

The Kitchen presents

**Digital H@ppy Hour
Archives in the 21st Century**

February 12, 2003, 6 pm

INTRODUCTORY WORK

Martha Rosler, *Backyard Economy*, 1974

Vito Acconci, *Three Frame Studies*, 1969

Hannah Wilke, *Through the Large Glass*, 1976

Mary Lucier, *Bird's Eye*, 1978

Stan VanDerBeek, *Strobe Ode*, 1976

SPEAKERS

Stephen Vitiello, Archivist, The Kitchen

Lori Zippay, Executive Director, Electronic Arts Intermix

WORKS SCREENED INCLUDE EXCERPTS FROM

Jud Yalkut, *Television As A Creative Medium*, 1969-72

Ant Farm, *Ant Farm's Dirty Dishes*, 1970-72

Steina and Woody Vasulka, *Studies*, 1970

Gordon Matta-Clark, *Food*, 1972

Joan Jonas, *Untitled*, 1973-2002

Selections from *A Kinetic History: The EAI Archives Online*

Jean Dupuy, *Soup and Tart*, November 30, 1974

Kitchen Promo tape, 1974-75

Talking Heads, *4-1/2 hours of unedited performance tapes*, March 13, 1976

Bill T. Jones, Keith Haring and others, *Four Dances*, October 3, 1982

John Cage, *Speech* (1955) (audio), performed at The Kitchen, December 1973

Terry Fox, *Lunar Rambles*, 1976

DISCUSSION

PROGRAM NOTES.

In this month's *Digital H@ppy Hour*, The Kitchen and Electronic Arts InterMix (EAI) present the second of a series of ongoing discussions focusing on the currency of archiving and distribution in the 21st century. Both founded in 1971, EAI and The Kitchen share a commitment to preserving the past through the application of innovative forms and new technologies.

Presented by EAI Executive Director Lori Zippay and Kitchen Archivist Stephen Vitiello, *Archives in the 21st Century* will introduce a major collaborative project of The Kitchen and EAI which brings together preservation and distribution within the framework of new technologies and shared organizational histories. The evening will include a screening of rare video treasures from The Kitchen and EAI archives and a presentation of online archival projects. Highlights from this collaborative preservation/distribution project include early performance and video works by Terry Fox, Jean Dupuy and Hannah Wilke, among many others.

While exploring the links between the history of media arts and its future, this session will also include a report on the preservation of their respective organization's video collections and archives, the state of digital distribution platforms, issues in media artists' rights management and the changing landscape of institutional practice in media, arts and culture.

BACKGROUND AND NOTES ON WORKS SCREENED

Martha Rosler, *Backyard Economy*, 1974, 4 min, color, silent

Set in the arch-American "home movie" context of a sunny suburban backyard, this early Super 8 work points up the labor that allows leisure and interrogates the "economy" that creates the woman's role.

Vito Acconci, *Three Frame Studies*, 1969, 10:58 min, b&w and color, silent

In his first film, Acconci performs a series of actions--running in a circle, jumping, pushing another man--in which the physical limits of the action refer to the boundaries of the film frame itself.

Hannah Wilke, *Through the Large Glass*, 1976, 10 minutes, color, silent

In *Through the Large Glass*, Wilke performs a deadpan striptease behind Duchamp's *The Bride Stripped Bare by Her Bachelors*, Even (also known as *The Large Glass*) at the Philadelphia Museum of Art. This piece was originally seen as part of an installation.

Mary Lucier, *Bird's Eye*, 1978, 10 min, b&w

Aiming a laser directly at her camera's eye, Lucier burned the vidicon tube. The result is an abstract, evocative calligraphy of light.

Stan VanDerBeek, *Selected Works*, 1976-77, color

In his *Selected Works*, VanDerBeek experiments with video's electronic imaging capabilities, evoking what he terms an "image flow of empirical perceptions and unconscious impulses." These abstract studies in the relation of analogue sound and image were produced at WGBH's New Television Workshop in Boston.

Jud Yalkut, *Television As A Creative Medium*, 1969-72, 6 minutes, color

The landmark 1969 exhibition *TVAs a Creative Medium* at the Howard Wise Gallery in New York was the first exhibition in the US devoted to video (or television) as an art form. Featuring performance, objects, closed-circuit tapes and installations, the show presented twelve artists, including Nam June Paik, Charlotte Moorman, Ira Schneider, Frank Gillette and Eric Siegel. Experimental filmmaker and frequent Paik collaborator Jud Yalkut created this free-form film documentation of the exhibition, capturing the energy and experimentation of the emergent video medium.

Ant Farm, *Ant Farm's Dirty Dishes*, 1970-72, 14 minutes, b&w

From a statement by Chip Lord, 2001:

"It's a black SONY 1/2 " vinyl box covered in labels - "Master - DIRTY DISH- ES - 14 minutes; Chip Lord, Hudson Marquez, Doug Michels, Curtis Schreier; Call ANT CORPS -for service - image technology by Ant Farm. " This half-inch open reel tape, given the first index number when EAI began distributing artists' video works, is also the first EDITED video by Ant Farm. It's an anthology of clips from the first year of living with a portapak and it gives a fairly good representation of the way we lived in those days - collectively, loosely, improvisationally.

The year was 1970 and Ant Farm, recently relocated from a foray in Texas and expanded to include new members, partners, and frequent visitors, settled into a metal warehouse building on the waterfront in Sausalito, California to pursue the practice of 'underground architecture.' . . . The Sony portapak A V 3400 video rover had recently been introduced, and Joe Hall went out and bought one. Over the next two years this device became an interactive tool within the dynamics of the group - used to document our work, but also as a sketchbook - a way to creatively interact. We just had the portapak, there was no editing, except in the camera, which meant that we were often recording OVER some wonderful nuggets of humor or wisdom - every- thing seemed interesting, so why edit? Eventually this changed-when we were visit- ed by the Media Access Center group from the Portola Institute in Menlo Park and were introduced to the idea of editing and the network of video activists and artists, which eventually led to the TVTV project. 'Ant Farm's Dirty Dishes' was edited, I think, at Lanesville TV and then later re-edited on the 1/2 inch system at EAI.. "

Steina and Woody Vasulka, *Studies*, 1970, 21:53 minutes, b&w and color

Studies features the Vasulkas' seminal explorations of electronic image manipulation. These exercises trace the early development of the Vasulkas' pioneering investigations into image and sound processing.

Gordon Matta-Clark, *Food*, 1972, 43 minutes, b&w

Camera and Sound: Robert Frank, Suzanne Harris, Gordon Matta-Clark, Danny Seymour .
Editing: Roger Welch

This film documents the legendary SoHo restaurant and artists' cooperative, which opened in 1971. Owned and operated by Caroline Goodden, *Food* was designed and built largely by Matta-Clark, who also organized art events and performances there. As a social space, meeting ground and ongoing art project for the emergent artists' community, *Food* was a landmark in the history and mythology of SoHo in the 1970s.

Joan Jonas, *Untitled*, 1973-2002, 12 minutes, color

Camera: Babette Mangolte
Music: The Liquidators
With: Lois Lane and Joan Jonas

Jonas edited this piece at EAI in 2002 from newly discovered color footage of her 1973 performance *Glass Puzzle*. Inspired by E.J. Bellocq's photographs of New Orleans prostitutes at the beginning of the century, the performance features Jonas and Louis Lane in a ritualistic exploration of gestures and gender.

Jean Dupuy, *Soup and Tart*, November 30, 1974

A dinner and short performances by Joanne Akalaitis, Charles Atlas, Robert Breer, Gordon Matta Clark, Jean Dupuy, Jon Gibson, Philip Glass, Deedee Halleck, Jana Haimsohn, Joan Jonas, Olga Kluver, Richard Landry, Donald Monroe, Tony Mascatello, Charlemagne Palestine, Carl Paler, Kate Parker, Yvonne Rainer, Arthur Russell, Alan Saret, Joan Schwartz, Richard Serra, Nancy Topf, David Warrilow, Hannah Wilke, Silvia Whitman.

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Editing: Chris Murphy, Carlota Fay Schoolman
Video Camera: Babette Mangolte, Mary Lucier, Tina Girouard

Kitchen Promo Tape, 1974/75

Includes documentation of performances and works by Shigeko Kubota, Jackson Mac Low, Robert Kushner, Trisha Brown, Beryl Korot, Steve Paxton, Ron Clark, Jean Dupuy /Richard Landry (Soup and Tart).

Talking Heads, 4-1/2 hours of unedited performance tapes, March 13, 1976

Bill T. Jones, *Four Dances*, October 3, 1982

Long Distance, Keith Haring, decor

The Double, Part I with Brian Arsenaault, Part II with Rob Besserer

Shared Distance with Julie West

Response-ability

Associate Direction: Arnie Zane

Camera: Tom Bowes

John Cage, *Speech* (1955) (audio), performed at The Kitchen, December 1973

Excerpted from *The Voice of New Music*, Tom Johnson, December 13, 1973:

John Cage at the Kitchen

The John Cage concerts last Friday and Saturday were an auspicious way for the music program at the Kitchen to open its new season and to inaugurate its Walter series. The large second-floor gallery space at 59 Wooster Street was packed both nights, and both performers and audience seemed genuinely enthusiastic..... The most engaging work for me was Cage's 'Speech' (1955), in which two speakers read recent news clippings against the accompaniment of five radios. Cage's use of radios as musical instruments is one of his most widely discussed techniques, and I had always thought of it as a kind of early form of conceptual art. Just an idea. A kind of Dada game, just turn on a bunch of radios, fade them up and down according to the score, and listen to whatever happens to be on the airwaves. Easy to imagine. Simple. Right?

Wrong! Now that I have actually listened to one of Cage's radio scores for 40 minutes and observed audience reactions, I have changed my mind radically. There is much more to his radios than I had ever imagined simply by reading about them. I would even go so far as to say that these radio pieces are among the strongest statements of our time, both sociologically and musically. Cage's radio scores are really mirrors which reflect the environment whenever they are performed. They put a frame around the world we live in and force us, through the medium of radio, to look at it. I saw more than I really wanted to see. (reprint available at www.tom.johnson.org)

Terry Fox, Lunar Rambles (camera: Michael Shamberg), 1976

My show at The Kitchen was in 1976 and it was titled "Lunar Rambles"... In this show I also showed a large metal bowl and a parabolic steel plow disc. I could carry these two metal sound objects on each arm and I played them by bowing each one with a rosined violin bow simultaneously. Playing these two bowls was done by myself unannounced in five locations in New York. They were the Brooklyn Bridge, the Fulton Fish Market, the Underground Pedestrian Tunnel on 42nd Street, Canal Street and a Lower Westside street (probably Greenwich Street). These performances were done each day over a five day period and video taped by (I think) Michael Shamberg. The day after each outdoor performance the video tape was shown at The Kitchen during the opening hours in a separate room of the exhibition space with the above described sound installation. So the spectators could see every day anew tape. I didn't have an audience at any of these performance-tappings except for passers by. After my show at The Kitchen I brought the wires back to San Francisco, reconstructed them on my studio floor and did a 4 and a half hour performance on them that followed the 552 steps and 11 turns of the Labyrinth of Chartre (excerpted from an e-mail conversation in February 2002 between artist and Stephen Vitiello).

BIOGRAPHIES

Stephen Vitiello is an electronic musician, media artist, archivist and independent media consultant. Since October 2001, he has overseen The Kitchen's ongoing initiatives in the cataloguing, preservation, restoration, distribution and access planning of its unique repository of performance documentation, video art and audiotapes. From 1988-2000, he served as the Director of Distribution at Electronic Arts Intermix where his responsibilities included the physical preservation of large collections of work by such artists as Bruce Nauman, Antonio Muntadas, Martha Rosler and Tony Oursler. He acted as a consultant on the videotape conservation component of EAr's major preservation project funded by the Daniel Langlois Foundation. His additional video-preservation clients include the Art Institute of Chicago, the Guggenheim Museum, MaMA and Bruce Nauman. As a performer and artist, Stephen has an extensive body of work that has been presented nationally and internationally.

For more complete information, please go to <www.newalbion.com>

Lori Zippay is Executive Director of Electronic Arts Intermix. She served as the curator of The First Decade: Video from the EAI Archives, an exhibition presented at the Museum of Modern Art in March 2002. She is the editor and co-author of Artists Video: An International Guide (Cross River Press: New York, London, Paris: 1992), Electronic Arts Intermix: Video (EAI: 1991) and the EAI Online Catalogue (2002). She has curated numerous exhibitions of artists' video and media art in the US and internationally. Her articles and essays on media and art have appeared in numerous publications and catalogues.

ABOUT THE ORGANIZATIONS

The Kitchen Archive

The Kitchen is restoring and preserving a video archive with close to 3,600 videotapes that document over 30 years of Kitchen performance history representing early and/or seminal work by experimental choreographers, composers, video artists, performance artists, visual artists and multi-disciplinary collaborators. Having raised over \$250,000 to date, The Kitchen views this million-dollar initiative as a long-term investment with an important legacy for the field. Archive tapes are used in presentations at The Kitchen, teaching initiatives and collaborative international projects. The Kitchen has constructed a viewing room that it intends to have open by appointment in the not-too-distant future. The Kitchen also distributes a catalogued collection of over 600 tapes by professional artists representing an additional contribution to the historic body of video art available today.

Electronic Arts Intermix

Electronic Arts Intermix (EAI) is a media arts organization that is a leading international resource for video art and interactive media. EAr's core program is the worldwide distribution of a major collection of over 3,000 media works by 185 artists to arts, cultural and educational audiences. The collection spans the mid-1960s to the present. EAI's activities, which include online resources, video preservation, a viewing~ room, screening events and equipment access, support media arts within an educational and cultural context. EAr's Online Catalogue, a comprehensive digital resource on the artists and works in the collection, can be accessed at www.eai.org.

The EAI Preservation Program is a leading initiative for the conservation and cataloging of videotapes from the EAI collection, which is one of the world's major collections of experimental video art. EAI was founded in 1971 as one of the earliest nonprofit organizations devoted to video as an emerging art form, and many works in the collection are extremely rare.

The goal of EAI's preservation efforts is to ensure that this important artistic and cultural resource will be preserved and made accessible for future generations. As a major distributor, EAr's preservation efforts allow many early tapes to be made available for the first time in decades. Significant bodies of works by artists such as Joan Jonas, Vito Accond, Bruce Nauman and Martha Rosler are among those that have been preserved.

EAI's Preservation Program began in 1985. Since that time, EAI has been coordinating the cleaning, re-mastering and transferring of tapes through digital and analogue technologies. Preserved tapes are stored off-site in a secure temperature and humidity-controlled environment. EAI has also been actively involved in the cataloguing of the collection and archives. EAI's customized online database is a major archival resource for information on the artists and works in the collection, integrating collection management, preservation and distribution data.

Access is a key element of this program. All of the works preserved through EAI are also made available for educational and cultural distribution, and may be seen in EArS Viewing Room. The searchable database is also accessible at www.eai.org.

A Kinetic History: The EAI Archives Online is a special project that records and presents online access to EArS historical archive of rare documents, moving image materials and ephemera. Essays frame the material within an art historical and cultural context. EAI's 30th anniversary was the catalyst for this project, which charts the evolution of the emergent video medium over more than three decades. This "living archive" is a work-in-progress that presents the history of the media arts through digital technologies.

Note:

From 1998 to 2002, EAI served as the sponsor for IMAP, the Independent Media Arts Preservation initiative. IMAP is a service, education, and advocacy consortium organized to ensure the preservation of independent electronic media for cultural and educational use by future generations. IMAP has recently incorporated as a nonprofit organization.