



JUD YALKUT

Daylong Tribute Screening

PROGRAM (approximate times)

- 12:00 - 1:00 pm:** **Video Synthesizer and "TV Cello" Collectibles**, 1965-71, 23:25 min, color, silent
4th & 7th Annual New York Avant Garde Festivals, 1966-72, 29:25 min, color, sound
- 1:00 - 2:00 pm:** **Film Video Works #3**, 1966-69, 7 min, b&w and color, sound
Video-Film Concert, 1966-72, 1992, 34:50 min, b&w and color, sound
Opera Sextronique, 1967, 5:10 min, b&w and color, silent, 16 mm film on video
Cinéma Metaphysique: Nos. 2, 3 and 4, 1967-72, 8:39 min, b&w, sound
Some Manipulations, 1969, 3:10 min, color, silent, 16 mm film on video
- 2:00 - 2:45 pm:** **Television as a Creative Medium**, 1972, 6 min, color, silent, 16 mm film on video
26'1.1499" For A String Player, 1973, 42 min, color, sound
- 2:45 - 4:00 pm:** **The Chocolate Cello**, 1973, 30 min, b&w, sound
The Electronic Super Highway: Nam June Paik in the Nineties, 1995, 40 min, color, sound
Light Display: Color, 2002, 7 min, color, silent
- 4:00 - 6:00 pm:** The first two hours of the program will repeat.

Video Synthesizer and "TV Cello" Collectibles, 1965-71, 23:25 min, color, silent

Early Color TV Manipulations by Nam June Paik
1965-68, 5:18 min, color, silent

Video Commune (Beatles Beginning to End)
1972-92, 8:36, color, silent

TV Cello Premiere
1971, 7:25 min, color, silent

This restored collection of rare early collaborative works by Nam June Paik and Jud Yalkut features seminal explorations of electronic image processing, film and performance. *Video Commune* documents Paik's first interactive television "performance" at Boston's public television station WGBH. In the silent film *TV Cello Premiere*, Yalkut documents Charlotte Moorman in her first performance on Paik's iconic "TV Cello" at the Bonino Gallery in New York in 1971.

4th & 7th Annual New York Avant Garde Festivals, 1966-72, 29:25 min, color, sound

4th Annual New York Avant Garde Festival
1966-1972, 26:38 min, color, sound

7th Annual New York Avant Garde Festival
1969, 2:47 min, color, silent

These rare historical documents feature the 4th and 7th Avant Garde Festivals (1966 & 1969), founded by Charlotte Moorman. Held in Central Park and Wards Island, respectively, the two festivals featured over 65 events with artists, musicians and performers, including Allan Kaprow, Dick Higgins, Christo, Shigeo Kubota, and Joseph Beuys, among many others.

Film Video Works #3, 1966-69, 7 min, b&w and color, sound

Missa of Zen
1967, 2:35 min, b&w and color, silent

Electronic Moon, Parts 2 and 3
1967-69, 4:25 min, b&w and color, sound

These two early collaborations between Nam June Paik and Yalkut, which were originally created on 16mm, reveal some of the artists' earliest experiments with film, television and electronic imagery.

Video-Film Concert, 1966-72, 1992, 34:50 min, b&w and color, sound

Video Tape Study No. 3

1967-69, 1992, 4:01 min, b&w, sound

Beatles Electroniques

1966-72, 1992, 2:59 min, color, sound

Electronic Moon No. 2

1966-72, 1992, 4:52 min, color, sound

Electronic Fables

1965-71, 1992, 10 min, color, sound

Waiting for Commercials

1966-72, 1992, 6:41 min, color, sound

Electronic Yoga

1966-72, 1992, 8:18 min, color, sound

This collection of groundbreaking video-film works by Nam June Paik and Yalkut includes early examples of mass media appropriation and manipulation as cultural and political critique. Included are seminal pieces that incorporate electronic manipulation and recorded television material, such as *Videotape Study No. 3*, *Waiting for Commercials*, and *Beatles Electronique*.

Opera Sextronique, 1967, 5:10 min, b&w and color, silent, 16 mm film on video

Yalkut's film is the only record of Nam June Paik's legendary 1967 performance *Opera Sextronique* in New York, which was interrupted by the arrest of the topless cellist Charlotte Moorman. This restaging of the *Opera*'s first two movements was created after the arrest to present at Moorman's trial.

Cinéma Metaphysique: Nos. 2, 3 and 4, 1967-72, 8:39 min, b&w, sound

Accompanied by the abrupt sonic interjections of Fluxus-affiliated composer Takehisa Kosugi, Yalkut's black and white film records brief, masked actions. *Cinéma Metaphysique* is a study in gesture and stillness, noise and silence.

Some Manipulations, 1969, 3:10 min, color, silent, 16 mm film on video

A collage of color, motion and form, *Some Manipulations* re-envisions a series of 1969 performances at the Judson Memorial Church by Fluxus artists Jean Toche, Steve Young, Nam June Paik, and Al Hansen.

Television as a Creative Medium, 1972, 6 min, color, silent, 16 mm film on video

Jud Yalkut's silent 16mm film is a vibrant document of the landmark 1969 exhibition "TV as a Creative Medium" at the Howard Wise Gallery, including Nam June Paik's *Participation TV*, Paul Ryan's *Everyman's Mobius Strip*, Thomas Tadlock's *Archetron*, Eric Siegel's *Psychedelevision in Color*, Charlotte Moorman's first performance of Paik's *TV Bra For Living Sculpture*, and Ira Schneider and Frank Gillette's installation *Wipe Cycle*.

26'1.1499" For A String Player, 1973, 42 min, color, sound

In Yalkut's video realization of Charlotte Moorman and Nam June Paik's concert performance of John Cage's composition *26'1.1499" For A String Player*, the performers play Cage's score on a collection of found "instruments."

The Chocolate Cello, 1973, 30 min, b&w, sound

Yalkut documents the "chocolating" of Charlotte Moorman at the Clocktower in New York on Easter Sunday, 1973. This project was based on a concept by artist Jim McWilliams, who devised performance events for Moorman that included the *Flying Cello*.

The Electronic Super Highway: Nam June Paik in the Nineties, 1995, 40 min, color, sound

This portrait of Nam June Paik was produced as a "video catalogue" for the national touring exhibition *The Electronic Super Highway*, which premiered at The Museum of Art in Fort Lauderdale, Florida in 1995.

Light Display: Color, 2002, 7 min, color, silent

Yalkut's silent *Light Display: Color* combines processed analogue and digital imagery to create a poetic homage to Lazlo Moholy-Nagy's pioneering 1930 kinetic sculpture *Light-Space Modulator*, which was reconstructed at the Howard Wise Gallery, New York, in 1970.

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