MIT Hosts Video Star

The man who took the lead in developing television/video technology into an art form appeared Monday night at the MIT Film/Video Section to present two works and discuss some of his ideas. The Film Section has organized a series of Monday night screenings exploring such issues as the relationship of film, video, and "movies," and some of the more tangible problems of distribution and exhibition.

Paik is one of the most versatile artists working today and he is consistently ahead of his cohortes in every field he turns to. Enormous intellectual and cultural exposure contribute to Paik's innovative abilities. Born in 1932 in Korea, he was educated at the University of Tokyo, the University of Munich, and the Freiburg Conservatory. He continued his studies in electronic music and became artist-in-residence at WGBH-TV in Boston in 1969, assuming the same position at WNET-TV in New York in 1971. His career has brought him constant international acclaim, and he worked with all of America's most important avant-garde artists. His earlier career centered on the definition of some new musical ontology (he worked for some time with John Cage, using new forms of performance art which included, according to an associate, circulating in the theatre lobby during intermission and stripping men's ties off) but his most recent interest has been in video-videoology, a video art of intersection and communication.

Some Monday night were "Media Shuttle," a collaborative effort between Paik and Russian video artist Dmitri Devyshinskii and "You Can't Lick Stamps in China," filmed by Gregory Battcock with assistance from Paik. The first tape was the most interesting since it is illustrated more of Paik's aesthetic principles. "Media Shuttle" was an attempt to present New York City to the Moscowers and Moscow to the New Yorkers. Paik's complex and technologically flamboyant contribution, "The Selling of New York," with tongue-in-cheek humor stood in marked contrast to Devyshinskii's dry, straight-faced filming with extremely limited special effects. "Stamps" suffered from slow editing at the start that picked up to assume momentous satirical proportions.

Afterwards Paik took (full) questions from the audience and spoke briefly about his ideas on the relations of art and communication, and the analogy between the physical medium of video and life, comparing editing and the choice of filming a particular moment in time with the life-process forever "losing the un-lived life."

Love Love Love

Modern Romance, starring Albert Brooks, Kathryn Harlow, and Bruce Kirby, and directed by Albert Brooks, with guest appearances by George Kennedy and Meadowlark Lemon, has been called the best directorial effort by Albert Brooks and Monica Johnson, a Columbia picture, and it's a hit. Robert Cole (Albert Brooks) is a successful West Coast film editor who is slightly out of touch with reality. Mary (Kathryn Harlow), his one and only real girlfriend, whose feet are firmly planted in the real world, works in taping for Fidelity Savings. Robert loves Mary. Mary loves Robert. All should be bliss and happiness, but when they are together, Robert is uncomfortable. Whenever she is out of his sight, he is out of his mind. You see, Robert doesn't simply love Mary. Robert is obsessed with Mary. She, on the other hand, is smitten by his attentions, but, as informed by Robert, "She wouldn't be happy with someone who wasn't insane-ly jealous."

This relationship is the basis of Modern Romance, the new comedy starring writer-director Albert Brooks, and the movie is shown as a table as the relationship Brooks, known mainly as director of short films for Saturday Night Live and for his first film, You're Life, in which he also starred, has always shown great promise as a brilliant comic filmmaker. In this film, too, he shows promise, and there are indeed some very wonderful comic bits, but promise is not enough, and the film, while excellent in parts, on the whole falls rather flat.

We root for the film to succeed, partly because Brooks is so appealing. The character he portrays here, Robert Cole, is at least as selfish as Yale. Brooks' character in Private Benjamin, with the added virtue of being something of a whiner. He remembers a school friend who had always let him share his sandwich, no matter what.

Another internationally known video artist, Chip Lord, will be giving a workshop at the Film/Video Section on April 22 from 2 to 6pm. Lord is part of the group involved in producing media spectaculars ("The Amaranth News Tapes," "Caddic Aunch Show") in a more humorous vein. See you there.

Sheena

what kind. Still, somehow this character is appealing, and we take him just as he is, as he says, as long as he has a new one. He's a self-sufficient, self-mocking character, and we can't help but root for him. The film, while not as successful as Private Benjamin, is still a success in its own right. The humor is not TV sitcom leftovers - and partly because Brooks is so appealing. The character he portrays here, Robert Cole, is at least as selfish as Yale, Brooks' character in Private Benjamin, with the added virtue of being something of a whiner. He remembers a school friend who always shared his sandwich, no matter what kind. Still, somehow this character is appealing, and we take him just as he is, as he says, as long as he has a new one. He's a self-sufficient, self-mocking character, and we can't help but root for him. The film, while not as successful as Private Benjamin, is still a success in its own right. The humor is not TV sitcom leftovers - and partly because Brooks is so appealing. The character he portrays here, Robert Cole, is at least as selfish as Yale, Brooks' character in Private Benjamin, with the added virtue of being something of a whiner. He remembers a school friend who always shared his sandwich, no matter what kind. Still, somehow this character is appealing, and we take him just as he is, as he says, as long as he has a new one. He's a self-sufficient, self-mocking character, and we can't help but root for him. The film, while not as successful as Private Benjamin, is still a success in its own right. The humor is not TV sitcom leftovers - and partly because Brooks is so appealing. The character he portrays here, Robert Cole, is at least as selfish as Yale, Brooks' character in Private Benjamin, with the added virtue of being something of a whiner. He remembers a school friend who had always let him share his sandwich, no matter what.

Michael Greenwald