

ARTS ANNOUNCEMENTS

- June 9 • Deadline for applications to the National Endowment for the Arts for grants in two areas of its music program: Centers for New Music Resources, and Services to Composers. Information and application forms are available from the Arts Division, 113 Lincoln Av, SF, 87501. 827-6490

CHILDREN AND FAMILY ACTIVITIES

- May 13 • Parents Without Partners general membership meeting at 7:30 pm at 371 Cheryl Court, White Rock. Janet Tallman of the Los Alamos Family Council will discuss how to balance time and relationships with emphasis on the relationship between the single parent and child. Following the meeting will be an orientation for new and prospective members and a social hour. Everyone bring snacks and beverage. For information call 672-9698
- May 15 • Flower arranging, 2 pm at 3200 Arizona, Los Alamos. Children 9 years and older are welcome. Alice Mann will demonstrate with flowers from the host's extensive garden. Sponsored by Parents Without Partners. Call 662-4489 for details
- May 22 • Suziki Children's Concert. 2 pm in the Greer Garson Theatre, SF. For more information, call Kathy Nichols at 471-3267 or 983-8075

EXHIBITS

- May 15 • Art exhibit opening. Watercolors by Lee Rommel. The artist will be present, and refreshments will be served. Gallery hours are 3-5 pm daily. St. John's College, SF
- Through
May 15 • Experimental Art. Invitational exhibit by Los Alamos artists, Fuller Lodge Art Center, Los Alamos.
- Through
May 21 • Linda Fleming: "A Show of New York." Sculpture. Shidoni, Tesuque
- Through
May 31 • Pueblo Indians Running: Traditional/Contemporary. Museum of NM, Laboratory of Anthropology. SF.
- Through
June 12 • Kirk Hughey exhibition of lithographs, acrylics, monotypes and drawings by the Santa Fe artist, at the Mountain Road Galleries, ABQ. Hours: M-Sa, 11-5; Su, 1-5 pm. 842-0879

FASHION SHOWS

- May 12 • The Gamut, 6pm, Club West, SF
- May 13 & 20 • Nancy Lewis & Co. 12:15 pm, Comme Chez Vous, SF. 984-0004
- May 14 • The Shellabarger Tennis Center First Annual Spring Apparel Fashion Show, 7 pm, at the Greer Garson Theatre. Tickets in advance at the Tennis Center for \$2.75 or \$3.50 at the door. For more information, call Mike Bachicha at 473-6144
- May 14 • Springfest Event. Sidewalk sales, street fair, costume contest, live entertainment, dessert fair. Sponsored by SF Downtown Association. Downtown, SF

DANCE

- May 9-13 • Dance Workshops, Isadora Duncan-technique and repertory, by Lori Belilove, Director of the Center for the Dance of Isadora, NY. Beg-Adv. Body Shop, SF. 471-5372
- May 14, 15 • Mythic Figures. Dances from the original repertoire of Isadora Duncan, and works inspired by Greek and native American ritual, conceived and directed by Andrea Seidel. Special guest artists, Lori Belilove and Eleanor King. Original music composed and played by Jim Berenholtz. Sa, 8 pm; Su, 2 pm. Armory for the Arts, 1050 Old Pecos Trail, SF.; Tickets, \$6. Call 988-1886 for reservations
- May 15 • Prince Ballet. 2 pm at the Greer Garson Theatre. For more information, call Endy Prince at 982-8888



Steina's experimental video will be part of the *Video As Attitude* exhibition opening May 13.

SPECT

FILM / VIDEO

- May 13-15 • *Dersu Uzala*, Kurosawa's Siberian film, a Russian co-production and Academy Award winner. Last event of Omatsuri Japanese Festival. 7 & 9:35 each night, Rising Sun Film/Gallery, SF. \$3 or series pass. 982-1338
- May 21 • *The Paper Chase*, starring John Houseman and Timothy Bottoms. The Great Hall, 7 pm. \$3 general admission; \$1 senior citizens and St. John's community. St. John's College, SF. 982-3691, ext. 227
- May 24 • *\$10 or 10 Days and The Last Red Indian*. 10-11 am, at LaFamilia Unida Day Care, corner of Manhattan and St. Francis, SF. 3-4 pm, Four Seasons Nursing Center, 555 St. Michael's Dr., SF. Sponsored by Open Hands, 982-4258
- May 13-19 • *Time Stands Still*, New York Critics Award—Best Foreign Film of the Year, M-Fri 7:15, 9:15; Sa-Su 3:15, 5:15, 7:15, 9:15, the Guild Theatre, 3405 Central N.E. ABQ. 255-3050
- May 20-
June 2 • *The Gift*, starring Claudia Cardinale, M-Fri 7:15, 9:15; Sa-Su 3:15, 5:15, 7:15, 9:15, Guild, ABQ
- May 13-14 • *My Dinner With Andre*, Louis Malle, director; Fri. 7:15, Sa. 3:00, 7:15. Don Pancho's Theatre, 2108 Central SE. ABQ 247-4414
- *The Discreet Charm of the Bourgeoisie*, Luis Bunuel, director, Fri. 9:30; Sa. 5:15, 9:30, Don Pancho's
- May 15-17 • *Women in Love*. Ken Russell, director, Su. 1:30, 6:45; Mon., Tues. 6:45. Don Pancho's
- May 15-17 • *Lolita*, Stanley Kubrick, director, Sun. 4:00, 9:15; Mon., Tues. 9:15, Don Pancho's
- May 18-19 • *Mad Max*, George Miller, director; 7:15 Don Pancho's
- *The Last Wave*, Peter Weir, director; 9:00 Don Pancho's
- May 25-26 • *8½*, Federico Fellini, director; 6:15, Don Pancho's
- *La Dolce Vita*, Federico Fellini, director, 8:45, Don Pancho's

MUSIC

- May 11 • Ensemble Sin Nombre in concert. Works by Bach, Dowland, Schutz, Telemann, Van Eyck, and Vivaldi, performed by St. John's students and and tutors. 8pm, the Great Hall, St. John's College, SF. Free. 982-3691 ext 227
- May 11 • St. Croix Philharmonic Steel Drum Orchestra, calypso, reggae and rock all on the majestic steel drum. Weds. \$3.00 Club West, SF
- May 11 • Northwind Trio in concert, folk & jazz music. 8 pm KiMo Theatre, tickets available KiMo box office, ABQ
- May 12 • Chorus of Santa Fe concert, 7:30 pm, Kinsella Hall in the Greer Garson Theatre Center. For info, contact Gail Springer 473-6412
- May 12-14 • Little Charlie & the Eager Beaver Boys. Rockabilly, Club West, SF
- May 14-15 • Mostly Mozart. Works by Mozart, Krommer & Salieri performed by the Orchestra of Santa Fe as their season finale. Featuring soloists Floyd Williams & Alfredo Lopez on clarinets, & guest artist George Robert on

piano. Sa 8pm, Su 3pm. Sweeney Convention Center, SF. \$6, \$9, \$11 (students half price) 988-4640

- May 15 • Malcolm Dalglish and Grey Larsen Concert with Peter Sutherland, a performance of traditional Irish & American music. Sponsored by the Home of Happy Feet Neighborhood Association 8 pm KiMo Theater, tickets at KiMo box office, ABQ
- May 16 • The Zebras, a blend of rock, ska, reggae and cajun rhythms. Club West, SF \$2.50
- May 17 • The Lionites, rockers reggae. Club West \$3.00
- May 19 • Barbara Dane & Pablo Menendez along with Ayocuan and Consuelo Luz and Beth Arc in a benefit performance for the Southwest Organizing Project, 9 pm Club West SF. 982-0099
- May 20-21 • David Henry and the Heaters, Rock 'n' Roll, Rock 'a' billy. Club West, \$3.50
- May 20 • Three Dog Night, rock 'n' roll. Graham Central, ABQ
- May 22 • Dr. John (The Night Tripper), New Orleans funky rock, Graham Central, ABQ
- May 22 • Barbara Dane & Pablo Menendez Concert, blues, jazz & Latin American music, sponsored by Southwest Organizing Project, 8 pm KiMo Theater, advance tickets: Chicano Studies, UNM, 1805 Roma, NE # 205, 277-2965
- May 23 • The Zebras, Club West, \$2.50

VIDEO AS ATTITUDE

Museum of Fine Arts
Museum of New Mexico
Santa Fe

University Art Museum
University of New Mexico
Albuquerque

Video as *attitude*...not *object*. That may take some time to grasp. As Patrick Clancy, curator of this six-week video installation and exhibition, explains it — "This exhibition has more to do with the redefinition of sculpture than anything else."

For the exhibit program, Clancy wrote: "To most people 'Video Art' implies a single-channel video tape which functions as a self-contained work. Although all of the artists in *Video As Attitude* use video in the works presented here, they are also known for work in performance, sound, books, drawing, sculpture, or any combination of these media. This exhibition presents video as a component which interacts with other media in a multi-layered, sculptural context."

The *Video As Attitude* show contains the installations and performances of 13 artists from New Mexico, New York and California. The show opens in Santa Fe on May 13 at 8 pm with a performance by Joan Jonas of "He Saw Her Burning," a piece that incorporates video, dance props and film. Works by Bruce Nauman, Bill Viola, Francesc Torres, Juan Downey, and Bill Bierne will be installed in Santa Fe.

The Albuquerque opening will take place on May 14 at 2 pm with a symposium on *Video As Attitude*, moderated by Patrick Clancy. Installations will be those of Steina and Woody Vasulka, Robert Gaylor, Rita Myers, Gary Hill, Dieter Froese and Michael Smith.

'RUM



Walt Stevens and Tove Johnson appear in Sarah Lovett's original plays, part of the Armory for the Arts' 14 in May.

ONGOING EDUCATION

- May 11 • Dr. Douglas Schwartz, president of the School of American Research, will give an illustrated lecture on Scotland during the period 4,000 BC to the arrival of the Vikings around 1,000 AD. The lecture is open to the public through series subscription, \$25 individual, \$35 couples, available at the door. 8 pm at Greer Garson Theatre, SF. For more information, 982-3583
- May 13 • Registration deadline for June 18 Graduate Management Admission Test (GMAT), to be administered in Albuquerque. For more information, call the CSF testing office at 473-6112
- May 13 • Lou Montgomery leads "Your Invisible Partner," a group meditative dramatic ritual designed to empower and integrate your male/female innerbeing. 8-10pm, Sunrise Springs, \$3 suggested donation
- May 14 • SF and Los Alamos Nutrition Interest Groups will sponsor a lecture by Stephen A. Levine, Ph.D., on "Chemical Sensitivities, Oxidants and Antioxidants." 3 pm at the First Presbyterian Church, SF. 7:30 pm at the First Methodist Church, 715 Diamond, Los Alamos. \$2.00 donation requested
- May 19 • SF Psychologist Barbara McCandlish, Ph.D., will talk about stress management and relaxation techniques. Presented by St. Vincent Hospital Cardiac Rehab. Program. 7 pm, St. Vincent's Hospital, first floor auditorium, SF. Free. For more information, call Sandra Olmstead, RN, at 983-3361, ext. 309

- Registration deadline, for June 20 Law School Admission Test (LSAT), to be administered in Albuquerque. For more information, call the CSF testing office at 473-6112
- May 20 • Registration deadline for June 13-14 College Level Entrance Program Exam (CLEP), to be administered at CSF. For more information, call the CSF testing office at 473-6112

PEACE ACTIVITIES

- May 17 • Albuquerque Freeze general meeting. Talk by Gordon McClure, retired Sandia physicist, on "Solutions to the Nuclear Arms Race." 7 pm, St. Mary's High School, 6th and Cooper, NW, ABQ. For info call 247-9690 or 268-1824

PHOTOGRAPHY

- Through
- May 21 • Janet Russek and David Scheinbaum show their own work in an exhibition titled "Conflict of Interest" at Scheinbaum and Russek Gallery, SF. Hours: Tu-Fr 10-12, 1-4; Sa 10-2. 988-5116

READINGS/PERFORMANCE

- May 12 • Stewart Sherman, called a "modernist magician," will perform his table-top sleight of hand and will show his humorous short films. 8 pm, Rising Sun Film/Gallery, SF, \$3.50. 982-1338
- May 13, 14 • Rio Grande Poets & Writers Festival. Fri, 7:30-10:30 pm, Rudy Anaya and others read their works. Sa, 10 am-10 pm, open meeting, panel discussion, and readings. Tickets, \$5 both days, \$3 one day. KiMo Theatre, ABQ. Tickets available at the Living Batch Bookstore, 262-1619
- May 16 • Poet Larry Goodell reads at 11 am, LaFamilia Unida Day Care, Corner of Manhattan and St. Francis, SF. At 1:30 pm, at The Good Life, 1102 Camino Carlos Rey, SF. For info, call Open Hands, 982-4258
- May 19 • Poetry Reading IV featuring Judy Hill, Jonelle Maison and Joan Logghe. Main Library, SF. 7 pm. For more info, call Bambi Landry, 982-4471, ext. 601

SPECIAL EVENTS

- May 19 • EARTH FIRST! plans a warm reception for James Watt at the Glen Canyon Dam. EARTH FIRST! will gather at Lone Rock campground, on Lake Powell, 2 miles from the dam on Weds, May 18. For more info call 268-6352 in ABQ, or write P.O. Box 26221, Salt Lake City, Utah 84126
- May 12 • Occupational Health Film Festival, films and brief panel discussions go to the roots of occupational hazards and what can be done to improve work conditions. Film, "Rosie the Riveter" and panelists Neal Gonzalez, Executive Secretary, AFL-CIO, Dr. David Dunaway, UNM English Dept. 7-9 pm Thurs. at Heights Com. Center, 823 Buena Vista SE, ABQ
- May 19 • Occupational Health Film Festival, "Song of the Canary," and panelists Wm. Wiese, M.D., UNM Medical School, Dr. Robert Schwartz, UNM Law School, 7-9 pm Thurs. at Sheet Metal Workers Hall, 4400 Silver SE (at Washington) ABQ

- May 26 • Occupational Health Film Festival, "Working For Your Life," and "Workplace Hustle" plus panelists Dr. Ann Nihlen, UNM Women's Studies and Diane Brasell, Retail Clerks Local 1564. 7-9 pm, Thurs. Heights Com. Center, 823 Buena Vista, ABQ

SPORTS

- May 14 • National Tennis Instruction Day Clinic, presented by Jim Moss and Mike Bachicha. 2 pm at the Shellabarger Tennis Center on the CSF campus. Free and open to the public. For more info, call Jim Moss at 473-6144
- May 15 • Run to Save the Jemez, 10 km and 2 mile Fun Run at the Jemez Pueblo, starting at 9 am sharp. Post-race activities include pueblo dances, Indian arts and crafts fair, food. For more info, 294-5760
- The Santa Fe Hill Climb for the Governor's Cup, bike race, starting 9 am, from the Bank of Santa Fe, Washington, Paseo de Peralta parking lot. For info, contact SF Bicycle Club, 471-2445
- May 21 • Spirit of Santa Fe. 5 & 10 km/run, beginning 8 am at First Interstate Plaza. There will be no registration on race day. For info or to register contact SF Roadrunners Club c/o the Finish Line, SF. 982-0999
- May 28-30 • Tennis Tournament. Santa Fe Adult Open, at the Shellabarger Tennis Center on CSF campus. Entry deadline is May 23. For further info, contact Jim Moss at 473-6144

THEATRE

- May 14-15 • Mythic Figures, dance program presented by Andrea Seidel. Sa-8 pm, Su-2 pm, Armory for the Arts, SF 988-1886
- May 20 • Classics Theatre Matinee presents "Charley's Aunt" a comedy Three Act play, 8 pm KiMo Theatre. Other shows May 21, 8 pm; May 22, 2 pm; May 27, 8 pm; May 28, 8 pm; May 29, 2 pm. For more information call 898-3963 ABQ
- May 21 • The Denver Center Theatre Company's "Quilters", one performance only, 8 pm in the Greer Garson Theatre, SF. For more information, contact the theatre box office at 473-6511
- May 13, 18, 19, 25, 27 • For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf, written by Ntozake Shange, directed by Cookie Jordan. Showtimes 8 pm, \$6.00. Armory for the Arts, SF 988-1886
- May 21 • For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf, 10 pm, Armory for the Arts
- May 24 • The Denver Center Theatre Company presents "Quilters", a musical. 7:30 pm KiMo Theatre, ABQ
- May 21, 23, 26 • Hyena, presented by Theater-in-the-Red, 8 pm \$4 and \$6 Armory for the Arts, SF 988-1886
- May 19, 20, 23, 26 • Skin, presented by Theater-in-the-Red, 10 pm, \$4 and \$6, Armory for the Arts, SF 988-1886
- May 22 • Susan Sell and Jill McGurn-Gill present a childrens' day of dance. Su-2 pm \$2.50 for adults, \$1 for children, Armory for the Arts, SF 988-1886

WORKSHOPS

- May 14, 15 • Introduction to the Devic Kingdom, facilitated by Shereen Waterman, Sa & Su, 9am-5 pm each day. Outdoor workshop—dress to hike and bring lunch. \$50. To register call Southwestern College of Life Sciences, SF 982-1805

Next Spectrum deadline, May 18.

Announcements and notices are printed free of charge. Send information to Spectrum, News & Review, 535 Cordova Rd., Suite 169, SF, NM 87501.

ATTITUDE

In an interview with N&R, Clancy expounded on the concept behind this exhibition, the first of its kind in the country.

"Many different attitudes are represented in this exhibition. Bruce Nauman was one of the first people to use video in an installation, for the Nicky Wilder Gallery in LA, in 1969 or '70. It was a corridor piece with a camera—a very, very narrow space that you moved down, and you displaced within the situation. That was an example of a whole genre of early video work which had to do with locus, of how one was located in the space. It was in contradiction to notions about sculpture as a frontal centered object.

"Nauman's work is very innovative, post-minimalist work that deals with video in a way that's different from the way a lot of artists have used it. Again, not all of these artists would be called 'video artists'—they work in other media.

When Steina Vasulka was awarded a solo exhibition in 1980 in the Museum of Fine Arts biennial she asked to be able to show her work in the context of other video artists' new work. About the same time Patrick Clancy was asked to curate a video exhibition for the University Art Museum. This enormous collaboration is the result of those two invitations. But Clancy's stated intentions aside, the many contributors to the show have their own intentions—to explore different modes of perceiving and creating art, everyday reality and the metaphysical. Experience these artists' constructions and your own attitudes about video and art will be likely to change. At the very least, you'll be amused.

Woody Vasulka: Experimenting With Visual Alternatives

This interview is a dialogue between two video makers, Woody Vasulka and Ken Ausubel, now living and working in New Mexico. Woody Vasulka and his wife Steina are two of the artists included in the Video As Attitude exhibition at The Museum of Fine Arts and the University Art Museum. The Vasulkas were, and are, pioneers in video, electronic

sound and computer controlled video.

Portions of this interview appeared in the Santa Fe Reporter. The entire interview is printed here, however, to give our readers a better understanding of the medium and the people who work in it. Other dialogues on video will be forthcoming with the arrival of the guest artists and the installation of their works.



by Ken Ausubel

Ken Ausubel (KA): How did you get into video?

Woody Vasulka (WV): Growing up after the war in Europe in what's called the Socialist Realism, any notion of any kind of experimentation with media was like a notion of the avant-garde in the 1920's. Politically, the avant-garde was leftist, and the situation I grew into was already the bankruptcy of the left, or the association of the left with the most reactionary thoughts and the suppression of experimentation. I'm talking about a Czech situation. All the modern Czech literature, poetry, painting, and also media, film and first electronic works were astonishing. But the war and the political situation rendered it useless.

We as a generation growing up in a film environment, like the Prague film school of which I was a product, were concentrating on the opposite. We didn't pay any attention to what's called *media based* information. We were interested in ideologies, the larger mythological or narrative systems. As a group in film school, we followed the *metaphorical* approach. Maybe you'd disguise political opposition through metaphorical genre.

But when I came to the States, I discovered that there was a *material* or *medium* basis. There was a whole generation of practicing artists called the Structuralists who paid attention to what the European avant-garde did, and extended the idea about the material itself: film surface, motion, elements, information within a single frame. Suddenly came this consciousness of the materiality of the medium or materiality of the message—the message is the medium, the medium has its own truth. All these conditions prepared me for video. As I encountered video, it was basic work with electronic materials.

KA: What was the nature of your early work with video?

WV: My basic introduction to video work was through the concept of the electronic image being made out of a certain organized energy. The nature of our early work was non-figurative or non-representational, generated internally through electronic systems.

We produced numerous tapes which include this aspect of video, which people call "abstract video," but which is just a transposition of an esthetic term from abstract painting to the electronic environment. That wasn't our goal. Our goal was to create reality, a certain reality that would testify to its own electronic complexities.

In those days when we started doing video, the idea about video was total and unified. There was no division between video art and documentary. It's rather the idea of the alternate culture of the 1960's. In fact, most of the people working in video in the beginning would do all aspects from electronic to feature works.

We would work on specific electronic image-making at night. The next day we would record all of what we define as alternate culture events that legitimate media were not interested in at all, from homosexual theater and street scenes to rock 'n roll and political speeches on Union Square, since we lived right there. So it was a free medium, totally insignificant in the Establishment's context.

KA: You're most often called a video artist. Do you accept that?

WV: It's a term through which you make a living. Video artist already indicates a set of limitations. It's basically a marketing scheme. Sometimes it's up to others to coin these terms. For their own handling of thoughts or ideas, they devise the world. Video art was coined by the galleries, because they had to handle the product. But it really doesn't mean much at all. I'm very grateful that I could find some medium in which I could be a *practical philosopher*. The other labels I'm pragmatic enough to use because it raises money through these codes.

KA: What do you mean practical philosopher?

WV: The whole idea, not only of esthetic terms like Structuralism but also of purely philosophical terms like time and energy, was rather abstract to me. I could practice, through film, certain Structuralist or Modernist ideas. But video is a medium which exposes you to a specific problem of time and energy. Suddenly energy becomes a certain set of brightnesses, and time becomes a location of that particular energy on the time raster,

which is the frame in video. These two things become so practical that suddenly the abstract notion of light or location of light in time becomes a condition for defining the craft of electronic imaging. Through this medium, I could treat time and energy as means of expression. Later the computer did another part. Certain values, what you call "real world" or "analog world," are translated into man-made binary code, and these are astonishing conclusions which one not only reads about, but can practice.

KA: Do you not consider yourself an artist then?

WV: In my own personal terms it's not my ambition. In the process of experimentation, there are two conclusions: either it succeeds or fails. But if it's art, it has to succeed. There's no failed art. I don't want to live in the necessity of success, and that's what art is. It can appear many centuries later but still it has to be a success.

KA: Were you always interested in machines?

WV: My father had a workshop and was a metal worker. I grew up during the war in Czechoslovakia across from an airfield, and my first interest as a kid was to take the machines apart. I was lucky living close to the airport because I could take the most complicated machines of that era, the German fighter planes. My youth was these graveyards of airplanes. You can find everything there that would drive your fantasy crazy. Europe was a huge junkyard after the war. You could find everything from weapons to human fingers in the dump. As kinds we roamed through it. This basically set the scene.

Electronic technology is a craft like any other craft. It is not that complex at all. I would demystify immediately this idea of high-tech being something unreachable. Many people treat video as a black box and use it only as input and output, but that's their own ideology about the system. My conclusion is that working with technology or video has the same set of rules as any other craft. The craft becomes transparent. It becomes just a utility.

One must foresee the area in which the tool can be useful for the longest period. If you make simple

tools, you'll use them for a while like a child uses a simple toy, then throw it away because you will outgrow the challenge. If a tool is infinitely complicated, it will fascinate you for the rest of your life. What I've been trying is to conceive tools that contain more mystery than I could possibly conceptualize. These are what we call "open systems," which can be looped through, around, reentered, and fed back. That's what characterized most of our better tools, this ability of being inspired by the tool rather than being served.

KA: Some of your work constitutes sketches, and appears to be looking into perception and cognition.

WV: Right from the beginning, rather than achieve esthetic conclusions, we felt challenged by television as a perception system. In film you have 24 modes or dynamic phases [24 frames per second on film]. Suddenly with video you have 60! [60 images per second on video tape]. Any event encodes many more changes [on video] than film, and you can build devices that can look or work with a single field. We could change the color of each field, getting into layers, or what we called perceptually induced mixes. Then there are various harmonic movements. We found that certain frequencies are sensitive to certain changes. We discovered that because we worked with higher frequency ranges than film.

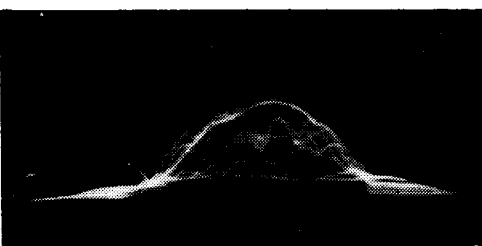
There are other perceptual systems and cognitive interpretations. A particular event, like computer or digital feedback, correlates preceding and succeeding events. If you cinematically arrange it into a sequence of images, which video does, there are certain processes that are natural to our perception. When you combine one image with another, you find out that your vision interprets logical tables. Actually, they are cognitively interpreted, and make sense even if they are derived from logic. It's not only the challenges of video's materiality or its codes, but it's also a basic pleasure in seeing the images and changes.

KA: What was your role in the development of computer video?

WV: We happened to be within the group or generation of people who worked with video and made an effort to bring video and computer into a union. We had one way of doing it in which we built a separate small computer beside the general purpose computer, and we made a time-link between these two in which they communicated synchronously. Even that is not an innovative idea because it's natural to these technology systems to copulate. We made sense of a basic set of rules, and our images were one of the first testimonies brought into the context of what's called video art. Computer systems and environments have been embedded mostly in industrial and scientific environments until now. Yet they are not communicated among each other. But there is a new, more democratic era now. I am talking about personal computers.

Our contribution was to define computer and video in the context of art. Even now there is an unresolved problem of whether there is in fact computer art. Sometimes for us the

most unbelievable images are not the art-initiated but those that are mathematically or numerically initiated. One has to question or see where the challenge is. Where is the radical image? Not, where is the successful image?



KA: What are the possibilities of computer video that intrigue you?

WV: What intrigues me about computer and video are mostly the changes between time and other problems, and also those modes that cannot be foreseen or fantasized through the best fantasy synthesizer, which is the human brain. There is something outside the layman's brain, like mathematical systems, which are a part of human cultural consciousness, yet they can bring astonishing surprises to works with computers. This untapped wealth is the pool of unmatched fantasy, fantasy that cannot be produced by plainly human fantasy, confined in a pictorial tradition.

The computer is such a large participatory system. It encompasses all the branches of knowledge. I see it as a unified tool, the first time in the history of the sciences and humanities to provide the code as a unified form of expression. Computer or digital code is an on-line language for all those relationships.

KA: What's your concept of audience for your work?

WV: The concept of audience is cultural conditioning. Certain societies demand a success in the sense of large audiences. For many people the only way to communicate is mass communication. Europeans are very aware of people that did not succeed in their lifetimes. It's almost a *leitmotif* in which the lifetime success means doom—they are usually forgotten instantly.

The audience is probably always necessary for performing arts. But once you work on anything that is coded, letters in literature or poetry, or grain in film and photography, you are free of the relationship. If the code is durable it will survive. This kind of security in one's coded work is the basis of durable participation in culture.

I have the privilege now that I can try to speak to people who are involved on a rather professional level. It's very much like musicians practicing fugae. I send a message to someone who would fully share that. A general audience also shares these things, but it's a rare occasion that it's synchronous with the thought that you have. I don't want to be at the mercy of popular culture. Then you have no time to develop more intimate codes, which will probably be more popular later.

KA: Much of your involvement in the past has been in the university and academic worlds back East. Do you see your work changing in Santa Fe?

WV: As long as I was involved in dis-

covering or summarizing the phenomenology of electronic imaging, I was able to do the teaching. In many ways I was excited about teaching when I was discovering those codes, but then when I moved to application, or working in the context of a certain genre, it was not an innovation of a common but rather a personal context. These things cannot be communicated with such excitement because they are doubtful, insecure conclusions. Once you start working, talking or trying to experience with someone your own creative dilemma, it's brutal and oppressive. I was total-



ly absorbed in what I was doing, and I've never been interested in convincing someone about an esthetic principle.

In general, I don't like to work. I don't want to get involved in any job. If I can avoid any job, I will. Not being involved in a job is very natural where I come from. Here in America there is a moral code that a job means integration or dignity. The idea of being lazy here is devastating for an individual to be accused of. Where I come from, most of the fairy tales are based on lazy people. A lot of a state of wellbeing is based on being extraordinarily lazy—to be able to sit without guilt and to stare into the sunset and just be heated by the sun. That's permitted. Here of course, one gets under the spell of the rush of society. In the early years here I submitted myself to this wonderful rush. Then I found out that it's not very interesting. So I'm trying to get away from as much as I can—phone calls, even getting out of bed. It's underlying the question of teaching. One has to be preconditioned and have a passion for that activity. I don't think passions are dividable.

KA: Paul LaFargue, Karl Marx's son-in-law, wrote a pamphlet called "The Right to be Lazy." He wrote it while in prison for political organizing. His premise is that the world is so embroiled mostly because people are much too busy with needless activity. We'd be better off if we were lazier.

WV: The whole idea about activity and morality is very much Western thought. The creative undoing is that in which you face only your own thought or existence. It's in fact painful. There's no relief for people accused of being lazy. In my eyes they are the heroes. They submit themselves to the deepest possible torture. Any activity takes you into optimistic areas again. That's why people in the West like to travel, or develop all sorts of activities in which they prevent death, improve their finances, become mentally more healthy. It's a profitable involvement being active. But the opposite is more challenging.

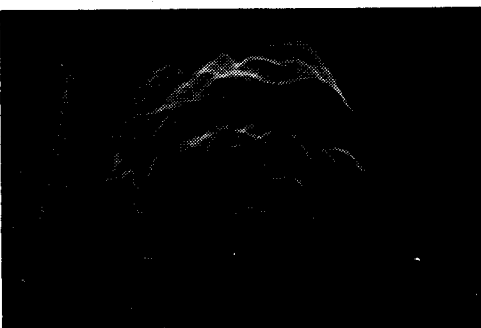
Coming to Santa Fe is a retirement from the duties. I found out this isn't a community in which to compete, but rather to contemplate. It's a privilege to be able to contemplate your life, but it is more difficult

to contemplate than simply to produce.

KA: What do you see as the liberating potential of video, if any?

WV: These things very much come to your mind when you start working with a medium like computer or video because they seem to be so free. They give you the power of the individual to deal with a medium which was centralized. For so long, the decentralization of this power and knowledge seemed to be important. But the whole doctrine of alternate media is based on this possibility, creating alternate informational systems and alternate everything.

But the visions of individuals are not always in synch with the direction of society. Most of the electronic systems are developing into games, or surveillance or military use. We have fewer investigators of the media than in the 1960's. That means the



whole idea of a social change or a decentralization of research, as we believed would happen, did not happen in that form. Society tends to organize socio-biologically toward more and more specialization in which there are providers and users. This idea of an individual being renaissance or holistic—in the sense of developing systems, maintaining systems, using systems creatively and replacing the established systems—I don't find it valid anymore. So I find these ideas of the 60's extraordinarily unfulfilled. What I mean is to design alternate systems of production and distribution. But now it's all entertainment. There's still no informational basis. Also the values change. It was legitimate to produce a unique information through black-and-white video. Now I don't think there's any station, including public access, that would even think of producing such material. That means even the alternative values have changed, and are now all embedded in what they call "production values," if it's color or not.

KA: What sources do you draw on in your work?

WV: In Europe where I come from, the cultural environment is so dense, so dependent on literature and music. What you talk about with your friends is culture. It's impossible to grow up in film school or even industrial school without knowing the heroes of literature. Virtually everything you think about is derived from another source.

Culture is what I would call accumulative. It's not the same way here in the States, which fascinates me. Every generation every five or six years starts from square zero. There's a vast reservoir of unaccumulated culture. Information is so decentralized.

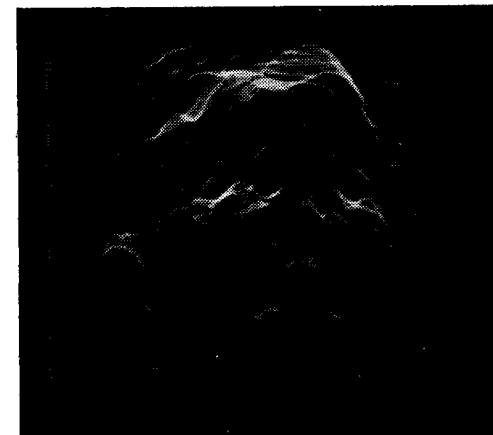
I had to divorce myself from the metaphorical language, from

many narrative forms which were radical where I came from because they could be used dangerously against the establishment, the Socialist establishment. I had to pay attention to the workers of the media and to the material basis of the media, which is in fact more leftist than any of those radical forms I experienced in Czechoslovakia, which were eclectic and reactionary, very traditional. Suddenly the sources for me became different ones. The innovation lay in different types of electronic tools like stroboscopic lights, electronic music and video. I had to rethink all my esthetics. That's why I had given up all the narrative modes.

KA: How do you view your work politically?

WV: I'm very much interested in political questions, mostly related to critique of Socialism, which I know intimately. Marxism was just a dialogue with other moralistic systems. It was a severe critique of the social injustice of his time. It's a different problem now, a decay of the revolutionary into the bourgeois. It's a tragic event.

So I'm aware of political aspects but I would never try to integrate them into works of art because I think art is not such a closed system. I think art is much more modest, less pretentious. Political ambitions are



more pretentious, and involve you in a moral conflict, especially the collapse of ideology. I refer to the collapse of Socialism. I think to witness the pain of any ideological system collapsing is the most devastating experience one can have.

I have been careful in accusing the system of developing these tools that we call the oppression because there's such a huge collaboration of the population. It's the most devastating to me not that the Czars ruled, but the willingness of the population. The fulfillment of the bourgeois class is the fulfillment which the proletariat is following. It's poetic, not really real that the proletariat would find its own identify. That kind of cooperation tells me that indeed humankind is not about certain thoughts that are radicalized or carried through moral codes. It's much more mass-oriented and likes the same rituals: the cars, boats, sports. That maybe is the humanity there is. Individuals can maybe be heard but they should not expect to be followed. This indirectness in which thought is only a medium should be accepted. It is accepted in my mind so that I can only moderate very indirectly the impact of what I'm doing. But there is no direct message that I could put into a political message, even an esthetic or radical concept. It's much more indirect.