



©Kenneth Dunkley

Photo: © S. Borns

A special evening for students exploring the arts of photography, video, performance, and **holography**. Friday, February 4, 1977, 7 to 10 P.M. The Museum of Modern Art, 11 West 53 Street, New York.

PICTURE THIS

A project of the Junior Council of The Museum of Modern Art
and made possible by a grant from the MOBIL FOUNDATION INC.

PICTURE THIS

PICTURE THIS, a special evening for students exploring the arts of photography, video, performance, and holography. This annual tradition at The Museum--one night only--is especially designed to incorporate student involvement with The Museum's permanent Collection as well as to present extraordinary new media. PICTURE THIS pays particular tribute to the current exhibition of works by photographer Harry Callahan. Students are encouraged to bring their cameras and hand-held video equipment (no tripods) to photograph much of The Museum's permanent Collection as well as some unusual subject matter provided during the evening.

VIDEO

Continuous video showings of some of the newest and best works by DOUG DAVIS, NAM JUNE PAIK, VITO ACCONCI as well as STEINA VASULKA, ERNEST GUSELLA, TOMIYO SASAKI and LISA STEELE will be shown on two giant video screens in the sixth floor pent-house gallery and in the ground floor cafeteria. Many of the video artists plan to be with us and welcome informal discussion. In addition, several exciting "in-concert" programs will take place, featuring ROGER DALTRY, ROBERTA FLACK & DONNY HATHAWAY's "Double Exposure", and selected early works by ERNIE KOVAKS--all from Video Tape Network.

PERFORMANCE

Tying video to artistic performance, JARED BARK, noted for both one man and group exhibitions in Europe and the United States, will perform a multi-media show. Howard Mandel of the Chicago Daily News recently stated, "Bark's antidotes are unaffectedly poignant...with serious content beneath the levity..." Artforum magazine says, "...Bark's work involves similar elements: performance, often humorous, if not downright vaudevillian. Mary Rourke of the National Observer also recently commented, "...playing off cool science against carnival stunts is a constant in Bark's work..."

Documentary filmmaker, SUSAN ENSLEY, also known for her ambitious street performance in Soho, plans an exciting performance dealing with direct issues. Concerned with total involvement, particularly in motion, Susan communicates through socio-political satire, the relation of art to every day life, with particular emphasis on reaching the mass audience rather than a cultured elite.

STUART SHERMAN, known for making a "spectacle" of himself in New York parks, on the steps of the Public Library, on the Staten Island Ferry, in front of a garage in Soho, and in front of the Guggenheim Museum..., is best described by Robb Baker in After Dark as "... a kind of magic show without magic ... theater of the non-theatrical... what doesn't happen in the tricks is sometimes more important than what does." Mark Savitt from the Soho Weekly News says Sherman performs "... intimate fact-paced theatre which structures itself around the demonstration of objects... Sherman's mini-pieces present concrete realizations..." Compared with Beckett's Acts Without Words I and II, Joe Glim, also of the Soho Weekly News says of Sherman audiences "... Any attempt at meaning must be an attempt by the watcher and moves at once into aesthetics, for the piece means nothing but its own actions, it makes only the statement that it is making itself. The work is self effecting and if your head is with it, it slides into a kind of antimagic show.

Acclaimed by Calvin Tompkins, John O'Connor and Russell Baker, and well recognized among video artists and artistic performers, CHARLOTTE MOORMAN will perform "Chamber Music" created by Takehisa Kosui. Once again, Miss Moorman who has collaborated with Nam June Paik since 1964, notably as co-creators of the "TV Bra for Living Sculpture", seeks to distort the theory of traditional performing appearance and the social uniform code with her unique cello solo inside a multi-zippered bag and in front of a 360° multiplex hologram, "Charlotte I", produced by Jody Burns. Miss Moorman utilizes the new media of holography as an exciting example of the humanization of electronics and technology.

COLETTE-- whose installations, "Fragments of 'Camille'" and "Documentation of the Fragments of 'Camille'" are currently on exhibition in our sixth floor penthouse gallery show, "Rooms", is also noted for her remarkable "Street Pieces" in Europe and the United States as well as her installations which provide an intimate glimpse into her real and personal world through a live and simultaneous video exhibition of her work.

HOLOGRAPHY

In addition, the Museum of Holography and selected artists are lending a special collection of holograms--third dimensional laser photography-- for the evening. Recently acclaimed by the New York Times and the Village Voice, this collection of laser transmission, reflection, white light transmission holograms represent a new and sophisticated art form for our consideration. A representation of works include: "Sphere and Collage" by ANAIT ARTUNOFF STEPHENS, "Creme de Motion" by SCOTT NEMTZOW, "Kiss II" by LLOYD GROSS, "Charlotte I" by JODY BURNS,

and "Thoughts" by Ken Dunkley (which is reproduced on our Student Evening poster). Again, many of the artists plan to be on hand and welcome open discussion.

Along with The Museum's permanent Collection, we hope the additional and unusual special events will provide interesting subject matter for photography and video. Light refreshments will also be served in the Garden restaurant on the main floor and in the sixth floor penthouse gallery. We will welcome your critique of our Student Evenings so that on future evenings we may continue to provide exciting involvement in the arts.

* * *

PICTURE THIS is a project of THE JUNIOR COUNCIL of THE MUSEUM OF MODERN ART and is made possible by a grant from THE MOBIL FOUNDATION, INC.

VIDEO/DOWNSTAIRS

LOCATION

TIME

Steina Vasulka "Land of Timoteus"	Garden Restaurant (Ground Floor)	7:00-7:15
Ernest Gusella "Wolf Zooming"	"	7:15-7:20
Tomiyo Sasaki "July 4, 1976"	"	7:20-7:40
Lisa Steele "Birthday Suit - Scars and Defeats"	"	7:40-7:55
Ernie Kovaks	"	8:00-8:30
Roberta Flack & Donny Hathaway: "Double Exposure"	"	8:30-9:00
Hans Brader, Mona Da Vinci, Stephen C. Foster: "Signals"	"	9:00-10:00

<u>VIDEO/UPSTAIRS</u>	<u>LOCATION</u>	<u>TIME</u>
Vito Acconci "Red Tapes #1"	Penthouse Gallery (6th Floor)	7:00-8:00
Charles Atlas & Merce Cunningham "Blue Studio: Five Segments"	"	8:00-8:15
Nam June Paik "Tribute to John Cage"	"	8:15-8:45
*Shigeko Kubota "My Father"	"	8:45-9:15
Doug Davis "Austrian Tapes" "Florence Tapes"	"	9:15-9:45
*Colette "In Memory of Ophelia and all of those who died from love and madness" "The Ear"	"	9:45-

* Shigeko Kubota's and Colette's tapes may appear in reverse order pending the availability of "My Father". Colette's tape may also play on machines adjacent to her live exhibition.

<u>PERFORMANCE</u>	<u>LOCATION</u>	<u>TIME</u>
Jared Bark "Zero - G"	Founders Room (6th Floor)	7:30-8:00
Charlotte Moorman "Chamber Music"	"	8:00-8:15 9:00-9:15
Susan Ensley "Home Run : Run Home"	"	8:15-8:30 9:15-9:30
Stuart Sherman "A Stuart Sherman Spectacle"	"	8:30-9:00 9:30-10:00
Colette "Fragments of Camille"	Penthouse Gallery (Opposite Elevators)	7:00-10:00



NASA wanted someone who was "more athlete, less esthete."

Zero G by Jared Bark

Video production: Carlota Schoolman

Performer: Randy Bonner

Video performer: Milton Brutton

Narrator (slides): Giovanni Longo

Narrator (video): Edit deAk

Photo: Babette Mangolte

2/4/77

A STUART SHERMAN SPECTACLE

Since January of 1975, Stuart Sherman has created eight Spectacles (five solo and three group shows). They have been performed in diverse locations, including Mr. Sherman's own apartment, the Ontological-Hysteric Theater, the parks and streets of New York City, the Whitney Museum of American Art, Theater for the New City, 3 Mercer Street Store, and the Collective for Living Cinema. This March, Mr. Sherman will direct Slight (a play by Richard Foreman) at the Open Space Theater in SoHo.



photo: Jean Christiaens

Through her interpretations, Charlotte Moorman has expanded the definition of "music" and the traditional use of the cello. She has played a cello made of three TV sets; a solid ice cello; a chocolate cello; and has played cello suspended from helium filled balloons; underwater in a deep sea diver's uniform; while ascending in a Hot Air Balloon; and lying on a bed of eight TV sets.

When Takehisa Kosugi composed "Chamber Music" for Ms. Moorman in 1965, he said: "Music does not aim at sound itself, but is in a complex conception. First, forget about sounds. Sound must be free."

HOME RUN



RUN HOME



"Ragdoll" Performance for Window and inside of Rizzoli's bookstore for exhibition called "Fashion as Fantasy": Costume: lace, corset, bloomers, artificial flowers, hat & Veil, Victorian boots & Parachute skirt: - schooldesk - schoolbooks
• ~ with silk over & audio sounds: (Ragdoll by the 4 seasons & Music boxes.) Dec. 1975. Colette ~ ~

ANAIT (Artunoff Stephens)

Anait's interests have always been in the areas of creative arts and science. During her evolution as an artist in the medium of light, which has culminated for her in laser art, she has used Mylar reflections, strobe, neon and the spectrum. She has created laser light environments, reflections holograms and visual and spatial concepts in Multiplex. She is currently using holography as her basic medium in her Los Angeles studio.

Born in Berlin, Germany, of White Russian parents, Anait came to California as a small child. She has studied art and science at the Escuela Nacional de Belles Artes, Mexico City; Mexico City College; U.C.L.A. and the School of Holography, San Francisco.

Exhibitions:

- "Through the Looking Glass," Museum of Holography, New York, 1976-77.
- Baxter Gallery, 1975.
- Cal. Tech., 1975.
- Gallery 707, The Woman's Building, Los Angeles, 1975.
- Knoedler Gallery, 1975.

© Museum of Holography 1976

JODY BURNS

Burns was first introduced to holography at a small exhibit in the lobby of the Time-Life Building in 1966. In 1970, after four years as a photo-interpreter in the U.S. Navy, he started the New York Art Alliance, Inc., a commercial and fine arts business representing artists interested in new processes.

Studying holography in the summer of 1972 with Dr. Tung Jeong, inventor of the 360 degree hologram, Burns continued his studies in the summer of 1973 with Lloyd Cross, founder of the San Francisco School of Holography and developer of the Multiplex holographic movie system. At that time, Burns commissioned Cross to deliver the first commercially produced 45 second whitelight viewable holographic movie, "Sam Rivers" by Selwyn Lissack. In October of 1973, Burns turned his business completely over to holography and the New York School of Holography opened under his direction. In October 1974, the Museum of Holography, of which he is currently a trustee, opened under his directorship.

Burns has received numerous commissions from corporations and individuals for multiplex projects and holographic portraits in addition to co-producing with Selwyn Lissack, a holographic portrait and video/photographic documentary of Salvador Dali and his wife, Gala.

Together with Rosemary Jackson, present director of the Museum of Holography, Burns co-produced the record breaking exhibitions, "Holography: the First Decade", at the International Center of Photography in New York, July-Sept. 1975, and, "Holografi: Det 3-Dimensionella Mediet" at the Kulturhuset in Stockholm, March 1976.

Multiplex holographic portraits by Burns have been exhibited worldwide in museums and galleries, and he has lectured frequently on various aspects of holography at universities, art schools, and other institutions in the U.S. and Europe.

In addition to producing multiplex projects, lecturing, and exhibiting his holographic portraiture, Burns is pursuing the development of holographic replication techniques, and his company, the New York Art Alliance, Inc., rents holographic studios in New York and New Jersey to independent holographers.

LLOYD CROSS

Cross is one of the true pioneers of the laser and holography industries. In the late 1950's, Cross was an undergraduate physicist at the Willow Run laboratory of physicist Chichuro Kikuchi, who was the first person to demonstrate maser action in a ruby. Together with Don Gillespie, Cross started Trion Instruments in 1960 and built and sold the first commercially made pulsed laser. In 1962, Cross sold Trion to Lear-Siegler, manufacturers of executive aircraft. In 1967, Cross joined KMS Industries to continue work on making pulsed lasers suitable for holography.

In 1968, Cross started Editions, Inc., in Ann Arbor, Michigan, the first commercial holography studio to seriously begin to explore holography as an art form. Concurrently, Cross started a company called Sonovision, the first to market laser effects systems for entertainment purposes.

In 1970 and 1971, Cross was instrumental together with Peter Van Riper and Jerry Pethick (developer of the holographic sand table system) in putting together the first two serious exhibitions of holography at the Cranbrook Academy of Fine Art in Michigan and at Finch College in New York.

Cross founded the San Francisco School of Holography in 1972, the first to use the inexpensive, easy to build holographic sand table system. In 1973, he founded the Multiplex Company based on his patents from the development of the Multiplex holographic movie system.

His multiplex hologram, "Kiss II", is probably the best known and most popular hologram in the world. In so far as there is a holographic art community in the United States, he is its leading and foremost pioneer.

RUDIE BERKHOUT

Born in Amsterdam, Holland, Mr. Berkhout came to this country in 1974 with a background in engineering and lighting design to study holography at the New York School of Holography.

Since that time he has been researching white light viewable holographic techniques and pulsed holography at the New York Art Alliance, Inc. laboratories and Brown University in Providence, Rhode Island under the sponsorship of Professor M.J. Gerritsen.

He is currently designing and constructing a holographic contact copier to produce limited editions of holograms for other artists as well as himself.

His work can be seen at the exhibit "Through The Looking Glass" at the Museum of Holography, New York.

KENNETH DUNKLEY

Ken Dunkley's hologram, "Thoughts," has been acclaimed as, "one of the pivotal holograms in the development of holography as an art medium."

A Brooklyn born holographer of West Indian ancestry, Dunkley is a grandson of the great Jamaican artist, John Dunkley. Currently, he is a sales manager at Princeton Applied Research Corporation in New Jersey and, in his spare time, works on his Ph.D. in Physics on the topic, "Speckle Reduction in Fresnel Holograms."

In previous years Mr. Dunkley has lectured on physics and science at Brooklyn College, John Jay College of Criminal Justice and New York Community College. More recently, he has lectured on the topic, "Holographic Art: New Directions" at the New York School of Holography and has been Production Supervisor and Holographic Display Consultant for New York Art Alliance, Inc. as well as Vice President of Holocom, Inc. in Connecticut.

Exhibitions:

Vancouver Art Gallery, 1976.

BOB GARDINER

Approaching holography as an animator and filmmaker, Bob Gardiner continues to exercise the talents which won him top awards at the Berkley Film Festival in 1970 for his production of "Political Erotic Petty Sensationalism" and an Academy Award for the best animated short subject "Closed Mondays" in 1975. Mr. Gardiner has also created a number of commercials for television.

Born in southern California, Mr. Gardiner began drawing in his early years as a means of entertaining friends. He studied at California College of Arts and Crafts in Oakland. He presently lives in Portland, Oregon where he pursues multiple careers in animation, film and holography.

DAVID HLYNSKY

Mr. Hlynsky is co-founder of Fringe Research, Toronto, that city's first holographic art facility which was started in 1974. He received training in holography at Celestial Holograms, San Francisco. He is currently editor of "Image Nation," a Canadian photography magazine. From 1972 to 1975, he was a book designer at The Coach House Press, Toronto. From 1967 to 1972, he was a free lance commercial photographer. He worked on a computer animated film with Charles Osuri from 1970 to 1972.

Mr. Hlynsky received a B.F.A. from Ohio State University in 1971. A frequent lecturer in Toronto secondary schools, he has also lectured at York University, Toronto, and Ontario College of Art. He has received grants from the Canada Council and the Ontario Art Council.

Exhibits:

"Through The Looking Glass," Museum of Holography, New York, 1976-77.

A Space, Toronto, individual and group shows, 1973 to present.

Art Gallery of Ontario, Present Company Exhibition for the gallery's grand opening.

"Memo from Turner," Toronto, group photography show, 1974.

Silver Image Gallery, Columbus, Ohio, 1971.

RANDY JAMES

Born in Ohio in 1949, Mr. James was first introduced to holography in 1972 as a student at Antioch/West in San Francisco, at a lecture by Lloyd Cross and Jerry Pethich, founders of the San Francisco School of Holography. One year after his graduation from Antioch with a B.A. in Philosophy, Mr. James joined Lon Moore and several others in setting up Celestial Holograms, a cooperative venture for making and selling white light reflection holograms in San Francisco.

In 1974, Mr. James built his own holographic studio and continued his education in laser technology at San Jose City College where he began exploring the possibilities of using laser light in a series of laser programs.

Currently, he is working with the Multiplex Company in San Francisco.

Exhibitions:

"Through The Looking Glass," Museum of Holography, New York, 1976-77.

San Francisco Art Festival, San Francisco, 1976.

Sutton-Ross Gallery, Oak Ridge, Tennessee, 1975.

Holography and Laser Art of the Bay Area, San Jose State University,
San Jose, 1974.

SAM MOREE

Mr. Moree comes to holography with a background in acting, painting and video. Appearing in two current feature films, "Getting Even" and "End of the Road," Mr. Moree has also performed in the Off-Broadway productions of "Liquid Theatre" and "Touch." He has written and directed "Little Steps," a video piece which is currently in production and will be aired on cable-TV this summer. In 1974, Mr. Moree designed a painting-sculpture environment entitled "Lipsink," a piece with four participating artists. After presenting the piece at LaMama, it was subsequently converted to video and shown on cable-TV and at the 1975 Annual Avant Garde Festival.

Mr. Moree currently gives private instruction in holography. He began his studies in holography at the New York School of Holography in 1974 and became an instructor in 1975. Mr. Moree's work is on view at the Museum of Holography where he is also a volunteer guide.

SCOTT NEMTZOW

Since 1974, Mr. Nemtow has worked with Harriet Casdin-Silver in the Physics Department of Brown University. After completing his apprenticeship to her in 1975, he received a research grant for holography from the National Endowment for the Arts. He was a research assistant at Brown, collaborating with Ms. Casdin-Silver and consulting with Professor H.J. Gerritsen, Brown, and Dr. Stephen Benton, Polaroid Corp. Mr. Nemtow is now artistic consultant for the Halex Corp., Norristown, Pennsylvania.

Born in Amittyville, New York, Mr. Nemtow holds a B.F.A., with Honors, in photography from the Pratt Institute. He has lectured on holography and photography at a number of schools.

Exhibitions:

"Through The Looking Glass," Museum of Holography, New York, 1976-77.

"A Holographic Exposure: Dimensions of the Light Fantastic," Evansville Museum of Arts and Science, Evansville, Indiana, 1976.

Three Dimensions Art Exhibition, Polytechnic Institute, Sheffield, England, 1976.

Group Photography Show, Burgerhaus Gallery, Brooklyn, New York, 1973.

© Museum of Holography 1976

RUBEN NUNEZ

Ruben Nunez, born in Valencia, Venezuela in 1930, has pursued his aesthetic and technical education in a diversity of art forms internationally, studying in Caracas, Paris, Murano, Geneva and New York. Best known for his early work in kinetic art in Paris in the 1950's, he has also won awards for his work in glass (Gold Medal in Glass Design, 1960, Caracas) and his film, "Space Light." His glass works, paintings and engravings have been exhibited in several books on glass by Corning Glass.

Besides continuing his studies and producing and exhibiting his works, Nunez has owned a glass factory and been Professor of Design at Central University and the Neumann Design Institute in Caracas.

He began his studies in holography in 1974 with Maurice Francon, Madeleine Marquet and Jean Sagaut of the Institut d'Optique in Paris.

Nunez came to New York in 1975 to continue his studies at the New York School of Holography where he significantly influenced numerous younger holographers while pursuing his development of what he calls "Holo-kinetics," an aesthetic he first began developing with Jean Sagaut in Paris.

Ruben Nunez is currently working on several holographic pieces at the studios of the New York Alliance, Inc. in preparation for his one-man show at the Museum of Holography in 1978.

HART PERRY

An award winning cinematographer, Mr. Perry has collaborated with several of the leading integral holographers. His work appears in "Dali" by Salvador Dali; "Sword and Cross," "Peacock Mirror," "Sea Urchin," "Sam Rivers" by Selwyn Lissack, "Crawdaddy" and "Chirino," computer graphics by Christos Tountas, Irwin Sobel and Lloyd Cross. He also did the filming for two integral holograms by Jody Burns, "Luna" and "Hemoglobin Molecule." The latter was made under the auspices of Professor Cyrus Leventhal with computer graphics by Mr. Tountas, Peter Kahn, Richard Abba, Reider Bornholdt and Irwin Sobel, integral holography by Lloyd Cross.

His films include: "Hartigan," 1970; "Veterans," 1972; "Alice Cooper," #1-#5, 1972-73; and "Stephen Sondheim." He was a cinematographer for "Woodstock" by Michael Wadleigh and "Which Side Are You On" by Barbara Kopple. While a staffer at WNET, New York, he won two Emmy awards for "Commercial Satin Segments" and the graphics for "The Fifty-first State." He also won the Columbia Dupont Award for Cinematography for "South Bronx Gangs." He was the principal cinematographer for the currently playing "Harlan County: USA."

Mr. Perry is a graduate of Columbia College, New York, where he received a B.A. in 1969. He received an M.F.A. at Columbia University in 1972. In 1969, he taught at Columbia and York College, City University of New York. He has received a number of grants for his film work.

DANIEL K. SCHWEITZER

Mr. Schweitzer's holograms have been seen in numerous exhibitions including "Holography: The First Decade" at the International Center of Photography in 1975, and the opening exhibition of the Museum of Holography "Through the Looking Glass" in December 1976.

Mr. Schweitzer has an extensive background in theater arts and film. His diversity carries him into experimental video as well and he has frequently collaborated in such works as LIPSINK with Sam Moree. To Mr. Schweitzer's credit are numerous Off-Broadway acting performances. His work in theater and video has been seen at such places as LaMama, Manhattan Cable T.V. and the 1975 Annual Avant Garde Festival. He is currently appearing in two feature films, "Getting Even" and "End of the Road".

A past Associate Director and instructor of the New York School of Holography, Mr. Schweitzer is a volunteer guide at the Museum of Holography and teaches private workshops in holography.

MICHAEL SOWDON

An award-winning printmaker and graphic designer, Mr. Sowdon is a co-founder of Fringe Research. Toronto's first holographic art facility, Fringe Research was formed in 1974 with the aid of a grant from the Canada Council for the Arts. He also received a grant from the Ontario City Council that year to work on stereoscopic photography. From 1970 to 1975, he has worked at the Coach House Press as a printer/designer of books.

Born in Yorkton, Saskatchewan, Mr. Sowdon attended the University of Alberta from 1967 to 1969, studying fine arts. As an artist, he is represented by A Space and Aggregation galleries, Toronto.

Exhibitions:

"Through the Looking Glass", Museum of Holography,
New York, 1976-77.

"Chairs", Art Gallery of Ontario, Toronto, 1975.

"Present Company", Art Gallery of Ontario, 1974.

"Rip Off Show", Visual Studies Workshop, Rochester,
New York, 1974.

Two man show at A Space, with David Hlynsky, 1974.

"Memo from Turner", group photography show, 1974.

"Trajectories", Canadian group show, Paris, 1973.

One man show at A Space, 1973.

"West '71", Edmonton Art Gallery, Edmonton, Alberta, 1971.

"All Alberta", Edmonton Art Gallery, 1970.

ACKNOWLEDGEMENTS

The Junior Council of The Museum of Modern Art wishes to express its gratitude to the Mobil Foundation, Inc. which, through its supportive grant, has made PICTURE THIS possible.

In addition, we want to express special thanks to Sony Corporation of America for its generous loan of video playback units and monitors for use in the evening's program. The utilization of video has become such a major factor both as an art form as well as an integral part of many performers' works. Sony's tremendous contribution has helped in the realization of evenings like PICTURE THIS and thus in providing worthwhile educational projects within the academic community.

Project-I-Vision is to be acknowledged for the kind donation of the use of the Advent unit, as is Projection Systems for their very unique front projection TV system.

We also wish to extend special gratitude to the Museum of Holography, Posy Jackson, its Director, and Mr. Jody Burns, President of the New York Art Alliance, for their tremendous contributions and efforts in making the very unique exhibition of holography possible.

Additional thanks to the many video artists and holographers who were most kind to attend our Evening, and who also lent us their tapes and holograms for the Evening.