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Douglas Davis  
SOHO DU MAL  
Film, Video, Kultur, Politik

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Es war in der Tat eine Revolte und kein revolutionärer Akt. Der Revolutionär will die Welt verändern; er überwindet sie und bewegt sich auf die Zukunft, auf eine Ordnung der Dinge hin, die er selbst entwickelt hat. Der Rebell versucht wohlweislich, die Mißstände, unter denen er leidet, zu erhalten, damit er sich weiter gegen sie auflehnen kann. Es ist immer etwas wie schlechtes Gewissen und Schuldbewußtsein um ihn. Er will die bestehende Ordnung weder zerstören noch sie überwinden; er will sich einzig und allein gegen sie empören.

Sartre über Baudelaire

*It was in fact a revolt and not a revolutionary act. The revolutionary wants to change the world; he transcends it and moves toward the future, toward an order of values which he himself invents. The rebel is careful to preserve the abuses from which he suffers so that he can go on rebelling against them. He always shows signs of a bad conscience and of something resembling a feeling of guilt. He does not want to destroy or transcend the existing order; he simply wants to rise up against it.*

– Sartre on Baudelaire –

Es gibt vielleicht kein Stadtviertel in der ganzen Welt, über das so wenig bekannt ist und so viel geschrieben wird wie SoHo. Das kommt sicher zu einem Teil von seinem kurzen Dasein: SoHo war ein Ort, ehe es ein Wort war, doch sobald es ein Wort wurde, konzentrierte sich die Aufmerksamkeit der Allgemeinheit sehr schnell darauf. Es dauerte nur fünf Jahre, bis die Bezeichnung gefunden war – fünf Jahre von ein paar verstreuten Zeitungsartikeln bis zur Massenkonfektion, die mit diesem Namen hausiert. Dieses "SoHo" ist ein Mythos: Das stelle ich hiermit klar. Doch ist die Idee, die ich zurechtzurücken hoffe, mir selbst noch nicht so recht begreiflich. Wie die meisten Menschen, die in SoHo leben und arbeiten, denke ich selten darüber nach. Mein tieferes Verständnis für SoHo kam dadurch, daß ich diesen Essay schrieb, der sich mit einem Ort beschäftigt, der nicht einmal ein Ort ist (mit "SoHo" meine ich eine Fülle von Aktivitäten, die sich in Lofts, Galerien, Theatern, Bars und Restaurants überall in Downtown Manhattan abspielen). Die symbioseartige Verbindung zwischen diesem Ort und Film-Video – so eng wie die zwischen Ödipus und seiner Mutter oder zwischen Baudelaire und seiner Familie – ist für mich ebenfalls ein neues Thema. Man muß etwas, in dem man verwurzelt ist, von außen umkreisen, um es zu sehen. Der Abstand erzeugt neue Gedanken wie bei einem Kind, das plötzlich

*Less is known and more is written about SoHo than perhaps any neighborhood in the world. This is partly a consequence of its newness: SoHo was a place before it was a word, but as soon as it became a word, mass attention swiftly settled upon it. The definition took barely five years, five years from a few scattered articles to mass clothing designs bearing the name. This "SoHo" is a myth: I come to declare it. But the idea I hope to put in its place is an idea that I barely understand yet myself. Like most of the people who live and work in SoHo, I rarely think about it. My larger understanding of SoHo has come from writing this essay, which focuses on a place that is not even a place (by "SoHo" I mean a stream of activity taking place in lofts, galleries, theaters, bars, and restaurants all over downtown New York). The symbiotic link between this place and film-video – as close as Oedipus and his mother, or Baudelaire and his family – is equally, for me, a fresh theme. You have to cycle outside of something you are rooted in, to see it. Distancing results in new thoughts, like a child suddenly suspended over his home town in an airplane, or any man seeing the Earth whole, from space. I doubt that this view of SoHo – my new view – will satisfy anyone, least of all myself. But there is something hard and lean about it that I like. Imagine anyone coming into an artist's district – or a town painted over by artists – for the first time. This is Eisenstein*

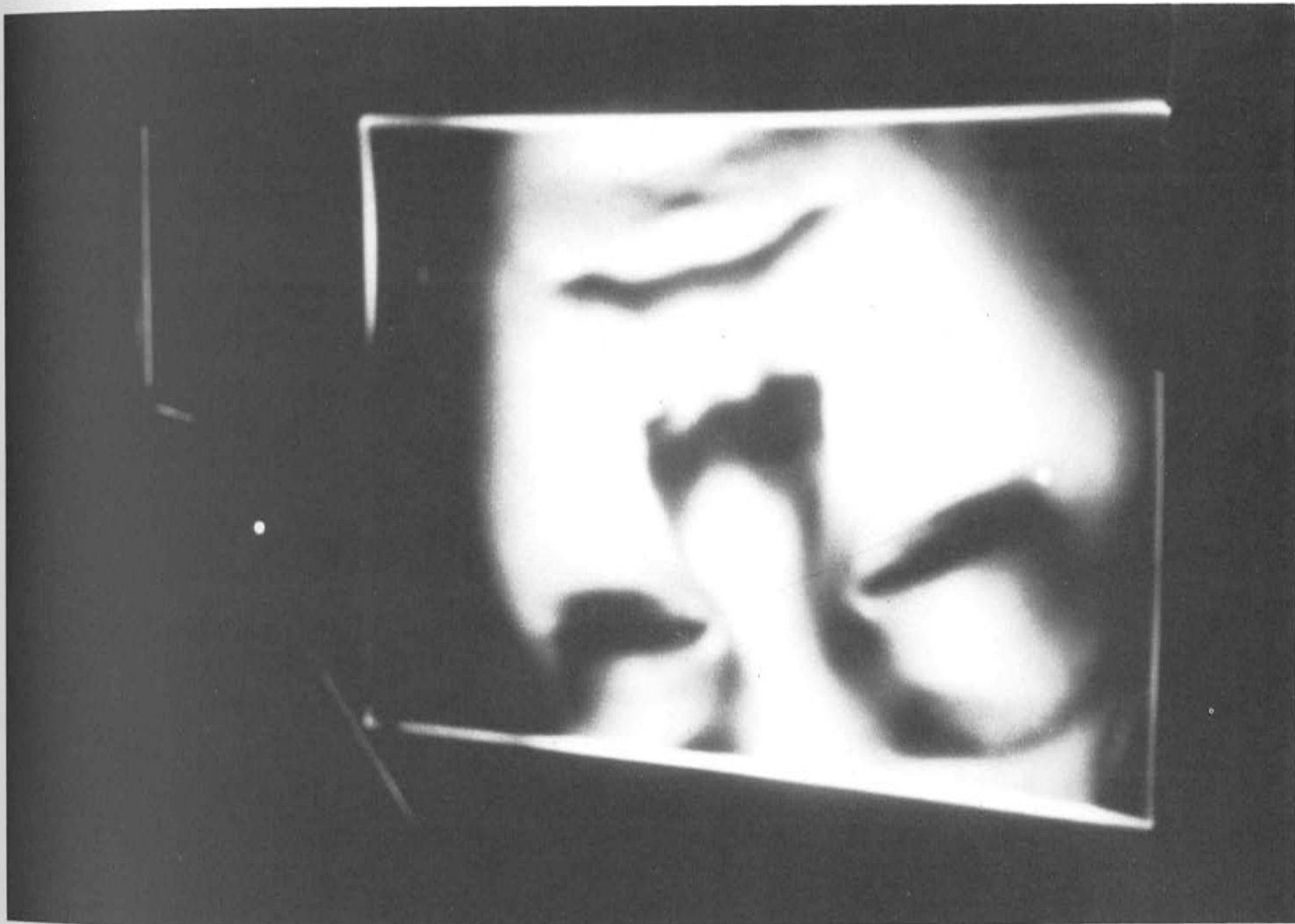


193 Dan Graham, "Present/Continuons Past", 1974

*hastily describing his first visit to Vitebsk, the town that Malevich and his army of students had made their own, in 1920. It is very close to the fantasy I forced myself to endure a while back, in which I myself came to SoHo as an outsider:*

*A strange provincial town. Like many towns in the Western area - built of red brick. Smoky and depressive. But this town is especially strange. Here the main streets are*

*covered with white paint on the red brick. And on the white background green circles have been laid out. Orange squares. Blue triangles . . . The brush of Kasimir Malevich has been roaming on its walls. "The squares are our palettes" - so it sounds from these walls . . . Here the demarcation line between left and "left" is found. The revolutionary left and the last grimaces of the aesthetic "left". And there is an unbridgeable gap between them.*



195 Peter Campus, "bys", 1976

*Film of course came first here. The memories of filmmakers – and everyone else who lives here – are notoriously short and unreliable. But the consensus seems to form around Jack Smith in his loft on Grand Street, where he showed his own films and those of others between 1965 and 1968. Toward the end of that period George Macuinas, Robert Watts and others came together to form what is apparently the first full-fledged artist's cooperative in modern times here, the Fluxhouse Co-operative at 80 Wooster Street. Mekas opened the Film-Makers'*

*Cinematheque in 1967 with Jerome Hill in the basement of this building. One of their first ads in the old "Village Voice" described it thus: "80 Wooster Street (where the glorious Wooster and the glorious Spring Streets meet; three blocks south – go where the sun goes – of Blecker Street Cinema)".*

**Built of red brick. Smokey and depressive.** This is SoHo, depending upon when you come here. The weekends are images of people, moving, from gallery to gallery, from bar to bar, lately from restaurant to restaurant. It is as if nothing happens in SoHo but looking and eating. At all other times, however, there

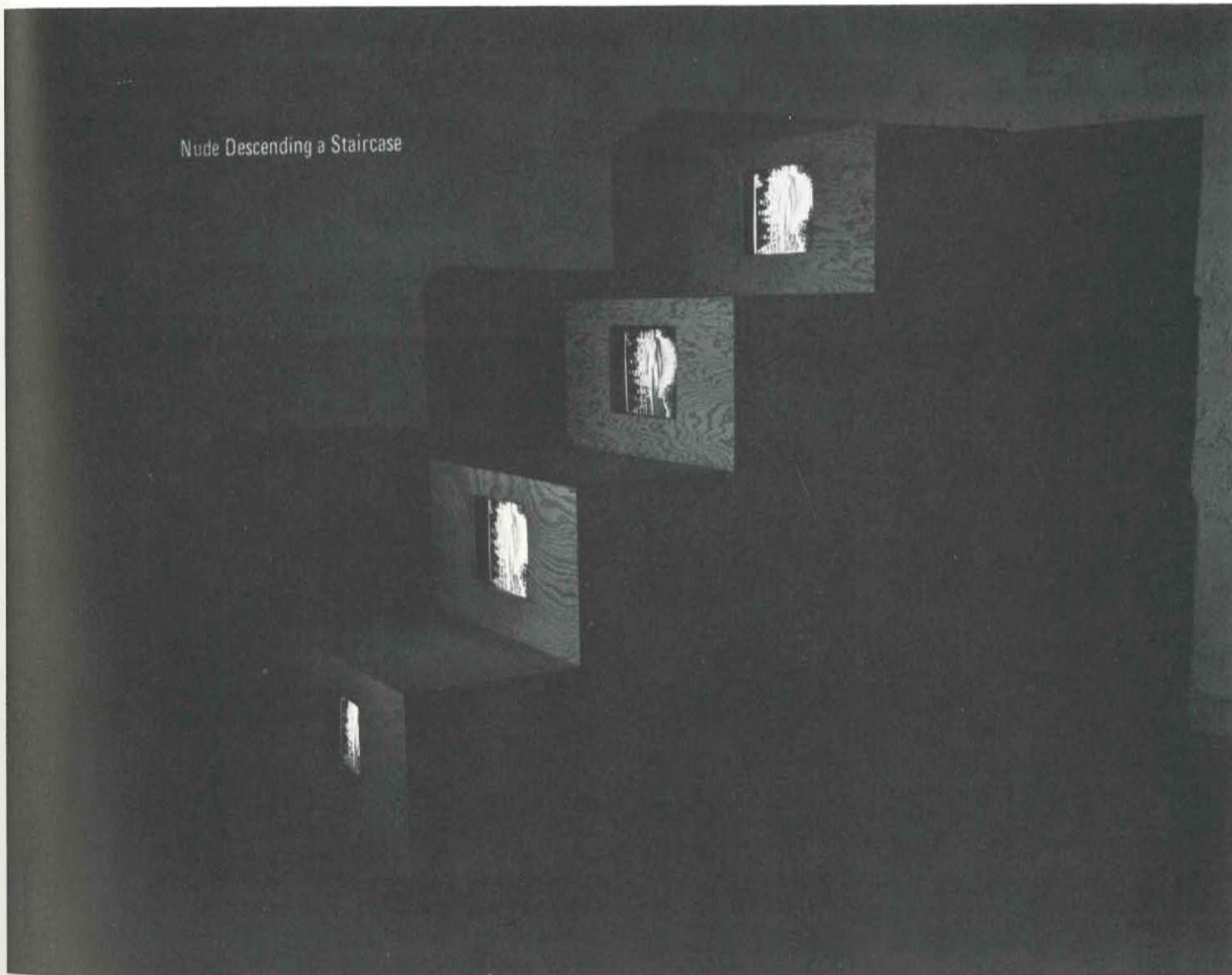


197 Michael Snow, "Wavelength", Film

is a stolid, bone-hard silence about the place. It is the silence of minds driving hands. Herdon said of Lincoln: "The engine of his ambition knew little rest." This is the fact of the matter. Work. Toil. Labor. Marx would have loved SoHo – indeed, all of downtown New York, as it passes from the hands of the Esthetic Right to the Esthetic left. I am not speaking of the popular Marx, the Marx who supposedly aligned himself with the masses. I am speaking of the little-known Marx who spoke in behalf of self-satisfying, self-enriching Work. SoHo is a community in search

of this sort of Work. Its premise lies there. As much as Vitebsk, it is a factory town. But the factory pays its bills by selling out its goods. This is why the illusion of self-sufficient Work, the illusion that unites this community, is constantly fractured by reality. Think of it. An island of left-wing esthetics, flanked by two illusions, the illusion defined to date by outsiders (the illusion I am trying to shatter), and its own inner illusion (the one I am trying to defend)

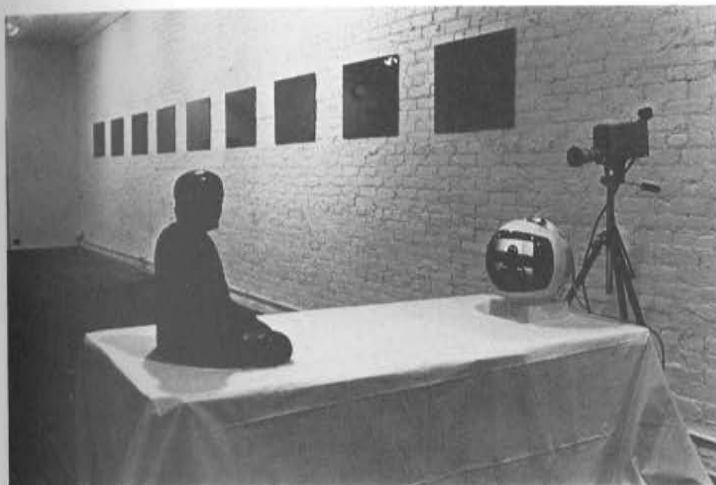
What was the nature of the films first shown at SoHo and produced



199 Shigeo Kubota, "Nude Descending a Staircase", Videoskulptur, 1976

by the artists who lived in or near it? I am about to give you a highly biased answer. The independent film in the United States during the 1960's was a many-headed figure. It ranged in one sense from the narrative-documentary (Jonas Mekas and Kenneth Anger) to pure abstraction (Stan Vanderbeek and

Robert Breer). But the strand that seems the most regenerative, then and now, is what P. Adams Sitney has called "the structural film". Another way of describing it is this: a film involved with itself as form. The activity filmed, the place of action, or the time of the film strip determines structure. The examples are



202 Nam June Paik, "Video-Buddha", 1974

endless: Warhol's **Empire State**. Brakhage's **Song Six**. Michael Snow's **Wavelength** (1967). Almost everything by Peter Kubelka, Paul Sharits, Hollis Frampton, Robert Breer. Richard Serra's film in which he measures the size of the film frame by holding his hand in front of the camera. Robert Morris' **Gas Station**, in which the same Los Angeles station is observed for 40 continuous minutes on two screens, one long-distance, the other close-up. Of course **Wavelength** is the ideological core of this movement, a film that measures a long studio room as well as time taken to zoom slowly across it into a photograph on the far wall, flanked by a row of windows and the street. "The setting . . . and the action which takes place there", writes Snow, "are cosmically equivalent." The setting – and this is a rhetorical point of my own, with no interpretation of the film implied – is a downtown New York loft. It could be any loft you have ever seen in SoHo. It is the loft-cosmos irreducible.

This inner SoHo, then, is a working city, obsessed with gain, puritan in its pursuit of glory, without sensory splendour. That the world refuses to believe or honor this fact is endlessly intriguing to me. The world comes here hoping to find indolent children at play. Baudelaire wrote a lovely poem about "The Red-Hair Beggar Girl" – she could have been wearing jeans smartly streaked with acrylic daubs – : "Whose garments here and there, / Give poverty to view, / And beauty too." Of course



203 Aus: Zwei Abende mit John Cage, 1973  
From: Two evenings with John Cage, 1973

it is baser than that:

In place of stockings holed,  
A dagger made of gold,  
To light the lecher's eye  
Flash on your thigh.

Flash. It is the flash of gold that the public seeks here (the artist



206 Mary Lucier, "Fire Writing", 1975

seeks it, too, in other ways). Countless articles proclaiming the incredible prices for new lofts, the Kenneth Nolands and Lowell Nesbitts who have renovated entire buildings into pleasure domes, the wealthy doctors and lawyers moving in buildings zoned "artists only". At the very moment that this image began to be accepted by the world, my co-operative was searching fruitlessly to sell a floor – six months it took. The legend of high prices. The legend of expensive children at play. The legend of corruption and greed. The lure – Baudelaire felt it – of urban

degradation. The continuing suspense of legality/illegality: the state of New York declares it permissible for artists to live in light-industry lofts; but the city of New York cannot bring itself to issue more than a few certificates of occupancy; there is a continual debate about re-zoning SoHo to encourage the movement there of more industries, more middle-class; in its financial crisis, the city cuts off trash collection in SoHo, because – can you guess, fans of **Catch-22** – there are no C-of-O's here. Never mind the rents being paid, the taxes, the children being reared. This is an artist's district, to be kept in suspense, to be spied upon and romanticized, in response to needs so complex that we can only guess at their source.

A rushed note from Jonas Mekas, on the day I am writing this essay. I quote it in flashes, trying to cover his entire ground: "Jack Smith had a loft on 80 Grand Street (corner of Greene Street), top floor, really two top floors, he made one floor of them by cutting out the ceiling – and he had a roof, too, on which he built sets & on which he grew his marijuana plant, and he lived and worked there between approximately 1966 and 1971 until his landlord threw him out for not paying the rent. As far as I know he shot NO PRESIDENT in that loft, made thousands of color slides, held screenings of his own and friends' films . . . and used it for theater performances. Many film-makers lived and worked close to the boundaries of SoHo, but not in the actual SoHo as understood by the Building Department maps. Jack Smith lived on Ludlow before moving to Grand; Tony Conrad lived 56 Ludlow, and so did Ken Jacobs; I lived myself at 95 Orchard Street for several years in the fifties. Ken Jacobs lives and works on Chambers Street for years now and so does Michael Snow (Snow shot Wavelength at 300 Canal Street in 1966, that is in SoHo). Ron Rice lived and shot CHUMLUM on Sixth Avenue and either Broome and Grand Street corner. But the earliest screenings I attended in SoHo were organized by George Maciunas, at 359 Canal Street, as part of his FLUXUS activities – as early as 1964 . . . It's the Fluxus people that moved into SoHo first . . . I do not think that SoHo itself is known for cinema in any particular or spectacular way. It's VIDEO that is SoHo . . . It's **downtown** where film-makers live and work, but not SoHo. Film-making that is going on today in SoHo is third and fourth rate, secondary, secondary to video. Or artists that double as film-makers, that is to say, their film-making is secondary to their art activities . . . Even I myself have been practically voted out of Soho by the Buildings Dept. since I live on Broadway."

Art as Work. The very phrase jars with what we have been taught to believe. With Art as Transcendence, beyond work, the highest realm of play. In the Western tradition, there is a persistent attempt to isolate art from its surrounding reality. Marcuse swallows this prejudice whole, and reinstates it in his famous Guggenheim Museum lecture 1969. Art is revolutionary, he tells us there, because it creates an alternative reality. That this reality is finer and smoother than the present reality is a thought that is in Marcuse by implication (he is perhaps afraid to state the premise so clearly). It is furthermore a very old idea, appearing in several of the early dialogues of Plato: remember that the chain of consciousness reaches at its highest point a place where the lover of wisdom can see nothing but perfect, divine beauty (a Mondrian? an Olitski?). If this place can only be claimed by poets, philosophers and artists, it is nonetheless closed to most of them (as well as everyone else). In another

dialogue, Plato let the poets out of the republic, because they are notoriously divisive – that is, unwilling to overlook certain flaws in the present system. Stalin and Hitler practiced what Plato preached; Nixon voiced in private certain thoughts that recall the same position. Alternative realities – in brief – are not always the honeyed, removed realms described by Marcuse. Poets are always toying with danger, as by extension are their communities. Be careful. In among those moonbeams, photo-stats, film frames and feedback images there might be a hint of sordid truth. Among other things, this is why we prefer Quality and Beauty to anything else, and why it is acutely important to keep SoHo up front as a giant playpen. Don't peer too closely. Keep these namens mythic – Jasper Johns as mystic, Jonas Mekas as saint – or debunk them. They can't be real, worried, sweating. Either way is fine: SoHo as fairyland, SoHo as chicville. Don't give them the right name.

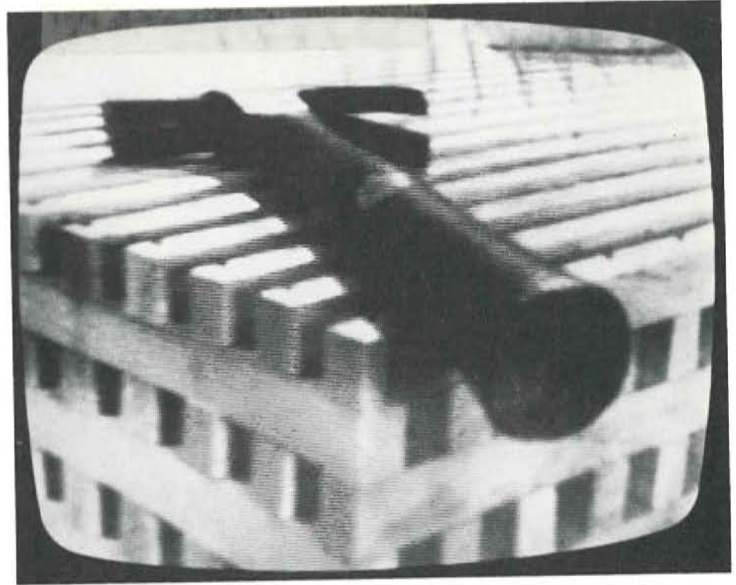
Video in SoHo begins in three highly disparate places: Global Village on Broome Street, the Kitchen on Mercer Street, just north of Houston (I told you it was an activity, not a place), and the Reese Palley Gallery, on Prince Street, across the street from Fanelli's. The Kitchen is an idealistic, wide-open, public-supported (New York State Council, thank Russell Connor) forum, Reese Palley a sophisticated, profitminded private gallery run by a man with a yen for spectacle and managed by several directors of equal yen (James Harithas, David Hickey, Carol Lindsley). Global Village came first, brandishing a name that has blighted the video movement ever since – a name laden with McLuhanesque connotations. Ironically, the first tapes shown here had nothing of McLuhan's formalism (the medium is the message is a phrase that might have been authored by Clement Greenberg). They were "hot" in subject matter (radical politics and erotica) and defiantly alternative: Global Village began free Friday-night showings of "video newsreels" in response to "irresponsible coverage of the Kent State slayings". The Kitchen had everything in it, though its founders (Steina and Woody Vasulka) were resolutely abstract in their own work, delving into the recesses of camera-monitor interaction. Nam June Paik first showed the fruits of his video synthesizer in New York here. Every known American artist working in video shows at the Kitchen between 1970 and 1973; when the management changes, and so does the space (the old Mercer Street Kitchen is a tiny room, suitable for viewing monitors, mainly). The long departed Reese Palley (he closed shop in 1972) appears in retrospect more advanced than anyone suspected: his list of video exhibitions is long, including Terry Fox, Dennis Oppenheim, Paul Kox, and Howard Fried. Oppenheim performed live with camera and monitor in a joint work with Vito Acconci and Fox in 1971. That same year, I showed



the backward television set (*Images from the Present Tense I*) in a small room at Reese Palley. The management in those days wasn't in close communication with each other. David Hickey called me a few days later and apologized for disturbing the piece. He had gone into the darkened room with the backward set humming to itself and turned it around. "I tuned in the football game", he told me. "Then somebody came in and told me it was a work of art. I almost cried."

SoHo is Video. Video is SoHo. That is only part of the story, the easiest part to grasp. Video is hardly a regional school. In fact, it is not even a school of any kind. Nor is SoHo a site of any special significance. In the highest sense, the two subjects that anchor this essay are non-existent. Chew on that for a minute. In the meantime, let us acknowledge the chronology. First came film and Fluxus. The galleries followed. Then the painters, a few of them rich. Then video. Or what passes for the name.

The appearance of Castelli and Sonnabend at 420 West Broadway accelerated everything, including the building of the larger myth. Castelli began showing films right away, by Nauman, Serra, Sonnier, Morris. Keith Sonnier showed videotapes in a one-man show there in 1972. The John Gibson Gallery – an early supporter of Dan Graham, who pioneered video-in-live performance – exhibited tapes by Peter Hutchinson early in 1973. Other active galleries were Paula Cooper, Fischbach (downtown), and Lo Giudice. In the year of 1974, the floodgates open. It is no longer possible to catalogue the activities in any way other than inclusive listing, attached. The year began with a major conference-exhibition-seminar on video at the Museum of Modern Art, an important series of performances at 112 Greene (organized by Willoughby Sharp), and ended with the establishment of the "new" Kitchen on Broome Street and the video division of Anthology at 80 Wooster, directed by Shigeo Kubota. It is certainly no exaggeration to say that the Kitchen and Anthology alone – operating within one city block (Wooster Street) – offer more video experience than any single city of major size in the world. The Kitchen emphasizes performance and installation; Anthology the tape. Not a week finds them idle. The offering is continuous, not isolated or special. SoHo offers video like Madison Avenue offers painting, as a natural reflex. Since 1974, Castelli-Sonnabend has been exhibiting film, videotapes, and installations on a regular and energetic basis. It has frequently presented important works among them, Joan Jonas' live performances of her **Vertical Roll** series and Peter Campus' enigmatic **Video Installation**. Listen to what Bob Stearns says about his reason for moving the Kitchen here: "We has so much to do (dance, music, performance, video) that we couldn't do it in that little space. And we couldn't provide daytime service, semi-permanent installations in that area, which



208 Liza Bear, "Laying a Layer", Videotape, 1975

was basically night-clubby. We needed an easy, constant audience traffic, in a highly conscious and concentrated area."

The political reality of SoHo is complex. Many of its institutions are public-supported. Without government aid (the National Endowment, the New York State Council), the Kitchen and Anthology would disappear, as would Artists' Space (on upper Wooster Street), which has slowly become a center for the screening of artists' films. This aid cannot be withheld, because the audience is lively and increasing: if an organic audience for new art exists anywhere, it is here. As for the city, it recognizes – in its inner heart – that SoHo is a "saved" district, redeemed from the blight left by industries that are fleeing New York, unable to pay its taxes. At a time of urban decline and exodus, SoHo is bringing new life, new attractions, a new public. But there are threats as well. The woods are filled with cultural bureaucrats anxious to "decentralize" culture by cutting off Aid to the city, real-estate developers anxious to cash in on chic, city officials anxious to zone in the zone-out and zone out artists. This is why "SoHo" is meaningless: it has relevance for a scant minute in history. I do not think it will last long. The future is south of Canal, east of Manhattan. It is wherever the clash can be avoided, between the left of brains and the left of power, between the fact of Work (in Art) and its popular face.

I cannot resist a word about the esthetic of video. It is a highly personal word, because part of my work is in it and is hardly objective. But no one is objective, least of all the man who pretends that he is. As the core of independent film matched in its rigorous structuralist esthetic the reductive mood of the 60's, so does the core of video, as it has developed (by chance) in SoHo, match the private-beyond formal-content-tinged mood of the 70's. The medium is turning, ever so slowly, invisible. The heavy physical armor in which it first appeared in installation – stacks of monitors, flashing screens, crescendo sound – is less in evidence than before. Shigeko Kubota's beautiful installation at the René Block Gallery this year was heavy with the memory of Duchamp, not of the medium it used. The mere act of recording an image on videotape is no longer cause for celebration, any more than the act of recording sound on audiotape. When all is said and done, video is a simple medium to handle. Like De Kooning's paintings, a child can do it. What is left – the

boundless horizon – is the mind, the imagination, and broadcast. As I write, the artists and galleries and "alternative" institutions of SoHo – including now the Clocktower on Leonard Street and in Long Island City, Electronic Arts Interix (the original patron of the Kitchen in 1970) on lower Fifth Avenue, and many others – are binding together to bring a cable television station into the heart of SoHo. This would permit not only works designed specifically for the cable; it would permit live telecasts of performances, transmission of films, and two-way interaction between source and audience (whether the source is a seminar, a meeting, or a sole speaker). I had the privilege of creating the first live performance and cablecast from SoHo, in the Kitchen on the night of February 22, 1976. Afterwards we broke champagne for the occasion. In the work itself – **Three Silent and Secret Acts** – we broke (metaphorically) the entire television screen. It symbolized not only certain themes inherent inside the work. It symbolized my hope for video: that it will be soon forgotten as a medium, outweighed by what I sense to be a gathering libido for messages (visual) rather than medium. Video – the pencil of art – is the ideal accident for this occasion.

#### Film and Video Activity in SoHo Abbreviated Chronology

- 1965–68 Film-maker Jack Smith screens own films, others, at loft on Grand Street.
- 1967 Film-Makers' Cinematheque opens at 80 Wooster Street; closes within months due to violations summons by Buildings Department; 80 Wooster Street basement continues to be used for occasional art/film purposes from time to time. Cinematheque moves to Astor Library, New York Public Theater.
- 1969 Global Village opens at 454 Broome Street, dedicated to "alternative news coverage", including political documentation and erotica. In May, 1970, initiates free Friday night screenings of video "newsreels" in response to "Irresponsible coverage of the Kent State slayings". Paula Cooper Gallery lets space to Michael Snow, Hollis Frampton for exhibition "Films at Paula Cooper". Includes work by Snow, Frampton, and Stan Brakhage.
- 1970 Videofreex exhibit pilot work for CBS (never telecast) on Prince Street.

By now you have realized that I have been discussing SoHo and Video in name only. SoHo is simply a site. Video is simply a tool. Their coming together is a grand historical mistake (the chic art community coming to public attention at virtually the same hour with a radicalizing means), preceded by beginnings in film and Fluxus, both vagabond activities. Since then, both the site and the tool have acted as microcosms for larger conflicts, between the reality of art-making and the lens through which it is viewed. My pessimism about the future is unbounded. So is my wonder at the achievements of the past. What lies ahead – under inexorable social and political pressure – is breakage and dispersal. The "critical mass" that made SoHo important between 1967 and 1976 is about to loosen, and take residence elsewhere. The esthetic left is about to surrender, I think. Yet in this surrender – so typical of the rebel, if not the revolutionary – there is renewal. The seeds of the art begun in SoHo have already been scattered across the world: on tape and film they will be re-created and re-experienced forever. Sartre could not understand why Baudelaire gave up so easily. In part this was because Baudelaire lacked the arrogance of an ideologue: he could not murder for an idea: he could only write a poem. But in other part he also knew that the conflict – unending and historic – is a stand-off. One side always wins, the other always loses, and rises again.

	at Paula Cooper". Es werden Werke von Snow, Frampton und Stan Brakhage gezeigt.	Oktober	First Annual Women's Video Festival im Kitchen, veranstaltet von Susan Milano.
1970	Videofreex zeigt Pionierarbeiten für CBS (nie gesendet) in der Prince Street.  Die Reese Palley Gallery eröffnet in der Prince Street 93 und wird sehr aktiv mit Video-Vorführungen. Sie zeigt unter anderem Terry Fox (1970, 1971), Dennis Oppenheim (1971), Paul Kos (1971) und Howard Fried (1971). Sie stellt "Images from the Present Tense I" (den umgedrehten Fernsehapparat) von Douglas Davis (1971) und "Video Corridor" von Bruce Nauman, auch 1971, aus.	1973 Februar	Die John Gibson Gallery zeigt Film- und Video-Arbeiten von Peter Hutchinson.  Das Kitchen arbeitet 1973 sehr intensiv. Die Ausstellungen umfassen "Dialogue on Video with Video" (Elenore Lester/Susan Milano/die Vasulkas); "Women Back in the Kitchen" (eine Video-Veranstaltung zugunsten des Women's Interart Center); New Music Performance unter Verwendung von Video unter dem Namen "Ideas of Performance in New Music" mit Jack Thibeu, Mabou Mines und der La Mama Experimental Theater Group.
1971	Global Village richtet Kurse und Werkstätten in der Broome Street 454 als Teil des Lehrplans der New School for Social Research ein.	Sommer	Das Kitchen zieht in die Räume der Galerie Lo Giudice in der Wooster Street 59.
Juni	Das Kitchen eröffnet ein Vielzweck-Theater, wobei es alle Aspekte und Komponenten elektronischer Medien, insbesondere 1/2-Zoll-Videoband benutzt. Die Mitbegründer sind Woody und Steina Vasulka am Mercer Arts Center, unterstützt von Electronic Arts Intermix. Es zeigt vorwiegend abstraktes Video (Paik) und Feedback. Der Hauptakzent liegt auf offenen Vorführungen ohne Zeitplan in einer absichtlich gelockerten Atmosphäre. Sie fangen im Herbst mit festem Zeitplan für die Vorführungen an.	Oktober	Erste Video-Ausstellung im Kitchen, Second Annual Women's Video Festival. Erstes Konzert in den neuen Räumen (mit Video) - John Cage. Die Galerie Leo Castelli bringt das Jahr 1973 über verschiedene Gruppenausstellungen mit Werken von Joan Jonas, Richard Serra, Keith Sonnier, Dicky Landry, Hermine Freed.
September	Die Galerie Leo Castelli eröffnet West Broadway 420. Erste Ausstellung von Künstlerfilmen enthält Werke von Bruce Nauman, Richard Serra, Keith Sonnier und Robert Morris.  MERC (Media Equipment Resource Center) eröffnet in der Rivington Street mit Unterstützung der Young Filmmakers Foundation. Sie bietet freien Zugang zu Film- und Video-Ausrüstung, um Künstlern und anderen, die sich mit elektronischen Medien beschäftigen, bei der Produktion und Vorführung zu helfen.	1974 Januar	Willoughby Sharp organisiert eine Serie von Video-Aufführungen in Green Street 112, u. a. Joseph Beuys und Ulrike Rosenbach.
		März/ April	zeigt die Fischbach Gallery Downtown Ausstellungen von Videobändern von Douglas Davis, wobei zum erstenmal ein Künstler in der Öffentlichkeit den Advent Video Beam Screen in der Öffentlichkeit verwendet.  Die Galerien Castelli und Sonnabend schließen sich zur Vorführung und Verbreitung von Video und Film zusammen.
1972 März	Willoughby Sharp organisiert eine Ausstellung von Videobändern vom Nova Scotia College of Art and Design in der Grand Street 93.	November	Anthology Film and Video Archives eröffnet ständige Räume in der Wooster Street 80. Erste Ausstellung: Filme von Hollis Frampton. Die erste Serie von Eröffnungsvorführungen gilt Videobändern von Filmemachern. In der Wooster Street befindet sich außerdem noch: Film-Culture Non-Profit (sie veröffentlicht eine Zeitschrift und dient außerdem als Dachorganisation für Anthology), Filmmakers Cinemathèque, Committee for Film and TV (das bis vor kurzem "Filmmakers Newsletter" herausgab). Wichtige Aspekte dieses Komplexes
1972 Februar/März	Castelli zeigt seine erste Ausstellung ausschließlich mit Video-Bändern von Keith Sonnier. Das Byrd Hoffman Studio in der Spring Street 147 beginnt mit Film- und Video-Vorführungen.		

Reese Palley Gallery opens at 93 Prince Street, becomes very active in exhibiting video. Among others, shows Terry Fox (1970, 1971), Dennis Oppenheim (1971), Paul Kos (1971), and Howard Fried (1971). Exhibits **Images from the Present Tense I** (the backward television set) by Douglas Davis and **Video Corridor** by Bruce Nauman, also in 1971.

1971 Global Village begins classes and workshops at 454 Broome Street as part of curriculum of New School for Social Research.

June Kitchen opens multi-use theater, using all components and aspects of electronic media, especially ½-inch videotape. Co-founded by Woody and Steina Vasulka at the Mercer Arts Center under auspices of Electronic Arts Intermix. Shows primarily abstract video (Paik) and feedback. Emphasis on open screenings, without scheduling, in a deliberately casual atmosphere. Begin scheduled programming in the fall.

September Leo Castelli Gallery opens at 420 West Broadway. First exhibition of films by artists includes work by Bruce Nauman, Richard Serra, Keith Sonnier, and Robert Morris.  
MERC (Media Equipment Resource Center) opens at Rivington Street under auspices of Young Filmmakers Foundation. Dedicated to free access to film and video equipment in order to help artists and others involved in electronic media in production and presentation.

1972 March Videotapes from Nova Scotia College of Art and Design shown at 93 Grand Street, exhibition organized by Willoughby Sharp.

Feb. – March Castelli has first exhibition devoted exclusively to videotapes – works by Keith Sonnier.  
Screenings at Byrd Hoffman Studio begin at 147 Spring Street.

1972 October First Annual Womens' Video Festival held at Kitchen, organized by Susan Milano.

1973 February John Gibson Gallery shows work by Peter Hutchinson, includes film and videotape works.  
Kitchen shows consistently throughout 1973. Exhibitions include **Dialogue on Video with Video** (Elenore Lester/Susan Milano/The Vasulkas); **Women Back in the Kitchen** (videotape benefit for Womens' Interart Center); New Music performance, using video, called "Ideas of Per-

formance in New Music", with Jack Thibeu, Mabou Mines and the La Mama Experimental Theater Group.

Summer Kitchen moves to Lo Giudice Gallery space at 59 Wooster Street.

October First exhibition of video at the Kitchen, the Second Annual Womens' Video Festival.  
First concert in new space (with use of video) – John Cage.  
Leo Castelli Gallery shows several group video exhibitions throughout 1973, including works by Joan Jonas, Richard Serra, Keith Sonnier, Dicky Landry, Hermine Freed.

1974 January Willoughby Sharp organizes series of video performances at 112 Greene Street a. o. Joseph Beuys, Ulrike Rosenbach.

March–April Fischbach Gallery downtown shows exhibitions of videotapes by Douglas Davis, including first public use by an artist of the Advent Video Beam screen. Castelli Gallery joins with Sonnabend in exhibiting and distributing videotapes and films.

November Anthology Film and Video Archives opens permanently at 80 Wooster Street. First exhibition: films by Hollis Frampton. First series of inaugural screenings devoted to videotapes by filmmakers. Other organizations at 80 Wooster Street include Film-Culture Non-Profit (producing a magazine, as well as acting as the umbrella organization of Anthology), Filmmakers Cinematheque, Committee for Film and T.V. (which until recently issued the **Filmmaker's Newsletter**. Important aspects of this complex include the exhaustive repertory of important film and documentation, open to the public, plus a study collection of generally inaccessible material (open to students, critics, and teachers of film): one example among many is the collection of films by Joseph Cornell, shown in winter, 1976. Throughout 1974–75 Anthology exhibits videotapes by the Vasulkas, Tom De Witt, Dennis Oppenheim, many others.

Kitchen shows important films and installations throughout 1974, including Richard Landry's concert-video work (January), Joan Jonas multimedia performance (January); tapes by William Vola (marking the 1st use of the Kitchen's space as a day-time installation/exhibition center); Ira Schneider's **Manhattan is an Island** (marking the 1st time the Kitchen entered into a mutually beneficial museum exchange program).

sind: ein erschöpfendes Repertoire wichtiger Filme und Dokumentationen nebst einer Studiensammlung sonst unzugänglichen Materials (für Studenten, Kritiker und Lehrer an Filmakademien verfügbar); ein Beispiel von vielen ist die Sammlung von Filmen von Joseph Cornell, die im Winter 1976 gezeigt wurde. Das ganze Jahr 1974/75 hindurch stellt Anthology Videobänder der Vasulkas, Tom de Witts, Dennis Oppenheims und vieler anderer vor.

Das ganze Jahr 1974 hindurch zeigt das Kitchen Filme und Installationen einschließlich Richard Landrys Konzert-Video-Arbeit (im Januar); Joan Jonas' Multimedia-Performance; Bänder von William Vola (es war das erstmal, daß die Räume des Kitchen ganztägig als Ausstellungs- und Installationszentrum genutzt wurden); Ira Schneiders "**Manhattan is an Island**" (es war das erstmal, daß das Kitchen sich zum beiderseitigen Nutzen an einem Museumsaustausch beteiligte).

1975  
Februar

Global Village veranstaltet das First Annual Documentary Video Festival.

Die John Gibson Gallery zeigt Ausstellungen mit Video und Film von Oppenheim (im Januar), eine **Aktion** von Arman (im April); Dan Graham (im April/Mai); David Askevold (im Mai/Juni) und James Collins (im September).

René Block zeigt Nam June Paik (im Februar) und Reiner Ruthenbeck (im Oktober/November).

Sommer

Das Filmmakers Collective in Living Cinema zieht wieder nach White Street 52. Das Engagement liegt bei Vorführungen junger unabhängiger Filmemacher und Workshops für Film. Erste Vorführung: Andrew Norens "**Phantom Enthusiast Teil III**".

Herbst

Das Kitchen eröffnet einen Vorführraum für interessiertes Publikum und Künstler und baut eine Video- und Audiothek auf.

November Anthology zeigt von Frauen produziertes Video aus dem Women's Interart Center (veranstaltet von Susan Milano); "**The Eternal Frame**" von Ant. Farmand T. R. UTHCO (eine filmische Rekonstruktion des Mordes an Kennedy).

November Im Kitchen veranstalten Woody und Steina Vasulka Vorträge über die Beschaffung von Mitteln, Rechtsprobleme und Copyright-Fragen für Künstler.

1976 Januar/  
Februar Die Galerie Block zeigt die Video-Installation-"Duchampiana" von Shigeo Kubota.

Das Kitchen zeigt eine ehrgeizige Video-"Oper" von Vito Acconci, "**Acts of Omission**", und führt Douglas Davis' "**Three Silent and Secret Acts**" zur Einweihung des Kabelfernsehens in SoHo auf.

Die Galerien Bonino und Block arbeiten mit WNET-TV (Kanal 13) zusammen, wobei Werke von Nam June Paik (gleichzeitig Live- und aufgezeichnetes Material) vorgeführt werden.

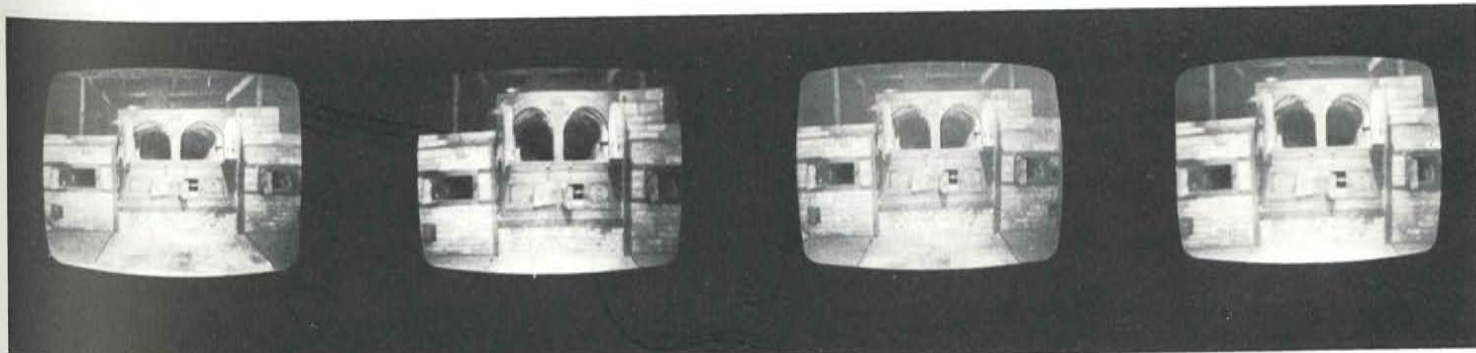
Global Village veranstaltet Second Annual Documentary Video Festival.

Das Kitchen zeigt die Southland Video Anthology mit Ausschnitten aus einer Ausstellung, die David Ross für das Long Beach Museum of Art veranstaltet hatte und die auch schon im Manhattan Cable Television zu sehen war; Paul Ryan "**Video as Revolutionary Tool**" und "**The Art of Triadic Behavior**", Workshops I und II; Jaime Davidovitchs "**Baseboard**", 15 Minuten laufendes Videoband.

März

Zusammenkunft von Künstlern und institutionellen Gruppen, die mit Video zu tun haben, zwecks Gründung eines Konsortiums CABLE SOHO, das die Versorgung des gesamten Areals von SoHo und südlich davon mit Empfang und Sendekabel fördern, beschleunigen und verwalten soll. Eine Grundsatzserklärung wird formuliert.

- 1975  
February Global Village shows *First Annual Documentary Video Festival*.  
John Gibson Gallery shows exhibitions using video and film including shows by Oppenheim (January); an Arman **action** (April); Dan Graham (April–May); David Askevold (May–June); James Collins (September).  
René Block shows Reiner Ruthenbeck (September–October); Nam June Paik.
- Summer Filmmakers Collective in Living Cinema re-locates to 52 White Street. Emphasis on screenings of young independent film-makers and workshops in film. First screening: Andrew Noren's **Phantom Enthusiast Part III**.
- Fall Kitchen opens viewing room to interested public and artists and begins to build library of video and audiotapes.
- November Anthology shows *Womens' Video from the Womens' Interart Center* (organized by Susan Milano); **The Eternal Frame** by Ant. Farmand T. R. UTHCO (film re-enactment of Kennedy assassination).  
  
Kitchen holds conference on funding, legal problems, and copyright issues for artists, organized by Woody and Steina Vasulka.
- 1976  
René Block Gallery shows 3 Video-Installations – Duchampiana by Shigeko Kubota.  
  
Kitchen shows ambitious video "opera" by Vito Acconci, **Acts of Omission** and presents Douglas Davis' **Three Silent and Secret Acts**, which inaugurates the coming of the cable to SoHo.  
Bonino and René Block Gallery collaborate with WNET-TV (Channel 13) in showing simultaneous closed circuit and broadcast work by Nam June Paik.  
Global Village exhibits *Second Annual Documentary Video Festival*.  
Kitchen presents Southland Video Anthology, selections from an exhibition organized by David Ross for the Long Beach Museum of Art, also shown on Manhattan Cable Television; Paul Ryan, **Video as Revolutionary Tool** and **The Art of Triadic Behavior**, Workshops I and II; Jaime Davidovitch **Baseboard**, 15 minute continuous videotape.
- March Meeting of artists and institutional groups involved with video to form a consortium, CABLE SOHO – to expedite, implement, and administrate cabling of entire area of SoHo and below, 2-way. Declaration of principles issued. (See statement of principles following.)



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Downtown Manhattan



**Berliner Festwochen**