

L A C E

LANDSCAPE VIDEO: WORKS FROM THE SEVENTIES

213.624.5650 Los Angeles Contemporary Exhibitions

October 16 - November 13, 1987

1804 Industrial Street

Curated by Peter Kirby

Los Angeles, CA 90021

For this exhibition I have selected short works that illustrate several approaches to the representation and interpretation of landscape. The works represent a part of the history of the development of video art and video equipment, and the relationship between the work and the equipment.

None of the work attempts to simply represent "reality". Instead, the works deal with the ways that the camera stands between the artist, with his or her ideas about the world and its representation, and the viewer, who must commit the time it takes to experience the completed work.

The camera as object is especially evident in the work of Ewing (Backwalk), Kos (Search: Olga/Gold), Lucier and Byrne. In each of their works the camera becomes an objective player in the creation of the imagery, and the manipulation of the camera as object is manifest physically. In the work of Viola, Gorewitz and Gigliotti the camera manifests itself more as an extension of the artist's mind, the image becomes more objective, and the editing of images becomes more important.

The work can also be seen as a response to questions posed by the equipment: "How can I use this equipment as it was designed to be used to make something interesting?", and: "How can this equipment be modified to work in the ways that I want it to work, to explore the questions that interest me?"

The responses to these questions vary from the technically simple to quite complex. Lauren Ewing used the pause function to do a freeze frame at a time when there was no other way to do a freeze, Bill Viola had a special zoom lens motor built to create an effect, Steina Vasulka built a complex apparatus to produce her tape, and Shalom Gorewitz used several types of image processing equipment to create his images.

From 1972 to 1980 great changes occurred in video equipment, and in the degree to which equipment was available to artists. The ideas that artists attempted to encompass with this equipment expanded. These works trace that change.

- Peter Kirby

LANDSCAPE VIDEO: WORKS FROM THE SEVENTIES

October 16 - November 13, 1987

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Lauren Ewing	<u>Ophelia</u> (1972)	6:20	b&w
Paul Kos	<u>Search: Olga/Gold</u> (1973)	6:00	b&w
Lauren Ewing	<u>Backwalk: Upper Birch Forest</u> (1974)	9:00	b&w
Paul Kos	<u>Riley, Roily River</u> (1975)	1:30	b&w
Paul Kos	<u>Lightning</u> (1976)	1:12	b&w
Bill Viola	<u>Moonblood</u> (1977-79)	12:30	color
Mary Lucier	<u>Bird's Eye</u> (1978)	12:00	b&w
Shalom Gorewitz	<u>El Corandero</u> (1979)	5:30	color
James Byrne	<u>One Way</u> (1979)	8:10	b&w
Bill Viola	<u>Ancient of Days</u> (1979)	12:00	color
Steina Vasulka	<u>Urban Episodes</u> (1980)	8:30	color
Davidson Gigliotti	<u>After Montgolfier</u> (1980)	9:00	color

Total time 1:44:00

L A C E

213.621.5658 Los Angeles Contemporary Exhibitions

1801 Industrial Street

Los Angeles, CA 90021

Steina Vasulka
Rt #6 Box 100
Santa Fe, NM 87501

October 16, 1987

Dear Steina,

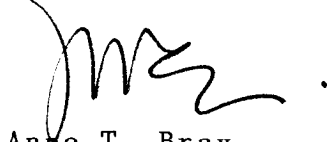
Tonight "LANDSCAPE VIDEO: WORKS FROM THE SEVENTIES" is opening. Thank you very much for your contribution to this show. Collectively it has a thoughtful, serene atmosphere, yet it is shocking in its contrast with most current work.

Enclosed are your check, the LACE newspaper and a review by a critic just beginning to cover video. If there are other reviews, I will send you copies.

The American Film Institute is holding their annual video festival at the same time, plus M.O.C.A. is showing a major exhibition entitled "Art and Television". So I expect extra attendance by a particularly receptive audience.

Best wishes with your current endeavours.

Appreciatively,



Anne T. Bray
video coordinator

L A C E

213.621.5636 Los Angeles, CA 90012
1804 Industrial Street
Los Angeles, CA 90012

Steina Vasulka
Rt #6 Box 100
Santa Fe, NM 87501

September 25, 1987

Dear Steina,

As you have heard from Peter Kirby, he is curating a show entitled "LANDSCAPE VIDEO: WORKS FROM THE SEVENTIES". We would like permission to include your tape(s), URBAN EPISODES in the exhibition to be held at LACE October 16 through November 20, 1987. There will be an opening reception Friday, October 16 from 7:00 to 10:00 pm. Enclosed is the LACE newspaper with an article about the show on page 5. For group shows we pay \$50 per title and one dollar per minute.

From you I need the included contract signed and returned to me as soon as possible. If you have a black and white small photograph available and some material about your self and your work, they would be appreciated for press purposes. I hope all these arrangements meet your approval.

Peter will make a compilation reel for the show which we would like to retain for possible travel and to recommend to visiting curators. For any uses of your tape, we will request your written permission. Please see #2 on the contract.

If you have any questions or concerns, please feel free to call or write me. I'm at LACE 10-6 Monday to Friday. I look forward to this exhibition as it is our first, in a while, which looks at video from an historical perspective, a priority of the current VideoLACE committee.

Thank you very much for your contribution.

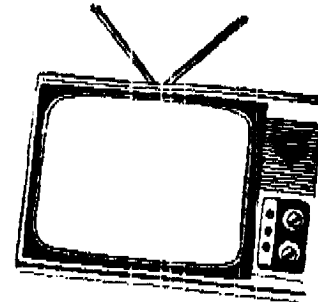
Sincerely,



Anne T. Bray
video coordinator

October 12, 1993

Steina
Rte 6 Box 100
Santa Fe, NM 87501



via FAX 505 473-0614

Dear Steina:

To follow-up about the tape for the Ruth Bloom Gallery, we need a 3/4" tape and the works should be in the following order:

- Elevator Girls
- Violin Power
- Art of Memory

Do you think we could have it here (send it to me) by Oct. 20 which is next Wednesday, Friday at the latest? The public opening is the 28th but I think there's something on the 26th which is Tuesday.

Many thanks. Hope all is well.

Best,

A handwritten signature in cursive script, appearing to read "JoAnn Hanley".

JoAnn Hanley
1335 Maltman Ave.
Los Angeles, CA 90026
213 669-1971

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L A C E

313029 8656 Los Angeles Contemporary Exhibitions
1201 Industrial Street
Los Angeles, CA 90021

December 15, 1985

Woody and Steina Vasulka
Route 6, Box 100
Santa Fe, NM 87501

Dear Woody and Steina,

I am writing on behalf of LACE (Los Angeles Contemporary Exhibitions) to invite your participation in a project concerned with video criticism: an exhibition, symposium and publication scheduled for April/May 1986. The project focuses on single-channel work made between 1980-1985 which represents, I feel, a period in which art video emerged as a singular phenomena, no longer in reaction to film or television, but a genre with particular technical, stylistic and theoretical concerns. This focus is specifically contemporary, not historical, in order to synthesize a critical language where presently little exists. Our intention here is to create a significant event that will produce such critical writing and encourage its continuation.

Twenty-five video tapes representing works and artists considered the most important of this time frame have been chosen by the VideoLACE Committee and video curators. A compilation reel made up of 5-10 minute segments of each of these works will be made available to six prominent critics. We would like to include your tape (s) THE COMMISSION and SOUMERSAULT in this compilation.

From this selection each critic will choose complete works to screen, eventually selecting 1 or 2 tapes on which to write. These selected tapes will be exhibited at LACE for 4 weeks beginning April 18 and honoraria will be paid to these artists. All twenty-five tapes will be represented in the book accompanying the project by a still and catalogue listing. In addition to the critic's essays and videotape "catalogue", the book will include 6 articles on video from various viewpoints and technical/theoretical "treatments" by some of the video artists. There will be a one day

L A C E

211 N 2nd Street
1804 Industrial Street
Los Angeles, CA 90012


symposium on May 3 presenting the critics which I hope you will attend. Panels will address specific issues previously formatted by myself and a mediator. We hope in this way to create a dynamic critical situation.

I am sorry not to be able to exhibit all twenty-five tapes, but financial limitations make this impossible. You will receive two copies of the book. The project promises to develop the showcase for and critical language about art video, to which you have made an important contribution and I hope you will agree to participate. I have enclosed a list of the tapes and of the critics and writers we expect to include.

It is important that your videotape reach LACE by January 10. I'm sure you are busy with the holidays, but in order to allow the critics time for careful study, the compilation must be available January 15. I guarantee that your tape will be used for no other purpose than the compilation without your permission and that it will be returned to you by LACE. Please fill out and return the enclosed information sheet along with your tape to:
Critics Panel, LACE, 1804 Industrial Street, Los Angeles CA 90021.

Your participation in this project will do much to insure its success and I thank you in advance for taking part. Weba Garretson will be overseeing this project for LACE, but please feel free to call me directly with any questions you may have. Daytime (213)627-5555 Evening (213)463-1440.

Sincerely,


Patti Podesta
Project Director

For Immediate
Release: 9/28/87

Contact: Anne Bray
(213) 624-5650

L A C E

213.624.5650 Los Angeles Contemporary Exhibitions
1804 Industrial Street
Los Angeles, CA 90021

LANDSCAPE VIDEO: WORKS FROM THE SEVENTIES

VIDEO EXHIBITION curated by PETER KIRBY

October 16 through November 20, 1987

OPENING RECEPTION: Friday, October 16, 1987 7-10:00pm
concurrent with LACE Auction preview

12 TAPES by 8 ARTISTS: James Byrne, Lauren Ewing,
Shalom Gorewitz, Davidson Gigliotti, Paul Kos, Mary Lucier,
Steina Vasulka and Bill Viola.

Continuous SCREENING: 90 minutes total running time

LACE EXHIBITS THE ROOTS OF VIDEO ART:

LANDSCAPE VIDEO: WORKS FROM THE THE SEVENTIES includes short, diverse works focusing on rural, suburban and urban vistas with varied styles and intentions. In the 1970's portable video cameras and decks first became available to artists in numbers. Some of them foraged outdoors with the equipment as the Impressionists painters had done when oil paint was first manufactured in tubes. Collectively the tapes exude an atmosphere of peace and an integrity of vision yet they are shocking: they contrast so radically with most current video work.

As some video artists are incorporating special effects and computer graphics in their tapes, LACE is exhibiting a chronological series of tapes showing video's development to technological sophistication. Each change in equipment diminished the practical limitations and expanded the

possibilities of recordable and manipulatable material.
Between 1972 and 1980, the selected tapes evolve from black and white to color, made with the leanest cameras and decks to highly engineered ones and from the unedited to the highly post-produced. The included works are:

Lauren Ewing's OPHELIA:
a composed and still landscape in real time.

Paul Kos' SEARCH OLGA-GOLD:
the landscape becomes the vehicle for the narrative.

Lauren Ewing's BACKWALK: UPPER BIRCH FOREST:
a conceptual piece that uses the elements of the forest as markers to make a series of points.

Paul Kos' RILEY, ROILY RIVER: a simple conceptual work with landscape as the excuse for the exercise, an illustration of one way that people deal with the natural.

Paul Kos' LIGHTNING: a short real-time performance work.

Bill Viola's MOONBLOOD: the progression of the day's light contrasted from inside and outside the studio.

Mary Lucier's BIRD'S EYE:
a romantic conceptual work that brings the natural world to the camera through a series of deflections.

Shalom Gorewitz's EL CORANDERO: the landscape as the base for an image-processed view of the world, a re-interpretation of what began as simply looking with the camera.

James Byrne's ONE WAY:
the camera becomes truly interactive with the landscape emphasizing the camera as an object rather than a concept.

Bill Viola's ANCIENT OF DAYS:
a complex work about light in natural and urban environments and the passage of time as it can be manipulated in video.

Steina Vasulka's URBAN EPISODES:
a dense urban landscape as seen through a unique camera system in which the camera becomes the all seeing eye.

Davidson Gigliotti's AFTER MONGOLFIER: an aerial journey and a celebration of the world as it is lived in.

LACE

Los Angeles Contemporary Exhibitions, Inc.
240 South Broadway, third floor, Los Angeles, California 90012/(213) 620-0104

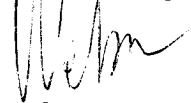
Dear Video Artist,

10/7/85

Thanks for your prompt response! Enclosed please find the honorarium check for allowing us to screen your tape at the New Music Amercia Festival '85.

We will return your tape by December 1, 1985 and send you all reviews covering the video exhibition. Please let us know if you'll be in town.

Thanks again,



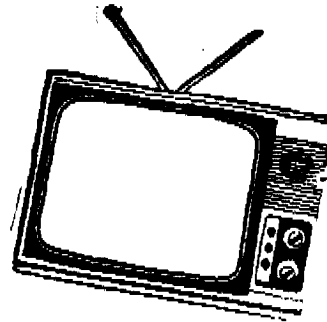
Weba Garretson

for the VideoLace Committee

July 16, 1994

Steina
Santa Fe, NM

via FAX 505 473-0614



Dear Steina:

The things I need for the press packets are:

- 10 copies of Woody's photo as attached
- 10 copies of your Borealis' images
- single page updated bios for you and for Woody
- David Dunn interview w/ Woody (the fax copy you sent me is fading)
- any reviews or press about Borealis and the Brotherhood Project
- any recent general press about either of you

You can bring press materials with you or if you want to Fed Ex them this week send them to LACE, 6522 Hollywood Blvd. L.A. CA 90028, 213 957-1777.

Another thing we need to think about again is what your projectors and decks will sit on or be housed in. Same thing goes for anything in Woody's installation that may need a place to sit or be put away from the general public. Perhaps when he gets back you could think about it and make some kind of sketches with dimensions, etc.

Since I've been working at LACE for the past two weeks I have a much better sense of what they have in the way of furniture, equipment, etc. and there isn't much. Even if we don't do anything until you get here we'll at least have some ideas.

Fax at LACE is 213 957-9025

A handwritten signature in cursive script, appearing to read "Joann Hanley".

h a m i l t o n - c a r l i s l e

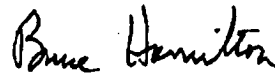
Tuesday, February 28, 1995

Duff Murphy,
LACE
6522 Hollywood Blvd
Los Angeles, CA 90028

Dear Duff,

Woody and Steina wanted me to write you concerning the balance which LACE owes them. The last check, dated 2-9-95 (#5130) was returned to them as the check was never signed. Their account was debted when the check was returned. We will return this check my mail. There is still a balance owing of \$2,961.83. As no payment had been made since November of last year, they would like now to receive the total balance owing in a single payment as soon as possible. You had agreed to make monthly payments of \$500, but failed to do so. Your prompt attention will be appreciated.

Sincerely,



Bruce Hamilton

Associazione Culturale

Roma, 15 Giugno 1994

To Woody and Steina Vasulkas

TO: WOODY VASULKA

39-96 7024662

Dear Steina,

I've received your writing of the 15th of April and I know you have already spok with Lorenzo Bianda.

I understand that Woody and you are really busy at the moment, but I need your answer as soon as possible to organize the two expositions (Locarno September 94 - Rome December/March 94).

Do you think is it possible for Woody to come in Locarno (after Linz) and then in Rome to have a look to the exposition rooms? I will be in Locarno from 29th June to 3th July; we could be in Rome from 4th to 6th. It is so important to do thath bec ause the exposition it's an important one.

I am sending you the official letter of the councli Town of Rome.

I'm waiting for your answer, please, as soon as possible.

With love.

Marco Maria Gazzano

Marco Maria Gazzano

THIS CAME TODAY. YOU GUYS MUST TALK. IF YOU DO NOT GET TO NIM, LET ME KNOW. I'LL SEND DISPLAYER FEDEX. WHEN MUST IT BE THERE? MARCO EVIDENTLY DID NOT GET THE FAX OF THE COSTS (BIANDA DID). CAN YOU TALK NIM, FAX OR PHONE.

LOVE, Steina

OR CALL!

This is the only FAX # I GET THROUGH 39-6-3211 527

FAX

THE VASULKAS

FAX

TO: WOODY VASULKA
 FROM: Stema, Alex, O'Grady
 DATE: 6-26-94
 PAGES: 6

ADA KMAČOVÁ
 GUTLEBER

S. LCA
 07 313 316
 TEL: 316 662

SHIPPING ADDRESS:

LACE, LOS ANGELES CONTEMPORARY
 EXHIBITS

C/O JOANN HANLEY

6522 HOLLYWOOD BLVD
 LA, CA 90028

USERPLAYER IS PACKED/READY - TOMORROW
 I AM FINISHING JOKE PROJECT (2 CHANNELS)
 FOR STOCKHOLM, JERRY LIKED IT, WANTS
 TO CALL IT VULCANUS OR VULKAN AFTER
 THE ^{ROMAN} ~~GREEK~~ GOD OF FIRE AND METAL.
 I WAS THINKING OF IRONY, WHAT DO YOU
 SUGGEST? ALEX REFERS TO JOKE IN HIS LETTER
 JOKE (PRONOUNCED A LA CHECK) IS HIS GIRLFRIEND -
 NOT A DOOR.

LOVE, Stema

6-27/28 I FOUND THE TRICK!
 Combinator ANTON/MANUAL! S.

with video. The Vasulkas have each developed a signature style rich in content and ideas as well as visual appeal. The Vasulkas have won numerous awards and their collaborative and individual works have been widely exhibited internationally. They presently reside in Santa Fe, New Mexico.

This exhibition was organized by JoAnn Hanley.

Major funding has been provided by the Lannan Foundation. Additional support has been provided by the City of Los Angeles Cultural Affairs Department and the National Endowment for the Arts.



STEINA AND WOODY VASULKA

July 28 - September 4, 1994

IN THE EXHIBITION GALLERY

BOREALIS by Steina
1993, color, sound, 10 minute loops
2 channels on videodiscs

In **BOREALIS**, Steina uses projectors, translucent screens and split beam mirrors to create a magical environment of free-standing self-illuminated moving imagery. Taking astonishingly beautiful images of the natural landscape of her native Iceland as the base for the visual material, she has manipulated images and layered sound to construct dense layers and multiple perspectives that fuse the natural world and technology in space and time.

BROTHERHOOD, TABLE III by Woody Vasulka
1994, interactive computer/video installation
video disc, slides, audio

NOTE: Visitors to the gallery are invited to interact with this installation. Speaking into the microphone or striking the electronic drum will affect the video images.

The central theme of Woody's **BROTHERHOOD** project revolves around the dilemma of male identity in relation to the general compulsion of mankind to re-organize Nature itself. It presents the male in the context of warfare and explores the link between male violence and technology. Primarily constructed from surplus materials from Los Alamos - the detritus of war culture - the entire project consists of

six Tables. Each table contains instruments able to produce, compose and display varied acoustic and visual structures. Woody has said of the project, "As of yet, it is the most complex work I have attempted with requisite knowledge of various crafts: electronics, optics, engineering and computer programming."

TABLE III holds two picture delivery arrangements: a specialized slide projector and a video projector. Each occupies a specific projection environment consisting of multiple screens sharing the identical pathway of a six-way beam splitter. The Table also contains elements of sound and interactivity.

IN THE VIDEO VIEWING ROOM:

LILITH

by Steina in collaboration with Doris Cross.
1987, 9:12 mins., color, stereo sound.

In LILITH - a name that evokes biblical and mystical references - Steina alters and manipulates the face of a woman (painter Doris Cross) so that it is submerged within a natural and technological landscape. Employing the imaging techniques of focal plane shift (altering the depth of field) and frame "grabbing" (a succession of frozen images), she created a constantly shifting visual field in which an image appears to exist in a constant flux of temporal and spatial planes. The woman's electronically distorted speech adds a further haunting dimension to this almost sculptural fusion of human figure and landscape. (from "Electronic Arts Intermix: Video", A Catalogue of the Artists' Videotape Distribution Service of EAI)

THE COMMISSION

by Woody Vasulka. Camera: Steina. With: Robert Ashley, Ernest Gusella, Cosimo Corsano, Ben Harris, Andrea Harris, David Ossman. Set Design: Bradford Smith. Editor: Peter Kirby. Audio Mix: Baird Banner. Vocoder: Harald Bode. Scan Processor: Rutt/Etra. Digital Articulator: Jeffrey Schier.
1983, 44:55 mins., color, stereo sound.

Applying his electronic imaging codes to narrative in THE COMMISSION,

Vasulka develops a metaphorical image language to envision an epic electronic opera. The text, which is based on the relationship of violinist Niccolò Paganini (played by video artist Ernest Gusella) and composer Hector Berlioz (composer/performer Robert Ashley), confronts myths of Romanticism, history and art-making. Constructing a fantastic video theater, Vasulka stages a narrative of transformation, an intricately crafted blend of figuration and abstraction, in which imaging techniques serve as expressive visual syntax. Specific video effects are assigned interpretive meaning: reframed images proliferate within images in re-compositions that propel the narrative progression. THE COMMISSION is a pivotal work in the articulation of narrative strategies through an electronic image language. (from "Electronic Arts Intermix: Video", A Catalogue of the Artists' Videotape Distribution Service of EAI)

ABOUT THE VASULKAS

It would be difficult to imagine the development of the electronic arts, especially with regard to the moving image, without the contributions of Steina and Woody Vasulka. Steina was born in Iceland and attended the Music Conservatory in Prague. Woody, born in Czechoslovakia, studied at the School of Industrial Engineering in Brno and the Academy of Performing Arts Faculty of Film and Television in Prague. They met in the early sixties while students in Prague and emigrated to the United States in 1965. They began their collaborative exploration of electronic media in 1969 and in 1971 they co-founded The Kitchen, a major alternative exhibition and media arts center in New York City.

They have devoted the last twenty-five years of their lives to, as they put it, "dialoguing with the tool and the image". Steina has said of their work, "We were absolutely in love with what we call the signal which is the voltage and frequency part of video. It could be translated from one property into another. You could affect the image, the content of the image itself. We were interested also in processing the images and in moving them in unconventional ways."

Over these many years the Vasulkas have come to be among the three or four most experienced and accomplished practitioners of the electronic arts in the world - Nam June Paik and Bill Viola being others from that first generation of artists to work

STEINA AND WOODY VASULKA

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