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the  
first  
international  
intermedia  
art  
festival



board of directors:  
john putnam  
joseph wasserman  
jacqueline jewett  
frank jewett  
jan de gaetani  
tom nee  
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barry wesson

thanks:  
new york state council on the arts  
national endowment for the arts  
ralph burgard  
the media study, buffalo, new york  
new york university  
the kitchen, new york  
visual resources inc.  
the performance garage

photo: elaine summers, from "crow's nest,"  
an intermedia film installation

design: barbara esmark, berdie stein

## performances

performances are tentatively scheduled to be given at the Guggenheim Museum of Art, NYC:

**Week One:** Tuesday—Meredith Monk  
Wednesday—Ping Chong  
Thursday—Ed Emshwiller  
Friday—Elaine Summers  
Saturday—Joan Jonas and Lucinda Childs  
Sunday—Etienne Bertrand Weill

**Week Two:** Monday—Stuart Hodes, Carman Moore, Ken Dewey  
Tuesday—Etienne Bertrand Weill  
Wednesday—Joan Jonas and Lucinda Childs  
Thursday—Elaine Summers  
Friday—Ping Chong  
Saturday—Ed Emshwiller  
Sunday—Meredith Monk

**Lucinda Childs** is a choreographer-dancer; among the major art centers where her work has been performed are: The Whitney Museum, The Walker Art Center, the Fort Worth Art Museum, the Metropolitan Opera House, the Avignon Festival (France), as well as tours in Germany, Italy, and France.

*The star of the evening, if there can be such a thing.*  
—Clive Barnes,  
New York Times

**Ping Chong** is a filmmaker and performance artist who has worked with Meredith Monk, Ted Rotante and Nora Guthrie. His own works have been performed at: La Mama Experimental Theater Club, American Theatre Lab, the Open Space in Soho. He has won several awards, including an OBIE, for his theatre work.

*You couldn't imagine it—the precision, the economy, the mysterious, child-like beauty.*  
—Deborah Jowitz,  
The Village Voice

**Ed Emshwiller** is a filmmaker and video artist. His work has been shown at the New York Film Festival at Lincoln Center, the Museum of Modern Art, the Whitney Museum, and over the PBS network. He has been profiled on CBS-TV's "Camera Three" program, and on the Dick Cavett Show on PBS.

*"Ed Emshwiller has already reached new peaks of film art."*  
—Pauline Kael,  
The New Yorker

**Ken Dewey** was a playwright and a Happening artist who died in 1972. His works had been performed at Lincoln Center, the Edinburgh Festival (Scotland), and the Museum of Modern Art, as well as in galleries and theatres throughout Europe and the United States.

*"Glimpses of light and image creating an almost ecstatically beautiful pure crystal light experience."*  
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**Joan Jonas** is a choreographer, filmmaker and video artist. Her work has been shown both indoors and outdoors. Among the major art centers where she has performed are: The Museum of Modern Art, the Whitney Museum, the Festival d'Automne (Paris), the Venice Biennale, Documenta (Germany).

*"Most striking . . . direct and disturbing . . . the emphasis on the psychology of perception in the work of Jonas is predicated upon an inductive interaction between the body and the environment."*  
—Lizzie Borden, Artforum

**Stuart Hodes** is a choreographer who had been a leading dancer with the Martha Graham Company. He is the head of the Dance Department of the NYU School of the Arts.

*"A mainstay of the Martha Graham Company . . . inspired, gracious."*  
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The Complete Guide to Modern Dance

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Pipeline (G.B.)

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**Etienne Bertrand Weill** is a photographer and sculptor who lives in Paris, France. Among the major art centers where he has performed are: Maison des Beaux Arts (Paris), the Louvre Museum (Paris), The Cultural Institute at Beer-Sheba (Israel), the Holsten Museum (Denmark), The French Institute (Cologne), the Guimet Museum (Paris).

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Rigging of stars.  
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Sand-glass of marvels.  
Whirlwinds of photography.  
Etienne Bertrand Weill  
Holds the secret of all this.* —Jean Arp

## Conference

The conference will present seminars, open discussions, and workshops designed to provide historical documentation and theoretical research in this interdisciplinary art form.

### Seminars

*Communications and Media*

Dr. Gerald O'Grady, Director of the Media Center SUNY, Buffalo

*Intermedia and the Theatre*

Professor Richard Schechner, Theatre Department New York University

*Technology and Performance*

Dr. Stewart Kranz, Center for Urban Education New York City

*Intermedia Performance in Europe*

M. Frank Popper, French Cultural Institute, Paris

### Lecture Series:

#### The Presentation of Intermedia Art

Jaroslav Fric, Director of the Science and Research Center for Audio-visual Art, Prague

Dr. Joseph Veach Noble, Curator of the Museum of the City of New York

Paul Smith, Curator of the Museum of Contemporary Crafts, New York

William Sloan, Director, Film Department, Donnell Public Library, New York City

Howard Wise, Director, Electronic Arts Intermix, New York City

### Open Discussion:

#### Critical and Historical Aspects of Intermedia

*Intermedia and Dance*

Daryl Chin, Editor, Art & Cinema, New York

*Art Performance*

Peter Frank, Art Critic, Village Voice, New York

*Museum Presentation of Intermedia*

John Hanhardt, Curator, Whitney Museum, New York

*Intermedia and Film*

Jonas Mekas, Director, Anthology Film Archives, New York

## Workshops

*Electronic Music*

Ruth Anderson, Department of Music, Hunter College, New York City

*Video Sculpture*

Hans Breder, Center for the New Performing Arts, University of Iowa, Iowa

*Mixed Media: Film, Video, Dance, Sculpture*

Doris Chase, Dance Film Project, Brooklyn College and WNET, New York City

*The Theatrical Potential of Intermedia*

Spalding Gray and Elizabeth Le Compte  
The Performance Group, Performance Garage, New York City

*Video and Documentary*

Phillip and Gunilla Mallory-Jones, Ithaca Video Project, Ithaca, New York

*Film and Music in Environmental Presentation*

Phill Niblock, Film Department, Staten Island Community College, New York

*Intermedia in Music Composition*

Pauline Oliveros, Center for Experiments in New Music, University of California at San Diego, Cal.

*Kinetic Theatre*

Carolee Schneemann, Treacle Press, New Paltz, New York

*Expanded Cinema*

Stan Vanderbeek, Department of Film, University of Maryland, Baltimore

The conference will be held at the following institutions in New York City:

The Experimental Intermedia Foundation  
The Performance Garage  
New York University  
The Kitchen Center for Video and Music  
The Donnell Public Library  
The Museum of Modern Art

The Experimental Intermedia Foundation, a tax-exempt, non-profit organization, will present the First International Intermedia Art Festival in New York City.

The Festival will be a two week event and will have a dual focus: performances at the Guggenheim Museum of Art by major intermedia artists; a conference in which artists and scholars can provide cultural, historical, and aesthetic background to the field of Intermedia.

Intermedia represents the interaction of live performance, music and dance with technology such as slides, film, audio and video. The First International Intermedia Art Festival is a celebration of new technological inventions mastered by artists' creative imagination. These Intermedia artists continuously explore the complex geography designed by new technological discovery, giving creative forms to electronics.

Expanded images, incredible macro-micro projections, the superimposition of special effects by using visual and audio techniques, have stretched the perception of art, offering new possibilities in communication. The intermedia artist is challenged by the beauty of new technological advances.

The First International Intermedia Art Festival presents masters in the field of Intermedia. For the first time, the rich and varied concepts of the artists who work with technology will gather to perform their inventions from the repertory of art created with media. They will share ideas and encourage further development of the myriad possibilities of different disciplines and media used in the vast range of their interrelationship. The result will be an art form thriving on cooperation and the opportunities offered by technology.

We have received funding from the New York State Council on the Arts and from the National Endowment for the Arts and are in the process of further fund-raising.

**For further information contact:**  
**Anna Canepa (212) 966-3367**  
**Experimental Intermedia Foundation**  
**537 Broadway**  
**New York, New York 10012**

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William Sloan, Director, Film and Video Public Library, New York City

Howard Wise, Director, Electro Arts, New York City

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*Intermedia and Dance*  
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*Art Performance*  
Peter Frank, Art Critic, Village Voice

*Museum Presentation of Intermedia*  
John Hanhardt, Curator, Whitney Museum

*Intermedia and Film*  
Jonas Mekas, Director, Anthology Film Archives  
New York

**EXPERIMENTAL INTERMEDIA FOUNDATION**

**Performance Series**

The Experimental Intermedia Foundation will present *The First Intermedia Art Festival*, a series of eight intermedia performances. Merging different performing disciplines — dance, music and theater — with projected images, film and video, this selection gives an overview of the intermedia art form as it has developed in the last fifteen years and includes premieres of works produced specifically for this festival.

The festival has received support from the National Endowment for the Arts, the Martha Baird Rockefeller Fund for Music, Meet the Composer, the New York State Council on the Arts, *Art and Cinema Magazine* and the Central Savings Bank.

**Seminars and Workshops**

A conference in which artists, critics and scholars will provide cultural, historical and aesthetic background to the field of Intermedia will take place concurrently with the performances at the Guggenheim Museum. Among the participants are Billy Kluver, Peter Frank, Umberto Eco, Michael Kirby, Tom Johnson, Jill Johnston, Joseph Veach Noble, Jonas Mekas and Michael Colgrass. These seminars and workshops, sponsored by the Experimental Intermedia Foundation, will take place at La Maison Française at New York University, The Donnell Public Library and The Kitchen Center for Video and Music. For further information please contact the Experimental Intermedia Foundation, 537 Broadway, New York, New York 10012 (212) 966-3356.

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The Solomon R. Guggenheim Museum  
1071 Fifth Avenue  
New York, New York 10028

**THE  
EXPERIMENTAL  
INTERMEDIA  
FOUNDATION  
FIRST  
INTERMEDIA  
ART  
FESTIVAL  
PERFORMANCE  
SERIES**

The Solomon R. Guggenheim Museum

January 25–February 3, 1980

Evenings at 8:30

**KEN DEWEY** Auditorium  
Friday, January 25, 1980 8:30 p.m.

**Sames**

*Sames*, an intermedia performance by Ken Dewey with music by Terry Riley, will be re-created for this festival by Usco (Gerd Stern). It was originally presented at the Expanded Cinema Festival at the Film-maker's Cinémathèque, New York, in November 1965. As the audience entered the theater lobby, three film projections were visible. These were seen again inside the theater and projected through mirrors and on various surfaces, such as the five performers. The Bride is the theme of *Sames*. The films are accompanied by taped voices.

Duration: 75 minutes

**ELAINE SUMMERS** Rotunda  
Saturday, January 26, 1980 8:30 p.m.

**Crow's Nest**

This "intermedia landscape" is comprised of film, dance and music. Images, titled "Birch," "Forest," "Ocean," "Winter Desert" and "Rock," are projected on a specially designed three-dimensional square structure. The music was composed by Pauline Oliveros. The structure, a 10-foot square within a 15-foot square, is made of metal poles and a specially designed screen; between the inner and outer squares are two rows of translucent silk panels. Four dancers move among the panels performing four circular actions choreographed in relation to the images.

Duration: 25 minutes

**CARMAN MOORE** Rotunda  
Sunday, January 27, 1980 8:30 p.m.

**Fixed Do: Moveable Sol** Premiere

This work features four "lecturing music makers" and is divided into two parts separated by an intermission. The first half of the piece presents stylized, highly-contrasted lecture/performance on music, featuring slide projections and musical passages. Each five-minute lecture is preceded and concluded by taped music and takes place at a different point along the ramp leading to the main floor of the Museum. In the second half the four performers are a playing unit. Their slides become a kind of collage in motion, and their lectures — now on tape — a soft verbal counterpoint. The evening's climax is an interstylistic jam-session created by the performers who are joined by friends. William Hellerman, Oliver Lake, Katherine Hay, Eric Johnson and the composer Carman Moore will perform.

Duration: 75 minutes

**PING CHONG** Auditorium  
Wednesday, January 30, 1980 8:30 p.m.

**Fear and Loathing in Gotham**

Ping Chong's 1975 piece centers upon a conceptualization of "the outsider" ("the stranger," "the foreigner," "the alien") in terms of sexuality. Beginning with the existential distinction between "self" and "other," Chong's work hinges on the question posed by "the alien"; what happens when the "self" is, in terms of cultural assimilation, the "other"?

Using slides, live performance and shadow play, this early Performance Art piece, loosely based on Fritz Lang's film, *M*, explores the relationship between narrative content and abstract formal concerns. The imagery and performances have a highly restricted, two-dimensional quality which both accentuates the pictorial immediacy of the performance and places the viewer in the distance (in the metaphorical sense) as "the outsider." *Fear and Loathing in Gotham* involves dance, mime and acting. The music was composed by Meredith Monk.

Duration: 75 minutes

**ED EMSHWILLER** Rotunda  
Thursday, January 31, 1980 8:30 p.m.

**Re-moves**

The sequence of film, slide and video camera images as well as performers' actions is determined by verbal commands. Film images are enveloped by slide images into which live performers are introduced. Video images of the performers are joined by progressively more abstract film depictions of their actions.

Duration: 25 minutes

**Eclipse**

*Eclipse*, composed of images (by Ed Emshwiller) and sound (by Roger Reynolds), is based on the relationship between these two elements. In this "dance of sound and image," sounds emerge, travel through space and become visual abstractions which are then transformed into modified human sounds. Finally, joined by verbal materials, they become representative icons. Both image and sound are multiplied and amplified until the visual images shatter and disappear. The extended sounds travel in patterns through space, ultimately focus on one spot and slowly fade. There, an image appears and moves in silence.

Duration: 25 minutes

**NAM JUNE PAIK** Auditorium  
Friday, February 1, 1980 8:30 p.m.

Nam June Paik and Charlotte Moorman have collaborated for various types of performances/exhibitions since 1964. They will present selections from their diverse repertory of the 1960s.

**Time Loop 64-79**

John Cage's string piece is interpreted and expanded into video and film by Paik. History and "historicity," presented on extended feedback loop, are an essential part of this performance.

*Springen*, 1965, by Danish composer Hennig Christiansen, is combined with Nam June Paik's *One for Violin Solo*, 1962. These two simple pieces are related to the *Fluxus* movement.

Takehisa Kosugi's *Chamber Music*, is a prototype of a Minimalist performance piece written in 1963 and presented widely in the mid-sixties. Charlotte Moorman encloses herself in a bag and reveals parts of her cello and her body.

The evening will conclude with *Infiltration*, written by Joseph Beuys for Charlotte Moorman in 1966.

Duration: 90 minutes

**JOAN JONAS** Rotunda  
Saturday, February 2, 1980 8:30 p.m.

**Double Lunar Dogs** Premiere

Joan Jonas and guest artist Jon Gibson perform and collaborate in sections of a sound track which is played throughout the piece. As in all Jonas' work, space is the central image here. The structure of the Guggenheim Museum's Rotunda will determine the structure of the piece, the quality of the sound and the nature of the audience's experience of the imagery. With a group of ten performers, Joan Jonas creates a sequence of tableau-like images against a series of painted backdrops. During these scenes a sound track amplifies and alters the visual aspect of the performance. The work, based on a science-fiction theme, juxtaposes images from various times and places. The Museum serves as a metaphor for a futuristic dream. Slide projections and lighting devices aid in creating these illusions.

Duration: 60 minutes

**STAN VANDERBEEK** Rotunda  
Sunday, February 3, 1980 8:30 p.m.

**Vapors Screen**

In this multi-media event the artist creates vapor-like screens. Three-dimensional images and video tapes on multiple channels with quadrophonic sound are projected upon these screens, creating a three-dimensional effect. The presentation continues with a series of computer generated films: *Euclidian Illusion*, *Poems/Fields, Waves* and *Time Tunnels*. The program concludes with *Sequence of Dreams*, imagery created by film and video. The music was composed by Robert Mason.

Duration: 120 minutes

All programs subject to change

THE EXPERIMENTAL INTERMEDIA FOUNDATION

**FIRST INTERMEDIA ART FESTIVAL  
PERFORMANCE SERIES**

at The Solomon R. Guggenheim Museum

Tickets are \$5.00 each, \$30.00 for the series. They are available by mail or at the Museum's Sales Desk. Student Tickets are \$3.00 and will be available the day of each performance. TDF vouchers will be accepted a half hour before each performance. Please enclose a stamped, self-addressed envelope and make checks payable to The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York, New York 10028.

PERFORMANCE	Number of Tickets \$5.00 each	Total \$
January 25, 1980	_____	_____
January 26, 1980	_____	_____
January 27, 1980	_____	_____
January 30, 1980	_____	_____
January 31, 1980	_____	_____
February 1, 1980	_____	_____
February 2, 1980	_____	_____
February 3, 1980	_____	_____

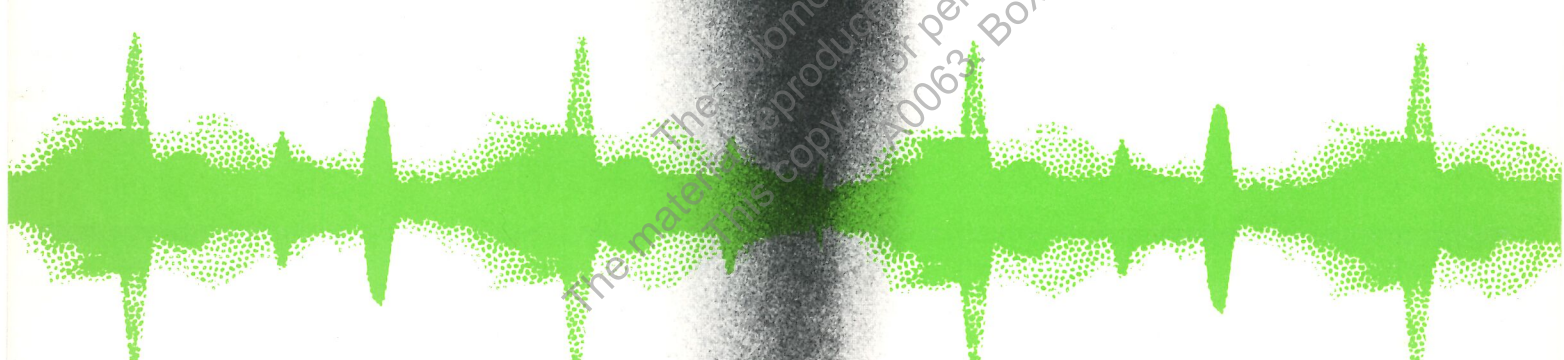
SERIES	Number of Tickets \$30.00 each	Total \$
All 8 Performances	_____	_____

Name \_\_\_\_\_

Address \_\_\_\_\_

Zip \_\_\_\_\_

# FIRST INTERMEDIA ART FESTIVAL



PERFORMANCES AT  
THE SOLOMON R. GUGGENHEIM MUSEUM  
Ken Dewey and Terry Riley  
Elaine Summers / Carman Moore  
Ping Chong / Ed Emshwiller  
Nam June Paik / Joan Jonas  
Stan Vanderbeek

CONFERENCE SERIES AT  
Experimental Intermedia Foundation  
La Maison Francaise at New York University  
The Kitchen Center for Video and Music  
The Donnell Public Library  
Seminars and workshops with artists,  
critics and scholars.

The First Intermedia Art Festival is  
made possible in part with funds from:  
The National Endowment for the Arts,  
The New York State Council on the Arts,  
Martha Baird Rockefeller Fund For Music, Inc.  
Art and Cinema Magazine;  
Meet the Composer, Central Savings Bank.

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design: Armando Milani

ELAINE SUMMERS  
EXPERIMENTAL INTERMEDIA FOUNDATION  
537 BROADWAY 5<sup>th</sup> FLOOR  
NEW YORK N.Y. 10012

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## FIRST INTERMEDIA ART FESTIVAL

Explore the techniques and possibilities of the intermedia art form with many of the major artists, critics, and scholars who have experimented in the field over the past two decades.

Experience intermedia firsthand. Participate in seminars and workshops. Take this chance to become involved with an art form that combines dance, film, music, theater, video, and visual art in many new and innovative ways.

### THE PERFORMANCE SERIES PRESENTS

January 25	"Sames" (1965) by Ken Dewey and Terry Riley recreated by Usco.	"Sames"... "...provided me one of the most intense, disturbing and rewarding theatre experiences I have ever had." David Bourdon, Village Voice, Dec. 12, 1965
January 26	"Crow's Nest" by Elaine Summers Music by Pauline Oliveros	"An audio-visual-spatial symphony that moved and involved us in strange and beautiful ways, new ways, never experienced ways." Jonas Mekas, Village Voice.
January 27	"Fixed Do: Movable Sol" by Carman Moore.	"A fascinating blend of sights and sounds...the spontaneity of the evening is infectious...recently performed in England—it was a totally different place!" Jane Beethoven, Pipeline. (G.B.)
January 30	"Fear and Loathing in Gotham" by Ping Chong	"You couldn't imagine it—the precision, the economy, the mysterious, child-like beauty." Deborah Jowitt, Village Voice.
January 31	"Removes" by Ed Emshwiller "Eclipse" Images by Ed Emshwiller Sound by Roger Reynolds	"Ed Emshwiller has already reached new peaks of film art." Pauline Kael, The New Yorker.
February 1	"Time Loop 64-79" by Nam June Paik and Charlotte Moorman	"Paik is the embodiment of East and West, design scientist of the electron gun, pioneer ecologist of the videosphere." Gene Youngblood, Expanded Cinema.
February 2	"Double Lunar Dogs" by Joan Jonas	"Most striking...direct and disturbing...the emphasis on the psychology of perception in the work of Jonas is predicated upon an inductive interaction between the body and the environment." Lizzie Borden, Artforum.
February 3	"Vapors Screen" by Stan Vanderbeek	"Clearly a Renaissance Man, Vanderbeek has been a vital force in the convergence of art and technology, displaying a visionary's insight into the cultural and psychological implications of the Paleocybernetic Age." Gene Youngblood, Expanded Cinema.
All performances at 8:30 PM Tickets available at the museum box office.	Ticket prices \$5.00 or the entire series of 8 performances for \$30.00	For a complete festival schedule and information about workshops and seminars, call Anna Canepa or Barbara Esmark at 212 966 3387 or write to Experimental Intermedia Foundation, 537 Bway, NY, NY 10012