

SOCIETY, TELEVISION AND ART

Day I: TELEVISION AS A MEANS OF ARTISTIC PRODUCTION AND AS A WAY OF EXPERIENCING ART

10:00 am Keynote Speech -

John Hanhardt

12:30 pm Seminar -

Television as a Means of Artistic Production

Topics for consideration:

Practical and theoretical concerns for the artist: The properties and possibilities specific to TV technology; The degree to which and the ways in which the TV medium determines form and content.

Vito Acconci

Lawrence Wiener

Keith Sonnier

Martha Rossler

Annette Michaelson

Rosa lind Krauss

Amy Taubin

4:00 pm Seminar -

Television as a Way of Experiencing Art: from the point of view of the audience

Topics for consideration:

Means of presentation and access, (broadcast, cable, closed-circuit); The social, psychological and intellectual implications of TV as art; The extent to which the medium determines the meaning of that which is experienced; The consciousness of the viewer/listener in relation to the work (as passive consumer or active collaborator).

Douglas Kellner

James MacBean

Peter Wollen

Julia Lesage

Julianne Burton

David Cooper

Susan Sontag

Laura Mulvey

John Hanhardt

8:00 pm Panel Discussion -

Television as an Art Form of Modern Technological Society

Topics for consideration:

The role of mass media communications in social life (intellectual, cultural, political); The appropriation of the technology of the mass communications industry for the purposes of art-making.

John Berger

Susan Sontag

Douglas Kellner

Donald Burgy

Benjamin Buchlou

Herb Dordick

Hans Haacke

Day II: THE PRODUCTION AND REPRODUCTION OF ART BY MECHANICAL/ELECTRONIC MEANS

10:00 am The presentation of a paper on a topic relevant to the symposium.

12:30 pm Seminar -

The Relation of TV to Other Technologically Produced and Reproducible Art Forms (Film, Literature, Music, Photography)

Topics for consideration:

The property of mechanical or electronic reproducibility is common to certain art forms; How does this determine the artist's practice in each form; To what extent do these various artistic practices influence and inform one another; What differences and similarities exist at the levels of methodology, structure and meaning.

Frederick Jameson  
Susan Sontag  
Julianne Burton  
Michael Snow  
Annette Michaelson  
Yvonne Rainer

Phil Glass  
David Antin  
Robert Ashley  
Vito Acconci

4:00 pm Seminar -

The Relation of TV to Art Forms Not Traditionally Produced or Reproducible by Technological Means (Dance, Painting, Sculpture, Theater)

Topics for consideration:

Television's relation to Dance and Theatrical performance is normally that of documentation; As a mediating process, to what extent does recording alter the meaning of its subject; Electronic media can be used in the production of these art forms and may become a determining factor in the elaboration of formal and thematic material.

Yvonne Rainer  
Richard Foreman  
Richard Serra

Trisha Brown  
Rosalind Krauss  
Susan Sontag

8:00 pm Panel Discussion -

A Critical Analysis of the Relation of Technological Means of Reproduction to All Modes of Art-Making

Context for a theoretical discussion:

The experience of mechanically/electronically reproducible art is distinct from the experience of traditional forms; The technological reproduction of art radically alters the viewer/listener's relation to the art event; Through this process art becomes a collective, social activity, experienced by many people at different times and in different places; The viewer/listener's sense of self as an autonomous, but integrated, centered subjectivity gives way to a complex experience of social being, structured by contradiction and transformation and characterized by displacement, de-centeredness, disintegration.

Day II, 8:00 pm Panel Discussion continued:

John Berger	Peter Wollen
Julia Kristeva	Benjamin Buchlou
Bertell Ollman	David Cooper
Terry Eagleton	

Day III: TELEVISION: SOCIAL CHANGE OR SOCIAL CONTROL

10:00am -The presentation of a paper on a topic relevant to the symposium.

12:30 pm Seminar -

Television: An Instrument for Social Criticism and Social Change

Topics for consideration:

The feasibility of journalistic approaches to social and cultural recording; The particular use of TV in the documentary mode. Television as a critical and analytic tool for inquiring into social relations and social structures. TV as a force to promote social change; approaches that assume a partisan relation to social issues or which advocate specific solutions.

Jean-Luc Godard	Douglas Kellner
Jean-Pierre Gorin	Laura Mulvey
Jack Willis	James MacBean
Emile DeAntonio	Julia Lesage
John Alpert	Yvonne Rainer

4:00 pm Panel Discussion -

Television: Mass Communications Technology and Ideology

Context for a theoretical discussion:

Semiological analysis asserts that social experience is structured by complex systems of representation and signification which unconsciously determine social behavior; Television and other mass media are principle bearers of such sign systems.

Ideology critique asserts that society reproduces itself in its own image; TV and other mass media present society's image of itself and that image is called a reflection of reality; in fact, it is a reflection of a specific ideology which is presented in a monopolistic fashion and appears immutable; Social relations (e.g. consumer and property relations) are consciously and unconsciously reproduced not only as content, but also in the formal structures and technical means of the mass communications media.

John Berger	Sylvere Lotringer
Julia Kristeva	Umberto Eco
Bertell Ollman	Jean-Luc Godard
Frederick Jameson	Jean-Pierre Gorin
Terry Eagleton	David Cooper

## SYMPOSIUM PARTICIPANTS AND POSSIBLE PARTICIPANTS

Vito Acconci - artist  
Jon Alpert - documentary film-maker  
Andrew Arato - professor of Philosophy, Cooper Union  
David Antin - poet  
Robert Ashley - composer  
Lisa Baer - artist  
John Berger - writer, critic  
Trisha Brown - dancer  
benjamin Buchlou - critic, editor of Nova Scotia Press  
Julianne Burton - critic for Jump-Cut, Prof. of film theory at  
U.C. Santa Cruz  
David Cooper - psychiatrist  
Emile DeAntonio - film-maker  
Herb Dordick - M.I.T.  
Terry Eagleton - professor of literature at Oxford U.  
Umberto Eco - semiotician  
Richard Foreman - dramatist  
Phil Glass - composer  
Jean-Luc Godard - film-maker  
Jean-pierre Gorin - film-maker  
Hans Haacke - artist  
John Hanhardt - film and video curator at the Whitney Museum  
John Hess - film critic, editor of Jump-Cut  
Frederick Jameson - Prof. of comparative Literature at Yale  
Douglas Kellner - prof of philosophy at the U. of Texas, Austin  
Rosalind Krauss - prof. of art hist. at Hunter, editor of October  
Julia Kristeva - film and literary critic  
Julia Lesage - film critic, Jump-Cut  
Sylvere Lotringer - prof. of literature at Columbia, editor Semiotext(e)  
James MacBean - film critic  
Annette Michaelson - critic, professor of film theory at N.Y.U.  
Laura Mulvey - film-maker  
Bertell Ollman - professor of philosophy at N.Y.U.  
Mark Poster - Prof. of history at U.C., Irvine, editor of Telos  
Yvonne Rainer - film-maker  
Martha Rossler - artist  
Richard Serra - artist  
P. Adams Sitney - film critic  
Kieth Sonnier - artist  
Susan Sontag - writer, critic  
Michael Snow - artist, film-maker  
Amy Taubin - film critic  
Larry Wiener - artist  
Jack Willis - documentary film-maker  
Peter Wollen - film critic  
Marc Zimmerman - film critic  
Donald Burgy - video artist (Mass.Art)

Art Metropole  
attn: Martha Fleming