

June 24, 1987
Contact: Richard Kennedy
213-659-7439

FOR IMMEDIATE RELEASE

■ Modern ▼ Visual ● Communications

Modern Visual Communications (MVC), under the direction of Richard Kennedy, is a label devoted to the creation, exhibition and distribution of the electronic arts of video and music.

As part of the L.A. Fringe Festival, MVC in association with CalState L.A., will present:

THRU ELECTRIC WINDOWS

- an evening of single and multi-channel video art works in two parts, THRU ELECTRIC WINDOWS will be performed in the CalState L.A. Playhouse, at 8 PM on September 18 & 19 .

The program begins with eleven virtuosic video solos by artists who employ the tv/monitor as a stereophonic canvas. Embracing a dynamic spectrum of visual music possibilities, the evening will include Stuart Bender's gut wrenching sardonic lullabye,..... Robert Campbell's trancelike ephemeral cinema,...the light hearted poignant animation of Jamie Charles,.....Arturo Cubacub's rhythmic soulful sensuality,.....Jules Engel's celebratory joyous movement,the glacial eroticism of Robert Jaye and Lynn Leatart,..... the psychotronic heartbeat of Marsha Mann and Radames Pera,..... Alan Pulner's tempestuous soul,..... Michael Scroggins' post modern architectonic constructions,.....the scanning eye of Steina Vasulka, Woody Vasulka's visceral symphony.

The evening culminates with the multi-disciplinary electronic theatre of composer, choreographer, video artist David Stout. The work is a dynamic interplay of song, dance, ethno-electronic instrumentals and multi-channel video projection.

A PRELUDE TO THE RAPTURE

- in seven movements is an epic journey from the flickering of primeval fires to the doorstep of the post modern. Stout evokes a world of wonder and mystery, a world of tenderness and terror, with the pulsing video backdrops and his cast of dancers and musicians, creating a theatre of the exotic and unexpected.

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THRU ELECTRIC WINDOWS

On video, all other media gather to be synthesized and conveyed intimately to individuals or simultaneously to great numbers with unprecedented power. The artists whose video art comprises THRU ELECTRIC WINDOWS is available in video album format on the Modern Visual Communications (MVC) Label. These video albums are available locally at: LACE (downtown L.A.), PARACHUTE (LaBrea & Beverly Hills), NIKELODEON (Century City), ONLY NEW AGE MUSIC (Hollywood), VIDIOTS (Santa Monica), and will be on sale the evening of the performance.

For further information concerning THRU ELECTRIC WINDOWS please contact Richard Kennedy at Modern Visual Communications (MVC) 213-659-7439, 9016 Wilshire Blvd. Suite 220, Beverly Hills, CA 90211.

ENCLOSED IMAGES ARE FROM THE ELECTRONIC THEATRE OF DAVID STOUT.



CON
THE BIG WRITE
MS FOR U.S. BANKS
PAGE 42

BusinessWeek

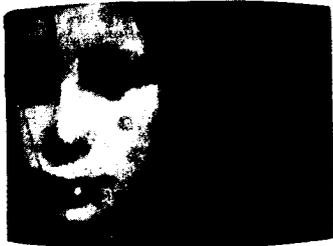
JUNE 1, 1987

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\$2.00

What's In

AVANT-GARDE ART FOR VIDEOPHILES

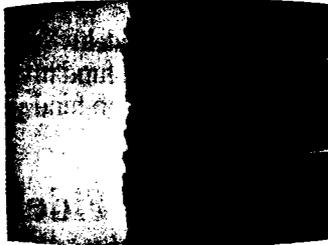


For a glimpse of the latest in modern art, try a videocassette shop. Video tape is the medium of choice for a group of new-wave artists. Usually accompanied by original music, these high-tech on-screen equivalents of painting and sculpture until recently were seen only in museums. But now you can buy video-art cassettes for \$19.95 to \$39.95.

ILLUSTRATION: PAUL YALOWITZ; PHOTOGRAPHS: RICARDO SALAS

Unlike some of the work shown at museums, which can be incomprehensibly avant-garde, the home cassettes can be appreciated by most lovers of modern art. View, for example, *The Fall*, one of the selections on *The Lover's Cell* (\$29.95) by David Stout. It tells the story of man's expulsion from Eden via a mixture of human forms, computer-enhanced graphics, and a mechanical head that recites poetry to a jazzy rock beat.

PUNKY SOUNDS. Stout's work is one of five tapes produced by Modern Visual Communications (213 659-7439), whose cassettes usually contain several pieces of varying lengths. The sights and sounds range from the punkily insistent



Buzzsaw Icons by Marsha Mann and her husband, Radames Pera, to the dreamy and ethereal *Gocara Mondo* by Robert Campbell.

If you prefer more familiar formats, Pacific Arts Video offers the semidocumentary *Salvador Dali: A Soft Self-Portrait*. There is also a theatrical piece called *Stations* by the trendsetting director Robert Wilson. And *Two Moon July* features performances by such artists as David Byrne, Laurie Anderson, and Philip Glass.

The cassettes play 15 min. to 1 hr. on your VCR, and are found at Tower Video stores and elsewhere. Pacific Arts (800 538-5856) also sells its tapes directly. *Teresa Carson*

Worth Noting

■ **PERFECT PERCH.** In a hotel, book your room on floors three through six, says former Civil Aeronautics Board chief Dan McKinnon (in *Everything You Need to Know Before You're Hijacked*, House of Hits, \$4.95). Why? The risk of break-ins is greatest on the first and second floors; most fire truck ladders won't reach above the sixth.

■ **FUND FACTS.** One mutual fund seeks "growth"; others want "aggressive growth" or "growth and income." Master the differences and learn how to compute the value of your fund shares, with *Guide to Mutual Funds*. It's \$1 from ICI, Box 66140, Washington, D. C. 20035.

■ **TIFFANY BREAKFAST?** No, dinner at the Met. The Grand Tier restaurant at New York's Metropolitan Opera is open in summer (through July 18) for the first time. You can dine inside or outdoors before evening ballet performances.

'L.A. ECLECTRIC'

MUSIC FESTIVAL ENDS WITH TELEVISION

There was something depressingly prophetic about the scene Sunday evening at Parachute in West Hollywood: The New Music L.A. festival ended not with a bang or a whimper, but with an audience watching television.

"L.A. Eclectic," produced by Modern Visual Communications with CalArts and the Society for Electro-Acoustic Music in the United States, proved to be a sort of MTV circus for the trendier-than-thou crowd. TV sets and speakers



emitting the electronic scores ringed the central area of Parachute, which, appropriately enough, appears to be a fashion warehouse.

Natural images and source material dominated the techno-centric program. Robert Campbell's "Epiphany," for example, manipulated eerie, monochrome visions of what seemed to be grass and flames on one screen, presided over by an Ansel Adams-like moon on another.

The most effective merging of sight and sound was in David Stout's "E-scapes." Here the graphics were generated electronically but presented poster images of sunrises and seascapes in three vignettes, supported on equal terms by an active accompaniment.

The backgrounds of Stout's "A

Prisoner of Light" offered stunning visual geometries, but the foreground—a deliberately blurry mad scene for actress Lisa Gershten—seemed coy and cryptic.

The agenda's longest piece turned out to be its most static. Michael Scroggins' kaleidoscopic graphics danced like an animated crazy quilt to Barry Schrader's gently droning "California Dream," attempting to accumulate a climax rather than develop one.

The strongest music stood alone. Mark Waldrep's well-defined "Morphism II," based on the sounds of water and birds, worked evocatively in the cavernlike Parachute. Frederick Lesemann's "Shotsona," a jittery, percussive dance created entirely from a recorded coyote's howl, was also effectively structured.

—JOHN HENKEN

Wednesday, March 18, 1987

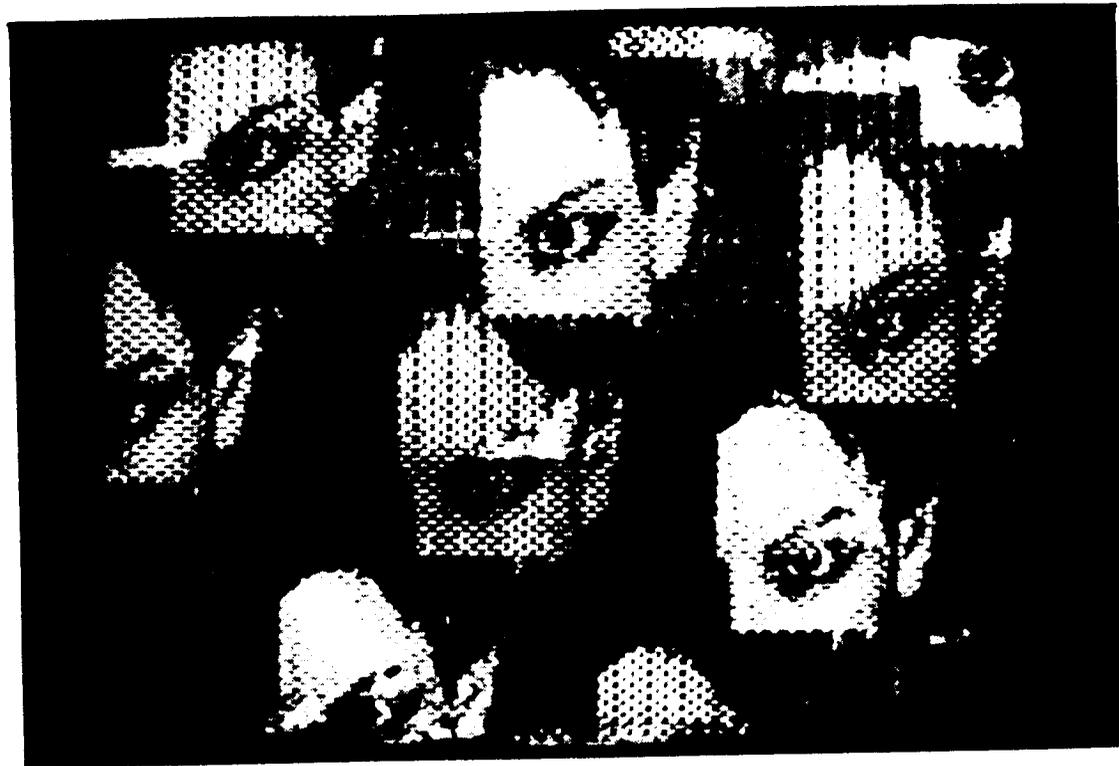
CALENDAR

Video Art Comes To Century City

Video art is a new, trendy term a lot of people have heard, but very few know how to fully appreciate yet. Modern Visual Communications, Inc. is beginning to change all that, and is premiering five video art albums at Nickelodeon in the Century City Shopping Center this holiday season.

"In 1886 the Impressionists, using the traditional palette, created a new way to view painting. In 1986, the artist using the electronic palette is creating a new way to view television," says Richard Kennedy, founder of Modern Visual Communications.

Kennedy represents about 35 of the best new video artists in the world, and is premiering five works that have been described as "painterly, emotive, multi-dimensional." "Like a painting, they get better with repeated viewings," says Kennedy. A monitor will preview the works in Nickelodeon starting this week, with a window display scheduled for sometime before Christmas. The ten to 20 minute videos cost about \$19.95 to \$29.95.



Video Artists At Nickelodeon

The advent of artists such as Peter Gabriel, Philip Glass, Laurie Anderson and David Byrne, and the building in Los Angeles of the new wing of the County Museum and MOCA, is bringing the public a new level of awareness of the artist as performer, performance as art, and the *medium* as performer.

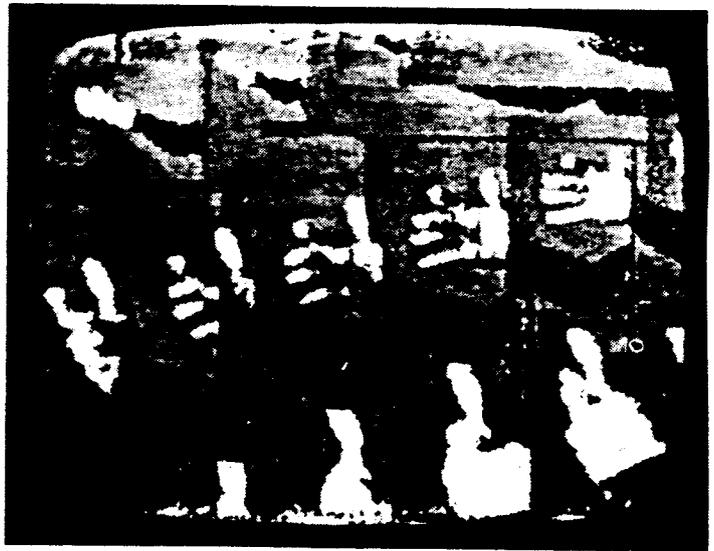
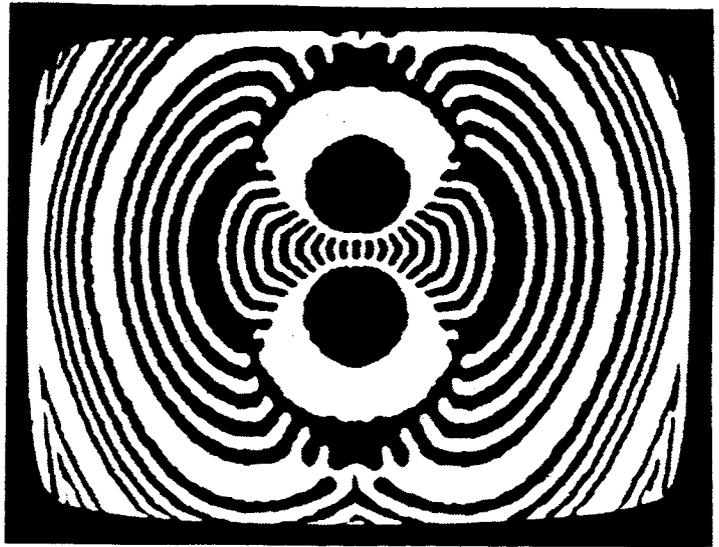
Video, the mass medium we all know and love to hate, is just beginning to come into its own as an art form. Fulfilling and surpassing the promise MTV made, artists are creating video works made to be appreciated for their own sake, rather than to sell records.

On Saturday, February 7, five of the new vanguard of artists working in video will be making an in-store appearance at Nickelodeon Video at the Century City Shopping Center. Modern Visual Communications recently released the five video albums on its new video label and is debuting them at Nickelodeon, with a multi-monitor display in the window and a monitor with earphones inside the store.

"One hundred years ago, the Impressionists, using the traditional palette, created a new way of viewing painting. Today, these artists, using the electronic palette, are creating a new way to view television," says Richard Kennedy, founder of Modern Visual Communications, whose goal is to make this artform more accessible to the public.

The artists, Jules Engel, Michael Scroggins, Robert Campbell, David Stout and Marsha/Radames Pera, as well as Richard and Karen Kennedy, directors of MVC, will be on hand to explain and show their work from 2 to 5 p.m. Saturday.

Don't miss it!



Video art by Marsha Mann and Radames Pera, among the video artists featured at Nickelodeon in Century City Shopping Center

This Saturday afternoon
Feb. 7th, from 2 - 5 p.m.
join us at Nickelodeon in the
Century City Shopping Center!

BEST BETS

SHEAR DELIGHT

FROM PLANTINGS TO furnishings, Smith & Hawken offers a bouquet of garden gear. Suit up with a pair of durable buckskin gloves (\$17.50) and get to work with the butterfly-handled, Japanese ikebana shears (\$16.50), thinning shears (\$6.95) and lightweight pruning knife (\$9.50), with its superior aogami steel blade and wooden sheath. For transplanting, the bonsai rake (\$3) will disentangle delicate roots. SMITH & HAWKEN/Call or write, 25 Corte Madera, Mill Valley, (415) 383-4050



DAN MILLS

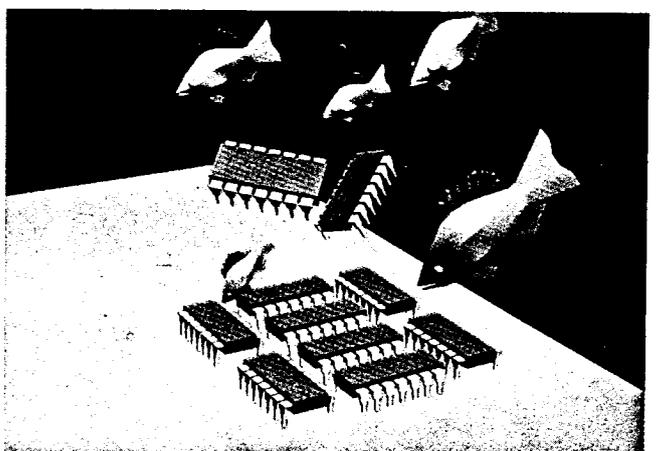
MARK LINDQUIST / THE LOOP



GARY HILL / URA ARU



STUART BENDER / NEW AMERICAN SUITE



VIBEKE SORESENSEN / FISH AND CHIPS: CALTECH COMPUTER SCIENCE GRAPHICS GROUP

MUSÉE HAUTE TECH

T IRED OF EMPTY TV? Modern Visual Communications Inc. combines enough video art and state-of-the-art creations to light up any screen. The complex provides an open forum for the most avant-garde technokinetic artistes and caters to the video art connoisseur as well. Facilities include grand video installations, large-scale holograms and computer-generated art, and a shop with everything from \$1 greeting cards to \$50,000 video portraits, electronic jewelry and light sculptures, and an extensive collection of videotapes for sale or rent. Don't leave without stopping by the "Technokinetic Cafe-TV Diner" and the "Technokinetic Video Theatre," where you can catch the latest releases. MVC TV /7229 Melrose Avenue, Los Angeles, (213) 939-3339.

Electronic gallery gives artists a place to show paintbrushless work

By NICHOLA ZAKLAN
The Press-Enterprise

It's the highest voltage movement to hit the fine art scene. It's high-tech art — electronic sculpture, video and computer-generated art works. And it's coming into its own with the opening of the Modern Visual Communications gallery in Los Angeles this week.

The first of its kind in the country, the gallery intends to showcase artists who have abandoned the paintbrush in favor of television screens, electronic circuit boards and neon tubing to create works of art.

"This is an avant-garde movement," says Richard Kennedy, co-founder of the new gallery. "It's not known to the general public and it's not part of the art world mainstream."

Here on trendy Melrose Avenue, high-tech artists have a place to show and sell their work, collectors to collect and the public a chance to gawk at a bleeping, blinking and whirring array of video art, holograms, fourth-dimensional images created by laser etching, computer art and electronic sculpture.

The effect is oddly prosaic. As futuristic as the work is, its component parts are the stuff of everyday life in the 1980s — television screens, lighting filaments, computer-etched lines. But with a twist.

Take a look at Stuart Bender's video installation "For the Record." It's a stab at the painfully commonplace business of the job interview. The interviewer asks questions that are all too familiar: "Tell me about yourself . . . What are your goals?" but also plunge into the hilariously absurd — "I don't want to ask you anything personal, but what does your father do? What does your mother do? . . . Why are you wearing those shoes? . . ."

"I want to use TV to wrench people out of their typical ways of seeing it," Bender says.

"Everything is geared to make sense. Look at Johnny Carson, there's this sense of just sitting in a house listening to Johnny talk to people. Then you flick the switch and it's all gone. I want to flick a switch in people's minds. Make them question what they accept. I guess."

Other works are more concerned with the aesthetics of technology itself. Guy Mardsen exhibits a piece that is a tall, translucent cylinder of electronic dials, wiring and filaments. "These are all parts used by an electronics engineer, but they're not placed like an engineer would place them," Mardsen says, who also works as an electronics consultant on movies such as "Star Trek" and "2010." "I want to celebrate the technical, show how it's visually appealing."

Nature and technology also is a theme pervading some of the work. In one installation, 15 video screens reel simultaneously through images of mud, mountains juxtaposed to radar detectors and high performance jets.

"Electronic art simply speaks more closely to our society," Kennedy says. "It the medium of the times."

Kennedy and his wife, Karen Miller Kennedy, got the idea of the gallery five years ago. At that time, they had their own clothing-design business. He designed fashion and she, theatrical costumes. They treated their work as a kind of art form, "a way of helping people look at life and themselves in ways they usually don't," Kennedy says. But electronic art offered more possibilities for communicating their message to more people and making stronger statements. So with personal funds, the two set about planning the electronic art gallery.

"The goal is to have a comprehensive center, to get the work into as many people's homes as possible, expose as many people as possible," Kennedy says. "We wanted to make it a place where people would be comfortable and where they could learn something."

With that in mind, the center also boasts a restaurant, called "The Technokinetic Cafe," which is housed in a 1952 Airstream trailer and serves breakfast, lunch and dinner. And on Saturday and Sunday mornings and afternoons, there will be art shows specifically aimed at children.

The Modern Visual Communications gallery is located at 7229 Melrose Ave., three blocks west of La Brea Blvd. in Los Angeles. It's open Tuesday through Sunday, 10 a.m. to 10 p.m. For more information, call (213) 939-3339.

Art becomes electronic

New gallery sells works you can put in your VCR

By Hunter Drohojowska

In the beginning, TV and video art were oceans apart. But the advent of cable and VCRs changed all that. Suddenly, video art is the newest wrinkle in consumer products, and Richard and Karen Kennedy want to be in on the first wave of interest.

The Kennedys just opened Modern Visual Communications on the corner of Melrose and Altavista, in a classic building that used to be Tom's Auto Body. The 1929 steeple and art deco details have been painted with silver radiator paint, accented with aqua and lavender, to lend an identity that is both futuristic and historic.

The Kennedys' brave new gallery is devoted to art generated by electronic means. They will sell video art, holograms, computer-generated graphics, electronic sculptures — all manner of what they call technokinetic art.

"I wanted a building that would be solid and classical, but also futuristic in its nature, the dual representations of what the gallery will be," says Richard Kennedy.

The Kennedys are full of enthusiasm for what they see as an untapped art resource and market. Richard, 40, a former clothing designer, and Karen, 33, a former

theatrical costume designer, moved here from Manhattan in 1981. They are still enthralled with L.A.'s positive atmosphere, the easy acceptance of new ideas.

"It started to feel sad in New York. We felt a kinship to the L.A. lifestyle," says Richard. They both hope this city is ready for a video and electronic art gallery.

"I feel like we're at a point in time that is the same as at the turn of the century with the impressionists," says Richard. "There is such an openness of collaboration. I get schmalzy because what's going on is so important. We're opening new ways for people to see and experience work."

What you see at MVC, as they call their gallery, is a series of video monitors, each playing a different artist's tape. You put on a pair of headphones and listen for as long as you want, standing a bit awkwardly in the middle of a store for minutes at a time. Tapes are available by such established artists as Peter D'Agostino, Lynn Hershman, Gary Hill, Ed Emschwiller, Michael Scroggins and Vibeke Sorensen, as well as many lesser-known figures. One hallway is filled with a three-monitor installation by Stuart Bender. Another room is given over to a 10-monitor installation called the West by video artists Woody and

Video/B-5



Karen and Richard Kennedy, above, have opened Modern Visual Communications in a classic building on the corner of Melrose and Altavista. The gallery features work by such artists as Robert Campbell, left.

Video

Continued from page B-1

Steina Vasulka. The tapes will be sold for between \$49 and \$69. As the gallery becomes more established, the Kennedys want to sell signed, limited-edition laser discs of artists' work for \$3,000 and more.

While video is widely accepted as an art form and collected by contemporary art museums, this is less true of other forms of electronic art sold by the gallery. Holograms by an English artist with one name — Alexander — are suspended from the gallery ceiling. Eerie cage-like forms in a rainbow of colors seem to hang in space. Kennedy is fond of one titled "War Into Peace." He jostles a visitor into the most advantageous position to point out that a barbed-wire globe gives way to the shape of a cross in negative space. Another room bears the world's largest hologram, according to Alexander, a 6-by-3-foot dream image of a nude woman lying in a hammock, being watched by a single eye and a sea monster.

In another corner of the gallery, a black plexiglass monitor by Guy Marsden bears the moving image of circular helix that changes shapes and colors when you twiddle some knobs. It sells for \$2,500, and the

Kennedys bristle at the remark that, for one visitor, the impact is like that of a lava lamp. Elsewhere in the gallery, the walls are hung with graphics that were drawn by computers by such artists as Mark Lindquist and Sorensen.

This emphasis on high-technology and computers has affected the apparent selection of videotapes, many of which rely on image processing and correspondence to music, such as the work by David Stout, Michal Scroggins or Robert Campbell. These tapes are lush, abstract images.

Richard Kennedy first became interested in technokinetic art when doing displays with video and photography for his Manhattan boutique Lifestyle. "I wanted to communicate more and facilitate communication for others," he says. "What's filling people's time these days is garbage and we felt we wanted to make available work that fills people's time in a worthwhile manner."

Karen adds, "The video movement is an interesting one because although it is supported by institutions like museums and the National Endowment for the Arts, it hasn't been available to the general public. People haven't been able to get involved unless they knew the artists. Our desire is to give access to the public."

Richard says, "It's not going to

happen one-two-three, but the VCRs are there. As we give people a context and understanding for how it works, people will buy it. We are an audio/video label as well as a gallery and we represent some artists exclusively. We have some 35 to 40 artists, which was all we could handle to open."

"As people develop confidence in us and the integrity we maintain here," Karen continues, "that will be key to bringing in other artists."

Both Kennedys are Candidate-style idealists. Karen left theater because she wanted to reach more people. "My excitement was wanting to bring technology and humanity together. I've always seen myself involved in some sort of forum, and I was finding less and less dialogue in the theater. We feel this will be a center for dialogue. We're interested in creating a positive lifestyle." To that end, they have established an outdoor cafe where people can sit and discuss what they have seen in the video theater. They also have scheduled children's programs for weekend afternoons.

"We want to integrate MVC into the larger world," Richard says. "We're not going to make AC/DC tapes as a sideline; MVC will be self-sufficient. But that doesn't mean one of these artists couldn't make a good video that will wind up on MTV."

B Los Angeles
Herald Examiner
Wednesday
May 21, 1986

STYLE