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	MoMA PS1	I. A. 443

DARA BIRNBAUM

"KISS THE GIRLS: MAKE THEM CRY" (1980):
SALON/MAGAZINE/GALLERY

Three Contexts/Installations:
"manipulated heroines as our heroin"

"...constructed from the ridiculous but subliminally significant vocabulary of junky TV shows and disco hits. Birnbaum's tapes emerge from the commercial video and record idioms with little art-world overlay. Yet because they probe so deeply into the semiotics of TV and Top 40, they end up being better art than any artist's video tape I've seen in some time."
(Jeffrey Deitch, Art In America)

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC., P.S. 1:
The gallery space is used to house/protect/isolate the work for/from the public. "Isolated, the female performers take on the presence of poster idols. They are edited to a floor thumping, punk/disco beat. Originally presented in stereo video, the piece now appears as a 16mm film." (Wooster, The Village Voice) The sound (LOUD) issues from the space - directing the viewer toward it.

REALLIFE MAGAZINE:

The writing speaks of TV as the magazine layout relates to the printed page and film. The work ultimately relates to film structure as well as video/television. The single page relates to 'film still'; the movement of pages relates to 'flip book'.

H HAIR INC., SALON DE COIFFURE:

A commercial store at street level - embedded in Soho, the artists' community. The work is housed/protected; yet exposed to/for the public. The TV image is set into juxtaposition with 'street life' and the store's activity (the transformation of women through physical change). The "floor thumping, punk/disco beat" is directed out to the street through exterior grill work. The public is called upon to view - both the work and the activities encompassed within the space.

"KISS THE GIRLS: MAKE THEM CRY" exists as both video and kinoscope. Frequently, the kinoscope will be used to replace an original installation of video. The film furthers the iconic flatness of the images through size, color, and mono sound. The film is made to juxtapose the original video image.

"Too many artists deal with one medium or the other. When you cross boundaries, each medium's manipulated tendencies are more clearly defined, and new insights develop." (Interview with the artist, The Soho Weekly News, January 6, 1977)

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Roger Welch - 3 Installation Projects 1975/76

1. "The Roger Woodward - Niagara Falls Project" 1975. First exhibited at the Stepanoff Gallery in New York. Based on the near-death experience of Roger Woodward, who in 1960, was accidentally swept over Niagara Falls and survived, the work combines video and ~~paravision~~^{paravision} film shown simultaneously and continuously. The film was taken from a helicopter flying very low over the Niagara River from the point where Woodward capsized ~~in~~ his boat to the edge and over the falls. The video is of a one hour interview with Woodward. At the beginning of the dream like film sequence the sound is soft and the video interview dominates but as the film sound builds, the interview is drowned out. When the film ~~ends~~ and begins again, the video sound ~~again~~ dominates as if it nearly drowned and then returned to life.

2. "The Nicholas Alkemade - 18,000 foot fall Project" (Proposed in 1975 & not completed). This work involved a man who fell out of an airplane without a parachute and survived. The installation, when completed, would require an inverted dome shaped screen into which would be projected a 180° circular film of a simulated fall from 18,000 feet to the ground and would repeat continuously. A soundtrack of wind would be recorded on four-track tape and would move from one speaker to another around the room in a counter-clockwise direction. Suspended above the screen would be 2 video monitors showing a taped interview with Alkemade. The video would

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Direct the viewer's attention up, the film down,
and the sound would be continuously circling
around the ~~viewer~~ viewer.

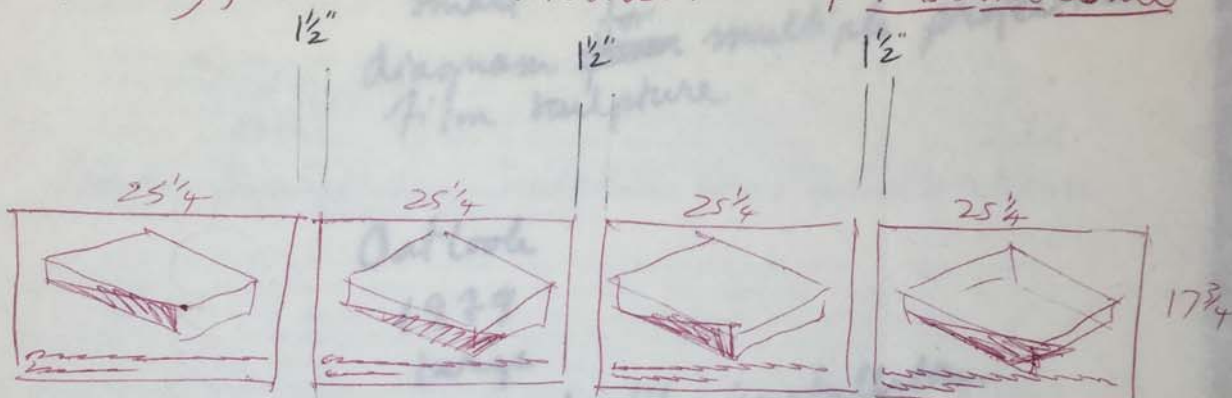
3. "The O.J. Simpson Project" 1976. First
exhibited at the Albright-Knox Art Gallery
in Buffalo, New York. For this ~~piece~~ **piece**, I
have ~~worked~~ with the concept of film and
video and vehicles for the creation and projection
of **fame** - as messengers of charisma. Through
these media, O.J. Simpson, the football
star and film celebrity, is positioned in a
space juxtaposed with part of his audience -
a football crowd. The crowd is portrayed
through film and has equal weight in the
installation as senders of personality information.
The viewer becomes the audience of the
cinematic audience as well as the cinematic
O.J. Simpson. The video interview provides
a forum for establishing Simpson's identity but
the crowd demands equal time and attention from
the viewer to ~~claim their own identity~~, and
~~installation~~ also establishes a strong identity.
The viewer is caught in the middle of this
crossfire.

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Lundberg-

Each piece of glass should ~~be~~ be of exact dimensions of each piece of paper. The individual drawings must not abut



TO: MARY SWEENEY,
FILM AS INSTALLATION,
INST. FOR ART URBAN
RESOURCES,
PS1
46-01 21 ST
LIC NY 11101.



Anthony McCall
March 30 1980

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Lundberg-

Failure 1977

small ~~for~~ multiple projection
diagram ~~for~~ film sculpture.

Outlook

1979

large

plan for film installation

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Anthony McCall

The drawings in the Clocktower exhibition were done during the making of the 1975 film "Four Projected Movements". This was one of six film installations between 1974 and 1976 which included the film "Four Projected Movements" and others at the collective for Living Cinema and the Museum of Modern Art.

Bell Lucidberg's Statement

Formally related to minimal sculpture, the films treated the projected light as a non-referential, space-defining physical object, rather than as merely that which passed across a space to the screen. They attempted to set up an environment for the viewer's direct sensory, three-dimensional form.

Outlook
1979

Drawing Installation Sculpture for Film Installation

Behind each of these films was the assumption that a spectator free to choose a position from which to observe, existed in a less passive relationship to the films than would a viewer of a movie, a questionable assumption, since it ignores the enormously complex work a spectator does in making meaning out of conventionally projected sounds and images. It also overlooks the fact that to a large extent, the cultural meaning (though not necessarily the pleasure or the quality) of abstract work is predetermined by the context in which it appears.

This series was completed in 1976 with "Four Films for Ambient Light", an installation at the East Riverhouse on Beale Street.

Subsequently I have made two films:

The first, "Argument" (1980, 30 minutes) was made with Andrew Snydell. Here, "Fashion photography" was used as a starting point for a political investigation of sex, gender, and longer traditions of masculinity by the male writer. The film attempts to define the ideological function of fashionable artists/filmmakers and their work, and raises several questions of political and practice. Argument explicitly examines passages of the film text and its reading: relationships between text, image and filmmaker/writer/audience.

The second, "Signified Space" (1981, 10 minutes) was made with Claire Rindler-Schjerve. This film, which was shown with "Argument" at the East Riverhouse on Beale Street, will be showing next at the East Riverhouse on May 5. It attempts a reading of a female artist's work in terms of gender, at the same time as it examines the artist's work in terms of gender, at the same time as it examines the artist's work in terms of gender, at the same time as it examines the artist's work in terms of gender.

Andrew Snydell and Claire Rindler-Schjerve are authors of "Argument" and "Signified Space".

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P. Longendyke

Anthony McCall

The drawings in the Clocktower exhibition were done during the making of the 1974 film "Four Projected Movements". This was one of six solid light films made between 1973 and 1975, which included the more widely exhibited work "Line Describing A Cone". Four Projected Movements was shown ~~at~~ in New York at the Collective for Living Cinema and the Museum of Modern Art.

Formally related to minimal sculpture, the films treated the projected beam of light as a non-referential, space-occupying physical presence, rather than as merely that which carried coded information across a space to the screen. They attempted to set up an active role for the spectator, whose views of the film were determined by how they moved around the slowly turning, three-dimensional forms.

Behind each of these films was the assumption that a spectator free to choose a position from which to observe, existed in a less passive relationship to the event than would a viewer of a movie, a questionable assumption, since it ignores the enormously complex work a spectator does in making meaning out of conventionally projected sounds and images. It also overlooks the fact that to a large extent, the cultural meaning (though not necessarily the pleasure or the quality) of abstract work is predetermined by the context within which it appears.

This series was completed in 1975 with "Long Film for Ambient Light", an installation at the Idea Warehouse on Reade Street.

Subsequently I have made two films:

The first, "Argument" (16mm, 90 minutes) ¹⁹⁷⁸ was made with Andrew Tyndall. Here, "Fashion photographs are used as a starting point for a political investigation of news, advertising, and images ~~in the media~~ of masculinity in the mass media. The film attempts to define the ideological function of avant-garde artists/filmmakers and their work, and raises crucial questions of radical film practice. Argument explicitly examines problems of the film text and its reading: relationships between sound/text/image and filmmaker/critic/audience."

The second, "Sigmund Freud's Dora" (16mm, 40 minutes, 1979), made with Claire Pajaczkowska, Andrew Tyndall and Jane Weinstock, will be showing next at Bleeker Street Cinema on May 5. It attempts a reading of a famous and problematic case history of Freud's, at the same time as exploring the way certain narrative conventions in cinema construct a specific psychological and ideological position for the spectator.

Andrew Tyndall and myself are currently working on another, 90 minute film, ~~which is currently in production~~

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Description Longendyke

For me film installations create a provocative sensation of both here & there. This work relies on filmic space and physical place which represents multiple realities... much like riding on L. I. Railroad, listening to ^{the} conversation behind you while reading a book and occasionally glancing out the window.

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Description

FOR FILM AS INSTALLATION SHOW:

CARLA LISS

DOVECOTE is a four wall film installation. It recreates the filmmaker's visionary experience of this dovecote located on a lay line in the English countryside. The dovecote seemed to be a secret cathedral with its arched windows, its mysterious planet shaped ceiling, a place embodying peace and spirit. The soundtrack is the hypnotic sound of cooing doves and the sharp flapping/clapping of their wings as they fly through the the space (recorded on location).

Each of these blowups is one frame from each of the four film walls. In the original installation each of the four rectangular film images is projected on each of the four walls of a rectangular room with the audience arranged in a circular configuration in the center of that room. The spatial arrangement in the room parallels the circular image, predominant in the film, which is contained within the rectangular film frame.

1
4
6
1

Film As Installation
Carla Liss

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7

FOR FILM AS INSTALLATION SHOW

CARLA LISA

20

DOVECOTE is a four wall film installation. It recreates the filmmaker's visionary experience of this dovecote located on a lay line in the English countryside. The dovecote seemed to be a secret cathedral with its arched windows, its mysterious planet shaped ceiling, a place embodying peace and spirit. The soundtrack is the hypnotic sound of cooing doves and the swooping of their wings as they fly through the space (recorded on location).

Each of these shows is one frame from each of the four film walls. In the original installation each of the four rectangular film images is projected on each of the four walls of a rectangular room with the audience arranged in a circular configuration in the center of that room. The spatial arrangement in the room parallels the circular image, predominant in the film, which is contained within the rectangular film frame.

Film AS Installation
over

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7

LEANDRO KATE

2 drawings on acetate 20x24
1 BW 16x20 photo

The Amphitheater - (Film and sound) ~~installation~~, 1978.

The Amphitheater (the key pit inside the typewriter) is a work about language, and three main elements are ~~being~~ presented simultaneously; ~~XXXXXX~~ the written text, the spoken text and the single image. The written text, a dwelling, a construction made of book pages and built in eleven collapsible parts, each addressing ~~in content~~ the idea that language eventually results ⁱⁿ an architectural formation. The spoken text, a choral recitation of philosophical texts on ~~the emergence~~ language and the invention of writing, ~~which~~ ~~is played through earphones~~ ~~was~~ recorded using electronic devices so that ~~when~~ played through earphones it ~~resounds~~ ^{imagines} in different ~~sections~~ ^{planes} of the head. The single image, a film ~~record~~ ^{full} of the ~~face~~ moon, omnipresent image and reflection of our own planet, a projection in the dark sky ~~XXXX~~ probably having something to do with representation, the invention of film, and of writing.

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(2)

LEANDRO KATZ

2 drawings on acetate (20x24)

1 B&W photo construction

10x30

The City - Film and sound installation for two projectors, 1980.

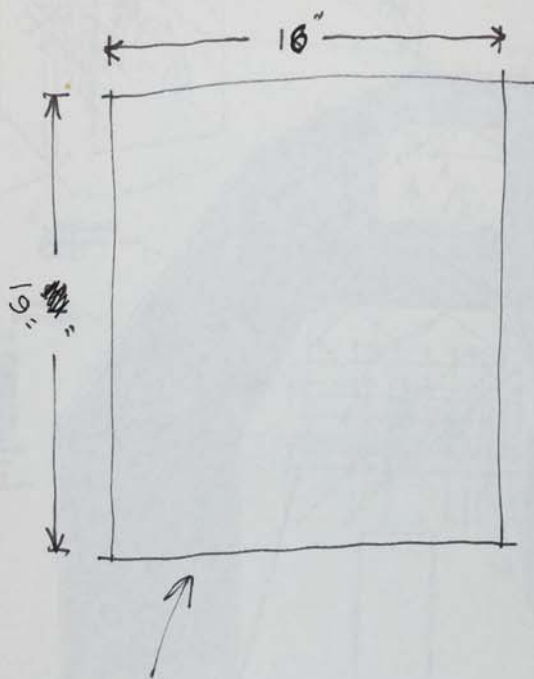
~~XXXXXXXXXXXX~~ Two film images are projected on a zig zag
screen: ~~XXXXXXXX~~ so that the viewer can see each separate image
or the two images simultaneously. The images are scenes from The
City, a film about New York, structured as a day, from sunrise to
sundown, shot with variable speed cameras in many locations
throughout the city. ~~The~~ ^{ART} two constructions in the viewing
~~room~~ ~~XXXXXXXXXXXX~~ display texts ^{about} cities ~~XXXXXX~~ and the
idealism of modern art ~~which~~ ^{was} attempted to shape reality.

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DAVID HAXTON:

5 PIECES WITH THE BELOW DIMENSIONS,
DRAWINGS MOUNTED ON MUSEUM BOARD.

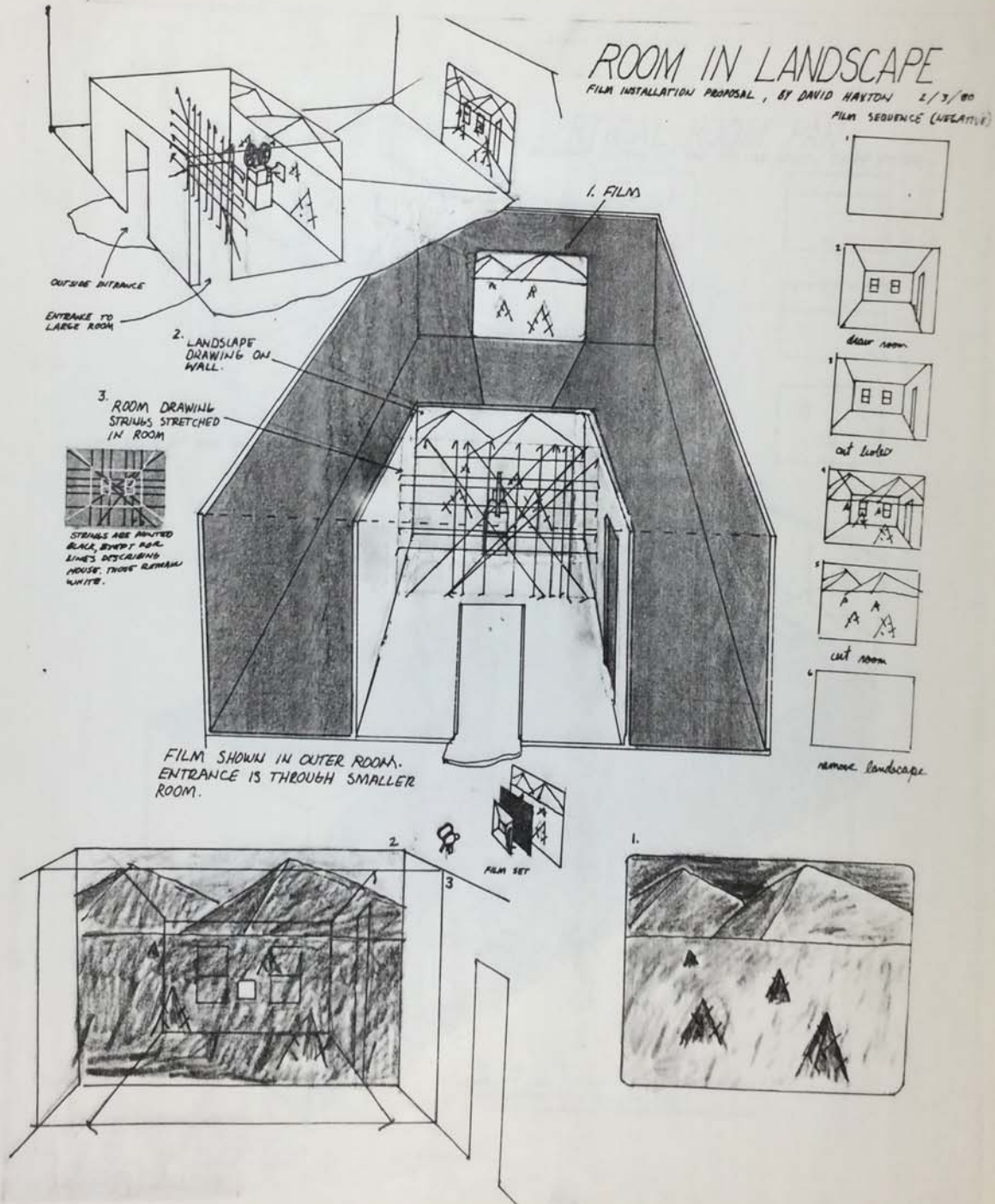


5 SEPERATE PIECES WITH
THESE DIMENSIONS.

David Haxton

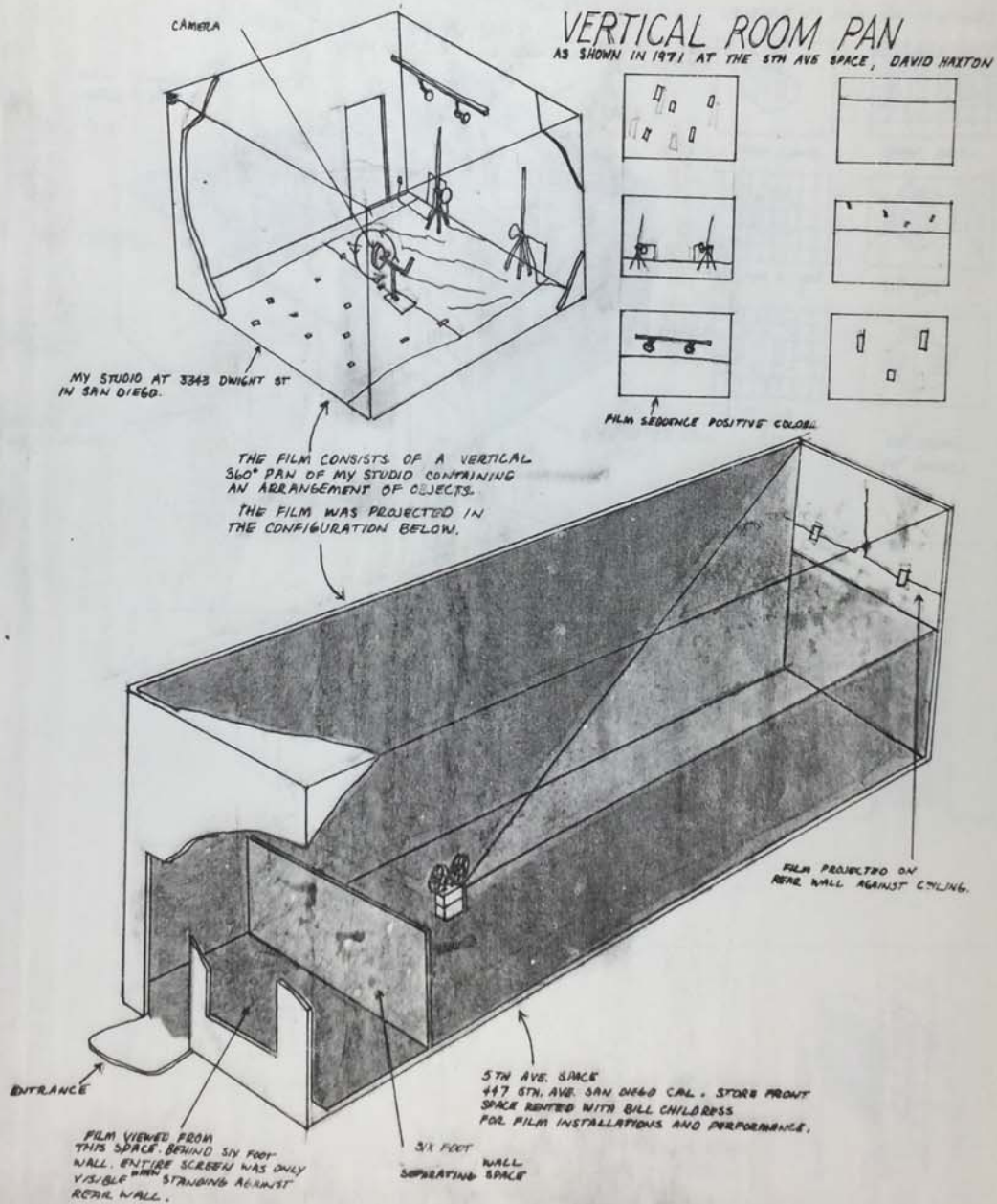
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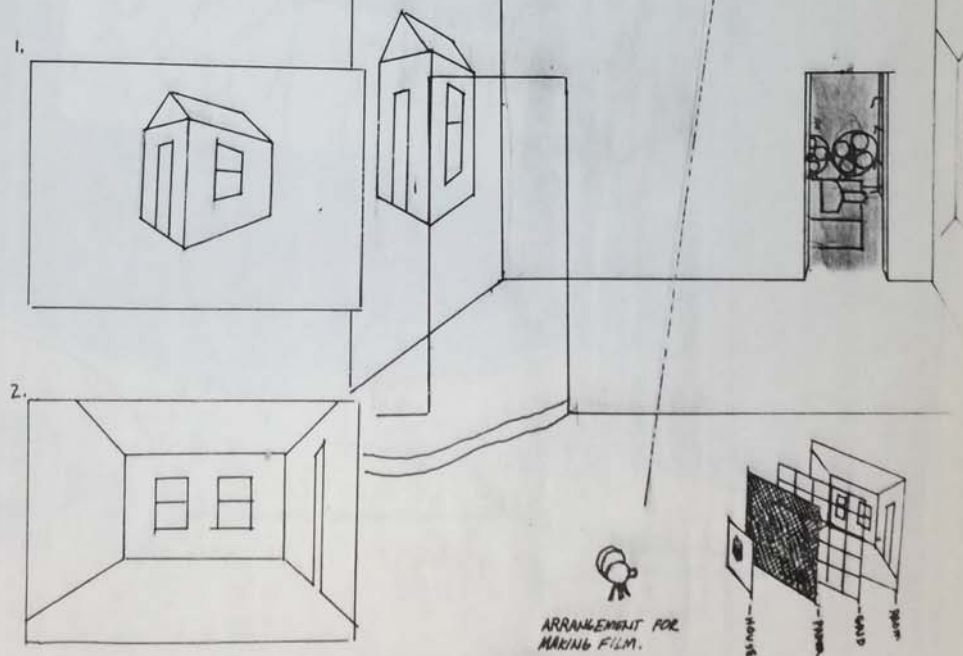
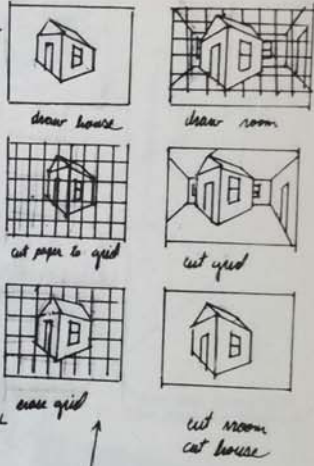
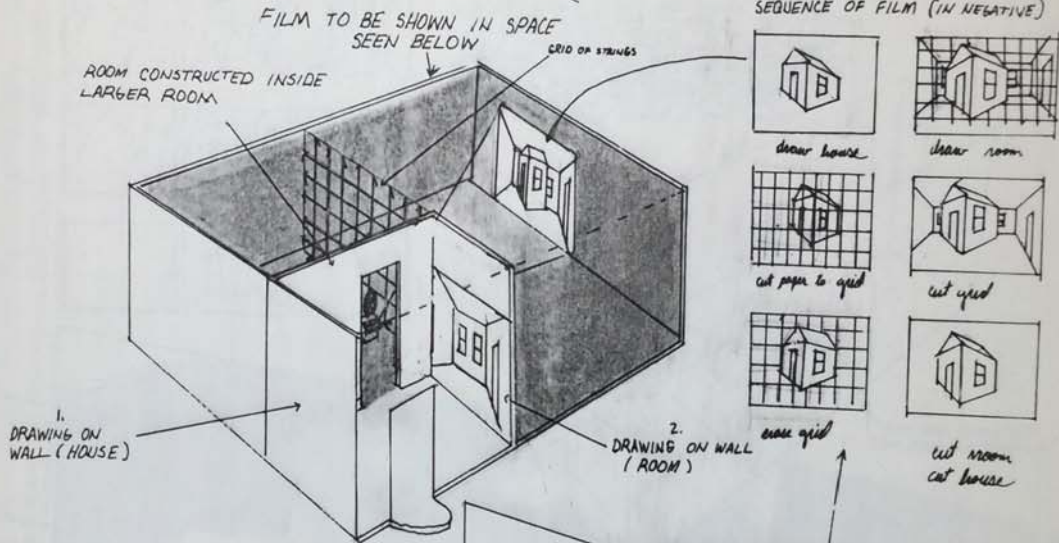
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HOUSE IN ROOM

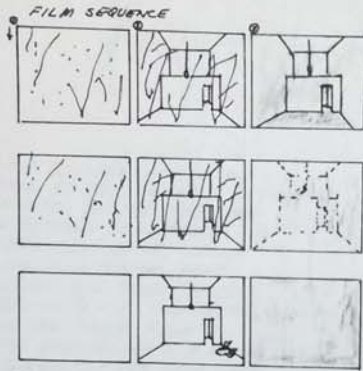
PROPOSAL
By DAVID HAXTON 2/29/60

SEQUENCE OF FILM (IN NEGATIVE)

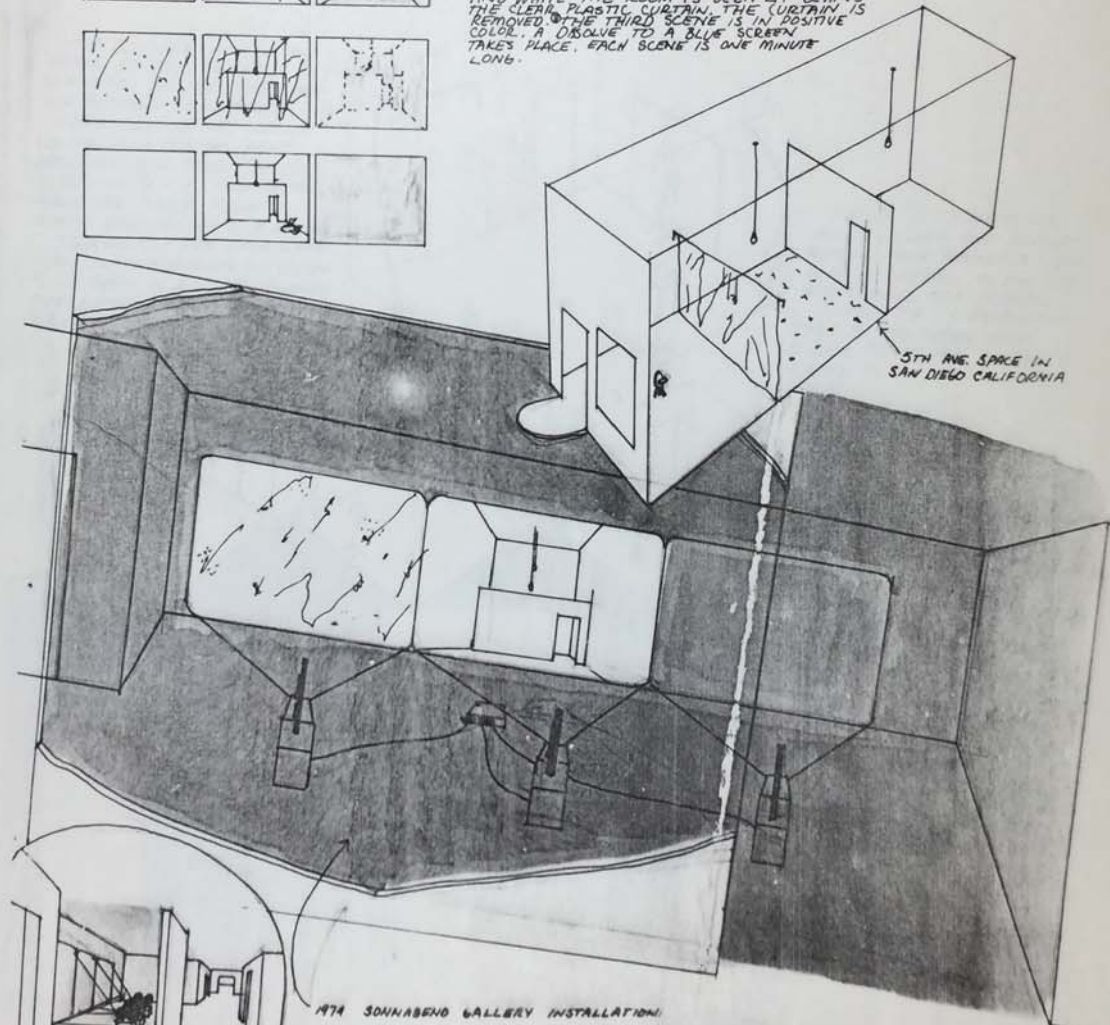


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A FILM WAS MADE IN THE 5TH AVE. SPACE IN SAN DIEGO. THERE ARE THREE SECTIONS. THE FIRST SCENE WAS FILMED IN NEGATIVE (B+W). A PLASTIC CURTAIN ACROSS THE ROOM IS LIT FROM THE FRONT. THE LIGHTS ARE TURNED OFF. THE SECOND SCENE IS IN POSITIVE BLACK AND WHITE. THE ROOM IS SEEN LIT BEHIND THE CLEAR PLASTIC CURTAIN. THE CURTAIN IS REMOVED. THE THIRD SCENE IS IN POSITIVE COLOR. A DISSOLVE TO A BLUE SCREEN TAKES PLACE. EACH SCENE IS ONE MINUTE LONG.



THE THREE SCENES THAT COMPOSE THE FILM ARE SHOWN SIMULTANEOUSLY

THREE CHANGES

FILM OF 5TH AVE. SPACE IN SAN DIEGO MADE IN 1972, INSTALLED IN SONNABEND GALLERY, NEW YORK 1974. DAVID HAYTON

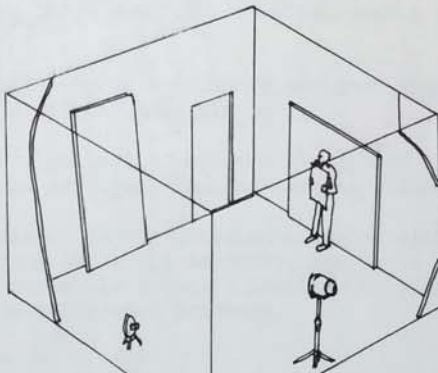
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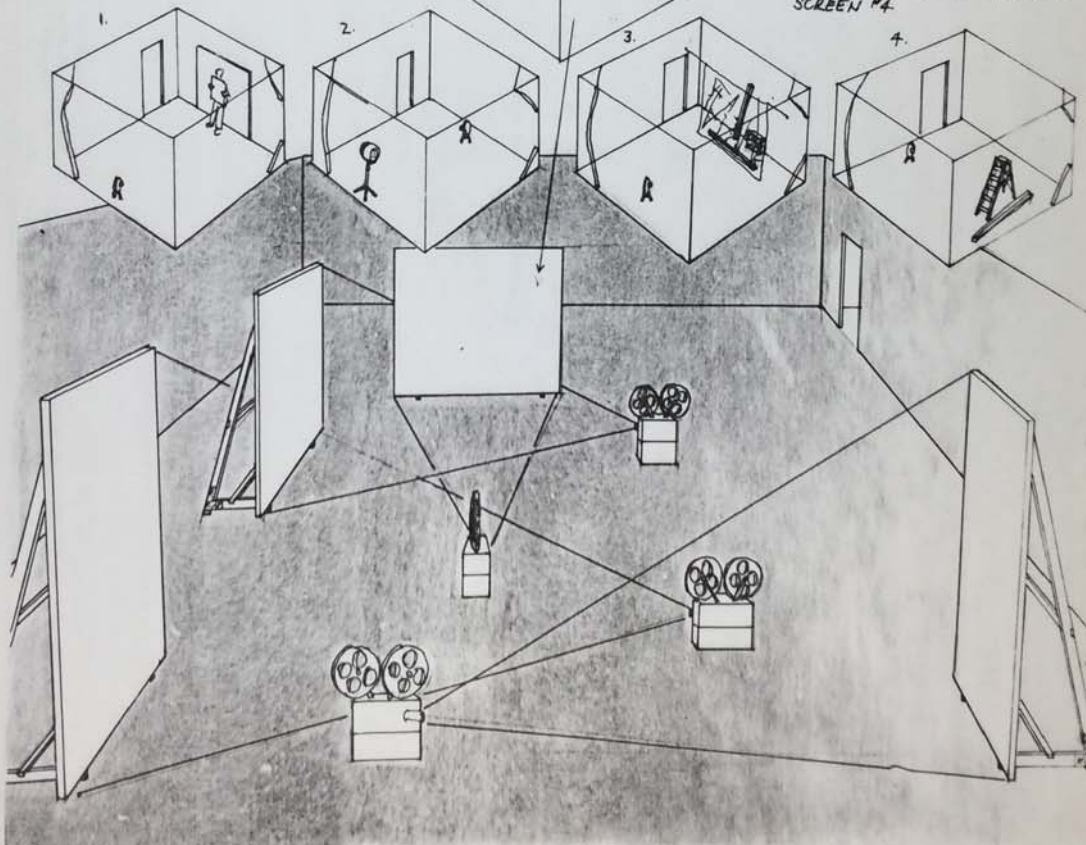
FOUR SCREEN FILMS

FILM INSTALLATION 1970
DAVID HAXTON

A RECONSTRUCTION OF MY
STUDIO AT 3343 DWIGHT ST. IN
SAN DIEGO ON THE FREE STAND-
ING SCREENS SEEN BELOW.
EACH CONSTRUCTED SCREEN
CONTAINS ACTIVITIES THAT
DESCRIBE THE STUDIO SPACE.
SCREEN #1 - A PERFORMER
DANCES THE SPACE FROM A
STATIC POSITION WITH A MIRROR.
SCREEN #2 - THE HAIRDRYER
SEEN IN THE MIRROR ON SCREEN
#1 IS SEEN IN A STATIC POSITION
REFLECTING THE ACTIVITIES ON
SCREEN #3.



SCREEN #3 - A PERFORMER
MOVES LIGHTS AND CONCRETE
BLOCKS FROM BEHIND A CLEAR
PLASTIC CURTAIN TO AN ADJ-
ACENT WALL OFF SCREEN.
SCREEN #4 - A PERFORMER
CARRIES THE ACTION FROM
SCREEN #3 TO THE ADJACENT
SCREEN #4.



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David Haxton

TITLES OF WORKS (4)

Movie Theater and Film as Installation

1. The movie theater is a standardized installation with the purpose of absorbing the viewer in the illusionistic space of the film image.
2. The film as installation is a uniquely designed space with the purpose of objectifying the film image.
3. The film screen is the barrier between the filmed scene and the viewing space. It is an object that becomes an illusion.
4. Movement of the viewer through the installation space is usually essential to the experience. In contrast, the movie theater arrangement keeps the viewer in a static position in order to minimize the awareness of one's physical presence.

② VRM as shown in 1970
@ 5th Av. Space

③ Three Changes Film
of the 5th Av. space
in San Diego
1972 installed in
Sonnabend NY 1974

④ House in Km. Proposal
2-29-80

⑤ Room in landscape
film inst proposal
2-30-80

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FOR P.S 1 From Michael Harvey

Attention Leandro Katz

Description of film for catalogue, press release or whatever:

SUB ROSA 1974

Woman, Susan Brockman. Camera, Mark Obenhaus.
16 mm Color, sound, 12 minutes.

A woman in a red dress, red hat and red shoes sits in a red chair. On the floor a red carpet. The wall behind her is red as are the flowers and wine on the table beside her. The painting on the wall is Matisse's "Harmony in Red".

The hour is sunset. An intense rectangle of light is reflecting on the wall at the extreme right. Throughout the film the reflected light moves, almost imperceptibly, across the wall accompanied by Hollywood 'thriller' music which punctuates the woman's mysterious ruminations on redness.

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A proposal for a Film Installation
by Barry Gerson

INSTALLATION INSTRUCTIONS.

① in-

861-1960

Titles for Noel Harding's Work

① 1. Study for Ikon Gallery, Birmingham, Britain, 1980.

2. Study for "Enclosures for Conventional Habits",
Walter Phillips Gallery, Banff, Canada, 1980

) not shown

3. Study for "Enclosures for Conventional Habits",
Walter Phillips Gallery, Banff, Canada, 1980

) not shown

① 4. Study from "Reflection on Absent Abstractions"

Film Installation, John Gibson Gallery, 1979

212-925-9627-

212-233-1096

7:00

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ROLLING

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r.

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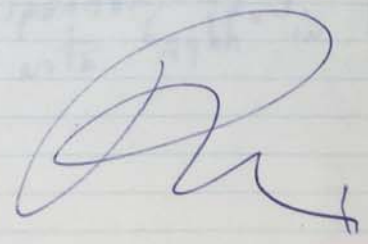
A proposal for a Film Installation
by Barry Gerson

INSTALLATION INSTRUCTIONS.

NOEL HARDING IS SENDING FOUR WORKS
FOR THE "FILM AS INSTALLATION" EXHIBITION.
ONLY THREE ARE IN THIS SHIPMENT, THE
FOURTH HAS BEEN SHIPPED SEPARATELY
AT THE SAME TIME.

PLEASE BE VERY CAREFUL UNROLLING
AS THE DRAWINGS ARE MADE OF TRACING PAPER
OVERLAYS AND ARE VERY FRAGILE.

THE GLASS SIZES GIVEN ARE A LITTLE
BIGGER THAN THE WORKS - CENTRE THE
WORKS WITHIN FRAME SIZE.



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A proposal for a Film Installation by Barry GERSON

Two black frames, each eight feet high by two feet wide by 2 inches deep stand upright on a mirror covered platform whose dimensions are four feet by seven feet. The frames, covered with rear screen projection material, are placed side by side with an eight inch space between them. A projector, housed in a box and mounted on a wall, projects two eight foot by 2 foot images - one for the right frame and one for the left frame. The image on the left frame consists of a waterfall filmed in three sections (by matting out each section) in order to alter one's perception of the flow and thrust of the water image. The right image consists of the same waterfall - upside down. The images reflect into the mirrored base - appearing to extend beyond the surface.

Sound: There are four speakers - one on each wall. A different voice is heard, emanating from each speaker, singing a held and sustained note "Ayhh" in harmonious tones.

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CHECK LIST

The Institute for Art and Urban Resources, Inc.
THE CLOCKTOWER
108 Leonard Street
New York, New York 10023

March 19 - April 12, 1980
Opening: March 19, 1980 6-8 P.M.
Hours: Wednesday - Saturday, 1-6 P.M.

JACK ROTH
Ramapo Paintings

1. Dioscuri
(two panels)
90" x 80"
1979
2. Il Faut
90" x 238"
1978
3. Just Another Dog II
90" x 118"
1978
4. Lear
(five panels)
90" x 174"
1978
5. All Yellow Dyes
90" x 190"
1978

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"Film installation" as a term is a key to fully understanding the film medium as opposed to accepting as a priori the implications of the original film installation, the theatre setting.

If percepts could be separated into categories of entities which demonstrate concrete, temporal existence outside of the mind and entities which establish their existence inside the mind, it should be obvious that traditional cinema exists exclusively within the mind. Film has been no more a visual medium (in the sense of painting and sculpture) than literature.

On the other hand it may be suggested that film (and literature as well) is in fact a visual medium.

This dichotomy may be advanced one remove by inverting the process of perception involved in experiencing film to draw an analogy between the process of film's presentation and it's perception. The distinction between film as substance and it's conversion to image-on-screen is at once obvious and in some sense mysterious. Mysterious not of course in a mechanical way but in the sense that the projector is an analogue for the mind and film (is) something that somehow exists in the mind but exists there in a way that is ambiguous and unclear.

In the process of inversion, the projected image serves as the hinge or the division line between the top and bottom of the equation.

Removing the division line (the projected image) in no way affects either side of the equation when considered independent of the other.

✕ ONE OR TWO WOMEN WHO ARE IN MY MIND is a film installation with projected image and is concerned with the inversion of that process.

✕ THREE ETHICAL PROPOSITIONS is a film installation without projected image.

William Childress

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33 Second Avenue
New York, NY 10003

April 10th, 1980

Mary Sweeny
The Institute of Art & Urban Resources - P.S.I.
46-01 21st Street
Long Island City, NY 11101

Dear Mary Sweeny:

Here is the final revision of the title for my piece
in the "Film as Installation" show:

LOOSE CORNER

A comedy of sabotage.

(A work in progress)

I hope you were able to locate my contract. If not, please
send me another. Thanks very much.

Best wishes,

Anita
Anita Thacher

dimentius:

Sincerely,

Anita Thacher

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	MoMA PS1	I. A. 443

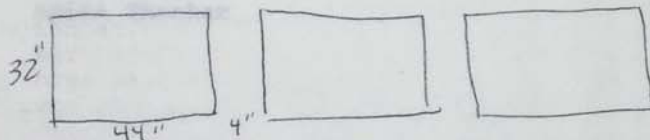
33 Second Ave.
New York, N.Y. 10003
April 7, 1980

Institute for Art and Urban Resources Inc.
P.S. 1
46-01 21st St.
Long Island City, N.Y. 11101

Dear Mary Sweeny,

Here are the final dimensions of my work for Film as Installation at the Clocktower.

Three panels 44"X32" each mounted 4" apart at eyelevel.



Please add to my statement next to the title ~~the~~
~~title~~ in parentheses and smaller print if possible, the
following: (a work in progress)

Thank you.

Sincerely,

Anita Thacher

Anita Thacher

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LOOSE CORNER

A comedy of sabotage.

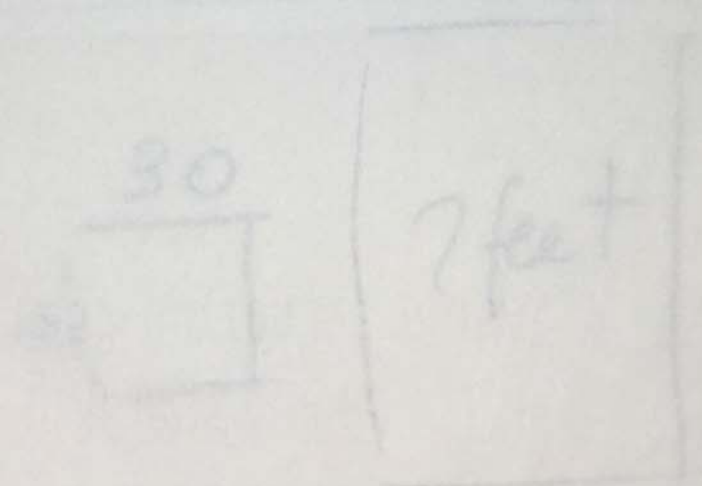
The image of a white corner of a room is projected onto a screen placed in an existing white corner so that the film image is congruent with the physical space.

Subjects and objects appear in the corner film in altered and unaltered states, massacring our assumptions and liberating our perceptual beliefs.

Anita Thacher

30" x 40" (1)

statement

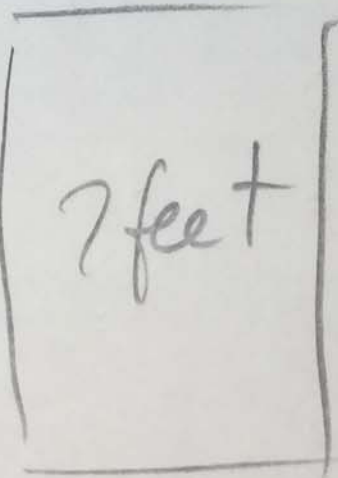
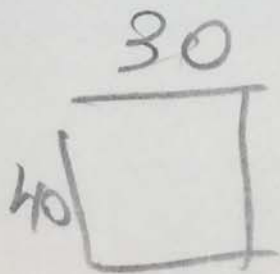


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Perry - my photographic piece
must be painted flat black
10' high x 7ft. wide.

drawing - 30" x 40" (1)

no statement



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Carla HSS

4, 16x20 pieces

Film AS Installation

Sorry ^{if} there is late.
I was out of town.

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BENNI EFRAT

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THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

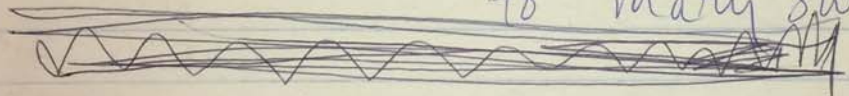
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	MoMA PS1	I. A. 443

Title: 2

Bill Anastasi's Statement "Terminus-1968"

Two screens hang on opposing walls in a gallery of the period. Two cameras ~~stood~~ stood in front of the screens filming each other head-on. Two projectors replaced the cameras. Each continuously beams the films made from that location into the face of the opposing projector and onto the screen behind it.

(dictated over the phone)
to Mary Sweeney



Fischer 401-863-3178

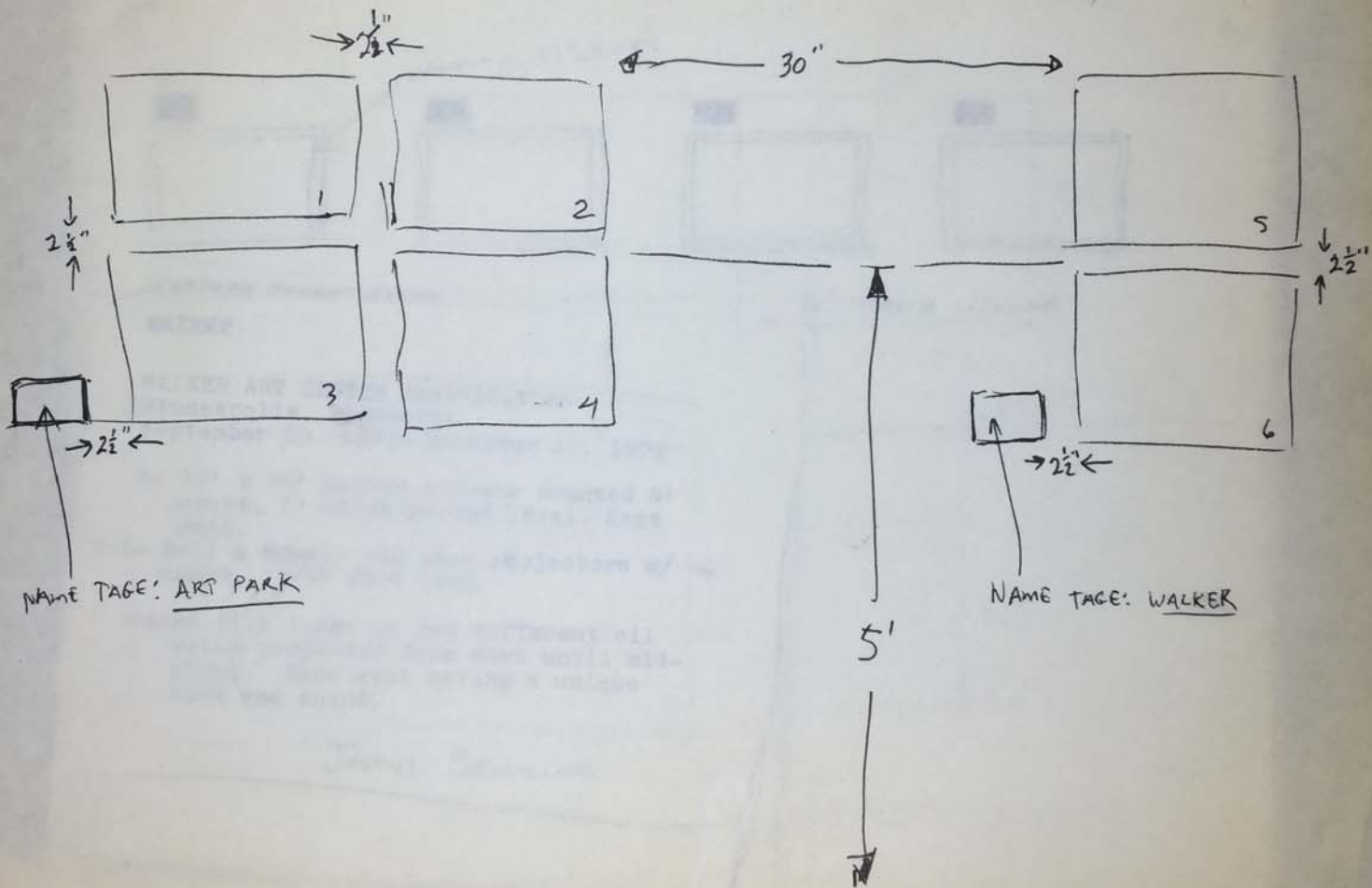
Harding 416 862 7255

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WILLIAM CHILDRESS

BENNY



150 Church St.
NY, 10007
212-507-5000

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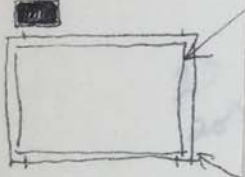
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"Wall Portrait of Teacher Abusing Lady Ellowall"
WILLIAM CITLADRES

Four drawings illustrating a proposal for the installation of
two 16mm sound and image loop projectors.

1. An overhead view/plan.
2. A 3/4 view of the projector placement.
3. A drawing of the left wall - fifty lengths of screen length.
4. A drawing of the right wall - fifty lengths of screen length.

L/ROSL



XXXXXX

WALKER ART CENTER Installation
Minneapolis, Minnesota
September 29, 1979- November 11, 1979

2- 20' x 24' canvas screens mounted 4'
apart, 1' above ground level, East
wall.

→ 2- Bell & Howell 300 16mm projectors w/
sound. 3/4" f1.6 lens. →

Sound film loops of two different oil
wells projected from dusk until mid-
night. Each well having a unique
form and sound.

JAMES BENNING

The drawings should be mounted under glass - four pieces cut to
the above dimensions.

John Knott
165 Church St.
NYC, 10007
212-507

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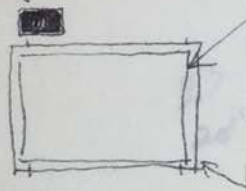
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Hand-drawn as Thomas Abusing Ready Kilowatt
WILLIAM CHILDRÉS

Four drawings illustrating a proposal for the installation of
100 film sound and image loop projections.

1. an overhead view of the plan.
2. a 3/4 view of the projector placement.
3. a drawing of the left wall - fifty images of Thomas Kilowatt
4. a drawing of the right wall - fifty images of Ready Kilowatt

L/ADSL



ARTPARK Installation
Lewiston, New York
July 15, 1978- August 15, 1978

- 4- 16' x 20' wooden structures placed 250' x 75'.
- 4- Eiki Zenon 16mm projectors w/ sound 2" f1.6 lens.

Phase I: Sound film loops of four different oil wells projected from dusk until midnight. Each well having a unique form and sound.

Phase II: 16 x 20 painted proportionately on all four screens. * Nearest screen (150' from road) has 3' numbers. * Farthest screen (225' from road) has 4.5' numbers. * From center point on road all numbers appear to be the same size while relative screen size appears to differ.

JAMES BENNING

The drawings should be mounted under glass - four pieces cut to the above dimensions.

John Knecht
160 Church St.
NY, 10017
212-507



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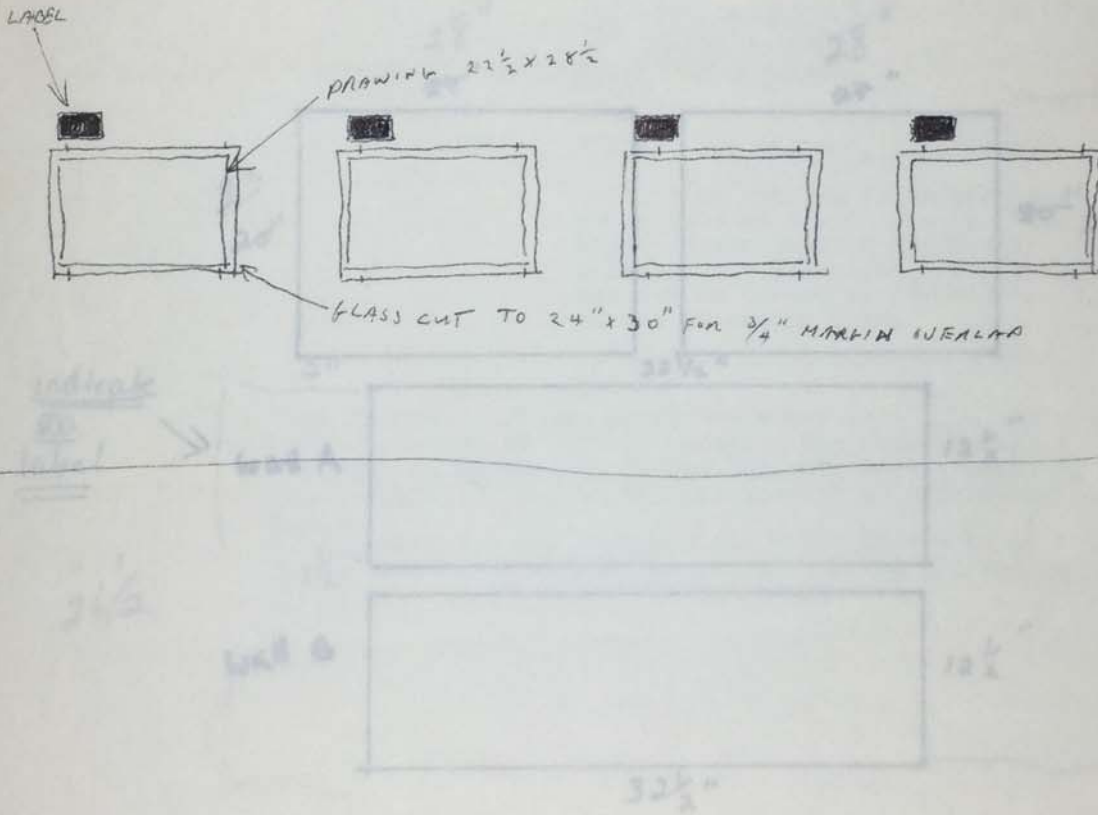
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Walter Dill Scott as Machine Abusing Ready Kilgore

WILLIAM CHILDRRESS

Four drawings illustrating a proposal for the installation of 100 film sound and large loop projections.

1. an overhead view/floorplan.
2. a 3/4 view of the projector placement.
3. a drawing of the left wall - fifty images of machine language.
4. a drawing of the right wall - fifty images of Ready Kilgore being abused.



The drawings should be mounted under glass - four pieces cut to the above dimensions.

John Esch
165 Church St.
NY, 10007
207-5227

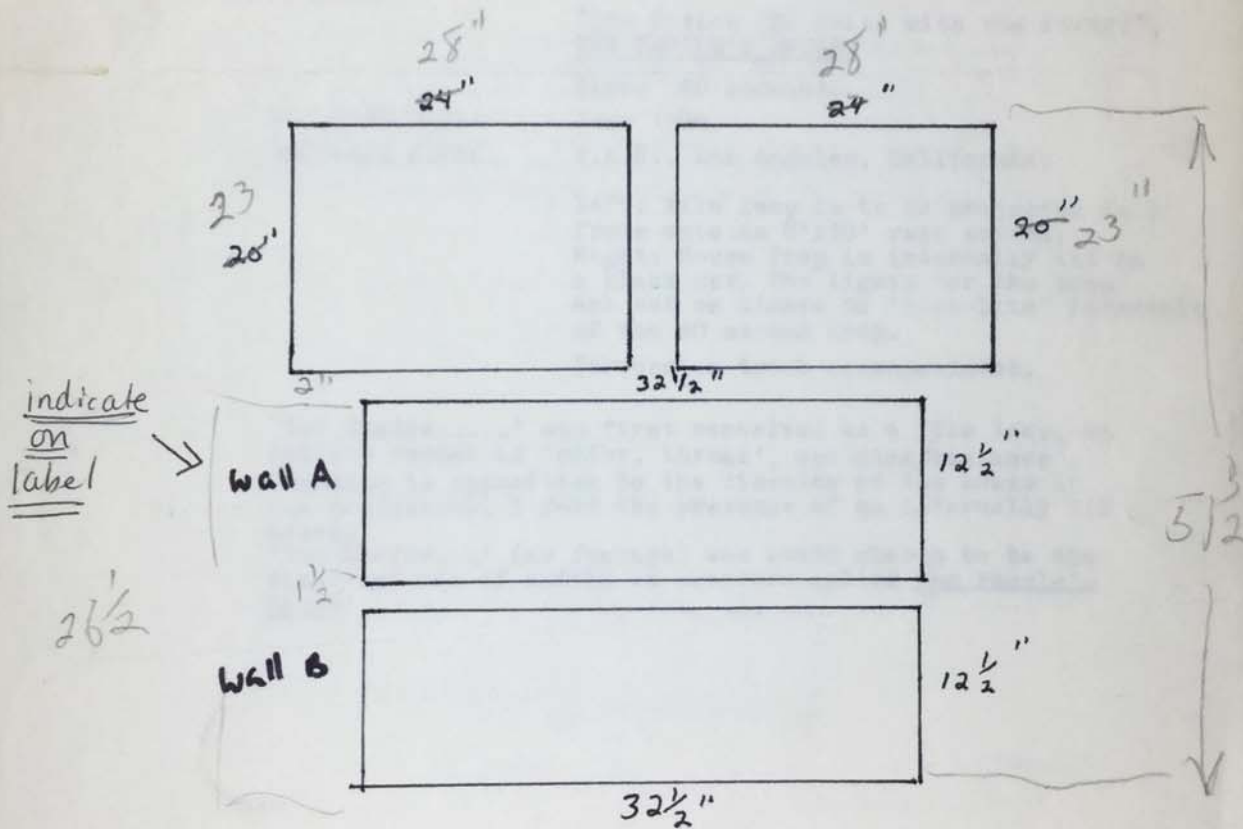
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"Self Portrait as Bacchus Abusing Ready Kilowatt"

~~My contribution to the Film Installation show is comprised of~~
four drawings illustrating a proposal for the installation of
100 16mm sound and image loop projections. ~~The four drawings are:~~

1. an overhead view/floorplan.
2. a 3/4 view of the projector placement.
3. a drawing of the left wall - fifty images of Bacchus laughing.
4. a drawing of the right wall - fifty images of Ready Kilowatt being abused.



The drawings should be mounted under glass - four pieces cut to the above dimensions.

John Knecht
165 Church St.
NYC, 10007
267-5227

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Erica Beckman

PROJECT:

FILM LOOP

'The Choice (To Unite with the Power)',
THE PEOPLE'S HOUSE.

Time: 40 seconds.

PROPOSED DATE:

June 1980.

PROPOSAL SITE:

F.A.R., Los Angeles, California.

Left: Film loop is to be projected full frame onto an 8'x10' rear screen.

Right: House Prop is internally lit in a black set. The lights for the prop are set on timers to 'high-lite' intervals of the 40 second loop.

Percussion track accompaniment.

'The Choice.....' was first conceived as a film loop, an endless repeat of 'offer, threat', and disappearance'. Standing in opposition to the dissolve of the house in the projection, I felt the presence of an internally lit house.

'The Choice...' (as footage) was later chosen to be the final episode of a film in progress called The People's House.

*SETTING UP AGAINST
EACH OTHER*

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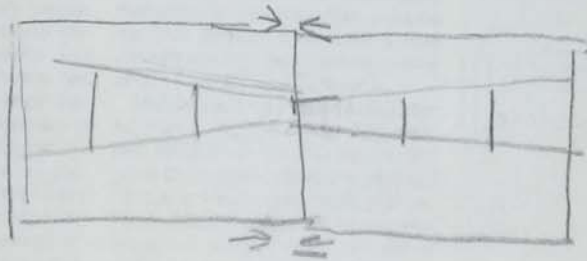
CLOCKTOWER

James Carpenter

Project:

SHRAPNEL / COLUMNAR

As plan views alternate between the subterranean and the celestial perspectives, delineations form which plant the individual in the center of a confluence of strengths. The turbulence of this confluence generates a rising and subsiding vortex of focus. As the structure is collapsing and expanding within its own location, attention is drawn to the designation of a particular site. The shrapnel is in fact the remnant connotation of this confluence.



BUTTING UP AGAINST
EACH OTHER

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Freed's still photography created the illusion of movement and approaches the expressive possibilities of film, whereas the 21 artists who participated in "Film as Installation," curated by Leandro Katz, planned installation projects that utilize film but function within three-dimensional space, thus exploring the opposition of cinema to sculpture. The exhibition was not conceived as a gathering of installation works per se, but rather as a showcase for documentation and project proposals. It included a variety of mediums: photographs, working notes, diagrams, written statements, three-dimensional models and drawings. Like the artists included in "System/Inquiry/Translation" these filmmakers started from highly conceptual premises, and

planned projects that allowed these intellectual ideas and/or questions to take visual form. Although the exhibition was uneven in quality, it contained a number of intriguing works that significantly extend the normal boundaries of film.

In spite of the diversity, two dominant themes recurred throughout and often overlapped: almost all of the projects on view examined either the essential nature of film's illusionistic language, or manipulated the medium's relationship to three-dimensional space. Among the most interesting works to explore this language were Michael Harvey's *Sub Rosa*; a temporal take-off on Matisse's *Harmony in Red*, and David Haxton's cinematic drawings-in-space. In *House in Room*, Haxton used painted string to "draw" in perfect perspective, a house within a room. Then, as film recorded the process, he cut the string piece by piece until the whole relationship between reality and illusion was challenged.

Artists like William Childress and Leandro Katz made literal connections between the vocabulary of film and of written language. Childress produced a film loop that transcribes a text derived from Wittgenstein's word games. The loop contained one alphabetic character of this text per frame, and was projected across the walls of a room. The most interesting of Katz's two installations, entitled *The City*, consisted of a three-dimensional screen constructed to allow two projected films of New York City to be visually intercut and simultaneously viewed (like a durational version of Hermine Freed's works). This screen was juxtaposed with two "text structures" displaying theoretical treatises about cities and the idealism of modern art. James Carpenter, on the other hand, chose to explore the connections between film time and history in *Shrapnell Columnar*, an installation involving eight "spinning" projected images of Greek columns positioned on the floor, in an arrangement that reproduces the actual layout of an ancient Greek temple. These "spinning" projections were accompanied by written texts and the plans of temples from various periods that had existed on the same site. They were thus anchored within a temporal perspective emphasizing the transient nature of time.

Those artists who examined the relationship of film to three-dimensional space were equally diversified in their aims and formal realizations. Anita Thacher worked to "sabotage" film's

trompe l'oeil illusionism in a work-in-progress entitled *Loose Corner* by projecting an image of a white corner onto a screen in an existing white corner; she then paraded subjects and objects through this ambiguous "set," altering their sizes and spatial relationships. Anthony McCall treated film's projected beam of light as a "non-referential, space-occupying physical presence" and used it to create *Four Projected Movements*, sculptures-in-space that were formally related to those of the Minimal artists of the '60s. Bill Lundberg's humorous "sculptural films" were more narrative in intent. A number of screens, cut in the shape of portrait busts, were constructed and placed in arrangements on the floor so that filmed segments depicting talking heads could be projected upon them. These sculpted images were accompanied by audio tapes that seemed to be emanating from the "heads." These "people" recited monologues on profound subjects like "Failure."

James Benning, whose work often deals with the American landscape, projected films of working oil wells onto screens in Artpark, and in the middle of Minneapolis. Dara Birnbaum examined the ways in which television imagery, the subject of her videotapes, is altered when viewed in three different contexts: a gallery, a store window and a magazine page. And one of Roger Welch's pieces was an elaborate installation incorporating film, video and audio tapes that explored the relationship of media star O.J. Simpson to spectators, who are both the destination and the source of his projected public persona.

Many of the diagrams and projects on the walls at The Clocktower were complex and difficult to understand on first viewing, so an accompanying handout containing artists' statements was extremely helpful. Leandro Katz was wise enough to realize that the conceptual underpinnings of the works needed to be made explicit if most spectators were to understand their implications. In this regard he was a more perceptive—and more responsible—curator than Siegel Tuch whose "System/Inquiry/Translation," with one or two exceptions, presented complex, concept-oriented works without explanation. This not only made the show difficult to grasp—it also presented the works in a manner that essentially denied them half of their *raison d'être*. Concept-oriented works are about the relationship of visual material and ideas. By exhibit-

ing them as visually comprehensible objects Siegel Tuch, like many contemporary curators, seemed to be hedging on the avant-garde position he espouses by trying to fit these unconventional works into a "retinal," and therefore more marketable, mold.

Duchamp maintained that his "Large Glass" should be viewed with his *Notes and Projects* in hand, "like a Sears Roebuck catalogue"—and in case no one's noticed, the Philadelphia Museum of Art has not taken his advice. Let's not allow the concept artists of the '80s to be co-opted in the same way. Unless these works are accepted on their own terms, they will never gain the understanding, or the importance, that they deserve.

—SHELLEY RICE

ARTFORUM 19:1 (SEP 1980) 71-72

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