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Southland Video

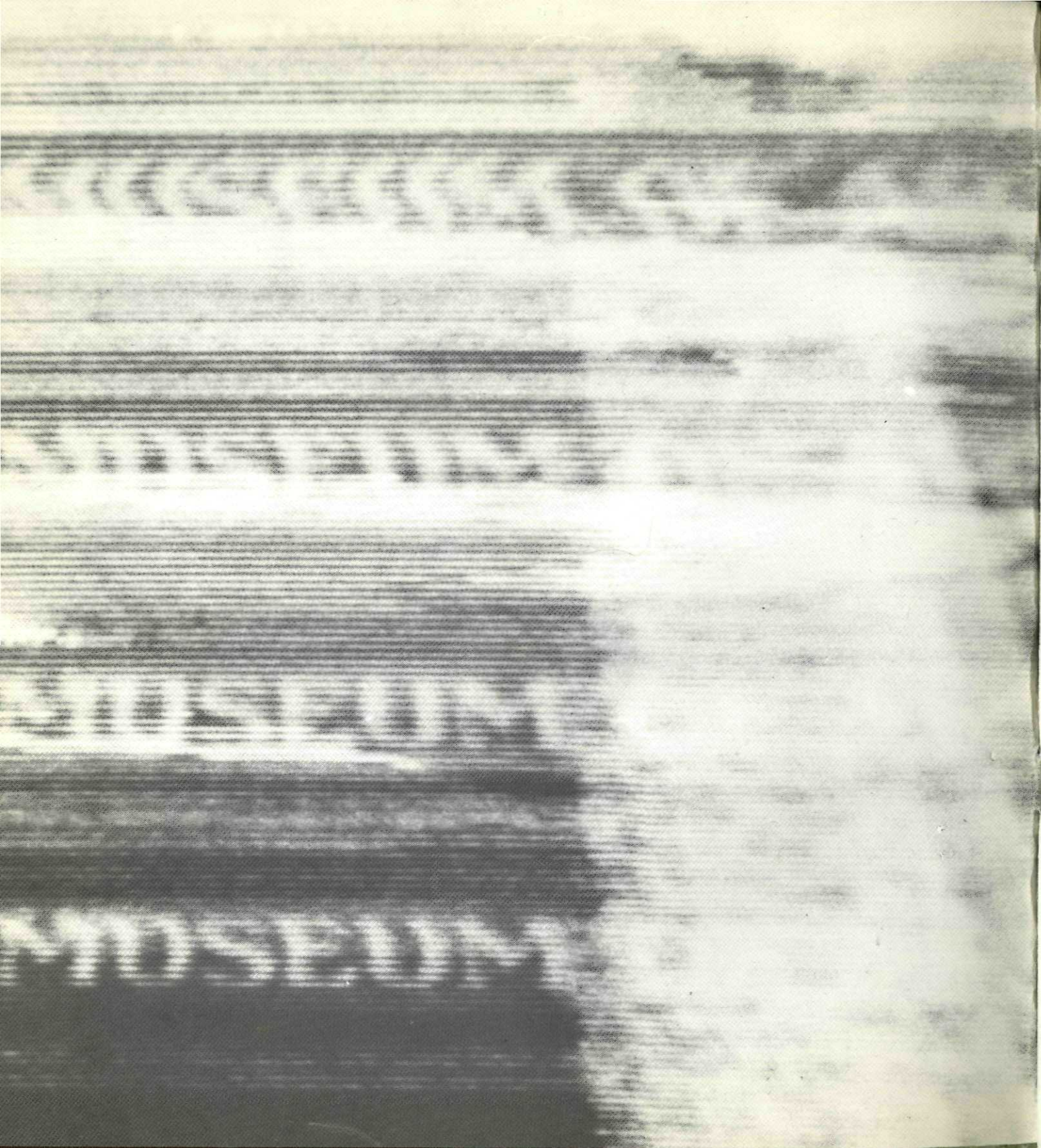
VIDEO Anthology

Southland Video Anthology

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organized by the
Long Beach Museum of Art
Long Beach, California
supported by the
County of Los Angeles

Jan E. Adlmann
Director

David A. Ross
Deputy Director
Television/Film

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/ Long Beach.

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a Department of Municipal Government

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D.A.R.

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Preface

The artists represented in this anthology all, in some degree, convey something—whimsical, deadpan, humorous, exasperating, profound (or all of the above!)—about what we see, what we think we see, what we are manipulated to see, what we could see, if we would stop to see. The significance of this work lies in the use of *television* as their mode of communication.

Television, or video, as an artistic (not to mention journalistic and educational) medium will be an important element in the varied arts mix foreseen as the heart of the new Long Beach "Arts Forum" now nearing construction. This new facility, about which David Ross expands in this catalogue, will utilize many electronic media along with other more conventional art media, as well, as foster an alliance with other art forms—music, dance, theatre, performance, and the like.

This anthology is plainly an important contribution to the still slender body of critical and historical material concerned with the development of artistic uses of television. The museum is pleased to be host to so many fresh new works.

J. E. Adlmann
Director

Southland Video Anthology

In 1935, The Museum of Modern Art began to exhibit films, and made them available for study and reviewing. Prior to the kind of systematic exhibition, research, and collection pioneered by the Modern, films were rarely considered by the art historian, as they invariably would disappear soon after screening, if they were screened at all. The ability to re-examine works on film led not only to the ascent of cinema to a high art status, but also nurtured the development of a critical methodology and vocabulary which is still valid for the exploration and discussion of time-based pictorial/literary forms found in contemporary film, video and performance works. As a result of this activity, contemporary film makers like Michael Snow, Stan Brackage, Paul Sharits, Ken Jacobs and Hollis Frampton, are seen as part of a recognizable (growth-synthesis process) within the tradition of modernism—along with

Man Ray, Moholy-Nagy, et al.

Though the value of film study was well recognized by the time that television broadcasting became viable, over a quarter century passed before any serious thought was given to either the role of the museum in the study of television, the role of the artist in relationship to the medium's peculiar tools, or the notions of radical change that were contained within the particular way in which television could change the relationship of the artist and the museum to each other and the public-at-large. Further, like much early film, popular forms of television seem less a sub-classification of television than a description of the nature of the medium itself. This, to the extent that no serious critical methodology or aesthetic activity, has had any influence on the development of the medium in general. In other words, though the work of pioneer Russian film makers, like Eisenstein, Pudovkin, Vertov and Dovzhenko, French film makers like René Clair and Louis Delluc, and early American documentary film makers like Robert Flaherty remained relatively unknown to the general public it informed a succeeding generation of artists, and allied a generation of contemporaries.

The renegade, maverick sensibility of the artist—present in film since the medium's inception—has been absent from the sterile, corporate television industry. As such, the real and present need for an objective study of video art must be balanced against the urgent need for support of the developing field.

At the Long Beach Museum of Art, we are trying to establish a center for a similarly serious approach toward works that have been created by artists utilizing the tools of television production as well as film.¹ The nature of the difference between so-called video art and other popular forms of television is essentially the difference between the concerns of contemporary art and many forms of commercial communication. To some, it may seem that the use of television to reveal aesthetic truths is an absurd proposition.

But at a time when contemporary art is clearly a social manifestation, art is no longer isolated from the culture by the canons of formalism or similar academic restraints. It has become incumbent upon the artist to inform his work with an understanding of the world and his position in it, while using his work to inform the culture.

The function of art in pre-literate cultures was directly analogous to the function of architecture in that it provided the dominant structure for both defining and informing the culture. The rise of literacy was concurrent with the decline of art's central position as the vehicle for the transmission of ideas. While architecture retained its functional integrity, continuing to provide material structure for the entire range of social processes, art's impact became increasingly marginal—though often this marginality was seen as a privilege of talent and as such become associated with the privileges of the aristocrat. Within the current tendency toward a post-literate society, the artist's role becomes once again contiguous with art's functional qualities and as a result, becomes less marginal in effect. The "fine" artist is seen, finally, as a worker in need of the same protection as his peers in other communication industries (arts). This recognition comes in belated response to the fact that the integral role and value of visual art (as opposed to the written word) has once again emerged as a central and significant issue.



Still frame from *TV IS OK* by Ilene Segalove. In this short piece, the artist answers a series of questions about her license plate to an imaginary inquisitor.

¹ With the support of the National Endowment for the Arts, the City of Long Beach, and the Rockefeller Foundation, the museum has recently established the basis for a production and post-production television facility developed expressly (though not exclusively) for use by artists either visiting or working in-residence. The studio, which will become an integral part of the new Long Beach Arts Forum due for completion in early 1978, will allow the museum to assist artists in their work. Further, the facilities will provide the museum with the structure necessary to establish a cable television station of its own, as a direct extension of the museum's exhibition and education functions.



Still frame from *NOR MAL / CONVERSE* by John Sturgeon. Pictured in the still are Sturgeon and Nina Sobel (left, right). The tape is an exploration of mechanized communications which manages to be unnerving as well as strangely humorous.

² The Southland Video Anthology consists of approximately 30 hours of work on videotape by 65 artists. Individual tapes in the exhibition range in length from thirty seconds to sixty minutes. The majority of the work has been produced in black and white, though as color equipment becomes increasingly accessible (as it has in the past year) many artists now working with monochrome cameras will probably switch to color. In other words, as distinct from still photography, where the decision to work in either color or monochrome is closely linked to the artist's approach to a subject, the split in video is not always tied to aesthetic decision making. In the past, the choice between color and monochrome usually meant making a choice between working in a broadcast studio where color cameras were available, or working within the privacy of the artist's studio (where possession of even monochrome equipment is considered a luxury). Recent developments, however, have made it possible to use portable color cameras at a reasonable expense, hence the choice between color and monochrome will increasingly become a factor in the overall approach to the work, much the same way that it has in photography.

Notes on the Exhibition:

This exhibition, an anthology of videotapes produced in Southern California during the past seven years, is one step in the establishment of a center for the exhibition, study, and production of art work produced with the tools of television production. Sometimes video work is produced in a format that could be broadcast or cablecast directly into the home. The development of artistic involvement with television, however has led to a number of highly important works which have little or nothing to do with the nature of television's capacity to deliver individual programs. Although they have been excluded from this anthology for reasons of space these sculptural types of video art deserve, require and will receive similar exposure in the future.² For this reason, we will not limit the scope of the inquiry of this department to any one kind of work. Rather, we will attempt to support artists and scholars in their explorations of a wide range of contemporary aesthetic problems. These would include an understanding of the semiotic structure of television communications, the analogous functioning of television systems and organic communications systems, and attempts to re-define the role of the artist in which his or her individuality is increased proportionally to the artist's willingness to perform vital services central to the culture.

The museum stands susceptible to change as a result of the undertaking signalled by this anthology exhibition. Museums, like other communication oriented institutions with a responsibility to ideas, are in the throes of change brought about by the introduction of new technologies and the demands of an increasingly sophisticated public. The proposed program of the Long Beach Museum reflects functional priorities in just such transformation. If the museum is to follow the lead of the artist, and the general development of the history of art and ideas, it becomes the museum's responsibility to follow the example set by contemporary art and architectural theory—that is, to become more and more the servant of the idea or proposition and less and less a physical or functional intrusion. In effect, the further the museum moves towards functional invisibility, the further the museum moves towards a responsible and effective posture.

The proliferation of exhibitions of works on videotape during the past two years has led to the recognition of a number of problems inherent in the way museums exhibit seemingly technological, seemingly theatrical works of art, and a number of conditions inherent in the video medium itself. Both understandings are essential to the establishment of workable video viewing situations and acceptable exhibition formats.

Foremost is the veritable double bind created by the fact that television viewing is private, by the nature of its scale and typical use in the home. It is far removed from the socialized theatrical conditions common to cinema and gains a great deal of its power from the range of intimate relationships that are inherent in its use of private space. Further, as the American intellectual anti-television bias has conditioned us to think of television as little more than a commercial information-plumbing fixture, its presence anywhere outside the house (not to mention in an art museum) always appears somehow odd.

Televisions don't just seem out of place in art museums; for the most part, they are. It becomes obvious that the museum's role vis-a-vis television and art is not as the keeper of the television set (as a replacement for the object

displaced by the work on tape), but rather as a conduit for the work to reach the home. This raises the more general idea that museums could and should expand the way they intercede between the work of art and the audience. Central to this is the notion of museums becoming cable or broadcasting stations in a fashion analogous to the way in which museums use physical gallery space to hang traditional art works.

Some questions arise from this proposition. Do works of art really need the special context offered by the museum's walled structure (or is the museum's intercession in the role of common carrier enough)? In other words, how can video art exist outside the confines of the museum's sanctuary?

In the light of these questions, the museum has clearly two roles to play. First of all, the museum becomes an admittedly temporary context for exhibition. Within that role, it must act both as an advocate and a sanctuary. Simultaneously, the museum becomes a catalyst for change within government and private telecommunications policies. This in order to foster recognition of the value of the emerging existence of museums as a distinct part of the telecommunication system.

The amalgam of activities that are described as video have little to do with video systems or the component parts of video systems. As John Baldessari aptly stated, speaking at a conference on the Future of Television at the Museum of Modern Art in January of 1974, "(video is) just one more tool in the artist's toolbox. Another tool to have around, like a pencil, by which we can implement our ideas, our visions, our concerns. . . . The case should not be 'I'm going to make a video piece,' but 'What I want to do, can best be done with video.'"³ All of television's culturally imposed connotations aside for a moment, video is a basic tool for the simultaneous production-transmission of electronically generated pictorial and audible information, with provisions for storage (on tape or disc) and distribution (through broadcast, cablecast, or the sale of duplicate recordings). As such, what we are seeing is the emergence of the visual artist within the recording and television industries.

The videotapes in this exhibition do not represent any one particular attitude toward either a way to make art, a rationale for making art, or the work of art itself. The idea for this "anthology" stems from the fact that though many important videotapes have been and are being produced in Southern California, not much of it has been seen either in Southern California or anywhere else. Interestingly, four years ago while researching video work for an exhibition titled "Circuit: A Video Invitational,"⁴ the irony of the situation that existed in Southern California became apparent to me. Typically, New York had been the center for most of the development of art TV. With the New York State Council on the Arts leading the way with consistently intelligent grants to artists working with the medium, activity throughout New York continues to flourish. In California, however, with its traditional attitude of either ignoring or underfunding the arts, barely a dime has been spent to support the growth of the particular type of experimental television that artists are involved with.

To compound the situation, there has been little or no gallery support of artists' television; up until quite recently, few museums in the area had paid any attention to the medium, and the major regional public television station, KCET, has never seen itself as either ready, willing or able to help

³ John Baldessari, "TV LIKE 1. A Pencil. 2. Won't Bite Your Leg," *Art-Rite*, Number 7, New York, 1974, p. 22.

⁴ "Circuit: A Video Invitational" appeared between 1972 and 1974 in six museums including The Everson Museum of Art, (where it originated) The Henry Gallery (University of Washington), Cranbrook Academy Museum, The Greenville County (S. Carolina) Museum of Art, The Boston Museum of Fine Arts, The Los Angeles County Museum of Art, and the Cologne Kunstverein.

⁵ In the three cities where experimental television work (read: artists' television) has flourished, public broadcasting stations have played significant roles. Boston's WGBH started working with artists under grants from the Rockefeller Foundation, the National Endowment for the Arts, and the Corporation for Public Broadcasting in 1968. The show titled, "The Medium is the Medium" was the result of the initial period, featuring (among others, Nam June Paik, Alan Kaprow, and James Seawright.) In New York, WNET has housed and supported The Television Laboratory, a project funded by the same sources plus the New York State Council on the Arts which has taken in a wide range of artists-in-residence since its inception three years ago. Finally, in San Francisco, KQED helped to originate the National Center For Experiments in Television (NCET), a group that has supported the work of a group of artists who have been mainly involved with the exploration of abstract and

electronically synthesized work. In Los Angeles, KCET has paid lip service to the presence of two video artists, with special 30 minute programs dedicated to William Wegman and John Baldessari (hosted by Alan Kaprow), but the producer of the series has since left the station and KCET seems to be basically involved with exploiting dramatic talent (writers and actors) that abounds in Los Angeles.



Nam June Paik and Shigeko Kubota, photographed in their Manhattan loft, spent 1971 on the faculty of the California Institute for the Arts. While in southern California, Paik and Japanese Engineer Shuya Abe constructed the Paik/Abe Video Synthesizer at CIA.

⁶ The only galleries that have been involved with video at all are the Nicholas Wilder Gallery, where Bruce Nauman showed his earliest videotape installation works in 1968, The Claire M. Copley Gallery, where Bill Wegman has shown some tapes, and most currently, Newspace, a gallery run by artists, which has in the past represented four or five artists who, in one way or another, used videotape and film as primary media.

⁷ Robert Morris, Notes on Sculpture, *Artforum*, Vol. 4, No. 6, February 1966, and Notes on Sculpture, Part II, *Artforum*, Vol. 5, No. 2, October 1966, pp 20-23.

artists learn to make creative use of their facilities.⁵ The only support that has been consistent has come from the universities and art schools. As a matter of fact, with rare exception, it has been the universities and not the museums or commercial galleries, that have supported the development of conceptual work in general—video in particular.⁶ This lack of support notwithstanding, an incredible amount of serious and intelligent work has been produced in and around Los Angeles.

A Brief History: Video in Southern California

In 1967, the post-minimalist artist Bruce Nauman began to consider the implications of placement and the relationship of particularly natural kinds of movement to the Gestalt theories of Frederick Perls. An interest sparked, in part by a series of important articles on body, motion and sculpture written by Robert Morris in 1966, was compounded after meeting and talking with the dancer and choreographer, Meridith Monk.⁷ A result of this rumination was that Nauman began to record himself pacing in his studio—first on film, but soon after on video tape. Nauman's attraction to video, at this point, had little or nothing to do with the sociological implications of television, or the political turmoil which motivated many artists to become involved with the medium to document social issues. Nauman found that the lighter video camera could be mounted easily at various angles, and by monitoring the image, relatively precise judgments could be made in regard to placement, framing and effect. To paraphrase Jane Livingston, Nauman observed that in this fashion, he could effectively reproduce in the mind of the viewer, "a feeling of tedium and engrossment simultaneous to sustained acts of physical exertion and mental concentration" on the part of the artist. As Livingston went on to note, Nauman's early video and film works were highly influential in America and Europe, both because of the particular synthesis of scientific and metaphysical concerns, and because of his precise and intelligent use of a specific technology.⁸ Both creatively and critically, there is a significant difference between directed aesthetic activity toward the concept of technology (approached as a general field of inquiry) and the artistic use of a specific technology that grows out of a specific need. What Nauman signalled in 1968 was the possibility of taking this approach without falling into the muddled art and technology scene that saw the artist as a willing consumer of technology out of a combination of gluttony, boredom and desperation.

Nam June Paik, the Korean-born artist and composer, fell prey to just that kind of critical reading when, while working with Japanese engineer Shuya Abe at Cal Arts in 1971, he introduced his highly misunderstood video synthesizer. An amazing device, it allowed Paik to distort and re-color commercially broadcast or camera generated imagery with dazzling results.

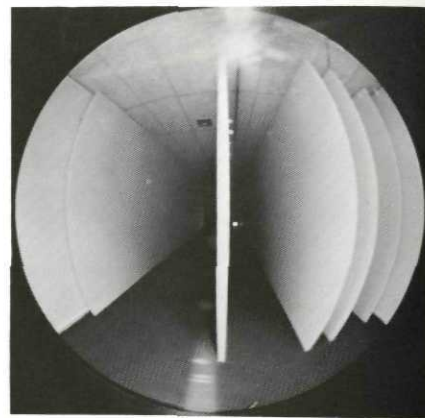
The reality, is that Paik has made precious few videotapes either with his device or without it. His creation of the synthesizer came out of a need to incorporate the ability to distort television images as part of his Fluxus approach to performances. Further, as a true visionary, he exploited the idea of video synthesis for all of its poetic implication. Instead of picking up on the idea that the dominant passive relationships bred by television might be altered by artistic interaction, critical attention was drawn to the device

itself. A clear instance, as anthropologist Gregory Bateson might say, of mistaking the menu card for the meal.

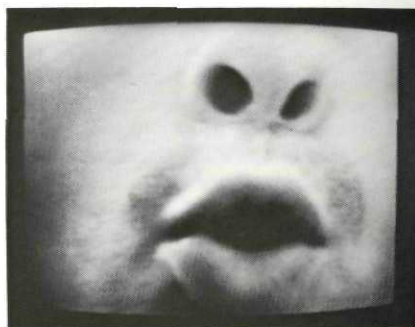
Paik was brought to Cal Arts by Alan Kaprow, who is presently on the faculty of the University of California at San Diego. In its first year at the Newhall campus, Cal Arts was the center of an incredible amount of activity. Gene Youngblood, fresh from the success of his influential film anthology *Expanded Cinema*, was in the newly formed Critical Studies department, while Kaprow and John Baldessari developed the post-studio curriculum. Paik, Abe, Paul Challacombe, Shigeko Kubota (now Video Curator at the Film Anthology Archive in New York), and a highly motivated group of students all lent an air of excitement to the scene. As of this writing, Baldessari is the only one of the group left, though his influence has grown to fill the void left by the departure of Paik, Kaprow, et al. Both as a teacher and as an artist actively using videotape, Baldessari has probably had more impact on the prevalent attitude toward video in Southern California than any other single influence. His use of narrative techniques culled from commercial film and television, mixed with his wry, almost cynical, disregard for the intellectual canons of a linguistically oriented contemporary art has surely left its mark, as evidenced by much of this video anthology. Baldessari's work in this exhibition ("Ed Henderson Suggests sound tracks for still photographs") is an exploration of the effect of sound upon the reading of photographic imagery.

Although Bill Wegman is from Massachusetts and was schooled in Boston and the Midwest, a result of his two years in L.A. is that Wegman is recognized as a west coast artist. Wegman's years in L.A. were highly significant in the development of his approach to the video. If you ask anyone why they like Wegman's videotapes, they will probably answer that they like them because they are short and seem funny—two characteristics that on one level are true. An analysis of Wegman's work, as with many other artists who use video to tell stories (like Baldessari, Cummings, Beckly and others), must involve an analysis of the relationship established in the story telling mode and the exploration of the narrative device itself. That Wegman's tapes are more widely known than his drawings and photographs is no surprise, for though cartoon drawing-like in their brief treatment of specific tales, the tapes succeed as a direct result of the casual yet intimate relationship he is able to develop. It is probably a mis-reading of this casual low-key humor in the early tapes that led people to consider Wegman a California artist in the first place. Most noticeable in his early tapes is his use of commercial television generated audience relationships, such as the TV pitch man and the stand-up comic—taken out of context through the use of low resolution monochrome video, and a kind of exaggerated self-consciousness. Further, since in just about all of the tapes in which he is visible on screen, the artist is looking at the monitor off to the side of the camera, the viewer is left with the feeling that he is intruding or listening in on a conversation between Wegman and an unseen off-screen partner. His humor, after all, results from a confrontation between the traditional comic expectations and his droll deadpan style. Finally, in these early tapes, Wegman starts to exploit his stoic Weimeraner, Man Ray, playing on the dog's behavioral quirks and responses in a way in which notions of behavioral psychology are radically re-contextualized. At about the same time, the German-born Wolfgang Stoerchle finished his graduate work at the University of California in Santa

⁸ Thanks here must go to Jane Livingston for her incisive essay on Nauman in the catalogue that accompanied his retrospective at the Los Angeles County Museum of Art and the Whitney Museum of American Art. The passages cited are from pages 16 and 21, respectively.



Installation photograph taken at Bruce Nauman's exhibition at the Nicholas Wilder Gallery, March 1970. Pictured is a fish-eye view of a series of standing panels with a video monitor at the far end.



Still frame from William Wegman's Reel #1. In this piece Wegman carries on both sides of a conversation—changing persona by simply changing the shape of the only visible elements, his lips and nostrils. The conversation is an erie dialog concerning a man whose time is up and the man/angel who has come to take him away.

⁹ Shamberg is now part of Top Value Television (TVTV), the Los Angeles based documentary-oriented production group (responsible for the production of highly controversial coverage of the 1972 political conventions in Miami, an exposure on the Guru Maharaji, and most recently a four part series on Gerald Ford's America.)

¹⁰ Obviously, a great number of artists working with photography have seen the incorporation of video into the body of their work as a natural development. Artists like Al Rupersberg, Bill Leavit, Fred Lonodier, Phil Steinmetz, and Jay McCafferty all seem to use video in a very transparent manner—not necessarily revealing anything about the medium of television, per se, but rather making fairly matter-of-fact use of the medium's capacity to record.

Barbara. Stoerchle made a series of short performance works on tape between 1970 and 1972 that are often, as a result of an early two-man show, compared to Wegman's. Actually, Stoerchle's work is much more closely linked to the Fluxus/Happening tradition and in a strange way can be seen as analogous to Vito Acconci's early body-oriented tapes and films. In one of the later works in Stoerchle's collection of short pieces included in this exhibition, the artist has edited together a series of short vignettes in which small plastic replicas of Disney characters slowly pop out of the folds of his foreskin—an interesting comment on the process of art-making but more significantly an interesting use of the artist's body. In some of the earlier work, he dealt with the congruent spaces that can be constructed in studio activity and the monitored activity within the television set. Taken as a whole, though, his works seem an exploration of the role of the medium as performance vehicle and the role of his body as a creative element.

Besides the work produced by artists who are permanent residents of Los Angeles, a number of interesting tapes have been produced by artists who visited for differing lengths of time. First of these is a series of tapes made by the Raindance people during the summer of 1971. Raindance was an organization of artists, film makers and journalists that felt it was possible to emerge as a counter-culture version of "think tanks" like the Rand Corporation or the Stanford Research Institute. Raindance published, and still publishes the video journal *Radical Software*, though most other plans for the group have long since dissolved. The tapes included in this exhibition (Here's to Your Goiter, Goatman; The Rays, and Roomservice) were shot on early Sony CV portapacks by Ira Schneider, Frank Gillette, Paul Ryan, Michael Shamberg and others. They are indicative of a certain playfully sarcastic attitude evidenced by this group of people all too aware of the challenge to create what Shamberg later referred to as "guerilla television."⁹

Many Los Angeles artists have produced a work or a short series of tapes with video, but have been reluctant to show them in fear of being misread as a "video artist" or as someone whose limits have been outer-imposed by an obsessive dedication to any particular medium. Obviously, there is a great deal of justification for this attitude in L.A., as it is a city well used to fad art, as well as fad anything else. Since artists' television work was never really given much credence in Los Angeles (with the notable exceptions of Nauman and Wegman), many artists have considered their works as interesting exercises, or an extension of their photographic work.¹⁰

Though lacking the support of well-equipped Public Broadcasting stations has limited the amount of synthesized color tapes produced in Southern California, the presence of the Paik/Abe Synthesizer at Cal Arts did turn a few young artists toward that kind of work. In a way, the development of interest in video in general has profited from this severely limited situation, for in Boston, San Francisco and everywhere else that PBS has been involved, the public appreciation of much of the art-like material produced by so-called abstract video artists has made it difficult for those who use the medium in a more transparent way to gain any exposure at all. A case in point would be San Francisco, where artists like Terry Fox, Joel Glassman, Howard Fried, and Paul Kos have been totally ignored by the well-funded National Center for Experiments in Television solely because their work does not involve the use of high-tech video equipment. In Los Angeles, however, all artists involved

with video have suffered from an equal dose of benign neglect.

The artist currently making the most significant use of color video in Los Angeles is Billy Adler. Adler used to work with John Margolies in the partnership called Telethon which made a series of incredibly perceptive off-air television collages. He now works by himself, creating color video still life works. The tapes are a form of consciously motivated over-kill, far too elegant and posed to be anything other than a highly reasoned approach to making televisable art. In a way, Adler's approach (in its eminent workability) recalls Nam June Paik's dictum which stated that in order to approach the ideal of television, and all implied by it, one must be able to treat both the form and content of a work in a reactive fashion. That is, except for the artist's intent, all other aspects of the work are open to compromise necessitated by the moment.

On the whole, most work done on tape in Southern California results from either the active or stationary recording of performance works. In some tapes—such as those of Nina Sobel, John Sturgeon, Anthony Ramos, Cynthia Maughn and Susan Mogul—the performance has no audience other than the camera and recorder. In some of these works, cinematic editing techniques are employed to pace and structure the performance while others simply follow the edict of the shorter the better, and avoid the problems of complex ordering. A number of artists, including Alan Kaprow, Paul McCarthy, Barbara Smith, Eleanor Antin and (as noted earlier) Wolfgang Stoerchle, record their performances in straight, commercial television style. Most of these performance tapes are far removed from Nauman's earlier attempts to induce behavioral shifts in the viewer, though they are often as difficult to watch. A point that is important to consider, however, is that Nauman was not concerned with creating a theatrical situation wherein a viewer would feel compelled (by courtesy or habit) to watch a work from beginning to end. In fact, there seems to be no beginning or end in Nauman's early tapes. This approach is used by a number of artists who are indeed aware of the tolerance and expectations that a gallery or museum visitor has upon entering the viewing space. When in the case of an artist like Eleanor Antin, for example, a literary structure runs through the piece, or as in the work of Alan Sekula, Fred Lonidier, or Martha Rosler, where a didactic literary format underlies the tape, a theatrical-type of attention must be given to the work even though the works are not really cinematic in the language they employ. This apparent contradiction has been known to cause a great deal of discomfort to viewers who enter a gallery space without having made the time commitment one usually associates with a visit to a theater for the viewing of a film.

Finally, the tapes included in this exhibition must be seen for what they represent, as well as for what they actually constitute as works of art. Video is only *new* in so far as the viewer experiences the thrill of novelty rather than the impact of ideas presented in a highly familiar fashion. The actual phenomena of television viewing provides merely the basis for the incredibly diverse body of work that has been produced in southern California during the last seven years. An appreciation of the work, then, must be based in each individual artist's decision to either embrace or transcend the specific character of the medium, and transform the experience and consciousness of the viewer.



Still frame from *Back To You*, a video performance work by Chris Burden. In this piece, performed in Willoughby Sharp's series of video performances at 112 Green Street in New York (1974), Burden laid in an elevator sequestered from the audience while plastic push pins were stuck into his forearm. The performance was visible to the audience upstairs in the gallery only on video monitors.



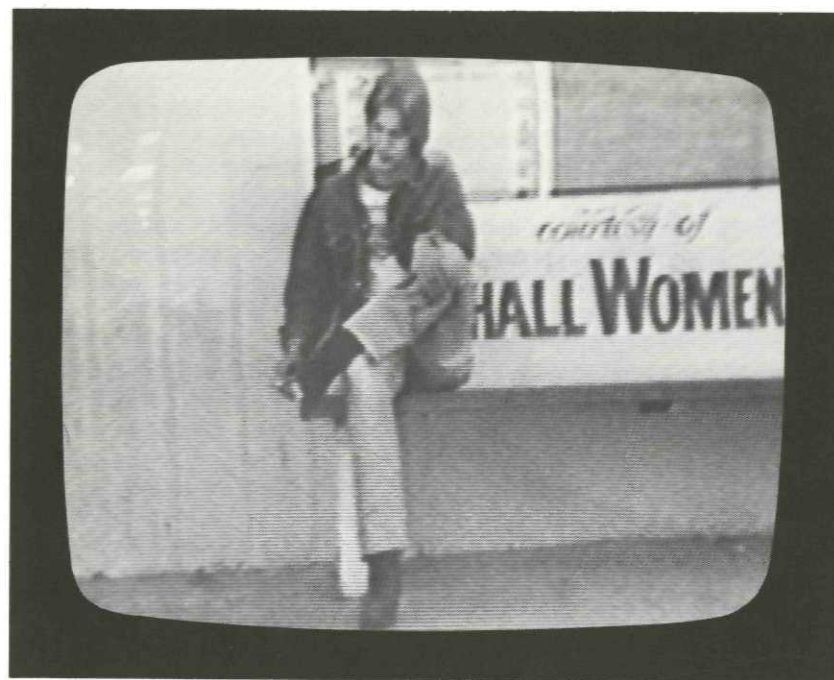
Susan Mogul performing in her tape *Dressing Up*. In this work, Mogul describes her wardrobe in terms of the bargains she was able to obtain, with references to the frugality her mother had inspired in her.

Some concluding notes on the Exhibition:

The exhibition of the tapes in the Southland Video Anthology has been scheduled to run for a three month period that spans the summer of 1975 from June 8 through September 7. The work is being shown in the following fashion: in galleries A and B, the tapes will be screened in alphabetical rotation with a two minute break between each artist's program. In galleries C and D, gallery visitors may request to see any other tape playing in the exhibition, with the provisions that once a tape is started, it must play all the way through, and that the requests will be honored on a first come, first served basis. For the benefit of travelers, provisions have been made to honor phone reservations for scheduling requests. This is being done in recognition of the fact that, for the most part, the showing of videotapes in a gallery situation is unnatural and is contrary to the nature of the medium. It has become part of our responsibility to attempt to make the viewing as comfortable as possible.

David A. Ross
Deputy Director
Television/Film

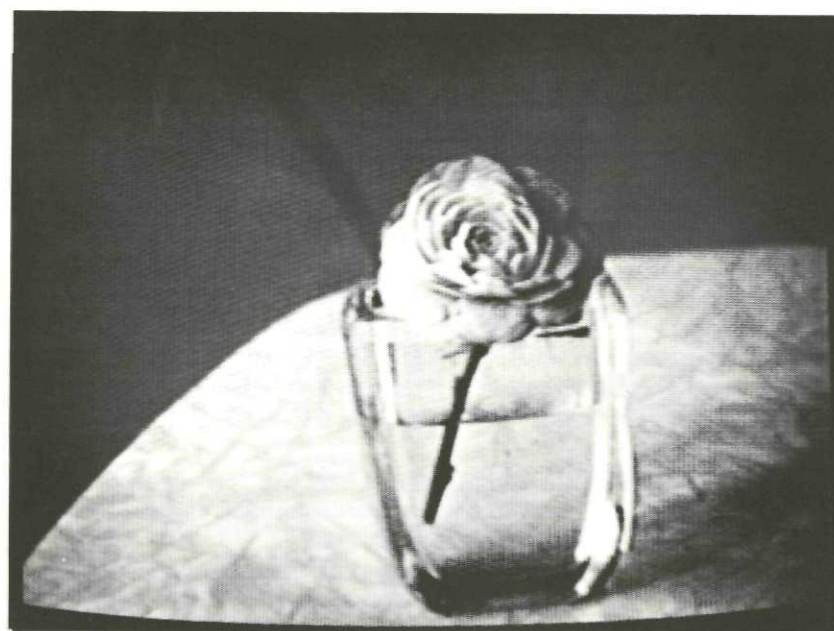
In the catalog of the exhibition which follows, illustrated titles appear in italic.



Alan Ackoff

born 1953 Cleveland, Ohio
lives Valencia, California

*Newhall Greyhound Depot Lost
and Found*
1974, b/w, 4 minutes, sound



Billy Adler

born 1940, New York, New York
lives Los Angeles, California

*Color; Still Life With Fruit; Focus; Two
Aquariums; Disappearing Pen; Alka
Seltzer in Three Shades; Banana Peel;
Door One; Shvartz 1974-75, color,
30 minutes, sound and silent*

Dave Anderson

born 1943, Kansas City, Missouri
lives Buena Park, California

*Nezbis Eats Wall Art;
Freestanding Wall Art; This is My
Voice; Stamp Machine; Family Portrait;
Felt-tipped Drawing; Punch*
1974-75, b/w, 20 minutes, sound

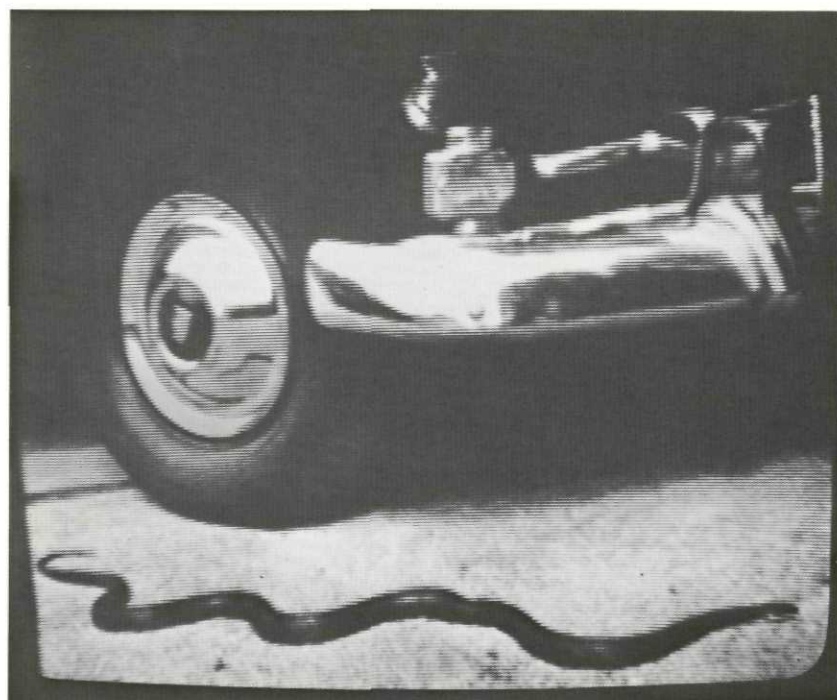


Eleanor Antin

born 1938 New York, New York
lives Solana Beach, California

The Little Match Girl Ballet
1975, color, 55 minutes
courtesy: Anna Canepa Video
Distribution





John Baldessari

born 1931, National City, California
lives Santa Monica, California

Ed Henderson Suggests Sound Tracks
1975, b/w, 28 minutes
courtesy: Castelli-Sonnabend
Videotapes



Dede Bazyk

born 1951, Santa Monica, California
lives Los Angeles, California

Untitled Works
1972, b/w, 30 minutes, sound
photo: Peggy Jarrell

Lynda Benglis

born 1941, Lake Charles, Louisiana
lives New York, New York

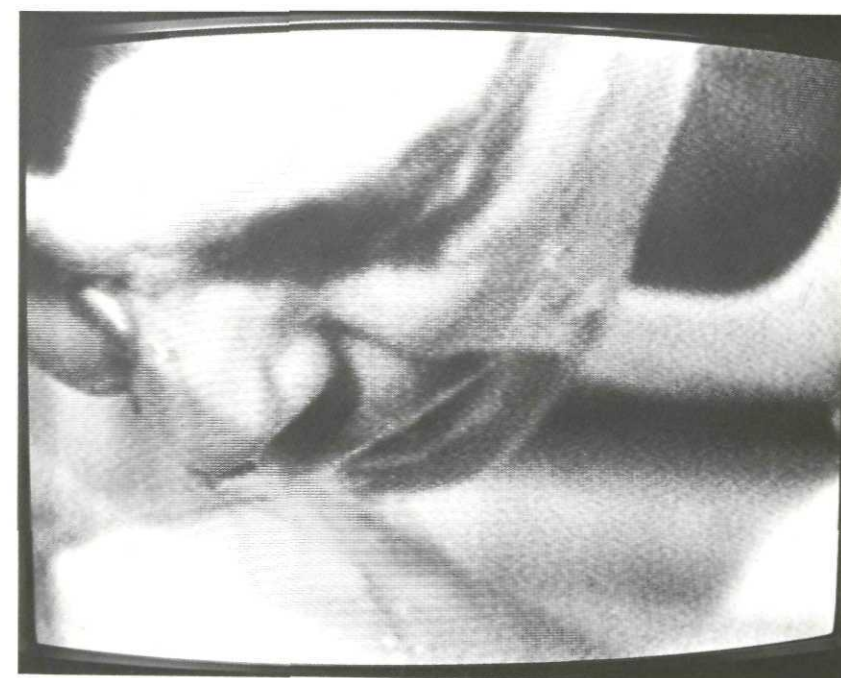
Female Sensibility
1974, color, 14 minutes
courtesy: Castelli-Sonnabend
Videotapes



Chris Burden

born 1946, Boston, Massachusetts
lives Venice, California

untitled composite tape including *Velvet Water*, *Back To You*, and other performance works from 1971-75
1975, b/w and color, 60 minutes, sound
courtesy: Ronald Feldman Fine Arts





Thomas Burton

born 1946, Los Angeles, California
lives Santa Barbara, California

Video Tom at the Ant Farm
1974, b/w, 50 minutes, sound



Shelley Chamberlain

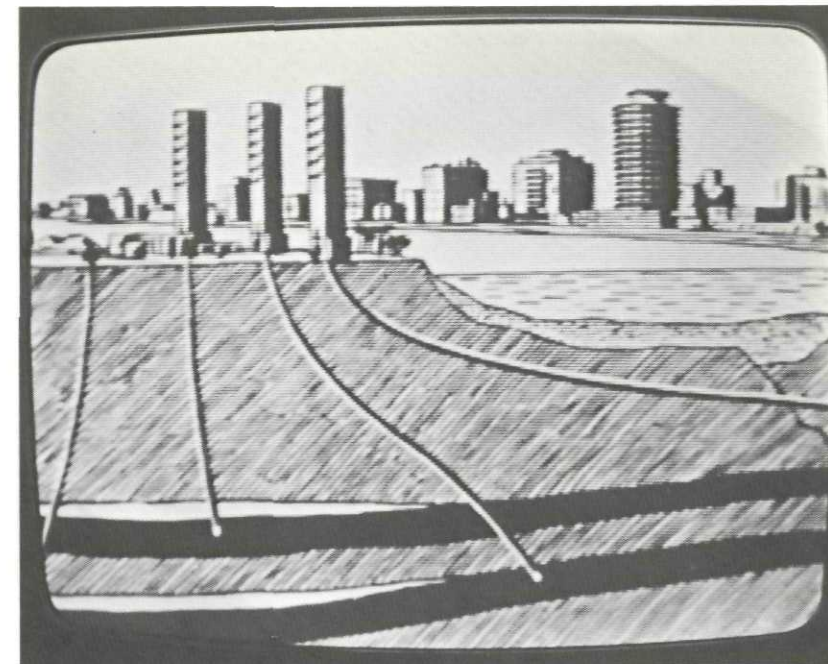
born 1950, Fort Benning, Georgia
lives Los Angeles, California

Three Untitled Works
1975, b/w, 9 minutes, sound

Brian Connell

born 1946, Foxborough, Mass.
lives San Diego, California

Petro-Theatre
1975, color and b/w, 30 minutes,
sound



Lowell Darling

born 1942, Jacksonville, Illinois
lives Los Angeles, California

Yesterday's T.V. News/Today's Video Art
(with Stuart Birnbaum, Father Guido
Sarducci, Elizabeth Coleman, Tom
Hensley, Susan Carter, Les Carter, Ray
Duncan, T. Fool, Fred Anderson, Bill
Stout, Whitney Blake, Elisa Leonelli,
Susan Doukas, Paul Ruscha, and Dud-
ley Finds)
1975, color & b/w, 20 minutes, sound





David Dashiell

born 1952, Tokyo, Japan
lives Valencia, California

Excerpts from the Past Presented,
Untitled, Another Solution, Poses
1974-75, b/w, 25 minutes, sound



Susan Davis

born 1951, Cedar Falls, Iowa
lives Santa Monica, California

The Stalin Tape, The Blank Tape
1974-75, b/w, 10 minutes, sound

Ken Feingold

born 1951, Pittsburgh, Pennsylvania
lives Los Angeles, California

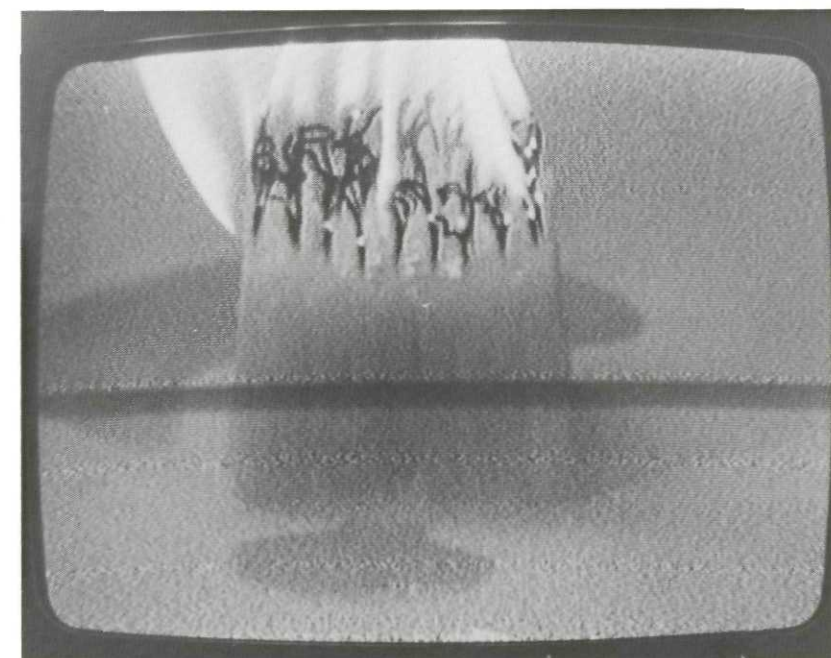
Jumps, Literal Illustration, In a Vacuum
1975, b/w, 14 minutes, sound



Charles Frazier

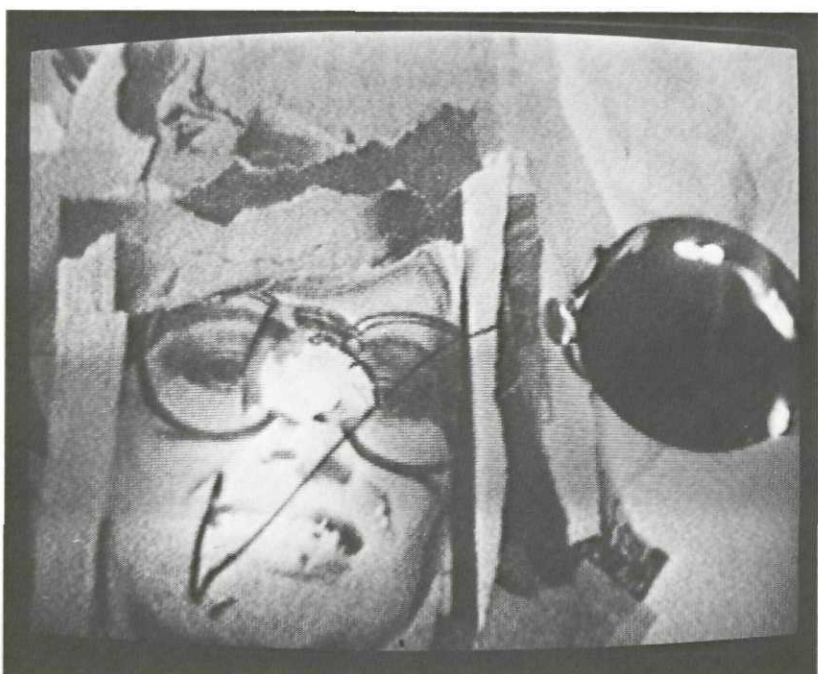
born 1930, Morris, Oklahoma
lives Long Beach, California

Happy Birthday
1975, b/w, 10 minutes, sound



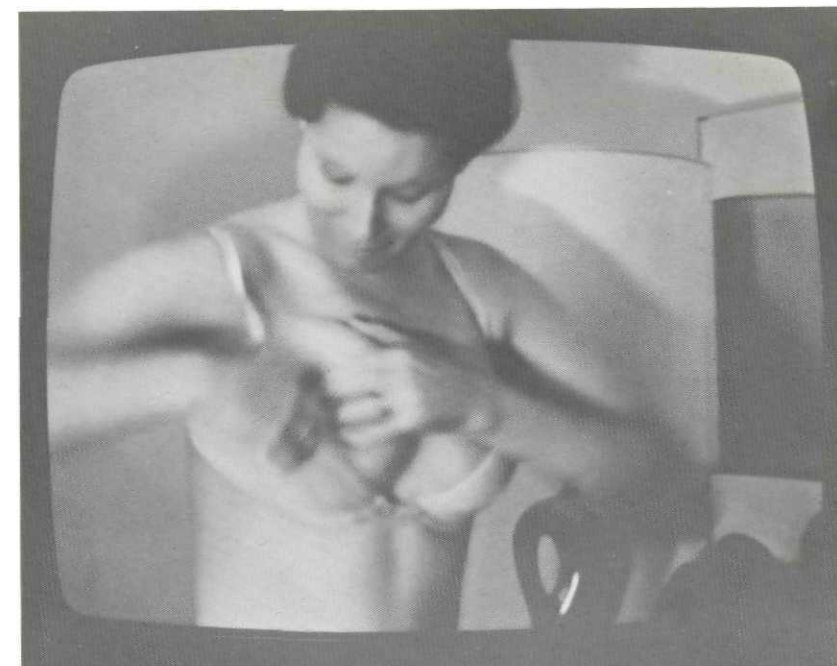


Roberta Friedman
 born 1949, New York, New York
 lives Hollywood, California
The Making of Americans
 1974, b/w, 6 minutes, sound

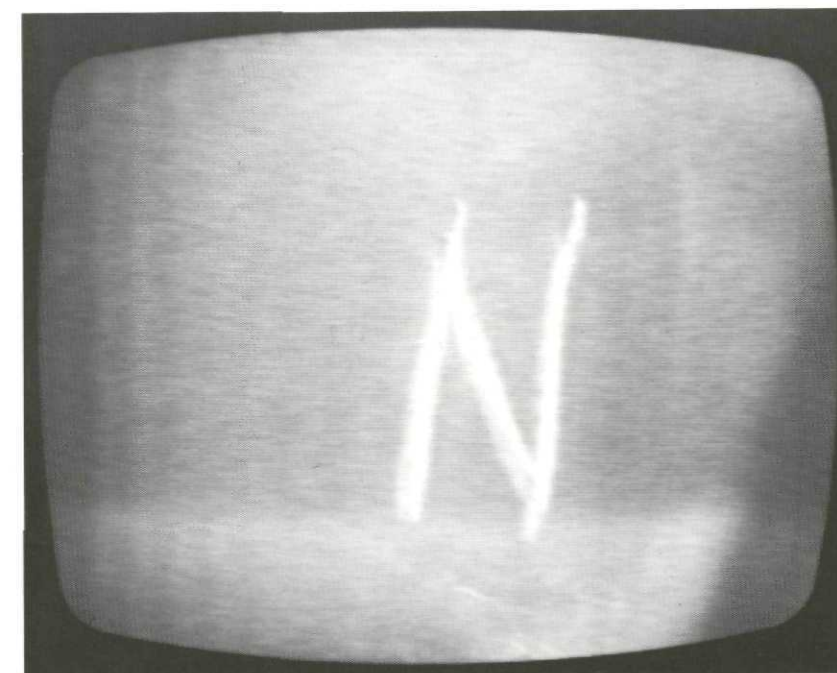


John Gordon
 born 1946, Milwaukee, Wisconsin
 lives Venice, California
This
 1975, b/w, 15 minutes, sound

Eileen Griffin
 born 1949, Chicago, Illinois
 lives San Diego, California
Sugar 'n Spice and Everything Nice
 1974, b/w, 60 minutes, sound



Thomas Jancar
 born 1950, Pasadena, California
 lives Costa Mesa, California
A-2, 2-A, Clockwise, counter-clockwise, 2 pennies and 2 bowls
 1975, color, 11 minutes, sound





Bryan Jones
 born 1950, Pasadena, California
 lives, Pasadena, California
Six of One, Half a Dozen of the Other,
 and other works
 1974, b/w, 15 minutes, sound

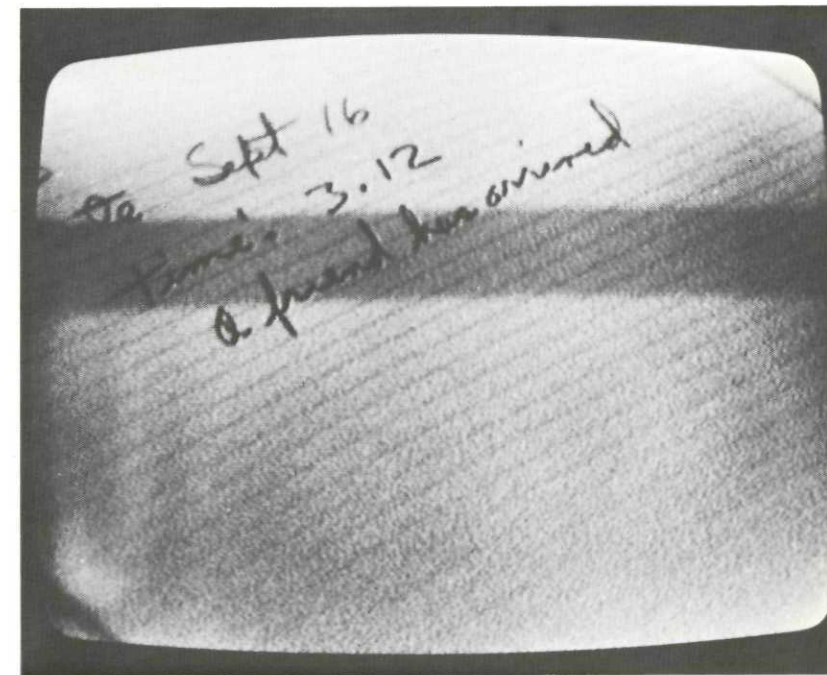


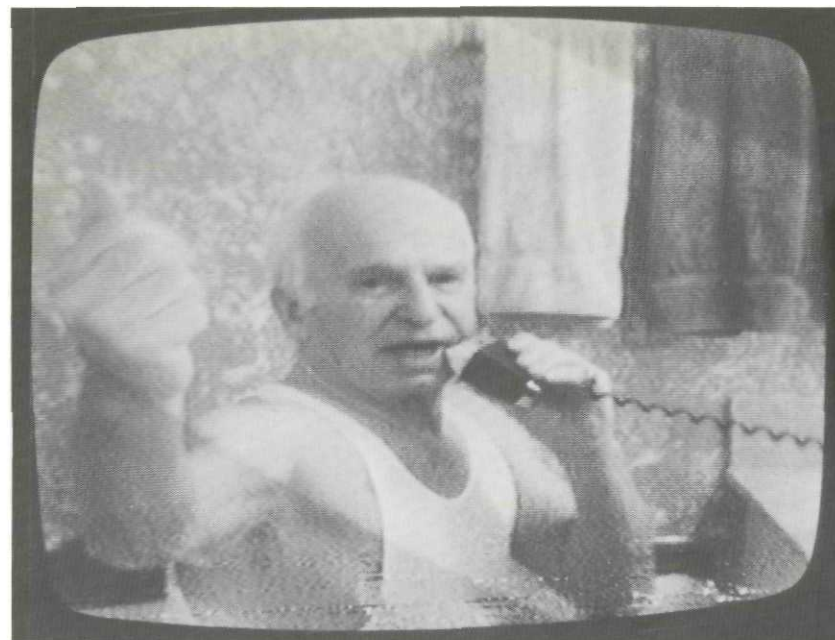
Alan Kaprow
 born 1930, New York City
 lives Pasadena, California
Rates of Exchange, Second Routine
 1974-75, b/w, 60 minutes, sound
 courtesy: Anna Canepa
 Video Distribution

Donald Karwellis
 born 1934, Rockford, Illinois
 lives Santa Ana, California
Untitled
 1974, color, 60 minutes, silent



Stanton Kaye
 born 1943, Los Angeles, California
 lives Los Angeles, California
Pat's Loft Shadows
 1974, b/w, 9 minutes, sound

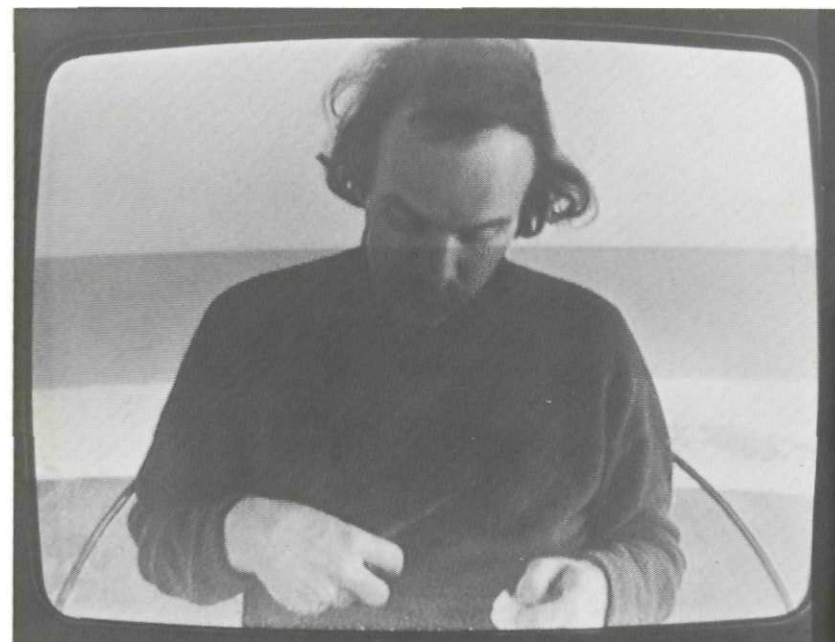




Rodger Klein

born 1945, New York, New York
lives Venice, California

A Portrait: 54 years
(with Thomas Klein) Times Jokes, My
Name is Curtis
1974-75, b/w, 83 minutes, sound



John Knight

born 1945, Los Angeles, California
lives, Venice, California

*For every action there exist an equal
and opposite reaction...not taking in
to account that extra object*
1969, b/w, 15 minutes, sound

Lisa Koper

born 1951, Los Angeles, California
lives Venice, California

"U.C. Irvine"
1975, b/w, 10 minutes, sound



Shigeko Kubota

born 1937, Niigata, Japan
lives New York, New York

*A day at the California Institute
of the Arts, (with Shuya Abe)*
1971, color, 20 minutes, sound





Suzanne Lacy
 born 1948, Wasco, California
 lives Santa Monica, California
Three Works from the Teeth Series
 1974, b/w, 7 minutes, sound

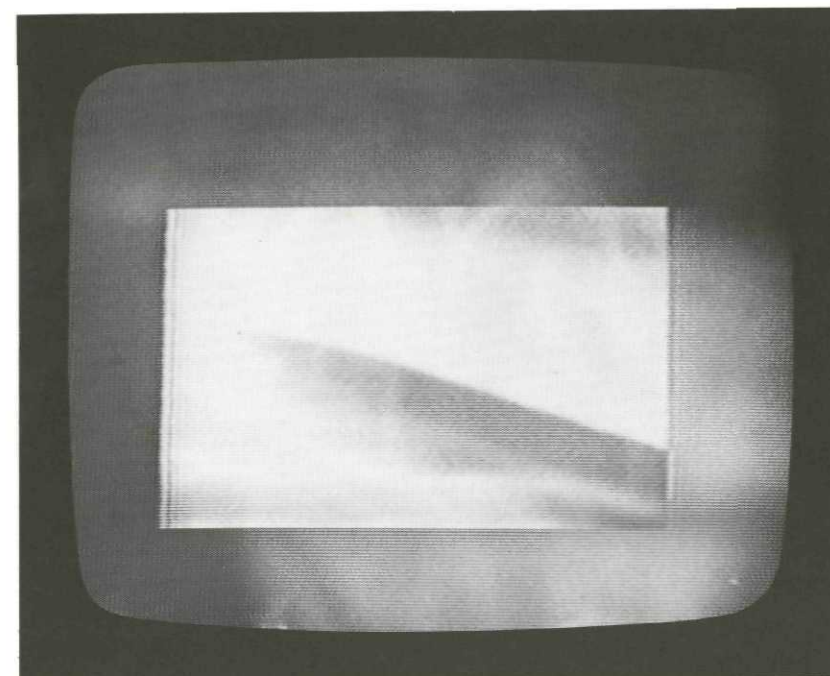


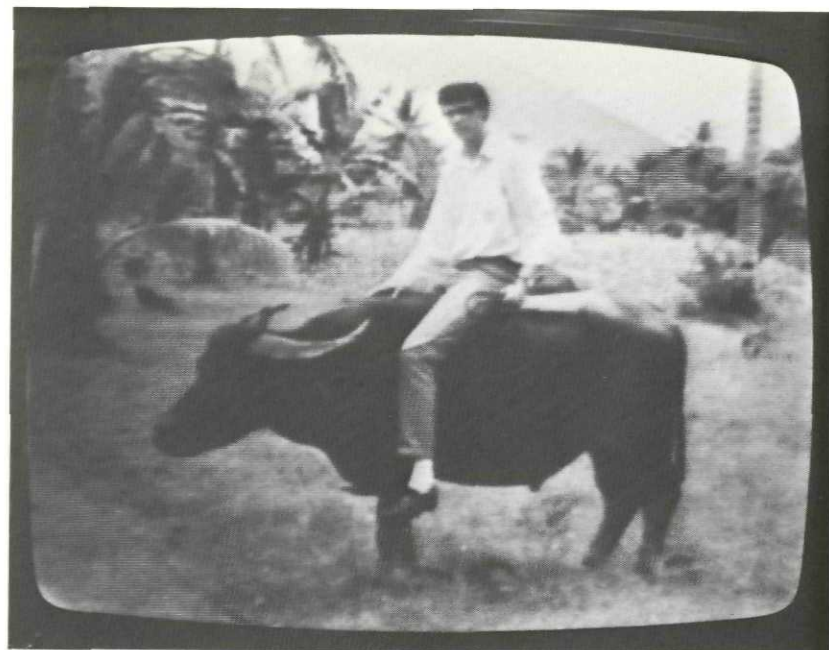
William Leavitt
 born 1941, Washington, D.C.
 lives Studio City, California
The Good, the Tape, Honest, Theater, the Silk, the Farm
 1973, b/w, 21 minutes, sound
 courtesy: Claire Copley Gallery

Jane Logemann
 born 1942, Milwaukee, Wisconsin
 lives Venice, California
Eye Contact
 1974, b/w, 15 minutes, sound



Joan Logue
 born 1942, McKesport, Louisiana
 lives Venice, California
Untitled
 1974, color and b/w, 20 minutes, sound





Fred Lonidier

born 1942, Lakeview, Oregon
lives Del Mar, California

Confessions of the Peace Corps
1974, color and b/w, 60 minutes, sound

Bruce Lyon

born 1948, Santa Monica, California
lives Laguna Beach, California

Pick-up Stix, Running, then Slowing
1974-75, b/w, 15 minutes, sound



Cynthia Maughan

born 1949, Bell, California
lives Pasadena, California

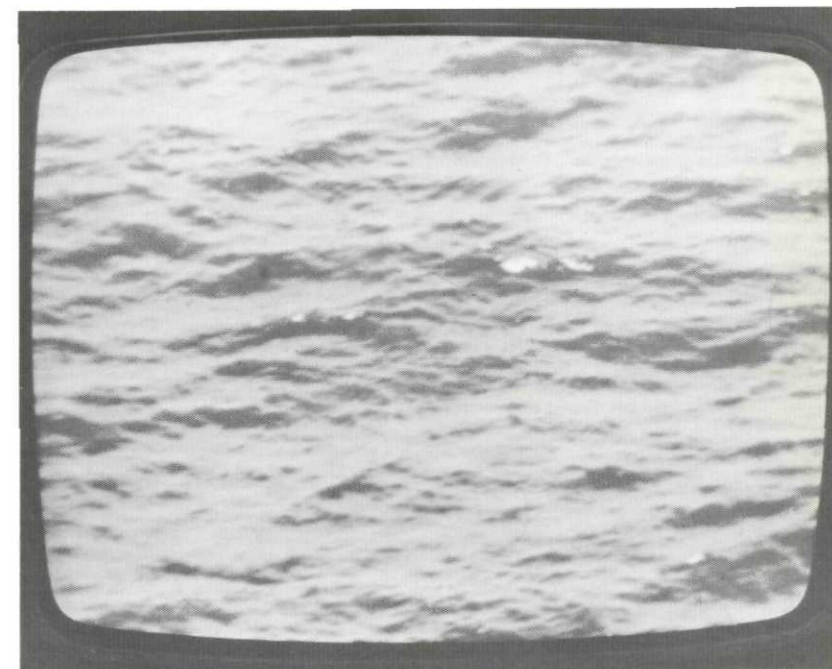
Short Video Works
1974-75, b/w, 30 minutes, sound



Jay McCafferty

born 1948, San Pedro, California
lives San Pedro, California

Ocean Tape
1973, b/w, 15 minutes, sound
courtesy Newspace, Los Angeles



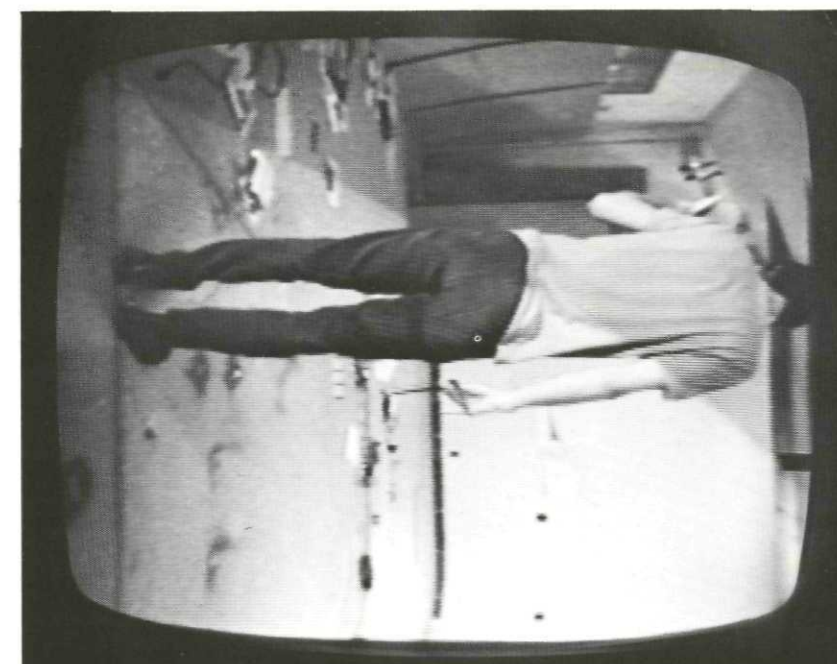


Paul McCarthy
 born 1945, Salt Lake City, Utah
 lives Pasadena, California
Sauce, Glass
 1974, color, 15 minutes, sound

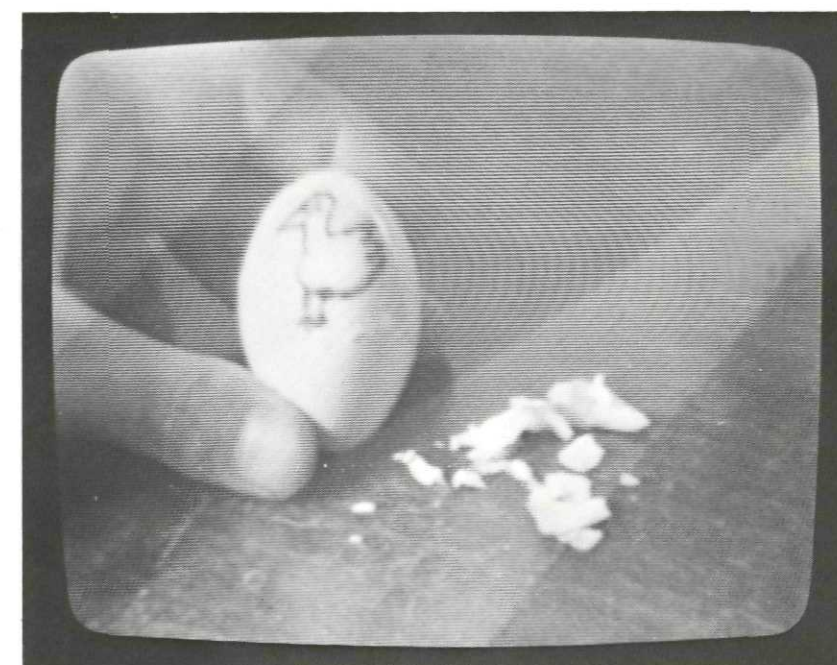


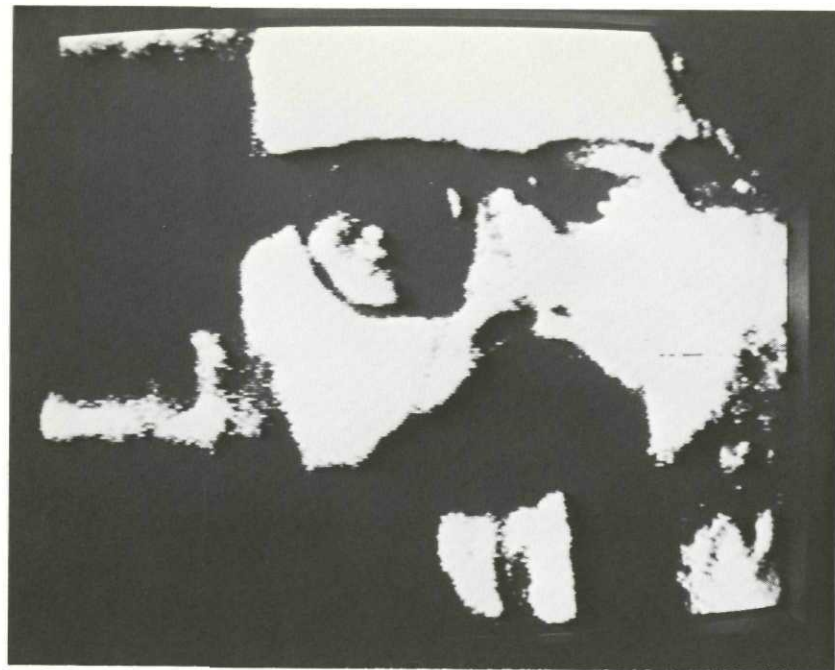
Susan Mogul
 born 1949, New York, New York
 lives Hollywood, California
Mogul is Mobil III, Dressing Up, Vibrator Tape
 1973, b/w, 20 minutes, sound

Bruce Nauman
 born 1941, Fort Wayne, Indiana
 lives Altadena, California
Violin Tuned D.E.A.D.
 1968, b/w, 60 minutes, sound
 courtesy: Castelli-Sonnabend Videotapes



Tim Owens
 born 1947, Long Beach, California
 lives Hermosa Beach, California
A Bird on the White Part, other works
 1973, b/w, 20 minutes, sound

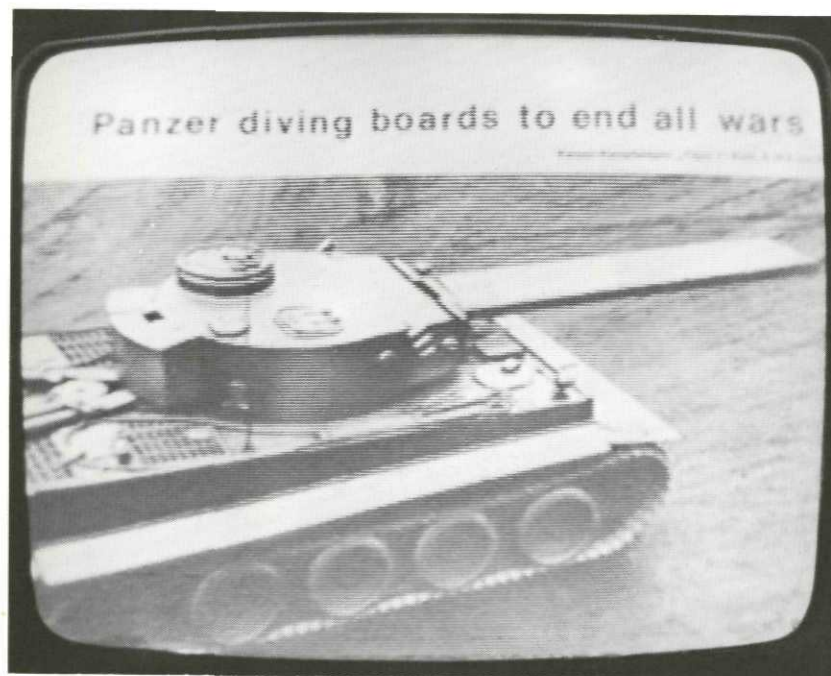




Nam June Paik

born 1932, Seoul, Korea
lives New York, New York

Ginsberg/Audrich (excerpt)
with Paul Challacombe
1971, color, 15 minutes, sound



Michael Portis

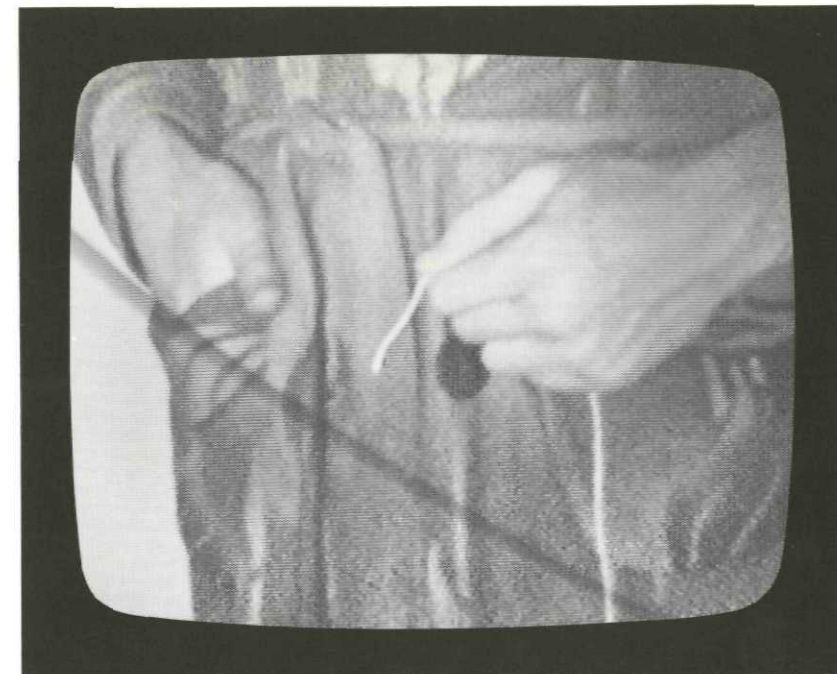
born 1949, Los Angeles, California
lives, Los Angeles, California

Untitled
1973, b/w, 20 minutes, sound

Tom Radloff

born 1943, San Diego, California
lives Saugus, California

Untitled
1973, b/w, 30 minutes, sound



Raindance

(Frank Gillette, Ira Schneider, Paul
Ryan, Alan Rucker, Michael Shamberg)
Founded 1969, New York, New York
presently based in New York, New York

The California Tapes.
The Rays, Room Service, Here's to
Your Goiter Goatman (excerpts)
1971, b/w, 60 minutes, sound





Anthony Ramos
 born 1948, Pasadena, California
 lives Providence, Rhode Island
Balloon Nose Blow-Up
 1972-74, b/w, 27 minutes, 30 seconds,
 sound
 courtesy: Electronic Arts Intermix



Martha Rosler
 born 1950, New York, New York
 lives San Diego, California
A Budding Gourmet
Semiotics of the Kitchen
 1974-75, b/w, 47 minutes, sound

Allen Ruppersberg
 born 1944, Cleveland, Ohio
 lives New York, New York
A Lecture on Houdini
 (for Terry Allen)
 1973, b/w, 35 minutes, sound
 courtesy: Claire Copley Gallery



David Salle
 born 1952, Norman, Oklahoma
 lives Venice, California
What's Cooking
Reading Room, Haircut
 1974, b/w, 30 minutes, sound

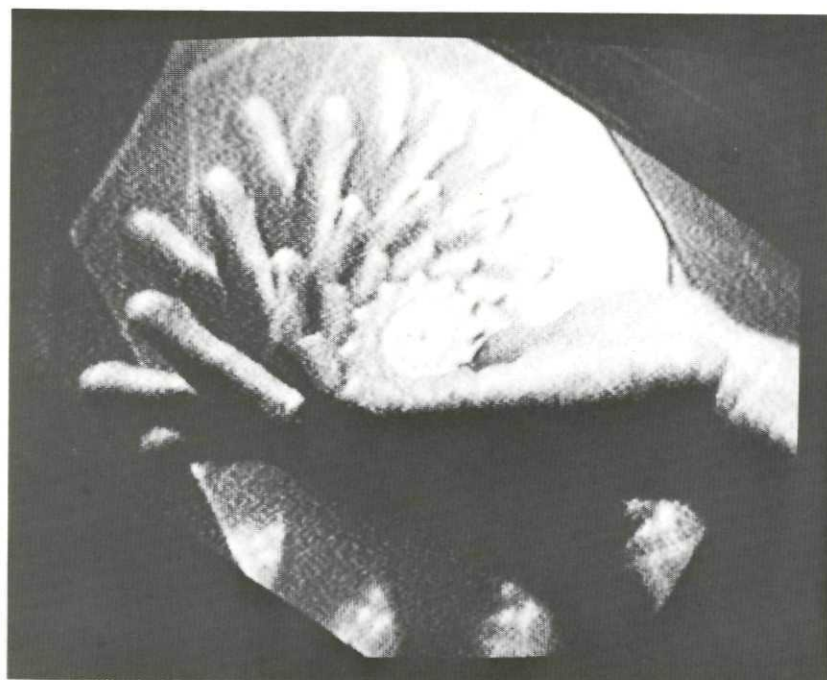




Van Schley

born 1944, Montreal, Canada
lives Topanga Canyon, California

Fiji Puzzle, Green nose, Boots, Sauna
1975, color, 15 minutes, sound



Michael Scroggins

born 1946, Louisville, Kentucky
lives Santa Monica, California

Spiral, Δ, Exchange, Sangsaric
1972, 75, color/bw, 30 minutes, sound

Ilene Segalove

born 1950, Beverly Hills, California
lives Culver City, California

The Professional Retirement Home, and other works.
1974, b/w & color, 50 minutes, sound

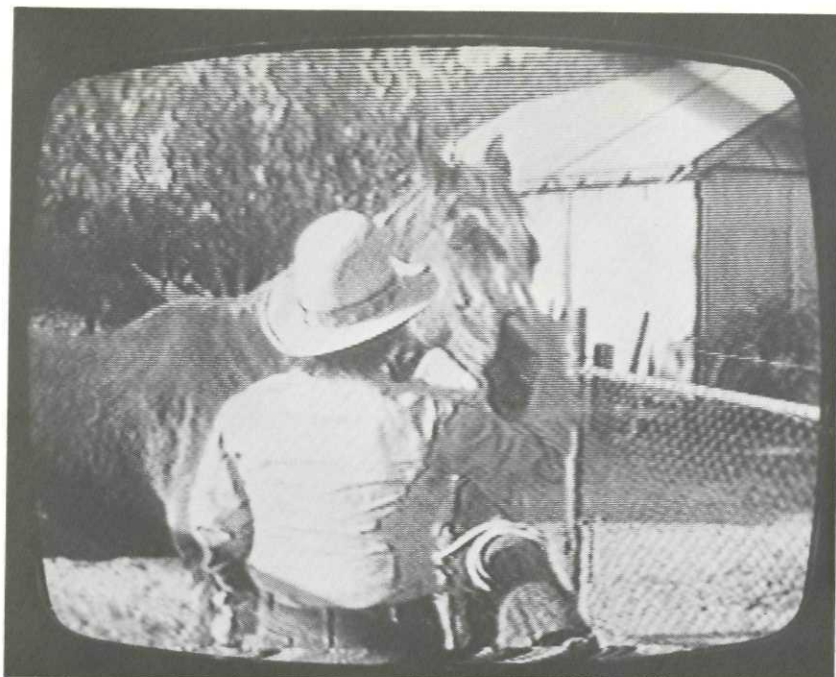


Alan Sekula

born 1949, Long Beach, California
lives San Diego, California

Talk Given by Mr. Fred Lux at the Lux clock manufacturing plant Lebanon, Tennessee in 1953, Performance under working conditions
1974, b/w, 46 minutes, sound





Barry Singer

born 1944, Chicago, Illinois
lives Venice, California

Along the Trail with Mr. Burner
1974, b/w, 20 minutes, sound



Barbara Smith

born 1931, Pasadena, California
lives Pasadena, California

Color Transformations (a,b,c), Recreation, Moving Monument (excerpt from Heisenberg's Uncertainty Principles)
1974, color and b/w, 30 minutes, sound

Nina Sobel

born 1946, New York, New York
lives Venice, California

Interactive Electroencephalographic Video Drawings (excerpts); *Untitled Works*
1975, b/w, 30 minutes, sound

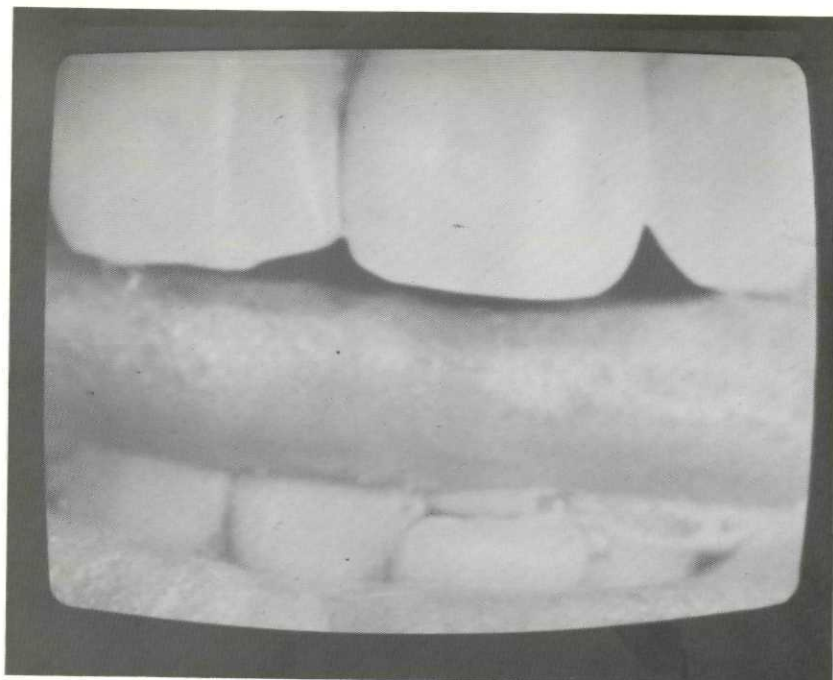


Phillip Steinmetz

born 1942, Los Angeles, California
lives San Diego, California

Art in Life: the natural and decisive truth
1975, b/w, 20 minutes, sound





Marc Stern

born 1952, Santa Monica, California
lives Santa Barbara, California

Eat, Test, Marbles #1
1974-75, b/w, 3 minutes, 30 seconds
sound



Wolfgang Stoerchle

born 1941, West Germany
lives Santa Barbara, California

Untitled Works
1970-72, b/w, 60 minutes, sound

John Sturgeon

born 1946, Springfield, Illinois
lives Venice, California

Selected Works (including *Water Piece*),
NOR MAL/CON VERSE, *Shirt, Hands Up*, other untitled works
1974, b/w, 27 minutes, sound

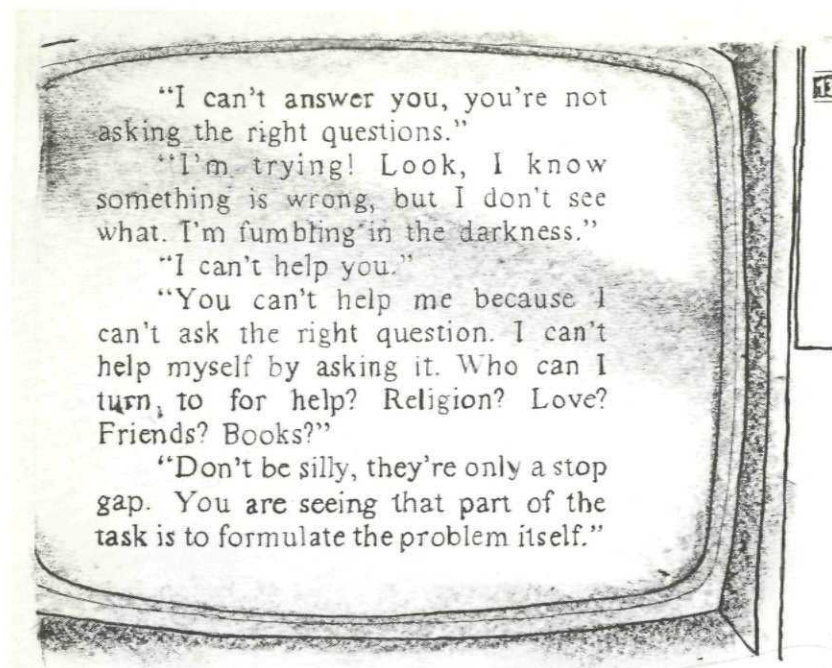


Telethon

(Billy Adler, John Margolies)
founded 1970, New York, New York
presently located in Los Angeles,
California

Television Collage
1973, color & b/w, 60 minutes, sound





Bart Thrall

born 1944, Berkeley, California
lives Venice, California

Imitation of Life
1974, b/w, 15 minutes, sound



Michael Tucker

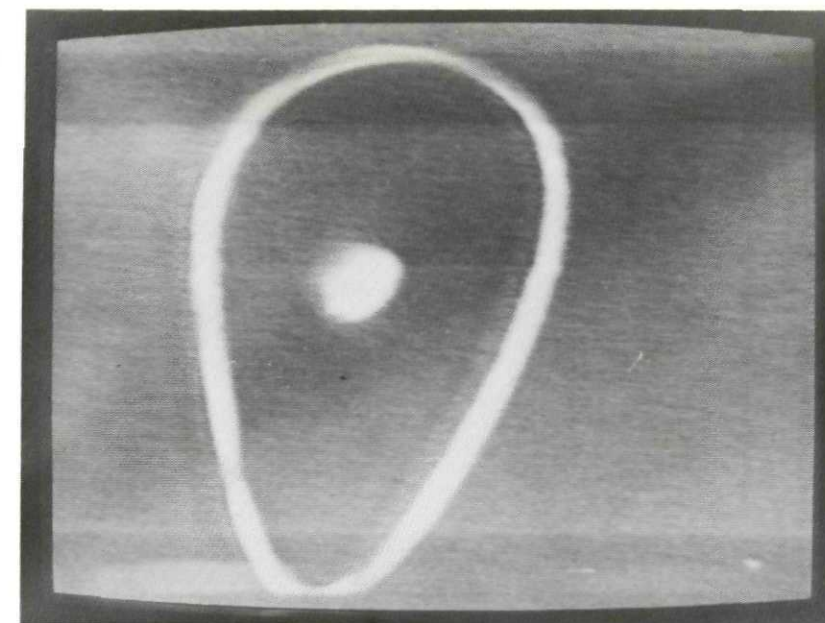
born 1952, West Palm Beach, Florida
lives Valencia, California

The Accident, A Story of Stories
1974-75, b/w, 20 minutes, sound

Peter Van Riper

born 1945, Los Angeles, California
lives New York, New York

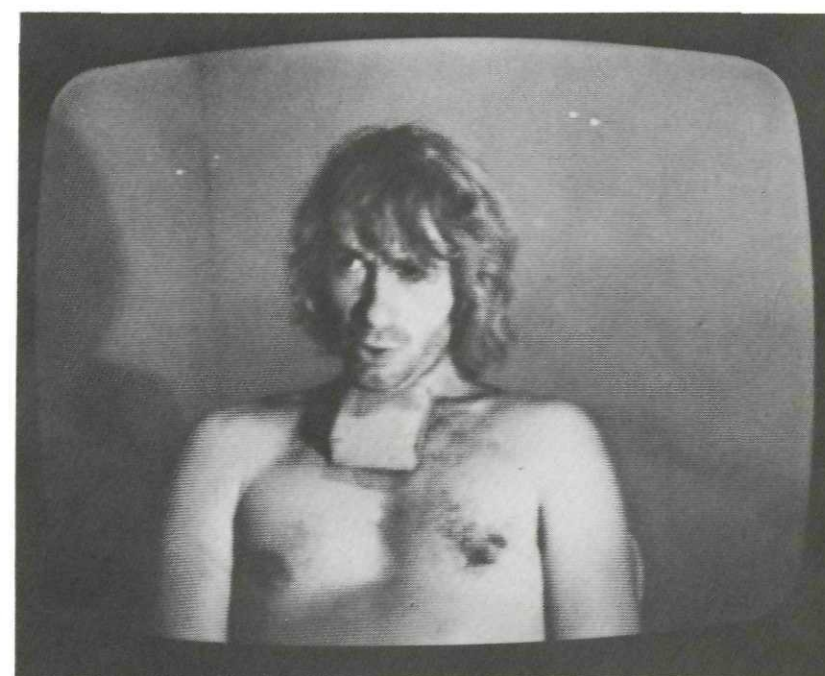
Rainbow Window
1973, color, 30 minutes, sound



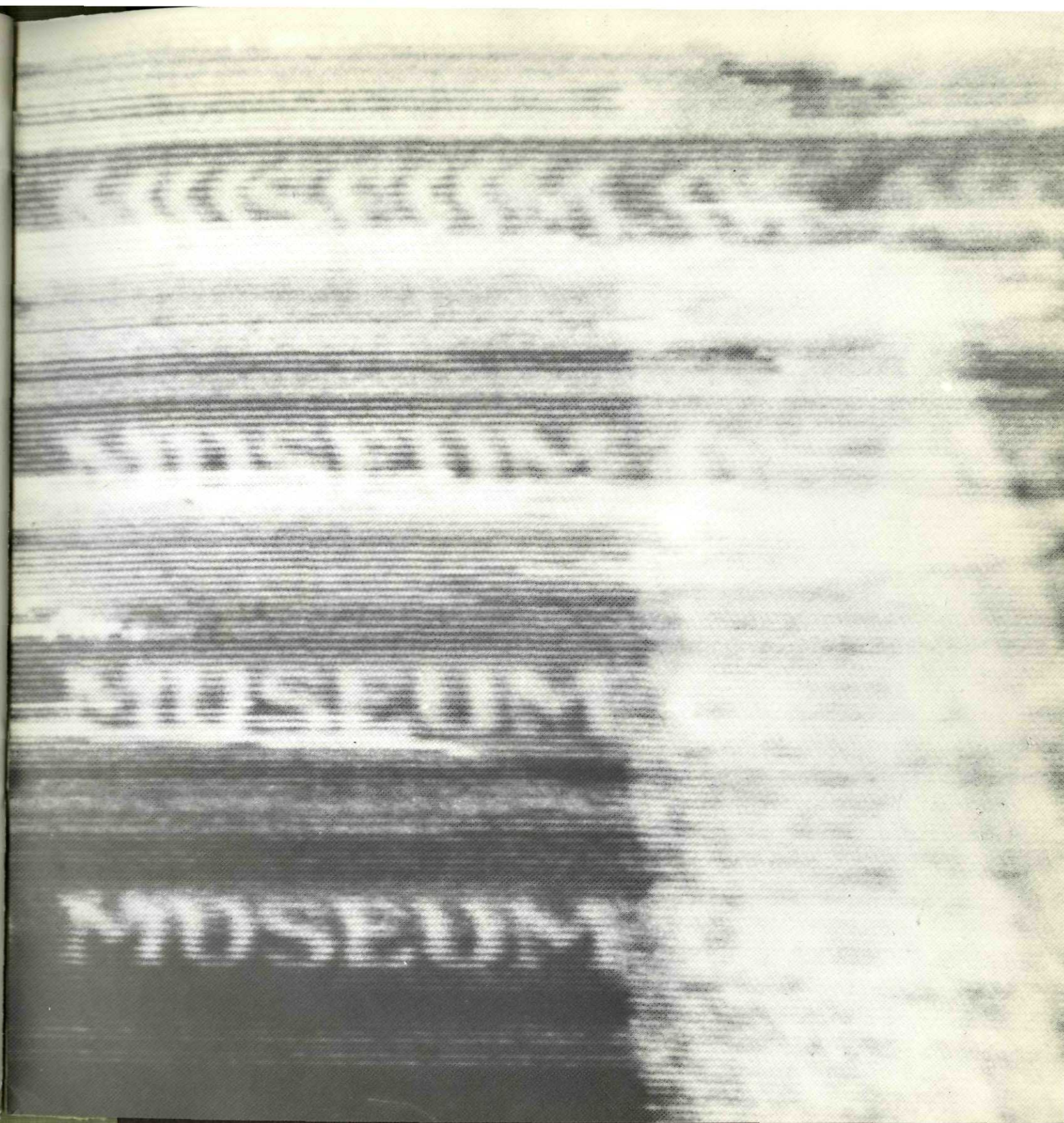
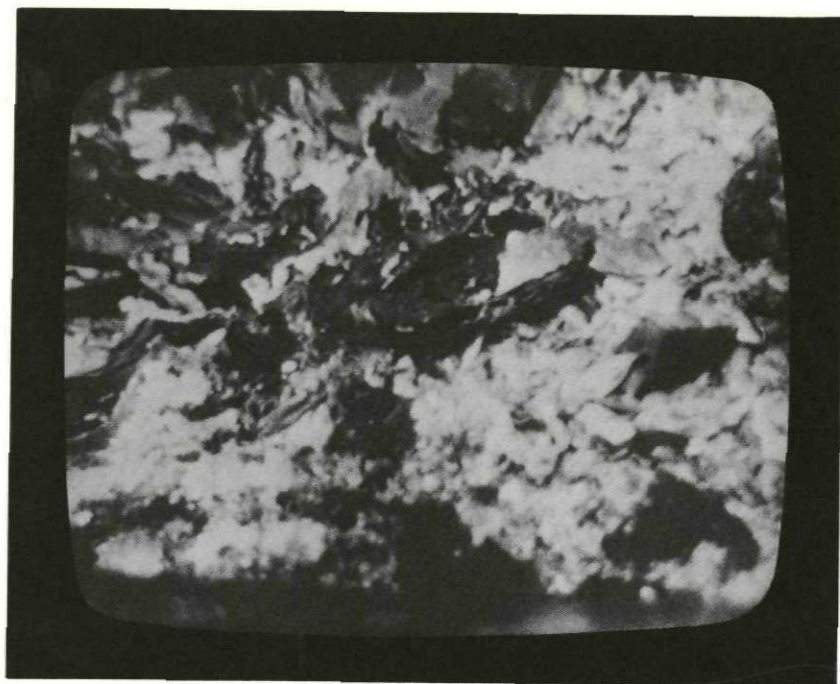
William Wegman

born 1942, Holyoke, Massachusetts
lives New York, New York

Reel #1, Reel #2
1971, b/w, 40 minutes, sound
courtesy: Castelli-Sonnabend
Videotapes



James Welling
born 1951, Hartford, Connecticut
lives Venice, California
Embers
1974, b/w, 15 minutes, silent





**BRO
DART**
MADE IN U.S.A.