Modern electronic technology offers us a means of perception never before possible with the human eye, and has inspired a social and artistic revolution the end result of which no one can adequately predict. Beginning in the mid 1940's, commercial television co-opted the models, forms, and talents of commercial radio and soon enjoyed unchallenged dominance in the field of home entertainment. Two decades later a variety of circumstances also brought television into the hands of artists and into the art gallery.

Among the factors which contributed to the growth of television as an artist's medium were the introduction of small-format, inexpensive, portable video equipment that was the forerunner of today's home BETA or VHS machine; a general upheavel in the art world which tended to devalue the "unique" art object and to focus instead on artmaking as process; and a renewed emphasis on the sort of innovation for which artists have traditionally been valued. Many creative individuals embraced video as a new form with which they could reorganize and resensitize our perceptions of the commonplace and create heretofore inconceivable new visions and ways of interacting with the world.

Like television, the digital computer is for the most part a post-war phenomenon. At first, the sheer speed with which it was capable of complex mathematical calculations emphasized its value as an efficient means of eliminating countless hours of human drudgery. Soon, however, the digital computer became much more. As the video camera mimics the human eye, so does the computer the human brain and, in the hands of artists, the human imagination. A machine originally conceived largely as a labor-saving device also became a powerful tool for controlling the arts of sound and image making.

Sonic and visual artists grappled with this electronic monster even at its earliest stages, when the most powerful computers literally filled large rooms in laboratories and universities. But as computer technology grew more powerful, it also became more compact; as a result, the popular awareness of the vast capabilities computers offered for changing our notions of communications, art, and culture in general became more commonplace. The home computing system – which often fulfills utilitarian and entertainment needs simultaneously – has grown increasingly smaller, cheaper, and more accessible. The day may well arrive when, as theorist Gene Youngblood has suggested, "our major task as a global society will not be to create *new tools* but, rather, *new desires* which increasingly sophisticated electronic communication systems can help us to realize." As we move rapidly into a society in which the transmission of information is ever more prominent, imagination – the very thing for which we prize our best artists – may become *the* major "commodity."

Video and the computer to date have shared a somewhat sublime, yet troublesome relationship. By virtue of their access to and understanding of computer technology, many designer/technicians have produced graphic works for which they have been heralded as artists. Often their visions have focused largely on the large capacities of the machine in question. Needless to say, the resultant products have been more demonstrative of a playful naivete with new, albeit powerful and engaging toys than of important works of art. By the same token, many visionary artists in other media have failed in their attempts to use the computer and other new technologies as a result either of skepticism or an impatience with learning the skills required to attain the abilities for a free and natural expression with these new tools.

Electronic Visions has been made possible by a grant from the New York State Council on the Arts and by the ongoing support of the City of Yonkers and of the individual and corporate members of The Hudson River Museum.

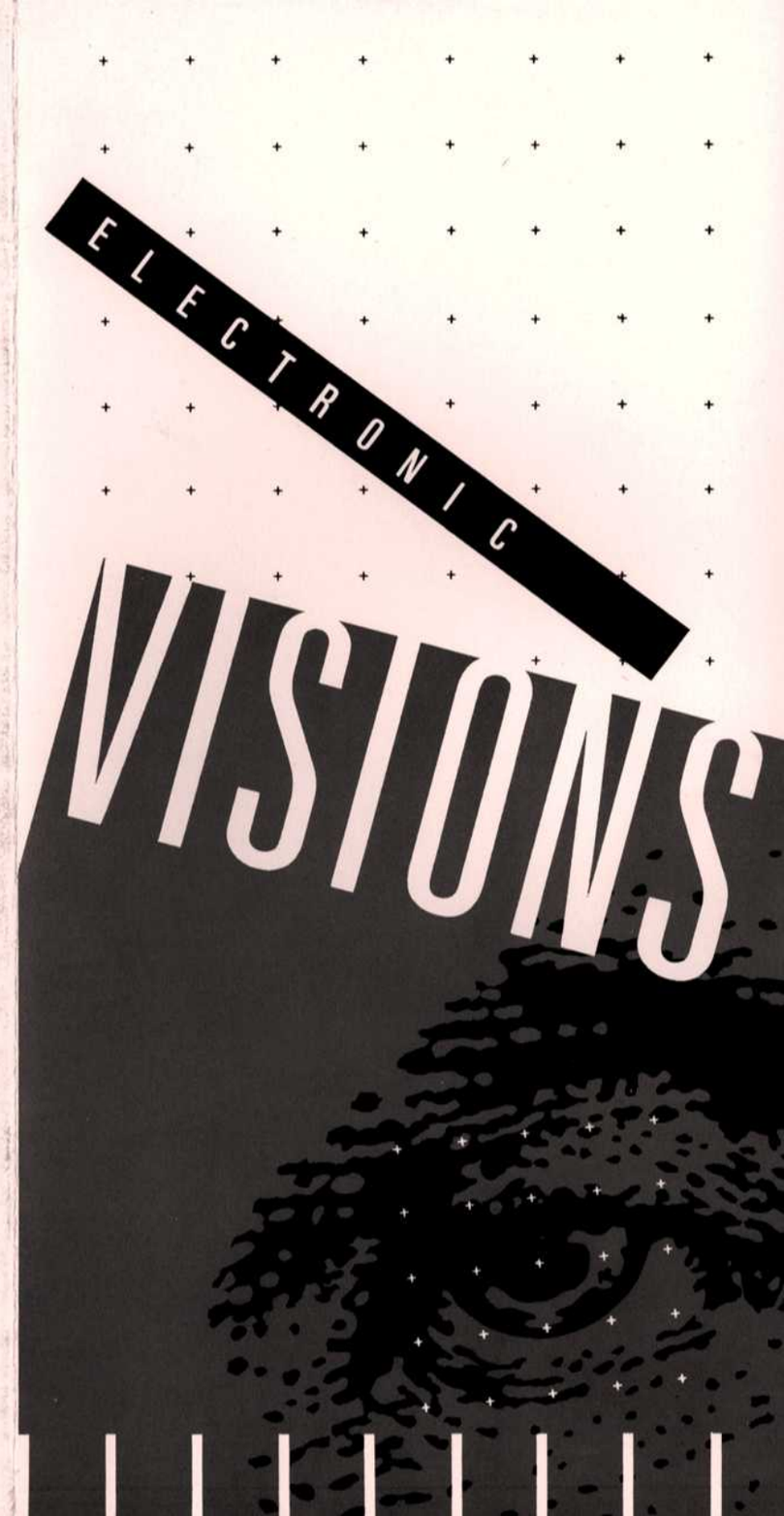
The Hudson River Museum invites your participation in Interactions: Manipulating Technology, a panel discussion with the artists represented in *Electronic Visions* on Thursday evening, July 28, 1983, at 8:00 p.m.

The Hudson River Museum

Trevor Park-on-Hudson
511 Warburton Avenue
Yonkers, New York 10701
914/963-4550

Wednesday-Fridays
10:00 a.m. until 5:30 p.m.
Thursdays until 9:00 p.m.
Saturdays and Sundays
12:00 noon until 7:00 p.m.

ELECTRONIC VISIONS



THE EXHIBITION

The media of video and computer technology are still sufficiently new to enable an interesting failure to constitue a milestone. Yet there are many artist who have accomplished much in the short time given them. The fusion between art and technology, when guided by a sensitivity to both, is the art of the future, near and far.

The Exhibition

The artists in *Electronic Visions* have bridged the gap between technician and artist, technology and art. They represent a variety of ways in which recent technological breakthroughs have merged with artistc sensibilities.

Steina Vasulka

Machine Vision makes no use of computer technology but relies instead on an electromechanical device upon which are mounted live video cameras. The use here of video as an external perceptual system constantly makes us aware of the ways in which our sense of space and our sense of our presence in that space may be transformed in wholly new and different ways. In formal terms, Vasulka's *Machine Vision* is self-observing, for the cameras view themselves and their surroundings in a mirrored ball, and reflexive, for it is about the act of looking at oneself. It is also, as the title suggests, about a self-contained, non-human system that once started, is untouched by human hands.

Imposing as this may sound, we nevertheless interact with the piece because the images that are displayed on the monitors include us, the viewers. We are forced to perceive ourselves as we never have before, and may never again. We discover the relationship between the "normal" sense of the space which our eyes immediately perceive and a disjunctive, everchanging, and thus *new* sense of space reflected through the use of video. The relationship established is symbiotic, for visitors are both observers and participants. The viewfinders of the cameras enable us to see ourselves as others might never and to make a new environment of the gallery in our minds. *Machine Vision* presents a unique, disorienting and elating mode of seeing the world, and thereby frees us from the limitations of our most common experience of visual perception.

Ralph Hocking and Sherry Miller

In conjuction with David Jones and others at the Experimental Television Center in Owego, New York, Ralph Hocking and Sherry Miller have designed a "homebuilt" computerized system for drawing on paper images initially recorded on videotape. Their series of digital renderings of the female nude recall a centuries-long fascination of artists with the human form. These sensuous and compelling pieces remind us that the graphic plotter may be considered as viable a means of expressive visualization as the brush or the hammer and chisel.

Woody Vasulka

A series of static wall panels by Woody Vasulka illustrates the stages in the process of electronic manipulation of video camera imagery. Unapologetically didactic, his study of image transformation is accompanied by a series of videotapes produced on the Vasulka Image Articulator. This series exhibits the extraordinary power of this personalized, self-designed technological system and demonstrates the control of the artist operating in an exploratory mode. The exquisite beauty of the images that may be produced by use of digital computer video processing is especially apparent in Vasulka's work.

Gary Hill

Hill began to work in video in 1973, creating sequences of electronically processed camera images unaccompanied by text. More recently, his interest has been in the interaction of synthesized imagery and language, as both *Glass Onion*, a multi-layered installation, and Hill's tape *Happenstance*, a part of the continuously-running tape program, affirm. *Glass Onion* is substitled, "A Topographical Mapping," and has been best described by the poet and critic George Quasha:

"Physically the installation consists of 4 rectangles: on the "outside," the 4 monitors; next, 4 speakers; next, 4 more speakers; next, in the center, a single monitor. — The central monitor and 8 speakers are on the floor, facing up. — Facing down from the ceiling, a camera with automated zoom ranges from all the way "in" ... and all the way "out." The central monitor ... shows successive embeddings and transformations of electronically generated rectangles. ... These expanding and shrinking recorded rectangles ... expand and shrink in general sync with the sound tracks. — These tracks are measured according to the slow and deliberate 'vocoded' enunciation of the 3 syllables of rec/tan/gle. Is it helpful to know these things in advance and in this way (and, if so, helpful for what)? ... The more I tell you the more confusing it may get ..."

To this it should be added that the viewer would do best to peek, and then peer through, and finally peel away those layers of image and sound and in the process develop personal ways of discovering the richness of *Glass Onion*.

Dan Sandin

One of the innovators of electronic image-processing and the recipient of a Guggenheim Fellowship to create a Digital Image Processor, Dan Sandin has recently been designing computer-produced *holograms*. Simply stated, a hologram is a three-dimensional image created by a process known as "wave-front reconstruction" in which light waves from lasers or white light sources are bounced off an "object" and onto a photographic plate. The photographic plate captures the interference or diffraction patterns created by the intersection of these light waves and records, to quote Gene Youngblood, "all the properties that a viewer would see if he were looking at the real object through a window the size of the photograph." Unlike 3-D movies, which create and illusion of depth with the aid of polarized glasses, holograms exhibit properties of true three-dimensionality. A shift in the viewer's position offers an accordingly realistic shift in perspective such as one might experience when viewing the original object.

Since their invention in 1947, most holograms have been of static objects recorded through a careful and painstaking process. Recently a number of moving holograms have been made, including one of a woman blowing a kiss to the viewer as he walks by a cylindrical screen. Full-scale holographic movies, although they have been in the works for over a decade, remain only a possibility for the future. In the meantime, Dan Sandin's contribution to the field of holography resides in the creation of images which exhibit all the properties of three-dimensional objects but which have been created by the totally synthetic means of computer technology.

Electronic Visions is by no means exhaustive of the vast and compelling array of works being done today by visual artists working with video, computers, and other advanced technologies. It is but a sampling, the proverbial tip of the iceberg, but one which, it is hoped, will entertain and enlighten even as it challenges our traditional notions of art and the ways in which it is, and will be, created.

John Minkowsky
Guest Curator

Fossili sintetici che vengono forse da un remoto futuro si sintonizzano sul nostro battito cardiaco e danzano una danza incerta e discreta, vibrando e saltellando. Sette rocce distribuite su un tappeto rosso, una console, un sedile. Un auricolare registra la frequenza cardiaca del visitatore, un pulsante la trasmette alle rocce e amplifica il pulsare del cuore. L'ambiente si anima, si fa vivente in qualche modo, risponde ai ritmi del nostro corpo e si trasforma con esso. Piero Gilardi ha attraversato stagioni decisive dell'arte internazionale, ma anche dell'impegno sociale: per lui la tecnologia ha la leggerezza di un gioco e la serietà di un suggerimento ■

Pulsazioni

Piero Gilardi

Installazione interattiva bionica *Bionic interactive installation*
Apparato elettronico e acustico realizzato da David Cardona
Electronic and acoustic apparatus created by David Cardona

Synthetic fossils, perhaps from the distant future, tune into our pulse and dance a discrete and halting dance, jumping and vibrating. Seven rocks spread over a red carpet, a console, a seat. An earphone monitors the visitor's heartbeat, and a pulsator transmits it to the rocks, amplifying the beating of the heart. The space is animated, comes alive, responding to the rhythms of our body and transforming itself with it. Piero Gilardi has been a major figure in international art movements, but his work also has a socially committed side: for Gilardi, technology has the lightness of a game and the seriousness of a message ■

Un'intuizione sorregge la ricerca di Studio Azzurro sin dall'inizio della loro esperienza, nei primi anni Ottanta: che la tecnologia elettronica non segni un distacco secco dell'uomo dall'esperienza della natura, ma che al contrario sia una nuova soglia percettiva e operativa fra l'organico e l'inorganico, fra il materiale e l'immateriale. Questa intuizione si è combinata negli ultimi anni, con un'altra caratteristica del loro lavoro: la costruzione di una dimensione "narrativa" non tradizionale, ma affidata alla ricostruzione e all'elaborazione dello spettatore/partecipante. Entrambi questi elementi si ritrovano in *Totale della battaglia*, un'installazione interattiva ispirata al quadro "La battaglia di San Romano" di Paolo Uccello. I buchi scavati nella terra da cui affiorano, attirati dalle voci e dai rumori dei visitatori, corpi immateriali, sono il luogo di un transfert percettivo che innesca emozioni, narrazioni, e una lacerante comprensione dell'insensatezza della guerra ■

Frammenti di una battaglia

Studio Azzurro

Progetto *Conceived and designed by*: F. Cirifino, P. Rosa, L. Sangiorgi
Regia *Directed by*: Paolo Rosa
Immagini *Imaging*: F. Cirifino
Progetto informatico *Computer design*: S. Roveda
Riprese *Filmed by*: R. Apuzzo, M. Coccimiglia
Montaggio *Editing*: F. Molteni, A. Morelli
Suoni *Sound*: D. Rosa
Con la partecipazione in video del gruppo teatrale l'Arrocco
Prodotto in collaborazione con C.I.S.C.U. e Comune di Lucca
Featuring the participation on video of the Arrocco theatre group, in cooperation with C.I.S.C.U. and the City of Lucca

Un lungo lavoro con la musica strumentale e con l'immagine elettronica ha convinto Steina Vasulka dell'importanza di esonerare l'occhio dalla responsabilità di occupare il centro dell'universo. In questa installazione le otto telecamere, ognuna con i suoi effetti, e i dispositivi meccanici come la sfera riflettente che ruota, ristrutturano lo spazio e lo restituiscono sui monitor scomposto, analizzato, agito. Lo spaesamento percettivo a cui è sottoposto lo spettatore rivela l'assurdità del punto di vista unico, della pretesa dello sguardo di abbracciare e di dominare l'universo. Per Steina questa inquietante autonomia delle macchine di registrazione e di elaborazione dell'immagine non è fredda e nemica, ma una nuova tappa della storia naturale della Terra, di cui l'uomo è soltanto una componente ■

Machine Vision

Steina Vasulka

Strumentazione di *Instrumentation by*
Josef Krames, Woody Vasulka e Bruce Hamilton

Longstanding experience with instrumental music and electronic imaging has convinced Steina Vasulka of the importance of stripping the eye of responsibility for occupying the centre of the universe. In this installation eight video cameras, each with its particular effects, join with mechanical devices such as a revolving sphere of mirrors to restructure the space and return it to the monitors dismantled, analysed, shaken up. The perceptual disorientation suffered by the viewer reveals the absurdity of the single point of view, of any claim on the part of vision to be able to grasp and dominate the universe. For Steina this disquieting autonomy of image recording and processing machines is no cold enemy, but a new stage in the natural history of the Earth, in which Man is only a component ■

Proiettori di diapositive, radio, fonografi, intrichi di fili elettrici, interruttori, prese: è un paesaggio elettrico quello che sta ammassato sul pavimento di questa installazione, un vero e proprio "giardino di Faraday". Attraverso questi oggetti, recuperati da cantine, solai e mercatini dell'usato, scorre tutta la storia del XX secolo, come in un nostalgico e bizzarro viaggio nel tempo. Al nostro passaggio calpestiamo inconsapevoli dei dispositivi a pressione che attivano questi strumenti di comunicazione, che si animano e sembrano abitare una macchina celibe vivente. Perry Hoberman, uno degli artisti americani più innovativi dell'arte tecnologica, ci va mostrando da vent'anni quanto il nostro immaginario sia imbevuto di tecnologia ■

Faraday's Garden

Perry Hoberman

Installazione sinfonica con apparecchi attivata dall'utente
Symphonic installation with devices activated by the user
Distribuita da *Distributed by* **Hull Time Based Arts**

Slide projectors, radios, phonographs, tangles of electric cables, switches, plugs: piled up on the floor of this installation is an electric landscape, a veritable "Faraday's Garden". Retrieved from cellars, lofts and flea markets, these objects carry with them the whole history of the 20th Century, as if on a weird and nostalgic journey through time. As the visitor walks through, unseen pressure pads trigger slides that animate the communications tools, which come to life and seem to inhabit a living machine. Perry Hoberman, one of the most innovative American techno-artists, has for twenty years been showing us just how far technology has penetrated into our collective imagination ■

Since its inception in the early 1980s, Studio Azzurro has premised much of its experimental work on an intuition: that electronic technology does not mark a clean break between mankind and the experience of nature, but that on the contrary it represents a new perceptual and operational threshold between the organic and the inorganic, the material and the immaterial. Over the years, this intution has merged with another feature of the Studio's work: the construction of a "narrative" dimension that is not traditional, but dependent on reconstruction and elaboration by the viewer/participant. Both of these elements are present in Totale della battaglia, *an interactive installation inspired by Paolo Uccello's painting* The Battle of San Romano. *The holes dug in the ground from which immaterial objects emerge, drawn by the voices and noises of the visitors, are the locus for a perceptual transfer which releases emotions and narrations, as well as an appalling comprehension of the folly of war* ■

techne
Tra arte e tecnologia
Viaggio nel mondo delle videoinstallazioni

Giacomo Verde non ama le rutilanti esibizioni di grandi tecnologie, ma gli usi imprevisti, intelligenti e magari un po' perversi delle tecnologie domestiche. Non gli piace l'orgoglioso isolamento dell'artista, la purezza dell'opera, ma la diffusione dei progetti, la contaminazione dei formati. Così il loop interattivo generato al centro di questa installazione e proiettato nell'ambiente dai videoproiettori e dagli specchi è una tecnica che tutti possono realizzare con una semplice telecamera e un monitor. E queste immagini si mescolano ad altre generate dal computer, e a quelle di un sito web in cui le riflessioni sull'arte e la tecnologia si accompagnano alle informazioni sulle attività di organizzazioni non governative. Perché l'interazione, prima di essere una caratteristica delle tecnologie digitali e un sentiero esplorato dall'arte, è una modalità dei rapporti sociali, la sostanza dell'esperienza umana ■

X-8X8-X

Giacomo Verde

Oper'azione **multimediale con installazione** *Multimedia Oper-action with installation*
Suoni *Sound*: Mauro Lupone
Software *Software*: Massimo Magrini
Collaborazione grafica *Additional graphics*: Elisa Giannini
Ricerca informazioni e testi *Textual and factual research*: Anna Maria Monteverdi

Giacomo Verde is not one for dazzling the viewer with high-tech. Instead, he prefers to use household technologies in unexpected, intelligent, maybe even rather perverse ways. Eschewing the proud isolation of the artist, the purity of the work, he prefers diffusion of designs, contamination of formats. Thus the interactive loop generated at the centre of this installation by projection in the space with mirrors and video projectors involves technology that anyone could adopt using a straightforward video camera and a monitor. These images merge with others generated by computer and with those of a website in which reflections on art and technology are accompanied by information on non-government organizations. Interaction is not just a characteristic of digital technologies and a pathway to be explored by art, but is also in the first place a modality of social relations, the substance of human experience ■

techne

Tra arte e tecnologia

Viaggio nel mondo delle videoinstallazioni

Techne è un'idea di Massimo Cecconi, Romano Fattorossi, Ludovica Fonda e Giuseppe Manzoni

Provincia di Milano

Presidente
Ombretta Colli

Assessore
Gianni Verga

Dirigente Settore Cultura
Giuseppe Manzoni

Dirigente U.O. Cultura 1
Massimo Cecconi

Dirigente U.O. Cultura 2
Angelo Cappellini

Organizzazione generale
Maddalena Pugno

Organizzazione tecnica
Cristoforo Massari
Mario Quadraroli

Segreteria organizzativa
Caterina Aurora
Lucia Cataldo

Supporto tecnico
Medialogo - Servizio audiovisivi

Ufficio stampa
Marco Piccardi
Pinuccia Merisio

Invideo
Progetto AIACE - Milano

Mostra a cura di
Romano Fattorossi
Ludovica Fonda

Progetto di allestimento
Luciano Gatti

Allestimento
Colombo L. & C.

Pieghevole a cura di
Antonio Caronia

Graphic Design
Anne Makinen
(AchilliGhizzardiAssociati)

Traduzioni
John Young

Sponsor tecnico
JVC

Mostra realizzata in collaborazione con la Regione Lombardia - Direzione Generale Cultura

Può sembrare strano, ma era il passaggio, il transito, l'idea che stava dietro all'opera più famosa di Robert Cahen, *Cartes postales*, brevissimi ritratti di città colte in un momento inatteso e irripetibile. Il passaggio, il transito, si snodano qui in diciotto schermi televisivi disposti lungo una doppia curva, che ricorda una rotaia evanescente o un fiume scandito dai contenitori trasparenti e dai tavoli leggeri che sostengono i monitor. I paesaggi "passano" non solo perché trascorrono sugli schermi davanti ai nostri occhi, in un flusso di variazioni e di ripetizioni che catturano come un mantra, ma anche perché l'oscilloscopio li trasforma, li deforma, li sottrae alla forma familiare del viaggio e ne fa paesaggi della memoria, inquietanti sfide percettive. Perché la sostanza della poetica di Cahen, come ha scritto Sandra Lischi, è "restituirci un tempo che è anche pausa, sfumatura, esitazione e silenzio" ■

Paysages-passage

Robert Cahen

Installazione video sonora ***Sound and video installation***
Collection FRAC/Alsace

It may seem strange, but the idea that lay behind Robert Cahen's best-known work, Cartes postales, *was passage, transit: they were instant portraits of cities captured at an unexpected and unrepeatable moment in time. Here, passage and transit unfold on 18 monitor screens placed in a double curve that reminds us of the rails of an evanescent track, or of a river marked out by the transparent containers and lightweight tables which support the monitors. The landscapes "pass" not just because they go by on the screens before our eyes in a captivating, mantra-like flow of variation and reprise, but also because the oscilloscope transforms and deforms them, removing them from the familiar form of the journey and turning them into landscapes of the memory, disturbing perceptual challenges. The poetic substance of Robert Cahen, in the words of Sandra Lischi, is to "return to us a time which is also an interval, a trace, hesitation and silence"* ■

Non è la casa intelligente l'ultima frontiera dell'architettura contemporanea, forse è lo spazio emotivo. Mario Canali, che fra i primi ha esplorato in Italia le possibilità artistiche delle realtà virtuali e delle installazioni interattive, persegue da tempo l'obiettivo di estendere il corpo nell'ambiente, di visualizzare l'inconscio tramite le tecnologie. Questa volta l'azzardo è ancora maggiore: all'utente è lasciata la scelta di esplorare, toccare, accarezzare l'aria. La sensazione di manipolare il nulla è però illusoria: lo spazio leggerà il sensore di posizione sulla mano e reagirà, come un corpo virtuale immateriale, con luci e voci, esprimendo piacere o fastidio, divertimento o tristezza. Se le sensibilità dell'uomo e della macchina si incontreranno, le voci si muteranno in vocalizzi, sospiri, grida: un'erotica del vuoto, una poesia dell'indicibile ■

E.mX

Mario Canali

Ambiente emotivo, installazione interattiva ***Emotional space, interactive installation***
La voce ***The voice*****:** Xena
Software ***Software*****:** Marcello Campione
Modelli di riconoscimento motorio ***Motor sensor patterns*****:** Marco Facincani
Psicologia ***Psychology*****:** Elio Massironi
Struttura in legno ***Structure in wood*****:** Leonardo Aurelio

The final frontier of contemporary architecture is perhaps not the smart house, but the emotive space. Mario Canali, one of the first artists in Italy to explore the potential of virtual reality and interactive installations, has long pursued the objective of extending the body into the space and visualising the unconscious mind through technologies. This time the stakes are even higher: the user has the option of exploring, touching, caressing the air. The sensation of being able to handle the void is of course illusory: the space will read the position sensor on the hand and react to it like an immaterial virtual body, with lights and voices, expressing pleasure or irritation, amusement or sadness. If the sensibilities of man and machine are well-matched, the voices will mutate into utterances, sighs and shouts, the erotica of nothingness, the poetry of the unsayable ■

Un'abitudine giustificata dalla storia, ma non per questo meno fuorviante, ci induce a considerare diverse, quasi opposte e incomunicabili due parole come "arte" e "tecnica". Ma gli antichi greci non avevano che un termine per indicare entrambe, appunto "téchne". E se negli ultimi tre o quattro secoli la specializzazione ha approfondito il solco fra le diverse attività umane, fra arte e tecnica non si è mai spezzato un legame sotterraneo, anche conflittuale, ma ricco e significativo. Alla chiusura del secolo delle avanguardie, appare ormai chiaro che l'arte si è affrancata dalla necessità di riprodurre il reale con tecniche tradizionali: e l'arte delle "situazioni", delle installazioni, l'arte che invita lo spettatore a uscire dalla pura contemplazione, a entrare nell'esperienza dell'opera e del processo di costruzione del senso, questa arte ha scelto di usare anche le tecniche più moderne, da quelle ormai acquisite come il video a quelle più sofisticate come il computer, Internet, la sensoristica biomedica. Il pubblico italiano ha avuto poche opportunità di conoscere queste tendenze artistiche, svincolate dal grande mercato dell'arte e dalla cassa di risonanza dei media. La Provincia di Milano ha pensato di cominciare a colmare questa lacuna con una mostra internazionale di qualità, che raccoglie alcune fra le sensibilità artistiche più raffinate, mature e sorprendenti di questo campo ■

The two words "art" and "technique" have come to represent virtual opposites, with little common ground. Yet this distinction, albeit justified by their respective use over the years, is a false one. The ancient Greeks had but one word, téchne, *for both. Over the past three or four centuries specialisation has deepened the rift between the various human activities, but the buried ties that bind the artistic and the technical, ties that are sometimes conflictual but always richly significant, have never been broken. As the century of the avant-garde movements draws to a close, it is now patent that art has rid itself of the necessity to reproduce the real through traditional techniques. As for the art of "situations" and installations, which invites the viewer to emerge from pure contemplation and enter instead the experience of the work and the process of constructing meaning, that kind of art has adopted the most modern techniques available, from those which can now be considered canonical, such as video, to those ever more sophisticated, like computers, the Internet, bio-medical sensors. In Italy there have been precious few opportunities for the public to become acquainted with these tendencies, detached as they are from the mainstream art market, with a very low media profile. The Province of Milan has taken a first step towards affording them greater visibility by means of this high-quality international exhibition, which brings together some of the most refined, mature and surprising artistic sensibilities in the field* ■

Gianni Verga
Assessore alla Cultura e ai Beni Culturali
della Provincia di Milano

Spazio Oberdan

Un nuovo spazio culturale polifunzionale ideato, realizzato e gestito dalla Provincia di Milano: spazio espositivo, sala cinematografica, libreria, punto informazioni sugli eventi culturali in Italia e nel mondo, vendita e prevendita di biglietti per manifestazioni e spettacoli nazionali e internazionali.
Un centro di cultura e di servizi moderno, aperto all'Europa.
Un punto di richiamo e di vitalità culturale nel cuore di Porta Venezia.

Milano, Spazio Oberdan
19 novembre 1999 - 27 febbraio 2000

Provincia di Milano
Settore Cultura

Progetto AIACE - Milano

in collaborazione con
Regione Lombardia
Direzione Generale Cultura

Orari
tutti i giorni 10-19.30, martedì
e giovedì 10-22, chiuso il lunedì

Biglietto d'ingresso
Intero lire 12000, ridotto lire 8000

Prevendite e prenotazioni
I biglietti della mostra sono in vendita nei punti TicketOne di tutta Italia.
Per sapere dove si trova quello più vicino: telefono 02392261
www.ticketone.it

Per informazioni
Provincia di Milano - Settore Cultura
telefono 0277406300/02774029212
Ufficio Stampa
telefono 0277402468/0277402914
www.provincia.milano.it

Come arrivare allo Spazio Oberdan
Mezzi pubblici: MM1 Venezia,
tram linee 1-9-11-29-30 e passante ferroviario stazione Venezia

Provincia di Milano
Settore Cultura

Progetto AIACE - Milano

Tra arte e tecnologia

techne

Viaggio nel mondo delle videoinstallazioni

Spazio Oberdan

Mostra di videoinstallazioni
19 novembre 1999 - 27 febbraio 2000

in collaborazione con
Regione Lombardia
Direzione Generale Cultura

Fall 1984
FIRST PERSON CINEMA
mondays at 8 pm in fine arts n-141 $2.00

1. september 24

Winter 64-66, David Brooks, 17 min, color, sound - A film diary. Daily events reconsidered, rearranged--deeply felt and haunting moments.
11/75 Asyl, Kurt Kren, 1975, 9 min, color.
15/67 TV, Kurt Kren, 1967, 4 min, b/w.
12/76 An W&B, Kurt Kren, 1976, 7 min, color.
17/78 Tree Again, Kurt Kren, 1978, 4 min, color.
Kren's films are usually short, inventive discoveries and purely of the domain of film. In TV, for example, Kren uses five shots from inside a dockside cafe. Contrasts of gesture and direction can be seen--small human actions that cross the deep space between foreground and table. An W&B--we see a park at different focal lengths with negative superimposed over it. Asyl and Tree Again use time lapse photography with a field and a tree, respectively.
When in the Dark, Move Faster--make your own light, J. Gluckstern, 1982, 10 min, color, sound - A self portrait which reveals its maker through deceptively simple editing of roughly chronological episodes shot from summer 81 to spring 82.
Blondo Cobra, Ken Jacobs, 1959-63, 25 min, b/w & color, sound - "...an erratic narrative--no, not really narrative, it's only stretched out in time for convenience...it's a look in on an exploding life, on a man of imagination suffering pre-fashionable lower East Side deprivation and consumed with American 1950's, 40's, 30's disgust..."

2. october 8
The Erotic Considered

Cumulus Nimbus, Virginia Giritlian, 1973, 5 min., B/W, sound. The erotic wish of a woman who is wondering if she's gay.
Sexual Meditation Open Field, Stan Brakhage, 1973, 6 min., color, silent. - "The film takes all the masturbatory themes of previous 'sexual meditations' back to source in pre-adolescent dreams." (Stan Brakhage)
Un Chant d'Amour, Jean Genet, 1952-20 min., B/W, silent. - Based on Genet's personal experience in prison. The frustrated love of two inmates for each other, and the ploys of a jealous guard to keep them apart. Only in fantasy can they make direct contact.
Song 16, Stan Brakhage, 1965, 7 min., color, silent. - "A flowering of sex as in the mind's eye, a joy." (S.Brakhage)
Nudes (A Sketchbook), Curt McDowell, 1975, 30 min., B/W, sound. - "The dozen vignettes, including one of Mr. Kuchar enjoying a sylvan retreat, are equally intimate and, mainly, sexual sketches." (A.H. Weiler)
"...point of view ranges from compulsively erotic to self-debunking...extreme, even outrageous..." (Karen Cooper)
Take Off, Gunvor Nelson, 1972, 10 min., B/W, sound. A dance, a documentary, a metaphysical strip-tease.

3. october 15
Will Hindle in person

"A self-taught filmmaker who began working in the late '50s. Hindle arrived at filmmaking through an indirect path. He studied English at Stanford, moved to Casablanca for two years to edit an English language newspaper. Returning to the U.S., he ghost-wrote for a number of authors in Calif. while working on his own drawings, paintings, and sculpture, and labored briefly as the youngest member of the Disney animation team." (Linda Dubler, Art Papers)
"Hindle's works are especially notable for their ability to generate overwhelming emotional impact almost exclusively from cinematic technique, not thematic content. Hindle has an uncanny talent for transforming spontaneous unstylized reality into unearthly poetic visions." (Gene Youngblood)
Films to be shown tonight are:
ChineseFiredrill, 1968, 25 min. - It cost an incredible $280 to make, was shot in two week-ends, and edited in less than a month. "The best short film of 1968." (National Review) "...essentially an overwhelming, disturbing unique emotional experience. I can't tell you how beautiful it is." (R. Corliss, Film Quarterly)
Pastorale d'Ete, 1958, 9 min. - Sound by Honegger. Hindle's first film.
Watersmith, 1969, 32 min. - Hindle received the single largest grant awarded by the AFI to an individual filmmaker for Watersmith. Images of swimmers transmute into the iconography of transcendence. An ode to physical grace.
Pastour, 1976, 22 min. - "What occurs to a bodily system following exposure to rabies and golden rod." (WH) Hindle's response to this trial by fire, a brilliant cinematic poison pen letter to the state of Florida, starring its maker.
Trekkerriff, 1984, 9 min. New film, no description available.

4. october 22

The Dream, N.Y., The Return, The Flower, Stan Brakhage, 1976, 24 1/2 min., color, silent. Travel and a moonflower.
N.Y. Portrait: Chapter Two, Peter Hutton, 1980-81, 16 min., B/W, silent. - "A continuation of daily observations from the environment of Manhattan. Hutton's contained-within-the-frame juxtapositions are filmic explorations of the benign and the tragic..." (Warren Sonbert)
Ariel, Nathaniel Dorsky, 1983, 16 min. - No description available.
Tangential Formations I, Mike Peirce, 3 min., B/W, sound. - The translation of inner thought to emotion, motion, emulsion.
Roslyn Romance, Bruce Baillie, 1974, 17 min., color, sound. "The work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to...God knows." (B.B.)

5. november 5
Warren Sonbert in person

"Warren Sonbert was recognized as a talented film-maker while still in school; his early films reflect the social and cultural life-style that accompanied the artistic breakthrough in New York in the sixties." (David Curtis)
About Sonbert's film Carriage Trade (not to be shown in this program) Jonas Mekas wrote: "Another great film ('a masterpiece,' said Ken Jacobs) was projected in the evening, Warren Sonbert's Carriage Trade (1973). I've written about Warren film before. I've expressed my admiration, so I won't write about it now. I'll only say that it will remain in the history of cinema together with all other great works of film art..."
"Warren Sonbert's Rude Awakening is a very accomplished example of...'polyvalent montage.' Sonbert has relied heavily on this device since Carriage Trade. In this mode of editing...each shot is polyvalent in the sense that it can be combined with surrounding shots along potentially many dimensions...a shot may either match or contrast with preceding or succeeding shots in virtue of color, subject, shape, shade, texture, screen orientation of objects, direction of movement or ever stasis thereof." (Noel Carroll)
Tonight's program will include:
A Woman's Touch, 1983, 23 minutes.
The Bad and the Beautiful, 1967, 30 minutes.
Noblesse Oblige, 1981, 25 minutes.
"In Noblesse Oblige there are clusters of images which tend to direct the viewer's attentions and emotions along political and social lines. The candlelight parade for Harvey Milk, the city hall riots, gay pride, rodeo and circus. All very elegantly and sensitively presented. It is a film which makes a strong personal statement in a bold and courageous manner." (Canyon Cinema Notes)

6. november 12

Bababilicons, Diana Krumins, 1982, 16 min., color, sound. "A spectacular special-effects study of molds, mushrooms, and similar vegetation." (Richard Shephard, N.Y. Times)
Color Animation I, Bill Spencer, 1984, 5 min., color, sound. - Music is master, film is servant. Color, motion, and shape pay homage to tone, form, and development.
Window/Laundry/Landscape, Linda Klosky, 1979, 10 1/2 min., silent. - A neighbor's laundry composition over five months.
The Man Who Could Not See Far Enough, Peter Rose, 1981, 33 min., color, sound. - "The film presents a series of approaches to the themes of the 'Prologue' rather than a linear narrative...tension between structural analysis and visionary synthesis is central to the film...Space is the raw material...The film is calling attention to modes of perception and pressuring them beyond the boundaries of habit." (Thelma Schonkel)
The Ai-Ki-Do Film, Patti Bruck, 4 min., B/W, sound. - Employs the technique of re-photography to manipulate motion, rhythm and superimposition, and purposely reduces patterns, and shapes to the abstract.
Izi Boukir, Nancy Graves, 1971, 16 min., color, sound. - "...She shows them (camels) plainly and simply, and through this plain simplicity they gain stature and reality as animals beyond what we usually know as animals...You see these animals, you almost feel them, their flesh, their strength, their sense of their own community."

7. november 19

Soft Fiction, Chick Strand, 1979, 54 min., B/W, sound. - "A personal documentary portraying the survival power of female sensuality...Strand focuses her camera on people talking about their own experience...It's rare to find an erotic film with female perspective dominating both the narrative discourse and the visual and audio rhythms..." (Marsha Kinder, Film Quarterly)
Walden: Reel Two, Jonas Mekas, 1965-69, 40 min., color, sound. - "Since 1950 Mekas has been keeping a film diary. This section contains: Ginsberg, Ed Sanders, Tuli, Warhol, Barbara Rubins, Sitney's Wedding,...Velvet Underground, Naomi Visits Ken and Flo Jacobs..." "They tell me, I should be always searching; but I'm only celebrating what I see. I make home movies--therefore I live--therefore I make home movies." (From the sound track-J.M.)
Tonight's Program is Sponsored in Part By the 24 Camels.

december 3   New Work

The Wheels of Time, Tim Kennedy, 1982, 28 min., B/W, silent. Patterns emerge from shock images; still photos from the past shaken into the present. We know where we started, but how did we get here?
Peace O'Mind, Mary Filippo, 1983, 10 min., sound. - About being "safe at home" and isolated there. I tried to suggest some of my fear of the world and my pessimism about it.
Film-Wipe-Film, Paul Glabiki, 1983, 28 min., 100 individual sequences are joined and transformed by 100 animated film wipes. It's about intuition and analysis, languages and personal icons, music and hieroglyphs.
Friction, Tadashi Hersoe, 5 min., color, sound. - The #1 punk band of Japan, Friction, performs in this fast-paced work in which footage of the band is matched to the frenzied music. Bruce Conner discovered this film on a trip to Japan.
Maternal Filigree, Sandra Davis, 1980, 23 min., color, sound. Patterns of development of the psychic partners in the repeating cycle of sexuality-birth-death. The imagery is more archaic, the memory more collective than personal, and the interplay is more of dance than of conflict.
Tonight's Program is Sponsored in Part By the 24 Camels.

9. december 10
Steina Vasulka in person

Steina was born in Iceland, attended the Music Conservatory in Prague, and joined the Icelandic Symphony Orchestra in 1964. Her tapes have been shown in Paris, Tokyo, Berlin, Bucharest, Sao Paulo and throughout the U.S.
She is a pioneer and continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. A video artist who recently moved to New Mexico from New York where she and Woody Vasulka founded "The Kitchen", and later taught at S.U.N.Y., Buffalo.
Steina will present examples of a variety of electronic images on tape, produced on analog and digital video tools, and will discuss the processes by which these electronic images were produced.
"In Steina's installation Machine Vision, space, which has become the major concern in her tapes, is explored using the viewers and monitors and cameras to generate the images and mix the composition." (Linda Cathcart)
Since moving to Santa Fe in 1980, she has produced series of video tapes relating to that region and an installation titled "The West." Currently, she is working on a two or three channel installation of twenty to thirty minutes' duration from raw material shot in Iceland.
Tapes to be shown tonight include:
Violin Power, 10 minutes.
Summer Salt, 18 minutes.
Cantaloup, 20 minutes., and others to be announced.

Open Screening
10. december 14   friday

Each semester we sponsor an evening open to anyone who has a film or video tape to show. We can project Regular 8, Super 8 sound or silent, 16mm sound or silent, as well as cassette tapes with any of the above. Call regarding video formats.
Films/video will be accepted from 7 pm. on, one work per person, please. Films will be shown in the order in which they are received.
ADMISSION TO THIS PROGRAM IS FREE.

Supported in part by a grant from the National Endowment for the Arts

for further information call 492-1531

TWENTY-FOUR CAMELS