



LOOP Talks 2017

VIDEOTAPED

Live conversations on early video art

Overall schedule

Thursday 25 June | 9.30 am - 12.30 pm

Friday 26 June | 10 am - 1.30 pm | 4- 6.30 pm

THURSDAY 25 MAY

9:30 am — 10am | **REGISTRATION (Fair, Welcome Desk)**

10 am — 11:15 am

Artists Steina and Woody Vasulka in conversation with curator Kristin Scheving (Head of Vasulka Chamber, National Gallery of Iceland) and researcher and theoretician Don Foresta (MARCEL, Paris)

11:15 am — 12:00 pm

Artist Mary Lucier in conversation with independent curator Berta Sichel

FRIDAY 26 MAY

10:00 am — 11:00 am

Artist Beryl Korot in conversation with independent curator Neus Miró

11:15 am — 12: 30 pm

Artist Antoni Muntadas in conversation with curator Niels Van Tomme (Director of De Appel, Amsterdam, Netherlands)

12:30 pm — 13:45 pm

Artist Chip Lord in conversation with Steve Seid (curator, Pacific Film Archive, Berkeley, CA)

14 pm — 15:30 pm | ***On the Music of Andy Warhol***

A lunch with and presentation by Vincent Fremont (CEO, Art Media Holdings, LLC, New York, United States)

5:00 pm — 6:30 pm | ***Nam June Paik: Radical Videos***

Curator Jin-suk Suh (Director, Nam June Paik Art Centre, Seoul, South Korea) in conversation with Menene Gras (Head of Culture and Exhibitions, Casa Asia, Barcelona, Spain). This session will be hosted by Casa Asia.

VIDEOTAPED: live conversations on early video art

As an in-depth contribution to the “contemporary archaeology of video” prompted by the Festival, the LOOP Talks will provide a current reading of early video art. Eminent pioneering artists will be in dialogue with curators of peer and younger generations, so to establish formal and conceptual connections between the past

and present and explore the influence of avant-garde artistic proposals on contemporary production.

Just like today's artist films and videos often prompt reflection on modern technologies and modes of communication, in the sixties and seventies they reflected the desire on the part of their makers to radically redefine the experience imposed by television, and carry out a cultural and technological research through the potentiality of an accessible and communitarian medium.

Besides triggering the creation of brand-new technical equipment (such as artist-crafted synthesizers and processors), these early proposals took on various forms that ranged between conceptual and feminist performances recorded on analogue tape, experiments with video signals, the color and effects permitted by editing and post-production, and sharp documentaries on the counterculture deriving from the complex historical events taking place at the time.

The practitioners invited to personally revive the debate, and those evoked by expert curators in their presentations, will all be featured in the Festival's selection, so to provide a well-rounded overview of the historical and artistic panorama taken into consideration. Five of them will showcase video installations or single channel projections in *VIDEO REWIND*, one of the program's key proposals throughout the city, whilst Andy Warhol and Nam June Paik will be dedicated a monographic selection at Can Trinxet and the Museu Nacional d'Art de Catalunya, respectively.

SESSIONS and SPEAKERS

The following section gathers together thoughts and words by the invited curators on each artist's pivotal trajectory. From accurate curatorial analysis to anecdotes and personal accounts, the texts collected herein allow for a rapid intrusion into video art's early days through the readings of its protagonists and expert theoreticians.

THURSDAY 25 MAY

10 am – artists Steina and Woody Vasulka in conversation with Kristin Scheving and Don Foresta

ICELANDIC PIONEERS OF VIDEO ART

In the words of Kristin Scheving...

Why now? The Vasulka Chamber and the importance of a legacy

On October 16th, 2014 the National Gallery of Iceland formally opened a new museum department, the Vasulka Chamber, in collaboration with the artists Steina and Woody Vasulka. In the last decade, the electronic and digital arts have been widely discussed within the National Gallery of Iceland and it has become apparent that what is strongly needed is more academic and professional research around electronic and digital art.

It is difficult to imagine how it is to donate decade worth of research, documents, original artwork, sketchbooks, catalogues, printed books, invitations, photographs, and more. This is what Steina and Woody have recently done. The Vasulka Chamber currently holds a large part of their heritage and is working at the moment to file all of these documents and put them into electronic form so that scholars and other people interested in the history of electronic and digital art can take advantage of and enjoy it in the near future. Along with the registration and dissemination of materials from the studio of Steina and Woody, the Vasulka Chamber also works to build international partnerships with similar institutions around the world. The Vasulka Chamber is now working on preparations for the collection of information about video art and other electronic works that have been made in Iceland. In addition to continued promotion of these activities, the Chamber will hold seminars, workshops, guided tours, exhibitions, publishing and more. The Vasulka Chamber is situated in the ground floor of the National Gallery of Iceland and is open to the public. There can be seen many video works by Steina and Woody Vasulka as well as interviews and documentaries about their careers.

...and Don Foresta

I have always been fascinated by Steina and Woody ever since I discovered their work even though in the beginning I didn't always understand it. We've known each other since – we think – 1972. I sensed what they were doing was something important before I could articulate what it was. That's usually the way it works with art. My instinct – or intuition – told me that this was important. Very important, key.

Little by little I realized that it was because they were creating a world which I would come to inhabit, a world which was of my time and my concerns. Their work was a manifestation of the profound changes that were happening and continue to happen and that manifestation was fully expressed as art.

In one of my articles I describe art as an expression of the exploration of the interface between an individual and his or her environment. It is an attempt to look beyond the material manifestation of what is out there confronting us to discover more about who we are. It is the on-going manifestation of the creative force of life itself and while not divorced from other ways of knowing, it is a fundamental way of understanding coming from a different source within us and inextricably linked to our survival.

Steina and Woody were exploring the new environment, the technological environment in which we would be living more and more. Video art was the bridge between the artistic expression of experimental cinema and the world of electronic and eventually information technologies. Those tools would become our interface with the environment and effect how we interact with it. They were there first. They help us understand that that interface had a language and they helped invent it – a machine language, digital language. Woody even made a dictionary for it.

And that is not all they invented. Video installations, a digital video synthesizer, the first video art space - the Kitchen...In the Arts Electronica show in 1992, Woody developed a bar code for online material to supplement the catalogue anticipating the web and for the Media Study Buffalo show at the ZKM, I think, they reinvented the museum. Together we're now trying to continue to reinvent the museum for our new world of art and a new way of showing their work.

They also created a way of working together through their own generosity, curiosity and willingness to collaborate with a broad range of people and disciplines. I am profoundly pleased that a new generation has discovered them and understands their importance. Without them it would be a little more difficult to understand where we are today.

Steina (Reykjavik, Iceland, 1940) and **Woody Vasulka** (Brno, Czechoslovakia, 1938) are major figures in video history, technical pioneers who have contributed enormously to the evolution of the medium, producing work since the 1960s and who continue to be major practitioners of video art. They've produced an extensive series of videos, exploring the entire range of range of possibilities within video art and the electronic media, as well as creating electronic tools for art usage. In the 1970s, they founded The Kitchen which is one of New York's oldest and most active nonprofit art centers. The Vasulkas have received numerous awards for their work in the media arts and exhibited extensively throughout the United States, Europe, and Japan.

Steina represented Iceland at the Venice Biennale in 1997 and in 2014, the Vasulka Chamber, a center of electronic art in Iceland, was established at the National Gallery of Iceland. Steina and Woody Vasulka are represented by BERG Contemporary. They currently live and work in Santa Fe, Mexico.

Kristín Scheving (Reykjavik, 1973) is a visual artist, curator and the founder and director of 700IS Reindeerland Experimental Film and Video Festival in Iceland from 2005 - 2015. She is the founder and director of Vasulka Chamber, center of Electronic and digital Art, at the National Gallery of Iceland: a collaborative project with pioneers of video art Steina and Woody Vasulka. Scheving has curated, directed and produced many art events and exhibitions, including Independent People for Reykjavik Arts Festival in 2012 and other visual art projects for the Nordic House in Reykjavik. She studied fine arts in the École Supérieure des Arts Décoratifs de Strasbourg in France, and went on to study at the Manchester Metropolitan University, UK, where she completed a BA(Hons) in Visual Art followed by an MA in Media Arts in 2003. Kristin has worked internationally as a curator and a visual artist for over a decade. **She currently lives and works in Reykjavik, Iceland.**

Don Foresta (Buffalo, NY, 1938) is a research artist and theoretician, using new technologies as creative tools. He is a specialist in art and science whose principal work in the field, "Mondes Multiples", will soon be published in a second edition in English and French. He is formerly a professor at the Ecole Nationale Supérieure d'Arts Décoratifs – Paris, Ecole Nationale Supérieure d'Arts - Paris/Cergy and a research fellow at the London School of Economics. He has been working for over 35 years in developing the network as an artistic tool and is presently building a permanent high band-width network, MARCEL, for artistic, educational and cultural experimentation which now has 350 confirmed members. His first on-line exchange in 1981 was between the Center for Advanced Visual Studies at MIT where he was a fellow and the American Center in Paris where he was director of the Media Art program. He was a commissioner to the 42nd Venice Biennial in 1986 where he built one of the first computer networks between artists. Foresta holds a doctorate degree from the Sorbonne in Information Science. **He currently lives and works in Paris, France.**

11:15 am – artist Mary Lucier in conversation with Berta Sichel

In the words of Berta Sichel

In the sixties and seventies, women artist began to yield attention to how art history had been told, and began to achieve certain relevance. They worked against the misogynist expressionism of modernism and converted their traditional education in painting, sculpture, printmaking, drawing, and ceramics, into novel aesthetic discourses. Women were incredibly important in areas then called "alternative media and art forms," i.e., performance art, and video. During this period of aesthetic exploration and explosive politics, they produced strong, emotive, and consistent bodies of work. Their videotapes bridged modernism and post-modernism. As Andreas Huyseens says in *Mass Culture and Woman*: "Looking at [the] contemporary art scene, one may well want to ask the hypothetical question whether performance and 'body art' would have remained so dominant during the 1970s had it not been for the vitality of feminism in the arts and the ways in which women articulated experiences of the body and of performance in gender-specific cases."

Born in 1944 in Bucyrus, Ohio, American artist Mary Lucier is part of this group of pioneer women. *Ohio to Giverny: Memory of Light* (1983) is a two-channel video installation that has been described as a video-voyage from her native countryside of Ohio to the village of Giverny, where the Impressionist painter Claude Monet lived from 1883 until his death in 1926. Lucier's images deconstruct the light and the atmosphere encountered in rural America as well as in the paintings of this masterful colorist. Monet's beloved gardens at his Giverny home were a source of inspiration, not just for him, but to scores of other artists during his life, after his death and to the present day.

Exhibited in the year it was produced at the Whitney Biennial, in this work Lucier, who was always interested in the representation of landscape, creates an ode to light and plays with memory – her own and a fictional one...Combining these unrelated landscapes and periods in time, the video presents two simultaneous realities, a thing that is most visible when showed in multiple screens. On one side, the allure of the work came from the transparency of the empty rooms flooded with morning lights in a Victorian house in the American Midwest, whose melancholic country already inspired writers and songwriters alike. Then, the sound of rain announces the move to Giverny. Lucier was aware that video images embody a kind of energy that translates into light, colors, forms, density and that can even seem to be unnatural. Watching *Ohio to Giverny*, these proprieties of are impossible to dismiss.

When Lucier created this work, video still was a new art form, struggling to find a niche in the museums and trying to establish itself as a form of artistic expression. Therefore, until recent, only Pop, Minimalist and Conceptual art were credited by critics as emancipatory and creative forces

that transformed art, its definition, and presentation. Such conventional criticism overlooked the medium of video and the emergent form contentiously known as video art. In ignoring this, many art historians have credited the fascination with new technology as the major impetus behind this new way of making art, forgetting that media-based works were vital to grasp contemporary culture at large. As seen with Happenings and other experimental art movements in the 1950s and 1960s, the incorporation of video followed the desire of many artists to break away from Modernism while at the same time looking for ways to dematerialize the art object. Lucier was there at that time, she is here today, and her art contributed to break Modernism's great wall.

Mary Lucier (Bucyrus, Ohio, 1943) has been known for her contributions to the form of multi-monitor, multi-channel video installation since the early 1970s. After studying sculpture and literature at Brandeis University she became involved in photography and performance while still living in the Boston area. She traveled extensively with the Sonic Arts Union, collaborating with composers Alvin Lucier and Robert Ashley in. Since 1971 her mixed-media video work has consistently explored the theme of landscape as a metaphor for loss and regeneration and, more recently, trauma as experienced and articulated in more obliquely narrative modes. Her video work has been shown in major museums around the world where it now resides in numerous collections, such as the Whitney Museum of American Art, the Museum of Modern Art, the Reina Sofia, the Stedelijk Museum, and the San Francisco Museum of Modern Art. Over the years she has been the recipient of many awards and fellowships. She has recently been involved in reviving and revising select older works such as *Color Phantoms with Automatic Writing* or *Equinox* for a contemporary context. **She currently lives and works in XX.**

Berta Sichel (place and year of birth) is a contemporary art curator. Her career began in New York from where she elaborated curatorial projects for the Biennials of Sao Paulo and Venice, among many others, and was Associate Professor in the Department of Media Studies at the New School for Social Research. In 2000 she came to Spain to lead the audiovisual department of the Reina Sofia, a position she held until 2011. Since then, she has organized numerous projects internationally: she served as artistic director of the Biennial of Cartagena de Indias, in Colombia. She established *Bureau Phi Art*, a cultural agency for the production and organization of curatorial and publishing proposals. Her most recent project was a show by Argentine artist Leandro Katz at Tabacalera in Madrid, which opened last February. The cosmopolitan experience of Bureau Phi promotes collaboration and exchange of art and ideas across boundaries. **She currently lives and works in Madrid, Spain.**

FRIDAY 26 MAY

10:00 am – Artist Beryl Korot in conversation with Neus Miró

(FALTA TEXTO SYNOPSIS – 500 PALÁBRAS)

Beryl Korot (New York, 1945) is a pioneer of video art whose work brought video technology into conversation with the ancient hand loom. Co-founder and co-editor of *Radical Software* (1970), her work has been exhibited at The Kitchen (1975), Leo Castelli Gallery (1977), Documenta 6 (1977), the Whitney Museum (1980, 2000 and 2002), The John Weber Gallery (1986), The Carnegie Museum (1990), The Reina Sofia (1994), ZKM (2008), The Aldrich Museum (2010), bitforms gallery, NYC (2012), The Whitworth Gallery, UK (2013), Museum Abteiberg (2013), Art Fair Basel, ICA Boston, Tate Modern (2014), and SFMOMA (2016). Two collaborations with Steve Reich (*The Cave*, 1993, and *Three Tales*, 2002) brought video installation art into a theatrical context and continue to tour worldwide. In 2010 The Aldrich Museum, Ridgefield, CT presented a 6 month mini retrospective of her work. She is in the permanent collection of NY MOMA and in The Kramlich Collection's New Art Trust shared by SFMOMA, NY MOMA and the Tate Modern, amongst others. **She currently lives and works in New York.**

Neus Miró (place and year of birth) is a curator and art critic. She studied Art History (UB, Barcelona) and obtained an MA in Curating Contemporary Art from the Royal College of Art (London). She now works as a Curator in the Wolverhampton Art Gallery (UK) and is pursuing a PhD at Central Saint Martins College (University of the Arts, London). Her research focuses on artistic practices in film and video. Among her most recent curatorial projects: the participation in the curatorial team of *Apología/Antología. Journeys through video in the Spanish context* (Hamaca, 2016), *Insomnia* (Fundació Joan Miró, 2013), *Sharon Lockhart: Doble Tide* (Espai d'art contemporani de Castelló, 2012) and *Urban Fictions* (Koldo Mitxelena, 2011). She is the author and editor of various publications including *Insomnia* (2012), *Perejaume. Imágenes proyectadas* (CAB) and *Impasse 8: La exposición como dispositivo. Teorías y prácticas en torno a la exposición* (La Panera). She has served as a visiting professor at the Escuela Superior de Diseño-ESDI (Universitat Ramon Llull), MECAD, International University of Catalonia and Universidad de Zaragoza. **She currently lives and works in**

11:15 am — artist Antoni Muntadas in conversation with Niels Van Tomme

(FALTA TEXTO SYNOPSIS – 500 PALÁBRAS)

Muntadas (Barcelona, 1942) works with photography, video, publications, Internet and multi-media installations. His work addresses social, political and communication issues, the relationship between public and private space as well as the different channels of information. Since 1995, Muntadas has grouped together a set of works and projects titled *On Translation*. Highly diverse in their contents and features, they all focus on the author's personal experience and artistic activity in numerous countries over a period of thirty years. By grouping such works together under this epigraph, Muntadas places them within a body of experience and concrete concerns regarding communication, the culture of our times and the role of the artist and art in contemporary society. **He currently lives and works between Barcelona, Rome and...**

Niels Van Tomme (Belgium X, 1977) is the director of De Appel in Amsterdam. As a curator, lecturer and critic, he works on the intersections of contemporary culture and social awareness. His exhibitions and public programs have been presented at The Kitchen (New York), Värmlands Museum (Karlstad), National Gallery of Art (Washington, DC), Contemporary Arts Center (New Orleans), Gallery 400 (Chicago), and Akademie der Künste (Berlin). In 2016 he curated the 7th Bucharest Biennale: *What are we building down there?* He is a contributing editor at Art Papers magazine. His texts, in which he connects contemporary art, popular culture, literature, and music to broader societal issues and cultural contexts, are published in Art in America, The Wire, Camera Austria, Afterimage, and Metropolis M, among others. He has published the books *Where Do We Migrate To?* (2011), *Visibility Machines: Harun Farocki and Trevor Paglen* (2014), and, with Pascal Gielen, *Aesthetic Justice: Intersecting Artistic and Moral Perspectives* (2015). Together with film scholar Sonja Simonyi, he takes care of two young children: Jens and Nico. **He currently lives and works in Amsterdam.**

12:30 pm — artist Chip Lord in conversation with Steve Seid

BURNT OFFERINGS: Ant Farm and Media Burn

...In the words of Steve Seid

Some works of art are like rehearsals for the future—provisional try-outs for possibilities glimpsed, but certainly not realized. Other works take a different tack, speculating on cultural trajectories whose rising arc is observed, but whose terminus is never quite calculated. Ant Farm's *Media Burn* (1975) illustrates a middle road, the future glimpsed but the magnitude of that prognostication never imagined.

Staged in a parking lot in San Francisco on July 4, 1975, *Media Burn*—a performance, a videotape, and untethered photographic images—gathers its critical strength from a complex amalgam of signifiers, intuitively felt through their monumental familiarity. The performance was also wrapped in an ironic patriotism—after all, it was Independence Day and the red, white, and blue bunting was everywhere.

A surface reading of this surprisingly ambitious assembly comes up with a simple incendiary media bashing. A customized 1959 Cadillac Eldorado, posing as an earthbound rocket, collides at forty-some miles/hour with a pyramid of about forty television sets, set aflame. It's an aggressive acting out against the centralized media monopoly. Statements throughout Ant Farm's theatrical performance reinforce this first reading. "Haven't you ever wanted to put your foot through your television set?" asks the "Artist-President," played by San Francisco-based artist Doug Hall doing his best John F. Kennedy impersonation. And later, Ant Farm member and "Artist-Dummy" Doug Michels says, "First the TVs go, then the freeways, then the factories."

Clearly, Ant Farm was harnessing a generalized anti-authoritarian stance, and there was plenty of that feeling to go around, including a fevered anti-television movement and an even larger effort to rehabilitate the cultural black hole that commercial television had become. In the Bay Area itself, Stewart Brand's Whole Earth Catalog promoted DIY independence from media saturation, Jerry Mander was hotly composing the manuscript for his controversial *Five Arguments for the Elimination of Television*, and the National Center for Experiments in Television, an artist-driven lab hosted by the local Public Broadcasting station, was turning the technology of TV toward abstracted imagery for meditation, an inversion of the corporate order.

Back at the parking lot, the invited audience for *Media Burn*, much of it the media itself, was unwittingly witnessing a publicity stunt, or what sixties theorist Daniel Boorstein would call "a pseudo-event," an event staged to simply garner media attention. In the resulting video work known as *Media Burn* (and distinct from the performance), Ant Farm would incorporate their own coverage of the media coverage, creating a dizzying spiral of veracity and critique. To further drive this point home, the JFK-clone, the "Artist-President," tells the July 4th celebrants that the ills of the nation are "militarism, monopoly, and the mass media." The Prez goes on to declare that in its

current form mass media can only “produce autocratic political forms, hierarchies, and hopeless alienation.” So how does the media apparatus digest such a discomfiting assessment? In the tape’s provided footage, local news anchors respond with homeostatic irony: “Oh, what’s it all mean? Well, presumably the message is for the media. Get it?” chortles a newscaster from KTVU-TV.

Once again, back at the parking lot: the customized 1959 Cadillac Eldorado idles on the heated asphalt while the wall of TV sets is set ablaze. The thunderous engine revs; the countdown begins. This impending collision juxtaposes two telling icons of consumerism: the automobile, that metal monster of mobility, here modified to promise lift-off as well as escape; and the TV set, that domestic outpost of corporate control, promising escape through the dream life of advertising and managed desire. The helmeted Ant Farm drivers of the “Phantom Dream Car” are there to enter “uncharted territory...as surely as Armstrong and Aldrin when they set foot on the moon,” declares the Artist-President. But the price of admission to this “territory” requires the obliteration of a principal commodity of American culture. Ultimately, *Media Burn* is a purification ritual, demanding the immolation of a consumerist icon, the TV set, to purge us of its suffocating hold.

Ant Farm’s prescient performance saw the end of the hegemony of American mass media, at least in its 20th Century form—the centralized control of information, the monolithic delivery, the onslaught of commodified desire. But what they couldn’t foresee was the even more virulent form that would rise from *Media Burn*’s ashes in which the Personal Digital Assistant (PDA), apotheosized in the tablet and smartphone, would feign a seductive intimacy, capturing us through its purported gateway to distraction, yearning, and globalized gratification. *Media Burn* would not be re-staged today; there’d be no customized Tesla quietly speeding toward a flaming mound of iPhones. At least, not with my phone.

Chip Lord (xx, 1944) was the co-founder with Doug Michels of the group Ant Farm in 1968. For ten years Ant Farm worked the radical fringe of architectural practice, in the process they became video and performance artists. When Ant Farm dis-banded in 1978, Lord continued as a video artist producing works for single channel and installation. Currently, he is producing a series of films about cities and climate change and to date has produced *Venice Underwater*, *New York Underwater*, and *Miami Beach Elegy*. His work is in the collections of the Museum of Modern Art (New York), the Pompidou Center (Paris), SFMOMA (San Francisco), the Berkeley Art Museum (Berkeley, CA), the Tate Modern (London) and other museums. He is Professor Emeritus in the Department of Film and Digital Media at the University of California, Santa Cruz and lives in San Francisco.

Steve Seid (place and year of birth), for twenty five years, was a Film and Video Curator at the Pacific Film Archive at the University of California, Berkeley. He organized over 1,000 programs of video art, film, and new media for the PFA’s public programs. He has taught video aesthetics and history courses at the University of California, Berkeley, San Francisco State University, the California College of Arts, and the San Francisco Art Institute. Following on the preservation of videotapes from the National Center for *Experiments in Television* (1967-1975), Seid curated *Videospace* (2000), a gallery exhibition dedicated to the first TV Lab. He co-curated the first museum retrospective of Ant Farm, which toured internationally. *Radical Light*, a fifty year history of moving image art from the San Francisco Bay Area, made its appearance in 2010 as both a co-edited book (UC Press) and a film/video exhibition that travelled throughout the U.S. In 2013, Seid worked with the Menil Museum to co-curate *Silence*, a gallery exhibition honoring John Cage’s 100th birthday. Soon to be released will be the restoration of Steven Arnold’s gender-defying *Luminous Procureess*, a 1971 feature-length film starring the Cockettes. **He currently lives and works in**

14:00 pm — On The Music of Andy Warhol...

...in the words of Vincent Fremont

When Sony Corporation released the first portable video camera in 1967 it would become a major cultural event in the United States though no one realized it at the time. The fact that one person could carry both the recording deck and a video camera without the need of AC power cord was revolutionary. The first version was called a Video Rover. Around 1970 the portable video recording system was named the Sony Portapak. The Portapak consisted of a ½” reel to reel video recorder that was carried in a leatherette case with a shoulder strap with a clear plastic “window” so one could see if the tape was running. The lightweight rectangular camera had a cable that attached to the video recorder. A condenser microphone was built into the camera and there was a slot on top of the camera to attach a separate external microphone. This video system was directly responsible for inspiring artists to make video art, it was easy to use and relatively cheap to purchase.

The medium of video intrigued Andy Warhol ever since he videotaped his muse at the time, Edie Sedgwick with a Norelco video recording system that was loaned to him in 1965. Andy was interested in the new technology of the portable video camera and what its potential could mean— instant and possibly endless audio and visual recording of people and places. Some time in 1970 at a celebrity filled party hosted by advertising executive and film producer Lester Persky, Andy saw a young man using the Portapak and made his way over to him. The man was Michael Netter and after Bob Colacello (the new editor of Andy's magazine, Interview) introduced him to Michael, Andy asked Michael to come to his studio to work on videos. Andy bought two Portapaks and videotaping would become part of our life at the Andy Warhol Studio.

I met Andy in the summer of 1969 and did freelance work for him and in the beginning of 1971 Andy asked me to work full time at his studio. Michael was shooting video around the studio and off site locations. I started working with Michael and in the summer of 1972 at Eothen, Andy Warhol and Paul Morrissey's estate in Montauk Long Island, Andy taught me how to use the Portapak. Andy was in the first video I shot on the beach in Montauk with Lee Radizwill, her son and daughter Anthony and Tina along with Fred Hughes, Andy's close friend and business manager. Michael and I continued to work together, video-taping people at Andy's studio, including David Bowie's first visit, and Andy painting one of his giant Mao paintings. We used the Portapak as well as other Sony video recorders. Michael Netter left Andy's studio sometime in 1973 to pursue his own career as an artist and other business related ventures. I became the one man video department at Andy's studio, continuing to tape everyday life at Andy's studio, conducting video interviews with friends who would come to see Andy, like Paloma Picasso, Angelica Huston, and many others. Throughout the 1970's I collaborated with Andy developing a Soap Opera and other ideas for TV, which continued into the 1980's, when I hired Don Munroe to be the director with me as producer of Andy's cable shows, *Andy Warhol's TV* and finally *Andy Warhol's Fifteen Minutes*, which was the first long format show on MTV. Andy was not interested in making video art.

Vincent Fremont (place and year of birth) began working for Andy Warhol shortly after arriving in New York in the summer of 1969. For nearly twenty years until Warhol's death in February 1987. Fremont was the Vice-President of Andy Warhol Enterprises and the Executive Manager of the Andy Warhol studio. In the 1970s and 1980s, Fremont produced and developed video, television, and film projects, including *Vivian's Girls*, *Phoney*, *Fight*, *Fashion*, *Andy Warhol's TV*, and *Andy Warhol's Fifteen Minutes*. Since Warhol's death in February 1987, Vincent was one of the Founding Directors of the Andy Warhol Foundation for the Visual Arts, Inc. He was closely involved in establishing the Andy Warhol Museum in Pittsburgh, guiding the selection of the founding collection. From 1991 to 2012 Vincent Fremont was the Foundation's exclusive sales agent for Andy Warhol's paintings, drawings, and sculpture and was involved in organizing many exhibitions with galleries and museums of Warhol's artwork both in the U.S. and Europe. Vincent and his wife Shelly Dunn Fremont co-directed and co-produced an award-winning documentary entitled *PIE IN THE SKY: THE BRIGID BERLIN STORY*, which chronicles the life of Warhol Superstar Brigid Berlin. Presently Fremont is CEO of Art Media Holdings, LLC. **He currently lives and works in New York.**

17:00 pm — Nam June Paik: Radical Videos...

A conversation between curators Jin-suk Suh and Menene Gras

...in the words of Menene Gras

Nam June Paik considered mass art as the model for information art. Along with electronic engineer Shuya Abe, in 1969 Paik invented his own video synthesizers and forecasted the emergence of a "broadband communication network" or "information superhighway", to allude to the wide variety of electronic tools at hand. While largely experimenting with television, he considered the synthesizer as the real antecedent of the Internet as it allowed for the creation of media contents. Paik's aesthetic project would be unthinkable before the first experiments in electronic art. It fully embraced the development of new technologies and contributed to their constitution to the point of setting up the image of the post-electronic era. From his first 1963's exhibition at Parnass Gallery, where he manipulated televisions into artistic objects, up until his death, Paik was always faithful to his opinions, taking his experiments to paroxysm, both in the distortion of the TV signal and in the field of performance and video recordings. TV was the consumption object *par excellence*, in which Paik found an instrument to negotiate modern technology. However, Paik's artistic and aesthetic project can only be approached as a "whole", a combination of theory and different practices, ranging from philosophy to music in order to conceive a "total work of art" in the Wagnerian sense of the term.

A key institution in the preservation of Paik's legacy, the Nam June Paik Art Centre was opened in 2008, as the result of many conversations with the artist, where he expressed the wish that the institution became "the House where the Spirit of Nam June Paik lives on."

Menene Gras (**place and year of birth**) is the Director of Culture and Exhibitions at Casa Asia (Barcelona and Madrid) since 2003. With a PhD from the University of Barcelona, Menene Gras is an art critic, curator and former professor. She was Director of Culture and Exhibitions at the Instituto de Cooperación Iberoamericana (now Casa America de Catalunya) and is the current Director of the Asian Film festival. Author of essays, catalogues, anthologies and four books of poetry, she writes for the most important Spanish newspapers. Recent highlights of her professional career include exhibitions and publication, such as *Is that Beauty?* (2016-2017), *The House and the Labyrinth* (2015), *El Jardín japonés: Topografías del vacío* (2014), *Chiharu Shiota* (2014) and *Beijing times* (2011). In 2015 she was awarded by ACCA for the *Video Art Project Languages and Aesthetics of Spanish Video Art* as the best proposal made abroad. **She currently lives and works in Barcelona.**

Jin Suk Suh (**place and year of birth**) is the director of the Nam June Paik Art Center (Seoul, Korea). As the director and founder of *Alternative Space Loop*, he has discovered and supported numerous Korean young artists. Suh has been generating new discourses around Asian arts and organizing the *Asian Arts Space Network* (2012 – ongoing). Since the constitution of *Media Archive Network Forum* in 2006, Suh has been generating challenging debates around 21st century media art in collaboration with specialized leading institutions worldwide. As a curator, Suh has been invited to international art biennales such as Tirana Biennale (2001) and Liverpool Biennial (2010). Seeking to establish the importance of Korean art internationally, Suh has promoted a variety of projects with different art institutions, such as Kunsthalle Düsseldorf, Casa Asia (Barcelona and Madrid), and ZKM (Karlsruhe). **He currently lives and works in Seoul.**