

anos 1930
O fim das vanguardas

Após um período de grande instensidade no início do século 20, as experiências com cor e som (e as vanguardas de forma geral) começam a arrefecer ao final dos anos 1920. No Brasil, isso acontece conforme os modernistas perdem seu papel central na cultura do país. No âmbito do audiovisual Europeu, isto acontece em um momento em que o surgimento do som leva a uma encruzilhada que vai aos poucos consolidar uma indústria comercial, e em consequência reduzir o espaço das produções mais experimentais. Esta passagem é discutida em detalhes por Thomas Elsaesser e Malte Hagener, em *A onda ótica: Walter Ruttmann em 1929*. No texto, eles afirmam que já “em 1930, o ano depois do encontro La Sarraz, é possível falar sobre a falência da vanguarda e o triunfo da indústria”. Em *A Imagem Expandida. Sobre a Musicalização das Artes Visuais no Século Vinte*, Sandra Naumann estabelece três grandes momentos de interesse em experiências do tipo:

Estas empreitadas primeiro culminaram nos anos 1910 e 1920, então novamente nos anos 1960 e 1970, e pela terceira vez dos anos 1990 até hoje. Os picos de interesse vieram com as quebras de padrão tecnológicos do século vinte, com o reconhecimento do filme como arte, com o estabelecimento da mídia eletrônica, e com a chegada da tecnologia digital. As possibilidades oferecidas por cada uma das novas tecnologias de mídia e as ideias dos artistas sobre amalgamar e expandir as artes (e combinar ou transformar o acústico com o visual) reforçou cada abordagem reciprocamente.

Mas, nos Estados Unidos, esta cronologia não aparece de forma tão delineada. Em 1936, Charles Dockum vai criar uma versão primitiva do seu Mobilcolor, depois aperfeiçoado no período entre 1942 e 1952. Em *Kinetic Art: The Mobilcolor Projectors of Charles R. Dockum (1904-1977)*³, Steven A. Smith, Greta J. Dockum e Gretchen Evans Dockum explicam o funcionamento do projetor,

na versão conhecida como Guggenheim Instrument, desenvolvido com patrocínio da Fundação Guggenheim:

As máscaras de imagem do instrumento, ou janelas “formadas” através das quais a luz passava para produzir as formas projetadas, eram posicionadas pelo uso de motores de velocidade variável e um mecanismo de transmissão por corrente. Os motores operando os projetores individuais respondiam a comandos transmitidos por meio de relés telefônicos modificados.

1936 MobilColor
Charles Dockum

Charles Dockum was born in Texas in 1904, and earned a degree in electrical engineering at Texas A & M in 1926. His health required him to move to Arizona, where he began working on the production of projection machinery that could perform color abstract imagery moving in a harmony and counterpoint comparable to auditory music. He coined the term Mobilcolor for this new artform, and gave public performances in 1936 in Prescott, Arizona. He became well enough to move to California shortly thereafter, and he continued working on improved MobilColor projectors (he would make six models altogether) at his home in the Los Angeles suburb of Altadena. Dockum enjoyed successful performances at such places as the Pasadena Playhouse and the California Institute of Technology. In 1942, the Baroness Hilla Rebay awarded him a fellowship from the Guggenheim Foundation to build a new improved MobilColor projector that could be installed at the Guggenheim Museum. By 1950, Dockum had perfected the MobilColor IV, which could produce

layered movements of diverse over-lapping imagery. Dockum built MobilColor V in the early 1960s, and continued to perform at various venues in California. The MobilColor VI remained unfinished at Dockum's death in 1977. (William Moritz)

1966 MobilColor
Charles Dockum

Anos 1940 The Soundies

Soundies were three-minute American musical films, produced between 1940 and 1947, each containing a song, dance, and/or band or orchestral number. Produced professionally on 35mm black-and-white film, like theatrical motion pictures, they were printed in the more portable and economical 16mm gauge.

The films were shown in a coin-operated "movie jukebox" called the Panoram, manufactured by the Mills Novelty Company of Chicago. Each Panoram housed a 16mm RCA film projector, with eight Soundies films threaded in an endless-loop arrangement. A system of mirrors flashed the image from the lower half of the cabinet onto a front-facing screen in the top half. Each film cost 10 cents to play, and there was no choice of song; the patron saw whatever film was next in the queue. Panorams could be found in

public amusement centers, nightclubs, taverns, restaurants, and factory lounges, and the films were changed weekly. The completed Soundies were generally made available within a few weeks of their filming, by the Soundies Distributing Corporation of America.

Several production companies filmed the Soundies shorts in New York, Hollywood, and Chicago: James Roosevelt's Globe Productions (1940–41), Cinemasters (1940–41), Minoco Productions (owned by Mills Novelty, 1941–43),^{[1][2]} RCM Productions (1941–46), LOL Productions (1943), Glamourettes (1943), Filmcraft Productions (1943–46), and Alexander Productions (1946). The performers would record the music in advance, and mime to the soundtrack during filming.

The movie-jukebox idea spawned several imitations and variations of the technical design; the most successful of these imitators were the Techniprocess company (led by Rudy Vallee) and the Featurettes company, which used original novelty songs and usually unknown talent (17-year-old Gwen Verdon appears in a couple of the Featurettes, as "Gwen Verdun"). As Soundies quickly became the market leader for jukebox films, the other companies disbanded, and some sold their films to the Soundies concern.

Trechos de Filmes dos Soundies

anos 1940
Norman McLaren

pequena digressão sobre a relação entre
os computadores e a contracultura
(sugestão de leitura O culto da
informação, de Theodore Roszak)

Norman McLaren (1914 – 1987) foi um diretor e animador escocês, referência mundial quando se fala em cinema de animação e cinema experimental.

McLaren estudou na Glasgow School of Art na década de 30, onde produziu seus primeiros trabalhos experimentais sob a influência do diretor russo Sergei Eisenstein, e do formalismo em voga na época que acabaria por ser característica do trabalho de McLaren para sempre. Nessa época desenvolve a chamada Pixelização, mais conhecida no dias de hoje como a técnica de Stop-motion, com a gravação quadro a quadro gerando a imagem animada na edição, em que o diretor começou a perceber as possibilidades que tais efeitos estéticos produziam.

Durante ainda a década de 30, nos anos pré-Segunda Guerra Mundial, McLaren participou de documentários que retratavam os momentos tensos da política, mas quando a Guerra estourou, ele se mudou para Nova York, como tantos outros artistas e pensadores europeus.

Nos Estados Unidos continuou produzindo, voltando às animações e experimentações. Mas foi mesmo no Canadá, no hoje prestigiado National Film Board, que McLaren suas grandes obras que lhe deram fama.

E nada foi fácil, a princípio teve dificuldades em arranjar ajudantes, já que o NFB crescia, e o diretor não conseguia dar conta do aumento no trabalho. Muitos dos jovens que poderiam trabalhar em seu estúdio foram mandados para a Guerra. Acabou encontrando outros, ainda iniciantes mas que acabaram fazendo história

também no NFB como: Evelyn Lambart, principal colaboradora do trabalho de McLaren; René Jodoin, que chegou a ganhar um prêmio em Cannes e um dos principais nomes franceses no gênero animação; George Dunning, ilustrador e animador que, entre centenas de trabalhos, foi um dos principais nomes do projeto do filme de animação *Yellow Submarine* dos Beatles; Grant Munro, importante não somente para o NFB, como para o próprio termo Pixelização que é de sua autoria.

McLaren desenvolveu diversas técnicas como a de pintar sobre a película, o trabalho com duas ou mais películas num trabalho de edição preciso (algo hoje em dia feito com qualquer software de edição de vídeo), a sincronização de som e imagens trabalhando de forma poética e ousada com músicos de estilos díspares como música eletrônica ou sintética, música clássica, francesa, indiana, jazz e avant-garde.

Na sua longa carreira, ainda trabalhou para a UNESCO dando aulas de animação na China e Índia. Mas é difícil escolher quais trabalhos exibir nesta coluna em se tratando de alguém tão genial quanto Norman McLaren.

Vamos começar com sua obra mais consagrada e vencedora de um Oscar, *Neighbours* de 1952, um curta onde dois vizinhos disputam uma flor que nasce no meio do jardim dos dois, e que tem claramente uma mensagem antiviolença. Lembrando que nesta época a Guerra Fria provocava calafrios na humanidade pela estúpida disputa armamentícia e de poder entre soviéticos e americanos.

1940 Dot
Norman McLaren

1951 Pen Point Percussion
Norman McLaren

1971 Symchromy
Norman McLaren

Anos 1940
James and John Whitney

The Whitney brothers were excited by the technical brilliance of Fischinger's films, but somewhat disturbed by his use of symphonic music, which seemed old-fashioned to them.

John constructed an animation stand and other equipment in the apartment they shared in Pasadena. James designed geometric shapes on small index cards and created positive and negative stencils that could be painted or air-brushed onto the cards. They intended these modular elements to function like tones in Schoenberg's musical theories, and submitted them to musical permutations (such as inversions, counterpoints, chord clustering and retrogressions).

John worked on inventing a mechanism to create sound, while James continued to make visual Variations, through hundreds of hours of hand animation.

This work culminated in the 1942 Variations on a Circle, a film that achieves a truly musical beauty, ranging from dynamic flickers of contrasting colors to sinuous movements cutting through circular shapes.

-William Moritz

1941-2 Variations on a Circle
James Whitney

Who's Who in Filmmaking: James Whitney.

By William Moritz

Sightlines, Vol.19, no.2, Winter 1985/1986.

For openers, we must distinguish between John Whitney Sr. and James Whitney. To the general public, John may be the more famous name, since he has received many honors as a pioneer of computer graphics, and recently published *Digital Harmony* (McGraw-Hill, 1980). John's son, John Whitney Jr., is also in the forefront of computer graphics, specializing in digital simulations, many of which can be seen in TV commercials and such features as *THE LAST STARFIGHTER*.

To the animation connoisseur, however, James Whitney (John Sr.'s younger brother) is the Whitney. During his 43-year career, James made only seven short films, logging about five years of solid work on each one. In the spirit of oriental craftsmanship, James prepared

all of his films by hand, and infused them with a genuine mystical sensibility. As a result, James Whitney is universally regarded as one of the great masters of visionary cinema. When he was only 27, his work was awarded a Grand Prize at the 1949 Brussels Experimental Film Festival.[1]

His films are now housed in major international film archives; and, in the last decade, major retrospectives of James' work have appeared at the Los Angeles County Museum of Art, the Stedelijk Museum of Modern Art in Amsterdam, the Museum of Fine Art in Montreal, the Toronto '84 International Film Festival, and many others.

While James was studying painting and travelling in England, World War II broke out. Back home in Pasadena, his older brother, John, had constructed an 8mm optical printer so they could produce animation and special effects as a team. After collaborat-

ing with John on one short abstract film, 24 VARIATIONS, James continued to work for several years on a longer 8mm film, VARIATIONS ON A CIRCLE. This piece highlighted colored, geometric forms moving in lively, rhythmic patterns - a kind of soundless, visual chamber music.

Meanwhile, John was busy constructing both a 16mm optical printer, and a novel instrument that enabled precisely calibrated pendulums to write sounds onto the soundtrack of a 16mm film strip. The resulting sounds were "pure" electronic tones which, in the early Forties before the perfection of recording tape, shocked and fascinated audiences. John made two films using this process - FILM EXERCISES #1 and #5, while James made FILM EXERCISES #2, #3, and #4.

The visual images in these films were created by shining light through flexible masks, so that the camera was filming direct light rather than light reflected from drawings. The results seem like dazzling neon apparitions, that were as novel and shocking as the accompanying soundtrack. (These FILM EXERCISES won the Grand Prize in Brussels. [2]) After 1945, James and John worked separately.

1944 Film Exercise #4
James Whitney

1968 Permutations
John Whitney

1968 Permutations
John Whitney

By the 1970s, Whitney had abandoned his analogue computer in favour of faster, digital processes. The pinnacle of his digital films is his 1975 work, *Arabesque*, which is characterized by psychedelic, blooming colour-forms. His work during the 1980s and 1990s benefited from even faster computers and his invention of an audio-visual composition program, called the Whitney-Reed RDTD (Radius-Differential Theta Differential); works from this period, such as *Moondrum* (1989–1995), used self-composed music and drew once again from his interest of mystical as well as Native-American themes.

<https://www.stillnessspeaks.com/john-whitney-arabesque/>

1975 Arabesque
John Whitney

1949 Aparelho Cinecromático
Abraham Palatinik

Mais ou menos nesta época, Abraham Palatinik vai criar os seus aparelhos cinecromáticos, outro dos pontos altos das poéticas ao vivo (entendidas no sentido ampliado que as Lumias de Wilfred permitem, ao expandir para além do palco as práticas de relação entre cor e som). O primeiro deles, de 1949, virá a receber menção honrosa pelo júri da 1ª Bienal Internacional de São Paulo, em 1951. Segundo verbete de Tatiana Guerra e Daisy Peccinini, o Aparelho Cinecromático é “uma caixa que possui em seu interior lâmpadas e telas coloridas que se movimentam acionados por motores. Este mecanismo gera para o espectador uma série de imagens de luz e cor em movimento, que surgem através de uma superfície semi-transparente”¹.

As composições produzidas pelos aparelhos cinecromáticos são marcantes por acrescentarem a dimensão do tempo à pintura. São formas orgânicas, que destoam da geometria que predominava na arte brasileira da época. Adotando uma paleta de cores ampla, outra diferença em relação à economia de recursos da arte abstrata de então, essas obras de Palatinik desdobram-se em composições cuja principal característica é a semelhança com formas que remetem a processos biológicos. Todavia, ao contrário da maior parte dos exemplos apresentados até aqui, as obras de Palatinik não foram concebidas como interfaces para o improvisado e a execução ao vivo.

1949 Aparelho Cinecromático
Abraham Palatinik

Só com artistas como Willy Correa de Oliveira, Koeullreutter e Smetak o campo da música contemporânea brasileira vai se expandir em direção ao plástico e ao objetual, num momento em que a arte e a poesia concreta já propunham borrar de forma sistemática os limites entre palavra e som. De forma diferente do já citado Flávio de Carvalho, que enveredou por experiências cênicas e performáticas ligadas à reinvenção da dramaturgia e não aos problemas da sinestesia, Koeullreutter e Smetak se aproximam um pouco mais da tradição de instrumentos experimentais aqui apresentada — o primeiro com suas partituras objetuais, que assumem um caráter escultórico e o segundo com a sua criação de instrumentos propriamente dita. Todavia suas experiências estão mais voltadas para o campo sonoro propriamente dito, e não para a visual music.

Anos 1950
Ben Laposky

The aforementioned “larger universe of computer users” that took advantage of Hopper’s early programming innovations included artists and designers, as well as mathematicians and computer engineers. Sometimes the difference between the diverse groups was blurry at best. In the early days of interacting with the new digital computer, often investigations into issues such as complex math formulas or ergonomic design resulted in visual images produced on the computer that have remained in our discipline as contributions to the field of art.

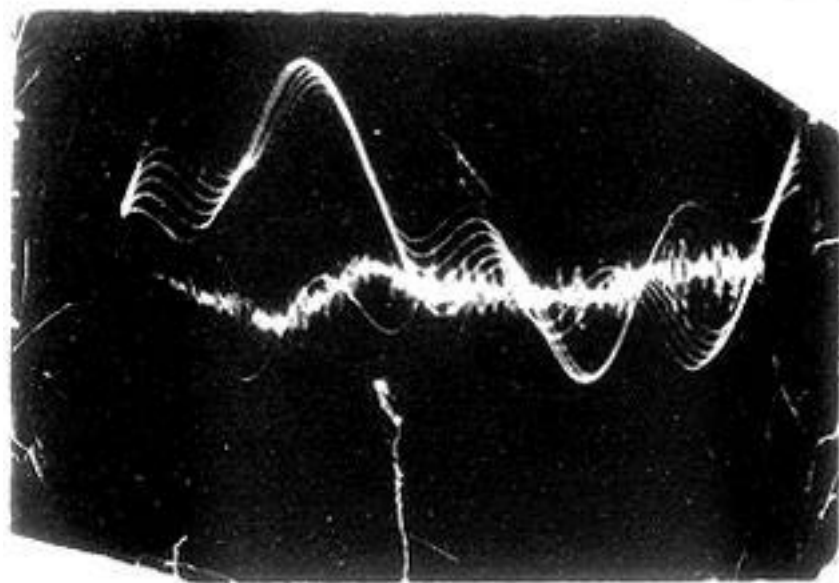
For example, Ben Laposky was a mathematician and artist from Iowa. In 1950, he created the first graphic images generated by an electronic (in his case, an analog) machine. His electronic oscilloscope imagery was produced by manipulated electronic beams displayed across the fluorescent face of an oscilloscope’s

cathode-ray tube and then recorded onto high-speed film. He called his oscillographic artworks 'oscillons' and 'electronic abstractions'. The mathematical curves that were created by this method were similar to the Lissajous mathematical wave form. (Another artist working with the same approach was Herbert Franke from Germany.)

Laposky's Oscillon #4
(source: Electronic Abstractions -Sanford Museum).

1959-63 Wolf Vostell
«Oscillograph on Beethoven»

According to Vostell, this photograph of a TV screen shows audio signals being converted into visual signals. Similarly, Nam June Paik hooked up his 'Kuba TV' (1963) to a tape in order to accomplish a direct and visual implementation of music.



1963 Nam June Paik
Kuba TV



anos 1960
Jordan Belson

Jordan Belson is one of the greatest artists of visual music. Belson creates lush vibrant experiences of exquisite colour and dynamic abstract phenomena evoking sacred celestial experiences. (William Moritz)

Belson was born in Chicago, Illinois.

Belson studied painting at the University of California, Berkeley. He saw the "Art in Cinema" screenings at the San Francisco Museum of Art beginning in 1946. The films screened at this series inspired Harry Smith, Belson and others to produce abstract films. Belson especially noted the influence of films by Fischinger, Richter and McLaren on his work (Keefer, 2008). [2] Belson's first abstract film was Transmutation (1947), now lost. A few of his films were screened in later screenings of the "Art in Cinema" series. Following these early films, Belson made a few films with his scroll paintings.

He was the recipient of a grant from the Museum of Non-Objective Painting, which later became the Guggenheim (Oskar Fischinger

recommended him to the MoNOP curator Hilla von Rebay). Much of Belson's work is meant to evoke a mystical or meditative experience.

In 1957 he began a collaboration with sound artist Henry Jacobs at the Morrison Planetarium in San Francisco, California that lasted until 1959. Together they produced a series of electronic music concerts accompanied by visual projections at the Planetarium, the Vortex Concerts. Belson as visual director programmed kinetic live visuals, and Jacobs programmed electronic music and audio experiments. This is a direct ancestor of the 60s light shows and the "Lasarium"-style shows that were popular at planetaria later in the century. The Vortex shows involved projected imagery, specially prepared film excerpts and other optical projections. Not just an opportunity to develop new visual technologies and techniques,

the sound system in the planetarium enabled Belson and Jacobs to create an immersive environment where imagery could move throughout the entire screen space, and sound could move around the perimeter of the room. [3]

Belson also created special effects for *The Right Stuff* (1983). [4]

His last film "Epilogue" was commissioned for the Visual Music exhibition at the Hirshhorn/Smithsonian and completed in 2005. The New York Times described it as having "lush and misty optics."

Belson died of heart failure at his home in San Francisco on September 6, 2011. He was 85.



Cover, Vortex III program, January 1958
Collection Center for Visual Music



Morrison Planetarium's Academy Projector set up for Vortex Concerts.
From Youngblood, Expanded Cinema.

“I think of Allures as a combination of molecular structures and astronomical events mixed with subconscious and subjective phenomena – all happening simultaneously. The beginning is almost purely sensual, the end perhaps totally nonmaterial. It seems to move from matter to spirit in some way /.../ it took a year and a half to make, pieced together in thousands of different ways... Allures actually developed out of images I was working with in the Vortex Concerts.” (Jordan Belson, quoted in Expanded Cinema by Gene Youngblood, p.160-162).

1961 Allures
Jordan Belson

anos 1960
Joshua Light Show

Such an event was business as usual for White in those days. He had the enviable gig of providing mind-melting visuals – trippy patterns of oil and water here, a shot of Nixon there – for the biggest musical acts of the late Sixties: the Grateful Dead, the Who, Jefferson Airplane, the Doors. The red and yellow lights on the back cover of Jimi Hendrix's 1970 album *Band of Gypsys*, recorded live at the Fillmore, belong to White. And the cover of Iron Butterfly's '68 classic *In-A-Gadda-Da-Vida* is a shot of the band playing with Joshua Light Show – in back of the group are two giant balls, each containing what look like orange and black flowers.

White and company were, of course, far from the only liquid light artists in those days. Pablo, Pig Light Show and Joshua Light Show were stationed on the East Coast; Brotherhood of Light, Glenn McKay's *Headlights* and Bill Ham were out West. Joshua

Light Show is, however, one of the last original liquid light shows shining. Though they've spent more time apart than together, the group – which now includes cartoonist Gary Panter, Scissor Sisters singer Ana Matronic and original member Doug Pope – turns 50 this year, and they're celebrating with shows at their now-regular haunt, NYU's Skirball Center. On Friday and Saturday, just as they've done since 1967, they'll collaborate with musicians: Jon Spencer and Cristina Martinez's hard-hitting punk outfit, Boss Hog, avant-rock luminaries Man Forever and Dave Harrington Group, and synth explorer Kaitlyn Aurelia Smith. What's changed in the ensuing half-century is only how the gigs are billed. Nowadays, people go to see Joshua Light Show. There will be music, too.

(Rolling Stone Magazine)



Some trace the story of the liquid light show back to San Francisco artist Bill Ham, who started experimenting in this vein in 1965. The idea became this: Place a screen behind a band and project, from the rear, slides, film loops and oil mixed with water. The trippy visual experience became forever entwined with the psychedelic rock bands of the day. “There’s no question that, in my opinion, the development of the scene as it evolved in San Francisco was way more than the music,” says Jefferson Airplane guitarist Jorma Kaukonen, who also plays in Hot Tuna. “And part of it, of course, was the visuals that came along with the light shows.”

But liquid light shows weren't merely doing their thing while bands played. On the contrary, they were following the musicians' every move, jumping into the deep end after them and heating up when the music was on fire. "The interaction was there and everybody felt like everybody was involved," remembers Airplane bassist Jack Casady, also a member of Tuna and an occasional low-ender with Hendrix. "If you had a really good set, or an extended improvisational aspect like [Jefferson Airplane] did and of course the Grateful Dead and other people, then the light-show people tended to all get into that. And it was great – it was a great feeling." (Rolling Stone Magazine)



Throughout Joshua Light Show's four lives – '67 to '70, brief adventures in both the late Seventies and early Eighties, and 2006 to the present – the “extended improvisational aspect” has always been the focus. In fact, White, whose other gig as a television director saw him helm the Seinfeld episode “The Library,” equates the Show to a collection of beboppers, ready to explore a tune without ever forgetting its structure.

“We're as closely associated to progressive jazz as you can get,” explains White, who had Dave Brubeck on when Rolling Stone first entered his apartment. “A group of musicians, all really good, get together and they're gonna play [the jazz standard] ‘April in Paris.’ And somebody counts it down, and they all start playing ‘April in

Paris,' and then everybody goes in a different direction and solos, but they come back to 'April in Paris.' Same thing. We know it's gonna begin, and we know it's gonna end, and what we do in between is what we feel. The important thing is that when the show is hands-on, especially the liquids and the lumia, is that we can react instantly." (Rolling Stone Magazine)

1969 Liquid Loops
Joshua Light Show

“I think that they have grown up in a digital world where this analog, real-time, hands-on thing is just not really seen much,” says Pavlovsky. “So I think that gets them excited about it. Because, again, everything’s so computerized, it’s a nice antithesis to that. But also, the essence of the show itself – that it’s alive, it’s organic, it’s handmade, you don’t necessarily have to know a lot of technology or programming or stuff like that to do it. You can sort of just dive into it. You can dive into it with just some glass oils, or get a scissor and some transparencies and cut stuff out. It’s a lot more intuitive, I think, to use something like a liquid light show and real analog stuff, as opposed to computers. At least for me, that’s what got me into wanting to do it, and I believe that other people feel that as well. Both musicians and artists on that side.”
(Steve Pavlovsky, do Liquid Light Lab)

Anos 1960
Tony Conrad

Anthony Schmalz "Tony" Conrad (March 7, 1940 – April 9, 2016) was an American avant-garde video artist, experimental filmmaker, musician, composer, sound artist, teacher, and writer. Active in a variety of media since the early 1960s, he was a pioneer of both structural film and drone music.[2] He performed and collaborated with a wide range of artists over the course of his career, most prominently the 1960s New York experimental music group Theatre of Eternal Music. (Wikipedia)

In an interview with Tony Oursler, as part of Oursler's Synesthesia: Interviews on Rock & Art, Tony Conrad said he moved to New York in the early 1960s and entered into the art picture because of his interest in music, but went to film because it was "too boring" in music. At the time, film was institutionally unattached, which drew Conrad towards the community of New York filmmakers. In 1966, he made his first film, *The Flicker*, said to be a "landmark in structural filmmaking." [by whom?] Conrad said, "Since other filmmakers were making films at the time that dealt with structure as a foregrounded principle, and this seemed to be built around mathematical principles, it was adopted as a kind of flagship film for the structural film movement, where it dealt with abstract light-organizing ideas." The film consists of only completely black and completely white images, which, as the title suggests, produces a flicker when projected. When the film was first screened, several

viewers in the audience became physically ill (rapid flashes produce epileptic attacks in a small percentage of population). Conrad wished to generalize the whole technology of film.

He approached the film by considering the relationship between the subjective psychological conditions of the flicker, and its relation to narrative and storytelling. He says, "I had felt that my own experience with flicker was a transporting experience in the way that movies affect the imagination at their best by sweeping one away from reality into a completely different psychic environment." (Wikipedia)

AVISO: PESSOAS COM EPILEPSIA OU AVERSÃO
A ESTROBOSCOPIA, FAVOR SAIR DA SALA

1966 The Flickr
Tony Conrad

In the mid-1970s, Conrad began performing film. With Suki-yaki Film he decided that the film should be prepared immediately before viewing. Suki-yaki was chosen as the paradigm for the work because it is a dish often cooked immediately before eating, in front of the diners. Conrad cooked suki-yaki in front of an audience: egg, meat, vegetables, and 16mm film; and literally "projected" onto the screen behind him.[8]

Conrad made a piece called Pickled Film.[9]

Well, if you take a roll of film and instead of making pictures on it, you process it by pickling it in vinegar and putting it in a jar and presenting it for people to look at that way, projected through the lens of the fluid around it, this is so distorted and such a monstrous disfigurement of the normal way in which you are "supposed to use" film, that it is a kind of pathology; it's a sickness in the sense of a virus being inserted in the system. I think wellness and change are measured by comparison to potential for extremes of illness or death. I was trying to kill film. I wanted to let it lay over and die.

— Tony Conrad

(Wikipedia)

In music, Conrad was an early member of the Theatre of Eternal Music, nicknamed The Dream Syndicate, which included John Cale, Angus MacLise, La Monte Young, and Marian Zazeela, and utilized just intonation and sustained sound (drones) to produce what the group called "dream music" (and is now called drone music).

Conrad's first musical release, and only release for many years, was a 1972 collaboration with the German "Krautrock" group Faust, *Outside the Dream Syndicate*, published by Caroline (UK) in 1973. This remains his best known musical work and is considered a classic of minimalist music and drone music.

(Wikipedia)

1966-7 Exploding Plastic Inevitable
Andy Warhol

The Exploding Plastic Inevitable, sometimes simply called Plastic Inevitable or EPI, was a series of multimedia events organized by Andy Warhol between 1966 and 1967, featuring musical performances by The Velvet Underground and Nico, screenings of Warhol's films, and dancing and performances by regulars of Warhol's Factory, especially Mary Woronov and Gerard Malanga. Andy Warhol's Exploding Plastic Inevitable is also the title of an 18-minute film by Ronald Nameth with recordings from one week of performances of the shows which were filmed in Chicago, Illinois, in 1966. In December 1966 Warhol included a one-off magazine called The Plastic Exploding Inevitable as part of the Aspen No. 3 package.

The Exploding Plastic Inevitable had its beginnings in an event staged on January 13, 1966, at a dinner for the New York Society for Clinical Psychiatry. This event, called “Up-Tight”, included performances by the Velvet Underground and Nico, along with Malanga and Edie Sedgwick as dancers[2] and Barbara Rubin as a performance artist.[3] Inaugural shows were held at the Dom in New York City in April 1966, advertised in The Village Voice as follows: “The Silver Dream Factory Presents The Exploding Plastic Inevitable with Andy Warhol/The Velvet Underground/and Nico.”[4] Shows were also held in The Gymnasium in New York and in various cities throughout the United States.
(Wikipedia)

Poor Richard's
— PRESENTS —
ANDY WARHOL AND HIS
EXPLODING PLASTIC
INEVITABLE (SHOW)
***** FEATURING *****
THE NEW SOUND OF THE
VELVET UNDERGROUND
***** WITH *****
★ NICO — Pop Girl of '66

JUNE 21 thru **JUNE 26**

Promotional poster for the Exploding Plastic Inevitable
in Chicago, June 21–26, 1966.

Video — Exploding Plastic Inevitable

Anos 1960
Paul Sharits

Paul Sharits é sobretudo conhecido como cineasta. Contudo, a sua prática não se limitou ao campo cinematográfico. A pintura, o desenho, a escultura e as performances têm uma forte presença, freqüentemente ignorada e no entanto essencial, se queremos compreender a amplitude e singularidade de seu trabalho artístico. Os seus trabalhos cinematográficos e pictóricos organizam-se segundo dois eixos: um formal, próximo do musical, participa do mundo da abstração, enquanto o outro estende-se ao campo psicológico e afetivo da figuração.

Após estudar pintura na universidade de Denver, passa a dedicar-se ao cinema. O seu trabalho em cinema interroga a capacidade do suporte de produzir trabalhos que sejam anti-ilusionistas a partir dos elementos do dispositivo, ou seja: a fita e os fotogramas da fita, tanto quanto o desfile de fotogramas e por conseguinte a projeção, nos seus filmes de múltiplas telas, ou suas instalações.

Nos anos 60, Paul Sharits vai da pintura ao filme: “Parei de pintar em meados dos anos 60, mas tornei-me cada vez mais engajado com os filmes, tentando isolar e extrair a essência dos aspectos de sua representação [1]” Como diz ele mesmo, “A cinemática significa um tratamento cinemático de temas não-fílmicos; eu busquei interrogar os materiais e os processos do meu meio, de acordo com modalidades básicas como tema, e de acordo com princípios globais adequados.» Realiza então o filme que virá a ser, depois, Ray Gun Vírus, e que lhe tomará três anos. É nesse mesmo momento que encontra uma maneira original de escrever, desenhar as “partituras” de seus filmes e os desenhos modulares sobre papel quadriculado. Este sistema de notações sera liberado desta fonte, e fará com que retorne à pintura abstrata, inicialmente, e depois à pintura figurativa, a partir do fim dos anos 70.

Fiz pintura abstrata e, ao mesmo tempo, filmes 'normais', com pessoas em paisagens. Era como uma dicotomia. Depois, parei de pintar e me interessei principalmente pelas artes que se relacionam com o tempo, assim como pela tipografia, ou seja, tudo o que tivesse a aspecto seqüencial; talvez por eu ter estudado música e amar música ou por gostar muito de cinema. Em determinado momento, comecei a desenvolver os elementos figurativos. O primeiro filme que realizei neste estilo, Ray Gun Virus, tinha em sua concepção inicial uma introdução figurativa, que acabei por eliminar. Eu passava por um estado de grande tensão emocional, talvez porque tivesse terminado a universidade e começasse uma nova etapa de vida, querendo eliminar de minha obra tudo o que fosse estranho a meus interesses. Já começara a experimentar, em breves estudos, as pulsações (flicker) de cores em relação com outras imagens. Estava interessado no elemento pureza, mas também na utilização de trocas rápidas de partículas de

informação e na criação de cores e campo vibratórios que não podem ser obtidos na pintura nem em outros meios – uma harmonia temporal das cores. Isso me excitava, pois eu me interessei pelo curso da consciência e pela percepção, e, assim, parecia ir direto aos limites desses problemas. Conversa com Jean Claude Lebensztejn.

O trabalho de Paul Sharits se focalizou como um cinema que analisa o funcionamento, a especificidade do médium, a partir do fotograma, da fita e da projeção. Esta pesquisa participa do projeto modernista, que privilegia assim uma ontologia cinematográfica. Este projeto é sintetizado de modo claro em Palavras por página [2], um estudo que serve de introdução a um curso que Sharits ministrou no Antioch Colégio, em 1970. Neste texto, precisava o que é próprio do cinema, reconhecia a importância do fotograma e da película como elemento constitutivo do ser do filme. Esta

abordagem não deixa de evocar aquela outra, que defendia Hollis Frampton, alguns anos antes, numa conferência-performance[3] Esta redução do cinema a seus elementos constitutivos efetua-se mais ou menos à sombra das teorias de Clement Greenberg quanto à pertinência reflexiva da prática artística que desencadeia, assim, a exploração de virtualidade específicas do meio utilizado pelos artistas.

Paul Sharits retoma, a seu modo, com estas especificidade, o caminho freqüente em numerosos cineastas do New American Cinema, que consistia em pulverizar a continuidade narrativa cinematográfica dominante, em proveito de uma afirmação de curtas unidades temporais trabalhadas a partir dos afetos. Em Sharits, a desconstrução narrativa radicaliza-se, já que não seria o caso de dar uma forma qualquer à narratividade. Encarar a

experiência do filme como um todo, ou seja, como uma imagem, é pensar o cinema de acordo com todos os critérios que escapam sem dúvida às considerações plásticas clássicas, em proveito de um trabalho que privilegia a forma, e que contudo não é formalista. Compreende-se em quê a música, o seu sistema de notações, tanto quanto as suas estruturas de composição, (por exemplo a sonata e os seus quatro movimentos) são exemplos privilegiados de Paul Sharits.

(Paul Sharits e o Cinema Expandido, de Yann Beuvaui)

1975 Shutter Interface
Paul Sharits

Com Shutter Interface o dispositivo é mais frontal, mais aqui a violência do conjunto de flicker cria um espaço totalmente vibrátil. Esta instalação de 1975 necessita quatro projetores sobrepondo parcialmente a suas imagens em um trecho largo, é um som quadrophonico. O som de Shutter Interface consiste os é um tom de mil ciclo para segundo piscando, para cada projetor sincronizado com as imagens preta que são como as pontuações das loop de cores puras. Como os projetores não aso sincronizado, as variações são inumeráveis criando um dialogo espacial com qual da projeções das cores puras que se misturam na parede. Doas ambiente que parece conversar. Sobre a especificidade de Shutter Interface Paul Sharits dizia : « Eu quero um ritmo pelo som e um ritmo visual que tem a ver com as amplitudes grandes das ondas alfa do cérebro. Eu acho que é por isto que o filme é tão agradável.

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Mostrar o extrato de 3' shutter interface (1975) quando ele fez este trabalho ele achava que uma nova era estava abrindo para este tipo de trabalhos. Erro porque era so uma vez, depois o mercado das artes se fecho preferindo os novos media que eram a video neste momento; e Shutter Interface foi mostrado de novo 16 anos depois sua morte. Paul Sharits remarcou um dia : “As pessoas nunca desinvoverem modo de reação por um film de mesma maneira que ele está reagindo, dizemos a um Rothko, e isto depois muitas anos de pintura abstrata.” Sera que agora o tempo finalmente chegou para ver / entender o trabalho de Paul Sharits

Nestas zonas onde as bandas de flicker sobrepõem-se visualiza-se harmônicos e ressonâncias cromáticos, que não são sobre as fitas mas que resultam da periodicidade e de justaposição temporal dos fotogramas de cores puras piscando[18]. Estes acordos de acordo com a sua modulação induzem linhas melódicas para as quais os desenhos modulares tanto quanto as partições de trabalho são elos essenciais. Inscrevem o desenvolvimento de uma proposta, mas têm uma existência por eles mesmos. Numa entrevista[19], Paul Sharits fala da importância destes trabalhos, que acompanham a produção da obra, e da necessidade de ele de mostrar a obra projetada: o filme e o quadro de película, os desenhos. É mais importante para todos as obras ambientais (locational pieces) duração não definiu, dado que giram em anel, não têm nem início, nem fim. A partição, o desenho, ou o Frozen Filme Frames apresentam-se então como momentos distintos do trabalho mas, não obstante inseparáveis.

Sound Strip / Film Strip e Shutter Interface, e outras instalações de Paul Sharits se dá de uma vez. Podemos dizer que quando voce entra no espaço todo é já lá. Não é necessário de ver a totalidade, não tem uma totalidade porque a proposta não é de modo narrativo. Não tem uma historia para contar, para ver. Estamos na presenca de processos, variações, permutações, o tempo que nos vamos dar a instalações transformara a percepção da obra

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