITH BELIEVE IT OR NOT A ROUGHLY KEY-HOLE AGAIN.
THE HAPPINESS OF ELECTRONIC IMAGERY LIES IN ITS INOCENCE, ITS PRIORITIES, IN AN UNEXPRESSABLE ITS MAGIC TENDERNESS AS SUCH IT STILL CAN EXIST IN PURE VISUAL FORM WITHOUT BEING ATTACHED TO THE STORY, SYMBOL, OR STORY. IT IS NOT A TARGET OF INTELLECTUAL EVALUATION, IT SURPRISES MINDS ON ALL LEVELS, EXACT VISUAL EXPERIENCES CLEARLY TO BE DISMISSED AS KNOWN AND USELESS. IT MAPS IT ON REALITY, CONTRAST, COLOR AND ABOVE ALL, IT DOES NOT CONTAIN A SPECK OF PHYSICAL REALITY, THE DIRT ON A FILM FRAME OR A SCRATCH. ALL ELECTRONIC IMPURITY ARE FROM ANOTHER WORLD THEY CANNOT BE TOUCHED.
THE ELECTRONIC ART MATERIAL.

THE TRUTHNESS OF ELECTRONIC VALUE:
IS IT INNOVATION, ITS GRUDGE, ITS TRUTHNESS.

IF SOMEONE TELLS YOU THAT TODAY'S VIDEOPHILES
CHOOSE VIDEOS OVER YOU DON'T WARY ABOUT
COMMUNICATION, IT IS ALL THERE, COMPUTERS
MAKE ART, VIDEO

WHAT WAS A MIRACLE OF PHOTOGRAPHIC REAL-
ION SPELLED OUT EUROPEAN INTELLECTUALS MAN?
FAR BEYOND WESTERN MOVIE FOR ITS
SPACE, SPEED OF HORSES, JUST IN RACKING
THE SOME MANIFACTURE THAT COULD LAUCH
OR SO CRUDELY ON
Philosophy
Format
Budget

Administration
- Promotion (AD)  
  1. Catalog (AD)  
    3,000

Instruction
- Rental projector (250/day)  
- Film (for display)  
- Rent of playback equip.  
- Fuel

Exhibition
- Projector operator  
- Artist fee (€300 ea.)  
  a. and/or handling costs  

Catalog
- Commission  
- 200 CV general catalog  
  a. 100 g, a4 size, photo  
  b. 100 g, a5 size  
- Travel

Total  

15,000
0. ARTISTS FEE (PAID IN ADVANCE) $200 EACH

AS A COMMISSION

TOTAL $ 200 EACH

TOTAL $ 2000.00

1. CASSETTES RENTED OR TRANSFERRED

ONE HOUR OR TRAINING TIME

IF RENTED $10 PER WEEK

$10.00

IF TRANSFERRED $80 PER HOUR

$80.00

TOTAL $ 680

TOTAL $ 640

2. PROJECTOR RENT WITH G.E. PROJECTOR

SPECIAL TRAINED PROJECTIONIST

$800 PER WEEK

TOTAL $ 2800
As suggested the projected video will take the projecting space and line of advertising of new filmmakers. It will change the projecting equipment and a projectionist. The other film is will remain. It will run continually for three weeks, especially in times, usually scheduled for the movies. The total programs will total 8-9 hours of material experience.

Artists Fee $200 each $2,000-
$3,000

Rental or Transfer
If rental $10 per week
$80 per hour $800
If transferred
3  PLAYBACK
  2 CASSETER PLAYERS
  2 PREVIEW MONITORS
  1 SWITCHING DEVICE

4  INSTALLATION

5  ADMINISTRATION
   CURATIONS FEE +
   ADMINISTRATION +
TRAVEL EXPENSE.

6  BIOGRAPHICAL DATA
   AND MEDIA INFORMATION
   MATERIAL

TOTAL: $3000

$900
$400
$800

$3000
The video exhibition proposed to the Whitney museum will not attempt to paralyze all of current work in video. As a temporary replacement to the "American Film Maker's Series," we propose to exhibit the best of each tape which can be reproduced on film in its entirety, means of video projection.

We wish to approach the problem of format in order. A central problem facing video is the differentiation from film, which it is obviously produced electrically, and its instantaneous reproductibility. Capability separate it from the production techniques of film. Much of the discussion to ignored the nature of the format, but to large format projection closely to closely approximates the field of vision of film projection. De-facto, it is equalizing the two video formats. What differences exist in the image, if there is any, will only become apparent. By these we do read difference that will be apparent too.
This is not to undermine the achieve meant
by those dealing with electronic images-
achievements and the production methods
available to video only, we are interested
in considering the available space.

The exhibition will be directed by

Mr. Vareka will be responsible for
production and hardware requirements
and Mr. Stearn will be responsible for
scheduling the accompanying
film and any pre-production

Followed is an estimate of costs:
THE ELEMENTS

There is a way of describing the ability electronic effects as an empty gimmick of the hardware. For us, working with video.

It's true that every new piece of hardware brings the total of vocabulary closer and closer to its end. Once the vocabulary is written, the use of it will prevail. None of other art material possesses such a complex structure. None of it is based on such of precision in time, sequences dealing with nanoseconds what used to be a second. The universe is expanding beyond that human perceptual abilities baying the threshold of time recognition. The few nanoseconds of delay can cause great disturbance in video images with a magnitude of a ton of bronze falling off a statue or a horse.
IN IMAGE COMMUNICATION THE EFFECT IS A BRIDGE TO THE RECOGNITION OF A MEANING, BECAUSE THE STATEMENT A PHILOSOPHY.

COMPOSITION

OF WHAT OTHER ART HAY DREAM OF (GETTING SIMPLE)

COMPARE TO OTHER ARTS, VIDEO IN ITS COMPOSITION IS INCREDIBLY SIMPLE AGAINST ITS OWN WITH THE RICHNESS OF IMAGERY CAN LEAD AN OBSERVER INTO A FORM CONSCIOUSNESS. VIDEO AT ITS BEST AND PRODUCED ON THE MOST ADVANCED HARDWARE GIVES AN ILLUSION OF GOD LIKE PUSH BUTTON COMPUTERIZED VISUAL SYMPHONY, BUT ON ITS BEST, IN THE HAND OF INDIVIDUALS EVEN WITH SOPHISTICATION OF THEIR OWN ELECTRONIC BACKGROUND IT IS FAR FROM A CONDUCTER, CONTROLLING SYMPHONY ORCHESTRA.

IT IS TOTALITY EXCLUSIVE, BECAUSE RELISE AN INSTINCT CAN ASSURE ANYBODY: THE FUTURE IS BRIGHT, THIS WAY THROUGH ELECTRONIC MEDIA GOD WILL DESCENT ON US AGAIN.
ANALYTIC - SYNTHETIC. (BOUND OF ART)

BY A PROCESS DESCRIBED BY STEPHEN
BELL AS VOLTAGE TO POSITION CONVERSION.
THE VOLTAGE IS GATED THROUGH A
TIMING PULSE TO APPEAR IN PROPER
CONFIGURATION ON THE SCREEN (MAKING
AN IMAGE.)

LET ME USE S.B. AS A COMPARATOR TO
IMAGE ESTHETICAL AND COMPOSITION
EFFECTS, FOR CLARITY OF HIS ELE-
MENTS AN PURELY SYNTHETIC EFFORTS
- CONTRARY TO N.C. PAUL AND RON
HAYES.

SCAN MODULATION. - N.C. PAUL BY
MAGNETIC FORCE CAUSING ANARCHY
OF ELECTRON, DEFLECT IN THE NEAR
FROM HIS DESCRIBE ORDER.
Check - Reconcile Time Structure Translated Digitally To Its Matrix Display.

Color - R·G·B - Colorizer.
The video exhibition proposed to the Whitney museum will not attempt to change any of current video codes. As a temporary replacement of the pioneer's silent-screen filmmaker's success, we propose to exhibit the rest of each which can be reproduced on the basis of video projection. We wish to approach the problem of format in video. A central problem facing video is its differentiation from film. While it is obviously produced electronically and its instantaneous reproducibility capable separate it from the product in techniques of film. Much of the discussion has ignored the nature of the former.

Photograph format projection closely approximates the field of vision of film projection. By degrading visual format, what differences exist in the image, if there is any, will become apparent. If there is no real difference that will be apparent too.
This is not to undermine the achievement
by those dealing with cinematic images-

The most obvious advantage of this is

in consideration of the available space.

What we propose is perhaps radical,

produce some specific result – to
to dispel or disconfirm the myth of

in just electric film?

The exhibition will be directed by

wood, Vanessa and Robert/Sam.

Mr. Vanessa will be responsible for

and Mr. Stearn will be responsible for

Following is an estimation of cost:

1. Film Production Costs: $12,000
   - Equipment Rental: $4,000
   - Labor: $6,000
   - Post-Production: $2,000

2. Exhibition Costs: $10,000
   - Venue Rental: $5,000
   - Marketing: $5,000

Total Estimated Cost: $22,000