

Video Art-Pieces

Friday, June 20th, 1986

8:15 p.m., FS 2

ORF-Videonale 86

Preview of a Television Week with Different Pictures

11:30 p.m., FS 1

Time Signals

Report on Ars Electronica and COMPUTER-CULTURE DAYS LINZ

Saturday, June 21st, 1985

10:00 p.m., FS 1

ORF-Videonale 86

Video-Kunst-Stücke (Video Art-Pieces)

An Idea Gains Ground

Consecutively:

Perfect Lives – An Opera for Television by Robert Ashley, Production: John Sanborn

Part II: The Supermarket (Famous People)

Portrait of the Old Man and Woman, Helen and John, in the landscape of a large Mid-western supermarket.

Video Art-Pieces

An Idea Gains Ground

This live program from the ORF Centre Vienna is a tribute to the video pioneer Nam June Paik. This philosopher and artist is the pace setter for the young video art form. The Korean born artist will be a guest at the studio and will show his famous video piano concerto there and present his action "Video-Ball" for the first time in Europe. Also invited to the studio are: Shigeko Kubota, Klaus vom Bruch, John Sanborn, Inge Graf -ZYG, Marie Jose Burki, Paul Garrin, Hans Donner, Valle Export, Ulrike Rosenbach, Wulf Herzogenrath, and Dieter Ronde.

Presentation in the studio:

Wibke von Bonin (WDR-Studio Art).

Excerpts from the following videos will be presented:

Nam June Paik

Global Groove

Not only did Global Groove allow Paik to create a vehicle for the short bits he had produced, but it also allowed him to expand the public audience for video art while acknowledging the contributions of his friends and colleagues. This work set the benchmark for a generation of aspiring video artists in its state-of-the-art mix of entertainment values with a rigorous adherence to Paik's own aesthetic.

A collage of various pictures and techniques. Starring among others: Charlotte Moorman at an electronic cello, Mitch Ryder and The Detroit Wheels singing "Devil with a Blue Dress on", Allan Ginsberg, John Cage, films by Robert Breer and Jud Yalkut and revised excerpts from earlier videos and experiments.

Peter Weibel

Casablanca Commercial

1985, colour, 1'

This spot uses highly developed techniques wittily referring to the film "Casablanca". This

tape was bought by the Museum of Modern Art.

Hans Donner (Globo TV)

Selection from the works of the last years

Hans Donner from Austria started the Globo Network Graphic Design Department in 1974. He created the network symbol, its logo and corporate identity.

Nihon Nunes, designer and art director since '74.

Ruth Reis, designer since '81.

Ricardo Nauenberg, art director, since 82.

Alvaro Barata, designer since '82.

Sylvia Trenker, freelance designer and illustrator since '74.

Zbigniew Rybczinski

Close to the Edit (Art of Noise)

1984, colour, 5'54"

A music clip made for the group "Art of Noise" uses appealing imagery of the 80's.

Borrowing images/philosophies of the traditional avantgarde, he again charms with witty popularization. His openness to eclectic tendencies confess the integrity of his attitudes and work.

Bruce Naumann

Lip Sync

1969, b/w, 30'

The sculptor Bruce Naumann uses his face as sculpture. The space lies between the sound – his voice says "Lip Sync" – and his upside down face, the effect is thus increased. A further increase results from the restriction to only a few creative elements, the repetition of the text and the fact that it is asynchronous

Valie Export

Space Seeing and Hearing

1974

In this conceptual work the artist explores the dimensions of video visually and acoustically.

Douglas Davis

Austrian Tapes

1974, colour, 17'

In October 1974 the artist-producer group "pool" from Graz, Austria (it existed from 1968 to 1976 and was founded by the author and Richard Kriesche at the Forum Stadtpark) produced in cooperation with the ORF (Hans Preiner) "The Austrian Tapes" with the New York media artist Douglas Davis, the concept of which was unfortunately never put into practice. There are three tapes of five minutes each. Each of these videos was designed to interrupt the usual evening TV program at the beginning of a full hour:

Dialogue between viewer and artist. At the beginning of each tape the camera focuses on Douglas Davis, who, lighted up by a single spotlight, sits in a studio. The camera zooms towards him until only his hands and shoulders are to be seen. A prepared tape recording sets in: "Please move closer to the screen in front of you. Lay your hands against my hands. We are touching each other, think about it!" He holds his hands against the screen (a clear glass pane between himself and the camera). The invitation is repeated. Then only his fingertips still touch the screen: "Please join your fingers with mine!" The camera zooms back to its initial position. Then Davis asks the viewers to get into contact with him in the same way by the touching of faces, chests and backs.

Peter Campus:

Three Transitions

1973, colour, 6'

In this three part tape special television techniques are used which convey the impression of going beyond limits.

1. Two cameras facing each other are separated by a sheet of white paper. A camera shows Campus with his back to the camera standing in front of the white sheet. He watches his action on a monitor positioned outside the picture while cutting open the paper surface with a knife. Since the pictures of both of the cameras are blended on top of each other the impression arises as if he were cutting open his own back and stepping through himself.

2. Campus' face is to be seen blended twice on top of each other, one of the pictures having been made beforehand. He applies blue colour on his face only sparing his nostrils, eyes and mouth. By means of the blue-box technique, which allows the blue spaces to disappear and to be filled out with new pictures, his painted face becomes the projection screen of the video picture made beforehand.

3. Campus burns his own mirror image. The mirror he is holding in his hand in reality is a blue sheet of paper with his picture filled in by means of the blue-box technique.

Shigeko Kubota

Duchampiana

1978, colour, 42'

In this series mainly used for installations – the artist refers to the great importance and to the work of Marcel Duchamp. "Nude descending a staircase" is dissolved in time and newly interpreted by means of video.

Ulrike Rosenhach

Inner Landscape

1984, colour, 25'

Four sequences on the human body -this might be the subtitle of this video. Belly, region of the heart, neck and eyes are the parts that are made to "speak". By fading in on pictures from nature, impressions of the significance the artist attributes to these parts arise. The fall of a mighty cataract combines with pictures from the belly-stomach region. The picture of a flower touches on the region of the heart. Buzzing synthesizer sounds and motives from the piano concerto by Beethoven come along with these pictures.

A video poem in verse develops, an intensive impression stimulating the viewer to watch his own body.

Valie Export

Menschenfrauen,

Invisible Adversaries,

Practice of Love

From these three films excerpts which deal with video as a medium are to be shown.

Marie José Burki

An Elephant Never Forgets

1985, colour, 17'30"

For this work the artist was awarded the Prize of Locarno in 1985. It treats the story of Hannibal and his train crossing the Alps. Poetry, landscape, installation are the means of expression of the artist, who uses animals as metaphors for human emotions. The computer also plays a role in this video, the vocabulary thus deriving from technology, history, nature and man.

Klaus vom Bruch

The Propeller Band

1979, colour, 30'

Video clip from the series: "Why We Men Love Technology so Much." A dozen American soldiers try to get the propeller of a B-17 going. Rhythmically faded in appears a "young

pilot" – looking forward to his "heroic deed". Produced from documentation material taken at Saipan in 1945.

John Sanborn + Dean Winkler

Luminare

1985, colour, 5'45"

A fanciful voyage through transparent landscapes of the future. Forms emerge, evolve, and travel as ideas – guiding the imagination through unknown territory. A recreated gallery contains paintings by modern masters, doomed to a digital sanctuary in passageways that lead toward the future. A remarkably lifelike interaction between dancers and animated forms takes place upon a background of luminous sets that exist within the memory of the computer: a metaphorical sample reel which exhibits the awesome imagery possible with the combined talent and virtuosity of artists, programmers, and performers. This creative collaboration utilizes the ultimate in both video and computer technology and provides new possibilities for the medium.

Japanese Students

Fall

1984, colour, 6'

Students of the University of Tokyo produced this tape in teamwork. Various things fall down on a surface. Inventive choice of the things and production resulted in an entertaining and humorous work by the Japanese students.

Inge Graf + ZYX

Step 4/to Electronic futurism

1984, 4'

Produced as a music clip the tape is the diploma examination work of the artist Inge Graf at the Academy for Applied Art in Vienna. Not only did it receive distinction from the examination commission but was also awarded the Albert Gütersloh Prize, which proves that the Academy recognizes the art form video as equal to painting and sculpture and other traditional media.

Wibke von Bonin

100 Meisterwerke

1986

Klavier Integral by Nam June Paik

Responsible for the program: Kunst-Stücke team

Expert guidance: Grita Insam

Direction: Martin Kraml