



**Steina Vasulka: Allvision
December 18, 1982 —
February 27, 1983
Museum of Art, Carnegie Institute
Pittsburgh, Pennsylvania**

Steina Vasulka: Allvision

Allvision signifies the awareness of an intelligent, yet not human vision. The act of seeing, the image source, and the kinetic resources come from the installation itself, choreographed and programmed by the cyclical nature of its mechanical performance.

All my installation pieces have involved rotating cameras, explorations of space/time. . . . My pieces are an analysis of a space, or even a surveillance of a space.

Habitually, by looking, we keep selecting, subjectively "zooming" and "framing" the space around us. I wanted to create a vision that can see the whole space all the time. It took two cameras looking into the sphere. I have done more variations with more moving elements surveilling space by tilt, pan, zoom, and rotation.

You are not in charge of the space; it is not your choice — it is somebody else's. It was a challenge to me to create a space that would not deal with the idiosyncracies of human vision.

Steina,
from interviews at *The Kitchen* and
Anthology Film Archives

Checklist of the Exhibition

Entrance Gallery

Allvision, 1978
Video installation
two revolving video cameras, spherical mirror and turntable, four video monitors

Video Exhibition Room

Black Sunrise, 1971
with Woody Vasulka
Videotape
color, sound, 22 minutes
(Shown January 4-9, 25-30, February 15-20)

Switch! Monitor! Drift!, 1976
Videotape
black and white, sound, 30 minutes
(Shown January 11-16, February 1-6, 22-25)

Cantaloup, 1981
Videotape
color, sound, 28 minutes
(Shown January 16-23, February 8-13)

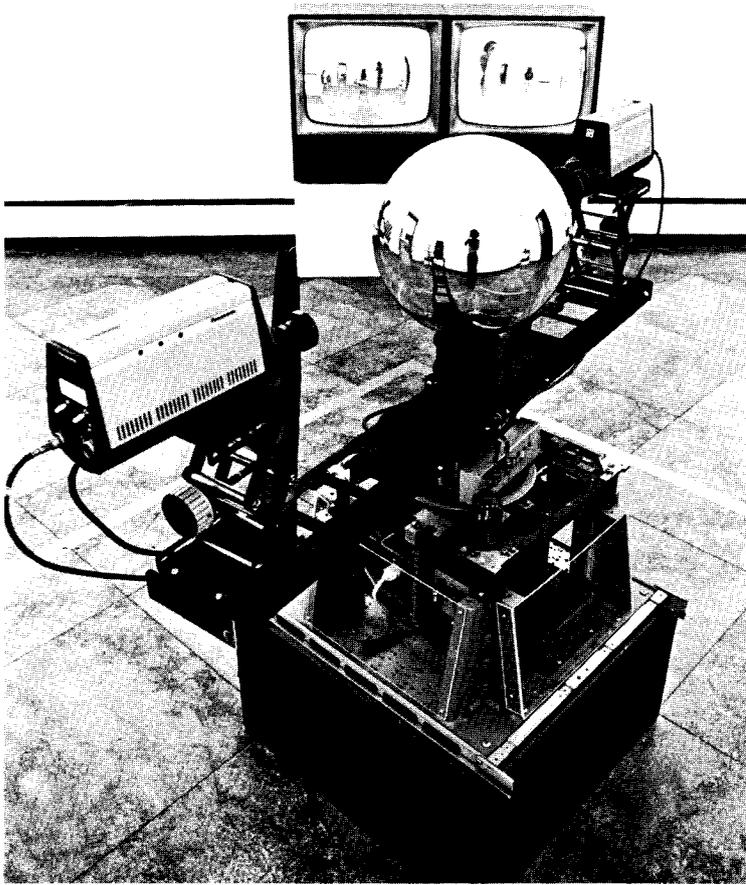
Steina, born in Iceland in 1940, was trained as a classical violinist. After studies at the Music Conservatory in Prague, Czechoslovakia, where she met her future husband Woody Vasulka, she took a position with the Icelandic Symphony Orchestra. In 1965 she left to work as a free-lance musician in New York. There, through Woody's work in film and experiments with electronics, she became involved with video as an art form. Steina and Woody were also co-founders, in 1971, of *The Kitchen*, a center for contemporary music, video, dance, and performance art in New York City. Prior to 1975 they collaborated on a number of videotapes, in addition to the works they made and continue to make individually. These early works, particularly in their use of electronics to fuse sound and image and the electronic synthesis and manipulation of their video images, were seminal to the development of video as an art form. Steina and Woody recently moved from Buffalo, where they lived for seven years and taught at the State University of New York at Buffalo, to Santa Fe, New Mexico, where they currently reside.

Steina has continued to work both with videotapes to be viewed on a single monitor and with installation works such as *Allvision* which incorporate the gallery or exhibition space itself. Her concerns as a video artist have been directed more toward the creative application of video technology than toward the development of the technology itself. The videotape *Black Sunrise* (1971), made with Woody, abstracts camera images and generates new images and sounds to create a dramatic journey through an artificial landscape. The videotape *Switch! Monitor! Drift!* (1976) is Steina's first use of the turntable for a video camera; the revolving imagery looking out from a central position is a spatial reversal of the views by the inward looking cameras in *Allvision*.

Cantaloup (1981) uses the combination of video and computer in a digital "frame store" system, designed in part by Woody and Steina, to explore the expressive possibilities of real-time image manipulation.

Steina's conception and design of *Allvision*, which Woody built, is one of the most engaging examples of her inventive use of video in an installation situation. *Allvision* is an elegant and deceptively simple machine, with two video cameras rotating around a spherical mirror, and the images from these cameras visible on video monitors. Upon entering the gallery, one is presented with three versions of space: the three-dimensional gallery space which one shares with the machine and monitors as sculptural objects; the space which one sees mirrored in the sphere; and the "whole" of space which is taken in by the cameras and presented in flattened version on the monitors. These versions of space correspond to three quite different ways of understanding "reality": as a physical, material presence verifiable by touch; as a visual perception, in which the material world may be rearranged or distorted but which is nevertheless comprehensible as an optical entity, like a painting or photograph; as a concept, in which an abstract system must be taken into account before the reality it presents is understood. Our experience of the interaction between these differing aspects of *Allvision* is shaped by the particular movement of the machine's rhythmic revolutions. The resulting unity of this work rewards our contemplation with something far more rich and satisfying than its separate ingredients might at first suggest.

William Judson
Curator of Film and Video



The video exhibition program of the Museum of Art is supported by grants from The Fisher Charitable Trust, The Pennsylvania Council on the Arts, and the National Endowment for the Arts.

Photograph of Allvision by Kevin Noble

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Museum of Art

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MUSEUM OF ART, CARNEGIE INSTITUTE NAMES NEW CURATOR

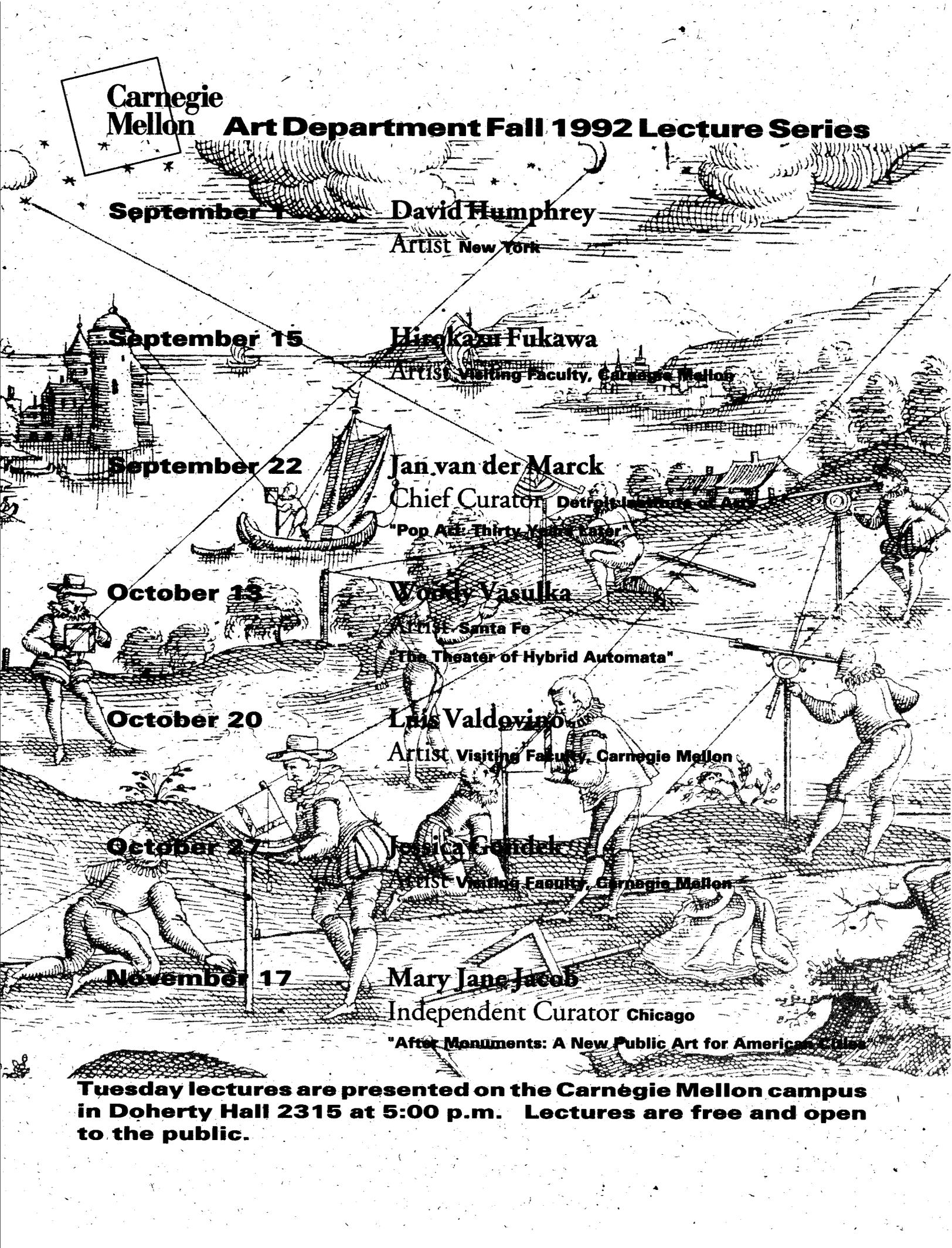
Pittsburgh, Pennsylvania, August 18, 1975: William D. Judson has been named Curator of the Film Section at the Museum of Art, Carnegie Institute as of September 1, 1975.

Since 1973 Mr. Judson has been an instructor in the Department of Fine Arts at the University of Pittsburgh where he has been responsible for establishing film as a serious area of academic study by instituting and developing courses in film history and theory. He has also served as the first director of the Film Studies Program at the University of Pittsburgh.

Mr. Judson received a Fulbright-Hays Research Fellowship to work in France on his doctoral dissertation for Yale University. At present he is active as the President and founding member of The Regional Film Council - Pittsburgh. The Council is designed to coordinate noncommercial film activities in the area and will ultimately include a repository of films for use by students and the public.

Since its beginning the Film Section has successfully promoted the creation, study and enjoyment of film in the Pittsburgh area, and has become an important and vital segment of the Museum of Art. The Film Section has gained international recognition through the efforts of Sally Dixon who has been Curator since its inception in January of 1970.

Greetings Steina - Bill is a most able +
lovely person, I trust you + Woody will
enjoy being in touch with him in the
future -
Love best to you - Sally



Carnegie Mellon Art Department Fall 1992 Lecture Series

September 14 **David Humphrey**
Artist New York

September 15 **Hirokazu Fukawa**
Artist, Visiting Faculty, Carnegie Mellon

September 22 **Jan van der Marck**
Chief Curator, Detroit Institute of Arts
"Pop Art: Thirty Years Later"

October 13 **Woody Vasulka**
Artist, Santa Fe
"The Theater of Hybrid Automata"

October 20 **Luis Valdezino**
Artist, Visiting Faculty, Carnegie Mellon

October 27 **Jessica Gandel**
Artist, Visiting Faculty, Carnegie Mellon

November 17 **Mary Jane Jacob**
Independent Curator, Chicago

"After Monuments: A New Public Art for American Cities"

Tuesday lectures are presented on the Carnegie Mellon campus in Doherty Hall 2315 at 5:00 p.m. Lectures are free and open to the public.

David Humphrey became known as a painter working in a surrealist vein with a concern for surface. He has moved from dream narratives and figurative psychodramas to an abstract, sculptural biomorphism with a paranthetical human presence. His current work blends an iconography of abstraction with signs, letters and psychological data from his personal history, reconciling the universal structures of family and language. Humphrey grew up in Pittsburgh, received his BFA from Maryland Institute College of Art and his MA from New York University. He now lives in New York where he is represented by McKee Gallery. He has exhibited extensively across the country and abroad with works in major museums such as The Carnegie Museum of Art in Pittsburgh and The Metropolitan Museum of Art in New York. He has been the recipient of New York State CAPS and State Council for the Arts Grants as well as a 1987 NEA Fellowship. Humphrey is also a writer, contributing frequently to *Art Issues*.

Hirokazu Fukawa, visiting assistant professor in the Art Department, grew up in Japan where he received degrees in Social Science and Graphic Design. In 1986, he studied at the Banff Centre School of Fine Arts in Canada and in 1990 received his MFA in Sculpture from the Rhode Island School of Design. His performances, installations and sculpture are generated from inter-cultural experiences and often respond to his immediate environment. Fukawa has worked both alone and collaboratively, combining natural materials with man-made materials ranging from dried fish to fluorescent light and found wood. His work has been exhibited throughout North America and Japan.

Jan van der Marck was born and educated in the Netherlands where he earned his PhD in Art History from the University of Nijmegen. He came to the United States as a Rockefeller Foundation Fellow in 1957 and began a diverse career which includes teaching, writing, curatorial work and museum administration. He has contributed to art magazines such as *Art in America* and *Artforum*, has written numerous museum catalogues, and has authored monographs on Enrico Baj, Lucio Fontana, George Segal, Arman and Bernar Venet. Curator of the Municipal Museum in Arhem from 1959-61, van der Marck returned to the U.S. as assistant director of art exhibitions at the 1962 Seattle World's Fair. In 1963, he was appointed curator at the Walker Art Center in Minneapolis and in 1967, he became the first director of Chicago's Museum of Contemporary Art. He taught at the University of Washington in Seattle for six years, followed by administrative work at Dartmouth College and the Center for the Fine Arts in Miami. He is currently chief curator as well as curator of twentieth century art at the Detroit Institute of the Arts.

Woody Vasulka resides in Santa Fe, New Mexico. Born in Czechoslovakia, where he studied metal technologies and hydraulic mechanics, Vasulka joined the faculty of Film and Television at Prague's Academy of Performing Arts where he began to direct and produce short films. In 1967, he began experimenting with electronic sounds, stroboscopic lights and two years later, with video. In 1974, he taught at the Center for Media Study at SUNY Buffalo where investigated computer controlled video, constructing "The Image Articulator," a real-time digital video tool. Co-founder of The Kitchen, a New York media theater, Vasulka has participated in many major video shows in the United States and abroad. He

was a 1979 Guggenheim Fellow. Three recent videos include *The Commission*, an operatic work based on the legend of Paganini and Hector Berlioz; *Artifacts*; and *The Art of Memory*, a series of songs thematically related to early twentieth century political events.

Luis Valdovino, visiting assistant professor in the Art Department, grew up in Argentina and studied in the United States, concentrating equally in art history and photography. He received a BFA from Ohio University, Athens, and both an MA in Art History and an MFA in Photography from University of Illinois, Champaign. His films and videos explore, from an insider's point-of-view, the cultural, historical and economic contradictions of the Latin American experience. In his most recent work, Valdovino exposes "melting pot" mythology and the identity of the illegal alien, weaving government politics, media exposure, "otherness" phobia, Latin folklore and cultural conditioning in the form of interviews, stock footage and image processing. Valdovino has exhibited extensively, winning numerous awards in international festivals, competitions and exhibitions. He is the recipient of several fellowships from the Center for New Television as well as grants from the Kemper (R.C.) Charitable Trust & Foundation and the Rockefeller Foundation/Hermanidad Mexicana Nacional.

Jessica Gondek, visiting assistant professor in the Art Department, questions the hierarchy of forms in her paintings, prints and drawings. Beginning with the opposition of the organic and the mechanical, Gondek used distorted perspectives and illogical spaces to cast doubt on the perfection of technology. Her more recent work challenges the primacy of ordered forms, be they architectural, mechanical or

human. Gondek explores the cross-overs between structures which appear invulnerable in their perfection and those which are vulnerable in their imperfection. Sources have included computer-generated images and Leonardo Da Vinci's war machines which have correlation to the human body. Gondek received her BFA from The School of the Art Institute of Chicago in 1990 and her MFA from Washington University in 1992. Her work has been exhibited throughout the midwest and in several group shows in Belgium.

Mary Jane Jacob is a curator and author noted for her work on the national and international contemporary art scene. Champion of artists outside the mainstream, Jacob has organized exhibits such as: *A Decade of Women's Performance Art*; *A Forest of Signs: Art In the Crisis of Representation*; *Art in the Age of Reagan: 1980-88*; and the recent *Places with a Past* at the 1991 Spoleto Festival USA in Charleston. She was chief curator of the Museum of Contemporary Art in Chicago and later at the Museum of Contemporary Art in Los Angeles. Now an independent curator, Jacob organizes conferences such as "Expanding Internationalism" at the 1990 Venice Biennale and the upcoming "1993 Artistic and Cultural Identity in Latin America" for the Miro Foundation in Barcelona. She is currently program director for Sculpture Chicago, working on *Culture in Action: New Public Art in Chicago*, an exhibition of ten installations which explore ways in which the artist can work in the public arena to create a new model for art in the urban context. A frequent contributor to museum publications and books, Jacob has been the recipient of fellowships from both the National Endowment for the Humanities and the National Endowment for the Arts.