Luminous Realities: Projection and Video Art

Wright State University Art Galleries

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LUMINOUS REALITIES

Projection and Video Art

David Cort
October 5-9, 1975

Tony Conrad
Douglas Davis
Anthony McCall
Nam June Paik
Paul Sharits
Jud Yalkut
October 14-24, 1975

Wright State University Art Gallery

William Spurlock, Gallery Director
Jud Yalkut, Guest Curator
"Luminous Realities" is part of a continuing series of exhibitions devoted to the exploration of concepts and processes in contemporary art. The present exhibition weds artistic sensibility to modern technology by utilizing the talents of seven contemporary artists working with video and projection devices as their media. David Cort explains video and projection art as a process. The classical painter expresses an abstract idea on canvas, but I think a video artist expresses an idea through a process. Art for a video artist is the creative process, art for the audience is the participation.

The following catalogue attempts not only to serve as a record of the exhibition but also to introduce the reader to the work of the seven participating artists: David Cort, Tony Conrad, Douglas Davis, Anthony McCall, Nam June Paik, Paul Sharits, and Jud Yalkut. It is intended to be an introduction to the oeuvre of important contemporary artists brought together for the first time in a single exhibition.

Like most exhibitions, "Luminous Realities" would not have been possible without the collaboration of many individuals. Thanks to Mrs. H. Warren Kampf and the Dayton Art Institute for the loan of the splendid Buddha for use in the installation by Nam June Paik. For their suggestions and cooperation in the loan and alteration of projection and video equipment we wish to express our gratitude to members of the university professional staff who include Larry Dyer, director of telecommunications; Vernice Osborne, head of media distribution; and Jack Kern, head of media equipment repair. Special thanks to Christopher Hayman, art department staff technician, for his superb efforts in the fabrication of many structures which are pertinent and essential to the exhibition. Lastly we offer our most profound gratitude to the seven artists who have participated in the exhibition and particularly to Jud Yalkut, a member of the faculty of the art department, who is not only a participating artist, but the guest curator of the exhibition - and the individual most responsible for its success.

William H. Spurlock, Director
Wright State University Art Gallery
Dayton, Ohio
SHADOW FILM is a process which was initiated in 1972, in the form of scattered set of painted objects, and in the accumulation of the first items of material and information necessary for a realization. I could place that the design for the location of my interest in this process was a response to questions that people had asked me about YELLOW MUSIC (data). Comparing in fact a whole family of hundreds of works, the series YELLOW MUSIC (data) was an exploration of questions of the creative, making, and presentation of each which comprised a panel or sheet of paper (the film base) which was hand painted with black, color-changing house paint (the negative material). Many of the consequences of my work in the YELLOW MUSIC (data) series had to do with their resemblance to paintings and the tremendous time scale of the films, which could "run" without perceptible change for weeks, months, or longer at a time.

I became interested in light sensitive systems which could create and extend by communicative concerns, and which would remain active over a temporal interval that would be much longer than the normal film. The photochromic panel which is central to SHADOW FILM exhibits the exceptional and particularly desirable property of having a double layer of temporal organization.

1) A photochromic panel (same negative as panel) is of a material which the process used upon it. The light sources or projections are very intense, so images are not used in image formation; the particular sort of projected image I am talking about are usually called "shadows". The photochromic panel is sustained in a condition of equilibration, so that shadow images will be altered during a comparatively brief exposure (on the order of one minute), but will in time (on the order of 15 minutes) fade toward the overall equilibrium color.

2) Over the longer time range (weeks, months) the panel exhibits a determinate-sensitivity to shadowed images; it ages. This second order of activity is that which is particularly interesting to me personally, and at the point where a plateau of inactivity is evident, the shadow changes in the panel will become visually indiscernible; perhaps they have then become indistinguishable from the total history of images which all remain as some asymptotically indistinguishable level of detection within the image area. The memory of image dissolves into the memory of function, the long-term memory of the work.

Ordinarily, an artist presenting work in a projected-image media offers a particular program of content, and the character of his or her
SHADOW FILE

SHADOW FILE is a work which was initiated in 1972, in the form of a scattered set of tattered notes, and in the accumulation of the first items of material and information necessary for a realization. I would guess that the trigger for the inception of my interest in this piece was a responsiveness to questions that people had asked me about YELLOW MOVIE (date). Comprising in fact a whole family of hundreds of works, the series YELLOW MOVIE (date) was an exploration of questions of film duration, making, and presentation; each work comprised a panel or sheet of paper (the film base) which was hand painted with cheap, color-changing housepaint (the emulsion material). Many of the misconstruals of my work in the YELLOW MOVIE (date) series had to do with their resemblance to paintings and the tremendous time scale of the films, which could "run" without perceptible change for weeks, months, or longer at a time.

I became interested in light sensitive systems which could concretize and extend my communicative concerns, but which would remain active over a temporal interval that would be much longer than the normal film. The photochromic panel which is central to SHADOW FILE exhibits the exceptional and particularly desirable property of having a double layer of temporal organization.

1) Over a shorter range (seconds, minutes, hours) the panel changes visibly in response to images which are projected upon it. The light sources for projection are very intense, and lenses are not used in image formation; the particular sort of projected images I am talking about are usually called "shadows". The photochromic panel is sustained in a condition of equilibrium, so that shadow images will be stored during a comparatively brief exposure (on the order of one minute), but will in time (on the order of 15 minutes) fade toward the overall equilibrium color.

2) Over the longer time range (weeks, months) the panel exhibits a deteriorating sensitivity to shadowed images; it ages. This second order of activity is that which is particularly interesting to me personally. At the point where a plateau of inactivity is evident, the shadow changes in the panel will become elusively indistinct; perhaps they have then become indistinguishable from the total history of images which all remain at some asymptotically indistinguishable level of detection within the image area. The memory of image dissolves into the memory of function, the lifespan memory of the work.

Ordinarily, an artist presenting work in a projected-image medium offers a particular program of content, and the character of his or her
day-to-day activity has much to do with the organization of the content images. In the case of SHADOW FILE, the work content has little to do with short-term programming, and much more to do with the application of materials to a setting in which projection and storage themselves are the media. As the setting, in which shadow information may be incorporated into the immediate visual surface in a variety of ways, is more central than the shadow content, and also whereas it is fun to do the kind of image programming that I have said artists often do, the SHADOW FILE is designed to encourage participatory exploration on the part of the viewer.

When someone comes upon the piece, he or she will find it necessary to understand the short-term storage mechanism in order to perceive the presence of longer-term meaning. As the viewer explores the space of the light projection area, he or she shortly discovers the presence of the image storing mechanism, perhaps by shadowing his or her own body on the photochromic screen. The circumstances and space themselves, rather than a metaphysical device, direct the substantiation of a correspondence between the viewer and the work.

I have denigrated the importance of the momentary image on the screen, not because it forms this bond to the viewer, but because of that habit of thought that makes any image a representation, in an artistic sense, of the corresponding subject. SHADOW FILE may find itself actively serving the viewer's whim in presenting representational imagery of the viewer's devising, and I find this tangent of the work entertaining. However, a more intrinsic characterization of the imaging mechanism discloses the way in which I could say I might prefer to have the imaging relationship approached. The screen where projected images are formed is constantly being exposed. This means that shadow images which change over the shorter time periods (minutes, seconds) will blur, the exposure of SHADOW FILE is not momentary, like that of a photo, so there is an integrative function at work during the full time of projection. In a particular sense, time as well as space are subjected to projective reduction. This particular way of experiencing time, as a projectable commodity, suggests the presence of a temporal concern which can be fully realized only as SHADOW FILE commences aging.

Tony Conrad
June, 1975
Overall: SHADOW FILE is a built-in, longer term exhibition work, suitable for gallery installation. As shown in the accompanying diagrammatic representation, it includes the following components.

1) Projection screen. Loosely stretched inside a free standing frame of furring strip (black), supported at the sides by wings of black plywood. The screen itself measures six feet high by eight feet wide, and consists of a light-diffusing acetate coated with Vari-Light 316A Photochromic Lacquer.

2) Ultraviolet source. The unit will require a 1,000 watt high pressure mercury arc lamp, suitably housed (with fan and venting), with a simple optical system containing a five inch square aperture fitted with #36 Wratten filter and perhaps a simple condenser.

3) Visible light (bleaching) source. Like the UV lamp, this source will operate at about waist height, and will contain a ventilated lamp with a filtered aperture. The lamp will be a 2,000 watt photographic flood, with a five inch square #8 Wratten filter.

Photochromic panel. Photochromic materials turn color and get darker when they are exposed to ultraviolet light. The sensitivity of the material is very low, so that even very bright lamps require substantial exposure times to fully darken the material. The VL-316A photochromic lacquer which is used here turns from light pink to a darker red violet. Curiously, visible light (with the UV light filtered out) causes bleaching to occur; this is the reverse of the darkening reaction. That is, once the panel is made dark, it can be restored by exposing it to intense visible light. It will also gradually return to the light (pink) state by itself in the dark, as for example by sitting over night. If both UV and visible light are present, both bleaching and darkening reactions occur at the same time, and the panel reaches an equilibrium condition, at which its color will depend upon the relative amounts of UV and visible light stimulation.

In SHADOW FILE, the UV and visible light lamps will operate simultaneously on opposite sides of the screen. Thus, without a person or object in the way of the lamps to form a shadow, the screen will find a medium equilibrium point and remain that color. If there is a shadow on one side or the other of the screen, the color will change within the shadow area, and will remain for a time after the shadow is gone. The shadows formed by the UV lamp will contain only visible light, and will become lighter. The shadows formed by the visible light lamp will contain only UV light, and will become darker. Where shadows are formed on both sides of the screen in an overlapping pattern, a new equilibrium point will be approached by the screen, at a speed determined by complex interactions of particular circumstances.

VL-316A photochromic material is not usually used in environments where competing dark and bleach reactions are constantly present. This is due to the eventual (and in this case desired) fatiguing of the system. It is similar to the material that was used in the early self-darkening sunglasses, which were notorious for "wearing out".
VL-316A PHOTOCHROMIC SYSTEM

TYPICAL CHARACTERISTICS

FORMS AVAILABLE:
- VL-316A PL 1/16  OPTICAL COATING ON 1/16 INCH THICK ACRYLIC SHEET
- VL-316A LAM  PLASTIC BONDED BETWEEN GLASS PLATES
- VL-316A-P  COATING ON PAPER
- VL-316A  COATING LACQUER

COLOR REACTION:  LIGHT PINK TO RED VIOLET

LIGHT TRANSMISSION CHANGE:  92% to 45%

ACTIVATING WAVELENGTHS:
- FORWARD (DARKENING) ULTRAVIOLET TO 425 μm
- REVERSE (BLEACHING) VISIBLE 475-600 μm

MAJOR VISIBLE ABSORPTION:
- OPEN STATE  NONE
- ACTIVATED  BROAD 475-625 μm  PEAK 550 μm

FORWARD REACTION TIME:
- SUNLIGHT - U.V. AND VISIBLE COMPETING REACTIONS ULTRAVIOLET F6T5BLB 30 SECONDS

REVERSE REACTION TIME:
- IN DARK 1 HOUR
- SUNLIGHT UNDER U.V. FILTER 15 SECONDS

SPECIFICATIONS:

VL-316A PL 1/16
- OPTICALLY TRANSPARENT
- MAXIMUM SIZE 36 x 48 INCHES IN 1/16 THICKNESS
- AVAILABLE IN LARGER SIZES 1/8 AND 1/4 INCH THICKNESS

VL-316A LAM
- OPTICALLY TRANSPARENT
- 0.015 INCH PLASTIC INTERLAYER BONDED BETWEEN GLASS PLATES
- MAXIMUM STANDARD SIZE 10 x 12 INCHES

VL-316A-P
- WHITE PAPER
- STANDARD SIZE 8½ x 11 INCHES
- SPECIAL SIZES AVAILABLE

VL-316A LACQUER
- SOLVENT BASE LACQUER - 24% SOLIDS - SP. GR. 0.92
- APPLICABLE BY USUAL LACQUER TECHNIQUES, SPRAY, BRUSH, DIP, ETC.
- COVERAGE APPROXIMATELY 60 SQUARE FEET PER POUND

VARI-LIGHT CORPORATION
CINCINNATI, OHIO 45242
STORAGE CHARACTERISTICS, VL 316A
WRITE-ERASE FATIGUE, VL 316A - FILTERED EXPOSURES AT 366 mµ
EXPOSURE CHARACTERISTIC, VL 316-A
EXPOSING WAVELENGTH 366 mµ
OPTICAL ERASURE CHARACTERISTICS, VL 316A
TONY CONRAD

Resume

Teacher: Antioch College, Yellow Springs, Ohio
Lives: Yellow Springs, Ohio

ONE-MAN SHOWS

1976 Yale University.
1969 New York University.
Millennium Workshop, New York.
1972 Yale University.
Oesterreichisches Filmmuseum, Vienna.
Galerie Friedrich, Munich.
London Filmmakers' Cooperative.
Freiburg, University, Freiburg.
Arsenal, Berlin.
Millennium Workshop, New York.
The Kitchen, New York.
Documenta 5, Kassel, Germany.
1973 Antioch College
Millennium Workshop, New York.
The Kitchen, New York.

PERMANENT COLLECTIONS

Anthology Film Archives, New York.
State University of N.Y. at Binghamton.

PUBLICATIONS

(Research Inst. for Advanced Study, Baltimore, Md.)
Tony Conrad


SELECTED REVIEWS


FILMOGRAPHY

1966 The Flicker, 30 Minutes.

1970 Coming Attractions, 78 minutes (with Beverly Grant Conrad).
Straight and Narrow, 10 minutes (with Beverly Grant Conrad).

1971 Four Square, 18 minutes (with Beverly Grant Conrad).

1972 Ten Years Alive on the Infinite Plain, 20 - 200 minutes.
Yellow Movie, several hundred realizations (see attached list).

1973 Film of Note, 45 minutes.
Loose Connection, 55 minutes
Deep Fried 7360.
4-X Attack.
Electrocuted 4-X, Brine Damaged.
Curried 7302.
Deep Fried 4-X Negative (2 versions)
7302 Creole.
Deep Fried 7360 (200' version).

1974 (Untitled - Yellow Springs Home roll).
Third Film Feedback.
Electrocuted 4-X, Second Series
Pickle Wind (Print).
Pickle Wind (Kalvar original)
Kalvar Processing Attack.
Photochromic Emulsion Loop.
Raw EK 7366.
7360 Sukiyaki.
Pickled 3M 150 (twelve versions)
First Film Feedback.
MUSICAL COMPOSITIONS

The Tortoise, His Dreams and Journeys, composer-performer collaboration with La Monte Young, Marian Zazeela, John Cale, and others; most significant recorded concert realizations on 6/14/63, 6/27/63, 6/21/63, 11/19/63, 9/27-29/63, 5/19/63, 10/9/64, 10/30-31/64, 11/20-21/64, 12/12/64, 3/4/65, 3/7/65, 12/4-5/65, 2/24-27/66, 7/29-30/66, and 8,20/66.

Soundtracks for Flaming Creatures, Chumlum, other Independent films by Smith, Rice, Heliczer, etc., 1962-65.

"YELLOW MOVIE": A Partial listing of realizations:
(World premiere exhibition at Millennium Film Workshop, 1973.)


"Yellow Movie 3/5-6/73" Emulsions: Clear gloss varnish, Super Valspar #10. Base: Studio white seamless paper. 54 by 72 1/2 inches.
This is it. This is the Video Body Easel Mach I. The piece is essentially a process in which the basic premise is that, in the system, there is no difference between up and down and right and left. Normally we watch television in a specific way— it's set up with a bottom pointed toward the ground and the top is up, and right is right and left is left. That's what most people think. But in actual fact, there is a mirror which has a completely different right and left. Then a TV is right and left. Because, in order to read print, you have to have an image which is turned as if you were looking at it from the back, rather than looking into a mirror which reverses the image. But, in order to perceive that, we have to turn a TV monitor on its side (and there are two sides to it) which will show us there is no right and left. And we could also turn a monitor upside down, and then within this system there would be no real difference in directions. We could watch it any way. Because the videospace is now right above the trampoline, and the trampoline has above it a raised projection screen, so as you're lying flat looking up at the screen, you can obviously see that there is no up or down, or right or left. You could turn around in a complete circle and the up and down would be changed. If you changed from North to South to South to North, you would effectively changed the direction of the system because you've changed your sense of gravity. We're working in a different gravity system than is normal in TV. There are two cameras, and then the trampoline which will rise about three feet up, and those two cameras will intersect; a line between the two cameras will intersect a center point in the trampoline, and one camera will be facing from the back, and that's a normal camera, and the camera up top is reversed (it's a mirror image)— and those both matted against each other will give an exact duplication of each other. That is, one is a front camera and the other is a shadow camera. And, as you move away from the surface of the trampoline, the shadow enlarges and changes proportions; it bursts out. The lights are at a very deep angle; they run 3 by 4, which is of course the proportions of a TV screen, and that trampoline is almost the proportions of a TV screen, so there is a recapitulation of those proportions, 3 X 4, all the way through the space. So, as you move away, because of the angles of the lights, there is a shift in the image coming from the bottom (shadow) camera; in other words, it goes far beyond the space. When you're flat on, then the shadow is perfectly matched to your body; but as you move away from it, as you get angles and light, the shadow takes on different proportions, so that by moving your body in that space you change the relationship of the top camera to the bottom camera; that is, the shadow changes in relationship to your body, so you can then theoretically control the imagery, and both cameras are of course mixed together through certain circuitries. You can change the imagery you're watching up there, and on the sides (through several monitor displays) which
will explore the upness and downness, and rightness and leftness of
the system (they'll be tipped over and turned upside down in differ­
ent configurations). So there will be a burst of imagery essentially
as you move your body, an illumination of imagery because the shadows
will have changed sufficiently as you move to create another image
which will be recorded in a "cut-through", like a matte, from a third
piece of information which the students and myself will bring in, tex­
tural information which will be fed into the system by a video tape
recorder, and then the sync from that VTR will support the system,
that stuff coming in from the outside, being plugged into the system;
so that you could be floating on water, on body landscapes like an
armpit or an elbow, you could be floating on rushing water, and then
by moving your body in these textures, you create distortions because
of the shadow in the textures, and your body in relationship to those
textures, and then hopefully we'll be able to get some sense of space,
and the order and form that this particular space is defining.
It's a different type of space. It's not normal space. It's videospace—
it has different rules. Up and down aren't up and down, right isn't
right and left isn't left. It's a space in which the figure and the
shadow are interconnected, and it's an access space: It's a space
into which people can feed information and physically participate in
the image-making and in the image control. This is a basic aesthetic
in which I'm involved. I believe that people should participate in
image-making in TV, and not be manipulated by the images, but actually
manipulate the images themselves, that is, the non-technoid person,
the person who doesn't have any knowledge of equipment should be able
to walk into the system and participate in image-making, and the
porta-pak knowledgeable person can participate on that level, but es­
tenally all my systems should be able to be participated in by non­
technoids, and they should be able to have an experience of image con­
trol. This is in absolute contrast to broadcast television, which man­
ipulates the passive viewer rather than allowing the viewer to do the
manipulation. It's a destruction of that broadcast format in both the
physical sense and the psychological sense, that is, we're destroying
the format of a single channel piece (why can't that monitor be upside
down?), and why do we have to watch TV and be hypnotized by it rather
than doing something to it? Those are the two questions that we're
confronting here. And why can't I have a sensual kinesthetic experience
with television? Hopefully, the piece will come to the point where
people who walk into the gallery can have that experience and come
away with it.
DAVID MALCOLM CORT (American, 1935—)

BIOGRAPHY

I was born and educated in Boston, Massachusetts.

Exhibitions:

Cooperstown T.V., 1972, Fennimore House, New York State Historical Association, Cooperstown, N.Y.
Videogames, 1973, Kirkland Art Center, Clinton, N.Y.
David Cort With His Friends, 1974, The Kitchen, N.Y.C.
The Videobody Easel, 1975, Wright State University, Dayton, Ohio.
An Interactive Videospace Environment, 1975, The Everson Museum, Syracuse, N.Y.

My tapes have been played and/or commissioned by the Jewish Museum and the Metropolitan Museum of Art, N.Y.C.

I sit on the Board of Directors of Media Bus, Inc., Lanesville, N.Y. having been one of the founding members of the Videofreex. Presently, a Visiting Artist-in-Residence at Wright State University, Dayton, Ohio.

ELECTRONIC ARTS INTERMIX, INC.,
84 Fifth Avenue
New York, N.Y. 10011
DOUGLAS DAVIS (American, 1933 - )


"Davis' most well known image is that of the stripped-down, unmistakeable structure of the television set itself, used as a portable icon - turned face to the wall in a darkened room, or left alone on a desolate city street. What could be uncovered by this seemingly simple gesture? Davis set out to exhaust the medium of its most captivating aspect by exposing video's strange blue light itself, and by perverting the very basis of the medium. This act was an early indicator of Davis' attitude toward the sculptural manipulation of the tools. The point of this perversion, however, was neither to put the viewer off nor to put the viewer on. Rather, in this work, IMAGES FROM THE PRESENT TENSE I (1971), Davis takes his first step outside of the realm of point-to-space communication and introduces a private message in an obscure and indirect way. 'De Kooning sits in front of the television set when he draws, with the lights off, not looking at what he is forming on the paper ... we don't need public communication...we should not reject messages that we don't understand...what we already know isn't good enough.'"

- David Ross, DOUGLAS DAVIS: VIDEO AGAINST VIDEO, ARTS MAGAZINE, December, 1974.
DD: The medium is at once of no importance and of the greatest importance. It is simply the latest tool to be adopted by contemporary art, which has been since Duchamp reaching for new means of expression: video is thus like film, light, sound, movement, linguistics. But it is far more profound in its implications than these tools because it can communicate instantly, everywhere. And it is related to the political and social power-complex, very directly. Art in a gallery or museum, or even a film theater, is confined. Art on television is free, loose, and dangerous.

JS: Is there a central axis that defines the various themes of your work or is it a problem that appears systematically in your work?

DD: It is hard to say this in words, because I am trying to search for a communication in video that is beyond words. But I can try. I think the central problems that are attached in my work are two:

1. How to communicate on a very intense, private and personal level through a public medium (videotape is public whether broadcast or seen in a gallery);

2. How to engage in a two-way dialogue with the eye and mind of the viewer that goes beyond Duchamp—who simply said first that art needs the viewer to complete itself. Is it possible to communicate telepathically through art, that is, to join with the other minds on a psychic and active level. If so, video is the way.

From these two points, it is clear that the overall direction in my work is "against video" in the sense that I am assaulting what the medium "is" and "has been" (that is, bland, fast, stupid, silly, and stiff).

- Douglas Davis interviewed by Jole de Sanna, DOMUS magazine, February 1975.
DOUGLAS DAVIS

Lives and works
in New York City

EXHIBITIONS

One Man Shows (Videotapes, Drawings, Prints, and Constructions)

San Francisco Museum of Art (video only), May 12-24
Idea Warehouse (w/Stefanotty Gallery), Object, May 5 - 17
Stefanotty Gallery, N.Y. (video only), April 26-May 31, (+ CATV Broadcast)
Centro de Arte y Communicacion, Buenos Aires, Argentina, April, 1975
Fischbach Gallery, New York City, March-April, 1974
St. Jude Invitational, De Saisset Museum, University of Santa Clara, Calif.
1973
Finch College Museum of Contemporary Art, New York City, 1973
The Everson Museum of Art, Syracuse, New York, 1972
The Kitchen, New York City, 1972, 1973
Reese Palley Gallery, New York City, 1972
Smithsonian Museum of History and Technology, 1970-71, (with Fred Pitts)

Group Shows

Sao Paula Biennale, Brazil, Fall 1975
PROJECTED VIDEO, Whitney Museum of American Art, New York, June 1975
Bodyworks, Chicago Museum of Contemporary Art, March-April, 1975
Video Art, Institute of Contemporary Art, Philadelphia, Museum of Contemporary Art, Chicago, Cincinnati Art Museum, 1975
Art Video Confrontation, Musee d'Art Moderne de la Ville de Paris, 1974
Video/Art/Impact, Galerie Impact, Lausanne, Switzerland, 1974
Editions Video Distribution, Galerie St. Germain, Paris, 1974
Project '74, Kunstverein und Kunsthalle, Cologne, Germany, 1974
Art Now '74, Kennedy Center for the Performing Arts, Washington, D.C., 1974
Rijksmuseum, Amsterdam, Holland, 1972
Ateneum, Taidemuseo, Helsinki, Finland
Videotape Art, Whitney Museum of American Art, 1972
Ten Videotape Performances, Finch College Museum of Contemporary Art, 1971
Video Free America, University of California Museum at Berkeley, 1971

TELECASTS: VIDEOTAPE & LIVE

TOMORROW show, NBC-TV, hosted by Tom Snyder, September 22, 1975 with David Ross, Nam June Paik, Peter Campus, and William Wegman.
DOUGLAS DAVIS: VIDEO AGAINST VIDEO, VTR series, WNET-TV, Channel 13, N.Y., July 3 & 6, 1975.
WNET-TV, Channel 13, N.Y.C. (two short works), April, 1975
The Austrian Tapes, ORF (Austrian Television Network), 1974-75

Today Show, NBC, 1973
Talk out! 1972, NCMY-TV, (Syracuse, N.Y.), with the collaboration of the Everson Museum of Art; the New York State Council on the Arts, and Intermedia Institute. A 3 1/2 hr. telecast of video work and live dialogue by phone and print-out with the viewing audience.

Video Carnival, 1972, made at the Children's Art Carnival in Harlem, for CATV, with the collaboration of the Everson Museum of Art and The Museum of Modern Art, New York City.

Electronic Hokkadim, 1971, at WTOP-TV, Washington, D.C., with the Corcoran Gallery of Art and the National Endowment for the Arts (world's first live two-way television program, viewers joining in the creation of sounds and imagery).

Numbers: A Videotape Event, 1970, made at WGBH-TV, Boston, and telecast over PBS network as part of Video Variations, produced by Fred Barzyk and sponsored by the Boston Symphony Orchestra.

Sunrise Semester, 1971, CBS, (with Dr. Robert Jastrow, director, Goddard Institute of Space Studies).

EVENTS AND PERFORMANCES

Look-Out!: A 24-Hour Earth Event for the Whole City, the Corcoran Gallery of Art, Washington, D.C., June 19th and June 20th, 1970.


Street Words (For Elaine Sturtevant), Washington, D.C., April 22, 1968.

COLLECTIONS

Wallraf-Richartz Museum, Cologne, Germany
Finch College Museum of Contemporary Art, New York City
Rene Berger
James Harithas
De Saissset Museum, Santa Clara, California
Everson Museum of Art, Syracuse, New York
Panza Di Biumo, Milan, Italy
Museum of Modern Art, Caracas, Venezuela

GRANTS AND AWARDS

Art Critic in Residence, New York University Lecture Series, Spring, 1975
Research Fellow, Center for Advanced Visual Studies, MIT, 1973-74
Artist-in-Residence, TV Laboratory, Channel 13, New York City, 1972
National Endowment for the Arts, 1971
New York State Council for the Arts, 1971
Funk and Wagnalls Fellowship in Prose, Breadloaf Writers' Conference, Middlebury College, Vermont
TEACHING

State University at Buffalo, experimental course in video (with Peter Campus)
Visiting Artist, Northwood Experimental Art Institute, Dallas, 1972
Visiting Artist, Corcoran School of Art, Washington, D.C., 1970-71
Rutgers University, New Brunswick, New Jersey, 1957-59

ACADEMIC FACTS

Rutgers University, M.A. 1958
American University, B.A., 1956
Abbott Art School, Washington, D.C.

ACADEMIC HONORS

Rutgers Advanced Studies Fellowship
Women's Guild Fellowship, American University, 1955-56
Omicron Delta Kappa (Scholarship-Leadership Honorary)
President, Phi Delta Kappa (Journalism Honorary)

BOOKS, ARTICLES, AND STATEMENTS BY DOUGLAS DAVIS

"Art as Act", Art in America, March-April, 1970
Art and the Future, Praeger, N.Y., Thames and Hudson London, 1973,
Dumont, Cologne, 1975.
"For a New Aesthetic", The American Scholar, Winter, 1968-69
"Random Notes on a New Television", Radical Software, Spring, 1971
"Time! Time! Time!: The Context of Immediacy", The Museum of Modern Art,
"Video Obscura", Artforum, April, 1972.
THE EIGHT PARTS OF "CONICAL SOLID" (March, 1974)

1. Four-frame rotation
2. Six-frame rotation
3. Eight-frame rotation
4. Twelve-frame rotation
5. Sixteen-frame rotation
6. Twenty-four frame rotation
7. Forty-eight frame rotation
8. One hundred and twenty-frame rotation

A static thing, in terms of impulses in the brain is a repetitive event. Whether the locus for consideration is 'static' or 'moving', we deal with time-spans of attention, the engagement of cognition and memory within the context of art behaviour. Neither objects nor events are for the most part accessible. They are rarely 'on show' since they are intentional, meaningful signs, this is of no consequence, once an idea is established 'in mind', it has entered the circuit of (art) ideas, and it won't go away, except through debate within the circuit. The apprehension of any artwork, static or moving, is a fleeting moment, as are all experiences. It is their mental residue that is important. One of the norms of film presentation has been 'limited, group access'. It has been necessary to assemble at a particular time to see the work, thus forming the social group, "audience". This group has specific behavioural characteristics.

With 'Fire Cycle' (MOMA Oxford June 9, '74, Duration 13 hours) and 'Long Film for Four Projectors' (completed November 74, NYC), I established to my satisfaction that extending the duration could significantly alter the kind of concentration possible on the part of the spectator. Because the time-span of attention was not prescribed, the works being advertised as merely 'open' between certain hours, people came and went in their own time. The structure of each of them, though continually shifting, had a systematic evenness. No special viewing positions were dictated, and in each case the entire space was utilized such that there was no particular axis of attention (unlike earlier films like 'Lines Describing a Cone' where, though there was an infinite set of possible viewing positions, there was nevertheless, a one-line with running through space, which is terms of eye direction, always ended at one point, the lens of the projector). When there were several people present at one moment, the scale was sufficient to provide spatial separation. These formal characteristics made possible a one-to-one relationship between spectator and work.
I am now interested in reducing the 'performance' aspect, in order to examine certain other fundamentals, viz temporality, light. I am presently assuming that it is possible to do this without using the customary photo-chemical and electro-mechanical processes (which have the disadvantage of being expensive, i.e., slow). I am aware of the dangers of back-tracking, that behind every 'first principle' lurks another, and I do not rule out the possibility of continuing to make 'films'. However, for the time being I intend to concentrate less on the physical process of production and more on the presuppositions behind film as an art activity.

Anthony McCall, NY June '75
Line describing a cone is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

It is the first in what is now, a series. It is projected in the normal way, on a 16 mm film projector. Though inevitably there will be a wall that limits the length of the beam, a screen is not necessary.

The viewer watches the film, by standing with his, or her, back towards what would normally be the screen, and looking along the beam towards the projector itself. The film begins as a coherent line of light, like a laser beam, and develops through the 30 minute duration, into a complete, hollow cone of light.

Line describing a cone deals with one of the irreducible, necessary conditions of film: projected light. It deals with this phenomenon directly, independent of any other consideration:

It is the first film to exist solely in real, three-dimensional space. This film exists only in the present: the moment of projection. It refers to nothing beyond this real time. (In contrast, most films allude to a past time).

It contains no illusion. It is a primary experience, not secondary: the space is real, not referential; the time is real, not referential.

The form of attention required on the part of the viewer, is unprecedented. No longer is one viewing position as good as any other. For this film, every viewing position presents a different aspect. The viewer therefore, has a participatory role in apprehending the event: he or she can, indeed needs to, move around, relative to the emerging light-form. This is radically different from the traditional film situation, which has as its props, row upon row of seats, a Giant screen and a hidden projection booth: here, the viewer sits passively in one position, whilst the images of the film are "brought" to the viewer: this viewer can only participate vicariously.

Statement by Anthony McCall from catalogue of 5th International Film Competition Knokke-Heist, Belgium, December 1974.
ANTHONY McCALL: CURRICULUM VITAE  JUNE 1975


Group Showings:


Single showings:


Performances:


Films:

1972: "Landscape for Fire" 16mm, colour, sync sound, 7½ mins.
1973: "ABCD" 16mm, B&W, silent, 30 mins.
   "Line describing a Cone" 16mm, B&W, silent, 30 mins.
1974: "Partial Cone" 16mm, B&W, silent, 15 mins.
   "Cone of Variable Volume" 16mm, B&W, silent, 15 mins.
   "Conical Solid" 16mm, B&W, silent, 10 mins.
   "Long Film for Four Projectors", 16mm, B&W, silent, 6 hours.
1975: "Four Projected Movements" 16mm, B&W, silent, in 75 minute cycles, with no maximum duration.
   "Long Film for Ambient Light" silent, in 24 hour cycles.

Publications:

1973: "Black Solid" (New York City).
   "Yellow Solid" (New York City).
1974: "Article" (New York City).
   "Wallpaper" No 1, September. (London & New York).

Selected Bibliography:


Catalogue of the 5th International Experimental Film Competition at Knokke: "Line describing a Cone: a statement" Anthony McCall.


Nam June Paik

Paper TV and Video Buddah

February 1975, Tuesday thru Saturday from 10 to 6

René Block Gallery Ltd.
409 West Broadway New York 10012 Telephone 431 8430
NAME JUNE PAIK  (Korean, 1932 - )

VIDEO BUDDHA, 1974, Japanese Buddha with video b & w camera and closed-circuit monitor. Kamakura Buddha courtesy of Mrs. H. Warren Kampf and the Dayton Art Institute, Dayton, Ohio.

PAPER TV (VIDEO BUDDHA) 1975, Pen, brush and ink, white grease pencil on black construction paper, Collection of Jud Yalkut and Jeni Engel.

Nam June Paik was born in Seoul, Korea, in 1932.

In November 1973, he was artist-in-residence at Wright State University, Dayton, Ohio.
Mao-Tze Tung said:

"U.S. Imperialism is just a paper tiger";

Nam June Paik said:

"Asian mysticism is just a shadow of Paper TV".

for Jud and Jeni,

Paik '75
The images for this project were first obtained by enlarging, with an optical printer, frames of evenly distributed grain particles from a black and white strip of underexposed 8mm Tri-X film. The resulting 16mm black and white Plus-X copy was again blown up with an optical printer to make a negative on high contrast stock. In the final stage, using an optical printer, color gels were employed to code each of the up-to-six layers of superimposed images of grain fields; this was recorded on fine grain Ektachrome Commercial color stock. What began as dark grain particles in relatively clear (light toned) emulsion, in the 8mm specimen, at the last stage, have become colored images of grain particles in a dark field.

In photography and film the light sensitive silver halide particles which form images are distributed evenly and randomly in gelatin across the image support plane so that the images recorded attain high legibility while the granular infrastructure of the image itself is relatively unnoticeable. In film, with its succession of frames of such so-called "grain", it is important that each frame's particle structure be totally different than — discontinuous with — the particle structures of the other frames so that no infrastructural "movement" patterns occur, which would create for the viewer a conflict of perceptual attention as the viewer follows the apparent illusions of movement of the recorded images. The random distribution of "grain" in the filmic temporal sequence should be expected to produce no more than an effect of non-directional "motion", somewhat related to the auditory effect of "white noise". However, what is ironic is that the human observer will perceive what appears to be definite forms of continuous-directional motions in experiencing "grain", when the "grain" is blown up enough to be observed as a field of discrete particles. By coding these fields, numerous forms of apparent movement may occur. What I am proposing in this project is that even at the infrastructural level — and contrary to its intended purposes — the basis of film's illusionistic movement can be discerned. One might hypothesize that film is, in this respect, thoroughly illusional, on all levels from its most obvious recorded-image plateaus to its most primary image-forming depths.
BIOGRAPHY

Born in Denver, Colorado, 1943.
Founded the Denver Experimental Film Society, 1962.
B.F.A. in Painting, University of Denver, 1964 (cum laude).
Founded the Indiana University Experimental Cinema Group, Bloomington, 1965.
Administered courses in personal filmmaking, photography and experimental design, Maryland Institute of Art, Baltimore, 1967-70.
Founded the Personal Cinema Group, Maryland Institute of Art, 1968.
Administered film workshop at Aspen School of Contemporary Art, summer, 1968.
Developed an undergraduate film program for the Art Department of Antioch College Art Building, 1971.
Participated in formation of a Communications Department, Antioch College, 1971.
Developed an undergraduate documentary film program and a graduate film studies program, Antioch, 1972.
Administered film history and analysis of "films by artists" courses, Summer Institute in the Making, Knowing & Judging of Film/Media, State University of New York at Buffalo, Summer 1973.
Administering film making and analysis courses and research seminars, Center for Media Study, State University of New York at Buffalo, Sept. 1973 -

PUBLICATIONS

"Red, Blue, Godard", Film Quarterly, summer, 1966.
"Notes on Films", Film Culture, #47.
"Interview" by Jud Yalkut, East Village Other, vol. 4, #33, July 16, 1969.
"Blank Deflections: Golden Cinema", Film Culture, #48/49.
"Words Per Page", German translation by Birgit Hein, Xscreen, (Phaidon-Verlagsgmbh, Cologne, 1971.
"Words Per Page", Afterimage, #4, (Cambridge, England)
"Notes on Films", New Form in Film, ed. Annette Michelson (Montreux, 1974).
"Hi 'hay yeh folks, step on in'and' tranverse 'yr present' position" (Letter of dedication of To,U,C,H,I,N,G, to David Franks), to be published in forthcoming Film Culture.
"Statement on Matisse", Forthcoming in Art in America.
"Letter" (concerning film programming at "Projekt 74"), Flash Art (#48-49).
BIBLIOGRAPHY

(Asterisks denote most adequate descriptions of work)

"Experiments in Perception," Takahito Iimura, Film, vol 10, #1, 1968, Japan.
* "Structural Film," P. Adams Sitney, Film Culture, #47, and book Film Culture Reader, ed. Sitney.
Introduction to the American Underground Film, Sheldon Renen, Dutton, 1968.
Underground Cinema, Birgit Hein, (Cologne, 1971)
"Freeing Film", John Du Cane, Time Out, November 3 - 9, 1972, London.
"Underground Film," Birgit Hein, Magazin Kunst #41
* Visionary Film, P. Adam Sitney (Oxford Univ. Press, 1974)
"Reflected Light: Independent Avant-Garde Festival," Tony Rayns, Sight and Sound, (winter, 1973-4)
"Reviews" (Bykert Gallery exhibition of SYNCHRONOUSOUNDTRACKS), Roberta Smith, Artforum, Sept. 1974.
New Form in Film, (Exhibition Catalogue), ed. Annette Michelson (Montreaux, 1974)
Eine Subgeschichte des Films Lexikon des Avant-gard-Experimental-und Underground, Hans Schengl and Ernst Schmidt Jr. (Suhrkamp Verlag, Frankfort, 1974).
Film as a Subversive Art, Amos Vogel (Random House, 1974)

Recent Radical Film, Regina Cornwell (one of 12 lecture texts with accompanying slides, Art Information Distribution, P.O. Box 757, Cooper Station, NYC, 10003, 1975.)

"Reviews" (Bykert Gallery exhibit, 1972), Rosemary Mayer, Arts, (Feb. 1973).

INDIVIDUAL EXHIBITIONS

1968 Jewish Museum, N.Y. (screening)
   Museum of Modern, N.Y. (screening)

1972 Bykert Gallery, N.Y.
   Anthology Film Archives, N.Y. (screening)

1974 Bykert Gallery, N.Y.
   Gallerie Ricke, Cologne

1975 Whitney Museum of American Art, N.Y. (One week screening)
   Galerie Projection, Cologne (screening)

GROUP EXHIBITIONS AND FILM FESTIVALS

1966 "20 Years of American Personal Cinema," National Museum of Art, Tokyo
   "4th International Experimental Film Competition," Knokke-Le Zoute
1968 "14th Annual Robert Flaherty Seminar"
   "2nd Annual Yale Film Festival"
   "Toyko Film Art Festival," Sogetsu Kaikan Hall
   Jewish Museum (Program of work in Independent Filmmakers Series)
1969 "7th Avant-Garde Festival," New York
   "3rd Annual Yale Film Festival" (out of competition)
   Paula Cooper Gallery, New York
   "XXIII Festival d’Avignon," Avignon
   "Experimenta 3," Frankfurt
   "7 ½ New York Film Festival," Elgin Theater, New York
   "Isreali International Film Festival," Tel-Aviv
   "La Quinzaine des Realisteurs," Cannes
1970 "Incontri Internation Del Cinema," Sorrento, Italy
   "Happenings and Fluxus," Kolnischer Kunstverein, Cologne
   "International Underground Festival," London
   "Art 70", Kunsthau, Basel
   Whitney Museum (Daily exhibition of Razor Blades for one week)
   "Information", Museum of Modern Art, New York
   "Filmfestival Verlin"
   "La Biennale di Venezia: Seminario Internazional di Studi sul cinema "underground", Italy.
   Museum Hamburg, Germany
   Kunstmuseum Luzern, Switzerland
   "Sonsbeek 71," Rijksmuseum Kroller, Holland
   Stadt Museum, Bonn, Germany
   "Art 1", Internationale Kunst-Messe, Basel
1972
"TEN" Contemporary Arts Museum, Houston, Texas (three month exhibition) of four-screen environmental film piece SOUND STRIP/FILM STRIP
"Hamburg Filmschau 72", Hamburg
"Internationale Kunst-und Informationsmesse," Dusseldorf
"Art 2", Internationale Kunst-Mesee, Basel
"Documenta 5"," Kassel
"New Forms in Film," Solomon R. Guggenheim Museum
"Internationale Kunst-und Informationsmesse," Dusseldorf
"Form and Structure in Recent Cinema", Vancouver Art Gallery
Contemporary Arts Center, Cincinnati, (2 month exhibition of INFERENTIAL CURRENT and "Frozen Film Frames I and II")
"Art Systems II," Museum of Modern Art, Buenos Aires, (September '72) and at the Museum of Fine Arts, Santiago de Chile (Nov. '72)
"Fluxshoe," a Fluxus exhibition circulated throughout England by the University of Exeter, Exeter, England (winter 1972-73)
1973
"Options & Alternatives: Some Directions in Re-ent Art," Yale Univ.
Art Gallery, (Spring 1973)
"Underground Festival 3," Filmstudio 70, Rome (April 1973)
"Art 3", Internationale Kunst-Messe, Basil
"Festival of Independent Film," National Film Theater, London, (Sept, 1973)
"Performances, Music, Film," Contemporary Arts Museum, Houston, (month long exhibition of super 8 loop cartridge form of INFERENTIAL CURRENT), (sept '73).
"Internationale Kunst-und Informationsmesse," Dusseldorf
"Film als Kunstwerk, Retrospect," Kolner kunstmarktes (Sept. 73)
"L'Avant Gard Americaine," Studio Christine 2, Paris (Oct. 73)
"The Mystic Circle," Byrnaby Art Gallery, Burnaby, B.C. (Dec 73)
"Six Filmmakers", Albright-Knox Art Gallery (Dec 73)
1974
"KLANG/LIGHT/DUFT" --Spiele", Theatre an Turm, Frankurter Bund fur Volksbildung in Verbindung mit dem Hessischen Rundfunk, Frankfurt, (March 74)
"Film As/On Art", in association with the exhibition "Art Now '74", American Institute Film Theatre, Kennedy Center for Performing Arts, Washington, D.C. (June 74)
"New Forms in Film; Cinema d'avant garde Americain", Maison des Congres, Montrœux, Switzerland
"Projected Images", Walker Art Center, Minneapolis (Sept 74)
"Kolner Kunstmarktes", (scores) (Oct 74)
"Experiment in Film", Casino Knokke-Heist, Belgium (Dec 74)
"Metamusik-Festival," Berlin (Fall 74)
"Festival Internacional de Cine Experimental para Formatos no Comerciales", Centro do Arte y Communicacion (CAYO), Buenos Aires (Sept 74)
1975
"Art Film Tour 1974/75", circulated by Arts Council of Great Britain
"Drawings by American Artists", Museum Leverkersen, Germany (May)

AWARDS/GRANTS
(In 1968 I decided not to enter works in competitive film festivals).
Production grant, American Film Institute, 1968
Yale Film Festival: N:O:T:H:I:N:G received Honorable Mention by Michele Snow
and was given one of several "2 prizes" by Ed Emshwiller, 1968
Ford Foundation Humanities Grant, Antioch College, 1970
Ford Foundation Humanities Grant, Antioch College, 1971
National Endowment to the Arts, Public Media Grant (for 6-screen
environmental film piece), Washington, D.C. 1974
Creative Artists Public Service Program (CAPS), New York, 1975

LECTURE APPEARANCES WITH FILMS

University of Colorado; "Cineprobe" (Museum of Modern Art, N.Y.); Purdue
Univ., Indiana Univ. Yale Univ., Kansas City Art Institute; University of
Illinois (Chicago Medical); Millennium Film Studies (N.Y.); Skidmore College;
"New American Cinema Workshop" (Western Michigan University); Chicago Art
Institute; U.C.E.A.; San Francisco State College; London Arts Lan; Chelsea
Art School (London); Oesterriches Filmmuseum (Vienna); Museum of Modern Art
(Stockholm); Kino Theatre (Munich); City Theatre (Cologne); "New Arts Symposium"
Findlay College, Ohio; Unv1 of Denver; Ohio Univ. (Athens); Living Arts
Center (Dayton); University of Victoria, B.C., San Francisco Art Institute;
Mills College (Oakland); Harpur College (State University of New York); Calif.
Institute of the Arts (Los Angeles); Univ. of California (Santa Cruz); John
Herron School of Art (Indianapolis); Kent State University (Ohio); Univ., of
Chicago; "Hamburg Filmschau 72" (Hamburg); University of Wurzburg; "Documenta 5"
(Kassel); California College of Arts and Crafts (Oakland); Vancouver Art Gallery;
Vancouver City School of Art; Princeton Univ. (New Jersey); Carnegie Institute
Museum of Art (Pittsburg; 2 week seminar"New American Cinema as Information
Matrices: An Alternative to the 'Structuralist' Mode of Film Criticism"
Feb. 1973) Cleveland Art Institute (Spring 1973); Univ. of Rhode Island, Kingston
(spring 1973); Univ. of Rochester, N.Y., (Spring 1973); State University of
New York, Buffalo (Spring 73 and Summer 73); Carnegie Institute Art Museum;
Pittsburg (Fall 73); Royal Film Archives, Brussels (Spring 1973); Filmstudio
70, Rome (Spring 1973); Forum furaktuelle Kunst; Innsbruck, Austria (Spring 73);
Stadtsiche Gallerie Im Lenbachhaus, Munich (Spring 73); American Arts Center,
Paris (Spring 73); Univ. of Hartford Art School, Conn. (Fall 1973); Midi411 Univ.
Montreal (Spring 1974); Antioch C. (Spring 1974); N.A.M.E. Gallery, Chicago,
(Spring 74); Rutgers Univ., N.J. (Spring 74: S.U.N.Y. at Purchase) (Spring 74)
Virginia Commonwealth College, Richmond (Spring 74); Ricke Gallery, Koln
(Summer 74); Walker Art Center, Minneapolis (Fall 74); Minneapolis School of
Art (Fall 74); Erie County Public Library, Buffalo (Jan. 75); Millenium Film
Workshop, NYC, (May 75).

OTHER

Interviewed by Hollis Frampton for S.U.N.Y. at Buffalo Media Study Tape
Archives (Part of "Oral History of the New American Cinema" Series at
S.U.N.Y.) Spring 73
Interview of film artist Gunvor Nelson for SUNY at Buffalo M.S. Tape Archives
Dec. 73
Panel Member, College Art Association meeting (panel concerning film teaching) Detroit, Jan 74
Presentation of paper at "Seminar in Film Teaching Making" SUNYAB (Dec 73)
Interview of film artist Tony Conrad for SUNY ag Buffalo Media Study Tape Archives (Feb 74)
Interviewed on video tape by James Blue, Director of Media Center, Rice University (Summer 74)
Panel member, "New Form in Film" festival, Montreux, Switzerland
Interviewed on "Magazine of the Arts," Channel One West German Television Summer 74
Cochairperson of College Art Association of America Committee on Film, 1975
Member of "American Seminar of Film" (sessions at SUNY at Buffalo, Fall 1974, Harvard, Winter 1974-5, New York Univ. Spring 1975.
Presented paper "Strategies in Documenting Film" (unpublished) and screened several of my own films "American Seminar of Film", New York Univ. 5/9/75
Interviewed as guest filmmaker in Ms. Annette Michelson's Graduate seminar of economics of independent filmmaking, New York Univ. May 14, 1975
Interviewed on Rnnate Strauss's "Art Beat", Amherst Cablevision, Amherst, N.Y. April 1975
Artist-in-Residence, Artpark, Lewiston, N.Y., (July 1975)
Presentation of paper ("A Cinematics Model for Film Studies in Higher Education"
 at the conference "Film and the University", C.U.N.Y. July 1975

COLLECTIONS (Film Prints)

Anthology Film Archives, N.Y.
Museum of Modern Art, N.Y.
Oesterreichisches Filmmuseum, Vienna
Royal Film Archives of Belgium, Brussels
Kolnischer Kunstverein, Cologne
Museum of Modern Art, Paris
Wallraf-Richartz Museum, Cologne
British Arts Council, London
United States Information Agency
Rice University, Houston
California Institute of the Arts, Valencia
San Francisco State College, San Francisco
Maryland Institute of Art, Baltimore
New York City Public Library, N.Y.

COLLECTIONS (Other works)

Wallraf-Richartz Museum, Cologne ("Frozen Film Frame: Ray Gun Virus")
Galerie Ricke, Cologne, ("Frozen Film Frame: T,O,U,C,H,I,N,G")

DISTRIBUTION AND SALES OF FILMS

New York Filmmakers' Cooperative, 175 Lexington Avenue, N.Y.C.
Castelli-Sonnabend Tapes and Films, 420 W. Broadway, N.Y.C.
Canyon Cinema Cooperative, Rn. 220 Industrial Cntr. Bldg., Sausalito, CA 94965
Galerie Projection, Rinkenpfuhl 20-26, (Rinkenfor), 5 Cologne 1, Germany
Freunde der Deutschen Kinemathek e.V., Welserstrasse 25, 1 Berlin 30, Germany
P.A.P. Film, Fohrenstrasse 11A, D-8031 Grobenzell, Munich, Germany
London Filmmakers' Cooperative, 13A Prince of Wales Crescent, London NW1
Canadian Filmmakers' Distribution Centre, 406 Jarvis St., Toronto, Ontario M4Y 2G6.
Cooperative Cineastes Independents, 2026 rue Ontario, est, Montreal, 133, Quebec
Pari Films, 4 rue Edouard Nortier, 92 Neuilly, France

LEASE AND SALE ("Locational" works, etc.)
Bykert Gallery, 24 E. 81 st., N.Y.C. 10024
Galerie Ricke, Rinkenpfuhl 20-26 (Rinkenhof), 5 Cologne 1, Germany
JUD YALKUT (American, 1938 - )

REAL AND ILLUSIONARY WATERWALL (1969-75), 6' x 8' waterwall, 16mm continuous run cartridge projector, high pressure mercury vapor arc lamp, and 16mm film shot at 3200 frames per second.

Mercury vapor lamp hardware and original conceptioning and consultation, Thanks to Roger Gilbert, President, Oriel Optics, Stamford, Connecticut.

Thanks also to Bob Debke, Pleasing Plastics, Cincinnati, Ohio: Tracey Kinsel and Don White of Bell Laboratories, New Jersey; and Arturo Cuetara.
PROPOSAL FOR THE DEVELOPMENT OF A COMPLETE ULTRAVIOLET PROJECTION SYSTEM

By Jud Yalkut, Copyright 1969 (excerpts)

With the exception of fluorescing surfaces on human bodies, costumes and other moving objects, the body of ultraviolet luminescing effects has thus far been confined to static images and compositions. It is the intention of this proposal to initiate an interest in the production of moving fluorescent images through an ultraviolet projection system onto luminescent surfaces and substances.

As a filmmaker interested for some time in the effects of ultraviolet luminescence, I attempted some experiment in 1966 in the production of ultraviolet moving image projections. These early "primitive" attempts worked, but posed basic problems to be surmounted for continued and more sophisticated work.

At the time of these experiments, I foresaw the possibility of projecting moving images, photographed on motion picture film, through ultraviolet transmission systems onto multi-fluorescing surfaces. I made such attempts with black and white since the color effects would originate from the projection surfaces themselves. In the course of these probings, it became clear to me that full realization of this technique would necessitate the use of a highly efficient ultraviolet transmitting, condensing and projection system.

Of prime importance in the development of such a system, I would consider the following points:

1. The testing of existing projection lamps for their maximum ultraviolet transmittancy factors and, if necessary, the development of a projection source producing a maximum middle-range (3000-2000 Angstroms) Ultraviolet radiation, and contained within a transparent bulb material of extremely low ultraviolet absorbing characteristics. A fruitful line of investigation may be into open and closed arc sources, which are known to be the most efficient sources of UV.

2. The testing and/or development of projection optics parts with a maximum level of ultraviolet transmittancy. This would include the condensing lens, any heat-resistant glass, as well as the projection lens. A useful reference occurs in ultraviolet microscopy, where a mercury arc is used within a quartz housing, since quartz is transparent in the desired wavelength region.

3. Possibly of equal importance is the efficiency of ultraviolet transmittancy of the film base and emulsion upon which the images are recorded.

The entire optics of the projection system would have to allow for the maximum ultraviolet transmittancy through its transparent elements, with the final separation of the active ultraviolet actualized by the visible light absorbency of the filters passing the ultraviolet projection beam beyond the projection lens.

One final note is in order on the possible nature of the projection surfaces, which may be solid, liquid, or gaseous. Walls and screens can be arranged which are coated with fluorescing compounds; liquid sprays, fountains, or waterfalls may contain fluorescing pigments or fluorescing dyes; or smoke and non-toxic gaseous elements containing actively fluorescing particles may be used to create other fluxing and metamorphosing areas. Such projections on all of these material states of surfaces, which might also include balloons or inflatables filled with fluorescing gases, indicate a high level of effectiveness in the creation of environmental projection systems.
May 28, 1969

MR. B. KLUVER
Experiments in Art and Technology, Inc.
235 Park Avenue South
New York, New York 10003

Dear Billy:

I have discussed this proposal with Jack Tomlinson, who is working with U.V. We think the idea is sound and would work with relatively little development. Mr. Yalkut seems to know what he is talking about. All of his technical remarks are correct. He has apparently demonstrated the concept previously using ordinary projectors with U.V. filters. As he points out, much better results would be obtained with mercury vapor arc lamps and quartz optics. A water or other filter would be necessary to prevent the film from burning up. We don't know anything about the spectral characteristics of film, but no doubt Kodak has that information. The whole scheme, of course, depends on having a film transparent to the U.V.

We think that a trial system could be assembled from available U.V. lamps and lenses, using standard projector housings. If non-sharp images are okay, uncorrected lenses of quartz alone would be much cheaper than achromats of quartz-fluorite. We would suggest "Oriel\*" as lamp suppliers and "Special Optics\*" for lenses. Other suppliers may be found in "The Optical Industry and Systems Directory\*".

As to who would be interested -- for support perhaps the film companies -- for development maybe "Oriel\" or many other companies listed in the Optical Directory.

One final word on safety. U.V. may damage eyes or give sunburn or produce poisonous ozone. This should be looked into.

See you on your next visit.

Best regards,


TOM BRIDGES
June 19, 1969

Jud Yalkut
7th Street Marks Place #18
New York, N.Y. 10003

Dear Jud,

Roger Gilbert, the president of Oriel Optics, called to say that they would be interested in sponsoring the hardware end of your ultra violet projection system (excluding the film and filmmaking itself). He would like to talk with you about the beginning of July.

If you would call me at E.A.T. I shall give you all the details.

Peter Poole

Sincerely,

Peter Poole

July 20 tentative call before

9:55 to Stanford
10:25
11:20
12:25
1:25
June 19, 1975

Mr. Jud Yalkut  
Art Department  
Wright State University  
Dayton, Ohio 45431

Dear Jud:

It was good to hear from you again. I'm glad that things are going well for Jennie and you.

Enclosed is our new catalog. The source we are considering is shown on page 76. It is essentially similar to that you used before but has a more efficient lens and a smaller power supply.

You are welcome to borrow a source for a couple of months. We would only ask that you mention our company name in whatever way is appropriate.

I'm looking forward to hearing from you about mid July to set up a date in August.

My best to Jennie.

Best Regards,

ORIEL CORPORATION of America

by:

Roger Gilbert Jr.
President

Enclosure
JUD YALKUT
Resume

1938 Born in New York, New York.

1953 Graduated as Art Major, High School of Music and Art, New York, New York.

1954-1956 Attended the City College of New York, and McGill University, Montreal, Canada.

1961 Began filmmaking.

1964-1968 Filmmaker member of pioneer artist-engineer multi-media combine USCO.

1965-present Began collaborative work with Korean video artist Nam June Paik, in a series of infacings of the film and video media.

1969 Began work directly in the video medium. Filmmaking continues.

TEACHING

1968 Artist-In-Residence and Director of the Creative Film Workshop, Spring Arts Festival, the University of Cincinnati, Cincinnati, Ohio. Director, Summer Project In The Film, Horace Mann School, Riverdale, New York.

1968-1973 Instructor, Experimental Film, the Film School of the School of Visual Arts, New York, New York.

1969 Guest lecturer, Yale University, New Haven, Connecticut.


1971-1973 Instructor, the Millenium Film Workshop, New York, New York.

1972-1973 Video instructor, New York University School of Continuing Education, New York, New York. Film and video instructor, York College, the City University of New York, Jamaica, New York.

1973-present Assistant Professor of Art, Studies in Experimental Media, Wright State University, Dayton, Ohio.
Jud Yalkut resume (Page 2)

PUBLICATIONS


  Summer, contributor, FILM QUARTERLY, Berkeley, California.
  Fall, contributor, THE TULANE DRAMA REVIEW, New Orleans, Louisiana.


  Host, ARTISTS AND CRITICS, panel discussion program, WBAI-FM, New York, New York.


SELECTED EXHIBITIONS, ONE MAN SHOWS, FESTIVALS AND AWARDS

1966  Symposium of Kinetic Art, the University of California, Berkeley, California.


1967  THE PROJECTED IMAGE, the Institute of Contemporary Art, Boston, Mass.
  ENVIRONMENT II (with Charles Ross and USCO), the Architectural League, New York, New York.
  SCULPTURE—NEW YORK SCENE (with USCO), the Riverside Museum, New York, New York.
  DOWN BY THE RIVERSIDE (with USCO), the Riverside Museum, New York, New York.
  LOWER EAST SIDE—PAST AND PRESENT (with USCO), the Jewish Museum, New York, New York.
DESTRUCTFILM, projection environment, the Judson Gallery, New York, New York.
Second Tokyo Art Film Festival, Sogetsu Art Center, Tokyo, Japan.
Fifth Ann Arbor Film Festival and Tour, Ann Arbor, Michigan.
Foothills College Film Festival, Los Altos Hills, California.
Award of Merit, First Bellevue Experimental Film Festival, Bellevue, Washington.

1968
Jury Prizewinner, the Fourth International Experimental Film Competition, Knokke-Le-Zoute, Belgium.
Second prize, Sixth Ann Arbor Film Festival, Ann Arbor, Michigan.
Third Tokyo Art Film Festival, Sogetsu Art Center, Tokyo, Japan.
PERSONAL CINEMA series, the New York Film Festival, New York, New York.
Special mention, First Annual Berkeley Experimental Film Festival, Berkeley, California.

1969
Judge, Kenyon Film Festival, Kenyon College, Gambier, Ohio.
Second Annual Kenmore Independent Film Festival, Boston, Mass.

1970
Informationsschau, Mannheim Film Festival, Mannheim, Germany.
VISION AND TELEVISION, the Rose Art Museum, Brandeis University, Waltham, Mass.
American Film Encounter, Sorrento, Italy.

1971
First Video Festival and one-man shows, the Kitchen, New York, New York.
International Festival of Film in 16mm, the Musee Des Beaux Arts, Montreal, Canada.
American Underground Weekend, the Museum of Modern Art, Paris, France.

1971-1973

1972
Cineprobe, the Museum of Modern Art, New York, New York.
Second Video Festival and one-man shows, the Kitchen, New York, New York.
Film retrospective, the Everson Museum of Art, Syracuse, New York.
Guest artist (also in 1973), the Television Laboratory, WNET-TV, New York, New York.
Second Video Festival, the Kitchen, New York, New York.
Yale Film Festival, Yale University, New Haven, Connecticut.
Award for Exceptional Merit, Third International Festival of Short Films, Philadelphia.

1973
International Computer Arts Festival, the Kitchen, New York, New York.
Third Video Festival, the Kitchen, New York, New York.
First Video Festival, Videoball, Antioch College, Baltimore, Maryland.
Filmmaker, JOHN CAGE AT 60, produced for broadcast by WGBH-TV, Boston, Mass.
Jud Yalkut resume (Page 4)


Fourth Video Festival, the Kitchen, New York, New York.
FROM FILM TO VIDEO, Anthology Film Archives, New York, New York.
OPEN CIRCUITS, video symposium, the Museum of Modern Art, New York, New York.
Professional Filmmaker Grant, the Ohio Council On The Arts.

Faculty Exhibition, Wright State University, Dayton, Ohio.
Co-Director (with Nam June Paik), SUITE 212, television broadcast series, WNET-TV, Channel 13, New York, New York.
Film/Video Festival, Indianapolis Museum of Art, Indianapolis, Indiana.

SELECTED COLLECTIONS

The Royal Film Archive of Belgium.
The New York State Council On The Arts.
The New Jersey State Council On The Arts.
The Ohio Arts Council.
Koelnischer Kunstverein, Happening and Fluxus Collection.
American Federation of the Arts, distribution collection.

JUD YALKUT: A FILMOGRAPHY

IN-CAMERA SUPERIMPOSITIONS: The USCO and other Kinetic Films.

DIFFRACTION FILM (1965), 16mm, color, silent (24 FPS), 10 minutes.
TURN TURN TURN (1966), 16mm, color, sound, 10 minutes.
US DOWN BY THE RIVERSIDE (1966), 16mm, color, sound, three minutes.
CLARENCE (1965-8), 16mm, color, sound, 10 minutes.
LE PARC (1966), 16mm, color, sound, 4:30 minutes.
MOONDIAL FILM (1966), 16mm, black and white, sound, four minutes.

THE PARTICIPATING CAMERA: Film Journals and Diaries.

METAMEDIA (1966-71), A Film Journal of Intermedia and the Avant Garde 1966-70, 16mm, color, silent, 50 minutes.
KENYON FILM (1969-72), 16mm, color, silent, ten minutes.
JOHN CAGE MUSHROOM HUNTING IN STONY POINT (1972-3), 16mm, color, silent 10 minutes.
VIDEOFILMS (With Nam June Paik)

BEATLES ELECTRONIQUES (1966-9), 16mm, color and B & W, sound, three minutes.

VIDEOTAPE STUDY NO. 3 (1967-9), 16mm, black and white, sound, four minutes.

P+A-I(K) (1966), 16mm, color, sound, ten minutes.

ELECTRONIC MOON, 16mm, color, silent and sound (1967), only original concert version.

ELECTRONIC MOON NO. 2 (1969), 16mm, color, sound, 4:30 minutes.

CINEMA METAPHYSIQUE NO. 1 (1966-72), 16mm, black and white, three minutes.

CINEMA METAPHYSIQUE NOS. 2, 3 and 4 (1967-72), 16mm, black and white, ten minutes.

CINEMA METAPHYSIQUE NO. 5 (1967), 16mm, color, silent (24 FPS), three minutes.

ELECTRONIC FABLES (1971), 16mm, color, sound, ten minutes.

WAITING FOR COMMERCIALS (1972), 16mm, color, sound, eight minutes.

SYNAESTHETIC FILMS

KUSAMA'S SELF-OBLITERATION (1967), 16mm, color, sound, twenty-three minutes.

AQUARIAN RUSHES (1970), 16mm, color, sound, fifty minutes.

PLANES (1968-72), 16mm, color, sound, seventeen minutes.

SLOP PRINT (1973), 16mm, color, sound, three minutes.

CHINA CAT SUNFLOWER (1973), 16mm, color, sound, five minutes.

W.S.U. (1974), 16mm, color, sound, seventeen minutes.

Most of the above films (with the exception of ELECTRONIC MOON NO. 1 and W.S.U.) are available for rental through the Filmmakers' Cooperative, 175 Lexington Avenue, New York, New York. Selected films are also available from the Canyon Cinema Cooperative in Sausalito, California; the American Federation of the Arts, New York, New York; the Tokyo Underground Film Center, Tokyo, Japan; the London Filmmakers' Cooperative, London, England; the Cooperative Cineastes Independants, Montreal, Canada; the Galerie Christine Aubry, Paris, France. Videotapes by Jud Yalkut are distributed by Electronic Arts Intermix, 84 Fifth Avenue, New York, New York 10011.