

1 9 8 9   B I E N N I A L   E X H I B I T I O N

**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. Rein Galleries, Santa Fe, New Mexico

**1984** Musée National d'Art Moderne, Centre Georges Pompidou, Paris

**1986** The Jonson Gallery of the University of New Mexico Art Museum, Albuquerque

**1971** Whitney Museum of American Art, New York, "A Special Videotape Show"

**1973** Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "Circuit: A Video Invitational" (with Woody Vasulka)

**1976** West Berlin, "26. Internationale Filmfestspiele Berlin," "6. Internationales Forum des Jungen Films"

**1977** Ithaca, New York, "3rd Annual Ithaca Video Festival" (traveled)

**1983** The Hudson River Museum, Yonkers, New

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 1975, 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 West* (1983) is a multimonitor-multichannel reflection on the landscape of the

York, "Electronic Visions"

University Art Museum, The University of New Mexico, Albuquerque, "Video as Attitude"

**1985** Museum Moderner Kunst, Vienna, "Kunst mit Eigen-Sinn"

**1986** The Brooklyn Museum, New York, "Best of the West"

**1987** Phoenix Art Museum, "Southwest Biennial"

**1988** The Carnegie Museum of Art, Pittsburgh, "American Landscape Video: The Electronic Grove" (traveled)

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Furlong, Lucinda. "Notes Toward a History of Image-Processed Video: Steina and Woody Vasulka." *Afterimage*, 11 (December 1983), pp. 12-17.

Greenfield, Amy. "Steina's Somersault." *Field of Vision*, 13 (Spring 1985), pp. 15-16.

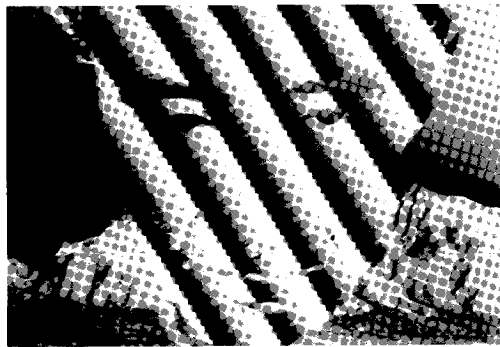
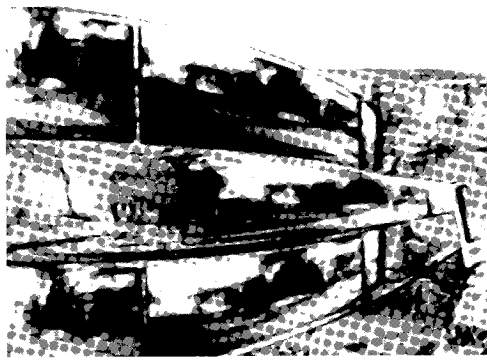
Judson, William D. "Electronic Sculpture: Video Installations in the Museum of Art." *Carnegie Magazine*, 57 (March-April 1985), pp. 24-32.

Willoughby, Dominique, ed. *Steina & Woody Vasulka: vidéastes 1969-1984: 15 années d'images électroniques* (exhibition catalogue). Paris: Cinéma-MBXA/Cinedoc, 1984.

Wilson, Malin. *Scapes of Paradox: The Southwest and Iceland* (exhibition catalogue). Albuquerque: The Jonson Gallery of the University of New Mexico Art Museum, 1986.

American Southwest that synthesized 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.



**Born in Brno, Czechoslovakia, 1937**

**Studied at the School of Industrial Engineering, Brno, Czechoslovakia (Baccalaureate, 1956); Academy of Performing Arts Faculty of Film and Television, Prague (Diploma, 1964)**

**Lives in Santa Fe, New Mexico**

**1971** The Kitchen, New York (with Steina Vasulka)

**1976** Hallwalls, Buffalo, New York (with Steina Vasulka)

**1978** Albright-Knox Art Gallery, Buffalo, New York (with Steina Vasulka)

**1984** Ciné-MBXA, Maison des Beaux-Arts, Paris (with Steina Vasulka)

**1986** Institute of Contemporary Art, Boston (with Steina Vasulka)

**1987** International Center of Photography, New York

**1989** The Carnegie Museum of Art, Pittsburgh

**1971** New York, "8th Annual New York Avant-Garde Festival"

**1974** Musée d'Art Contemporain, Montreal, "L'Image Electronique" (with Steina Vasulka)

**1975** Collective for Living Cinema, New York, "Alphons Schilling/Woody Vasulka: Binocular Works"

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 Commission* (1983). Loosely based on the life and death of Niccolò 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

**1983** "San Sebastian [Spain] Film and Video Festival" (with Steina Vasulka)

**1985** Whitney Museum of American Art, New York, "1985 Biennial Exhibition"

**1986** ARS Electronica, Linz, Austria, "Computerkultur Tage, ORF-Videonale 86" Long Beach Museum of Art, California, "Poetic License"

**1987** Stedelijk Museum, Amsterdam, "The Arts for Television" (traveled)

**1988** Los Angeles Contemporary Exhibitions (LACE), "Ed Emshwiller & Woody Vasulka: New Works"

Cathcart, Linda, ed. *Vasulka. Steina: Machine Vision/Woody: Descriptions* (exhibition catalogue). Buffalo, New York: Albright-Knox Art Gallery, 1978.

Dietrich, Frank. "The Computer: A Tool for Thought-Experiments." *Leonardo*, 20 (1987), pp. 315-25.

Hagen, Charles. "Breaking the Box: The Electronic Operas of Robert Ashley and Woody Vasulka." *Artforum*, 23 (March 1985), pp. 55-59.

Weibel, Peter. *Zur Geschichte und Ästhetik der digitalen Kunst* (supplement to ARS Electronica '84 catalogue). Linz, Austria: ARS Electronica, 1984, p. 33.

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 represented 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.

**T O M W U D L**

*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,  
119¼ × 101 (304.2 × 256.5)

Massimo Audiello Gallery, New York

**F I L M   A N D   V I D E O**

**J A N E   A A R O N**

*This Time Around*, 1989

16mm film, color, sound, 5 minutes

Lent by the artist, distributed by The Museum of  
Modern Art, New York

**E L E A N O R   A N T I N**

*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

**J O H N   A R V A N I T E S**

*Blues for Piggy*, 1987

Videotape, color, sound, 12 minutes  
Lent by the artist

**H A N S   B R E D E R**

*Under a Malicious Sky*, 1988

Videotape, color, sound, 10 minutes

Lent by the artist

**A B I G A I L   C H I L D**

*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

**C H R I S T I N E   C H O Y   A N D  
R E N E E   T A J I M A**

*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**

*Relatives*, 1988  
Solo performance with 25-inch video monitor  
and prerecorded video  
Videotape lent by the artists  
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 Film-makers'  
Cooperative, New York

**KEN FEINGOLD**

*India Time* (from the series *Distance of the  
Outsider*), 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**

*Damned 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

**SACHIKO 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 HILL**

*Incidence of Catastrophe*, 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 Senses)*, 1987  
16mm film, color and black and white, sound,  
117 minutes  
Lent by the artist

**LINDA KLOSKY**

*Bosque del Apache*, 1987  
16mm film, color, sound, 17 minutes  
Lent by the artist

**CHIP LORD**

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

**VICTOR MASAYESVA, JR.**

*Ritual Clowns*, 1988  
Videotape, color, sound, 18 minutes.  
Lent by the artist

**SHERRY 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**

*Reverse Transcriptase*, 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, silent, 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 Garrin  
Videotape, color, sound, 30 minutes  
Lent by the artist, distributed by Electronic Arts  
Intermix, New York

**MARTHA ROSLER**

*Born to Be Sold: Martha Rosler Reads the Strange Case of  
Baby \$ 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 Notes: 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

**LESLIE THORNTON**

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

*Peggy and Fred and Pete*, 1988  
Videotape, color, sound, 23 minutes  
Lent by the artist, distributed by Women Make  
Movies, New York

FRANCESC TORRES

*Belchite-South Bronx: A Trans-Historical, Trans-Cultural Landscape*, 1987-88

Videotape, color and black and white, sound, 39 minutes

Lent by the artist; distributed by Zoom Television, Barcelona

STEINA VASULKA

*Lilith*, 1987

Videotape, color, sound, 9 minutes  
Lent by the artist

WOODY VASULKA

*Art of Memory*, 1987

Videotape, color, sound, 37 minutes  
Lent by the artist

MICHAEL WALLIN

*Decodings*, 1988

16mm film, black and white, sound, 20 minutes

Lent by the artist; distributed by Canyon Cinema, San Francisco, and Film-makers' Cooperative, New York

April 27-May 4

Thursday-Sunday at 1:00, Tuesday at 1:00 and 6:30, Wednesday at 1:00

CONSTANCE 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 18-24

Thursday-Saturday at noon, Sunday at 1:00, Tuesday at 1:30 and 5:30, Wednesday at noon

JON JOST

Thursday-Saturday at 3:00, Sunday and Tuesday at 4:00, Wednesday at 3:00

MICHAEL WALLIN

DANIEL EISENBERG

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

ANDREW NOREN

Thursday-Saturday at 3:00, Sunday and Tuesday at 4:00, Wednesday at 3:00

SANDY MOORE

LARRY GOTTHEIM

NATHANIEL DORSKY

LINDA KLOSKY

June 8-14; 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

CONSTANCE DE JONG

REA TAJIRI

HANS BREDER

LESLIE THORNTON

Thursday-Saturday at 2:00, Sunday at 3:00, Tuesday at 4:00, Wednesday at 2:00

CHIP LORD

VICTOR MASAYESVA, JR.

STEINA VASULKA

NAM JUNE PAIK

Tuesday, June 13, at 6:30: repeat Lord

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 FRIEDRICH