

DOCUMENTARIES

BELGIAN RADIO TELEVISION, STEFAAN DECOSTERE/CHRIS DERCON

THERE'S A VIDEOCASSETTE IN THE SOUP

This documentary surveys the history and concepts of video art in a brisk and wide-ranging style. The T.V. in its function as image box is the subject of playful action and multilingual comment.

Produced 1983.

NAM JUNE PAIK

The Korean artist, Nam June Paik, instigated the Fluxus movement in Germany in the early sixties. In 1963 Paik first exhibited T.V. sets which showed distorted images. The program outlines the principal themes to be found in the work: prepared T.V., painting with T.V., participatory T.V., time, memory and death, idolatry and sex, doubles and remakes.

Produced 1984.

DANCE PLUS CAMERA

Forty choreographers, video makers and dancers from around the world were interviewed to create this program, which often divides the screen in order to juxtapose information, historical clips, experimental footage and succinct observations.

Produced 1985.

TWYLA THARP DANCE FOUNDATION, TELEVISION LABORATORY WNET/13

MAKING TELEVISION DANCE

This program is an ingenious self portrait of Twyla Tharp encountering, with TV director Don Mischer and her dancers, the seemingly limitless choreographic possibilities of video.

Produced 1977.

LBMA VIDEO

THE ARTIST AND COMPUTER

The first of twelve, one hour programs called "Shared Realities: A Cultural Cable Series," documents the LBMA exhibition The Artist and Computer. The program reflects the events, works and interviews with artists who participated.

Produced 1983-84.

THE ARTIST AND TELEVISION I

The third "Shared Realities" documents an artist's live satellite teleconference LA/NY/Iowa City and profiles artists concerned with media and communications: Max Almy, Dara Birnbaum, Gary Hill and Bill Viola.

Produced 1983-84.

about the LBMA MEDIA ARTS PROGRAM

The Long Beach Museum of Art is one of three museums in the U.S. to present a year-round program of video art exhibitions, lectures and events. It is the only museum to maintain a production and post-production facility for use by video artists and independent producers. According to David Ross, Director, institution of Contemporary Art, Boston, and former Deputy Director, LBMA (1974-1977): LBMA 'has the decided advantage of being part of an ongoing museum process in which the production, exhibition, and the resulting consideration of video art takes place in the broader context of an institution with a professional commitment to contemporary art discourse.' Important co-ventures with other institutions including artist satellite teleconferences and cable programs have distinguished LBMA for more than a decade.

about the VIDEO COUNCIL

The Video Council is a membership organization open to all. The Council is involved in a range of activities and responsibilities which promote the development of the Museum's media arts program. The Council's executive board, made up of prominent artists and producers, functions as advisors to the Museum's program and liaisons with the media arts community. The Council supports the program's activities which include exhibitions, screenings, lectures, performances, and workshops. In addition, the Council distributes, to its members, a Media Arts newsletter of interest to artists, producers and presenters.



LONG BEACH MUSEUM OF ART

DESIGN BY JEFFREY MANN DESIGN OFFICE

Media Arts EXPO

LONG BEACH MUSEUM OF ART FOUNDATION, VIDEO COUNCIL
AND 11TH ANNUAL LOS ANGELES PROFESSIONAL VIDEOSHOW

MAY 21, 22, 23, 1985

EXHIBIT HALL

LONG BEACH CONVENTION CENTER

THE MEDIA ARTS EXPO HAS BEEN MADE POSSIBLE THROUGH THE SUPPORT OF:

DOUGLAS AIRCRAFT

GOETHE INSTITUTE, LOS ANGELES

JVC CORPORATION

KHEMARA BUDDHIKA-RAMA

LONG BEACH MUSEUM OF ART

CITY OF LONG BEACH DEPT. OF PARKS AND RECREATION

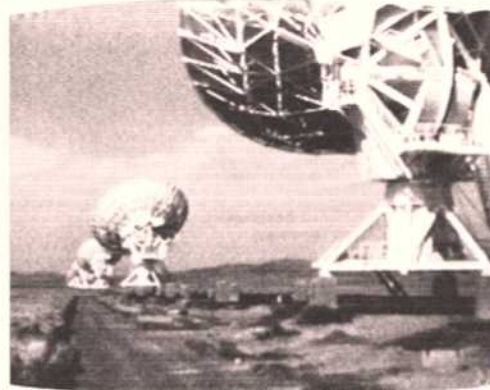
SILENT RADIO

SONY CORPORATION

UNITED CAMBODIAN COMMUNITY

WORKS GALLERY

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THE WEST: VIDEO STILL BY KIRA PEROV

VIDEO INSTALLATIONS

THE WEST

THE WEST is an installation which creates a video environment utilizing 36 monitors and four channels of sound. The imagery presents to us landscapes transformed by man. The human mark has been left by dwellings, ceremonial structures and earth works. It continues to be manifest in the study of the stars through scientific instruments. *THE WEST* layers multi-directional views of landscapes and artifacts, both ancient and modern. The installation is a further exploration of man's relationship to his environment which employs sophisticated devices for the recording of space and time.

ROTO RAMA

ELEVEN WAITER VERTICLE

ROTO RAMA is a two-channel installation of spinning monitors mounted in a mechanism of gears, chains and motors. The work contrasts hi-tech digital effects—commercial images, spinning in electronic space—with lo-tech mechanical manipulation. The artist's experience of the work is the essential contrast of 19th and 20th century technologies. This installation is known also by an alternative tape, *DAS MULTIPOLARBAND*. *ROTO RAMA*, on this occasion, is flanked by a version of *ELEVEN WAITERS VERTICAL*, a tape of elevator doors, comings and goings, designed for playback on several monitors turned on end.

WITH ALL DUE RESPECT...

This installation pays homage to Nam June Paik's classic T.V. *BUDDHA* (1974). Paik's work provides a unified image of technological infinity. A buddha stares at his own image in a monitor transmitted by a live camera. Paik's real-time closed-circuit contemplation simultaneously exists as a modern icon while raising questions of the relationship of art to technology and religion. *WITH ALL DUE RESPECT...* employs a Cambodian Buddha, and interjects into Paik's arrangement, a crucifix of ladders, a satellite-controlled Silent Radio and a security guard, thus expanding the question to include politics, news and authority.

BY: STEINA AND WOODY VASULKA

The Vasulkas came to the United States in 1964. They have pioneered in the electronic arts, founding "The Kitchen," a media arts theatre and exhibition center in 1970. Steina, a 1976 Guggenheim Fellow, is recognized for her explorations in the generation and manipulation of the electronic image. Woody, a 1979 Guggenheim Fellow, established "The Vasulka Imaging System," a personal facility for computer controlled video. Since moving to Santa Fe in 1980, Steina's technological and aesthetic concerns have centered on southwestern landscapes, while Woody has produced "Artifacts" and "The Commission," an operatic video tape based on the legends of composers Nicolo Paganini and Hector Berlioz.

BY: INGO GUNTHER

Born in 1957 in Bad Eilsen, Germany, Gunther attended the University of Frankfurt, Kassel University and the Academy of Modern Arts Dusseldorf. A student of Nam June Paik, Gunther received his MA in 1982. He works almost exclusively with installations, which have been exhibited in Cologne Art Society; Museum of Modern Art; National Gallery, Berlin; Anthology Film Archives, New York; and the 1984 Venice Biennale. *DEJA VU*, a multiple-monitor installation, was shown in Montreal's *VIDEO 84*. Gunther lives in both Dusseldorf and New York.

BY: PATRICK SCOTT

Educated at the University of California, Irvine (1967-1971), Scott was exposed to the work of Bruce Nauman, Robert Irwin, John Cage and Merce Cunningham. Scott's first venture with video was *CHANNEL VIEWS* (1974), a T.V. performance with the collective dance ensemble, *Eyes Wide Open*. From 1981 to 1982 he collaborated with Gene Wirth, exploring the possibilities of art music video. Scott and Wirth's *FOOD AND FLAGS* was included in L.A. *VIDEO: PARIS* at the American Center in Paris, Center for Media Art.

GALLERY EXHIBITION

VIDEO: A RETROSPECTIVE LONG BEACH MUSEUM OF ART, 1974-1984

An exhibition of posters, photographs and memorabilia documenting a decade of video art programming at Long Beach Museum of Art.

"For more than a decade, the Long Beach Museum has nurtured video as an influential medium created by visual artists. This retrospective exhibition and catalogue celebrate our ten years of institutional commitment to an art form that redefines television as a powerful signifier of conceptual ideas, social concerns, and personal visions. The program in Long Beach focused, from the beginning, on the aesthetics of the medium rather than its use as an educational adjunct or as an activity to document museum events. The museum, instead, concentrated upon the present and future needs of artists who, for the first time, could work continuously within the museum's enclave — influencing and inspiring the direction of the institution."

Kathy Huffman
LBMA Curator, 1979-1984

SCREENINGS PROGRAM

CALIFORNIA VIDEO: 1984

First presented at LBMA March 25-May 13, 1984. "CALIFORNIA VIDEO: 1984 includes works that make powerful and engaging individual statements on social issues, interpersonal relationships, and reflect on the condition of the world. Personal narrative, autobiographical references and poetic imagery combine to provide complex, multi-layered episodes that challenge the potential of television, the single, most influential contemporary medium."

Kathy Huffman
LBMA Curator, 1979-1984

Max Almy
PERFECT LEADER 1983
Nancy Buchanan
TECH-KNOWLEDGE 1984
Doug Hall
SONGS OF THE 80'S 1983
Tony Labat
KIKIRIKI 1983
Chip Lork/Mickey McGowan
EASY STREET 1983

Branda Miller
L.A. NICKLE 1983
Scott Rankin
SYNCHRONICITY 1984
Ilene Segalove
NATIONAL CRISIS COURSE 1984
Bill Viola
ANTHEM 1983