

For Immediate Release

THE VIDEOLA

The Videola is a piece of video sculpture created by Don Hallock at the National Center for Experiments in Television, an affiliate of KQED, Inc. It utilizes a conventional television image and multiple reflection to create a spherical compositional surface for the artist who uses electronic image and sound as his medium.

One of the constraints faced by the new electronic painters has been the aspect ratio of the television monitor, which essentially freezes the compositional surface, the artist's "canvas," into a 3x4 rectangle. The Videola creates a circular surface, one which can display styles ranging from totally synthesized video that could be compared to hard-edged painting, to images in the abstract expressionist style, to work with figures and images likened to collage, to highly ornamental and colorful work in the style of art nouveau. The surface is always in motion (real motion, rather than implied motion), with time a compositional element in each work.

The Videola is an environmental sculpture; the room in which it is placed is designed especially to become part of the overall work. The sound, itself a part of the environment's shape, ranges from both structured and highly expressionist electronically synthesized sound, to conventional acoustical instrumental music, to natural sound recorded at the time the base images for some of the works were gathered on videotape.

The Videola presentation includes works, sketches, real time image/sound improvisations, and meditations. The flow of the day is intended to be part of the total Videola work.

THE VIDEOLA

Program

Each program will begin on the hour. When more than one work is shown in a program, a number will appear on the screen which corresponds to a specific program listing.

<u>Weekdays</u>		<u>Weekends</u>
10:30 a.m.	Program VI	10:30 a.m. Program VI
11:00 a.m.	Program II	11:00 a.m. Program II
12:00 noon	Program III	12:00 noon Program IV
1:00 p.m.	Program IV	1:00 p.m. Program I
2:00 p.m.	Program V	2:00 p.m. Program V
3:00 p.m.	Program I	3:00 p.m. Program III
4:00 p.m.	Program IV	4:00 p.m. Program VI
5:00 p.m.	Program I	
6:00 p.m.	Program V	
7:00 p.m.	Program II	
8:00 p.m.	Program III	
9:00 p.m.	Program VI	

Program I.

1. Last Dance, by Don Hallock. Original music by the artist. 13:00.
 2. A Baroque Tale, by Don Hallock. 12:49.
 3. A Hall of Mirrors, by Don Hallock. A work in three sections
 1. Me
 2. Painting
 3. Youto three Scarlatti Sontatas:
Longo 33 in B Minor
Longo 241 in A Minor
Longo 252 in C Minor
- harpsichordist, Fernando Valenti. 14:55.

Program II.

1. Video Jam: First Feedbacks (in a snowflake). Image/Stephen Beck, playing the Beck Direct Video Synthesizer; sound/Don Hallock, playing the Buchla Electric Music Box.

This is a performed work done in real time. There is no editing in this material; it takes as long to see it as it took to make it. It is unrehearsed and there is no direct electrical connection between the instruments producing the image and the sound. 22:00.

2. A Baroque Tale, by Don Hallock. 12:49.
3. Meadow, by Don Hallock. 8:07.

Program III.

1. Last Dance, by Don Hallock. Original music by the artist. 13:00.
2. Jam III: Little Match Girl. Image/Stephen Beck, playing the Beck Direct Video Synthesizer; sound/Don Hallock, playing the Buchla Electric Music Box. (See Video Jam note in program II, above.) 23:24.
3. A Hall of Mirrors, by Don Hallock. A work in three sections

1. He
2. Painting
3. You

to three Scarlatti Sonatas

Longo 33 in B Minor
Longo 241 in A Minor
Longo 252 in C Minor

harpsichordist, Fernando Valenti. 14:55.

Program IV.

Irving Bridge, by William Gwin. Original music by Warner Jepson. Irving Bridge was not originally made for the Videola, but for the conventional rectangular television screen. However, its beauty when shown in this form makes it a necessary inclusion in this show. 45:00.

Program V.

Videola Sketches. These are generally smaller pieces which were made during the production of the Videola exhibit. They bear the same relationship to the larger works as do an artist's sketches to his paintings. Many of the ideas found in these pieces may be found in expanded form in the other works.

1. Shirley Templebars.
2. A Tiffany Lamp that Sings of Sitting Bull, by Don Hallock. 5:30.
3. Beatles' Feedback: Dear Prudence, by Don Hallock. 3:50.
4. Love (Always) Gives the Devil His Due(s)
She Was Not Tall
She Was Only Wearing Platform Shoe(s), by Don Hallock. 12:59.
5. A Baroque Tale, by Don Hallock. 12:49.
6. Meadow, by Don Hallock. 8:07.

Program VI.

Radhe Govinda, a video meditation by Stephen Beck, Don Hallock, and Ann Turner.
"Radha Govinda" is from AH, a recording of devotional songs by Bhagavan Das.
24:00.

- OM -

CREDITS

Exhibit produced by Don Hallock

Associate producer/Ann Turner

Special thanks are due to:

- Paul Kaufman, Executive Director, National Center for Experiments in Television, who arranged for this exhibition to take place and who has been constantly appreciative of The Videola.
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- Kathy Gwin, for being superfine.
- Warner Jepson, Composer in Residence, NCET, sound for "Irving Bridge."
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Stephen Beck, circuit engineer/electronic videographer, NCET, the effect of whose work and insight has been profound.
- Lawrence Templeton, designer of the Templeton Video Mixer, an absolutely formidable instrument used in the production of many of these works.
- David Meyer, electronics engineer, NCET, whose technical expertise and patience in maintaining, modifying, improving and creating electronic equipment removed obstacles to the production of the exhibit which would otherwise have proved insurmountable.

and to many others who expressed enjoyment at the work as it progressed.
But for all of these this exhibit never would have happened.

D.H.

The National Center for Experiments in Television, an affiliate of KQED, Inc., is a group of artists and scholars investigating non-traditional applications of television in the arts and humanities. Information: Ann Turner, 864-3760.