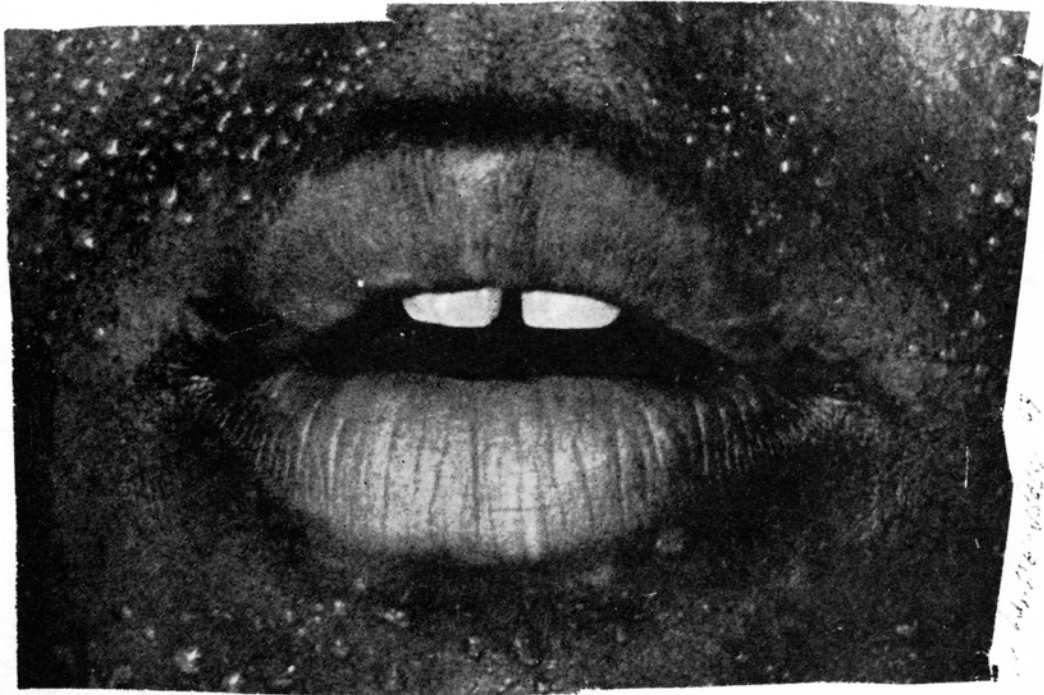
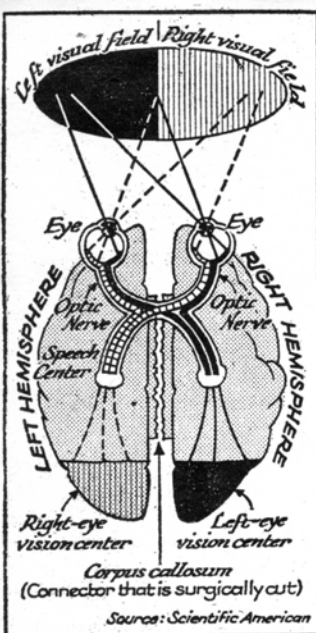


MOVIES.... DISPOSABLE ART....  
SYNTHETIC MEDIA... AND ARTIFICIAL-  
-INTELLIGENCE.... BY  
STAN VANDERBEEK.

JULY 67

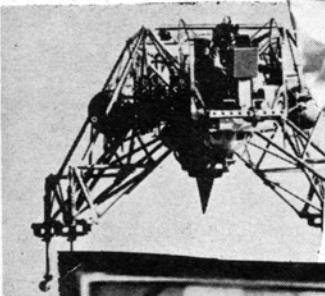






**Tests Show Right Side of Brain May Not Know What Left Does**

The New York Times July 26, 1967  
 Schematic drawing of surgically divided brain shows information in left visual field being registered in right hemisphere, and vice versa. Stimuli restricted to left visual field can not be described verbally because speech center in left side of the bra



**New electronic devices can warn of obstacles and read aloud**



**WORLD'S** smallest production transistorized radio is the Micro-Ceiver which weighs less than an ounce with its batteries. The four-

**Movies with sound on a record disc**



Tubeless TV



**WORLD ARMS COST \$130-BILLION IN '64**

**U.S. Study Reports Outlay of \$40 for Each Person**

Special to The New York Times  
 GENEVA, May 27—The nations of the world spent more than \$130-billion on defense in 1964, according to a United States study.  
 If this bill were divided among the world population, the study said, it would have come to more than \$40 for every man, woman and child.

S, SUNDAY, JULY 30, 1967

**COMPUTERS READY TO TEACH CHINESE**

Seton Hall Will Use Machine to Instruct Its Students

These are actual photographs, showing how real and lifelike G. I. Joe is to play soldier with! ... in your back yard ... or in your living room ... in cellar or attic ... you can build your own battlefields, set up combat squads ...



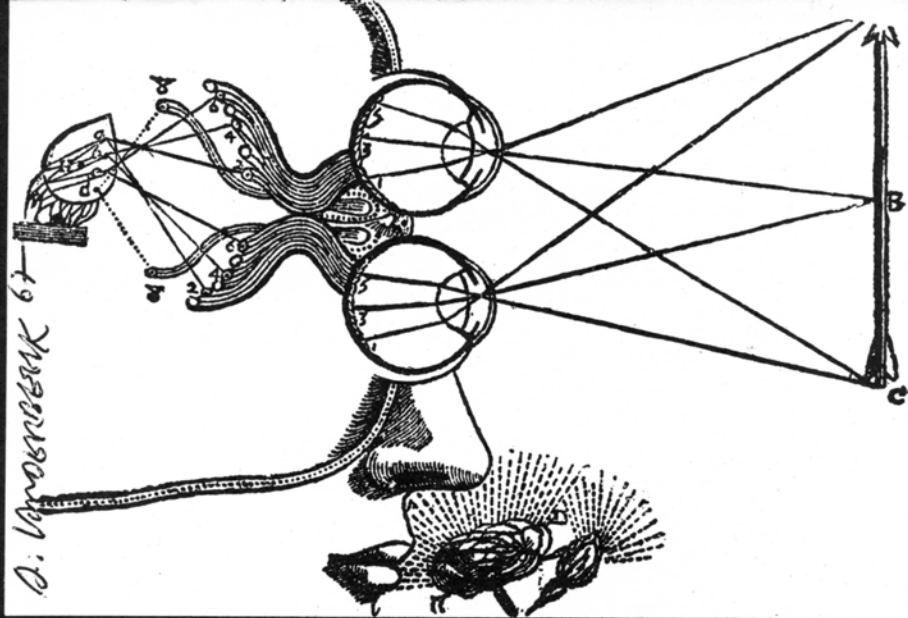
# Beatles Top Global BBC TV Marathon

London Express

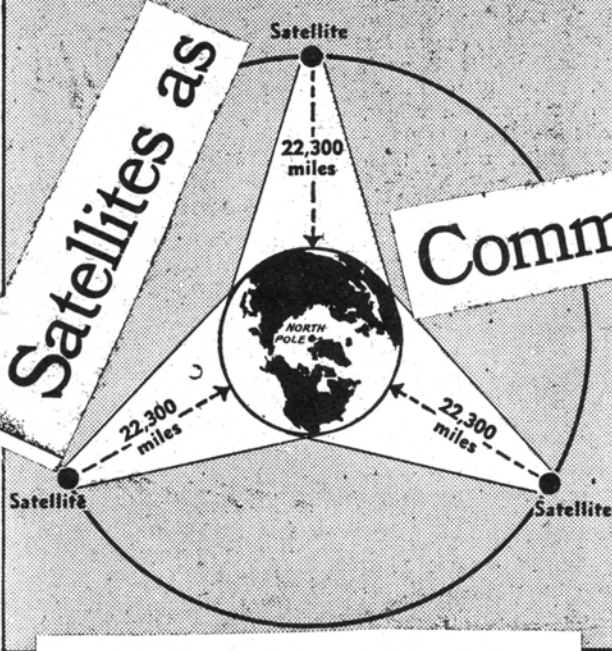
London—The Beatles will represent Britain in the biggest live TV show ever made, an around the world marathon with an expected audience of 500,000,000 viewers.

The program "Our World," will link 31 countries including the U. S., Russia, Japan, Australia and Britain via five space satellites for two hours on Sunday night, June 25.

Britain's contribution will be five minutes of the Beatles' recording a new song from a Lon-



## How three Communications Satellites will cover the globe



OLDEST ALPHABET was found in forgotten Syrian city of Ugarit. Clay tablet dates from 14th century B.C. and numbers 30 characters.

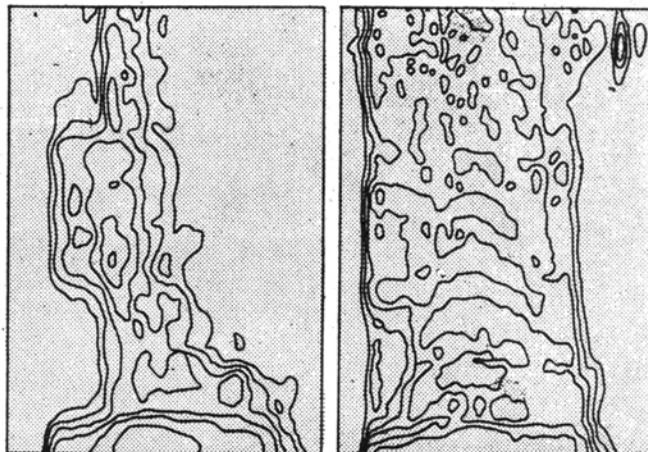
**VIDEOFILE**—A system of recording documents on magnetic tape, Ampex Corp.'s first Videofile will go to NASA. User can retrieve data as TV images or printed copies, update material or add new by simply feeding it into a TV camera.



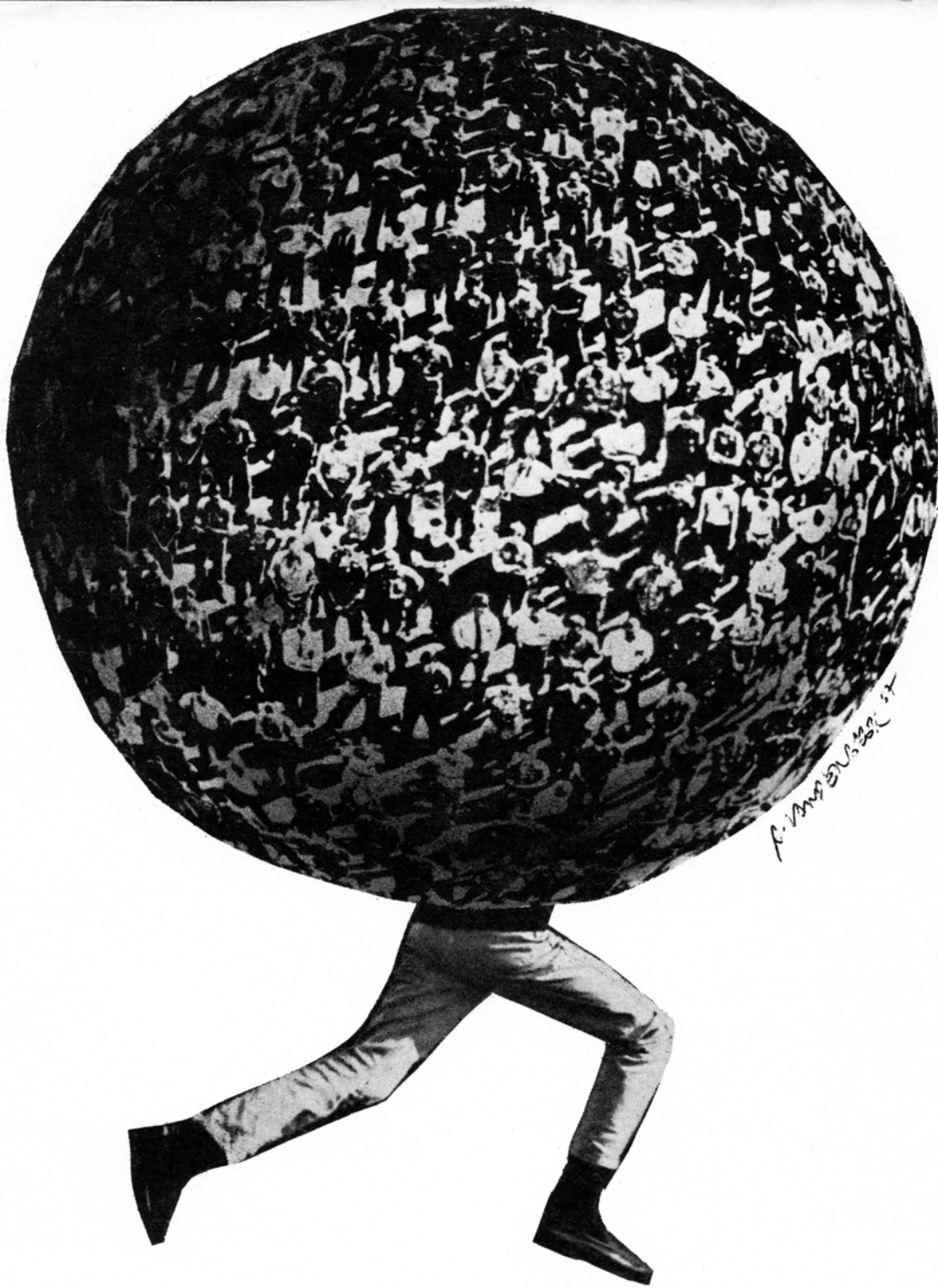
**C.B.S. Developing Disk to Play Movies Through Home TV Sets**



## Voiceprint Allowed as Evidence; Ruling Called First of Its Kind



Adapted from Bell Telephone Laboratories photos  
Illustrations from early spectrograph tests show how two different voices saying the word "you" appear in prints.



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## *Cities Sealed Under Domes Proposed*

ich needed.

en- "By utilizing the sealed  
ex- [space] cabin concept on a  
om- more grandiose scale, such as  
und- the astrodome environmental  
ec- module, it is possible," he said,  
uld- "to enclose a complete com-  
the- munity and control the total  
environment."

ss- The same system, Dr. Ko-  
air- necci said, could be used "to  
be- serve individuals on a smaller  
ve- scale at a reasonable cost in  
individual homes and in house  
trailers."

# MOVIES...

# DISPOSABLE ART-- SYNTHETIC MEDIA-- & ARTIFICIAL INTELLIGENCE

by S. VanDerBeek

man to machine... man as machine... machine as man... logic gates... memory system... time-share... time-bind... real time... prime-time... bulk core memory... inter-face... art to life... life into art... art/life... manandmachine... or "the rude computer descending the stare-case..."

an argument to the marriage of art and life... art and technology... life and its future

light... motion... time... cinema measure... motion pictures as a time machine... as an experience machine

Woodrow Wilson is reported to have said upon seeing D.W. Griffith's film *Intolerance* that it was "like writing history with lightning"...

symbol... something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance; a visible sign of something invisible...

life... motion... time  
life and history, changing  
... moving  
to stand still with history  
bridging... mental newsreels  
with the steel sleep  
of time

writing the headlines  
of ideas  
so we can understand them  
in a movie-dream's moment  
the finger, the word  
the clock, the eye  
reasoning about  
why nothing  
stands still  
except our reason  
sometimes  
life seeking itself  
the photograph  
the visual image  
the latent image  
photo-journalism...  
realism...  
the documentary film  
social surrealism  
"emotion" pictures  
and television...  
moral and spiritual order is  
where you find it...

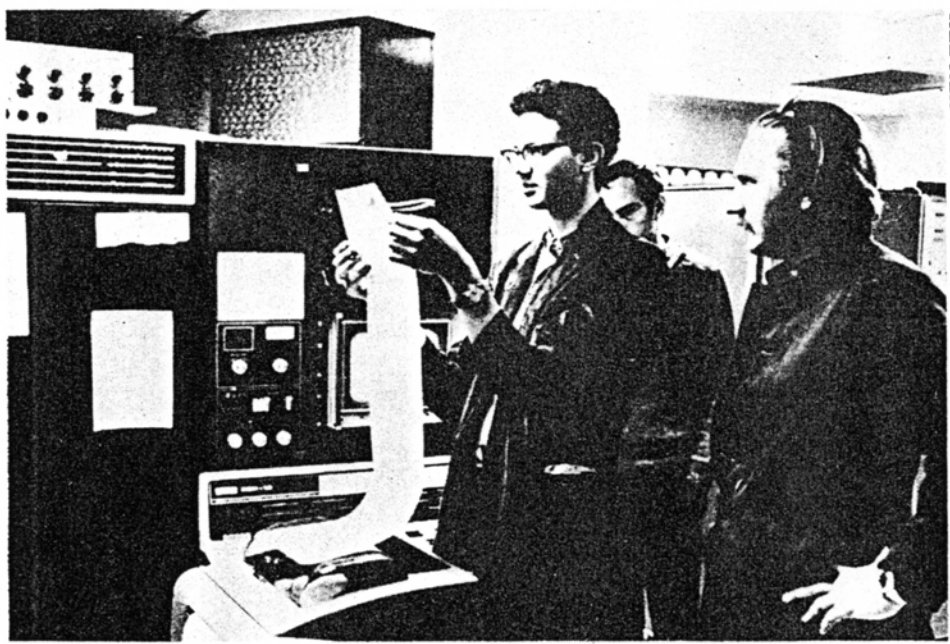
I know of more people who have religious experiences in drive-in theatres than in churches...

"eventually everything will be happening at once, nothing behind a screen unless a screen happens to be in front. It will increasingly be a thump instead of a bang. The thing to do is to gather up one's ability to respond and go on at varying speeds. Following, of course, the general outlines of the Christian life. I myself tend to think of catching trains more than Christianity..." John Cage 1954  
life in motion... changing

"As we entered World War I, Americans were getting from one place to another by some means other than their own legs, a distance of approximately 350 miles a year. They were walking 1,300 miles and riding 350 miles by trains, horses, or ships; as we came out of World War I, the phenomena of mobilization—the production of trucks, cars, railway rolling stock—suddenly brought about a change in America. By 1919 the average American was moving annually 1,600 miles by mechanical means and continuing to walk the 1,300 as well. For the first time in all history, man had suddenly increased his ecological sweepout. As we entered World War II, in America we were up to 4,000 mechanical miles per capita per annum in addition to the constant 1,300 of annual footsteps... At the present moment (1964) we are sweeping out an average of approximately 9,000 miles per capita per year." Buckminster Fuller...

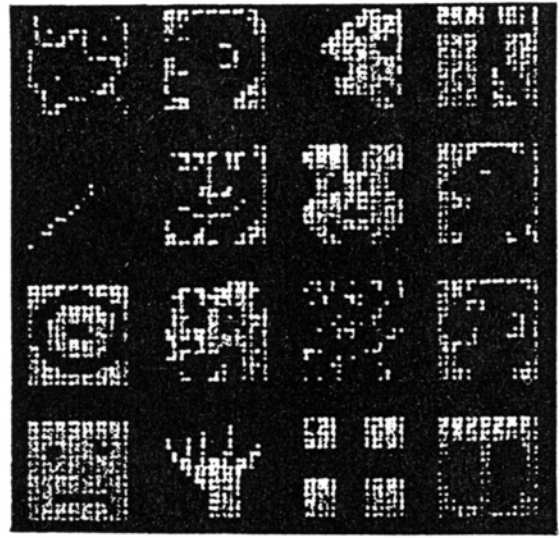
life and art... interacting... it is interesting to note that movies and psychoanalysis—are approximately the same age...

there are now more T.V. sets in America than bathtubs. There are more radios in America than people. Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than 10 percent have flush sanitation. Some 40 percent of American children have one or more



KEN FEIL

Stan Vanderbeek (right) in a typical computer control room, talking with musician-programmer Steve Smoliar, at MIT, 1969.



Simple shapes generated with a computer light-pen and CRT, to be used as miniature images of varying black and white density as components of a larger picture.

meals at the T.V. set . . . Television reaches all but 3 percent of the American people, (and this is a statistic taken from 1962). In June, 1967, the first international satellite T.V. show with hook-ups in 26 nations was broadcast "live".

a sense of reality is a sense of the senses . . . a sense of reality is a sense of nonsense . . . movies should delight the eye and rearrange the senses.

The artist will tell you it is as much a process he is interested in . . . as a result. Art is a process—life is a process—are they the same process? 'so many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like shoes, more temporary, more human, more able to admit of the possibility of change. The fixed, finished work began to be supplemented by the idea of a work as a process, constantly becoming something else, tentative, allowing more than one interpretation.' Dick Higgins, April 1966

all things move and are changing. Movement-light destroys the fixed point of view, we have entered the revolving door of the universe . . . and the centrifugal direction of the senses . . . moving out speaking as a working artist, I began as a traditional painter . . . noting that most of my painting was always coming out in a series.

a logical turn to animation and the concept of "movies" which are no more than a series of still pictures (ironically) a logical turn to animation (also called "stop-motion") and "movies" . . . which because of the illusion of motion . . . (the eye's inertia) we do not see them as a series of "still" pictures.

as a painter I began to turn from the "object" tradition (and the museum tradition on which it is based . . . ) turning from the real world . . . so to speak . . . to the illusory world, so to speak . . . I want to paint with light, virtual images, the magic of projected images, and explore the sense of photo-reality, the new undefined visual language of movies. In the future scale of world order it is perfectly clear that entirely new visual techniques, symbols, languages, media, must be explored so that the dialogue that the individual man has with the sense of life and with his work can enter into world-wide dialogue with other individuals or other world-wide cultures. I believe the over-haul in symbolic form from the dadaist's to 13 channel data is just beginning! My particular work deals with the building of a proto-type-cineman-space-stage . . . a magic theatre (called a Movie-Drome) in which the audience will ultimately be able to control a considerable amount of the audio-visual presentation (the audience lies down at the outer edge of the dome so that the field of view for each person is the dome-screen). In the problem of environment and "aesthetic-logistics" it seems to me that it is becoming more and more a problem of "libraries" . . . In the case of movies image storage and retrieval, when and where we need them and want them in our lives . . . In theatres of this dome type I envision in the future simplified image storage and retrieval systems, not to mention new image and graphic generating techniques—(via computer and videotape . . . ) at which an artist will "perform" an image concept by instant selection plus image interplay . . . this could also be an "information concert" . . . (with literal and factual information in a very compact and intense form) we have turned a corner with films and T.V. when images can now be treated in much the same way that music is . . . endlessly and variable and dynamic . . . stored, and in motion . . . for instant recall

we are now going through a reordering of our visual semantics . . . outlook-insight and information absorbing process . . . instant electric libraries

teaching as a "performance". the theatre of "life" motion pictures as an experience machine. a possible way to replace "war" games with "peace" games

in the present media-mix, man as a metaphor . . . does not recognize man . . . we are entering an era of "approximate art" (note here the word "happening" has entered our life, a word-symbol standing for a series of events, about which the outcome is not predictable. the experiment that often ends up as a disposable work of art . . . )

it is very important that art and life . . . interact and keep the social process self-conscious. we are entering an era of disposable art . . . synthetic media and artificial intelligence . . . social consciousness without decisions . . . (Levittown) social decisions without consciousness . . . (Detroit and Newark riots). we confront the prospect of the "artificial man" . . . the "disposable" man . . . the dilemma of leisure . . .

artificial intelligence and the rise of the computer . . . (The computer has been with us approximately 15 years . . . only in the year 1968 did it equal and pass the human brain's capacity for decision making . . . something over the order of 100,000 decisions a second . . . )

computers which will take over more of our conscious decisions

. . . will completely change our information processing, making us less "conscious" by giving us more "decision energy"

how will we make use of this new and extra decision energy, spare time, and graphic possibilities . . . ???

it should make for the flowering of a mass, personal art, instant culture and incredibly subtle feedback situations . . . inter-play techniques for man and machine . . . man-machine-dialogue . . . a culture-intercom . . .

a flowering of a new technological art . . . a direction America is going anyway . . . (6 percent of the world's population has 50 percent of the world's phones . . . )

this growing technology will produce new forms, not only motion pictures, to help us in the externalization of things . . . to help us overcome our visual illiteracy . . . (picture language is one way to break through the world-wide problem of over 700 million people who can't read or write) motion pictures, if nothing else, help us to re-experience our experiences and the interesting problem here is that we are each of us unique in our needs and our interpretation of "experience," either in synthetic motion picture time, or in "real" time, in private life, or public relations: the problem of the interpretive "symbol"

In Africa, the story goes, the American movies are so old and scratched, that the natives think it is always raining in America.

how do we approach the problem of extending the language of vision? a clue comes from Expo 67 which is an index to the popularization of mixed media . . . I don't think one major exhibit at the Fair used the old-fashioned single concept of movies . . . yet the old-fashioned concept of art being taught in schools limited to painting and the traditional arts is all most art students of today have to draw on . . .

most schools ignore the fact that movies are the most potent art form of our time, and seldom teach it . . . America has two universities with any kind of reputation for teaching films . . . and at that they are essentially very conservative and are only preparing replacements for the Hollywood factories . . .

incidentally, the average age of the Hollywood cameraman is 55 years

it is ridiculous that there is no efficient way for an artist to examine some of the new technology . . . some artists have formed in their own groups in an attempt to do this . . . (The Filmmakers Co-operative and Experiments in Art and Technology . . . called E.A.T. both here and in New York City) How can today's artist work in computer graphic display systems, video tape systems, laser and holography systems? It is rather amazing that there is no artist in residence at C.B.S. . . . I also hope that some plan will be arrived at that will let artists come and play-in, live-in, some of the Expo 67 buildings equipped with such elaborate sight and sound systems . . . before they are torn down and destroyed . . .

computers as amplifiers of human imagination . . . graphic display systems using "light pens" . . . at which the artist can draw, ask the machine to rotate his drawing, (move it in many ways) . . . and put it on film . . . simultaneously making an electronic sound track . . . animation of drawings of great detail done in minutes . . . computer sensing systems that study the eye's movement over research material and when the eye rests on an image, the image automatically enlarges; if the eye rests for a longer time on the same material, the image changes . . . (imagine a french lesson on an electronic page full of words that are going by rapidly. you are reading from a display scope or tv screen. if a word is doubtful to you, by looking at it for three seconds it will enlarge itself above the other words; if you are still looking at it three seconds later, it will automatically change into English . . . )

cybernetics . . . the responsive machine to human needs . . . the computer as a musician . . . new notation systems that enable you to "see" the music on the scope and with a light pen to edit it, and then to hear it instantly . . . (the music is written not in traditional music note form, but in linear form; the line of the graph going up indicates pitch and the length, the duration, etc . . . ) Here the interesting interrelationship of "seeing Music" brings an aural art into new abstractions . . . image systems for the storage of vast numbers of images that can be played as if on a piano, in the search of the new audio-visual art forms of the future . . .

so here we stand . . . balancing on the meta-physical nuclear dilemma . . . hanging by a thread of verbs and nouns . . . man . . . man to man . . . trying desperately to conceptualize himself . . . to "see" himself at the very time he is changing . . . more rapidly than ever in man's history . . . man to man . . . mass man to mass man . . . I believe that motion pictures and related image-thinking holds out a hope for "seeing" ourselves and thus to evolve the ecology most suitable for life, for living . . . can you see me! can you hear me! ■