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OUTER AND INNER SPACE

A history of tactile media art

Curator: Pieter Van Bogaert

OUTER AND INNER SPACE turns the spotlight on television. In this tactile video shop you can make your own programme. The six televisions and video players in this room each have a different thematic selection of vhs cassettes. Each theme takes a different approach to the history of tactile media since the sixties. OUTER AND INNER SPACE is a programme for DIY enthusiasts. Select a place and a theme, choose a video tape, insert it in the video machine and press start. Rewind the tape after viewing and return it to its original place for the following visitor to use. The following instructions will help you to find out more about the themes and the video tapes. The numbers in the list refer to the numbers on the vhs-tapes. More about the history of tactile media in AS 169, on sale at the desk.

FEEL THE OLD is a production of Z33 in collaboration with SQUARE vzw.

Design FEEL THE OLD: Ann Clicteur. Graphic design manual: Raggi Aerts.

STUDIES IN MYSELF

In many ways the exploration of new technologies is an exploration of our own body. From the first video camera in the sixties to *pixel vision* in the eighties or *webcam* in the nineties: the star of the new medium is the filmmaker himself.

1. Hand and Face – NAM JUNE PAIK, USA, 1961, 2'

(from *'Rare Performance Documents vol.2'*)

Paik's first film focuses on the artist's hands and face.

2. Button Happening – NAM JUNE PAIK, USA, 1965, 2'

This video film, which was recorded in 1965 on the day Paik tried out his first *Sony Portapak*, once again focuses on the hands, but now the artist is buttoning up his jacket.

3. Studies in Myself – DOUGLAS DAVIS, USA, 1973, 30'

Seated at an early word processor, Douglas Davis makes us a part of his thoughts. Davis wants to have the closest possible contact with the spectator: "Trying to go into my mind as deep as I can as fast as I can while you are watching it think".

A very early forerunner of the digital *chat room*.

4. Theme Song – VITO ACCONCI, USA, 1974, 32'

With his characteristic extreme close-up, Acconci creates an intimate relationship with the spectator. "The scene is a living room—a quiet, private night—the scene for a come-on—I can bring my legs around, wrapping myself around the viewer—I'm playing songs on a tape recorder—I follow the songs up, I'm building a relationship, I'm carrying it through." (Vito Acconci)

5. Violin Power – STEINA VASULKA, USA, 1978, 10'

Steina demonstrates how she plays the video on a violin. It is a study of the self and a study of the violin as an image generator.

6. Glass Jaw – MICHAEL O'REILLY, USA, 1991, 20'

In April 1991 O'Reilly broke his jaw in a cycling accident and unexpectedly had to undergo brain surgery in July of that same year as a result. Using a *Pixel vision* camera – brought onto the market in the eighties by *Fisher Price* – he brings us the moving story of what befell him.

NOISEFIELDS

Physical noises provide tangible interferences of body and image.

7. Soundgated Images – WOODY and STEINA VASULKA, USA, 1974, 9'

An early example of audio tactile investigation into simultaneously generated images and sounds. Looking at sounds and listening to images.

8. Noisefields – WOODY and STEINA VASULKA, USA, 1974, 12'

A visualization of the physical electronic signal and the energy it emits. Snow becomes noise.

9. TST.02 – BAS VAN KOOLWIJK, the Netherlands, 2000, 5'

10. TST.04 – BAS VAN KOOLWIJK, the Netherlands, 2000, 4'

11. Five – BAS VAN KOOLWIJK, the Netherlands, 2002, 3'

Van Koolwijk translates audio signals into video and the other way round. *Powertechno* in image and sound.

12. Mobile V – reMi, Austria, 2000, 3'

13. Belchic QE – reMi, Austria, 2000, 4'

14. Vincit Veritas – reMi, Austria, 2001, 10'

In these pure compositions of abstract images and sounds – pure pixels and signals – truth conquers all.

FEMALE SENSIBILITY

From the performance artists of the sixties and seventies to the cyber feminists of the nineties – women have always played a special role and made their very own mark on the interaction between the media and the body.

15. Touch Cinema – VALIE EXPORT, Austria, 1968, 1'

In this well-known and notorious street performance VALIE EXPORT invites the audience to touch her upper body in a box. An amusing and confrontational comment on the objectification of the female body.

16. Left side, Right side – JOAN JONAS, USA, 1974, 7'

An early video performance in which Jonas uses her body as a synthetic material and the new medium as a mirror and a screen. A confrontational one-to-one situation with the spectator.

17. Female Sensibility – LYNDIA BENGLIS, USA, 1973, 14'

Two women in *extreme close-up* embrace and kiss one another. On the radio, male announcers make a noisy hullabaloo – an unconscious comment on the confrontational image of the women.

18. TV-bra Performance

– **CHARLOTTE MOORMAN & Nam June Paik**, USA, 2'

In her performance with Nam June Paik, Moorman's body becomes the bearer of several new and old media.

19. Technology/Transformation: Wonder Woman

– **DARA BIRNBAUM**, USA, 1978, 6'

Birnbaum isolates images from the TV serial *Wonder Woman*, in which the real woman transforms into a super heroine.

20. Pickelporno – PIPILOTTI RIST, Switzerland, 1992, 12'

Sensuality, femininity, sexuality and how they are portrayed in the new media.

21. Love Hotel – LINDA WALLACE, Australia, 2000, 6'

Wallace uses fragments from *Fleshmeat*, the book by the Australian internet artist and pioneer of cyber feminism, Francesca da Rimini, on her life on line between 1994 and 1997.

AGAINST VIDEO

Video as an extension of and sometimes obstacle to the body.

22. **Body Tape – VALIE EXPORT**, Austria, 1970, 3'

Touching, boxing, feeling, hearing, tasting and walking with video.

23. **Now – LYNDA BENGLIS**, USA, 1973, 10'

Benglis with her own video image in a filmed live performance.

24. **Cologne Tapes – DOUGLAS DAVIS**, USA, 1974, 16' **(Against Video + Burying a camera + Finding Sun)**

Video is dead, long love video. Davis leaves his camera like an abandoned child on the market square in Cologne; he buries it and allows it to be resurrected.

25. **Media Burn – ANT FARM**, USA, 1975, 25'

On the 4th July the American group Ant Farm stages the physical crash of two symbols of American culture: the car and the television.

26. **One Way – JAMES BYRNE**, USA, 1979, 8'

The camera as prosthesis; to look by feeling, an extension of the filmmaker's arm. Filming like a blind man.

27. **Somersault – WOODY VASULKA**, USA, 1982, 5'

A wide-angle lens suspended on a thread oscillates dangerously close to the ground.

28. **Scénario du Film Passion – JEAN-LUC GODARD**, France, 1983, 52'

Godard surrounds himself with video equipment and screens, and together with the spectator makes the scenario of the film he shot the previous year.

VERTICAL ROLL

The body as an extension of and sometimes obstacle to the video.

29. **Facing a Family – VALIE EXPORT**, Austria, 1971, 5'

"The world in front of and behind the television screen is the largest video installation that we could ever imagine." (Pipilotti Rist)

30. **Vertical Roll – JOAN JONAS**, USA, 1972, 20'

A vertical roll is an interrupted video signal, a poor synchronization which causes the image to roll. Jonas uses this material hitch as a bold invocatory rhythm for a video performance which is also a self-portrait.

31. **Florence Tapes – DOUGLAS DAVIS**, USA, 1974, 23'

'Clothing', 'Walking', 'Lifting' and 'Leaving' are different chapters in this video film. By carrying out these everyday activities with the spectator Davis determines the position of the TV screen as a go-between. The television can never be a window with equal sides.

32. **Shoot – VITO ACCONCI**, USA, 1974, 10'

Acconci presses parts of his body in a vulgar and confrontational manner against the screen. Like a child he imitates the sounds of gunfire and violence. He waves his penis at the camera and calls out, "The savage American is here! I'm everyone's clown, I'm everyone's fool."

33. **Videovoid / trailer & text – DAVID LARCHER**, UK, 1993, 2 x 30'

Pixels and autobiography in a delirious whole.

HOME MOVIES

The exploring of the medium is followed by its appropriation. The self continues to be central.

34. **Home Movies – VITO ACCONCI**, USA, 1973, 32'

A retrospective in the form of a family film. Acconci goes over his early career from 1969 onwards. By regularly addressing a person just outside the frame, he forces the viewer to become a voyeur.

35. **It wasn't love – SADIE BENNING**, USA, 1992, 20'

"Some little fat girl in Ohio is going to make a beautiful movie with her father's camcorder..." These are the words of Francis Ford Coppola, and the girl was Sadie Benning; the camcorder became a Pixelvision camera and the result *It wasn't love*. Her bedroom is where she can imagine herself to be glamorous, sexy and famous.

36. **Fresh Acconci – MIKE KELLEY & PAUL MC CARTHY**, USA, 1995, 45'

Paul McCarthy and Mike Kelley restage a number of classical video films by Vito Acconci (*Claim Excerpts*, *Contacts*, *Focal Points*, *Pryings*, and *Theme Song*). They use a well-equipped villa in California and professional porn actors, and in this way make a false *Home Movie*.

37. **Amsterdam camera vacation – STEVE REINKE**, Canada, 2001, 12'

Steve Reinke goes to Amsterdam to work there. His camera is allowed to go with him, but only on holiday.

38. **8 bits or less – PATRICK LICHTY**, USA, 2002, 4'

A wrist full of bits – PATRICK LICHTY, USA, 2002, 3'

Close vision – PATRICK LICHTY, USA, 2002, 4'

Pornography of suffering – PATRICK LICHTY, USA, 2002, 2'

Lichty wears his camera on his body, in his wristwatch. He himself plays the leading role in the first short films he shoots with his wristcam – the camera with the lowest resolution in history.

WATERWAYS

Vito Acconci continues to inspire. At the start of the seventies he made four saliva studies and at the end of the nineties the young Canadian artist Christof Migone started his own saliva *oeuvre*. A small tribute to the *wetware* in our bodies.

Waterways – four saliva studies – VITO ACCONCI, USA, 1971, 22'

In these studies Acconci examines the formal, visual and dynamic characteristics of his body fluids. Once again he uses an extreme close-up in combination with boosted sound and involves the viewer in his body space. He experiments with his mouth as a saliva receptacle, tries to keep the saliva in as long as possible and tries to catch it with his hand.

Spit – CHRISTOF MIGONE, Canada, 1997-1999

During several performances (including a remake of Vito Acconci's video film) Christof Migone fills a bottle with saliva.

"A salivary, of an interior liquid. Fluid which is only public when tied to insults or humiliation. Here, this fluid becomes active, it comes out of a body in order to fill an other. The bottle archives the secretions. The secretions remain inaudible, almost." (Christof Migone)

Vito Acconci's undoing – UNDO (Christof Migone & Alexandre St-Onge),

Canada, 2001, 22'

The soundtrack for the remake of Acconci's *Waterways* was released on Migone's own label, 'squint fucker press'. Each cover was hand-painted and supplied with a sample of the artists' spit.

THE CINEMA WITHIN REACH ?

A history of tactile media art

Curator: Edwin Carels

Confronted with all sorts of scientific instruments, the visitor seems to have arrived in a *Wunderkammer*. Time and again it appears that the inventions, that formed the basis of the cinematographic technique, were actually devoted to physical observation and the ambition to simulate. The registration, measurement and lifelike reproduction of the human was the main motivation behind the experiments by Joseph Plateau, Etienne-Jules Marey and their many successors.

With additional paper documents, objects and some demonstrations on small plasmascreens, we are reminded about the fact that cinema is a technology that, from its beginnings, sought to make a palpable impression. A second constant factor is that, long before the remote control and interactivity, images were already being activated by physical actions. Manipulating a magic lantern, setting a phenakistiscope motion of, rotating a zoetrope, reeling a filmfragment back and forth: it requires an act in order to watch.

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MANIPULATION: PROJECTION

Optical apparatuses:

Collection R. Vrielynck, from the MUHKA, Museum van Hedendaagse Kunst, Antwerp

Further objects and books:
private collection

- Kaleidoscope, CC Bush and Co.
- Metal stereoscope
- Mini stereo viewer, Imperial Rotograph
- Mechanical slides (Solar System, Eclipse of the Moon)
- Designoscope, UK.
- Cupper magic lantern, Ernst Plank
- Praxinoscope, Emile Reynaud.
- Projector Super Mine Cine, Movie& Stills, Lucas Ltd.
- Toy magic lantern, Newest Magic Lantern Columbus
- Magic lantern, Ernst Plank



MANIPULATION: ROTATION

Optical apparatuses:

Collection R. Vrielynck, from the MUHKA, Museum van Hedendaagse Kunst, Antwerp

Further objects and books:
private collection

- Rewinder for the Lumière Cinématographe
- Gramophone cinema 'the kinephore'
- Rewinder for 35 mm film, Pathé Paris
- Mutoscope: Newspaper Movie Machine
- Thaumatrope, Jeu du thaumatrope
- Flickbook 'Cinématographe'
- Nic Projector cinema, Nic Projector Co.
- Mutoscope – Kinora viewer, Bondts Ltd.
- Filmcounter for 35mm film, Gaumont Paris
- 16mm film editor set, Rhamstin, Detroit



JARDINS DIVERS

Optical apparatus + mannequin:

Collection R. Vrielynck, from the MUHKA, Museum van Hedendaagse Kunst, Antwerp

Further objects:
private collection

- peep show, optical attraction, France
- Elisabeth Taylor, mannequin, MGM n° 160 wardrobe
- Stereographic photograph, Auguste Belloc
- 3D-postcard + viewer (Goede God van Barmhartigheid aan den Rotsvoet te Marche-les-Dames)
- Small mirror with eagle



VIDEO WALL

- Chronofotographic registrations of a hand, Etienne -Jules Marey; animated by Jean-Dominique Lajoux
- Un Chien Andalou, Luis Bunuel & Salvador Dali
- Pickpocket, Robert Bresson
- Persona, Ingmar Bergman
- The Addam's family, Barry Sonnenfeld
- Stille nacht III: Tales from Vienna Woods, Brothers Quay



L'IMITATION DU PRÉCINÉMA

- Presse-Papier
- Traumatropes
- Cycle de Culture
- Zoë's Trope
- A regarder d'un oeil, de près, pendant presque une nuit
- Main de gloire
- L'insigne d'Isidore Ducasse
- Agrandissement Fantasmagorique
- Méthode d'Approche
- La Plume Vainqueur
- Folioscope digitale
- Le Nid de Loplop

- blackboard with the alphabet in sign language
- blackboard with the digits in sign language



FRAMEWORKS

- The eye, like a strange balloon, mounts towards infinity, Odilon Redon
- Physique, gravure Benard Direxit
- Camera Obscura, gravure published by Martin Frobene Ledermüller
- Mechanical arm and prosthetic glasses, Musée Lumière, Lyon.
- The Evening of the Deluge (Light and Colour - Goethe's Theory), W. Turner
- Plume d'écolier, writing pen
- Writing Hand, phenakistiscope disc 'Phorolyty' by J. Purkinje, Prague
- Kao Chun Pao, Chinese shadowplay figure
- Lumière no. 1, Jean-Marc Bustamante
- Sistine Chapel (detail), Michelangelo Buonarroti
- Organ of Toche, wax, Clemente Susini
- Dioptrics, engraving W. Archibald
- La Coquille et le Clergyman, Germaine Dulac
- Picasso's hand, photo by Brassai
- Handprosthetics, Musée Lumière, Lyon
- Assemblage with dragonfly, hand and filmstill The Comb (Quay Brothers)



FROM MANUAL TO DIGITAL

The second space is entirely devoted to the video-installation *Manual* by Matthias Müller and Christoph Girardet (2002). This anthology of old movie-imagery suggestively demonstrates that no computer can come to life without any humans hands controlling the buttons.

Combining close-ups of redundant technology gleaned from 1960s US sci-fi television series with a female voice of a 1950s Hollywood melodrama, *Manual* makes absolute detachment clash with magnified emotion.

With its record of the minutiae of endless buttons, switches and control panels and its choreography of a machine-like body language, *Manual* reduces the notion of any manageability of life to sheer absurdity. A captivating experience.

