

CENTRE AUDIOVISUEL SIMONE DE BEAUVOIR

# X<sup>e</sup> ANNIVERSAIRE 1982-1992



FESTIVAL  
INTERNATIONAL  
DE VIDEOS  
ET DE FILMS  
DU 1 AU 9 DÉCEMBRE 1992

PALAIS DE TOKYO - 13 AVENUE DU PRÉSIDENT WILSON - 75116 PARIS  
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# Video in the L.A. Festival

By Holly Willis

emphasis on art from the Pacific Rim opportunity to question our relationship to work. The questions asked by all art, namely where do we position and by what standards do we judge are especially important when the "otherness" carries the project of psychology or anthropology along with it. Here, inequities implicit in the hierarchies of first, second, and third persons necessarily surface in regard to content, requiring an awareness that the conditions of an artist's work may be a very different artistic agenda. The video programs in the Los Angeles are a testament to both the difficulties of the medium, as well as the excitement of the process.

Video is an excellent tool for documentary work. It is inexpensive, accessible, and flexible. The ability to manipulate, deconstruct and reconstruct images in editing video is the favored medium for many. Both the documentary and artistic video are represented in the festival, offering a wide diversity of political and artistic agendas.

Instructions to the Double, at the Los Angeles Museum of Art, is a collection of video tapes selected by Australian video artist Peter Callas. Each tape illustrates an investigation of cultural boundaries and his personal response to the other side. Callas's introduction in the show that artists frequently make "the other" for themselves, a double or mirror image. As enigmatic and unknowable, it can also be seen as one's own reflection, the mysterious and unbound. The premise, then, brings into question the relationship of the self to the other, particularly an interesting formulation. In his own tape, *Neo Geo: An American Purchase* (1989), Callas uses icon computer imagery to create a complex, moving pattern to question the currency of cultural symbols. The other half of the tape uses music from the album, *The Big Gundown: John McLaughlin's Music of Ennio Morricone*, a piece that reinforces Callas' theme of power and subversion. I saw the tape on video for the show. Callas plans to



Video still from "*Neo Geo: An American Purchase*" by Peter Callas.

incorporate the tape into an installation, *The Fujiyama Pyramid Project*, which will consist of eleven monitors built into a huge pyramid, with green and red lights, paint, and a fan blowing pieces of material to resemble a fire. The plans are quite intricate and the installation is sure to be dazzling.

The *Land of the Elevator Girls* (1989) by Steina is a humorous account of the opening and closing of a multitude of elevator doors in Japan where the elevators are generally accompanied by women employed to greet passengers. The elevators in this tape open on surreal landscapes, and the conjunction of propriety and the ridiculous is very funny.

Another humorous tape is Bruce and

the passage through space in actual time, without cuts, in a shot of two men sitting on the subway and the reflection of lights and other trains in the window behind their heads. The two passengers remain absolutely still through the ride, as if meditating; the shot is elegant, and ironic in that it is an interval that would normally be edited out.

The show is an excellent conceptual investigation of the relationship of the artist to the "other" and the manner in which this relationship is expressed. Another very interesting group of tapes is being exhibited at LACE in a show titled *...Will be Televised: Video Documents from Asia* coordinated by Shu Lea Cheang. The premise of this

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Norman Yonemoto's *Kappa*, which combines an informative discussion of the mythical Japanese creature with a fictional tale that suggests a link between Oedipal desire, repression, and the Kappa in western culture. The Kappa is a Shinto god of fresh water who is characterized by a dish-like indentation in his skull to carry water in, a need for blood, and a lust for young women. In the fictional part of the tape, Mike Kelley scampers around the landscape with a green face and a dish on his head, rummaging through a pile of women's underwear and watching erotic tapes.

Edin Velez's tape, *Meaning of the Interval* (1987), illustrates the notion of space between intervals, an important concept in Japan. The best example of the term in the tape is a subway ride between two points. Velez shows

exhibition is that the United States receives through network news a very limited and politically determined view of social and political events in Asia. These tapes were made by individuals in Korea, the Phillipines, Taiwan, Hong Kong, and China, and were selected on the basis of their coverage of the events preceding major political and social struggles and continuing after world interest has moved on to other major events. These tapes will be shown at LACE, September 1 through September 23.

Other video programs in the Los Angeles Festival include *Native Images: Film and Video from the First Peoples at the American Film Institute*, September 1, and *Siempre Presente: Latina Perspectives in Video at the AFI on Sep*

Née en Islande en 1940, elle a fréquenté le Conservatoire de Musique de Prague de 1959 à 1963. A partir de 1970, elle participe, aux USA, au développement de l'art électronique. Coorganisatrice de la grande exposition "The Kitchen" à New York, elle continue, depuis lors, à développer des outils et une esthétique de la manipulation de l'image électronique.

## STEINA

Japon / USA • 1989 • 4'15" • NTSC • Couleur • Sans parole

L'oeuvre s'ouvre avec un volet au centre de l'écran. Steina l'utilise pour simuler l'ouverture des portes d'un ascenseur de grand magasin dont s'occupe une mascotte de la culture japonaise de consommation : la fille d'ascenseur. Steina devient notre « guide » hostile dans une promenade séduisante, éternellement vers le haut (ou est-ce vers le bas ?) à travers les aspects « inscrutables » d'un Japon structuré verticalement.



The work opens with a wipe from the center of the screen. Steina uses it to simulate the opening doors of an elevator in a department store, attended by an elite mascot of Japanese consumer culture : the elevator girl. Steina becomes our inimical « guide » on a beguiling, forever upward (or is it downward ?) ride through the « inscrutable » aspects of vertically structured Japan.

**Scénario :** Steina, Woody Vasulka • **Son :** Steina, Woody Vasulka

**Montage :** Steina, Woody Vasulka • **Musique :** Steina, Woody Vasulka

**Interprétation :** Steina, Woody Vasulka • **Production :** Steina • **Distribution :** CASB

## Evelyne RENAULT

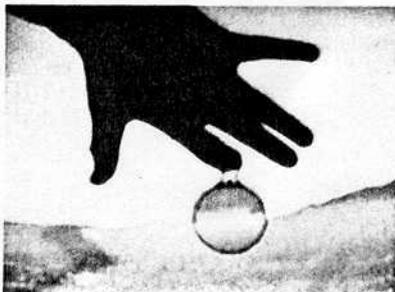
Née en 1962, cette vidéaste a passé trois ans aux USA comme boursière Fulbright (1986-89). Diplômée de l'École Nationale Supérieure des Arts Décoratifs de Paris, elle a également été lauréate de la bourse Lavoisier. Vidéos : "Regard liquide" (1985), "In this skin" (1989), "Ma maison — 1 sentimentaire" (1991), "Wake up, dead world !" (installation vidéo) (1991).

## IN THIS SKIN

## Evelyne RENAULT

USA/France • 1989 • 26' 30" • NTSC • Couleur • Sans parole

A terre, la peau. Peau respirante, peau déchet, matière des rêves. Un travail sur le déplacement, sur l'aliénation du corps intime : au dehors, au dedans... Respiration de la mémoire... Dans le désert les souvenirs émergent, flux, reflux des images...



On the ground, the skin. Breathing skin, trash skin, the stuff of dreams. A study on the displacement, the alienation of the intimate body : outside, inside... Breathing of the memory... The recollections emerge in the desert, the ebb and flow of images...

**Son :** Evelyne Renault • **Montage :** Evelyne Renault

**Production :** Evelyne Renault

**Distribution :** Heure Exquise Distribution

## Kirsten HAMMANN

De nationalité danoise, née en 1965, elle est poète et artiste vidéo. Elle a réalisé trois vidéos : "Rummets Rest" (1990), "Subtitle" (1991), et "Jeg civiliserer mig om morgenen" (1992).

## JEG CIVILISERER MIG OM MORGENEN (I CIVILIZE MYSELF IN THE MORNING)

## Kirsten HAMMAN

Danemark • 1992 • 3' • PAL • Noir et blanc • V. danoise, s.-t. anglais

« I Civilize Myself In The Morning » est réalisée le plus courtoisement du monde, et est entièrement légale. Elle joue avec l'idée de propreté de la paix et de l'ordre.



« I Civilize Myself In The Morning » is most courteously produced and fully legal. It deals with the neatness of peace and order.

**Scénario :** Kirsten Hamman • **Son :** Jens Bangsholdt • **Montage :** Torben Skjodt Jensen

**Interprétation :** Kirsten Hamman • **Production :** The Danish Filminstitute Workshop

**Distribution :** The Danish Filminstitute Workshop