1989 BIENNIAL EXHIBITION

Richard Armstrong

John G. Hanhardt

Richard Marshall

Lisa Phillips

Whitney Museum of American Art, New York
in association with
W.W. Norton & Company, New York, London
Born in Reykjavik, Iceland, 1940

Studied at the Music Conservatory, Prague (1959-63)

Lives in Santa Fe, New Mexico

1976 Hallwalls, Buffalo, New York (with Woody Vasulka)
1977 and/or Gallery, Seattle
1978 Albright-Knox Art Gallery, Buffalo, New York (with Woody Vasulka)
The Kitchen, New York
1979 Museum Folkwang, Essen, West Germany
1982 Museum of Art, Carnegie Institute, Pittsburgh
1983 C.B. Reinhart Galleries, Santa Fe, New Mexico
1984 Musée National d’Art Moderne, Paris
1986 The Jonson Gallery of the University of New Mexico Art Museum, Albuquerque

1973 Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, “Circuit: A Video Installation” (with Woody Vasulka)
1977 Ithaca, New York, “3rd Annual Ithaca Video Festival” (traveled)

University Art Museum, The University of New Mexico, Albuquerque, “Video in Artache”
1985 Museum Moderne Kunst, Vienna, “Kunst mit Eigner Sinn”
1986 The Brooklyn Museum, New York, “Best of the West”
1987 Phoenix Art Museum, “Southwest Biennial”


In New York in 1971, Woody and Steina Vasulka, along with Andres Mannik, cofounded The Kitchen, an alternative space devoted to video, film, music, and performance art. They have also had a long-term involvement in the media as both artists and developers of new forms of electronic image processing. In 1973, Steina Vasulka began Machine Vision, a series of installations and tapes that joins mechanical systems of image recording and transformation, through the use of mirrors, prisms, and camera movement, with post-produced electronic image manipulation. Her video installation The Wet (1983) is a multimonitor-multichannel reflection on the landscape of the American Southwest that synthesizes the manipulation of visual space with colorized and abstracted reflections on the environment.

Vasulka’s latest videotape, Lilith, uses the techniques of focal plane shift (altering depth of field) and frame grabbing (which produces a succession of frozen images) to manipulate the surface of the image. The face of a woman, whose speech is distorted, appears to move in and out of the natural environment. In this constantly shifting articulation of the visual field, the woman becomes simultaneously absent and present in a genuine fusion of human figure and landscape.
Woody Vasulka and Steina Vasulka are pioneering figures in the history of video as an art form. He was represented in the 1985 Biennial by his epic videotape The Communion (1983). Loosely based on the life and death of Niccolo Paganini and his dramatic meetings with Hector Berlioz, the videotape sought to translate the forms of opera into an electronic language of image making. Instead of a traditionally staged melodrama of libretto and music, Vasulka used various video effects and techniques to establish elaborate metaphors for the contrasting temperaments of the two artists. By developing new technologies for electronic imagery, he was able to synthesize the various narratives within the very process of image making. The videotape did not simply record narrative action but used abstract and representational forms to interpret the story as a complex and demanding visual fantasy.

In Vasulka’s new work, Art of Memory, he has moved from the stage of opera to that of history. The videotape develops as a broad pageant of images that interweaves the history of war-torn Europe with the landscape of the American Southwest, where Vasulka lives; the result is a haunting memory play of the spectacle of war as expressed in the cinema and in photographs of our collective past. There is poignancy when we hear the voice of J. Robert Oppenheimer talk about the destructive power of nuclear weapons while Vasulka superimposes a ribbon of powerful wartime footage over vistas of the American landscape. The artist collapses history and memory into a moving commentary on politics and war as expressed in the history of cinema.
TOM WUDL

Veil IV, 1986–87
Oil on canvas, 84 × 122 (213.4 × 309.9)
The Capital Group, Inc., Los Angeles

Untitled (Underwater), 1987
Oil on canvas, 81 × 18 (205.7 × 45.7)
Collection of Eli and Leatrice Luria

The Birth of Jan Van Eyck and the Extent of His Influence on the Art of Painting for a Period of 600 Years, 1988–89
Oil on canvas, 96 × 60 (243.8 × 152.4)
The Edward R. Broida Trust, Los Angeles

Michele Zalopany

Bequest, 1987
Charcoal and pastel on paper mounted on canvas, 85 × 120 (215.9 × 304.8)
The Eli Broad Family Foundation, Santa Monica, California

Chinese Celebration, 1987
Charcoal and pastel on paper mounted on canvas, 110 × 119 (279.4 × 302.3)
Petersburg Inc., New York

Home Triumphant, 1988
Charcoal and pastel on paper mounted on canvas, 119 3/4 × 101 (304.2 × 256.5)
Massimo Audiello Gallery, New York

FILM AND VIDEO

JANE AARON

This Time Around, 1989
16mm film, color, sound, 5 minutes
Lent by the artist, distributed by The Museum of Modern Art, New York

ELEANOR ANTIN

The Last Night of Rasputin, 1989
16mm film, black and white, silent with titles and music soundtrack, with performance, film, 37 minutes; performance, 25 minutes
Film lent by the artist, courtesy Ronald Feldman Fine Arts, New York

JOHN ARVANITES

Blues for Piggy, 1987
Videotape, color, sound, 12 minutes
Lent by the artist

HANS BREDER

Under a Malicious Sky, 1988
Videotape, color, sound, 10 minutes
Lent by the artist

ABIGAIL CHILD

Mayhem, 1987
16mm film, black and white, sound, 20 minutes
Lent by the artist, distributed by Canyon Cinema, San Francisco, and Film-makers’ Cooperative, New York

CHRISTINE CHOI AND RENEE TAJIMA

Who Killed Vincent Chin?, 1988
16mm film, color, sound, 87 minutes
Lent by the artists, courtesy Film News Now Foundation, New York
CONSTANCE DE JONG AND TONY OURSLER

Relation, 1988
Solo performance with 25-inch video monitor and prerecorded video
Produced by The Contemporary Art Television Fund, Boston

NATHANIEL DORSKY

Alaya, 1976-87
16mm film, color, silent, 28 minutes
Lent by the artist, distributed by Canyon Cinema, San Francisco

DANIEL EISENBERG

Cooperation of Parts, 1987
16mm film, color, sound, 42 minutes
Lent by the artist, distributed by Canyon Cinema, San Francisco, and San Francisco Cinematheque

KEN FEINGOLD

India Time (from the series Distance of the Outside), 1987
Videotape, color, stereo sound, 45 minutes
Lent by the artist, distributed by Electronic Arts Intermix, New York, and Video Data Bank, Chicago

SU FRIEDRICH

Doomed If You Don't, 1987
16mm film, black and white, sound, 42 minutes
Lent by the artist, distributed by Film-makers Cooperative, New York, Women Make Movies, New York, Canyon Cinema, San Francisco, and Canadian Filmmakers Distribution Centre, Toronto

LARRY GOTTHEIM

The Red Thread, 1987
16mm film, color, sound, 16 minutes
Lent by the artist, distributed by Film-makers Cooperative, New York, and Canyon Cinema, San Francisco

SACHIHO HAMADA AND SCOTT SINKLER

Inside Life Outside, 1988
Videotape, color, sound, 57 minutes
Lent by the artists, distributed by New Day Films, New York

BARBARA HAMMER

Endangered, 1988
16mm film, color and black and white, sound, 18 minutes
Lent by the artist, distributed by Canyon Cinema, San Francisco, and Film-makers Cooperative, New York

GARY MILL

Incidence of Cataract, 1987-88
Videotape, color, stereo sound, 44 minutes
Lent by the artist, distributed by Electronic Arts Intermix, New York

JON JOST

Plain Talk and Common Sense (Uncommon Sense), 1987
16mm film, color and black and white, sound, 117 minutes
Lent by the artist

LINDA KLOSKY

Beside del Apach, 1987
16mm film, color, sound, 17 minutes
Lent by the artist

CHIP LORD

Matter, 1989
Videotape, color, sound, 69 minutes
Lent by the artist, distributed by Electronic Arts Intermix, New York

VICTOR MASAYESVA, JR.

Ritual Cleanse, 1988
Videotape, color, sound, 18 minutes
Lent by the artist

SHERY MILLNER AND ERNEST LARSEN

Out of the Mouth of Babes, 1987
Videotape, color, sound, 25 minutes
Lent by the artists, distributed by Video Data Bank, Chicago, and Women Make Movies, New York

SANDY MOORE

Ritual Transcapes, 1989
16mm film, color, sound, 10 minutes
Lent by the artist, distributed by Film-makers Cooperative, New York

ANDREW NOREN

The Lighted Field (from the series The Adventures of the Exquisite Corpse), 1987
16mm film, black and white, sound, 61 minutes
Lent by the artist, distributed by The Museum of Modern Art, New York, and Film-makers Cooperative, New York

TONY OURSLER AND CONSTANCE DE JONG

Joyride™, 1988
Videotape, color, sound, 17 minutes
Lent by the artists, distributed by Electronic Arts Intermix, New York, The Kitchen, New York, Video Data Bank, Chicago, and Video Out, Vancouver, British Columbia

NAM JUNE PAIK

Living with The Living Theater, 1989
In collaboration with Betsy Connors and Paul Garin
Videotape, color, sound, 30 minutes
Lent by the artist, distributed by Electronic Arts Intermix, New York

MARTHA ROSSLER

Born to Be Sold: Martha Rosler Reads the Strange Case of Baby S.M., 1988
In collaboration with Paper Tiger Television
Videotape, color, sound, 35 minutes
Lent by the artist, distributed by Electronic Arts Intermix, New York, Paper Tiger Television, New York, Video Data Bank, Chicago, V-Tape, Toronto, and Video Out, Vancouver, British Columbia

JASON SIMON

Production Note: Fast Food for Thought, 1987
Videotape, color, sound, 28 minutes
Lent by the artist, distributed by Video Data Bank, Chicago

REA TAJIRI

Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain, 1987
Videotape, color, sound, 15 minutes
Lent by the artist, distributed by The Kitchen, New York

LESLEY THORNTON

Pappy and Fred in Kansas, 1987
Videotape, black and white, sound, 11 minutes
Lent by the artist, distributed by Women Make Movies, New York, Video Data Bank, Chicago

Pappy and Fred at Pete, 1988
Videotape, color, sound, 23 minutes
Lent by the artist, distributed by Women Make Movies, New York
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Directory</th>
<th>Medium</th>
<th>Duration</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Belchite-South Bronx A Trans-Historical, Trans-Cultural Landscape</td>
<td>Francesc Torres</td>
<td>Videotape, color and black and white, sound</td>
<td>59 minutes</td>
<td>Lent by the artist, distributed by Zoom Television, Barcelona</td>
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<td>Libtb, 1987</td>
<td>Steina Vasulka</td>
<td>Videotape, color, sound</td>
<td>9 minutes</td>
<td>Lent by the artist</td>
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<td>Art of Memory, 1987</td>
<td>Woody Vasulka</td>
<td>Videotape, color, sound</td>
<td>37 minutes</td>
<td>Lent by the artist, distributed by Canyon Cinema, San Francisco, and Film-makers' Cooperative, New York</td>
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<td>Decodings, 1988</td>
<td>Michael Wallin</td>
<td>16mm film, black and white, sound</td>
<td>20 minutes</td>
<td>Lent by the artist</td>
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<td>Film with performance</td>
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<td>Thursday-Saturday at 3:00; Sunday and Tuesday at 4:00; Wednesday at 3:00</td>
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<td>Chip Lord, Victor Masayesvja, Jr, Steina Vasulka, Nam June Paik</td>
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<td>Tuesday, June 13, at 6:30: repeat Lord</td>
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<td>Tuesday, June 27, at 6:30: repeat Vasulka and Torres</td>
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**FILM AND VIDEO SCHEDULE**

April 27-May 4
- Thursday—Sunday at 1:00, Tuesday at 1:00 and 6:30, Wednesday at 1:00
- Constant de Jong and Tony Oursler, videotape with performance
- May 9–16
  - Tuesdays at 1:00 and 6:30, Wednesday—Sunday at 1:00
- Eleanor Antin, film with performance
- May 10–24
  - Thursday—Saturday at noon, Sunday at 1:00, Tuesday at 1:30 and 5:30, Wednesday at noon
- Jon Jost
- May 25–31; June 22–28
  - Thursday—Saturday at 11:30, Sunday at 12:30, Tuesday at 1:30, Wednesday at 11:30
- Sachiko Hamada and Scott Sinkler
- John Arvanites
- Ken Feingold
- Sherry Millner and Ernest Larsen
- Thursday—Saturday at 2:00, Sunday at 3:00, Tuesday at 4:00, Wednesday at 2:00
- Woody Vasulka
- Francesc Torres
- Martha Rosler
- Jason Simon
- Tuesday, May 30, at 6:30: repeat Rosler and Simon
- Tuesday, June 27, at 6:30: repeat Vasulka and Torres

June 1–7
- Thursday—Saturday at noon, Sunday at 1:00, Tuesday at 1:30 and 6:00, Wednesday at noon
- Jane Aaron and Andrew Noren
- May 9–16
  - Thursday—Saturday at 1:00, Sunday and Tuesday at 4:00, Wednesday at 3:00
- Sandy Moore
- Larry Gotttheim
- Nathaniel Dorsky
- Linda Klosky
- June 8–10; June 29–July 5
  - Thursday—Saturday at 11:30, Sunday at 12:30, Tuesday at 1:30, Wednesday at 11:30
- Gary Hill
- Tony Oursler and Constant de Jong
- Rea Tajiri
- Hans Breder
- Leslie Thornton
- June 15–21
  - Thursday—Saturday at noon, Sunday at 1:00, Tuesday at 1:30 and 6:00, Wednesday at noon
- Christine Choy and Renee Tajima
- Thursday—Saturday at 3:00, Sunday and Tuesday at 4:00, Wednesday at 3:00
- Barbara Hammer
- Abigail Child
- Su Friedrick