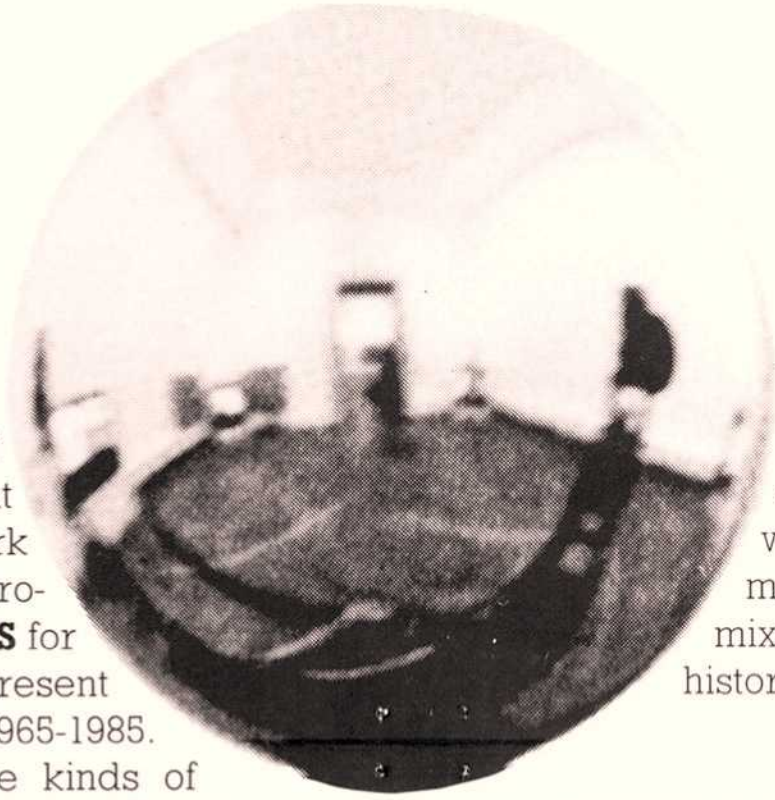
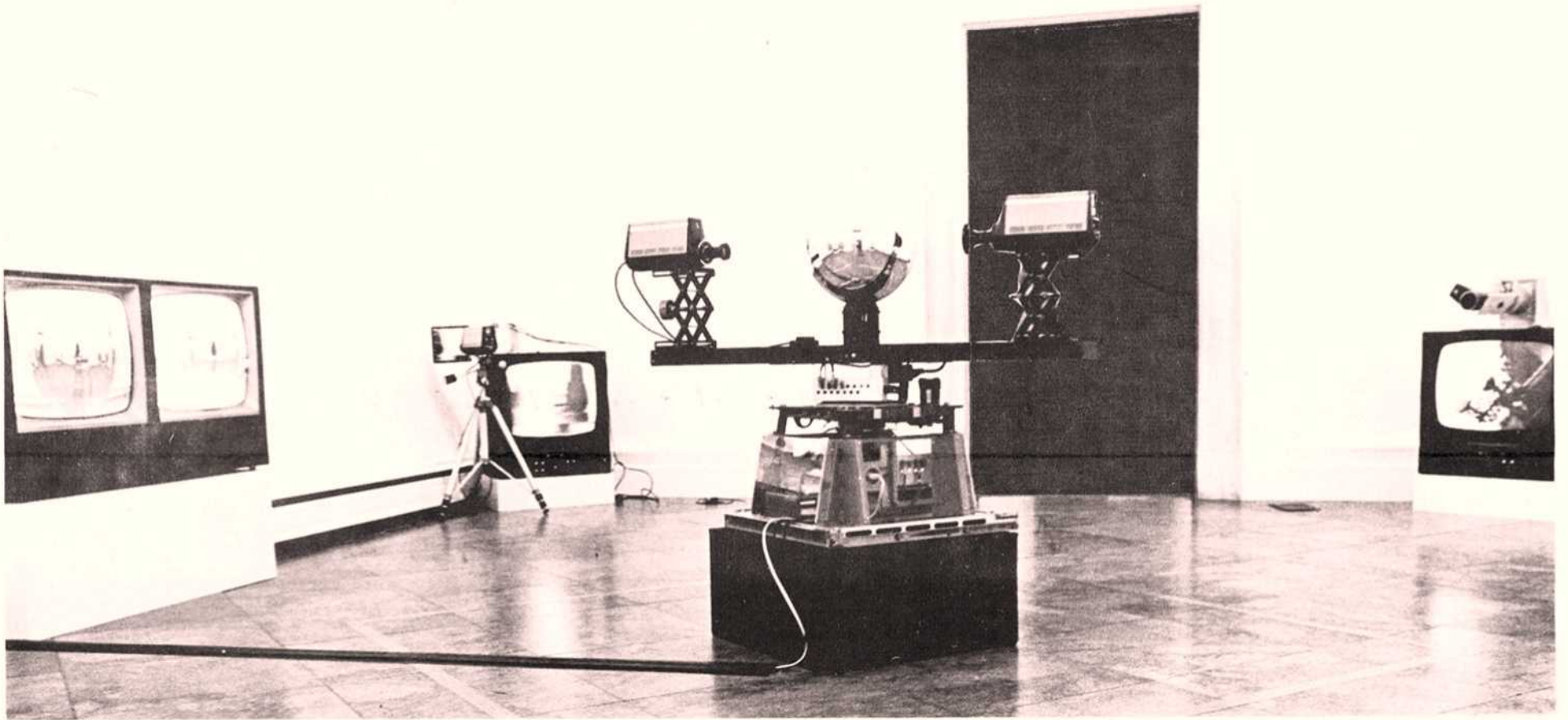


The Television Department of Columbia College Presents

"A VISION OF VIDEO HISTORY"

A Selection of Video Art Presented by Gerald O'Grady



Gerald O'Grady, Director of the Center for Media Study at the State University of New York at Buffalo, and Executive Producer of **THE INDEPENDENTS** for The Learning Channel, will present a selection of video art from 1965-1985.

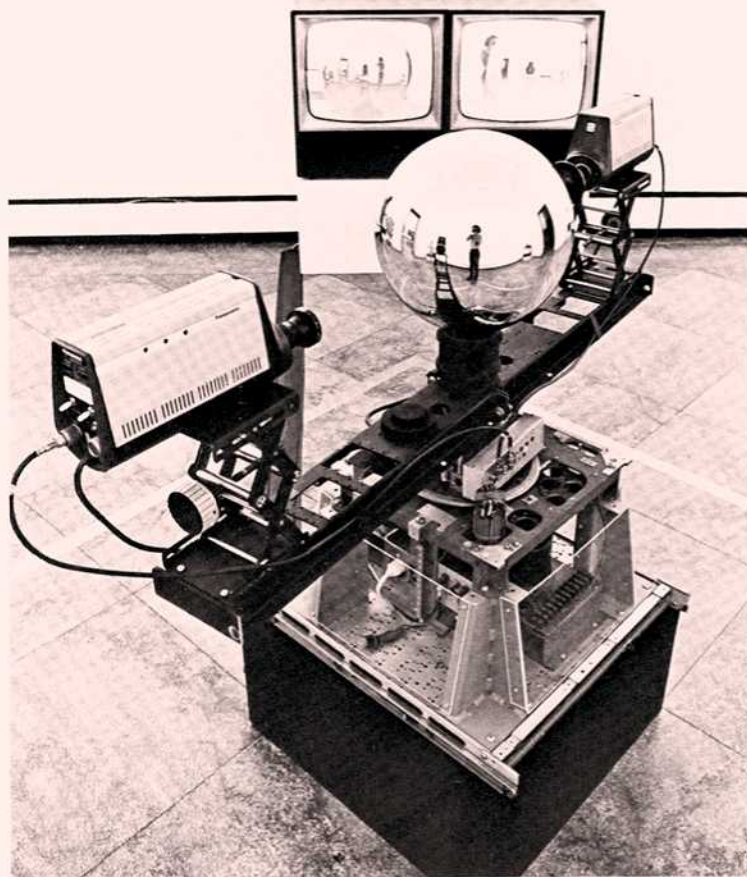
These tapes will illustrate the kinds of materials which shape the Video History which he is undertaking in collaboration with John Minkowsky. "There were the experimental broadcasting laboratories, the video collectives, the creators of the new tools and technologies, the impact of the tradition of the new in the visual arts and the popular influence of television, the movements toward performance and installation

art, and the development of distribution and exhibition networks in galleries, museums and media centers—an eclectic intermix of forces without parallel in the history of the arts."

Both the reception and program will be held at Columbia College, 600 South Michigan. The reception is by invitation or Columbia College I.D. only, from 6:00pm to 7:00pm at the Museum of Contemporary Photography, 1st. floor. The lecture/presentation is at 7:00pm in the 1st floor Ferguson Theater, and is free and open to the public.

FRIDAY, May 3rd, 1985, 7:00pm
Columbia College, Ferguson Theater
600 South Michigan Avenue
Chicago, Illinois 60605-1996

For additional information contact Barbara Sykes-Dietze, Visiting Lecturer Series Chair, 663-1600 ext. 203.



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



**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.

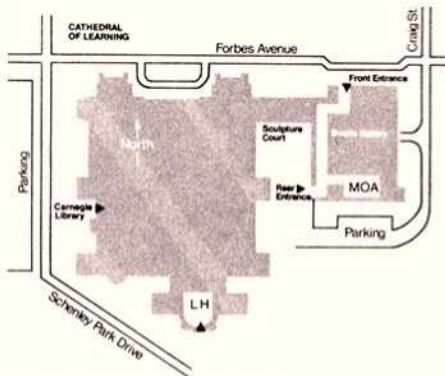
Steina has continued to work both with videotapes to be viewed on a single monitor and with installation works such as *Allvision* which incorporate the gallery or exhibition space itself. Her concerns as a video artist have been directed more toward the creative application of video technology than 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

**Section of Film & Video
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh, PA 15213
Office: (412) 622-3212**



**MOA: Museum of Art Theatre
LH: Lecture Hall**

Tickets

When admission is charged, tickets are available at the door one half hour before screenings begin. No reserved seating. General admission to most events is \$2.50, admission for Carnegie Institute members, senior citizens, and students is \$2.00. Collection screenings are free.

Film & Video Staff

William Judson, Curator
Geraldyn Huxley, Curatorial Assistant
Kathleen Butler, *Travel Sheet* editor, and assistant

These programs are funded in part by: The National Endowment for the Arts, The Pennsylvania Council on the Arts, The Howard Heinz Endowment, The Fisher Charitable Trust.

Film Series

JACQUES TATI -- DIRECTORS SERIES

This series of the feature films by French director Jacques Tati, recently deceased, is intended as a tribute to one of the cinema's greatest comedians.

RICHARD MYERS -- VISITING FILMMAKER

Myers, one of the most prolific and versatile independent filmmakers working in our region, will present and discuss his 1978 film FLOORSHOW.

VINTAGE HORROR CLASSICS

Presented in the tradition of the Saturday matinee, these creepy classics from the 1930s are of particular interest for their contributions to the styles and conventions of the genre.

SOVIET CINEMA -- HISTORY OF FILM

This eight week series highlights some of the best and most popular Russian films made since World War II. THE BROTHERS KARAMAZOV and AN UNFINISHED PIECE FOR PLAYER PIANO are Pittsburgh premieres.

Video Exhibition

STEINA VASULKA: ALLVISION

An exhibition of work by Steina Vasulka, a pioneering and influential video artist, is being presented during the Museum of Art's regular gallery hours. Her elegant and engaging Allvision machine is installed in the Entrance Gallery through February 27. Three of her videotapes are being shown in the Video Exhibition Room: Black Sunrise (1971, with Woody Vasulka), shown January 4-9, 25-30, February 15-20. Switch! Monitor! Drift! (1976), shown January 11-16, February 1-6, 22-25. Cantaloup (1981), shown January 18-23, February 8-13.



All names added to the Section of Film and Video mailing list prior to May 1980 will be deleted after this mailing.

If your name was not added after May 1980, and you wish to receive this schedule by mail in the future, please fill out the form below.

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Name (Print last name first)

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MEDIA STUDY

