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BERYL KOROT

How could an indifferent video viewer, who was once entangled in warp and weft and vowed never to return to the loom again, find herself fascinated with video *plus* weaving? The answer lies in Beryl Korot's "*Text and Commentary*," a work of weaving, five-channel video and notation.

The notation for video and weaving (five drawings each, on adjacent walls as one enters the room) has a lot in common with hieroglyphics and kept reminding me of Korot's description of "the loom as an ancient programming tool." Five wool and linen weavings hang like café curtains just in back of the viewing bench. Without much difficulty I could watch the video screens through small spaces between bunches of warp threads looped together. This viewing method superimposes the text (the weavings) on the commentary (the video). But even taking a medium at a time, I kept wandering from weaving to video to notation to check and re-check references."

Korot has recorded on video the weaving process from start to finish. The viewer sees the artist's hands and feet working the loom and follows the



Beryl Korot, Installation View of *Text and Commentary*, weaving, video and notation, 1977.
Photo: Mary Lucier.

weaving-in-progress, shown in five different images flashing on five screens simultaneously. I especially liked the gradual transition from instruction to abstraction. If at the beginning the tape seemed like a lesson in how-to-weave-in-five-easy-channels, approximately halfway through the 33 minutes I was lost in pure contemplation of pattern. After the camera's eye closely inspected the

reappraised the texture of fabric at hand. I came away with the feeling not of having *seen*, but of having participated vicariously in the art of weaving. (Leo Castelli, New York, March 5-26)

-- Tricia Vita