

L A C E

LANDSCAPE VIDEO: WORKS FROM THE SEVENTIES

October 16 - November 13, 1987
Curated by Peter Kirby

213.624.5650 Los Angeles Contemporary Exhibitions

1804 Industrial Street

Los Angeles, CA 90021

For this exhibition I have selected short works that illustrate several approaches to the representation and interpretation of landscape. The works represent a part of the history of the development of video art and video equipment, and the relationship between the work and the equipment.

None of the work attempts to simply represent "reality". Instead, the works deal with the ways that the camera stands between the artist, with his or her ideas about the world and its representation, and the viewer, who must commit the time it takes to experience the completed work.

The camera as object is especially evident in the work of Ewing (Backwalk), Kos (Search: Olga/Gold), Lucier and Byrne. In each of their works the camera becomes an objective player in the creation of the imagery, and the manipulation of the camera as object is manifest physically. In the work of Viola, Gorewitz and Gigliotti the camera manifests itself more as an extension of the artist's mind, the image becomes more objective, and the editing of images becomes more important.

The work can also be seen as a response to questions posed by the equipment: "How can I use this equipment as it was designed to be used to make something interesting?", and: "How can this equipment be modified to work in the ways that I want it to work, to explore the questions that interest me?"

The responses to these questions vary from the technically simple to quite complex. Lauren Ewing used the pause function to do a freeze frame at a time when there was no other way to do a freeze, Bill Viola had a special zoom lens motor built to create an effect, Steina Vasulka built a complex apparatus to produce her tape, and Shalom Gorewitz used several types of image processing equipment to create his images.

From 1972 to 1980 great changes occurred in video equipment, and in the degree to which equipment was available to artists. The ideas that artists attempted to encompass with this equipment expanded. These works trace that change.

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Lauren Ewing	<u>Ophelia</u> (1972)	6:20	b&w
Paul Kos	<u>Search: Olga/Gold</u> (1973)	6:00	b&w
Lauren Ewing	<u>Backwalk: Upper Birch Forest</u> (1974)	9:00	b&w
Paul Kos	<u>Riley, Roily River</u> (1975)	1:30	b&w
Paul Kos	<u>Lightning</u> (1976)	1:12	b&w
Bill Viola	<u>Moonblood</u> (1977-79)	12:30	color
Mary Lucier	<u>Bird's Eye</u> (1978)	12:00	b&w
Shalom Gorewitz	<u>El Corandero</u> (1979)	5:30	color
James Byrne	<u>One Way</u> (1979)	8:10	b&w
Bill Viola	<u>Ancient of Days</u> (1979)	12:00	color
Steina Vasulka	<u>Urban Episodes</u> (1980)	8:30	color
Davidson Gigliotti	<u>After Montgolfier</u> (1980)	9:00	color

Total time 1:44:00