

# ASTORIA NOTES

Astoria  
Motion Picture  
and Television  
Foundation

Fri. 4/13/84

Sat. 4/14/84

## VIDEO IN THE GALLERY

AFTER MONTGOLFIER by Davidson Gigliotti 1980, color, 11 min.

Today's video landscapists are the end link in a chain of topographical artists going back to the wall painters of Pompeii and beyond. It is a tradition marked by the use of science and technology, including the invention of perspective in the early fifteenth century, the development of optics in the sixteenth and seventeenth centuries, and the invention of photography in the nineteenth century. It has included painters, draftsmen, photographers, even chiselers in stone, and now it includes video artists.

statement by the artist

Davidson Gigliotti was a member of Videofreex-Mediabus from 1969 to 1975 and The Experimental Intermedia Foundation since 1975. His works have been shown at the Museum of Modern Art, Anthology Film Archives and broadcast on WGBH, Boston and on National PBS.

PRINCIPIA by Bob Harris 1981, color, 12 min.

This work reflects my interest in Landscape Video, particularly in stretching documentary ideas into abstraction. "Principia" is concerned with materiality as energy...video as material condensed and re-interpreted as another (similar) form of energy. The title is taken from Newton's seminal physics work and the piece is particularly concerned with small motions inside the slow, pulsating continuum of each containing image.

statement by the artist

Bob Harris curated this spring's Video in the Gallery series. He is Curator of Video for PS #1, Institute for Arts & Urban Resources, Long Island City and Anthology Film Archives. His work has been shown in Europe and at the Kitchen and Anthology Film Archives, New York, and the School of the Art Institute of Chicago.

over

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PHOTOGRAPHIC MEMORY by Steina

Steina and Woody Vasulka are pioneers of computer-generated video art. Steina, who is from Iceland, trained to be a violinist; Czechoslovakian born Woody studied engineering and worked in film. In 1971 the Vasulkas founded The Kitchen, a small electronic-media theater in New York that has since become a major avant-garde center for video, performance, music and dance. Several years later, in collaboration with Jeffery Schier, they developed the Digital Image Articulator, a complex digital computer that is central to the production of their work. The primary aspect of the Vasulkas' work is its technical innovation. Many of their tapes serve as explanations of their pioneering techniques. While they have created many works together, they also work on their own separate productions. Steina produces individual works under her first name.

from the CIRCULATING VIDEO LIBRARY  
CATALOGUE of the Museum of Modern Art

ANCIENT OF DAYS by Bill Viola 1979-81, color, 12 min.

A series of canons and fugues for video. Diverse rhythms of natural and subjective time are interwoven into a complex whole using the mathematical notation of SMPTE time code computer editing systems. Notions of temporal symmetry and duration transposing (derivations of principles in the classical music of composers such as J.S. Bach) are explored, along with extensions of video timelapse techniques first developed in earlier works. The piece is the result of research conducted on the computer editing system while in residence at the Sony Corporation in Japan.

from the VIDEO DISTRIBUTION CATALOGUE of The Kitchen

Bill Viola has created multilayered videotapes and installations since the early 1970s. Viola's work, which progresses from tightly structured perceptual exercises to rich tableaux of light, color, and movement, explores intrinsic aspects of the video medium: the way it reacts to light, heat, water, and movement. According to Viola: "My goal is to produce audio-visual compositions in time using the language of experience, the sounds and images of the real world as collected on videotapes... In the visual sense, my video works are more related to music than the printed word. They are visual poems, allegories in the language of subjective perception, open to diverse individual interpretation, yet each thematically expressing specific concepts that derive from everyday life experience.

from THE CIRCULATING VIDEO LIBRARY CATALOGUE of the  
Museum of Modern Art

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