

PETER WEIBEL

AN ANNOTATED VIDEOGRAPHY

1969 - 1976



Ich sehe

video

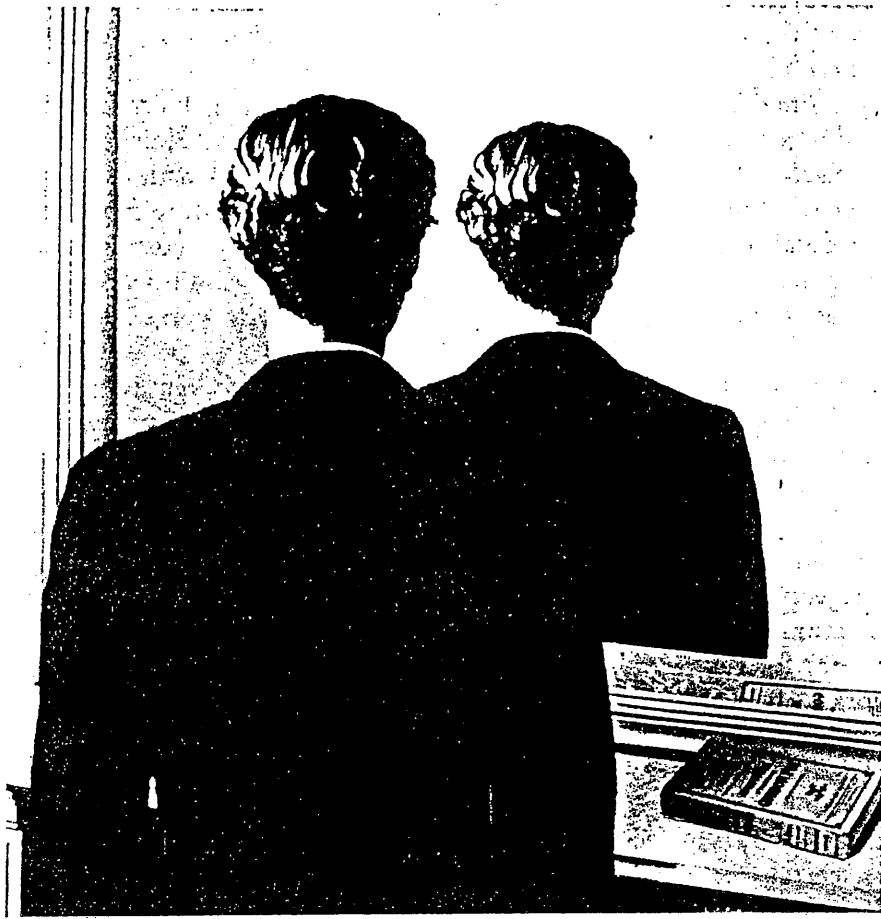
I see

VIDEOGRAPHY

VIDEO TAPES

- 1969 PROCESS AS PRODUCT bw, sound, 60'
- VT and TV works 1969 - 1972 (tele actions)* bw, sound, 20'
- the endless sandwich
 - more warmth under the people
 - tv news
 - picturing is a crime
 - intervalle
 - tv aquarium
 - imaginary tv water sculpture
 - is that art
 - synthesis
- 1972 *text actions - action texts 1967 - 1972* bw, sound 30'
- feather poem
 - vers libre versus prosodie
 - the nature of explanation
 - how developed mathematics from the fishes ?
 - air text
 - eat text (grüß gott)
 - tear text
 - freedom and slavery
 - dust writing
 - trample upon law
 - et al
- 1973 *video works 1970 - 1973* bw, sound, 30'
- the invisible frontiers
 - the conquest of nature.
 - cocaine
 - solution of phantasy
- 1974 *comxxxxicxxxxx (tele-actions and -pieces)* colour, sound, 40 min.
- satisfaction of a desire?
 - jokes on the assembly line
 - monodrom
 - chamber music
- text actions, hear pieces, video texts (1967 - 1974)* bw, sound, 60 min.
- magic
 - 4 paradoxes
 - introduction into distance
 - life
 - space time poem
 - texts to use
 - interpretations of law
 - i have two hands
 - recursive texts
 - referential texts
 - etc
- 1975 *body works 1971 - 1975* bw, sound, 60 min.
- vulcanology of emotions
 - proportions & property
 - fire escape - escape fire
 - time bones - space muscels
 - time lung
 - lascivious
 - switcher sex
- description of the nude* bw, sound, 60'
- the theorem of identity (1971 - 1975)* bw, sound, 50'
- tritivity
 - language mirrors (soliloques)
 - self descriptions
 - self drawings
 - 3 lines - 1 travel

Motto:



Magritte, la reflections interdite (1937)



Weibel, die erlaubte reflexion (1977)

Tele-action is an abbreviation of the word telecommunication-action. I used it at the beginning of my video work in view of the lack of personal video equipment and the greater chance for realisation in tv institutions. I therefore designed many of my pieces especially for TV; these video pieces I also called telepoems or, since TV is itself an abbreviation of television, I also called them tv poems – that is poems not designed for the white page of a book, but for the bluish screen of a tv set. Consequently my (formerly numbered) tele-actions were also called tv actions and my activity tv-actionism. A sampler of those pieces were shown f.e. 1972 in austrian television ORF. This sampler (including the later detailed pieces 'the endless sandwich', 'tv news', 'picturing is a crime', 'intervalle', 'tv aquarium', 'imaginary water sculpture', and the not detailed 'more warmth under the people', 'synthesis' and 'is that art') is now circulated under the title 'vt and tv works 1969 – 1972'.

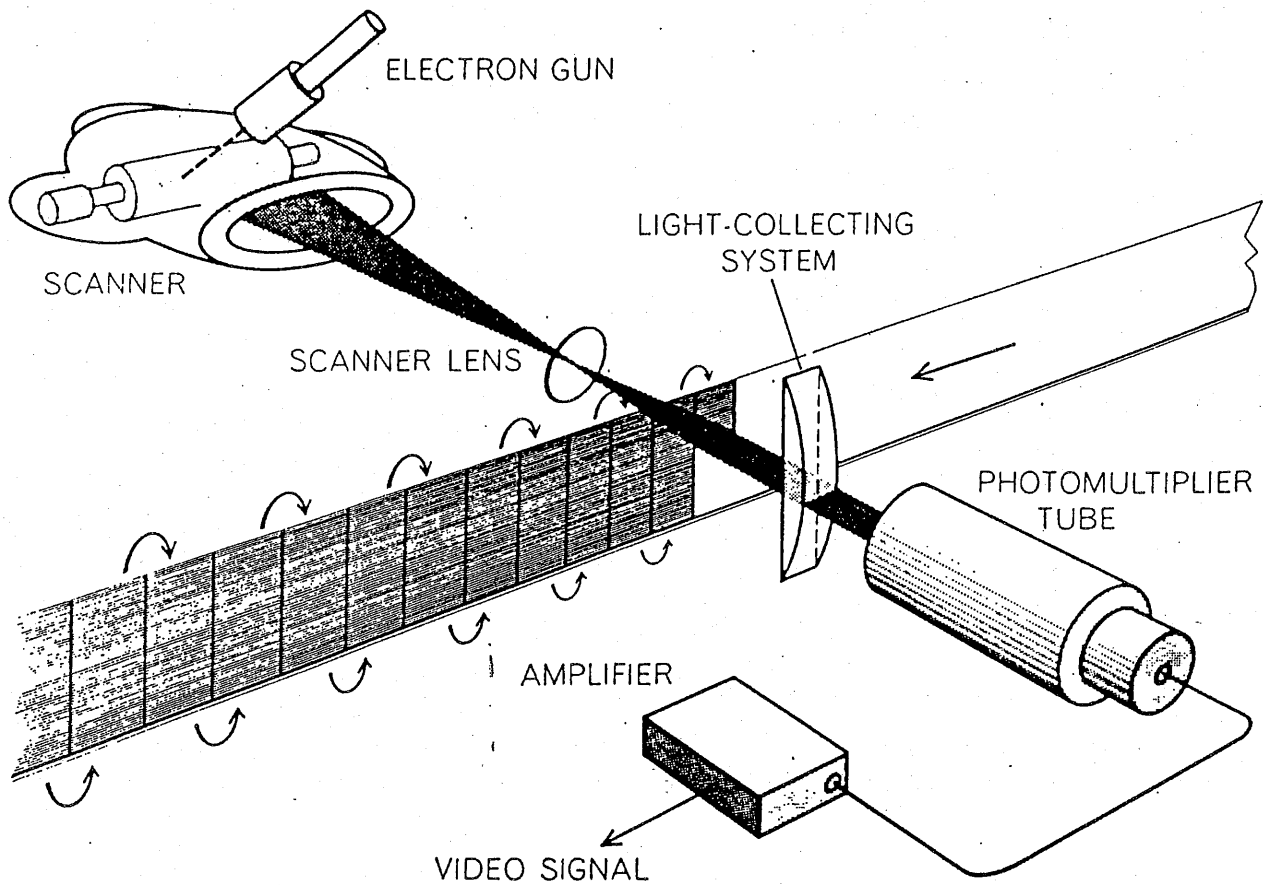
So much for the nomenclature – which is quite okay. You see it centers around the word 'tele' (translated: far), which is quite adequate for many pieces because they use the effects and attributes of telesystems, systems which alter the concept of time and space perceived directly by our senses and which therefore also alter the concept of reality, of communication as perceived until then. vt as abbr. for 'videotape recording' and tv as abbr. for 'television' are not only a play on words in the title, but point out some differences. There are pieces that could be filmed but absolutely need for projection the tv set (f.e. 'tv news' which needs the box character of the monitor etc) and they are naturally appropriate video pieces. Pure vt works need the video systems (the magne-tical tape system, etc) for the recording process. Hence all video works include tv works, but not all tv works are vt works.

Evidently I am now (!) aware of some parallel or earlier or later works: my 'picturing is a crime' (1970) was followed by Franco Vaccari's 'speed back' (1972). my 'tv aquarium' (1970) etc was anticipated in structure by Jan Dibbets' 'tv is a fireplace' (1969), which was anticipated by an announcement of a certain couple D.Postle/M.Myers from 1968 'keep your home beautifully warm with ThermoTV' and followed much later by the tv.aquarium objects of Nam June Paik (1975), etc. etc. Remarkable is also the case in which a photo sequence of myself from 1967 'selfportrait as anonymous' and a film derived from the same idea from 1968 'anonym = schwarz + weiß' (anonym = black + white) became in 1975 a video demonstration of Richard Kriesche 'Blackout'.

These affinities are proof of an objectively valid morphological research which tries to discover the video specific constants and features. These affinities have also their source in film inasmuch as the idea of the tv box is a consequence of some analysis of the screen as it was done in the expanded cinema movement and by environmental films in the sixties. Here is perhaps also the moment to point out that the photo sequences have striking affinities with some structural films – a subject not discussed or even remarked upon until now.

realised for the show 'Multi Media I', Galerie in der Blutgasse, April 11th Vienna.

The preparations for my installations and objects as part of the exhibition were taped on video in the afternoon. In the evening they were shown at the vernissage (opening) and in this way became part of the exhibition itself. The preparations for an exhibition (the process) became an object of exhibition: dematerialization of the art object towards a process art. Two time experiences – the state of the gallery now and the state past – as art experience: a recorded past reality as present mediality (irreality), a shift of reality respectv two levels of reality.



der scanning process (suchprozeß) bewegte einen mikroskopisch kleinen lichtpunkt entlang eines teiles des filmes, der durch einen elektronenstrahl erzeugt wurde, der auf einer mit phosphor belegten trommel auftraf. die dichte des bildes auf dem film steuerte die stärke des lichtes, das die photomultiplier tube (fotoverstärkerröhre) erreichte, die das elektrische signal für die übertragung zur erde erzeugte. eine komplette ablesebewegung überstrich die informationen auf einem streifen des filmes, der etwa 3 mm schmal und 60 mm hoch der filmbreite nach war. diese bänder sieht man in den fotos vom orbiter.

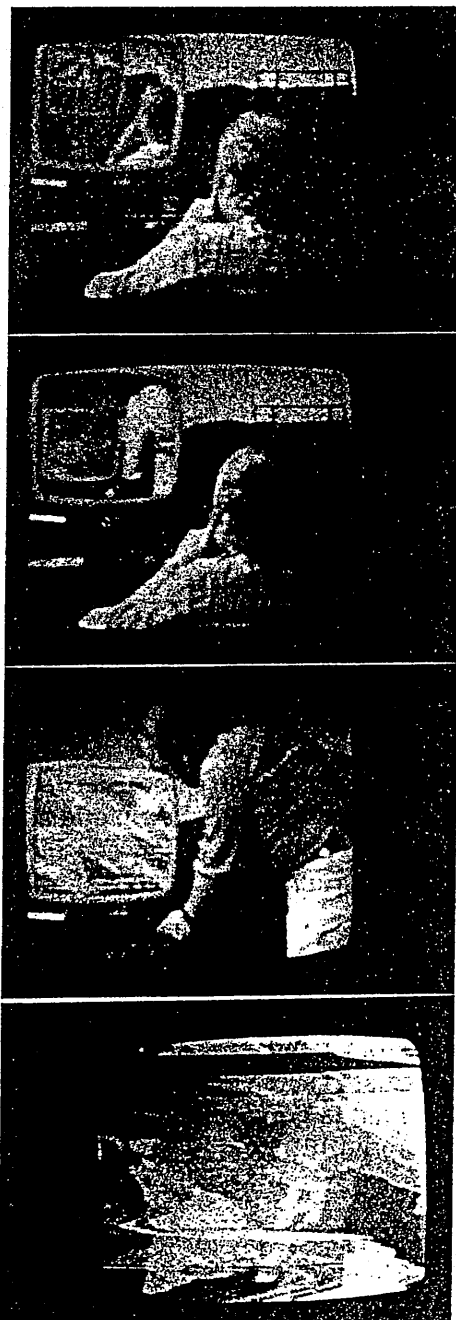
schließlich sollte ein programm mit einer ausreichenden zahl von besuchern produziert und die ergebnisse sollten für eine überarbeitung des programms benutzt werden. galerie junge generation, wien 1, blutgasse 3/1, donnerstag, 10. und freitag, 11. april 1969, von 18 bis 22 uhr, multi media 1. (zutritt jederzeit möglich.)

marc adrian	(amplifier)	horst l. renner	(scanner)
VALIE EXPORT	(light-collecting system)	gottfried schlemmer	(electron gun)
peter hassmann	(photomultiplier tube)	peter weibel	(video signal)
wolf hermann	(scanner lens)		

realised 1969 Vienna, Sept 1970 during the 'first international underground film festival' in London at the Arts Lab, Feber 1972 transmitted by Austrian Television.

There exists a special function between the monitor/tv and the viewer: the user must switch on the monitor/tv. This function (a process) is pictured and becomes the content of the image of the monitor, although in a special temporal chain: with time delay. By turning on his set the viewer ruins the image of the next one in the link, and so on.

Two moments characterize this piece: the first in time, the second in mapping/picturing. A specific process is (virtually infinite) repeated and reproduced until it is finally reduplicated. The real process and the reproduced process are finally one, function (process) and content (image) are mapping constant: this is the sandwich character of every picturing process, of the relation between object & picture & picturing process (device). Sandwich character of real process and reproduced process: structure and function in time. As radio Odessa says: reflection and action are a sandwich.



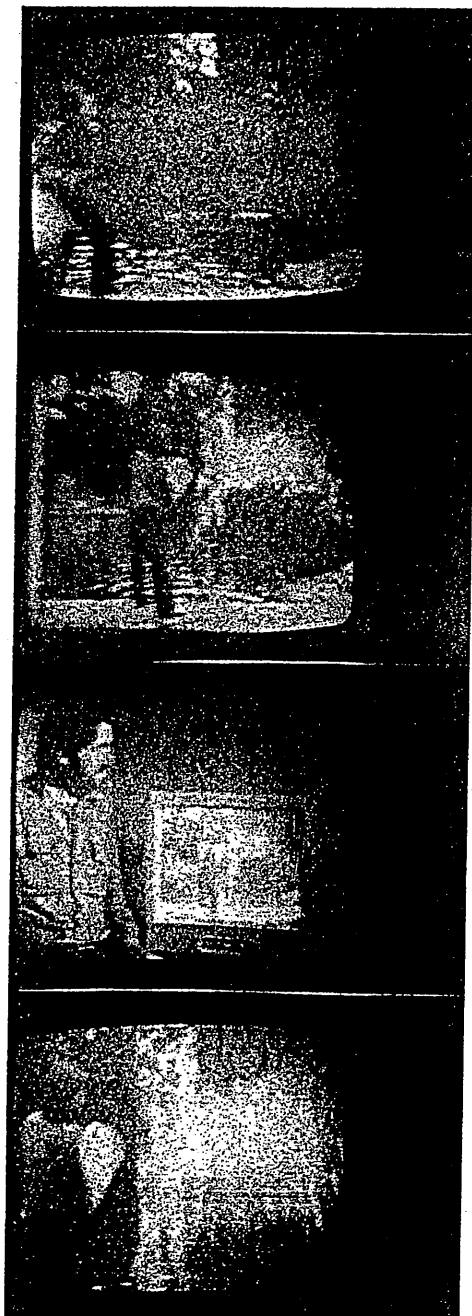
1971 IMAGINARY VIDEO WATER SCULPTURE

bw, sound, 2 min.

transmitted 1972 by ORF.

I throw water into space with a bucket. a video camera records this. another camera records this event from the tv screen. 3 modalities of reality: 3 levels of interpretation. reality: filmed reality: filmed film.

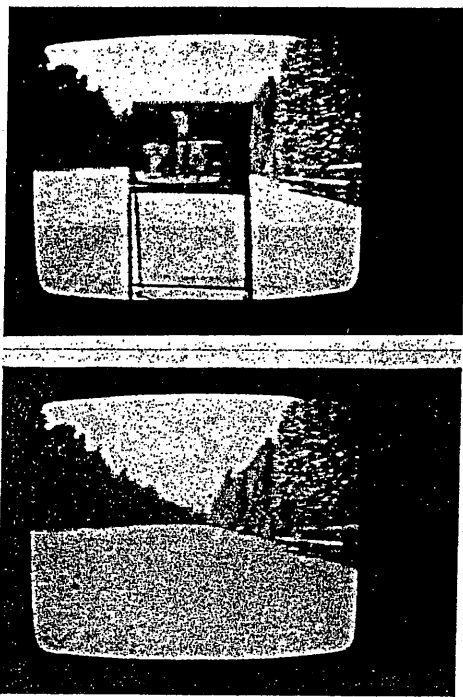
you see the water thrown, suddenly the water stops at the moment of its greatest volume in the air, the view of the camera becomes greater and you see that you have not watched reality but a film. you jumped from one level of reality to another as with a drug. I trace the water sculpture on the screen (in time and space of the reality of our senses the water is long since vanished) and explain tv as a drug just because of this faculty to distort the ratios and the reality of our senses. at the moment where I describe vt and tv as a time-space-switch the water sculpture dissolves on the screen (which now looks again like reality because it frames like a window) and falls with a big bang on the surface of the sea.



Summer 1971 projected, realized 10.1.1972 by Hessischer Rundfunk.

The behavior of a 1-dimensional stimulus in a linear interval. The ratio of input information and transmission information. A soundgenerator producing a sinus tone is filmed. The camera displaces itself for 5 meters, then for 10, 15 etc until finally the sinus tone is not heard any longer. The sound volume decreases, the distance increases: $TS/E^2 = \text{constant}$.

In the ORF-version which I could realize in 1972, I used a monitor instead of the generator.

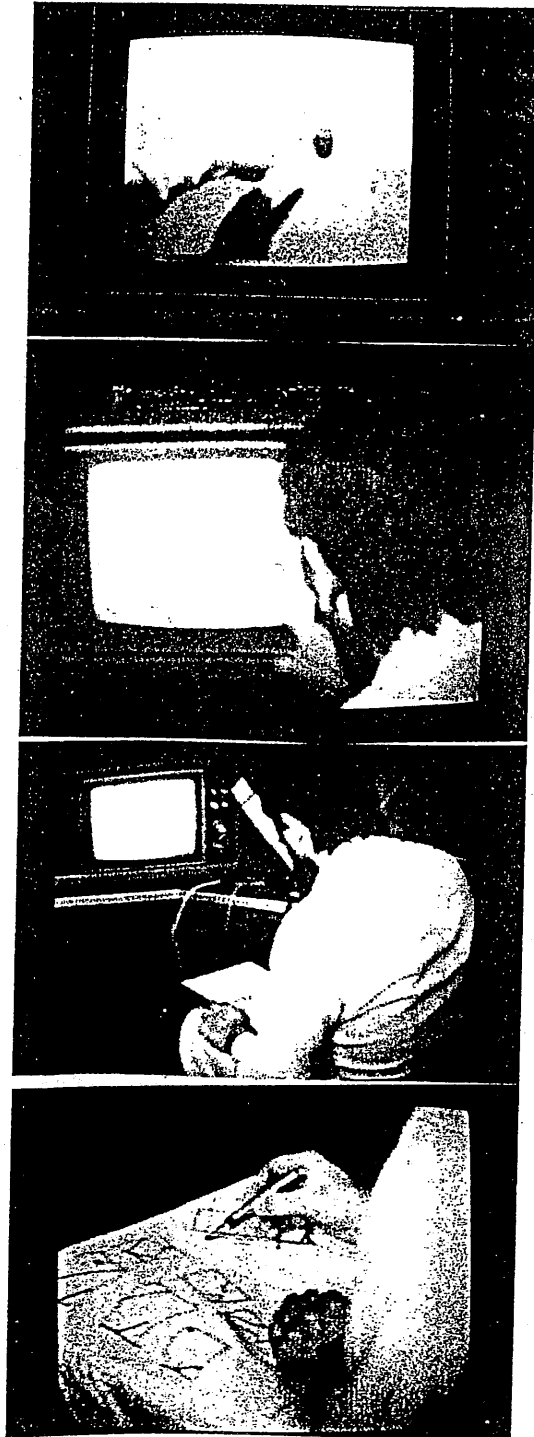


TECHNIK : NATUR

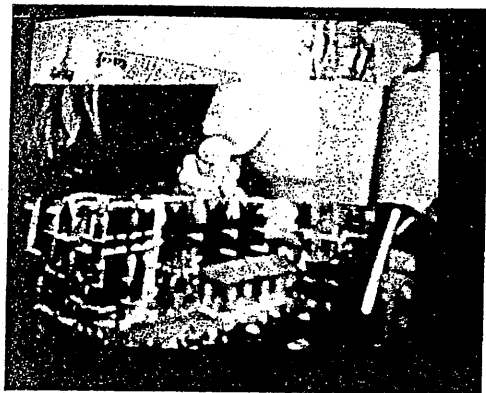
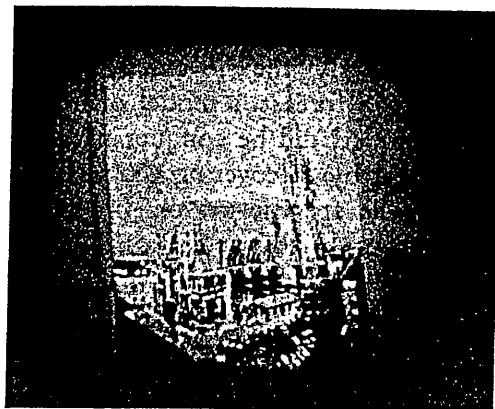
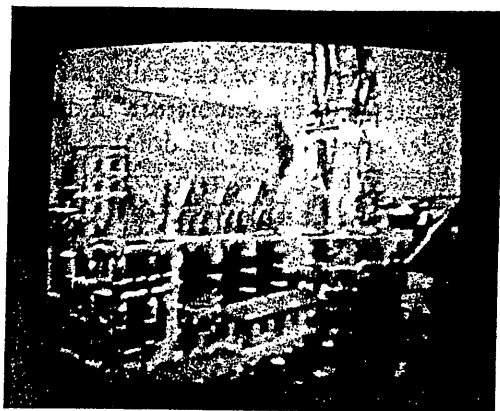
- a) Tontechnik } vorhanden
 Bildtechnik }
 Bild und Ton der Natur?
- b) Bildtechnik vorhanden:
 künstliches Bild der Natur
 Tontechnik nicht vorhanden:
 kein natürlicher o.
 künstlicher Ton
 nur das Rauschen des
 Empfangsorgans
 (Eigenton)
- c) Tontechnik } nicht vorhanden
 Bildtechnik }
 kein { künstlicher } Ton
 { natürlicher }
 { natürliches } Bild der Natur
 { künstliches }

Eigenton
 Eigenbild

3 modalities of ontology: reality, filmed reality (videotaped reality) and videotaped videotape. 3 levels of interpretation. you see some balls rolling over the screen and back from the edges. then you see a hand trying to follow the movements of the ball, then you see a screen in the screen where first balls are rolling and then a hand tries to follow them. then you see a man who makes plans of the movements, sketches, outlines, models, who makes numerical systems – he evidently tries to bring the balls under his control. finally he can obtain a test situation: he can slow down the speed of the movements of the balls with the videorecorder. now his hand can follow the balls and he can simulate exactly the movements. he even can predict the movements of the balls, proof: a collision that he can forecast. a model of how man conquered nature, how he got nature under his control. is it a model? did he conquer nature? has he nature under control? has he dominated irregularity and change by discovering the laws of nature? I would say: what the man got under his control are only the specific movements of these balls, not of all movements of all balls, so he got under his control only this specific model. he dominated this model and not nature. scientific theories are models and dominated are the test situations, the models and not nature. what man discovers are new models of nature. he does not dominate chance, only chance in respect to a model, he can dominate and predict a system of know reference.



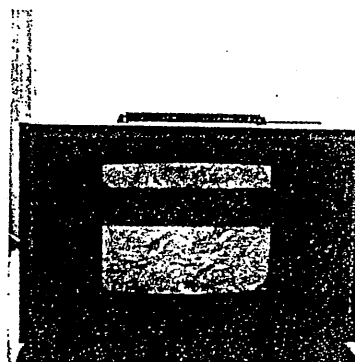
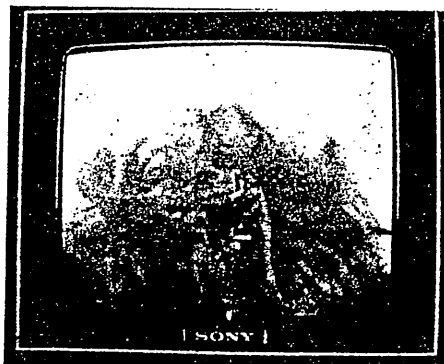
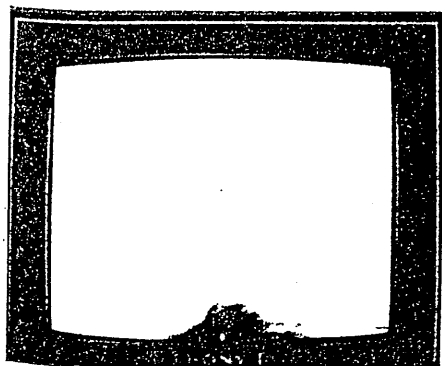
the St. Stephan cathedral suddenly trembles. reality appears slowly as photography (photo) under water. reality is like a tube (see tv and the cathode ray tube), is like a tin can. the world as tin can of images which hide other images.



1973 SOLUTION OF PHANTASY

bw, sound, 5 min.

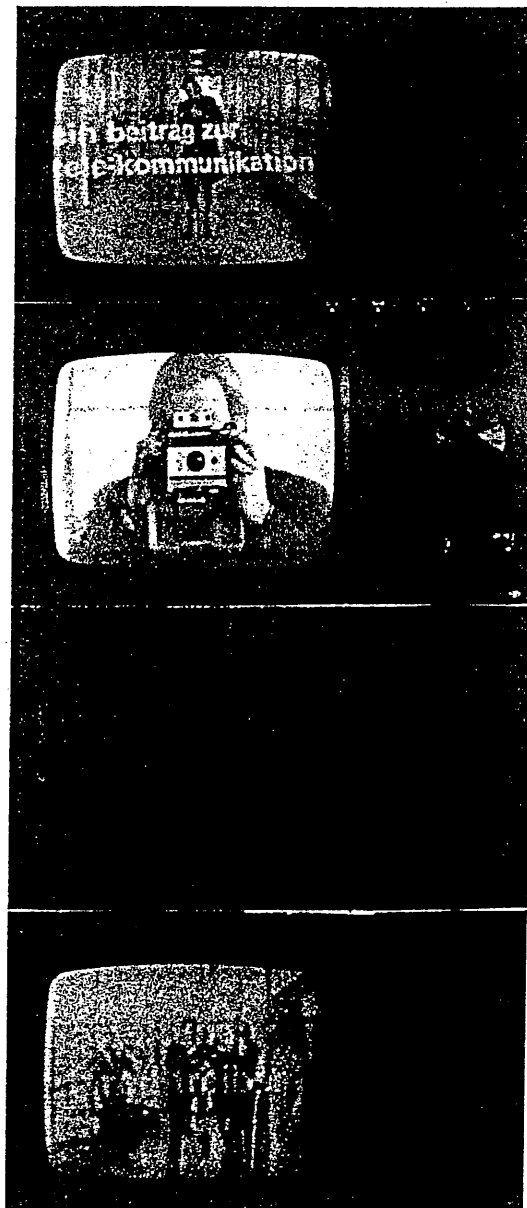
TV as a box. little tufts of hair fall in an empty tv set accompanied by a soft breath. when the set is completely full, the sound changes to the roaring of a lion. quality change by quantity. in your living room is a roaring hair monster instead of your familiar tv set.



realised Nov. 1970 by Austrian Television, transmitted Feb. 71. another realisation by Austrian Television ORF and transmission in March 1972.

the title echoes a phrase of the Viennese architect Adolf Loos 'ornament is a crime'. the subtitle of this piece is 'a lemma to the theory of telecommunication'.

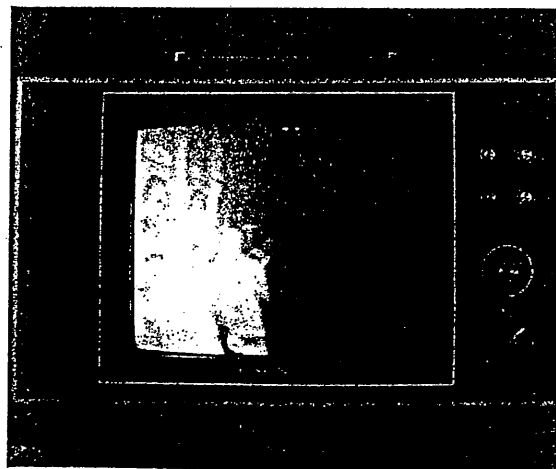
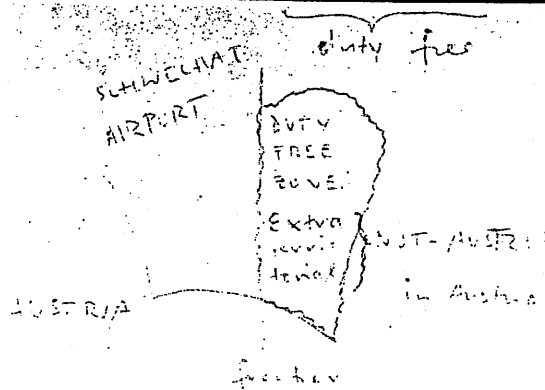
performer and tv team are placed opposite and start simultaneously: the performer makes a polaroid photograph and the tv team films. the development time of 30 seconds of the polaroid in the camera is transfered on the screen, therefore the monitor screen is black. after that you see the performer with the photo showing the filming tv team. the product shows the process. a transfer of structure rply the inversion of the picturing function, without its sandwich character both pictures would not exist. this brings up the question: why is it a crime? in literary times the observer could not only observe but also be involved in the action itself and report afterwards with words. with pictures this cannot be done because one is in front of the decision: to act/to intervene or to observe/to make a picture, because you cannot intervene and make a picture at the same time. a literary poet can be involved in an action and report afterwards, a picture poet cannot report with pictures afterwards. if he wants to make a picture of a man killing another man, he has no time to prevent the killing, and if he prevents it, then he cannot make the picture. however with his pictures he can communicate the killing to us, this kind of involment is the same at home: detached. time and morality: the price of a picture is sometimes a victim.
closed communication circuit: feedback fed back: picturing.



1970 DIE UNSICHTBAREN GRENZEN (THE INVISIBLE FRONTIERS) bw,sound,10 min.

plan: 1970, realised May 1971 as video action during 'Experimenta 4' in Frankfurt, 1972 for Austrian Television (which did it not transmit due to political reasons) as tele;communication;action. the tv set as duty article. I declare the half part of every austrian tv monitor as not duty-paid. at the airport the camera is placed in such a way that the limit line (frontier line) between the duty-free region/transit room and the rest of the airport, divides the screen of the tv in two parts. therefore one part of the tv set is still in the duty;free region, is still not declared, and only the other part is declared in austria. since the transit zone is an extraterritorial zone (administratively spoken: does not lie in austria), the part of the screen that is in the transit region is not in austria. the fact however that all the tv sets are in austrian homes can only be explained by duty smuggling. as punishment for this smuggling is the following night program received only trough half of the screen. the smuggled half of the screen remains black for the whole following program. a political interpretation of the idea of the line, of the concepts of territory, nationality, administration. a literally transfer of structure: correspondence of idology and ideology, of image and interpretation, also in some kind a sandwich of image (content) and function (process), of recorded fact and real fact, of imaginary mediality and actual reality.

context variation as art source.



not in Austria

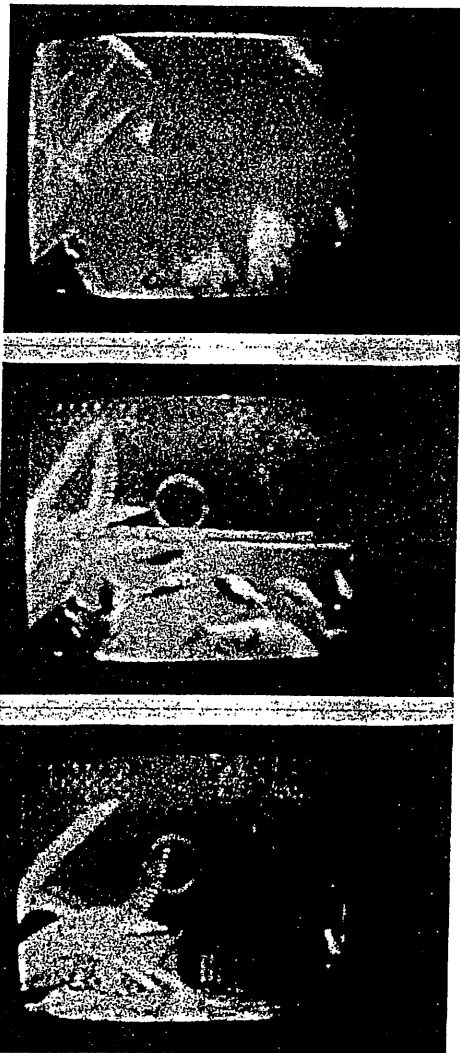
1970 TV AQUARIUM (or TV DEATH I)

bw, sound, 3min.

subtitle: communication is the medium, part one.

following the idea of 'picturing is a crime' and the detached death image of tv, I planed 1970 – in the familiar manner of identity of actual and reproduced event – to let an animal die in everyone's tv set, in such a way that the viewer believes that something is really dying in his own tv. I thought of a snake and a mouse. Then I combined this death obsession with another familiar idea/concept: the identification of image and function or their counter-identity. I wanted the ORF to film an aquarium and transmit this picture and still life the whole day until the normal program starts. In such way transforming the tv set to an aquarium, to a still life object. The tv set could serve several purposes, e.g. as news source or as silence source, as an object of revolving visions or as a meditation object, etc.

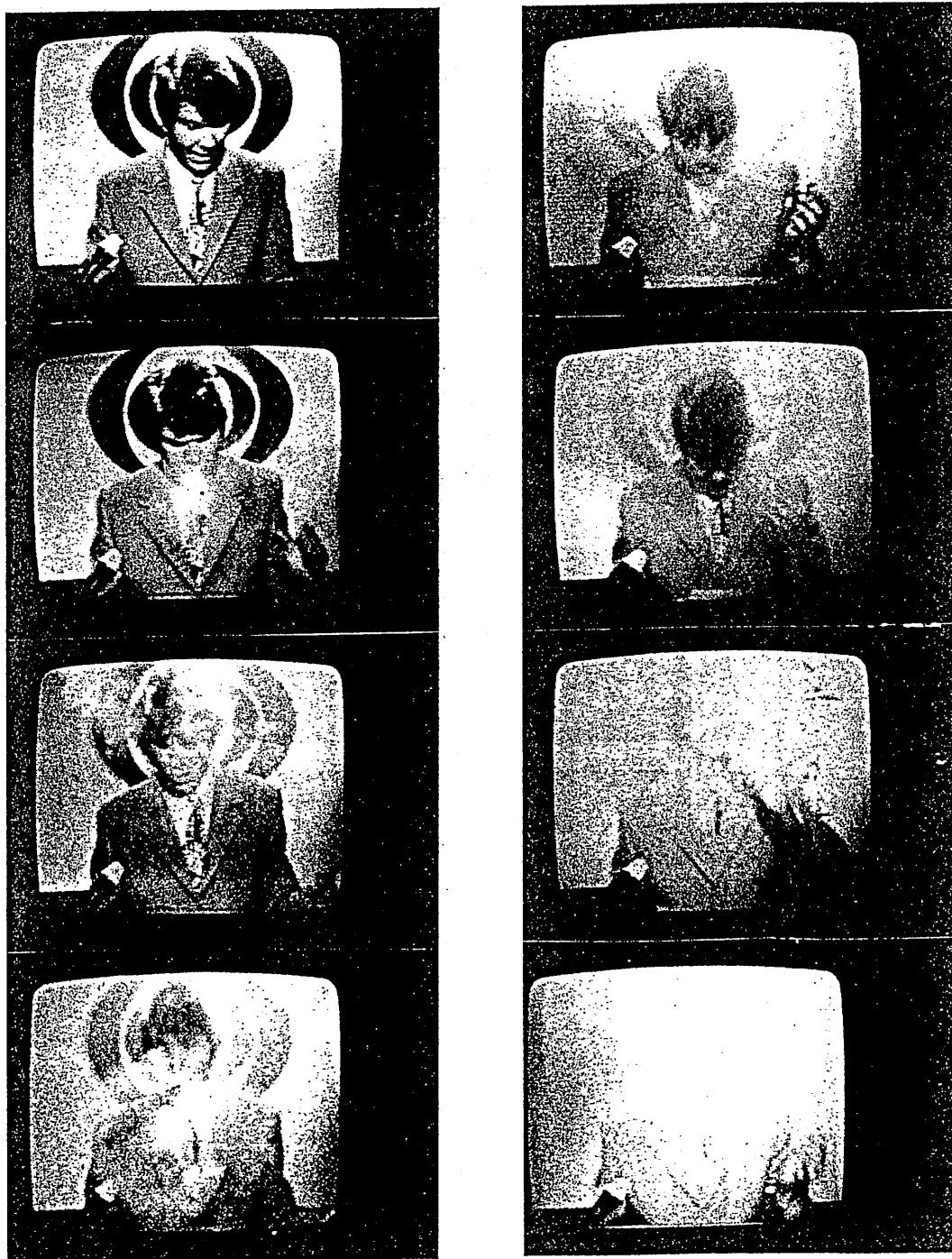
1972 the ORF realised these ideas to some extent. But the aquarium lasted only 2 minutes and the fish did not really die after the water was let out and the cathode ray tube (the death tube) appeared.



subtitle: communication is the medium, part two.

if 'tv death I' was a tele-action that showed the medium literally taken at its word, then 'tv death II' shows the word taken at its medium. It's another variation of my idea of video not as a screen but as a box. the message takes place in the medium, words really taken at their meaning, the daily dose of deadly words effect the death of their speaker/distributor. the intoxication of communication as it is daily effected by tv is shown visually by a slight deviation of behavior: the newsspea-ker smokes. the smoke becomes an overdose because he sits in a box (the tv box) and finally suffo- cates in his own output: the deadly ecology of tv. closed circuit of word and meaning, of meaning and action, feedback of action and information.

the Austrian ORF showed this piece 1972 with the usual newsspeaker. after the transmission many people phoned in anger, but not because the news were old and odd (the man read the news from one month ago), but because he smoked so much.



1974, 25.Feb. transmitted by Austrian Television.

a sampler of tele-actions and a telecomedy from the years 1972-1974, when you replace some letters in the word 'communication' with x's, then you discover the word 'comic' in it. this is what I had in mind: the idea that comic arises in cases of disordered communication. faults and mistakes in communication make one laugh, therefore I liked the idea of having printed a wrong title, a misprinted title in the tv-journals.

SATISFACTION OF A DESIRE?

a Viennese policeman whose wife has died has written some songs for her and haunted the tv officials with the desire to produce them. when I heard of his case after his request was dropped I assured him I would do what he wanted. so the man could pick the singer he wanted, the piano player he wanted, the orchestra and the conductor he wanted (all viennese popular tv favorites), he even could arrange the setting as he wanted it with roses and a picture of his wife. then I filmed the whole thing (3 songs of him) but without him. I showed him the film on video (monitor) and filmed him watching. he was more than happy and had tears in eyes. I could jump between two realities: the singing scene and the man watching the scene. I wanted to show the small line between comedy and tragedy. I wanted to show it with the means tv has developed and people like. the effect was that the newspapers and the peoples in culture and the tv officials accused me very hard of having mocked the widower. culture people laughed at him, while people with very low culture standard as e.g. my mother had tears in eyes herself. what has happened? the taste of the normal people was distorted by the daily tv routine, they could not see any harm. but the producers of the daily routine were cynical enough to produce shows etc that are reluctant to their taste. now refering a victim of the tv culture to the tv culture itself these people who are not victims clearly felt what they do every day: distorting natural feelings, distorting thoughts, mocking people by low standard shows, making a fool of peoples. without the aesthetic ideology they did not want to see it. it was something so disastrous that you did not know wether you should laugh or cry.

JOKES ON THE ASSEMBLY LINE

it has become habit that all the tv people who produce a feature with normal people get paid, but not the normal people, e.g. the tv interviewer gets his money, not the interviewee for his work. so I wanted to do something so that the folk also got paid. in addition I was always interested in the question of how jokes circulate, how it is possible that one hears the same new joke at very far and different places within a few days. I proposed to the tv officials that they make a weekly show 'jokes on the assembly line': a tv team should wander through austria and everyone who tells a joke for a fee of 100,- austrian schillings should have a chance to see himself in this show. I made a first effort and placed an announcement in a viennese newspaper that every one who wanted to tell a joke the next day for a tv show and a fee should come at a certain place. The next day this place was incredibly crowded. I filmed as much material as I could. The material was really good. but the tv officials suddenly did not want to do this show any longer. therefore I used a little bit of it here.

MONODROM

the word monodrom is greek and means one-way-street. this is tv: a one-way-communication system, a monodrom. what is the effect? the mirror image of the word 'drom' is the german word 'mord' that means 'murder'.

in a newspaper announcement I invited the people to treat me like any material. they could phone me under a certain phone number and I would execute everything that they would command me, I would carry out every wish that I could with my body in a room. I made myself available like stone or clay or mud for a sculpture. Originally I wanted to do this piece in a gallery since 1970 but got never the chance (during my exhibition I wanted to occupy 1 room in person. a phone should be installed, an amplifier and a loudspeaker. people, their attention drawn to the event by a newspaper announcement, could phone in and command what I should do. visitors could see me and my efforts and hear the imprints/wishes.) many

people phoned, especially because they could be anonymous, but I did not really do it, because now without real control/without simultaneity it was useless. I selected the most interesting wishes. you saw a wall of clay and after every wish from the telephone beside the wall you saw a hand knocking on the wall. when finally a lady wished I should disappear from the culture scene, the whole wall disappeared.

CHAMBER MUSIC

a sound comedy where the action of the performers is directed by strange sounds. Music and meal: Music and dinner: two bourgeoisie rituals are combined according to musical structures. the novelty is it seems to me that the sound material develops the plot and not the emotions or the psyche. the history of bourgeoisie society is told by its music. the scope of this music reaches from sounds produced by the body (repressed and inhibited) over classical music (where evidently the body poses are completely stiffened) to the sounds of war. the sound anticipates the image and the image the sound, e.g., laughter goes over in the sound of fish, suddenly you see fish besides the dishes instead of spoons. the fish are put in the soup, the sound disappears. the fish in the soup already announces the end: the inundation of the living room. in the beginning only one person hears the strange sound and is not sure whether he really hears it or not. but his strange behaviour influenced by the strange sounds is noticed by the others. when the man's woman admonishes him, she will be infected and with her all the others. after some efforts to find the guilty one they do not let irritate themselves any longer even they are shocked from step to step more by the strange sounds, but each time they can find explanations and calm themselves. They do not want to take notice of the warnings, they ignore the changes and the symptoms of the catastrophic, at the end they even find pleasure in the distortions, until finally they are washed away.

22.15 Zeit im Bild Nachtausgabe
ca 22.20 Sendeschluß

2. Programm

Aus unserem
Schulfernsehprogramm

18.30 **Der knallrote Autobus**
„Baustelle“ (Wh.)

19.00 **Erste Hilfe**
„Schutz vor dem unsichtbaren
Feind“

19.30 Zeit im Bild und Kultur

20.00 ORF heute


20.06 Sport

20.09 Bildung – kurz – aktuell

20.15 **Wenn der Vater
mit dem Sohne**
„Tante Rikki“
Mit Peter Weck, Fritz Eckhardt,
Jane Tilden, Sylvia Eisenberger,
Marianne Schonauer, Josef
Hendrichs u. a.
Buch und Idee: Fritz Eckhardt
Regie: Hermann Kugelstadt
(Erstsending 14. 5. 71, FS 1)

21.15 **Impulse (3)**
„Kom . . . ik“
(Kommunikation)
Musik und Geräusche: Otto M.
Zykan
Mit Dolores Schmidinger, Horst
Chmela, Otto Goldberg, Peter
Weibel und Suzanne Widl
Regie: Peter Weibel

21.50 **Telereisen**
21.50 Österreich-Bild
22.10 Zeit im Bild und Kultur
ca. 22.40 Sendeschluß

Da Farbsendungen überwiegen, kennzeichnen wir die Schwarzweißsendungen mit 



reconstruction of pieces from the year 1967 - 1974 for videotape recording. in this sampler the aptitude for the video medium has also been especially taken in consideration. some texts could only be realised by the video technique, others were specially adapted for video, some others were only recorded.

magic; 4 paradoxa; introduction into distance decrease; life; space time poem; texts for use; interpretations of law; I have two hands; recursive texts; referential texts; etc.

1975 VIDEO TEXTE

bw, silent, 45 min.

a sequence of videospecific poems. purely linguistic poems, which are constructed on the temporal, sculptural and technical possibilities of the video system. evolutions of some methods of concrete poetry. the tv set becomes a processual text object.

examples from the years 1973 - 1975.

reading (uses the feedback for the production of an illusion which serves as a metaphor, for the demonstration that every word hides another one, that behind every meaning you can find another one ...)

fun besides ('Spaß beiseite')

music arises (like the above is a game with the screen)

anxiety

the secret of secrets (remain secret: a play with perspective)

sin (the german word for 'sense' is 'sinn', it includes the word 'sin', engl. I write the word 'sense' in water)

write (if you read the word 'write' upside down and in mirror writing you find the word 'fire'.

a play on meaning defining the function, a game between semantics and pragmatics of a word)

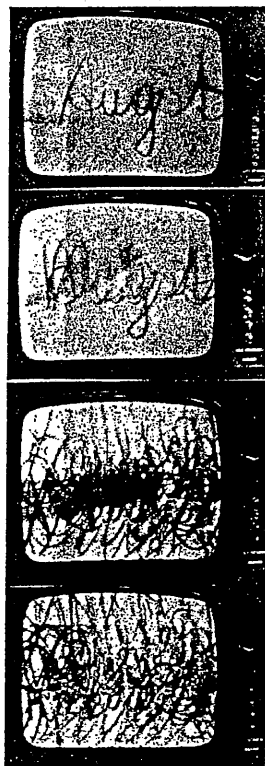
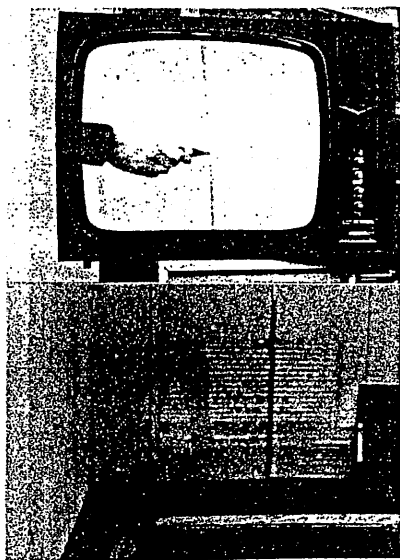
scripture and dream (the german word for 'writing' is 'schreiben' it includes the word 'schrei' what means in engl. 'cry'. scrip-, tor-, ture. the piece uses the effects of a light source directly pointed to the vidicon of the camera. vidicon writing, echoing my earlier electric bulb writing, echoing man ray's electric bulb drawing).

eye texts

mouth texts ('word', 'mouth', 'tongue', 'stomac', 'intestines', 'shit').

mirror texts

switcher texts (2 oppositely placed cameras film simultaneously a word on a glass plate, sometimes with different angles and zoom. the cameras superimpose their images, where now left and right is changed, through a switcher on one screen).



contributions from the years 1971 – 1975.

Tritity a visual and verbal combinatoric identification of peter weibel, nikolaus lenau and jesus in the picture of piero della francesca. the visual combinations of the 3 very similar faces is effected by a switcher, such that dead faces become alive again. every image is combined with the message of that which is pictured. weibel says „my message refers every one back to himself”; lenau, a romantic austrian poet who went mad with melancholy, says with my voice: „ I think poetry is myself, my very self is poetry”; piero says: „form and content are brother and sister in the ancestral hall of space”. by a permutation of these messages, joined with the message of jesus „love your neighbour like yourself”, these messages are relativated. (ex.: love your neighbour like poetry, my message refers every one back to love as the poetry of itself, my very self is form and content, etc).

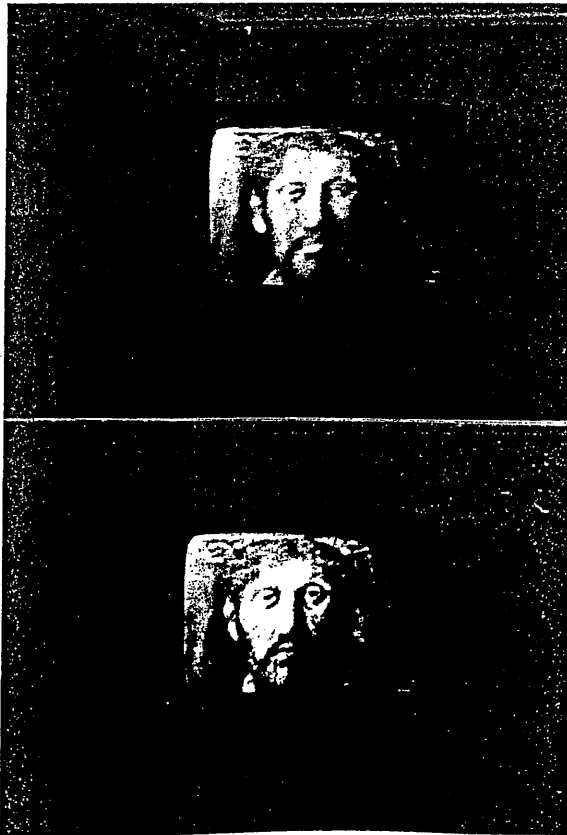
Language Mirrors (Soliloquies) the magnetophone is used as a mirror. the verbal input in form of a question comes back as the same but mirror imaged in form of an answer. ex.: what I am – am I what, say – yas, say that – tath yas, is there what – what there is, etc. the selfreflexive process of language poses the infinite questions. thinking as a derivation of linguistic activity per se.

Selfdescriptions I write on myself within the limits of the image of my person on the screen.

Selfdrawing does not succeed, because when I try to draw my hand drawing the hand escapes the hand beyond the frame of the screen.

Parenthetic Identity investigates my possible identities.

3 lines – 1 Travel the line on the map, the line in a train car, the imaginary line on the rails during one trip.



first suite until 1976

I have long been fascinated by the idea of life drawing, by the relation of nude model and dressed painter. I like the idea of arranging the poses of a nude woman under the pretext of art, I like that strange evocation of exhibitionism and voyeurism in a communicative ordered setting. Unthinkable that I could command a strange woman to undress or to turn her legs or breasts etc, but under the sanction of art this act receives another meaning and is allowed. I admired this profession and sometimes longed to be a nude model painter. since I am not a good drawer, I thought I should talk about the model, I should not do a depiction with brush or pencil but with words. another change was that it seemed more interesting to me to be the nude model myself and to be talked about by the former model, because this makes the object of the verbal depiction imaginary and leads to identification of the spectator with the model who is being discussed. you see a sequence of girls whose heads alone are framed by the camera looking out of the video screen and talking about me as a nude sculpture. you do not see me, you only see the girls and hear their comments (sound sculptures).

a mirror cabinet of perception and desire.

p.s.: in german is also interesting the ambiguity of the word 'Akt' which means nude and document likewise., therefore discussing the nude ('Aktbesprechung') means also discussing the documents.

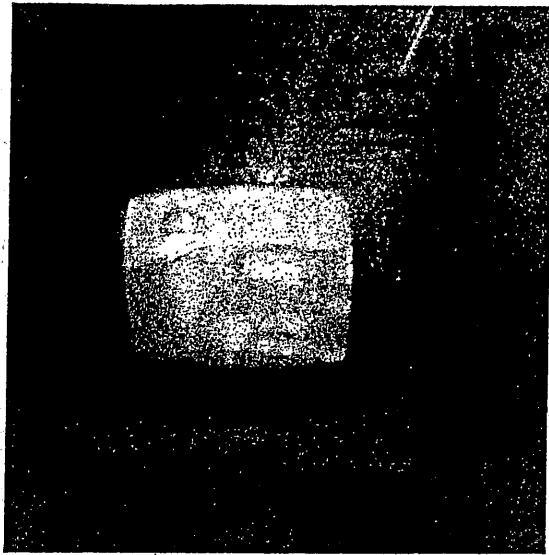
1975 SWITCHER SEX with Sanni & Sigi

bw, sound, 5 min.

some features of video art have surrealistic sources. not only in surrealistic metaphors or synthetic ornament, but by the very problem of representation. the reflexion of the art system and the reality system by means of the mechanism of perception itself done by some surrealists (e.g. Magritte) has a clear evolution in video art (e.g. Campus, Emshwiller). another vein of late surrealism, the reflexion of perception with the means of perception itself (the illusions of mechanism produced just by following their own laws), what is already a kind of feedback, because it is a self-referential painting (see Magritte, Escher etc), pulsates further in video art. Since Magritte's work is focused so much on the problems of representation his influence in video art is the strongest, even if not noticed and quasi subterranean. he seems to me a true prurunner of video art, because working at the frontier of one medium he was simultaneously a pioneer of the other medium. I for myself usually avoid clear reference to surrealistic techniques, but in this case I did it as homage to Magritte and for the sake of showing the objective link between video art and surrealism, which for example is revealed in the admirable painting of Magritte 'La reflection interdite' (1937).

you see different body limbs of two naked girls superimposed to show some analogies and some surprises.





1969 AUDIENCE EXHIBITED

Vienna, Multi Media I, april 11.

the visitors of an exhibition were interviewed with a video camera and recorded. simultaneously these interviews run on tv sets in the other rooms of the gallery such that the visitors became part of the exhibition, became exhibited objects. on another tv set the tape just made runs or some tapes could be repeated by request so that the visitor could review himself. the public of an exhibition became self exhibited, the viewers were viewed; a dematerialization of the art object and a transformation of the art concept. time experiences, psychological confrontations with his own image in a public space, time delays.



1970 SITUATION I

a gallery project, realized in Kulturforum, Bonn 15.11.1974

in the gallery a tv set is installed which shows a man lying on the side of the street in the gutter. the visitor believes that a tape is being played. he does not realize that at a place nearby the artist is really lying in the gutter and that the piece is an instant transmission. perhaps by some accident the visitor sees the real situation after leaving the gallery. I liked the idea of the suspense: is it real now or is it a tape resp the fallacy of believing it is a tape. an undecidable case within the gallery situation !

in bonn I changed the concept slightly since it was an evening performance. after the audience has watched the tv set showing the man about 10 min. - when the public entered the hall the tv set was already on and therefore the public could not know whether it was a tape or reality - the camera changed the angle and the audience could see that the man was lying just in front of the house. the actor started to move and to speak, he turned to the public and moved into the hall of the audience through the doors and corridors. finally he switched his own image off, showing him switching off.

2) SERVARE CONTINGENTIAM (keep contingency)
for John Duns Scotus (died 1308, teacher of Ockham).

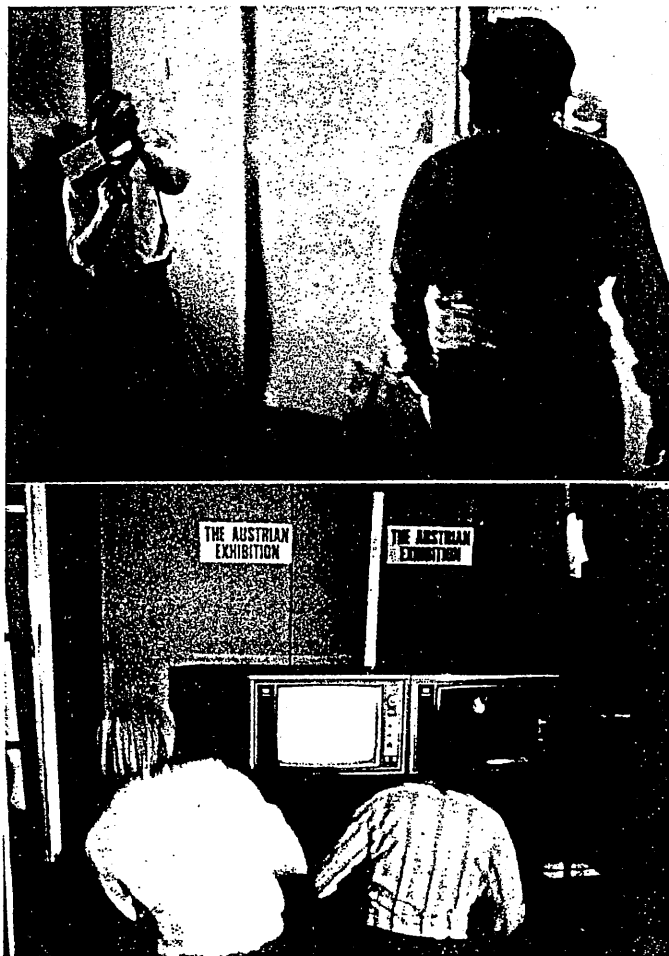
Everything that is real and different from God is contingent to the core of its being. J.D.Scotus.

live action: actor moves his head so irregularly before the camera which tries to follow him and tape him that the camera cannot follow him. arbitrary and contingent movements of the head.

live & recorded action: the recorded action is played afterwards on the tv monitor. the actor knees before the monitor and his real head tries to follow the movements of his recorded head, which often fails.

relation of inadequacy, non homology. temporal split. difference.

if God is necessary, and at that time he had to be because in the epistemology of Scotus' time God was *et alia* the maximum of ideal qualities, and if man is different than God (what he naturally is), then man must be contingent to the core of its being. such a thinking not only anticipated phenomenology and existentialism or Cagayan chance philosophy, but at that time it meant freedom for man, freedom from necessity, freedom of choice and decision, freedom of chance (see also Monod's 'Hasard et Necessité').



3) OCKHAMs RAZOR

Entia non multiplicanda sunt sine necessitate.

William Ockham (died 1347)

Entities are not to be multiplied without necessity.

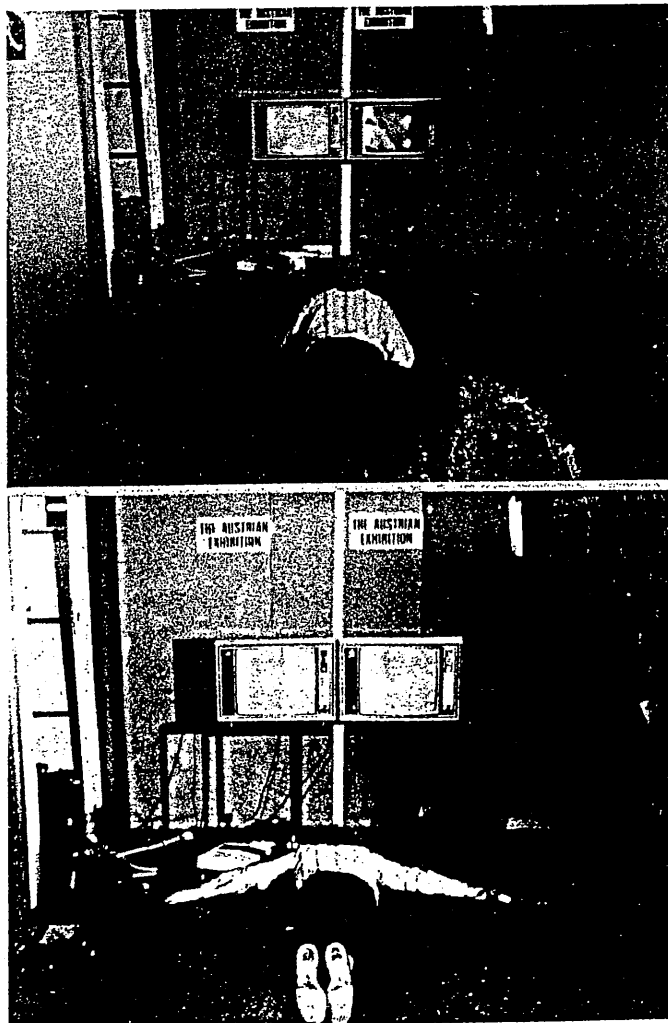
two cameras split my body in two equal halves. the right side of the left camera shows the left part of my body. therefore you see on the right side of the screen of the left monitor the left part of my body. the left side of the right camera shows the right part of my body. therefore you see on the left side of the screen of the right monitor the right part of my body.

in the beginning my head is split in this way. then, creeping towards the tv monitors slowly my full body comes into the screen. finally I lie before the 2 monitors, my arms stretched (forming a cross with my body), and triplicated in the monitors however only in two parts.
spatial split, difference, schizoid representation.

Ockhams razor/thesis is one of the most fundamental axioms of science, of the philosophy of science in history. even Wittgenstein referred to it. the theorem is partly a reaction to the wild liberation induced by the above sentence of Scotus. at the time of scholastic thinking it was useful against all hypertrophic hypothesis, speculations etc. Keplers revolution in astronomy was partly guided by this theorem: his solution of the astronomic equations did need less entities than the others.

but meanwhile this theorem has partly become an anti-liberal force. a liberal relative thinking allows several models of one state of affairs; for a liberal thinking several interpretations are video is a liberating art and as I have indicated in the commentary to 'situation II' from 1975, video is a multiplying art. therefore I used video to demonstrate possible multiplying, but also the price of multiplication: *split*.

this is only some background material for the performance which allows much more interpretation and allusion.



1974 PARADOX ENCOUNTERS

performed at Cinemonde, Munich, 25.june 74

1 person walking in one direction, recorded with two opposite placed cameras, appears on two tv sets (monitors) as two advancing persons to meet and cross.

the movement of one head, taped by 2 opposite cameras, appears on 2 monitors as a head being removed from itself. a dialoge advancing of 2 persons, recorded by 2 opposed cameras, appears on two monitors as parallel advancing.

the advancing of 2 persons to meet each other, recorded by 2 opposed cameras and transmitted through a switcher on 1 monitor, appears on the monitor as though the two persons are removed.

when two people regard themselves in reality face to face, they look in opposite directions on the screen, if they are taped with two opposed cameras and transmitted with a mixer on 1 monitor.

etc

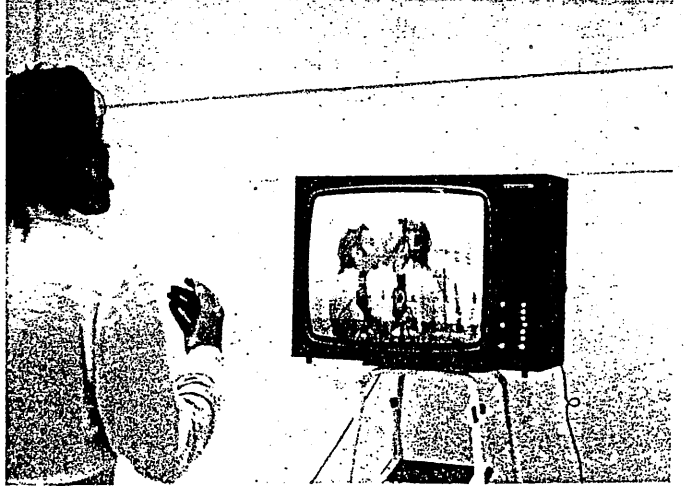
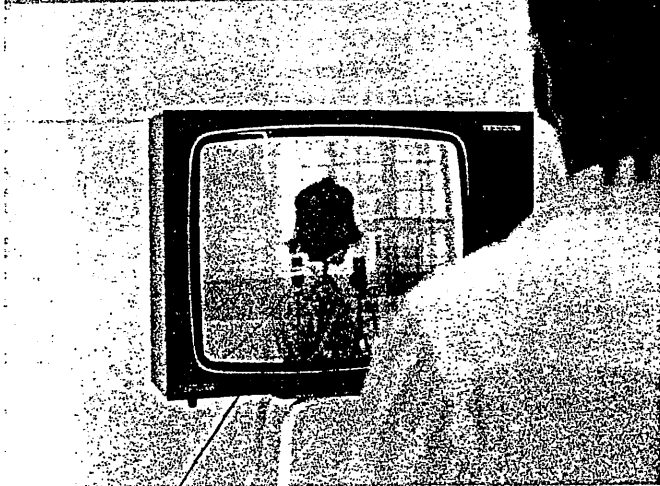
an anthology of paradoxical communications and encounters, people who think they were meet leave each other on the imaginary level; reality image and reverse imaginary image; conflicts and collisions, different interpretations;



SELFENCOUNTERS

performed in vienna at my studio 1974.
the same techniques as above.

Selfobservation as Selfobliteration as Selfdarkening



1974 EPISTEMIC VIDEOLOGY II

performed during the exhibition 'Projekt 74. Avantgarde of the 70ies' from 6.7. – 8.9.1974 at the Kölnischer Kunstverein.

the performer says senseless word segments and makes some special arm movements. he is recorded live by 1 camera, but the tape goes over 2 recorders and is transmitted to 2 monitors. this way a time delayed repetition of the same segments results, the first monitor shows the live image (rsp repeats the live image), the second monitor shows the time delayed image. the important thing (and the difference to some other use) is that by the delayed repetition the segments are combined to meaningful words: a strange verbal continuum issues, and the movements become forms.

the performer says the phrase 'I know that' and by repetition it becomes an endless 'I know that I know ...' until finally, if the tape is a loop, the quality is so bad that you cannot understand it any longer what is uttered.

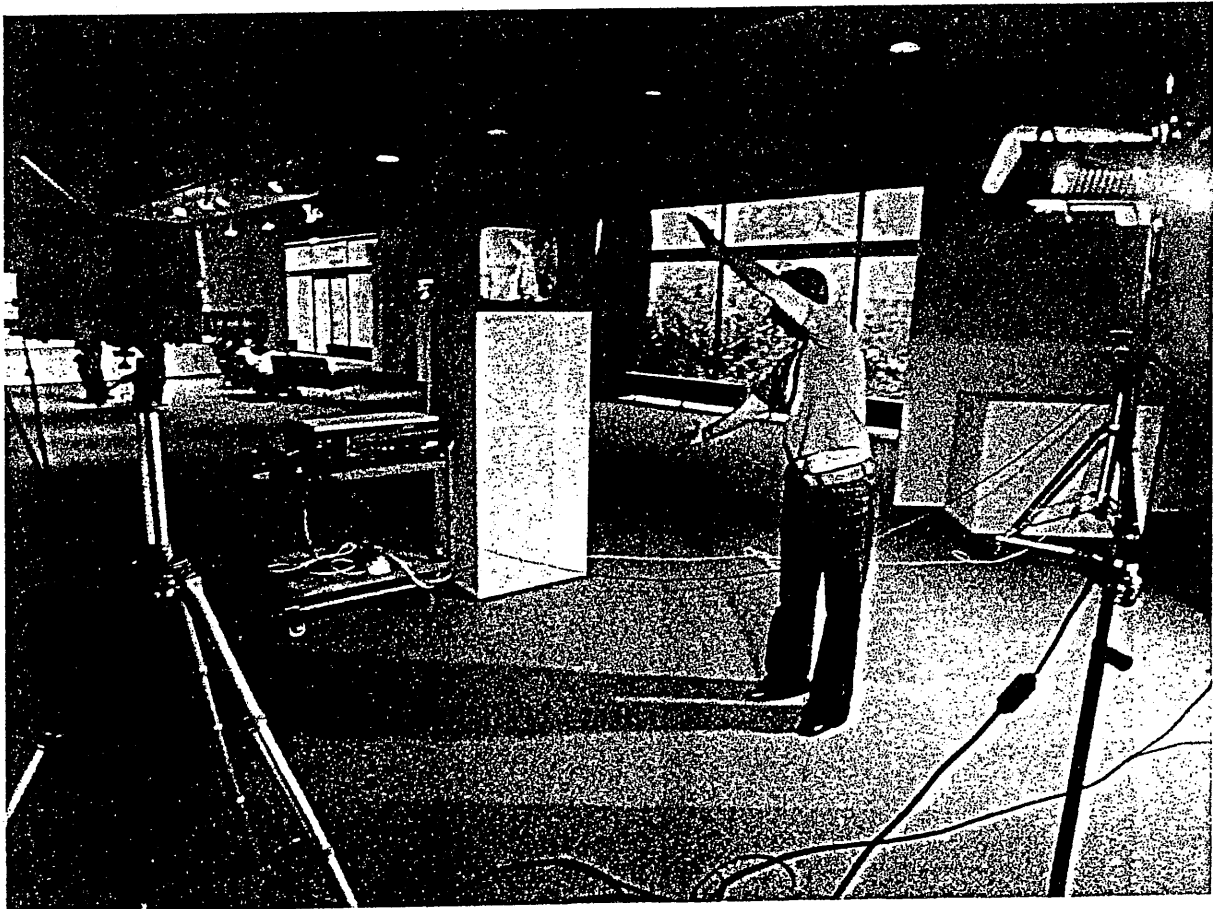
time delay as echo

recursion as founding semantics: signs to sense.

1974 DUPLICATIONS

Projekt 74, Kölnischer Kunstverein, Cologne, August.

body movements are transmitted instantly from 2 opposed cameras through a switcher on 1 tv set. selfcommunication. superimpositions controlled, feedback of movements.



1974 EPISTEMIC VIDEOLOGY I

Projekt 74. Tendenzen der internationalen Kunst am Anfang der 70er Jahre, 6.7. – 8.9., Kölnischer Kunstverein, Cologne.

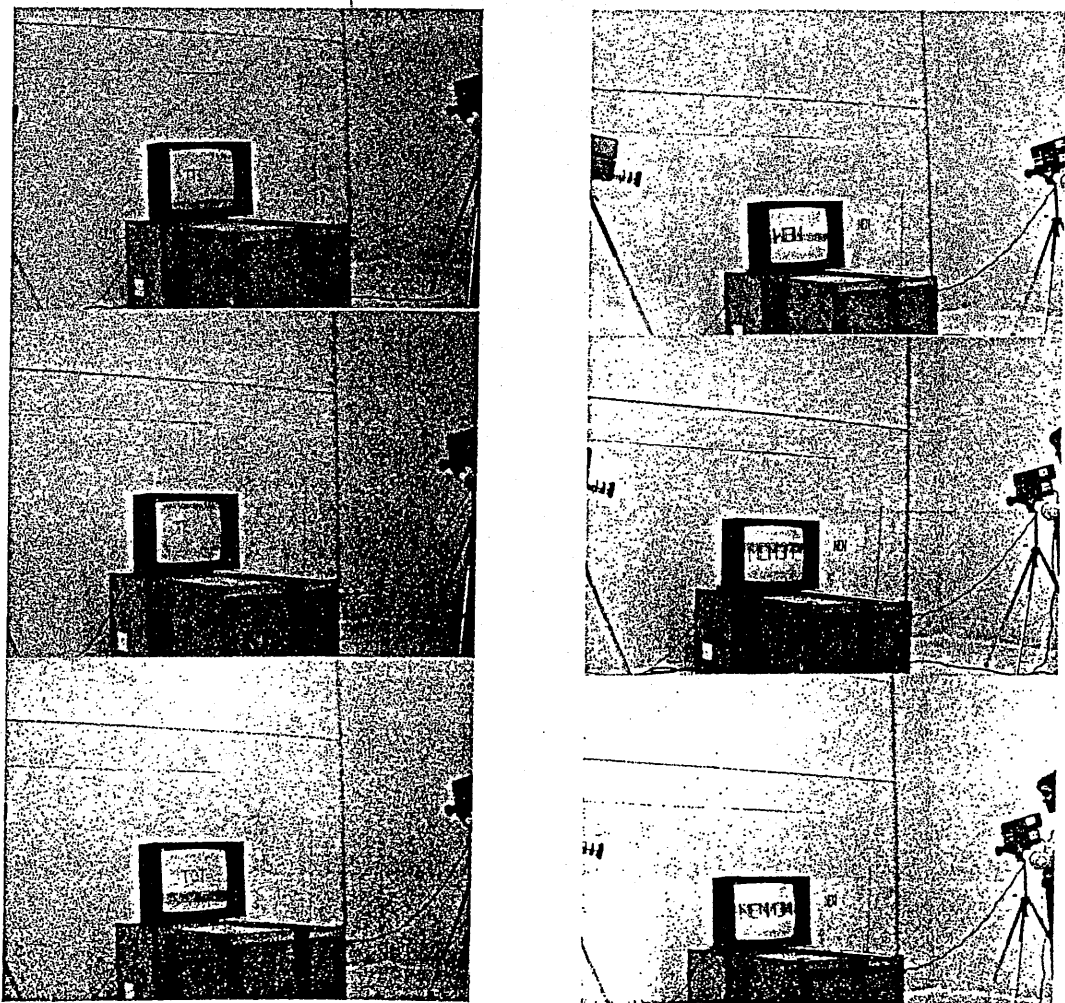
a glass plate between 2 oppositely placed cameras (two contrary perspectives), on the plate a transparent paper with signs. the images of the 2 cameras are transmitted instantly through a switcher on a video monitor. when the signs do not make sense, they become meaningful; do the signs make sense, then they convert into their countersense: – becomes +, 0 becomes 00, etc.

1974 VIDEO TEXT INSTALLATION

Projekt 74, Kölnischer Kunstverein, Cologne, August 74.

a pursuit of perspectivic texts. on a transparent paper on glass meaning-less word segments are written. the glass plate is posed between two opposite cameras the images of which come over a switcher to 1 monitor. on the screen originate by the duplicating of the word segment a new meaningful word. ex.: 'nennen' means 'mean, significate, name, indicate etc'. on the paper is only the senseless segment 'nen'. by duplicating it from opposite perspectives it gives 'nen nen'. to notice is that the technical implementation of a linguistic principle (not investigated sufficiently until now) may offer new models for the concatenation of syllables and words.

a variant is: 1 camera tapes a sequence of words, the tape goes over 2 recorders, such that on 2 monitors the word segments repeat themselves with time delay and constitute a text continuum.



SOME COMMENTS TO 'EPISTEMIC VIDEOLOGY I' (Demonstrations 1 - 8)
AND TO VIDEO TEXT INSTALLATION (performed the 4th August 1974 at the Cologne Kunstverein)

Some critics have confused the demonstrations with palindroms. Palindroms are words like 'god' or 'dog', that is, words which can be read in every direction and still make sense. The words I used differ in two important points from palindroms: first, alone they do not make sense at all (they are not words linguistically, take for example 'nen'), second, they only can be read from the middle axis to form the same words, see 'nennen', read from left and right they are not different words, but the same word. I would categorize my words as subclasses of that class of linguistic units in which palindroms appear.

The demonstrations treat language from a geometrical point of view, they treat language as sign object under a certain perspective: the mirror principle. Through these methods some spatial features of language become evident. Using spatial methods with success means that language has inherent spatial qualities. The demonstrations demonstrate some spatial principles working in the language process: geometry as founding semantics.

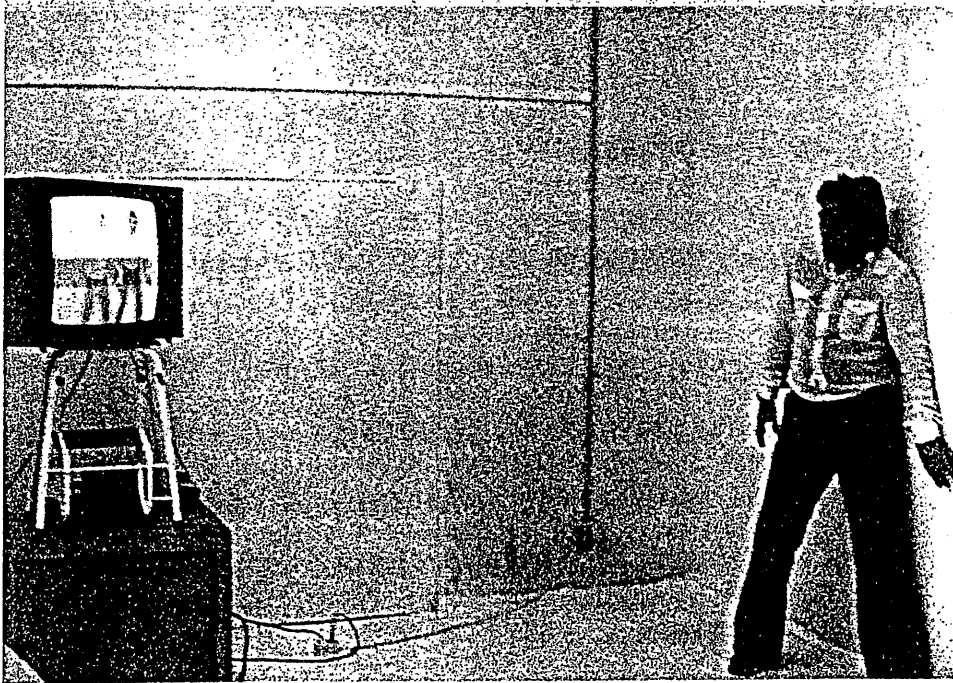
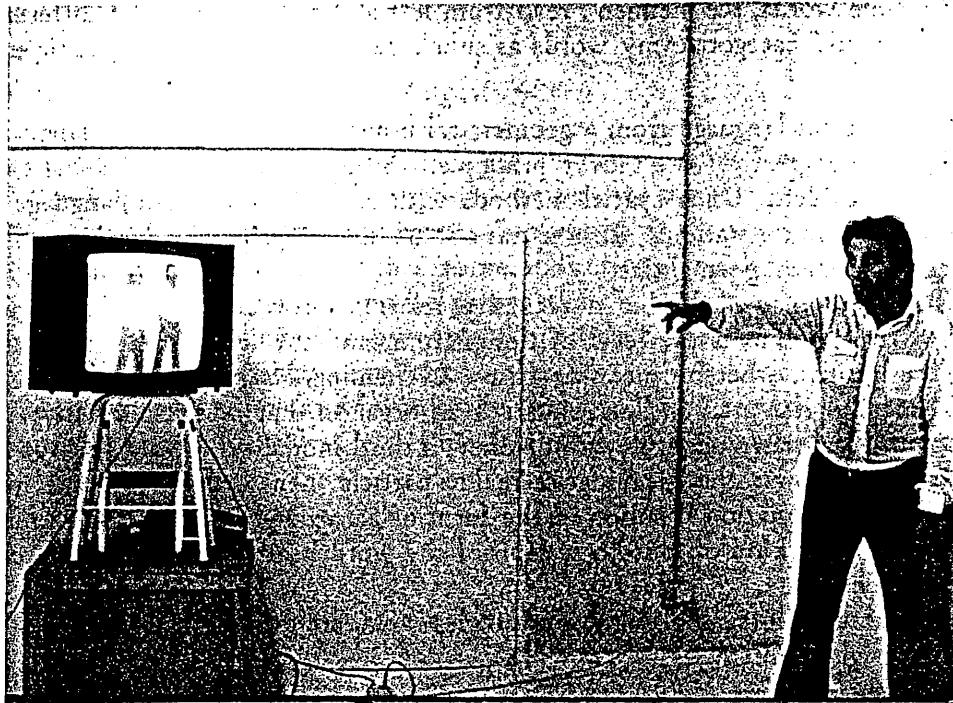
Art as a depiction medium establishes a recursive relation between 2 ontological modalities (the so-called level of reality, that is the level of designatum, and the level of imagination/theory, that is the level of designans), whereby meaning arises. By naming/designation art establishes meaning, and mostly in meaningless area until now. Art is an organon that establishes between or through the two ontological realities/modalities a third one: a third modality, a third reality: semantics. As the demonstration 1 shows: the meaningless reality-particle 'nen' becomes by the interference of art (in that case the designation function in the form of an arranged installation) a meaningful sign 'nennen' (naming). As a kind of tautological proof the word itself proves the approach and demonstrates the applied technique.

Artistic methods establish meaning in the meaningless area, art establishes meaningful relations between hitherto meaningless things.

1974 SELFESCAPE (or DOUBLINGS)

produced for photos for my exhibition 'cosmology of paradoxes', Vienna, Galerie nächst St. Stefan 1975.

the performer moves from a corner and is taped by 2 parallel cameras, the images of which are transmitted through a switcher on 1 monitor. so he tries to escape himself, but is always followed by himself.



1975 SITUATION II

During a tv discussion a tv set was placed behind my chair. In the beginning the discussion leader introduced the participants. When it was my turn I was not on my chair but on the screen of the tv set. I said hello to the audience and told them that I was placed somewhere else but that it is the nature of video to be able to duplicate and multiply a man's appearance simultaneously, to be at 1 time in several places, which no other visual art could achieve before. I explained that time played no part in the classical art, but that video as typical non-classical art is a time art, etc. During this speech I moved towards the studio and sat down on my chair seeing myself sitting on my chair in the monitor. Double image — multi space — one time.

ORF, Vienna

1972 VIDEO SCULPTURES

nüstern

lüstern

close ups from nose, mouth, eyes, etc transform the tv set in a strange sculpture. the tv set based on a pedestal with a nose (for ex.) on the screen echoes greek plastic art. I liked the idea of having many monitors and many recording machines available so that there would be many monitors on many pedestals with eyes on the screen. the viewer would come in the hall and be surrounded by many eyes (a single eye on the screen each time) watching him.

lumino

shaked silver paper and the appropriate noise transform the tv set in a light sculpture.

fume fume

ink or milk in water, taped with a close up, transform the tv set in a strange informel sculpture.

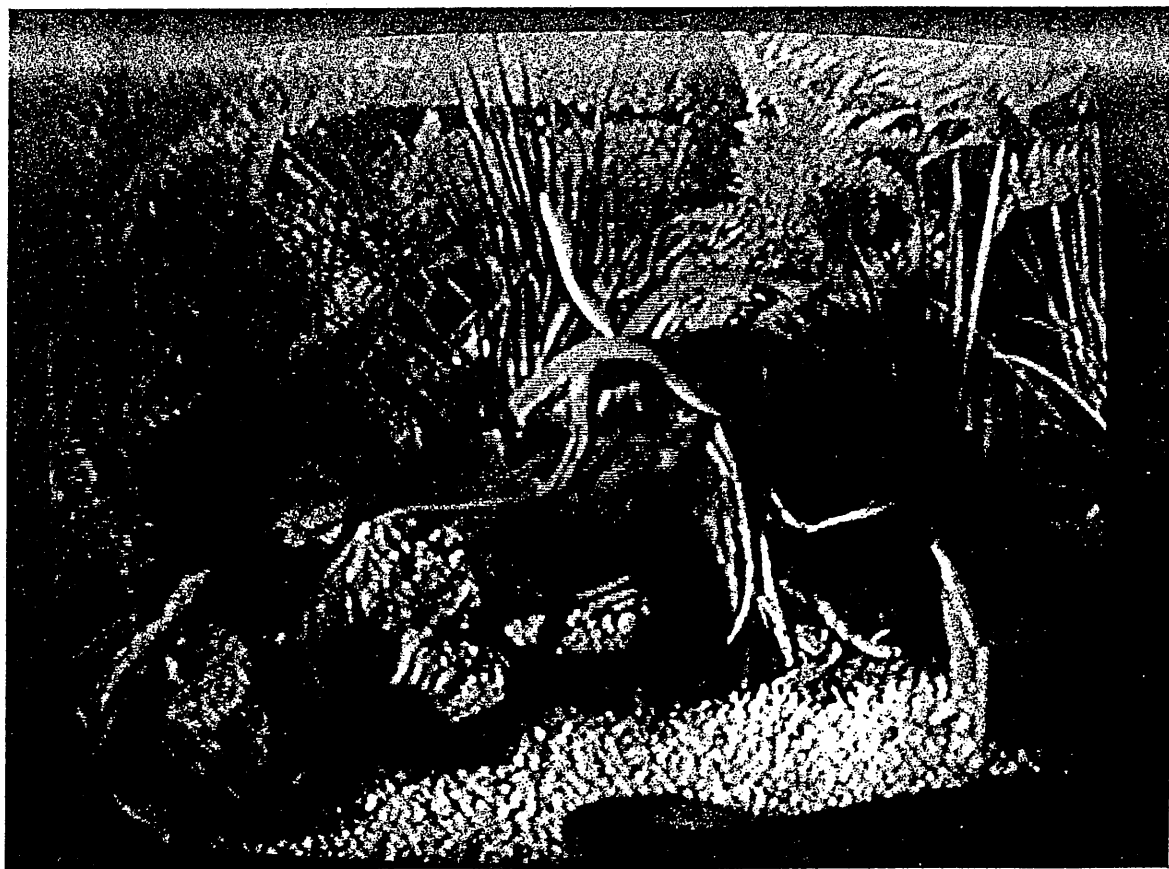
produced 1972 for the exhibition 'Audiovisuelle Botschaften. Trigon 73', Graz/Austria, Künstlerhaus, 6.Oct. - 11.Nov. 1973, and shown first time at the Städtische Galerie im Lenbachhaus, Munich, 20.6.1973.

1972 TV TERRARIUM (or TV DEATH III)

projected for the ORF transmission of a sampler of some of my video works, dropped by the officials because of cruelty. I could realize the idea only at Kultur Forum, Bonn/BRD, 15.Nov.74.

behind a wall there is a real terrarium with a big snake in it. the terrarium is transmitted live so that the tv looks like a terrarium with a snake in it. slowly the viewer knows, that in the terrarium is also a little mouse. the program is the slow drama of this two animals.

(similar to the tv aquarium and a lot of other versions).



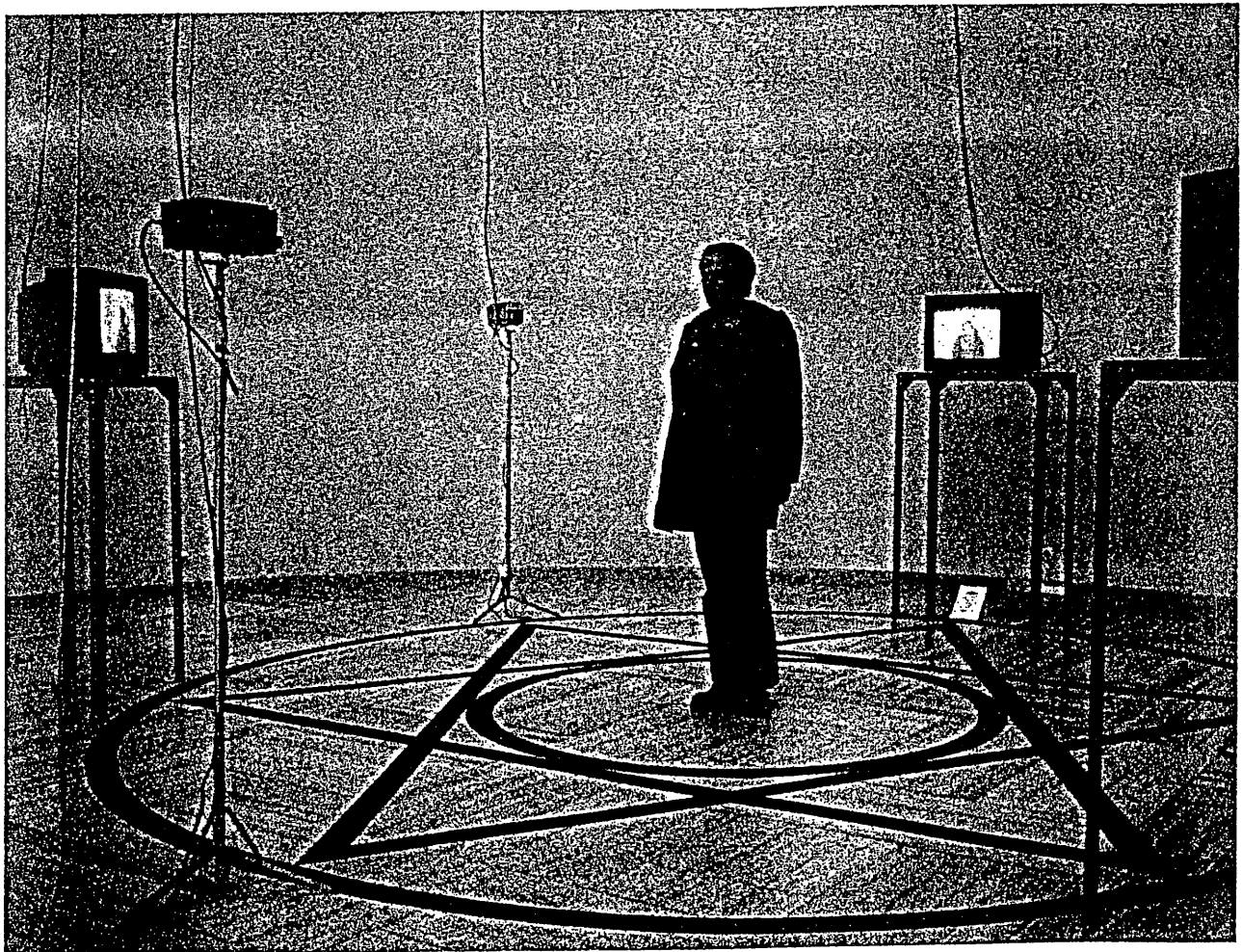
1973 OBSERVATION OF OBSERVATION : UNCERTAINTY

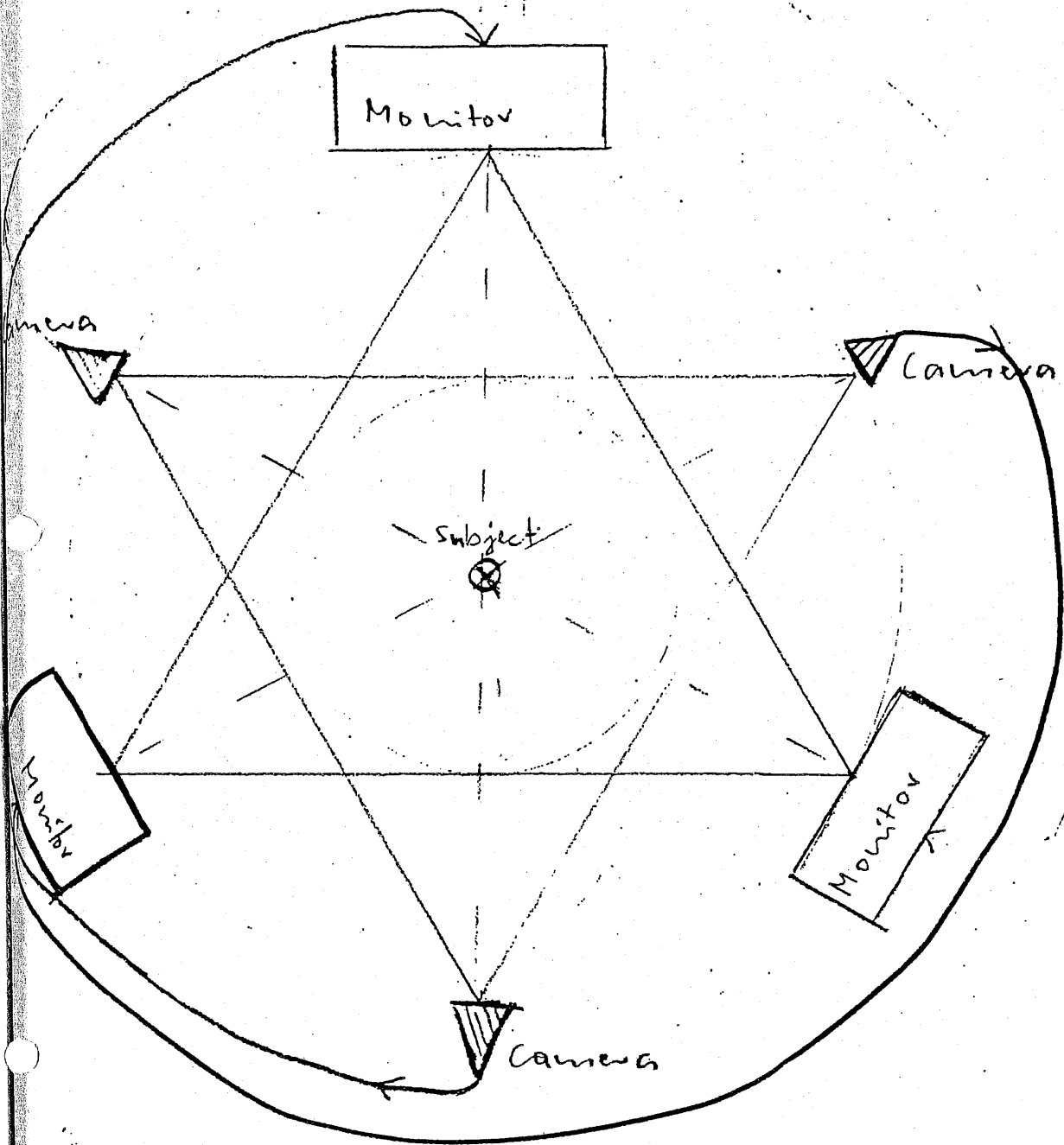
installed at Künstlerhaus, 6.Oct. - 11. Nov. 1973, Graz, during the exhibition Trigon 73, Austria.

The tv sets are placed in a triangle. Since every set is connected with an oppositely placed camera, the cameras form an inverted triangle. Both triangles form an inner and outer circle. If a spectator enters the circles, he can never see his face, he always sees himself only from behind. Whatever lines he follows, how he turns himself, he only sees parts of him backwards. he never sees him en face. The observer of himself sees only different parts of himself, he does not see the observing organs, the eyes.

Closed in curved space, every space point is the prison observer for the spectator, perspective is his deadly fate. The observer turns around in the space created by the cameras, but the tv monitors do not show him his face, looking the space is closed.

This video situation is part of / belongs to the video sculpture 'crucifixion of identity', because here you have to do with circles, you can see something. But you cannot see yourself (that is you cannot be confronted with your video image, your face). If you can see yourself, then is the price the cross.





der Betrachter sieht sich wie von vorne
 der Beobachtete sieht selbst nicht was sich um
 differierende Teile. ER KANN NICHT SEIN GESICHT SEHEN.
 the observer of himself sees of himself only
 different part
 Eingeschlossen in den Raum, ist jeder Raumpunkt
 sein Gefängnis wärter, die Perspektive sein tödliches
 Schicksal.
 closed in curved space, ist every space point his prison
 observer, the perspective his deadly fate.

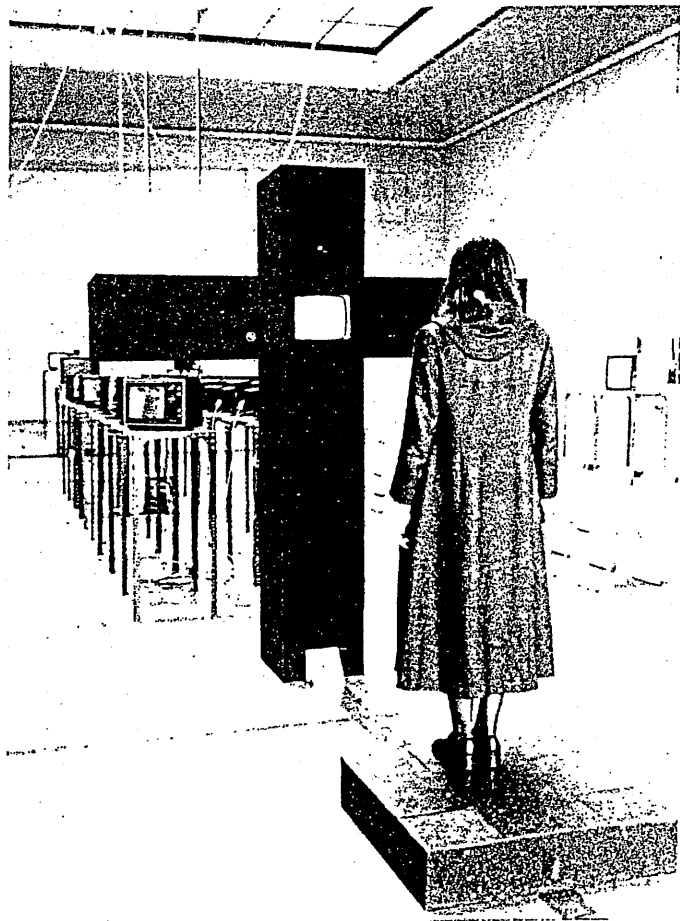
installed at Künstlerhaus, 6.oct. — 11.nov.1973, graz, during the exhibition 'Audiovisuelle Messages. Trigon 73', Austria.

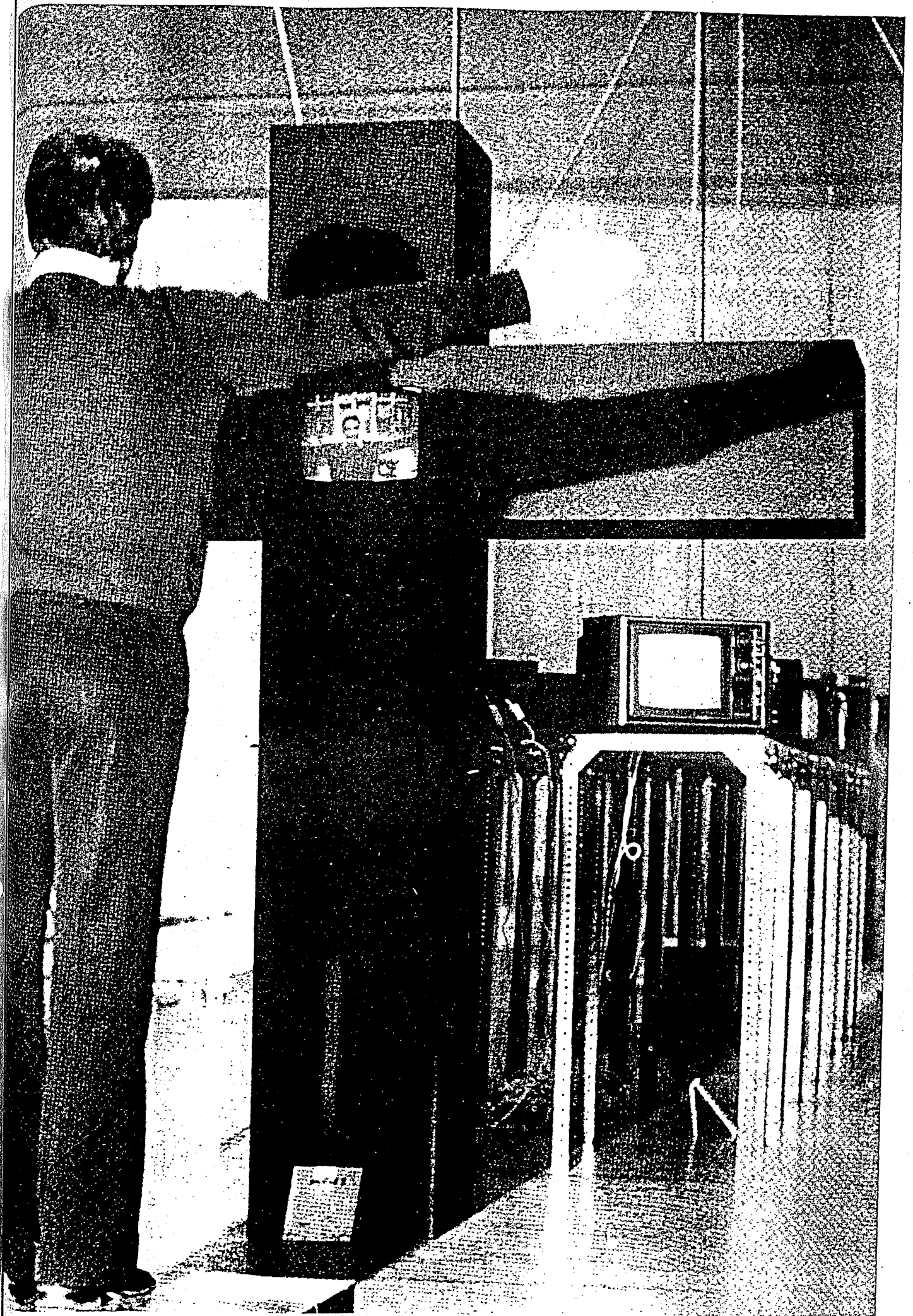
In a cross, draped with black emery-paper (as an echo of the thorns), a tv set (monitor) was built in at the point of intersection of the two beams, together with a camera and a special electro-optical device (the hole for the camera and the two holes for the invisible light beams, the interruption of which caused the tv monitor to switch on, formed a triangle as an echo of the holy triangle).

Usually the screen was empty, showed nothing. When a person placed herself on a little platform, also draped with black emery-paper and with a little steel cross on it, and stretched her hands diagonally such that the person formed a cross with her hands, only then the tv monitor was switched on and showed on its screen the person forming a cross.

A cross with a built in tv needs a special code to be switched on. The code is a person imitating the form of a cross. The decoder has the same form as the object to be decoded; this is the code. A tautological function, the typical identity axiom of our western culture. In other cultures other codes are conceivable: not the cross, but the circle etc.

I have chosen the cross as code because the cross is the most popular and important symbol of western culture. A cross showing a man in cross form, otherwise the screen is empty, shows the axiom of our christian culture and its price. If you see yourself, if you establish an identity, then as cross, then in pain. Jesus was a son of God as well as as son of man, he was a variable in an identity chain. Taking our burdens and sins as his own he dies for us: identity transfer. This transfer of identity between God and man, executed as a passage of pain (why could he not live for us? why had he to die for us?) reveals the basis of our culture: the repetition of the cross, pain as price for identity.



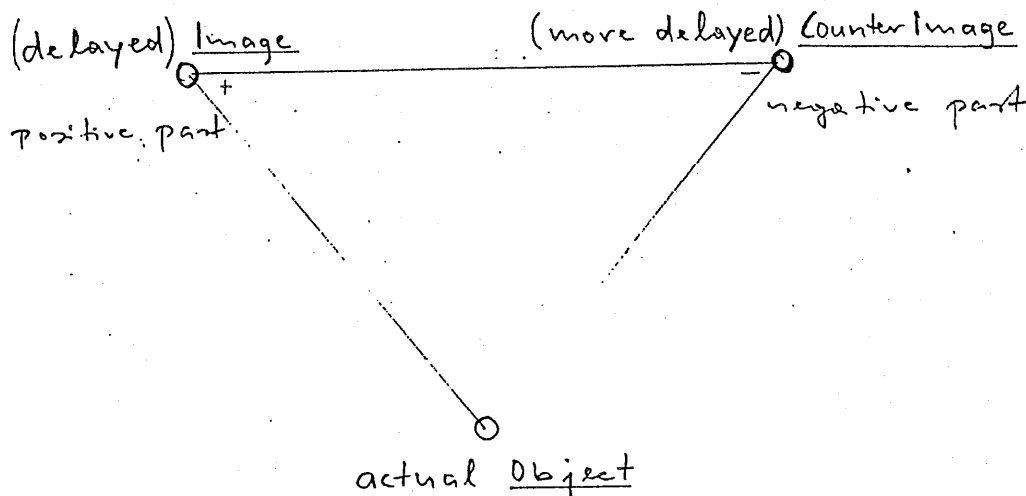
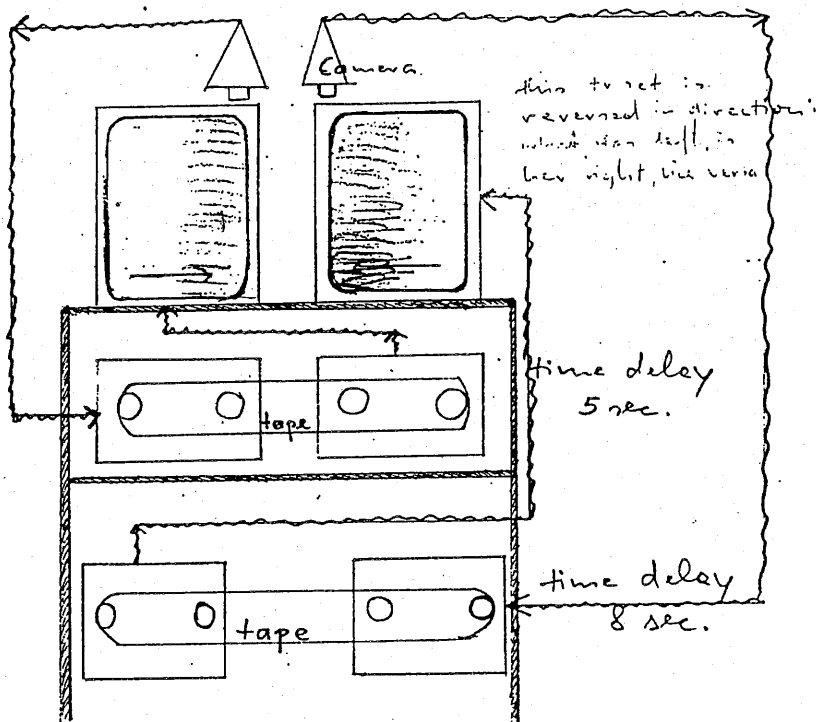


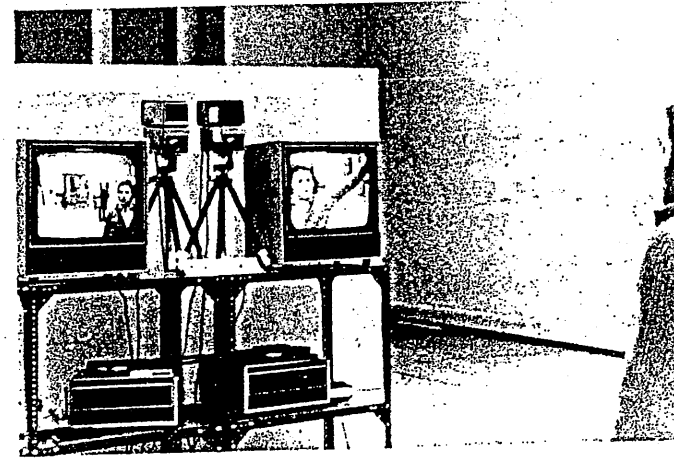
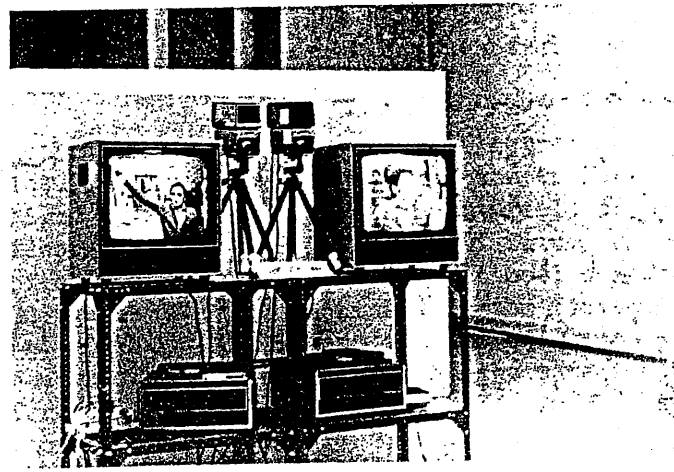
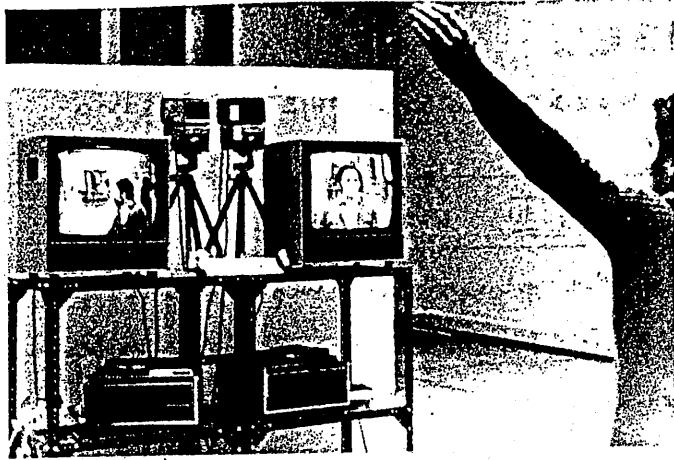
Video Installation at Künstlerhaus, 6.10. - 2.11. 1975, Graz, during the exhibition 'Identität - Alternative Identität - Gegenidentität'. Trigon 75, Austria.

The so-called real self of the spectator in a fixed point of time and space (the usual feeling of life, the normal experience of the self) was echoed by past image, by lost images and counterimages.

The first camera brought over two recorders the signal delayed with 5 sec. to the first monitor. The second camera brought the signal delayed with 8 sec. to the second monitor, whose monitor was electrically reversed (the lines of the screen started the other way in the construction of the image), therefore were exchanged from left and right: what appeared as left arm movement in the left monitor became a right arm movement in the second monitor.

This physico-physiological experience of the flux of time, together with the lack of instant reflex, with the lack of instant observation and control, had a drug effect: the experience of time and the experience of identity. The spectator went on a trip, he could not jump off from himself or the flood of time, he had to perceive himself in a continuum, connected with past tense and plusperfect, connected with his own image and counterimage, his own body finally. The body seemingly dissolved from the actual one in the flood of time. Identity as a form of time, as a function of time!





PETER WEIBEL

1090 VIENNA NORDBERGSTR. 16/22 Austria

EPISTEMIC VIDEOLOGY III 1975

The video system is the physical implementation of one of the most characteristic features of man: self-reference, which is the basis of consciousness.

Turing Machines - recursive functions - self-reproducing automata.
the image of the image:

What happens if I show the image to the image (if I turn the camera on to the monitor)? Virtually an endless line, an infinite recursion, images referring to images. Is this logic of self-reference also a logic of self-knowledge? or even a logic of self-consciousness?

If I show an image to an image, does the image then know the image? Can I write then as in the case of "Smith knows that he is Smith"

$E(y) (y=S \ \& \ k_S(y=S))$ $E \dots$ exist $k \dots$ know

"the image_i knows that it is the image_i"

$k_i(s(i)) = s(i)$ introducing the special operator "s" for "it itself"

When I mean

"the image_i showing the image_i shows the image_i showing the image_i -"?

The 'knowing image' of the video system shows that the relation between image and object (signifiant and signifie) is a recursive function, that means that a knowing image imagines knowing as the image knows or the knowing imagines, that is, man is picturing all his images in objects as victims of his self-recursive, self-reflexive imagination.

Knokke-Heist

25.12.1974/2.1.1975

Video / Peter Weibel

VIDEOLOGY

In the last decade the avantgardefilm was occupied with structural questions of the organisation and sequence of signs, the formal syntax of the calculus film, and how this filmic syntax generates meaning. By investigating possible interpretations of images the filmmakers have enlarged the codes of cinematography, but not the calculus. Still they have introduced some transitions to stills (fotography) and video.

What are now the videologic constants of the calculus video that seems to be a broader one as film, if any analogy is useful? I would propose five features that construct the video system (VT videotapes, TV television, VTR videotape recording) formally, by which new relations and new works could be discovered and produced: synthetic, transformation, selfreference, instant time, box-character.

The synthetic generation of the image by an electronic machine (which needs not to picture the existing world) and the transformation possibilities of the signs are therefore the foremost field of the psychedelic/surrealistic videofreak, but also the field of future rigorous formal investigation of colour, time, space. For the cool user of the new dope (tv and vt are drugs as all time machines) is the feedback possibly the most interesting, which has two sides, the instant time = simultaneity (that you can see what happens as reality as the same time as picture) and the selfreference (that objects can be selfreferred in time; selfreference is a tense form of being). Because of its selfreference and its time element (live or delayed time) video is specially suitable for live performances and actions. By box-character I just mean that machine-character of video as time and space switch in a living room. As time-space-machine video is therefore also very suitable for new concepts of sculpture video sculptures and video installations.

In the classical representative art time played no role. But with film and video as non-classical arts time started to emerge in the art object (a classical artform like sculpture even got influenced by time and became process art etc.). If you see history as a kind of selfrealisation of man and art as a kind of selfdemonstration, then you can say that video is the first mean in the history of art that has physically realised such a basic concept of western culture like selfreference (i.e. the basis of consciousness). Video is like a new organ in the evolution of man, it is the implementation of a mental structure into technical construct, a shift of code, an enlargement of the code into its own basis.

Is it allowed to say that the classical cinematography grew to expanded cinema (with all its new formal actions and projection systems) and transformed with video etc from a projection system to a general picture processing and generating machine?

PETER WEIBEL

born 1945, 5th march, in Odessa at the Black Sea, lives since 1946 in Austria, since 1964 in Vienna.

- 1966 Participation in D.I.A.S. (Destruction In Arts Symposion), London, Sept.
Participation in 'Actions Concert', Vienna 29.10, Galerie St.Stefan.
- 1967 Expanded Cinema Performance, Vienna January, Palais Palffy.
ZOCK Exercises with Otto Muehl and Oswald Wiener, Vienna 17.4.,
Galerie nächst St.Stefan.
Drive in for Konrad Bayer, Multimedia Show (together with G.
Schlemmer), Vienna Galerie nächst St.Stefan.
The Myth of 21st century (Intermedia Event on McLuhan), Vienna Dec.,
Kulturhaus Annagasse.
- 1968 Action Lecture (electronic multimedia communication action) and
expanded cinema actions, on tour in Germany.
Participation in 'Art and Revolution' (with Günter Brus, Otto Muehl,
Franz Kaltenbeck, Oswald Wiener) at the University of Vienna, 7th June.
Participation in the architecture exhibition U.I.E.A., Vienna.
Participation in the 1st European Meeting of independent Filmmakers,
Munich.
- 1969 Participation in 'Multi Media I' (with Video Installations and
Video Performances, the electronic screen, etc), Vienna 10. and 11.
April, Galerie junge Generation in der Blutgasse 3.
Participation in the tournee 'Underground Explosion' (Germany, Switzer=
land).
- 1970 Participation in the 1st International Underground Film Festival,
N.F.T. London.
Participation in the Festival of Concrete Poetry organised by the
Hessische Rundfunk, Hanau near Frankfurt.
Participation in 'Experimenta 4', Frankfurt, T.A.T.
- 1972 Poetic Cosmologies: psychopathy and science, Ultrapoetry with an
ensemble of nervous beauties. Graz, Forum Stadtpark.
Participation in Music Film Light-Dia Festival during the Olympic
Games, München.
- 1973 Video tapes and Performances, Munich, Städtische Galerie im Lenbach=
haus.
Participation in the Austrian Exhibition, Edinburgh Festival and
I.C.A., London.
Participation in the Independant Avantgarde Film Festival, London, NFT.
Participation in the Video Art Exhibition of Trigon, Styrian Autumn,
Graz, Künstlerhaus.

- 1974 Experimentelle Epistemologie (with F.Kaltenbeck and D.Roth), Vienna, Galerie Grünangergasse 12.
Participation in 'Projekt 74. Aspekte internationaler Kunst anfangs der 70er Jahre.', Cologne, Kunsthalle and Kölnischer Kunstverein.
Participation in the Video Art Exhibition, Lausanne Galerie Impact. Video tapes and performances, Bonn Kulturforum, Germany.
Participation in 5th Experimental Film Festival, Knokke, Belgium.
- 1975 Participation in Rencontre internationale ouverte de Video, Paris, Espace Pierre Cardin, and Bruxelles, Palais de Beaux Arts.
Participation in Video Art Exhibition, Institute of Contemporary Art, University of Philadelphia, 17.1.-28.2., Contemporary Arts Center Cincinnati, 21.3.-30.5., Museum of Contemporary Art, Chicago, May, and Wadsworth Atheneum, Sept. 16.Oct.-2.Nov.
Participation in The Video Show, London 1-25 May, Serpentine Gallery.
Participation in 'Kunst aus Sprache' (Art Language), Museum des 20. Jahrhunderts, Wien.
Participation in the exhibition 'Identity', Trigon 75, Styrian Autumn, Graz, Künstlerhaus.
Participation in the exhibitions 'Selfportraits', Galerie nächst St. Stefan, Vienna and Taxis Palais, Innsbruck/Austria.
'Cosmology of Paradox', personal exhibition, Vienna, Galerie nächst St. Stefan 14.Oct.-8.Nov.
- 1976 Participation in the exhibitions 'Schriftbild' (Scriptimage), Galerie nächst St. Stefan and Art Fair Bologna, 'Narrative Art/Photo Literature' Galerie nächst St. Stefan, Vienna, and 'Buchobjekte-Objektbücher', Galerie nächst St. Stefan, Vienna.
Editor (together with Oswald Oberhuber) of the exhibition 'Austrian Avantgarde 1900-1938', Vienna, Galerie nächst St. Stefan, Dec.- Jan. 1977.
Participation in II. Vienna Symposion on Semiotics 'Verbalisierung non-verbaler Kommunikation', University of Vienna, 5. - 7. June.
- 1977 Participation in the colloque cinématographique de l'Office de la Création cinématographique du Secrétariat d'Etat à la Culture, Paris, 31.1. - 4.2. 1977. Première of the film 'Invisible Adversaries' by Valie Export/ Peter Weibel.
'TV and VT works', two video evenings at the University of Innsbruck, Austria, 7. and 8. 2. Publication of a Video Catalogue.
Editor and organizer of the Avantgardefilm-show 'Projection art' at the Art Fair K 45 in Vienna at the Künstlerhaus, 17. - 21. Feber.
Publication of a catalogue, 50 pages.
Participation at Documenta VI (video section), Kassel.

PUBLICATIONS (a selection of books)

- 1970 'Vienna - Picture Manual of Vienna Actionism and Film'
(edited with the help of Valie Export), Kohlkunst Verlag,
Frankfurt/Germany. A survey on Vienna Avantgarde from 1951-70,
ca. 320 pages, DIN A4, photodocumentation with commentary, bibliography.
- 1971 'Inkontinenz - I' (together with F. Kaltenbeck and W. Schimanovich),
Manuskripte 33, Graz, Austria.
- 1973 'Undationen' (together with 'Veau de Ville' by D. Steiger), Protokolle 1,
Verlag Jugend und Volk, Vienna.
'Kritik der Kunst - Kunst der Kritik', a sampler of essays.
Verlag Jugend und Volk, Vienna.
- 1974 'Studien zur Theorie der Automaten' (translated and edited with
Franz Kaltenbeck), an augmented edition of Shannon/McCarthy's
'Automata Studies', Princeton University Press, 1956.
Verlag Rogner & Bernhard, Munich/Germany.
'Subhistory of Literature', der Löwe Nr. 2, Bern, Switzerland.
- 1977 'Cosmology of Paradox', ca. 80 pages. Selfpublished Catalogue.
'Austrian Avantgarde 1900 - 1938. An unknown aspect', 175 pages (together with O. Oberhuber),
Galerie nächst St. Stephan, Vienna.

PUBLICATIONS ON FILM AND VIDEO (a selection)

- 'Peter Weibels Expanded Cinema', in Film Nr. 11, 1969, Velber/Germany.
- 'Subhistory of Film', Introduction to the Lexicon of Avantgardefilm
- 'Subhistory of Film' by H. Scheugl/E. Schmidt, Edition Suhrkamp 471, 197
- 'Philosophy of VT & VTR', in: Heute Kunst Nr. 4-5, Feb. 1974,
Düsseldorf/Germany.
- 'Projects and projections', in: Supervisuell 2, Switzerland, 1968.
- 'sign system film', in: Input 2-3, 1970.
- 'Theory of syntax', in: Input 4, 1970.
- Contribution in 'Interfunktionen 4', Cologne 1970.
- 'Selfportrait of a theory in selfcitations', in: Avantgardistischer
Film: 1951-71, ed. by G. Schlemmer, Hanser Verlag, Munich, 1973.
- 'Videology', in: Catalogue of Knokke Exprmtl Festival 1974/75.
- 'Epistemic Videology III', in: Catalogue The Video Show, Serpentine
Gallery, London, 1-25 May.
- 'Avantgarde Film in Austria', in: Studio International, Nov./Dez. 1975.
- 'An annotated videology', 50 pages. Innsbruck, a booklet on my work.
- 'Projection Art', 50 pages. Vienna, Editor.
- (From 1966 to 1969 I wrote many essays on the art cinema, from Wertow, Eisenstein to
Warhol, for the german magazin 'Film').

video texts (1973 - 1975)

reading
fun besides
music arises
anxious
the secret of secrets
sin
write
schrei/ben
writing and dream
eye texts
mouth texts
switcher texts

bw, silent, 45'

VIDEO ACTIONS

<i>1969 audience exhibited</i>	vienna, multi media I, april 11
<i>1970 the endless sandwich (1969)</i> <i>depiction is a crime</i>	london, arts lab, sept. nov. 1970 by ORF, Vienna
<i>1971 the invisible frontiers (1970)</i>	frankfurt, experimenta 4, may
<i>1973 investigation of identity</i> 1. nearer - farther (1970) 2. servare contingentiam (1971) 3. Ockham's Razor	london, I.C.A., sept.
<i>1974 situation I (1970)</i> <i>illusion in nature and art</i>	kulturforum bonn, 15.nov. kulturforum bonn, 15.nov.
<i>perspectivic texts</i>	cinemonde, munich
<i>paradox encounters</i>	cinemonde, munich
<i>selfencounters</i>	vienna
<i>epistemic videology II</i>	projekt '74, cologne, kölnischer kunstv.
<i>duplications</i>	projekt '74
<i>doublings (selfescape)</i>	vienna
<i>1975 situation II</i>	dec., vienna, ORF

VIDEO SCULPTURES AND INSTALLATIONS

<i>1969 audience exhibited</i>	vienna, multi media I, april
<i>1972 video sculptures</i> nüstern lüstern lumino fume fume	
<i>1973 observation of observation: uncertainty</i> <i>crucification of identity</i>	graz, trigon '73 graz, trigon '73
<i>1974 terrarium (1972)</i> <i>epistemic videology I</i> <i>video text installation</i> variante 1 variante 2	kulturforum bonn, 15.nov. projekt '74, cologne projekt '74, cologne
<i>1975 self time - time self</i>	graz, trigon '75

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Generali Foundation
Wiedner Hauptstraße 15
A-1040 Wien

KM Weibel Peter 8
Inv.Nr: 4680