TV as a Creative Medium

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OPENING SATURDAY, MAY 17

and

CONTINUING THROUGH JUNE 14, 1969

EXHIBITION HOURS: 11-5 TUESDAY THROUGH SATURDAY

Miss Moorman will perform at the opening from 12 to 5 P.M.
Thereafter periodically during the exhibition she will perform from 2 until 4 P.M.

HOWARD WISE GALLERY

Ever since Marshall McLuhan has become a household name, people have become aware of the tremendous force, both actual and potential, that TV is having and will have on their lives.

The machine is obsolescent. Magazines, books, newspapers and other publications making use of the written word as we have known it are threatened. The relationships of nations, classes, generations and individuals are deeply affected. Education will be revolutionized, schools transformed if not eliminated (why interrupt your child's education by sending him to school?). TV is at the cause, or at least at the root of the cause, of all these changes that are transforming our civilization.

Why has not art been affected by this all pervading influence? Perhaps quite simply, because, up until now the time was not right. Perhaps it had to await the maturing of the generation who were in their sub-teens in the 1950's, those who were "brought up" on TV. They read "do it yourself" books on how to make radio and TVs. They earned pocket money repairing the neighbor's broken sets. Or they were trained in the technology while they were in the armed forces. As in every generation, some were artists. These have been at work for two, three, five and even more years, scrounging around second hand shops for parts, working with TV because they were fascinated with the results they were able to achieve, and because they sensed the potential of TV as the medium for their expression.

Howard Wise

THE EXHIBITION

SERGE BOUTOURLINE
Telediscretion

FRANK GILLETTE and IRA SCHNEIDER
Wipe Cycle

NAM JUNE PAIK
Participation TV

NAM JUNE PAIK and CHARLOTTE MOORMAN
TV Bra for Living Sculpture

EARL REIBACK
Three Experiments Within the TV Tube

PAUL RYAN
Everyman's Moebius Strip

JOHN SEERY
TV Time Capsule

ERIC SIEGEL
Psychedelevision In Color

THOMAS TADLOCK
The Archetron

ALDO TAMBELLINI
Black Spiral

JOE WEINTRAUB
AC/TV (Audio Controlled Television)

TELEDISCRETION

by Serge Boutourline

Four mini-TVs with a device for fingertip selection of sound channels. Presentation will include three broadcast channels and one channel playing "A Commercial for Life," a video tape conceived and executed by Wynn Chamberlain and Serge Boutourline.

Serge Boutourline, b. Santa Fe, N. M., 1932.
B.A. Harvard, M.B.A. Harvard School of Business Administration. Developed a signal-oriented approach to the description of human environment. Currently engaged in communication research. Co-produced "Televanilla" with Susan Buirge.

PARTICIPATION TV

by Nam June Paik

Which comprises 3 or 4 color TV sets which show multi-color echoes, or fog, or clouds which are electronically produced. Sometimes you can see yourself floating in air, dissolving in deep water.

TV BRA FOR LIVING SCULPTURE

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In this case, the sound of the cello she plays will change, modulate, regenerate the picture on her TV-BRA.

"The real issue implied in 'Art and Technology' is not to make another scientific toy, but how to *humanize* the technology and the electronic medium, which is progressing rapidly — too rapidly. Progress has already outstripped ability to program. I would suggest 'Silent TV Station.' This is TV station for highbrows, which transmits most of time only beautiful 'mood art' in the sense of 'mood music.' What I am aiming at is TV version of Vivaldi . . . or electronic 'Compoz,' to soothe every hysteric woman through air, and to calm down the nervous tension of every businessman through air. In that way 'Light Art' will become a permanent asset or even collection of Million people. SILENT TV Station will simply be 'there,' not intruding on other activities . . . and being looked at exactly like a landscape . . . or beautiful bathing nude of Renoir, and in that case, everybody enjoys the 'original' . . . and not a reproduction . . .

"TV Brassiere for Living Sculpture (Charlotte Moorman) is also one sharp example to humanize electronics . . . and technology. By using TV as bra . . . the most intimate belonging of human being, we will demonstrate the human use of technology, and also stimulate viewers NOT for something mean but stimulate their phantasy to look for the new, imaginative and humanistic ways of using our technology."

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Nam June Paik, b. Seoul, Korea, 1932.
Took degree in Aesthetics, University of Tokyo, 1956, then studied music, art history and philosophy at several German Universities. He has had numerous one man shows and performances in many countries throughout Europe, America and Japan. Some in conjunction with Charlotte Moorman.

Recently, he was represented in MOMA's "Machine at the End of the Mechanical Age" exhibition and was one of six artists participating in PBL's program "The Medium is the Medium" broadcast over the NET network March 23, 1969.
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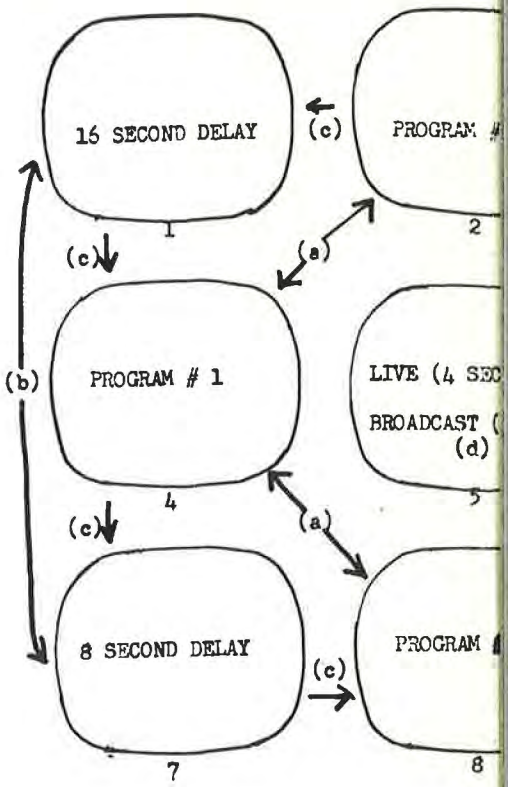
Master of Music, U. of Texas. Member of American Symphony Orchestra under Leopold Stokowski. Noted for her unusual performances of Happenings, Concerts, Mixed Media, mostly in conjunction with Nam June Paik. Founded and produced the Annual New York Avant Garde Festivals.

THREE EXPERIMENTS WITHIN THE TV TUBE



CYCLE (a) Monitors 2, 4, 6 and 8: Programm every eight seconds with Program N

CYCLE (b) Monitors 1, 3, 7 and 9: Delay char ing (exchanging) every four seconds

CYCLE (c) Monitors 1, 2, 3, 4, 6, 7, 8 an counterclockwise every two second

CYCLE (d) Monitor 5: Live cycle, four seconds of broadcast television.

by Earl Reiback

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"In 'Suspension,' a phosphor coated grid is suspended within the tube. This grid receives the broadcast image, while the back of the tube provides a colored phosphor background excited by the back scattered electrons.

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"The query of the person viewing himself 'Are we live or on tape?' can be answered by saying we are both live and on tape. What is on tape is your intended image, your monkey. VTR enables you to get your monkey off your back where you can't see him, and onto tape, where you can see him. Even though you think 'I can't believe that's me!' the monkey business going on in front of you on tape is yours and nobody else's. That is the precise way you have been making a monkey of yourself. Your monkey has been able to get away with his business because he operates on the other side of your inside/outside barrier. The Moebius tape strip snips the barrier between inside and outside. It offers you one continuous (sur)face with nothing to hide. You have the option of taking in your monkey and teaching him your business or letting him go on with his."

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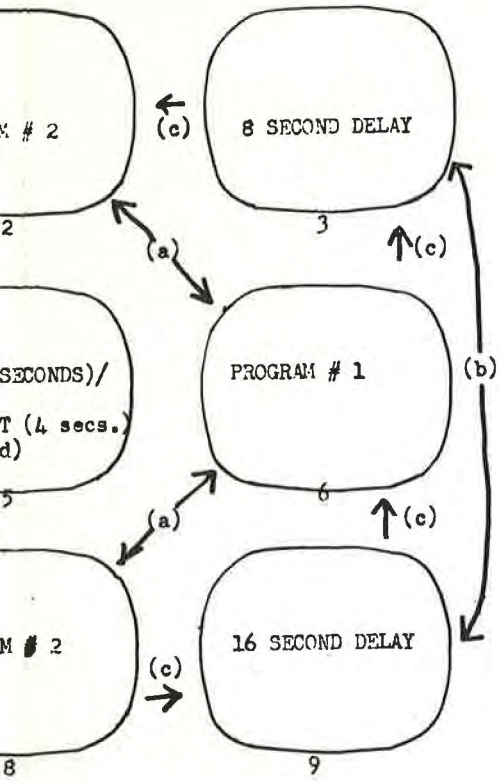

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Eric Siegel, b. 1944, N.Y.C.
At the age of 15, while a student at Samuel Gompers Vocational and Technical High School, Siegel won Second Prize of the 1960 N.Y.C. Science Fair for his home-made closed circuit TV which he built from second-hand tubes, a microscope lens and all sorts of scrounged miscellaneous parts. The next year he won an Honorable Award in the same competition for "Color through Black and White TV." After graduation from high school, he was employed by several concerns engaged in the field of Closed Circuit TV, mostly rebuilding and designing equipment. In 1966 he was employed in the Educational TV Department of The University of London, Goldsmith College.

Returning to the States, he resumed his work with closed circuit TV companies. One of his assignments, in 1968, was to repair some television equipment in Guam. In May, 1968, he produced "Psychedelevision" a videotape program at New York's closed circuit TV theatre, Channel One. In May, 1968, he designed and built the special effects TV components of Serge Boutourline's production, "Televanilla," at the Martinique Theatre, "an improvisational theatre dance piece choreographed and performed by Susan Buirge in which various TV devices were used to change the scope and scale of the event."

THE ARCHETRON

by Thomas Tadlock

By means of a console with innumerable knobs, switches, dials and other mysterious looking controls, three small TV monitors and a system of mirrors and color filters, Tadlock is able to compose on a TV screen constantly moving and changing colorful kaleidoscopic images. In accomplishing this, Tadlock uses all or part of three separate live broadcasts. It is now possible for this artist (or any other using the Archetron) in effect to create simultaneously works of art on TV screens in countless homes, thus making Nam June Paik's "Silent TV Station" possible. All that is needed is for a broadcasting organization, a closed circuit TV company or a cable TV company to avail itself of this remarkable development.

Thomas Carter Tadlock, III, was born in Washington, D. C. in 1941.
Studied Rhode Island School of Design. In the years 1963-66 worked with kinetic and luminal art, 1967-69 with telekinetic art (TV).

"In these years I developed devices with patterns, sequences, motion, color, programmed to make the viewer get involved in the unfolding composition, to relax and want more, to develop a new way of seeing. As the requirements of this new art revealed themselves, a need for an instantaneous, flowing, comprehensive device for expressing these images arose. This vacuum was filled by the use of the color television tube as the readout device for the program apparatus."

The ARCHETRON shown in the exhibition was commissioned by Dorothea Weitzner.

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Tadlock has been represented in most of the important "light" exhibitions, including "Kunst Licht Kunst" Stedlijk van Abbe Museum, Eindoven, 1966. One of six artists participating in the PBL "The Medium is the Medium," broadcast over the NET network, March 23, 1969.

BLACK SPIRAL

by Aldo Tambellini

In collaboration with Tracy Kinsel and Hank Reindold of Bell Labs. Nature, as we will see it in the future, in circular or spiral form. No up — No down — No gravity. Floating. From live broadcasts.

"And what are we going to do through the media? Let's say we are going to keep it open and whatever I think is possible I would like to do. Whatever one might dream of which somebody would not want if I had the possibility to do it. Let's break all the rules possible. Let's open up the possibility which everyone else has told you this is not right and this is not feasible. And I would like to start it from there, from a reality. So what one wants to do is more like an attitude rather than the specific of what one wants to do.

"To show that light is a constant moving force, an ever changing form. That light is energy and energy is going through us, the same energy which is going through the universe today. And when creative people begin to get involved, with this idea of energy rather than the idea of making pictures, then we will come to some creative aspect not belonging to one particular class but toward a new exploration which is for all . . ."

Aldo Tambellini

Aldo Tambellini, b. 1930, Syracuse, N. Y.
B.F.A. Painting, Syracuse U.; M.F.A. Sculpture, Notre Dame U. Founder of the "Black Gate" Electromedia Theater of environmental performances encompassing all areas of light, sound and motion. Involved in film, TV programming, communications and their impact on education. Won 1969 International Grand Prix, Oberhausen (Germany) Film Festival. One of six artists participating in PBL's "Medium is the Medium" broadcast March 23, 1969 over the N.E.T. network.

AC/TV (AUDIO-CONTROLLED TELEVISION)

by Joe Weintraub

Translates music into a complex kinetic image on the screen of any color TV. The brightness is controlled by the volume of the music. The colors are controlled by the pitch. The patterns are dependent on both. Installation is simple, as the AC/TV clips onto the antenna terminals of any color TV. Patents pending.

"As a child I would often close my eyes and 'see' music as colored patterns. One day two years ago, I woke up in the middle of a dream with the intense desire to recreate this experience electronically. This developed into an obsession, and I created dozens of Audio Controlled lighting effects, culminating in a work in which the speed of a motor was controlled by music.

"As soon as I became aware of the Color Cathode Ray Tube, I realized that the red, blue and green guns in the CRT were ideally suited for audio control by the low, middle and high frequencies of music.

"I view the Color Television receiver as one of the highest technological achievements of mankind, and the fact that it is generally used to transmit sub-human material points out in dramatic fashion the imbalance between man's technological and social progress. The AC/TV is radical art because it allows the viewer to turn off the endless stream of garbage and use his Color TV in a personal aesthetically satisfying way."

Joe Weintraub

Joe Weintraub, b. 1943, N.Y.C.
B.A. in Psychology, C.C.N.Y. Edits The Electronic Art Review.

HOWARD WISE GALLERY 50 W. 57 ST. NYC 10019

FIRST CLASS MAIL

TELEDISCRETION

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Four mini-TVs with a device for fingertip selection of sound channels. Presentation will include three broadcast channels and one channel playing "A Commercial for Life," a video tape conceived and executed by Wynn Chamberlain and Serge Boutourline.

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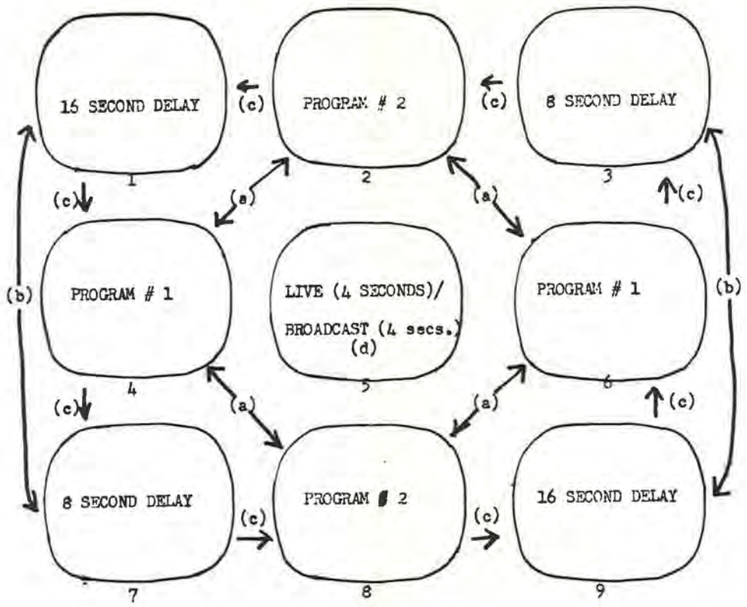

CYCLE (a) Monitors 2, 4, 6 and 8: Programmed change cycle, Program No. 1 alternating every eight seconds with Program No. 2.

CYCLE (b) Monitors 1, 3, 7 and 9: Delay change cycle, Nos. 1 and 7 and 3 and 9 alternating (exchanging) every four seconds.

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CYCLE (d) Monitor 5: Live cycle, four seconds of live feedback alternating with four seconds of broadcast television.

WIPE CYCLE

by Frank Gillette and Ira Schneider

"*Wipe Cycle* is a television mural designed to engage and integrate the viewer's television 'image' at three separate points in time and five exchanging points in space. Synchronized cycle patterns consisting of live and delayed feedback, broadcast television, and taped programming are developed through four (a, b, c, d) programmed pulse-signals every two, four, eight and sixteen seconds. Separately, each of the cycles acts as a layer of video information, while the four levels of information in concert determine the overall composition of the work at an given moment. The intent of this overloading (something like a play within a play within a play) is to escape the automatic 'information' experience of commercial television without totally divesting it of its usual content. Thus, the information on the programmed tapes juggles and re-combines elements within the Gallery and its immediate environment with portaits, landscapes, montages and video distortions. The soundtrack accompanying the composition serves to amplify the video imagery. It is structured so as to enhance further the sense of 'information overload' and to provide sequential unity to the work."

Frank Gillette

Frank Gillette, b. 1941, Jersey City, N. J.
Studied painting at Pratt Institute. Since 1965, experiments in communication, video-tape programing; co-founder and director, Media Research Group, N.Y.C. and San Francisco.

Ira Schneider, b. 1939, N.Y.C.
B.A. (Psychology) Brown U.; M.A. U. of Wisconsin; studied art history, Ludwig Maximillian U., Munich. Research in psychology, 1964-66; film-maker, 1963 to present.
Gillette and Schneider recently conducted teaching and experiments in video-tape at Antioch College, Yellow Springs, Ohio.

TV TIME CAPSULE

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the piece is not finished until the light goes out
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it was conceived in a factory, modified by the artist, until its programmed death
its death is its great creative act — the change of state"

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John Seery, b. Maspeth, N. Y., 1941.
Graduated from Ohio State University, major in Zoology and minor in Chemistry. Cincinnati Art Academy. Travel, Mexico and Canada. Teaches at Cooper Union.

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THE ARCHETRON

by Thomas Tadlock

By means of a console with innumerable knobs, switches, dials and other mysterious looking controls, three small TV monitors and a system of mirrors and color filters, Tadlock is able to compose on a TV screen constantly moving and changing colorful kaleidoscopic images. In accomplishing this, Tadlock uses all or part of three separate live broadcasts. It is now possible for this artist (or any other using the Archetron) in effect to create simultaneously works of art on TV screens in countless homes, thus making Nam June Paik's "Silent TV Station" possible. All that is needed is for a broadcasting organization, a closed circuit TV company or a cable TV company to avail itself of this remarkable development.

Thomas Carter Tadlock, III, was born in Washington, D. C. in 1941.
Studied Rhode Island School of Design. In the years 1963-66 worked with kinetic and luminal art, 1967-69 with telekinetic art (TV).

"In these years I developed devices with patterns, sequences, motion, color, programmed to make the viewer get involved in the unfolding composition, to relax and want more, to develop a new way of seeing. As the requirements of this new art revealed themselves, a need for an instantaneous, flowing, comprehensive device for expressing these images arose. This vacuum was filled by the use of the color television tube as the readout device for the program apparatus."

The ARCHETRON shown in the exhibition was commissioned by Dorothea Weitzner.

Tadlock has been represented in most of the important "light" exhibitions, including "Kunst Licht Kunst" Stedlijk van Abbe Museum, Eindoven, 1966. One of six artists participating in the PBL "The Medium is the Medium," broadcast over the NET network, March 23, 1969.

BLACK SPIRAL

by Aldo Tambellini

In collaboration with Tracy Kinsel and Hank Reindold of Bell Labs. Nature, as we will see it in the future, in circular or spiral form. No up — No down — No gravity. Floating. From live broadcasts.

"And what are we going to do through the media? Let's say we are going to keep it open and whatever I think is possible I would like to do. Whatever one might dream of which somebody would not want if I had the possibility to do it. Let's break all the rules possible. Let's open up the possibility which everyone else has told you this is not right and this is not feasible. And I would like to start it from there, from a reality. So what one wants to do is more like an attitude rather than the specific of what one wants to do.

"To show that light is a constant moving force, an ever changing form. That light is energy and energy is going through us, the same energy which is going through the universe today. And when creative people begin to get involved, with this idea of energy rather than the idea of making pictures, then we will come to some creative aspect not belonging to one particular class but toward a new exploration which is for all . . ."

Aldo Tambellini

Aldo Tambellini, b. 1930, Syracuse, N. Y.
B.F.A. Painting, Syracuse U.; M.F.A. Sculpture, Notre Dame U. Founder of the "Black Gate" Electromedia Theater of environmental performances encompassing all areas of light, sound and motion. Involved in film, TV programming, communications and their impact on education. Won 1969 International Grand Prix, Oberhausen (Germany) Film Festival. One of six artists participating in PBL's "Medium is the Medium" broadcast March 23, 1969 over the N.E.T. network.

AC/TV (AUDIO-CONTROLLED TELEVISION)

by Joe Weintraub

Translates music into a complex kinetic image on the screen of any color TV. The brightness is controlled by the volume of the music. The colors are controlled by the pitch. The patterns are dependent on both. Installation is simple, as the AC/TV clips onto the antenna terminals of any color TV. Patents pending.

"As a child I would often close my eyes and 'see' music as colored patterns. One day two years ago, I woke up in the middle of a dream with the intense desire to recreate this experience electronically. This developed into an obsession, and I created dozens of Audio Controlled lighting effects, culminating in a work in which the speed of a motor was controlled by music.

"As soon as I became aware of the Color Cathode Ray Tube, I realized that the red, blue and green guns in the CRT were ideally suited for audio control by the low, middle and high frequencies of music.

"I view the Color Television receiver as one of the highest technological achievements of mankind, and the fact that it is generally used to transmit sub-human material points out in dramatic fashion the imbalance between man's technological and social progress. The AC/TV is radical art because it allows the viewer to turn off the endless stream of garbage and use his Color TV in a personal aesthetically satisfying way."

Joe Weintraub

Joe Weintraub, b. 1943, N.Y.C.
B.A. in Psychology, C.C.N.Y. Edits The Electronic Art Review.