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C A L I F O R N I A

VIDEO

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1980

KATER BOUND
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Acknowledgements

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BRUCE YONEMOTO



Romantic

NORMAN YONEMOTO

Bruce Neal Yonemoto

Born: San Jose, California, 1949

Education: University of California, Berkeley, B.A. 1972
Sokei Bijitsu Gakko (Sokei Art Institute) Tokyo
1973-1975

Otis Art Institute, Los Angeles, M.F.A. 1979

Norman Yonemoto

Born: Chicago, Illinois, 1946

Education: Santa Clara University, 1965-1967
University of California, Berkeley, 1967-1968
University of California, Los Angeles, 1968-1970
The American Film Institute for Advanced Film Studies,
1972-1973

Video and film showings

- 1977 Los Angeles Museum of Science and Industry,
Kinsey Auditorium
Second Campaign (documentary short), Asian
American Film Festival, New York
- 1978 *Garage Sale*, "Film Festival," Henry Street Art
for Living Center, New York
Otis Art Institute, Los Angeles: Curator for
"EXIT," a Video-Sound Exhibition
- 1979 "10 Artists' Videotapes," Los Angeles Institute
of Contemporary Art
Otis Art Institute/Parsons School of Design,
Los Angeles

"L.A. 5-WAY," Performance-Video-Sound
Festival, Vanguard Gallery, Los Angeles

1980 "30/60 TV Art," Long Beach Museum of Art,
Long Beach, California

"N/A Vision," a circulating video screening
series, Los Angeles and Long Beach

Video tapes

Based on Romance, 1979, 30 min

An Impotent Metaphor, 1979 60 min

Love Lines, 1979, 30 seconds and 60 seconds

Romantic, (1980, color, 20 min)

Commentary

1. Ideally, *Romantic* is presented on a continuous loop of tape that repeats itself in an endless oscillating dramatic line reflecting the repetitive nature of traditional romantic fantasies.

2. The primary element (a violent argument between lovers) is repeated three times; in long shot, then in medium shot and finally in close shots (the three camera positions of traditional editing/montage theory in film). Paradoxically the sound perspective moves in the opposite direction; from a close perspective to silence. As a paradigm of romantic relationships, this cycle illustrates the theory that the amount of objective communication between participants is inversely proportional to the emotional closeness of the participants.

3. The subject of the argument satirically underscores the role electronic media plays in undermining the basic tenets of romantic relationships.

STARR STEVEN SUTHERLAND



Hunting the Great White

"CAPTAIN" BRUCE E. WALKER

Starr Steven Sutherland

Born: Bellingham, Washington,
1948

Education: San Diego State
University, B.A., 1971

"Captain" Bruce E. Walker

Born: Detroit, Michigan, 1945

Education: Rhode Island School of
Design, Providence, Rhode
Island, B.F.A. 1969

Cranbrook Academy of Art,
Bloomfield Hills, Michigan, M.F.A.
1971

Video shows

- 1977 "Starr Sutherland/Video
Installations," Optic
Nerve, San Francisco
- 1978 San Francisco Video
Festival
- 1979 "California Video,"
Washington Project for
the Arts, Washington,
D.C.
"Summer Art," Chicago
Editing Center
San Francisco Video
Festival

1980 *Alluvial* (installation),
Randolph Street Gallery,
Chicago

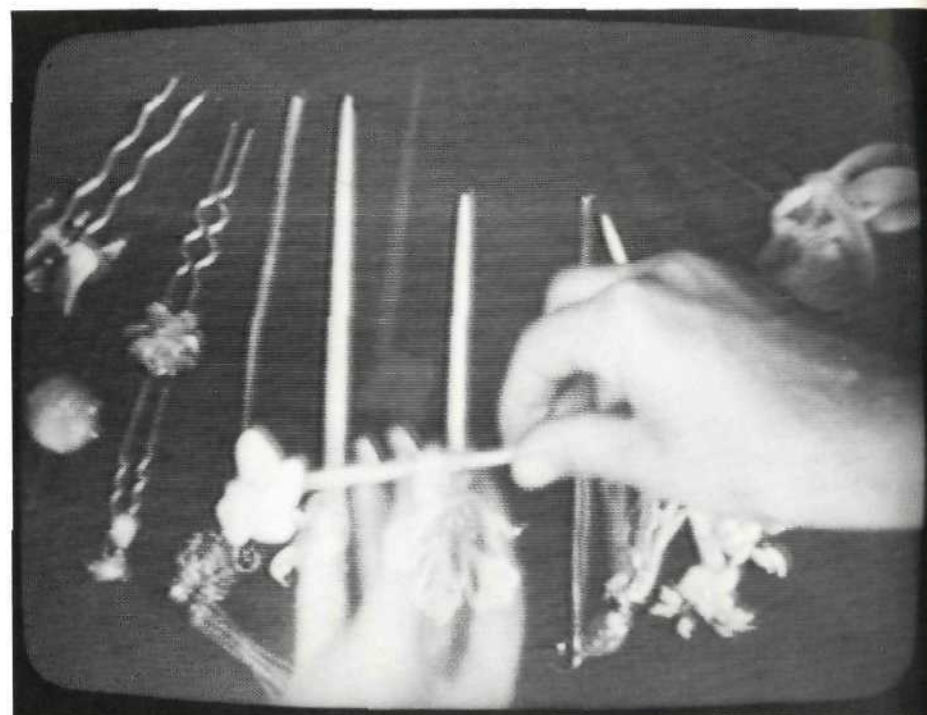
Video tapes

One Ton of Clay, 1176
One Ton Slab, 1977
Three Little Questions, 1979
Hunting the Great White, (1978,
color, 13:30 min)

Commentary

Hunting the Great White, . . . "or
just the same old epic tale of
modern mans' cultural and
evolutionary rise from the primordial
ooze to his present day hi-tech,
ultra- sophisticated, casual lifestyle"
is a docu-drama of the ultimate hunt.
Taped at Black Rock Desert in
Northern Nevada, "real men"
demonstrate control of their own
destiny.

ILENE SEGALOVE



Five True Stories,

Born: Los Angeles, California, 1950
 Education: University of California, Santa Barbara, B.A. 1972
 Loyola University, Los Angeles, M.A. 1975

Awards

National Endowment for the Arts, Individual Artist:
 Video in 1976 and 1979

Video shows

- 1976 "Video Art," San Francisco Museum of Modern Art
Rough Edits from the Califlower Alley Tapes, "VI International Open Encounter Video," Caracas, Venezuela
 "Video October," Capricorn Asunder Gallery, San Francisco
 "Video from Out-side," Anna Canepa, New York
- 1977 *The Califlower Alley Tapes* (with Lowell Darling), Long Beach Museum of Art
 "1977 Biennial Exhibition," Whitney Museum of American Art, New York
California Casual, presented by Carp, Arco Fashion Plaza, Los Angeles
 "Video Night," Thomas Lewallen Gallery, Los Angeles
 "Out of the House," Whitney Museum of American Art, Downtown Branch, New York

Why is the Sky Blue?, "VideoNight," Independents Network/Some Serious Business, Venice, California

- 1979 "Westcoast Video," The Kitchen, New York
 "Video Weekend," University Art Museum, University of California, Berkeley
The Mom Tapes, "Fall Showcase," Soho Television, New York
 "Southern California Video," Media Study, Buffalo, New York
 "Videotapes from L.A. Women," Ewing and George Paton Galleries, University of Melbourne, Australia
- 1980 *California Casual*, WGBH/Boston "Artists' Showcase" April

Video tapes

Early Works, 1972-1975
The Cauliflower Alley Tapes (with Lowell Darling), 1976
The Mom Tapes, 1974-1978
California Casual, 1977
Why is the Sky Blue? 1978
The Dad Triptych, 1980
TV is OK?, 1980
I Remember Beverly Hills, 1980
Five True Stories, (1980, color, 6 min)

Commentary

I have spent the last eight years making video portraits about my mother, father, sister, old boxers and wrestlers, housewives, and even a girl scientist. I figured it was about time to tell a few of my own stories.

Five True Stories is six minutes of storytelling. The images and words have the flavor of flipping through an old picture book. The pictures were always more seductive than the words but the words carried all of us through the rhythms and dimensions of fantasy and truth we could eventually repeat and understand.



Piece Meal

NINA R. SALERNO

Born: New York, New York, 1954

Education: California Institute of the Arts, B.F.A., 1979

1979/

80 "Video Tapes by Women," Australian and New Zealand Tour, curated by Candace Compton Women's Video Center, Los Angeles

Video tapes

Darwin was Right — Survival of the Fittest, 1979

The Italian Way to Alleviate Obnoxious Things, 1979

Model-X, 1980

Piece Meal, (1980, color, 4 min)

Commentary

My concerns stem around attitudes, beliefs and models that are currently effecting and affecting people. We are involved in a snowballing form of evolution and I'm concerned with "freeze framing" those turns that take us to current beliefs and attitudes.

Is our behavior dictated from the roles we intrinsically want? This brings up the relevance in presenting the question of which came first, the chicken (the roles set up by society), or the egg (the roles set up for ourselves to answer our own needs) syndrome.

Within my "non-video" work I deal with context more literally and directly. I use photography and posters which serve as a vehicle to execute my ideas. When I deal with social situations I'm usually working against or questioning the socially accepted expectations. Therefore, context becomes intrinsic and instrumental for the impact.

The removal of the context breeds a different form of objectivity.

JOE REES/ TARGET VIDEO



Born: Hayward, California, 1946
Education: California College of Arts
and Crafts, Oakland, B.F.A.
1971, M.F.A. 1973
Merritt College, Oakland: Television
Production, 1977

Video shows and performances

- 1977 "Oakland Tapes," Cable 8,
Television Broadcast,
San Francisco
Room to Move Studio,
Venice, California
"Stolen Room," Pompidou
Museum, Paris, France
Arte Fiera, Bologna, Italy
"Neon Colonel,"
Collaborative
Performance with The
Tubes, Concord Pavillion,
Concord, California
"Projections," University
Gallery, California State
University, Hayward,
Hayward, California
- 1978 "Benefit for Candidate,
Lowell Darling," Target
Studio, Oakland

- "San Quentin Video," San
Quentin State Prison,
California
"Music for the Deaf,"
California School for the
Deaf, Berkeley
"Five Cities, Slow Scan
Video," Video Free
America, San Francisco
"California New Wave,"
Center for the Visual
Arts, Oakland
"Target Video," Mabuhay
Gardens, San Francisco
Room to Move Studio,
Venice, California
Target Productions, Weekly
Programs, Cable 25, San
Francisco
- 1979 Target Productions, Weekly
Programs, Cable 25, San
Francisco
"The Esthetics of Graffiti,"
San Francisco Museum
of Modern Art, San
Francisco, California
"Mobius '79," Capricorn
Asunder Gallery, San
Francisco, *California New
Wave*, judges choice for
outstanding achievement.

Video tapes

Joe Rees/Target Video has
produced over 300 videotapes of
new wave and punk music
performances.

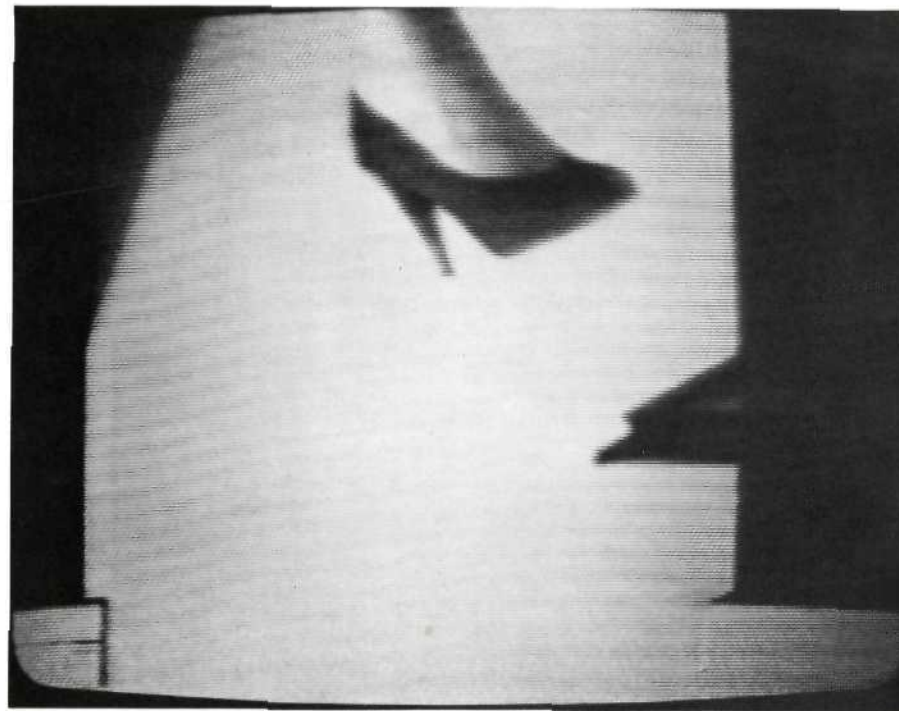
California New Wave (Series),
(1979/1980, color, 30 min)

Commentary

*I'm interested in establishing an
information center and representing
artists from all over the world, the
world exchange between Japan,
England, New York — everywhere.
With video, a really small group of
people like New Wave and punk
artists can communicate to
thousands of people overnight. You
have to be able to see the bands
that are playing the new music. It's
so strong it demands some kind of
visual reinforcement. I edit inserts
into tapes of the performances
(bombs going off, riots, LBJ in a
swimming pool with his puppy) and
you can expand concepts.
Information is what the 80's is all
about. We're headed for an
information war.*

Joe Rees (excerpts from an
interview in *Slash Magazine*)

PATTI PODESTA



Stepping

Born: Hollywood, California, 1955

Education: Pitzer College, Claremont, California, B.A., 1977

Claremont Graduate School, Claremont, California, M.F.A., 1980

Video shows and performances

- 1978 "Video Art," Salathe Gallery, Claremont, California
- "Ways to Move," East Gallery, Claremont, California
- 1979 "Pro Ject Timed Devices," Libra Gallery, Claremont, California
- "The Shape of the Universe," University of California, Irvine
- 1980 "SoCal Academia," Los Angeles Contemporary Exhibitions, Los Angeles, California
- "The Seven Octaves of the Periodic Table of Elements in the Key of C," Audio Performance, KSPC FM Radio, California
- "Chi Chi Fascisti," Audio Performance in collaboration with Al Pane, Los Angeles Institute of Contemporary Art, Los Angeles, California

Video tapes

Dream Time/Motion, 1978

Phase Space, 1979

√-1, 1980

Stepping, (1980, color, 4:15 min)

Commentary

These things seem important:

- Excess, perversity, confusion (positive ways to live)
- The absence of truth
- The connection of desire to reality (a force of change)
- The suspension of morality

Movement and motion (the way things exist)

Art is a device for non-linear, abstract thought: sensually touching with the brain: propelling. Charming video juxtaposes images (audio and visual) in the same manner as the brain, creating a resonance of pervisity, chance and the event. Things happen (now). The discipline of risk is to be aware of the existence of implications and consequences and to proceed: Amour fate.

Stepping is an expression of loss of fear: to distinguish and employ a continual transgressive state.

JAN PEACOCK



California Freeze-Out

Born: Barrie, Ontario, Canada,
1955

Education: University of Western
Ontario, London, Canada, B.F.A.,
1978

University of California, San Diego,
M.F.A., 1981

Video Shows

- 1976 *All Art or No Art, #2*, (video installation), "Western Ontario Annual Juried Exposition," London Art Gallery
- 1977 "Autobiographical Mode," Mackintosh Gallery, University of Western Ontario, London, Ontario
- 1978 *Student Records*, "Group Show," Mackintosh Gallery, University of Western Ontario, London, Ontario
"Works Show," The Other Gallery, University of California, San Diego
- 1979 *California Freeze Out*, (installation and documentation), Mandeville Art Gallery, University of California, San Diego

Video tapes

- Apple Lies*, 1976 5 min color
- Picture Story*, 1977 15 min color
- No Question*, 1977 8 min color
- Camouflage/nothing to hide*, 1978 22 min color
- Eventing*, 1979 12 min color
- Unpublished notes*, 1979 10 min color
- X-days since I left Toronto*, 1980 15 min color
- California Freeze-Out*, (1980, color, 16:20 min)

Commentary

i like to refer to what i do (by way of the doing of art) as individual and isolated acts of care and attention
i like to speculate about the portions of the mind into which art is taken
i like to think about grey spaces, the spaces in between, the fabric of relationships (the holes, the mending of the holes, the painful embroidery, the stains that don't come out)
i modify, i clarify, i confuse, i misdirect, i inform, i concur, i misconstrue, i describe, i catalogue

TONY OURSLER



The Weak Bullet

Born: New York, New York, 1957
Education: California Institute of the Arts, B.F.A., 1979

Video Shows

- 1978 "15 Artists," Los Angeles Institute of Contemporary Art, Los Angeles
"Artist and Science Symposium/Video works," Sawhill Gallery, James Madison University, Virginia
"Airwaves and Stars," California State University, Los Angeles
- 1979 "The Newwest," The Kitchen, New York, New York
"10 Artists Video Tapes," Los Angeles Institute of Contemporary Art, Los Angeles
"Video at LACE," Los Angeles Contemporary Exhibitions, Los Angeles
"Southern California Video," Media Study, Buffalo, New York

1980 "T.V. Shows," Los Angeles Contemporary Exhibitions

Video tapes

- Joe, Joe's Brother and Joe's Woman*, 1976 20 min
The Life of Phyllis, 1977 60 min
Diamond Head, 1978/1979 30 min
Life, 1979 10 min
Good Things and Bad Things, 1979 10 min
The Rosey Finger of Dawn, 1979 15 min
Loner, 1980 30 min
The Weak Bullet (1980, color, 15 min)

Commentary

Usually, I'll be thinking of a thing or two or walking down a dark street late at night when I see a figure walking towards me, but its so dark I can't see who it is. But, I can tell by the way this person is walking that he-she is thinking of the meaning of life or a problem. To avoid making eye contact I stop and stare wildly at a house. To my delight there was a window in just

the right part of the house so that I could see a big glowing color T.V. inside. I was so far away that it just looked like colors moving around. I thought this house was a private house and that the people inside had their own needs and lives that had nothing to do with mine, but I knew I needed to watch their T.V. too . . .



Whistle

PIER ETIENNE MARTON

Born: Paris, France, 1950

Education: Mathematics and Natural Sciences

Baccalaureat, Paris, France, 1970

University of California, Los Angeles, B.F.A. 1976

University of California, Los Angeles, M.F.A. 1979
(Motion Picture/Television Production)

Video Shows and Performances

- 1978 Performance video at "Videonight"
Independents Network/Some Serious
Business, Venice, California
Performance Actor, "Orgies Mystery Theater,"
directed by Herman Nitsch, sponsored by
Some Serious Business and Los Angeles
Institute for Contemporary Art, Venice,
California
"View," Theta Cable, Channel 3, Los Angeles,
October
- 1979 Athens Video Festival (Merit Award, Video
Category) Athens, Ohio
Fox Venice Theater, Venice, California
"Image Processing" The Kitchen, New York
- 1980 "N/A Vision," a circulating video screening
series, Los Angeles and Long Beach
"Los Angeles Video," University Art Museum,
Berkeley, California
"Shirley Clark's Choice," Global Village,
New York
"Sixth Annual Ithaca Video Festival" New York
and throughout U.S.A.

Video tapes

Skinside, 1980 10 min

Guts, 1980 15 min

Tapes, 1979 28 min

Dancing, 1979 5 min

Pero-que, 1979 6 min

The Title is not important #1, 2, 3, 1979 10 min

Breathing, (1979, color, 3:10 min)

Whistle, (1979, color, 1:35 min)

Films

The Big Trust, 1980 16mm/sound 5 min

Possible Insult, 1976 16mm/sound 5 min

Sound work

Soundtrack for "Negotiations into the Interior" by
Candace Reckinger, 1980, 35 min

"The Fishhook" by Hugo Quintana, 1978 30 min

Sound Poem for KPFC Pacifica Radio, 1977 20 min

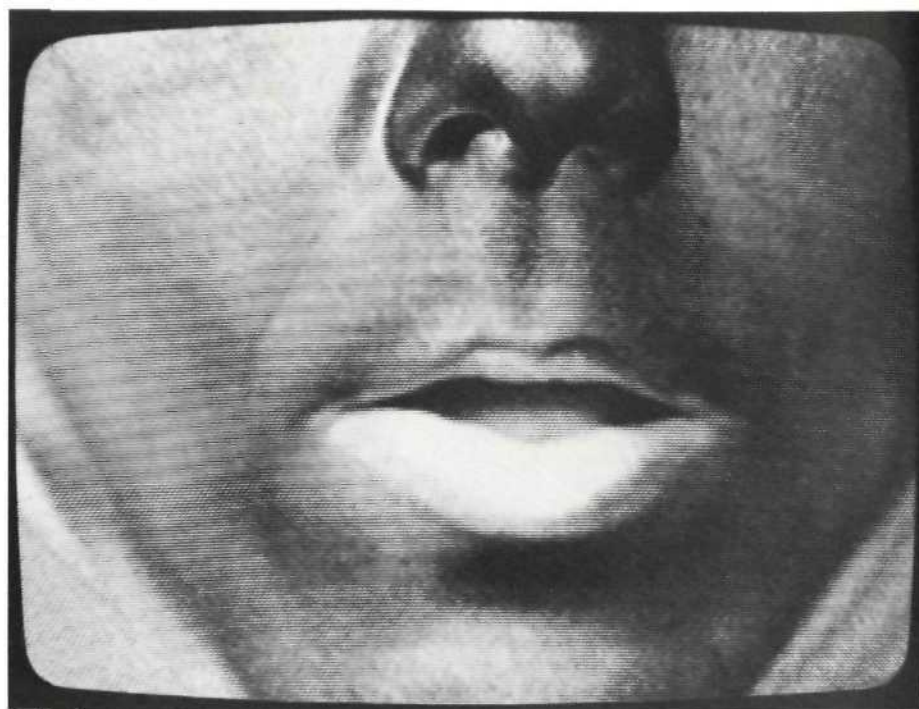
Commentary

New sense as nuisance

Short cuts like short circuits happen inside and outside
the skin, video is nothing new. Magnetism and its vicious
circle like life attracting death, nothing new.

I am nothing new, I was moving waters before Narcissus
put his finger in the center of the ripple — and vague
waves started stretching the leash of the government.

TONY LABAT



Babalú

Born: Havana, Cuba, 1951
Education: San Francisco Art Institute, B.F.A., 1978
San Francisco Art Institute, M.F.A., 1979

Video Shows and Performances

- 1977 *Cardinal Humors*, San Francisco Art Institute
Solo Flight, Channel 8, San Francisco
IX International Video Festival, Mexico City/Buenos Aires
LaMamelle Video Art, Channel 25, San Francisco
- 1978 *David Ireland's House*, San Francisco
The Motel Tapes, Caravan Lodge/Monte Mar Motel, San Francisco
"X International Video Festival," Tokyo
Video Art/La Mamelle, Channel 25, San Francisco
Disposables, Today's Place, Antwerpen, Belgium

- 1979 *Bruce and Tony/The Gong Show*, NBC Television Network, May 5
"Video Roma '79" (Dieci Anni Di Videotape), Rome
Free From Dust, William D. Pawley Gallery, Miami, Florida
To-To-Tony-La-La-Labat, KALW 91.7 FM Radio, San Francisco, August 22
Selected Shorts, Museum of Modern Art, New York
West/East, The Franklin Furnace, New York, October 17
Tiny Red Terror, The Mabuhay Gardens, San Francisco, October 24
Seven Pounder, University of Sacramento, November 8
Burro, University of California at Davis, December 5
- 1980 *Jai-Alai-Hialeah*, Hotel Utah, San Francisco
Selected Shorts, Channel 11, Marin, CA., February 10
Babalú, The Fab Mab, San Francisco

Seeing Red, The A-Hole Gallery, San Francisco
Red Front, (installation) San Francisco

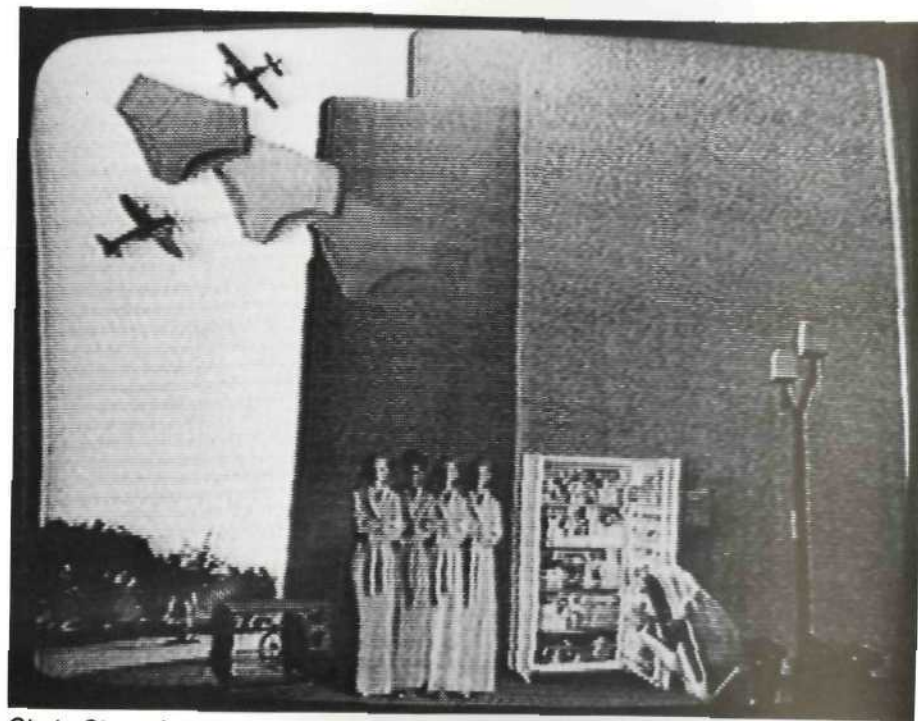
Babalú, (1980, color, 12 min)

Commentary

I've seen reruns of the "I Love Lucy" show on T.V. I've seen Ricky get his drum and call Babalú. What? Babalú Aye? Come mierda! Ricky's two-tone shirt and drum beats were fine, but, it was black and white T.V. and he never smoked a cigar. Come mierda! Did Ricky think Babalú would answer? Come mierda! Paint the face, the wall, kick the air, he's around. Babalú, Babalú, it's color T.V. now, and I have a cigar! (cough) Spit, look into the camera, into the set. Are you white? Are you black? Are you RED? Tell the story, do your show, break a leg!

Chakuata Ayano con Chakuata
Nani we o Nanu be
Babalú Aye ogoro
Ni wo awo bi tasa
San Lao iba eloni
Agrónica Chakuata
Iba elonite kua Babá . . .

HELEN DeMICHIEL



Chain Store Age

Born: The Dalles, Oregon, 1953

Education: San Francisco State University, B.A., 1975
University of California, San Diego, M.F.A., 1980

Video Shows

- 1977 "Young Filmmakers," New York, New York
"New Video Art," Hunter College Art Gallery,
New York, New York
- 1978 "Young Filmmakers," New York, New York
- 1979 "Videotapes by Women," Australian and New
Zealand Tour
"Graduate Video Narrative," The Other Gallery,
University of California, San Diego

Video tapes

- Contra:Dictions*, 1977, 23 min
Making Up, 1977, 15 min
A Different Line, 1978, 34 min
Desire Sets Us Afire, 1980 (in progress)
Chain Store Age (1979, color, 22 min)

Film

- Leisureland*, 1979, 8 min, 16mm

Commentary

Made in San Diego, California, *Chain Store Age* is a highly subjective visual essay that takes its point of departure from the phenomena of the Southern California shopping mall. Using "found footage," music, fictional and documentary scenarios, it comments upon a particular species of mass, homogenized consumerism. It attempts to analyze and describe an environment and a way of thinking embedded in this specific "place/non-place" that pervades our everyday lives.

ALBA CANE



Whatever Went Before Goodbye

Nam June Paik, Long
Beach Museum of Art

1980 "30/60 TV Art," Long
Beach Museum of Art

Video tapes

The Red Square, 1977

Paradoz, 1978

Ian's Finger ?, 1978

Sculptor Charles Ginnever, 1978
30 min

Picturephone Performance, 1979
30 min

Ex-Claim, 1980 30 sec

Whatever Went Before Goodbye,
(1980, color, 4:05 min)

Commentary

This videotape portrays stylized images of male and female forms as each foregoes sexual identity in favor of the right to choose the other, and so, his or her own fate. As the choices are made, so too is the realization that the present and all it holds in store is gone too soon to hold on to, and the future, ("the fate" so preciously controlled through choice) is itself relegated to the past and to memory. The only choice remains, to say goodbye to this unalterable fact, or to change the memory of it and change our history. This imagery then becomes a metaphor for many aspects of our lives.

Born: Bishops Stortford, England,
1948

Education: University of California,
Los Angeles, B.A. 1976
University of California, Los
Angeles, M.F.A. 1978

Awards: Ford Foundation Travel
Grant, Video, 1977

Video Shows

1977 Environmental
Communications, Venice,
California

"The Red Square," (video
installation) University of
California, Los Angeles

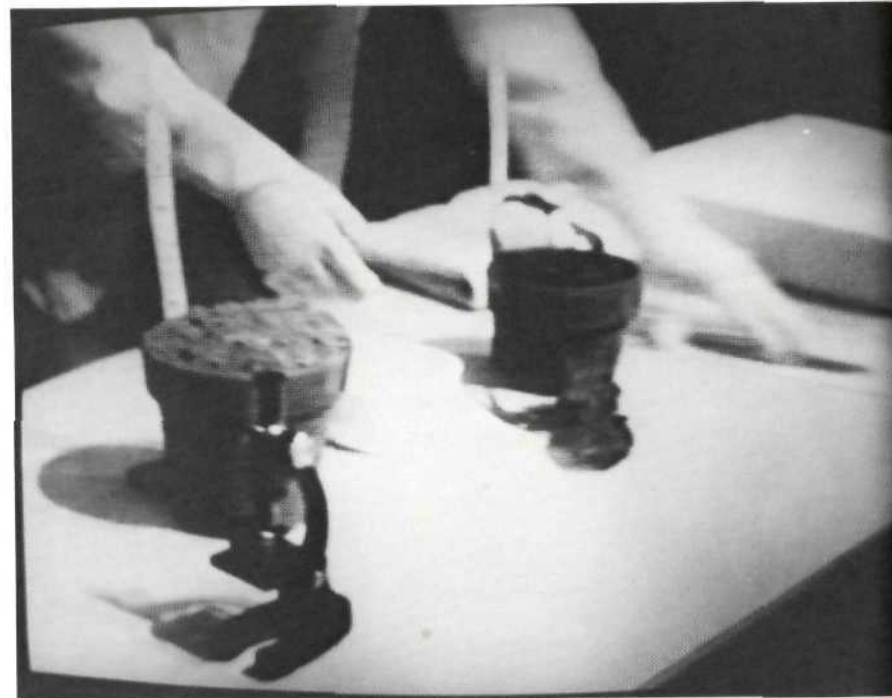
1978 "Selected Videotapes" and
2-channel synchronized
works, Frederick S.
Wight Art Gallery, Los
Angeles

"Videonight," *Independents*
Network/Some Serious
Business

Cable broadcast, Channel
8, Long Beach

1979 "Picturephone
Performance," two-way
interactive video with

JOHN CALDWELL



Hamburger Harmonics

Born: St. Louis, Missouri, 1954
Education: Wheaton College, B.A.
California Institute of the Arts, M.F.A.

Awards

National Endowment for the Arts, Individual
Artist: Video, 1979
Ahmanson Foundation Scholar, Grant 1977, 1978

Video Shows

- 1978 "Videonight," Independents Network/Some
Serious Business, Venice, CA
National Conference on Public Access
Television, San Diego
"The Artist as Critic" James Madison
University, Harrisburg, Virginia (Arts/Science
Symposium).
"Airwaves-Stars," California State University,
Los Angeles
- 1979 "Strategies," Wheaton College
"Video at LACE," LACE Gallery, Los Angeles
"New Video by John Caldwell, Peter
D'Agostino, Charlemagne Palestine,"
(installations) at Long Beach Museum of Art
"Photography, Video and Installation,"
Saddleback College Art Gallery
"Southern California Video," Media
Study/Buffalo, New York
- 1980 "Media Over Easy," Community Video Center,
San Diego, California

"Future Visions '80," San Diego State
University
Broadcast: WGBH/Boston "Artist's Showcase"
May 4, 1980
Broadcast: WTTW/Chicago "Image Union"
February 22, 1980
Broadcast: "The Today Show"
NBC, March 3, 1980

Video tapes

Military Behavior, 1977 5 min
Spouse Beater, 1977 4 min
City of the Angels, 1978 7 min
Flexo-Repulso/EthnoCentroCosmeticism, 1978 12 min
Tolerance Secrets/ Project Piece II, 1978 24 min
Corporate Narrative/Projection Piece IIIb,
1978 12 min
*Two Artists and a Heterosexual Person/Projection
Piece III*, 1978 12 min
Model Cities 1, II, III, 1978 13 min
Housecramps Housecalls, 1978 6 min
Flame Jumper Series, 1979 40 min
Tele-vi-sion, 1979 30 seconds
Nematode Force, 1980 9 min
You Too Can Win over Depression, 1980 10 min
Devolve, 1980 4½ min
Hamburger Harmonics/Survival Ecology, (1978, color,
11:30 min)

Commentary

Hamburger Harmonics uses the educational television
format of a science demonstration, supplemented with a
personal account of butchering. The instructor's
reflections on nature resolve the narration, but lead
inductively to a final suspect truth regarding harmony
and life. This mental leap implicates the mechanisms of
propaganda and the empirical method, and affirms that
the internal logic of television develops independently of
outsiders. "The thoughts communicated here today
seem irrefutable."

ANTE BOZANICH



Alarm

Born: Vis, Yugoslavia, 1949

Education: University of California,
Los Angeles, B.A. 1975

University of California, Los
Angeles, M.F.A. 1978

Awards: National Endowment for the
Arts, Individual Artists: Video
1979

Ford Foundation Travel Grant, 1977
UCLA Art Council Award, 1976

Video Shows

1977 Frederick S. Wight Art
Gallery, Los Angeles
Environmental
Communications, Venice,
California

1979 Galveston Arts Center,
Texas
Athens Video Festival,
Athens, Ohio
Cable Broadcast, Channels
7 and 12, Athens, Ohio

1980 *Feel*, "30/60 TV Art" Long
Beach Museum of Art
Selected Tapes, "N/A
Vision" a circulating video
screening series in Los
Angeles and Long Beach,
California

"Music and Art", video
screening, McDonough
Brothers Gallery, Los
Angeles, California
"L.A. Dadafest", video
screening, Jett's Cafe
and Art Haus and the Los
Angeles Institute of
Contemporary Art's
Downtown Window, Los
Angeles, California

Video tapes

Selected Works, 1975-79 50 min

Feel, 1979 30 sec

Alarm, (1980, color, 9:15 min)

Commentary

Alarm utilizes formal elements of
rhythm, movement, light, and the
passage of time. Bozanich uses
sound to juxtapose and create
mood and feeling. His work is about
personal helplessness, despair and
loneliness. The viewer becomes
intimately involved with the artist's
emotions and experiences a
timeless state of being.



Jean-Luc Goes Sea World

DAN BOORD

Born: Oklahoma, 1951

Education: University of Oklahoma, art, philosophy, and sociology

University of California, San Diego, M.F.A., 1980

Video Shows

- 1978 *The Birth of Tragedy*, Claremont Graduate School, California
The Birth of Tragedy, University of Chicago, Illinois
The Birth of Tragedy, Mississippi Museum of Modern Art
- 1979 *The Birth of Tragedy*, Whitney Museum of American Art, New Filmmakers Series
 Open House Screening, University of California, Berkeley
Jean-Luc Goes Sea World and *The Last Days of Immanuel Kant*, Museum of Modern Art, New York
- 1980 *The Birth of Tragedy*, *Fourth of July 1978*, *Jean-Luc Goes Sea World*, *The Last Days of Immanuel Kant*, Everson Museum of Art, Syracuse, New York.

Video tapes

- Now You See It/Now You Don't* 1977 11 min
George IV (Dan Boord and Paul Buscemi) 1979 17 min
The Last Days of Immanuel Kant 1979 25 min
The Birth of Tragedy 1978 39 min
Jean-Luc Goes Sea World 1978 3 min
Wit and It's Relationship to the Unconscious 1980 57 min
Jean-Luc Goes Sea World (1980, color 2:25 min)

Commentary

"Jean-Luc Goes Sea World" is not a tape about/on/under/through/against or for Jean-Luc Godard. It is an important ethnological statement on the assorted marine creatures who live, swim and love in the concrete inferno of San Diego. It is likewise a tribute to Les Carabiniers, Jacques Cousteau, Noam Chomsky and Greenblat's *Delicatessen*.

MAX ALMY



Modern Times

Born: Omaha, Nebraska, 1948

Education: University of Nebraska, Lincoln, B.F.A., 1970

University of Minnesota, Minneapolis, 1971

California College of Arts and Crafts, Oakland, M.F.A., 1978

Video shows

- 1977 *Video Festival*, University of California, Los Angeles (guest artist)
Form and Concept Videotapes and Form and Concept: Video Installation Piece, San Francisco Museum of Modern Art
- 1978 *Modern Times* (Video Performance), Video Free America, San Francisco
 The Creative Outlet, Portland, Oregon
 The Woman's Building, Los Angeles
- 1979 Washington Project for the Arts, Washington, D.C.
 Video Free America, San Francisco
Modern Times, Museum of Modern Art, New York
- 1980 *Modern Times*, Broadcast: WGBM/Boston
 "Artist's Showcase" January 27
Modern Times, Broadcast: WTTW/Chicago
 "Image Union" January 12
 Chicago Editing Center, Chicago, Illinois

Video tapes

- Single Image, Dissolve, Monologue* 1977 5 min
Single Image, Dissolve, Dialogue 1977 4 min
Double Image, I'm Fine 1977 5 min
Double Image, Abstract 1977 7 min
Four Monitor Installation, Abstract 1977 10 min
Four Monitor Installation, Narrative 1977 18 min
Four Monitor Installation, I love you tapes 1976 5 min

Modern Times (1979, color, 25 min)

1. Modern Life
2. Modern Marriage
3. Modern Romance
4. Modern Communication
5. Modern Sexuality

Commentary

With *Modern Times*, I present aspects of contemporary life through a series of short experimental narratives. Each segment focuses on a single concept that is simply visualized. This simplification of form serves to intensify and heighten the expressiveness of the content.

As an artist, I have worked with video as an installation, performance and broadcast medium. On each occasion, I have explored new possibilities for the formal presentation of narrative content that is emotionally and psychologically compelling. I'm interested in that subtle, perfect balance of form and content that makes powerful art.

California Video

These video selections from California reflect a regional diversity, and while their esthetics may differ, these artists share a fairly straightforward approach, rather than the rarified esoterica often associated with the New York School. Their direct, and often potent, approach is a result of another common bond among them, and this is the one that seems to most set the mood of the selection in general: the desire to communicate outwardly, with a broad audience, forsaking introspective reveries on art-for-art's-sake issues.

The artist's awareness of the audience is, of course, distinctive of the video medium, born as it was in the mass communication industry. While indeed video art has a considerable distance to cover before it is a reality on home television, the utopian goal of art for the masses spurs many artists onward. California artists, particularly those in Los Angeles, enjoy several advantages in that both technological and broadcast innovations occur at a rapid pace in this video industry center. Despite the frustrations of expense and access to equipment, the California video artist enjoys the advantage of working in the nucleus of activity for broadcast, cable, satellite and phone television, (for example greater Los Angeles alone has some twenty television stations). In 1976, the Long Beach Museum of Art established a post-production studio for artists. This studio also promotes the dissemination of video art through broadcast and site showings, and maintains archives and viewing rooms for a large selection of artists' tapes.

The sixteen works by 18 California artists evidence vitality and imagination in a broad range of topics such as consumerism, punk music, existentialist ennui, autobiographical reflections, television parody, feminist thought, contemporary romance, male/female relationships, and childlike fantasies. Ten of the artists live in Los Angeles, five live in San Francisco, and three live in San Diego.

Consumerism is a popular theme, most devastatingly explored in Helen de Michiel's *Chain Store Age*; the biological drive and behavioral response of the shopping center habitue, as well as consumer ethics (or non-ethics) suggests to DeMichiel that this new age of man, unlike the Iron or Bronze Ages, represents the descent rather than ascent of the species. John Caldwell also suggests a manipulation of the mind characteristic of a massive consumerist society, in *Hamburger Harmonics*. The amoral tone of the narrative further fuels controversy with charts and statements on ecological harmony and extinction from both capitalist and marxist viewpoints. Nina Salerno gives a succinct commentary on consumerism, in tones of ridicule with infantile rhymes accompanying images of food products in her work, *Piece Meal*, a double-entendre referring both to the content and technique of the tape, culminates in the 20th century progeny of Boucher's vapid female, responding appreciatively to rewards as would the family pet.

In *California New Wave* Joe Rees/Target Video collages against the phenomenon of the San Francisco punk music scene, documentary footage of bombing

raids, mass riots, mercenary troops, and the Jonestown massacre. The half-hour tape assaults both eyes and ears with a chaos stemming from outrage; it is a testament to an irrational society backed up against the wall.

The pressures of today's complex world are exposed in far more personal and existentialist terms by two artists born in Europe, whose tapes lay bare the most primal of responses as a last resort for survival. In *Whistle*, Pier Marton becomes the performing artist's Camus — on a stage as stark as Meursault's North African desert — alone, whistling as hard as possible until he can no longer produce a sound; he tries until sound appears again, and persists in his Sisyphean task. Ante Bozanich uses tenebrist lighting, technical magic, and his own versatile physiognomy in *Alarm*. His dramatic foray into the psyche insists on irresolvable despair as the individual turns inward in a basic biological urge to survive.

Autobiographical expression of another form evolves in the musings of Jan Peacock and Ilene Segalove. Peacock (*California Freeze-out*) leans towards a more cerebral probing of superficially similar yet contradictory dualities of material (sand, snow), sensation (hot, cold), and position (prone, standing; here, there). Segalove has produced five breezy vignettes of small events in her life that take on the monumentality of Proust's Madeleine — a hairpin, an olive pit, a dental appointment share in her reminiscences about childhood events that may have shaped her adult thinking (*Five True Stories*).

Tony Labat's *Babalú* is a hybrid expression of autobiography and fantasy, taking as point of departure

the classic series of television's youth: *I Love Lucy*. Labat infuses both humor and criticism of Ricky Ricardo's (Ricky was Lucy's husband in the series) entertainment stereotype of a Cuban, crediting Ricardo as a prototype, but also censuring him for providing ethnic misconceptions.

Satire is the keyword of Sutherland/Walker's *Hunting the Great White*, ultimately a demystification of the great white (male) hunter. The tape is direct parody of the American Sportsman T.V. series (now extinct) in which the thrill of the hunt prevailed over more humanist, ecological concerns. Dan Boord gives a much shorter satire, in his impromptu conversation in *Jean-Luc Goes Seaworld*, a European video artist demanding to see both Seaworld and (California) video art, while in the background an amorous chase takes place. Boord has tuned in well to Jean-Luc Godard's irreverence for the traditional polished script and filming style, and to Godard's gift of brevity.

Max Almy's *Modern Times* is a five-part commentary on contemporary life, as seen by a woman. Almy shows great skill in her casting of actresses and in the classical focus on a single direction narrative that intrigues the viewer without suggesting the subtle yet paradoxical shift in tone. In a perverse allusion to the Nazi goosestep of Hitler's army, Patti Podesta carefully steps from one lowered transom window to another, to the distorted accompaniment of the German national anthem (performed by a New Wave artist) in *Stepping*.

Alba Cane (John Jebb) examines the male/female roles of

contemporary society and questions whether even biologically there is a freedom of choice. In a complex juxtaposition of icons from western art, the contemporary artist, and male/female figures, Cane probes issues of both sexual and socio-political role definition (*Whatever Went Before Goodbye*).

Male/female relationships, as explored in all their nuances on the daytime "soaps" serve as the inspiration for Bruce and Norman Yonemoto's *Romantic*, a story of a lovers quarrel which is both provoked by, and leads to arguments about, television. With serial repetition of the incident, we are given different perspectives (through variations in sound and image) and added information to change our initial assumptions about what we have observed.

The Weak Bullet by Tony Oursler is a unique contemporary story, replete with expressionist props and childish fantasy. The absurd journey of a bullet, both in the narrative and on the screen, is a curious melange of Alfred Jarry and the facile surreal juxtapositions of a child inventing a story.

The level of involvement and accessibility of each of these sixteen works varies; this in turn guarantees a broad range of audience response. More than simply entertainment, these tapes offer provocative visual and visionary insights into the complexities of contemporary issues.

Louise Lewis

Introduction

CALIFORNIA VIDEO was organized to present the newest ideas expressed by young artists living on the West coast. These works are evidence of a strong commitment to television as an obvious step in the accelerating evolution of artistic development within a mass communication technology. In these single channel video art works, individual ideologies are explored, the complexities of life are examined, and contemporary social issues are exposed using TV's style of fast paced editing, sophisticated color, lighting and sound. The interest and general direction of these artists towards broadcasting their ideas is close to becoming a reality. Recent technical advancements in small format video equipment and the growing social concerns that video artists share combine to challenge commercial television's powerful influence on society.

Since 1975, the Long Beach Museum of Art has provided continuous support and has encouraged artists in the use of the television media. The Museum's Artists' Post-Production Studio (APPS) provides space where video works can be created freely, and where artists receive technical assistance and training. A videotape archives for study and reference provides a historical context for video works and an active exhibition and screening program insures a continuous development of new works. The importance of APPS and other Media Arts Centers like it is that although artists are traditionally trained (in Universities and art schools) to understand the technical processes of painting, sculpture, printmaking and other fine art disciplines, the expense of video limits these institutions to providing very rudimentary equipment (mostly 1/2" black and white porta paks — generally considered technically and aesthetically poor). Art students who have been introduced to video art in school find themselves stymied by lack of access to low cost/high quality equipment. This third generation of video artists, literally "grew up" with commercial television, incorporating its

seductive qualities and high technical standards as an integral part of their own work.

The interest in broadcasting artists works via satellite transmissions, cable networks and microwave systems is not a unique idea of the 80's, but rather one that has a precedent in the early years of video art. On the West coast, two experimental television systems were planned. In the mid-60's, The National Center for Experiments in Television at KQED, San Francisco, was an early impetus for artists, providing a studio where artists could explore television technology using state of the art equipment. This short lived project was a prototype for artists work in television. Then, in the mid-70's, an artists cable system was proposed as part of the City of Long Beach's Arts Forum. This system was to include 24 hour access to studios and programming. Even though these two systems were never fully developed, they generated enthusiasm amongst artists throughout the country. The failure to establish separate broadcast facilities has resulted in the need for artists to infiltrate established broadcast systems, this process of integration poses important questions concerning artistic freedom.

Will the integration of artists works into the traditional broadcast television format cause an irreversible degeneration of form and content, or will the artists' creative abilities surmount the present constraints of censorship, rigid time slots, and audience approval/sponsorship of air time. This is a transitional period for video art in which artists no longer maintain idealistic goals for the future of television. In spite of philosophical objections from the art elite, and commercial concerns from the broadcast industry, artists are compelled to pursue their broadcast goal — the *raison d'être* for the production of their work.

Kathy Huffman, Curator

Foreword

As a forerunner in its support of video as an art form, it is fitting that the Long Beach Museum of Art present CALIFORNIA VIDEO, a comprehensive collection of new work by young California video artists. CALIFORNIA VIDEO was created and ably developed by Kathy Huffman, Curator, whose sensitive awareness of the developments within this medium was recognized by her appointment as the United States Commissioner and the inclusion of CALIFORNIA VIDEO in the Biennale de Paris. Louise Lewis' insightful essay provides a context and enables greater understanding and appreciation for the individual video works. Special thanks are due Patti Podesta, Curatorial Assistant, John Jebb, Video Coordinator, Susan Golden, Video Editing Assistant and Stuart Bender, Video Technician. This exhibition was organized with the aid of a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

Russell J. Moore
Director

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TAPE 3 Nina Salerno *PIECE MEAL* (color 4 min. 1980)
Patti Podesta *STEPPING* (color 4:15 min. 1980)
Tony Oursler *THE WEAK BULLET* (color 15 min. 1980)
Pier Marton *BREATHING, WHISTLE* (color 4:45 min. 1979)
Joe Rees/Target Video *CALIFORNIA NEW WAVE* (color 30 min. 1980)

Program Schedule

TAPE 1 Ante Bozanich *ALARM* (color 9:15 min. 1980)
Max Almy *MODERN TIMES* (color 25 min. 1979)
Bruce and Norman Yonemoto *ROMANIC* (color 20 min. 1980)

TAPE 2 Dan Boord *JEAN-LUC GOES SEA WORLD* (color 2:25 min. 1980)
John Caldwell *HAMBURGER HARMONICS* (color 11:30 min. 1978)
Helen De Michiel *CHAIN STORE AGE* (color 24:05 min. 1979)
Starr Sutherland, "Captain" Bruce Walker *HUNTING THE GREAT WHITE* (color 13:30 min. 1978)

TAPE 4 Ilene Segalove *FIVE TRUE STORIES* (color 6 min. 1980)
Alba Cane *WHATEVER WENT BEFORE GOODBYE* (color 4:05 min. 1980)
Tony Labat *BABALÚ* (color 10:15 min. 1980)
Jan Peacock *CALIFORNIA FREEZE-OUT* (color 16:20 min. 1980)

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