



catalogue - name? - date?

L O N G B E A C H M U S E U M O F A R T
2300 East Ocean Boulevard Long Beach, CA 90803 (213) 439-2119

Two Channel Music Tape: Spring/Fall

by Paul Garrin and Nam June Paik, 1987, 32:20

Spring/Fall is a mesmerizing blizzard of image processing on two simultaneous channels that invites the viewer to explore different associations with audio compositions. The viewer reconciles the two streaming transoms—offering images of contemporary life, media, fashion and art—with each other and with the audio, discovering universal pulses. This collective heartbeat is signified by the ambient audio's metronomic, surging surf. Like all of Paik's work, *Spring/Fall* is hypnotic, sexy, enigmatic, hyper, hallucinatory and exhilarating, modernism gone maximalism. By overwhelming the viewer it imposes the cosmic dislocation of the "media-as-message" postmodern age, and then pushes television even further until it swallows itself in a kaleidoscopic whirlpool. The structural trace is that of the snake swallowing its tale, Urobros, the mandala of self-knowledge.

Cascade: Vertical Landscapes

by MICA-TV (Carole Ann Klonarides and Michael Owen), 1988, 6:28

In the view of Carole Anne Klonarides and Michael Owen, the postmodern architecture of "universal civilization" is a Tower of Babel, and their homage to its verticality literally takes this premise 360 degrees. Collaborating with composer Christian Marclay and visual artists Dike Blair and Dan Graham, MICA-TV brings together elements of vertical composition, images from contemporary architecture and quotations of popular culture. The vertical read of the camera frames the chaos of the city with this manifestation of its break with the landscape, producing an odd sense of equilibrium and balance.

Hard and Flexible Music

by Bob Snyder, 1988, 5:30

Trying to work through the idea of formalism that developed in new music to see what's on the other side, Bob Snyder has produced one of the smartest and most faithful revivals of the visual music tradition. The German filmmakers in the '20s who first theorized visual music proposed a total synthesis of visual and aural elements, but this has remained an illusive ideal. Dividing his screen in half to mirror the image/audio duality, Snyder sets up a dialog between nature and architecture, intrinsic and extrinsic forms. Through conceptually precise "polymodal" compositions, Snyder treats music as a theory of unified fields, a meeting ground for a concrete poetry of absolute form.

Hitchcock Trilogy: Vertigo, Psycho and Torn Curtain

by Rea Tajiri, 1987, 13:30

On the surface Rea Tajiri's work reads like the standard deconstruction of appropriated popular media via text to which we have grown accustomed to in the '80s. But this is a work of remarkable evocation and resonance that counterpoints and complements the scores of Hitchcock films with "meta-narrative" possibilities. These occur by doubling the inherent distance from the appropriated subject, standing

twice removed in the realm of parallels rather than parodies. *Vertigo* offers obliquely drawn character studies, *Psycho* dwells ominously on the portraiture of two women and *Torn Curtain* offers a procession of endless beginnings. In each, Tajiri "mirrors the mirror"—she departs from her own subjective perception rather than the original and creates a new scenario. In the space between these scores cues to conventional dramas and the reconceived expositions, arises a story within the story that envisions an "inscape" of the text.

Berlin: Tourist Journal

by Ken Kobland, 1988, 18:50

Ken Kobland reconstructs Berlin as a zone for the merging of memories and experience that models the psychic geography of the contemporary landscape. The prologue sets up the journey somewhat ambiguously—is this a departure or an arrival?—and the idea of Berlin is always more present than its actuality. This imaginary city of media representations and moody interiors is continuously superimposed upon Berlin locations, culminating in the revelation of a miniature Berlin Wall that serves as a paradigm for the tapes fusion of actual and imagined space.

Peggy and Fred in Kansas

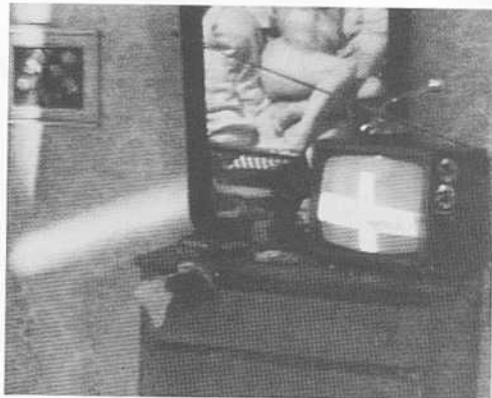
by Leslie Thornton, 1988, 11:00

In Leslie Thornton's *Peggy and Fred in Hell* series, we don't know exactly what, but something has happened and something is over; we see a post-apocalyptic aftermath played out by two children and work backwards to deduce from whence they came, perhaps where we are now. The *Peggy and Fred in Kansas* installment is an inverted *Wizard of Oz* of sorts that finds our protagonists taking refuge from a Kansas twister in a cellar, play-acting enigmatic disaster scenarios. They re-create the world in their own self-image, an image inherited from our collective media memory, a world where time has been suspended by the infinitely empty horizon.

Art of Memory

by Woody Vasulka, 1987, 36:00

Working with Gene Youngblood, Woody Vasulka is developing a new theory that delineates four areas of emphasis shift between film and video, reviving the "inherent properties of the medium" notion without the rigidity insisted upon by formalism. One of these areas of emphasis shift is deemed "image as object"—the ability to shape an image into a 3-D illusion—and it is the central structural component of *Art of Memory*. Vasulka "hammers" imagery from World War II and the Spanish Civil War into the landscape of the New Mexico desert. This location of these phantom image-objects suggests a lingering metaphysical fallout to the first nuclear blast in this desert; here we find exiled the Shiva, as though the mythological destroying angel was obsolesced by the nuclear age. Vasulka's reconstructed memories have an "aura of phantomness," something that postmodern thinkers would say is impossible of a representation (Walter Benjamin's idea that the image reproduced loses its aura is practically doctrine), a reconciliation of remembrance and re-creation that gives a palpable form to forgetting.



Berlin: Tourist Journal



Peggy and Fred in Kansas



Art of Memory

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Whereas the effects of repeated oppression inform the work of Linda Gibson, Lorna Simpson, Nancy Spero and Melvin Edwards, the video work, *Art of Memory*, by Woody Vasulka addresses a concern of all peoples, the destruction of the world. Imagery of the vastness of the landscape and its atomic destruction displaces humanity's strivings and achievements in Vasulka's references to Icarus and Michelangelo. Our genius is traced through time, from our cultural masterpieces to their potential destruction by the product of scientific genius, the atomic bomb. The digitally articulated computer imagery echoes the work's narrative of global destruction. It deconstructs representational imagery into abstract units, suggesting the anonymity of the atomic threat and of our future.



Programmübersicht

Montag, 23.10.89

Eröffnung der Video-Installation von Sarah Derendinger

20.30 Uhr / BOA - Kulturzentrum

«Luzern international»
Filme von Rolf Winnewisser: Vorfilm zum

Dienstag, 24.10.89

19.00 Uhr / Kulturpanorama

Eröffnung der Video-Installation «Die Tempodrosslerin saust» von Pipilotti Rist/M. Mathis

20.00 Uhr / Kulturpanorama

Videowerkschau Schweiz

Das Spiel mit dem Feuer oder die Feuerprobe,
Franziska Megert

She, Marie-Antoinette & Daniel Chiarenza-
Hauser

Achilles Widerspiel, Anna Winteler

Das Stocken des Atems bei rasender Fahrt,
Uri Urech/Susanne Zwick

21.00 Uhr / Kulturpanorama

Int. Programm

Krepl, SchmelzDahin (BRD)

Ohne Titel, Dietmar Brehm (A)

Pool, Dietmar Brehm (A)

Inch, Dietmar Brehm (A)

3's Company, Dietmar Brehm (A)

Service, Dietmar Brehm (A)

3 Kronen (3), Dietmar Brehm (A)

Joyride TM, Tony Oursler (USA)

22.30 Uhr / Kulturpanorama

Zhertwa Wetschernjaja (Das Abendopfer),

Alexander Sokurov (UdSSR)

✕ Art of Memory, Woody Vasulka (USA)

The Last Days of Contrition, Richard Kerr (Kan)

20.00 Uhr / BOA - Kulturzentrum

Art-Video-Danse Frankreich

La Chambre, Régis Obadia/Joëlle Bouvier

Mittwoch, 25.10.89

Die Evidenz des Kalküls, Anna Steininger/

Ilse Gassinger

Experten, Manfred Neuwirth

Ha!, Ilse Gassinger

Cadavre exquisit, Gerda Lampalzer/Nina Rippel

Eisenherz, Ilse Gassinger

Sekunde durch Hirn, Ferdinand Stahl

Running, Andrea van der Straeten

Matière und Memory, Andrea van der Straeten

The Drift of Juicy – Mechanical Addition,

Ursula Pürer

21.00 Uhr / Kulturpanorama

Int. Programm

Metakta (Traktor), Aleinikov Brothers (UdSSR)

Cactus Land, Christoph Schrewe/Frank Zeller
(BRD)

Free Society, Paul Garrin (USA)

Berlin/nilreB, A Tourist Journal, Ken Kobland
(USA)

22.30 Uhr / Kulturpanorama

Krause, oder ein beschriebener Film,

CD Aschaffenburg (BRD)

Loading Ludwig, Mara Mattuschka (A)

20.00 Uhr / Kulturpanorama

Videowerkschau Schweiz

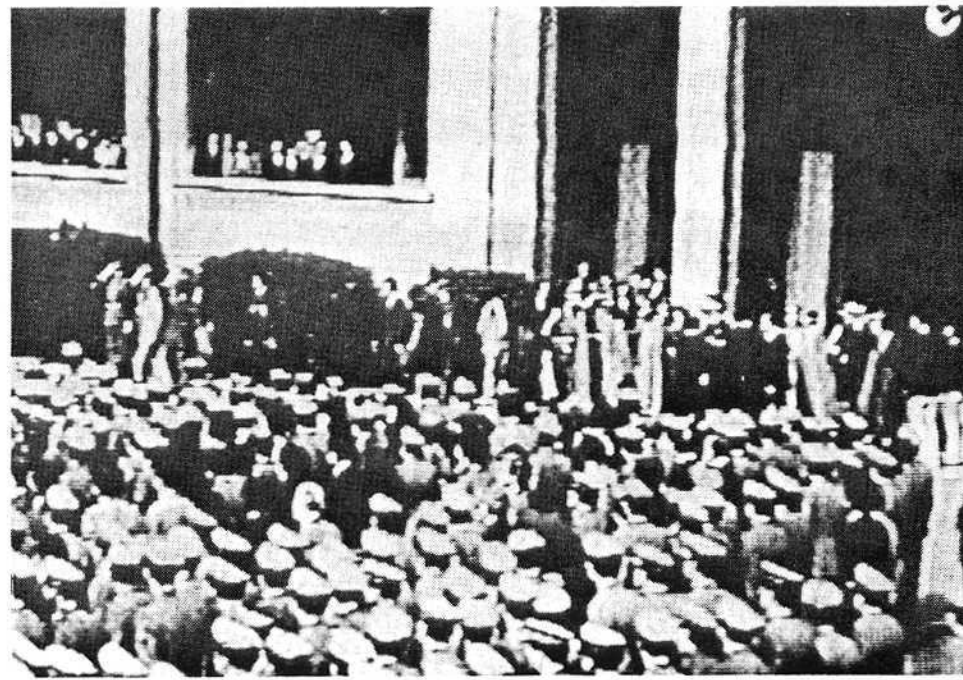
Atomobilis, Yegya Arman

UnknownmiX live, for Eyes and Ears,

Hans Rudolf Lutz



Armin Heurich - *Last Rites*



Juan Downey - *La Madre Patria*

nany, 1986) and in Ursula Pürner and Scheirl's technological inventiveness in composition (*Im Original Farbig (Color Original)* (Austria, 1986)).

Boris Jochananov's *Afrika As Gagarin* (1986) is the assumed of Sergei Bugaev, a painter who has become sensationally famous. His paintings share the primitive sexy aesthetic of the other Moscow "New Painters." Often work with collage and on templates. The New Painters are young; they are rock groups, do acting; they have made marker films. "This movement has come with the new possibilities for Soviet art in the last two years. The resulting work is not unlike that of the East Village, produced a... younger generation than the New Russian has never seen...."

New Painters and Popular Mechanics are more or less as the pop stars of the East. Sara Hornbacher's *Anti-scenes in a Tropical Movie* (USA, 1985) might be remembered what New York's art world comparison. Are these tapes translations of another? "Peter Nagy as Alan and "Land-Skates in Karelia (a Figure-8)," as it were?

IV. CONVERSATION AS COMMUNICABILITY

What is new in the West is the unprecedented counterpressure that has been built up in late years by the companies that manufacture production equipment for consumers. This sector happens to include some of the most aggressive and unregulably novel industries of recent times, whose (independent) consumers are involved in things like computer self-publishing, video production, home music studio production, and interfacing via telephone lines.

The *front* of this wave of energy is hardware anxiety. Imagine the video makers — beset by unfulfillable production ambitions, incomprehensible technological complexities, equipment frustrations, simplistic audience expectations. Like lovers' jokes about sex, and soldiers' jokes about guns, their ironic tapes twist the world on the spit of the makers' preoccupations. Manfred Neuwirth's *Experten (Experts)* (Austria, 1986) takes revenge for the power of knowledge, Volker Anding's *Kelvin* (West Germany, 1987) lets itself lance the viewer. Gary Hill's *Mediations* (USA, 1979/86) assaults and obliterates the hardware directly, and Axel Klepsch, the Tati of tech, in *Augen Zu! (Eyes Closed!)* (West Germany, 1986), puts us side by side with the maker.

In describing Pre-Columbian America, Tzvetan Todorov concludes that "the necessary memorization of laws and traditions imposed by the absence of writing determines, as we have seen, the predominance of ritual over improvisation."* Television, of course, dispenses with writing, requires eidetic interpretive sophistication, and achieves audience empathy through devices of recognition, of ritual. Perhaps this is to say that writing (reading) is technologically superior to television — though the praxes of each entail parallel trances, analogous social traces. Some works (e.g. David Smith and Lee Murray's *Continuous Entertainment* (USA), Petr Vrāna's *Medienpornesie (Media Pornotics)* (West Germany, 1987), City Group's *Valvegrind* (New Zealand, 1985/6)) incorporate specific ritual, performance, or quasi-shamanistic elements, which serve to emphasize the works' distance from social norms, or more specifically from text, from writing. Steina's *Lilith* (USA, 1987) uses focalplane shifts and frame-grabbing to enthrall our gaze, to transfix and hypnotize us; then her protagonist, cobra-like, darts across the paradoxical landscape (that has become Steina's signature), with a sibilant and ambiguous voice; her image inscribes, indelibly, the *fact* of presence, but — ironically and impossibly — without the *content* or *context* of presence.

Woody Vasulka's *The Art of Memory* (USA, 1987) is strikingly analogous in its aims, if not whatever in its strategies. The linchpin of the work is his title's invocation of *Ad Herennium* (Anon., ca. 86 BC) — the founding text for the memory techniques of Roman rhetoric — and (more particularly) of Robert Fludd's *Ars Memoria* (1619), which introduced the "Memory Theater."

Juan Downey's *La Madrepatria (The Motherland)* (USA, 1987) is an intimately personal yet "traditionally" artistic (balanced, elegantly articulated) echo of his Chilean homeland. Here, the interplay between surrealist/psychological elements and formal design rhythms is translated into a reciprocal but immiscible flow between the intimacy of home and family relationships, on the one hand, and formal societal contexts, on the other.

Armin Heurich's *Last Rites* (USA, 1987) "colonizes" technology — demanding "my tools," over and over, in an overbearing and theatrically authoritative tone — a gesture focused more pointedly by the decontextualizing device of his continuous swish-pan — an invasive gesture that makes of "tools" an Other. This fascination with *claiming the terrain* of tools functions as a decentralizing mechanism, since it implies *ownership*, either personal or collective. Heurich has

Pushing the limit in video

KCOS to air show of video essays

By Mike Pearson

El Paso Herald-Post entertainment editor

9/23/88

It's fascinating, but is it art?

That is the question El Pasoans will decide on Oct. 11, when KCOS-TV, Channel 13, broadcasts "Out of the Mainstream: A Television Showcase for New Film and Video."

Like stations in Chicago and New York, KCOS will expose its viewers to avant-garde video essays.

Produced by Frontera Media Arts of El Paso, the 30-minute program highlights recent works by Santa Fe artists Woody and Steina Vasulka, videomakers who delight in "pushing the envelope" of traditional video imagery.

But don't sit down to watch this program, scheduled for 7:30 p.m., with a mindset for situation comedy or nature programs. None of the pieces profiled even hints at commercial potential. Rather, they tend to exploit the senses by challenging the notion that art must be easily accessible.

Which is not, in itself, a lamentable thing. As host Willie Varela explains of the opening segment, "Bad," it's an exercise in sound and image distortion that "tests the limits of what most of us consider good television."

More bluntly stated, "Bad" is a jarring example of video art at its worst; a fusion of screeching tones that recall a synthesizer having a nervous breakdown.

But where the show opens on a low note, it quickly gains ground. None of the pieces is longer than 10 minutes, and the least engaging segments are the shortest.

The real strength of this program are two segments that rely less on shock than on surrealism. Not surprisingly, both are excerpted from longer works.

In 1987's "The Commission," the videomakers recreate the burial of composer Niccolo Paganini, or the lack of it as was really the case. A distorted voice narrates the sad saga of Paganini's body and its four year journey to eventual internment.

That piece is surpassed for thought-provoking content by "Art of Memory," a brilliant pseudo-documentary about the creation of the atomic bomb. As physicist J. Robert Oppenheimer is heard in the background, the screen explodes with black and white war footage, then suddenly yields to stunning colors of an atomic sunrise.

Here the Vasulkas prove their technical mettle: the screen is dissected from nearly every angle; computer-generated images — including Oppenheimer's — twirl mid-picture, and the scientist's mournful indictment of his own creation is elegantly framed by the special effects.

Even with its faults "Out of the Mainstream" challenges the viewer; it makes one consider perception on an alternative plane. KCOS plans to solicit viewer input concerning additional shows such as this.

The Vasulkas will be in El Paso to screen and discuss their work at 7:30 p.m. Oct. 20 at the Bridge Center for Contemporary Art, 600-B N. Stanton St.

Woody Vasulka worked more singularly on his highly complex, very evocative *ART OF MEMORY*. The video opus combines a score, an arid landscape and historical stock footage into a meditation on memory, militarism and media. Against a sun setting in the desert, images of World War II, the Spanish Civil War and others are figured into biomorphic 3-dimensional shapes, appearing as though vaguely familiar forms are bumping with our cultural heritage. The images are drawn from the collective media memory to examine the violence leading to the atomic age.

Vasulka arrived in United States in 1965 from Prague. In 1974 he turned from filmmaking to teaching media at State University of New York, Buffalo where he began his investigations into computer controlled video, building "the Vasulka imaging system". With his wife Steina he founded the Kitchen, an important interdisciplinary art center in New York. He has participated in many major video exhibitions and festivals around the world. Vasulka just returned from a residency in Japan and is currently preparing a major retrospective of his and Steina's work at The American Museum of the Moving Image in New York.



ART OF MEMORY is Vasulka's second operatic work, after *The Commission*, experimenting with narrative structure through electronic tools. This composition of 'songs' uses intricate sound and image forms created by Vasulka on special, machines, designed by Vasulka, Jeff Schier and Bill Etra, to create object shapes out of moving images.

Historical images set against and sculpted within the barren yet monumental Southwestern landscape, *ART OF MEMORY* is a highly complex meditation on the violent events which have ushered in the atomic age (World War II, The Spanish Civil War). Images of now-lost political figures and of war torn Europe refer not only to the loss of memory, both personal and cultural, but also to the media through which cultural memory is defined---photography, film and video.