

# WINDTACTICS

pendragon presents

# VIDEOTACTICS

an installation/exhibition of contemporary videotapes —  
designed and curated by Marianne Dickinson

## VIDEO DANCE

WEDNESDAY OCTOBER 6

## NEW MUSIC PERFORMANCE VIDEO

WEDNESDAY OCTOBER 13

## POP SATIRE

WEDNESDAY OCTOBER 20

## INNER/OUTER SPACE

WEDNESDAY OCTOBER 27

continuous shows from 7:30 pm til 11:30 pm

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presented by pendragon in cooperation with rising sun media arts center  
funded in part by the new mexico arts division & the national endowment for the arts.

# CREDITS/ACKNOWLEDGEMENTS:

VIDEOTACTICS 1982

Produced by Pendragon, Inc.  
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Administrative Director: Joan Kafri



Deepest thanks to:  
Bob Slattery; Renee Perona; Leslie & Jill  
MacDonald; Meredith Rolley; Peter Doyle, Museum of  
Rock Art; Art Nomura, Long Beach Museum of Art;  
Videocenter; Eric Trigg, Electronic Arts Intermix;  
Michael Motley; Woody & Steina Vasulka; Bill  
Richmond, Santa Fe Public Library; Jay Johnstone,  
State Library Media Center; Charles Bensinger; Bob  
Gaylor and Linda Klosky; Jett Spencer; Ed & Judy  
Records; Alan Oken and Cheryl McEnaney, A & M  
Copy Center; David Morton; Art Thomas, Capital  
for the Arts; Joan Burdeau; Rhona Gold

Video Equipment courtesy of Santa Fe Video, Santa  
Fe Public Library, Rising Sun Media Arts  
Program cover from design by Placebo; videographic  
courtesy of Woody Vasulka  
Program by Marianne Dickinson and Bob Slattery  
Photo from Pilobolus and Joan courtesy of  
Electronic Arts Intermix

## NOTES on VIDEOTACTICS

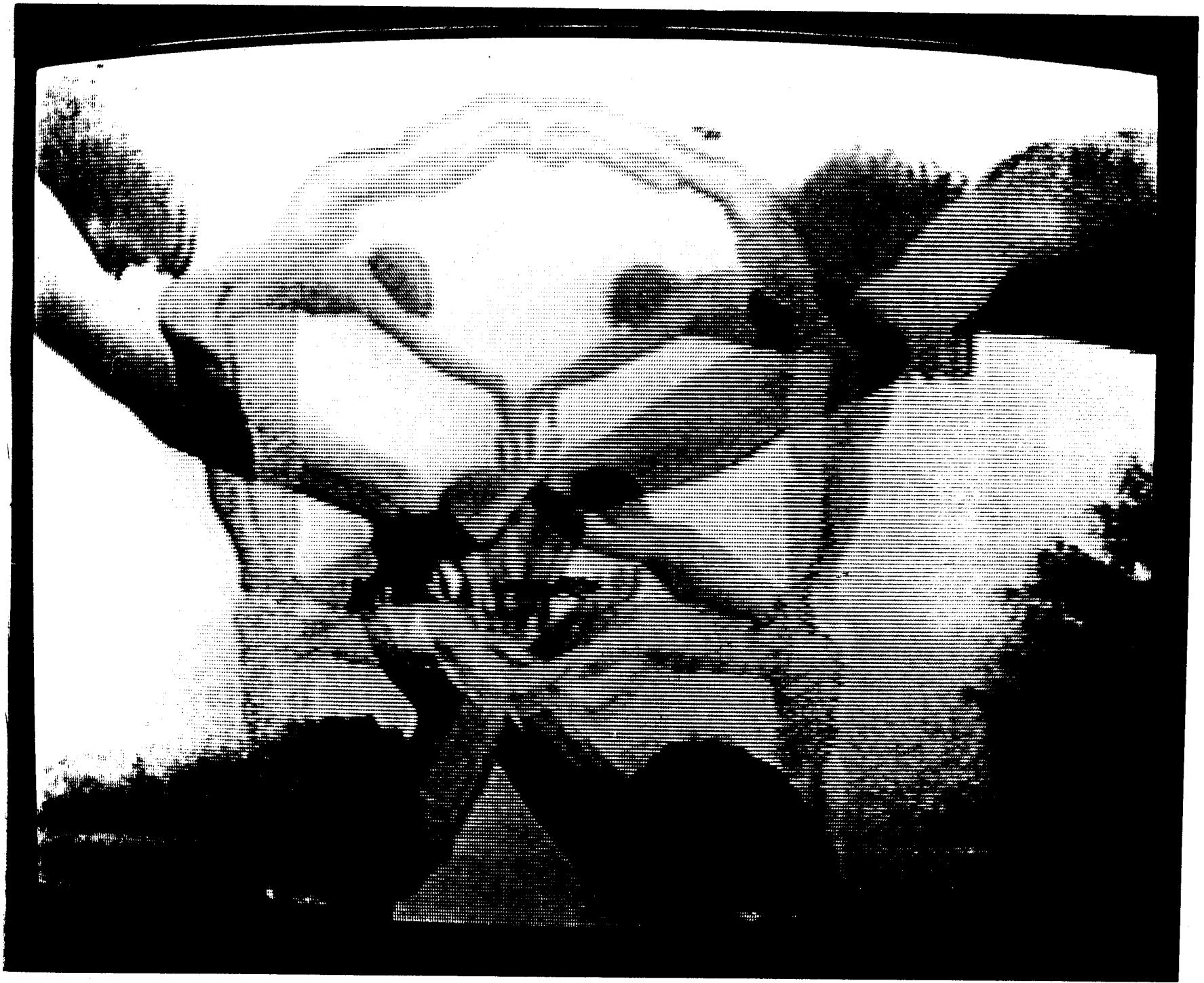
The last thing Santa Fe needs is another "Festival" -- consider this a "non-Festival". This exhibition is not merely to serve creme de la creme but to explore video possibilities. Experience the canvas, the stage, the record . . . and the as yet unimagined things that video is . . . how accessible, how versatile, how sensitive.

These artists have learned that the videographer and the subject are at once the receivers of information and the transmitters. One actively participates in video.

Your first participation is this "public living room" installation. The viewing context becomes part of the artist's concept. (The next step is for videomakers to turn the cameras and the monitors on the viewers so they can become an even larger part of this event in an endless mirror effect, the aim of VideoTactics II.)

Serendipity shaped the content of this exhibition. Viola's Chottel-Djerid or Hatsu Yune (First Dream). Would have been nice to have Bill through the net. However, I can only hope this has changed the way you perceive "video", that your appetite has been whetted.

Marianne Dickinson



# VIDEO DANCE

WEDNESDAY OCTOBER 6

Here is performance, sound and light melded into video sculpture.

Pilobolus & Joan by Ed Emschwiler (written by Carol Emschwiler) is the story of a cockroach that becomes a man who falls in love with a woman named Joan. Joan is Joan McDermott, who performs several of her own songs. Pilobolus is four members of the Pilobolus Dance Theatre Co. of Hanover, N.H.

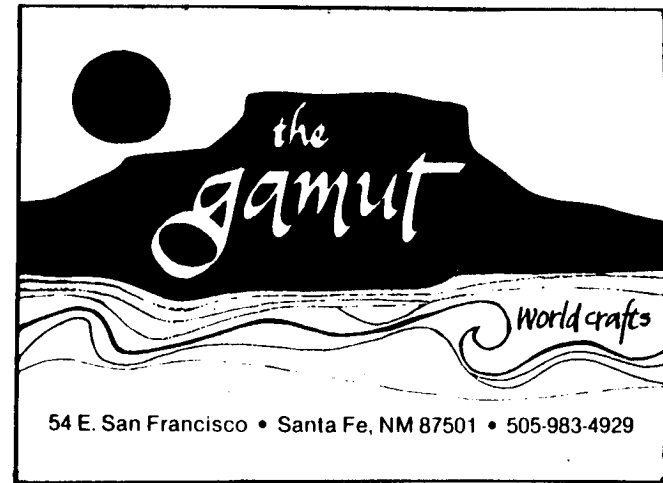
Ed Emschwiler, a painter and experimental filmmaker prior to making video, has had his films and videotapes widely shown and frequently awarded honors, here and abroad. He has taught film and video at the University of California Berkeley, Yale, Cornell, SUNY at Buffalo and Hampshire College. He was a video Artist-in-Residence at WNET TV lab and is currently Provost of the California Institute of the Arts and Dean of the School of Film and Video there. 1973, color, 58 min. EAI

Haute Flash, a 3-part dance commentary on high fashion, produced and choreographed by Mary Davall, performed by Mary Davall and Martha Morrison to Jean Michel Jarre's "Equinoxe" parts 4, 5, 6 & 7. Directed and edited by Art Nomura.

Art Nomura and Mary Davall are currently working on a series of short tapes on the theme Moments/In Celebration of Sensuality. Nomura works for the Long Beach Museum of Art video center and Davall has her own dance company in Los Angeles.

1982, color, 22 min.

Word of Mouth (excerpts)-the "video album" recently directed, written and performed by Toni Basil, a choreographer with a pop-modern style. Basil has done innovative dance pieces combining Swan Lake with disco-funk (on "Saturday Night Live") and modern dancers with L.A. lowriders (unfortunately, a tape unavailable at this time). 1982, color, 22 min.



JETT

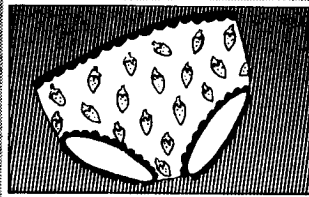
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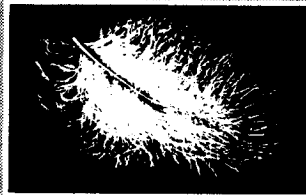
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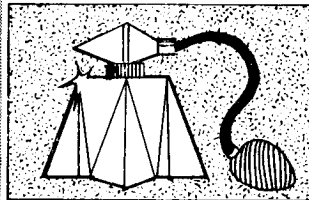
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# NEW MUSIC, PERFORMANCE VIDEO

WEDNESDAY OCTOBER 13

"Art rockers" and performance artists with unique audio-visions, often referred to as the "New Wave".

Ear To The Ground is produced and edited by Kit Fitzgerald and John Sanborn. In it, David Van Tiegham "taps the musical resources of the [NY] streets." Van Tiegham is a percussionist for numerous musical groups and a consummate performance artist. Listen well.

Fitzgerald and Sanborn produce video and sound works for exhibition, installation and broadcast. Since 1977 they have been Artists-in-Residence at WNET TV lab. Their work was included in the Whitney Museum's 1981 Biennial and has been shown at The Museum of Modern Art (NY), Le Musee d'Art Moderne (Paris), and the Institute of Contemporary Art (London). Their works have been broadcast in the U.S., Japan, France, Mexico and Belgium.

1981, color, 7 min. EAI

Difficult Music is a series of short comic performances by Laurie Anderson, Louis Grenier, Julia Heyward, Michael Smith, Tim Maul, Jim Lecesne, Jean Dupuy and Tony Mucatello taped and edited by Davidson Gigliotti.

Gigliotti was a member of Videofreex-Mediabus from 1969 to 1975 and The Experimental Intermedia Foundation since 1975. His works have been shown at MOMA and Anthology Film Archives, NYC and broadcast on PBS.

1981, color, 28 min.

Oh, Superman is Laurie Anderson's first recording and tape for a major record company. It may have been the biggest surprise in the art world this year--as indicated by Art Forum's feature story on her [February 1982]. Anderson has long used voice, electronic instruments, video and miscellaneous

props for her performance pieces. A comparison between her piece in Difficult Music and this tape, directed by Josh White (of the old Joshua Light Shows!), may indicate much about her recent transition.

1981, color, Warner Bros.

Heartbeat, King Crimson's newest commercial release, is largely the creation of Robert Fripp, an important experimental artist in electronic and "new" music. This tape is as yet unreleased for commercial (TV) exhibition.

1982, color, Warner Bros., EAI

Mind of a Toy & Fade to Grey, exquisite video performance and visual effects created by the British music/conceptual group Visage (often referred to as one of the "New Romantics"). Produced by Russell Mulcahey.

1980, color, PolyGram

Vienna was the 1982 Grand Prize Winner in the Midem Festival, Cannes. A moody, romantic work from Ultravox (more "New Romantic" music) and Russell Mulcahey, acknowledged as one of the most creative "commercial" videomakers.

Thin Walls was produced at the same time to promote Ultravox's newest album. After working with Russell Mulcahey, Midge Ure of Ultravox went on to produce this (relatively) low-budget masterpiece of atmospheric lighting, No Regrets.

1982, color & b/w, Chrysalis



NEW MUSIC/PERFORMANCE VIDEO October 13

Song For Swinging Larvae, by Graham Wiffler of San Francisco, music by Reynaldo & the Loaf. A child's nightmare, unbearably long and funny.  
1982, color, Ralph Records

Jinx, also by Graham Wiffler, to the music of Tuxedo Moon, is electric violins serenading an Oriental man in bondage--so modern. 1982, color

Spirits is New Music and tape from Bauhaus, just released and unpreviewed.  
1982, color, A & M Records

Private Life, music tape from Oingo Boingo, esoteric rock up from the L. A. underground.  
1982, color, A & M

Six Months in a Leaky Boat/Dirty Creature, two music tapes from Britain's Split Enz, storyboarded and directed by group member, Noel Crombie.  
1982, color, A & M

Questionnaire won first prize in the Video Record category at the 1982 Athens International Film & Video Festival; music written and performed by Chas Jankel, directed and animated by Annabelle Jankel for Cucumber Studios, London. 1982, color, A & M

Mexican Radio, an unpreviewed music tape by Wall of Voodoo, who play minimalist funk with maximum power.  
1982, color, IRS

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# POP SATIRE

WEDNESDAY OCTOBER 20

Randomly played, illogically listed, but usually on target. The mass media, popular culture, politics and modern romance are most frequently skewered or lamented.

Cadillac Ranch/Media Burn, media events for video produced by Ant Farm, are classic works of video satire. Cadillac Ranch--"ten Cadillacs planted nose down along Route 66 outside Amarillo, Texas--a monument to the rise and fall of the tailfin"; Media Burn--"a custom-built Phantom Dream Car colliding with 42 TV sets at 55 m.p.h."

Ant Farm (Chip Lord, Doug Michels, Curtis Schreier) worked in the areas of architecture, sculpture, performance and media in San Francisco from 1968 to 1978. 1974-75, re-edited 1980, color, 30 min., EAI

The Amarillo News Tapes, produced by Doug Hall, Chip Lord and Jody Proctor while they were Artists-in-Residence at KVII-TV in Amarillo, Texas, using elements of performance as well as documentary footage. It received the Governor of Hyogo Province Award at the 1981 International Video Festival, Portopia, Japan. 1980, color, 28 min. EAI

Media Man, music by Flash in the Pan, dazzling video montage, computer-generated images and editing by Mick Haggerty and C. D. Miller--an exceptional "promo" tape. 1981, color, CBS-Epic

Fashion/Ashes to Ashes, possibly the most highly acclaimed music videotapes because of David Bowie's music-writing, story-boarding, performance and direction. 1980-81, color, Warner Bros.

I Know What Boys Like, The Waitresses' pop hit, graphically illustrating the lyrics on tape. 1982, color, PolyGram

Do It Anywhere, Bananarama's first promo tape for their own material. 1982, color, PolyGram

Vacation, more cute female rockers, L.A.'s Go-Go's, with their recent release. 1982, color, I.R.S.

Video Killed the Radio Star is the Buggles' ironic statement on music-media trends, directed by Russell Mulcahey and David Mallet. 1980, color

Two Triple CheeseBurgers, Order of Fries is hilarious cheap shots by Commander Cody, good cheap production by VideoWest of San Francisco. 1981, color

Concrete Jungle is the ska/rocksteady music of The Specials put to computer-generated video imagery. 1982, color

Save It For Later is ska/rocksteady from The English Beat. 1982, color, I.R.S.

Invisible Sun was banned by the BBC and other Western European television agencies (because it includes news footage of bombed-out Belfast) and is a moving political piece by The Police. 1982, color, A & M

Steppin' Out and Real Men are recent promo tapes by Joe Jackson of the "tasteful and accomplished" genre. 1982, color, A & M

Don't You Want Me, the Top 40 hit for Human League. 1982, color, A & M

Also see Ultravox, Split Enz, Oingo Boingo, Chas Jankel & Wall of Voodoo tapes listed under "New Music/Performance".

Possible late entries: music tapes of Ian Dury, Wreckless Eric, Madness, The Stranglers, Pigbag and Joe "King" Carrasco (all from Stiff Records).

# INNER/OUTER SPACE

WEDNESDAY OCTOBER 27

Sunstone, the three-minute tape that took Ed Emschwiller years to make, is technically dazzling, complex video-synthesis. Ancient truth in a modern context? (See Video Dance)

1982, color, 3 min., EAI

The Tube and Eye is the collaboration of psychopharmacologist Peter Crown and videographer Bill Etra who research the unnatural demands of perceptions which TV places on the videographer and the viewer. It ends with a demonstration of how video can make visual the power of emotion.

Peter Crown received his Ph.D. from the University of Arizona and has been working as an artist-scientist, relating psycho-pharmacology to synthesized video imagery. Bill Etra was associated with the development of the Rutt/Etra Video Synthesizer. 1975, b & w and color, 30 min., EAI

Video Girls and Video Songs for Navajo Skies, by Shigeko Kubota, contrasts the culture of the Navajo in Chinle, Arizona with wildly-colored and accelerated images of urban life. A shocking juxtaposition is that of sheep slaughtering in Arizona by an Indian woman and a man (Steve Varble) on a blood-soaked bed under a dead, bloody goat during the performance of Herman Nitsch at The Kitchen, N.Y. Kubota has had one-person shows at the Museum of Contemporary Arts, Chicago; the Seibu Museum, Tokyo; Le Musee d'Art Moderne, Paris; Art Institute of Chicago and the Akademie der Kunst, Berlin. She spent a year in Berlin, having received a D.A.A.D. grant. She is currently Video Curator of Anthology Film Archives, N.Y. 1973, color, 30 min., EAI

Selected Works by Steina and Woody Vasulka. Woody and Steina Vasulka have collaborated in the exploration of high-tech video since they came to the U.S. in 1965. Steina's interest is in experimenting in the ways in which video may be used to explore the space around us and around the camera itself. This work culminated in a collection of

video installations, Machine Vision, grouped around Allvision, in which the act of seeing comes from the installation itself, choreographed and programmed by the cyclical nature of the installation. Woody's interest centers around the development of new "videotools" and the tapes he can produce with them. In 1971 they founded The Kitchen, New York City's electronically-equipped performance space. In 1974, Woody became a faculty member of the Center for Media Study at SUNY, Buffalo. Steina's Allvision was shown at the Albright-Knox Gallery, Buffalo and at The Kitchen. They now reside in Santa Fe, New Mexico.

Gary Hill Part IV is a collection of Hill's most recent pieces in which, surprisingly, he says he never used a computer, that his effects are achieved through mechanical means. A lot of his work "involves a compression of time, to compress an idea into almost an object".

Hill has been working with videotape and installations since 1973. He has been Artist-in-Residence at WNET TV lab, and visiting professor at the Center for Media Study, SUNY at Buffalo, 1979-80. He has received grants from NEA and the Rockefeller Foundation and has participated in the "Video Viewpoints" series at the MOMA and the Ithaca Video Festival. He is presently enroute to Japan.

1980-81 b & w and color, 30 min., EAI

Still Life, Sanborn & Fitzgerald being profound and entertaining again. Six short works "exploring the future territory of 'drama'". Incorporates: Static, Don't Ask, Episode, Dialogue, Black and White, Thrown Stones. 1981, 12:30 min., EAI (see "New Music/Performance")

And from outer space, the Space Shuttle landing at White Sands, N.M., courtesy, we hope, of NASA

To friends and patrons of the video arts:

We urge you to help in bringing this important exhibition to New Mexico. We must raise nearly \$1500 over and above our NMAD-NEA grant to cover the costs of this special program. Please consider making a generous contribution. Of course your donations are tax deductible--to the extent allowed by law. Make checks payable to Pendragon, Inc., and indicate "for VideoTactics". Thank you for your kind support.

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