THE THE SHOW

THE 1984 SHOW

Introduction
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Preface

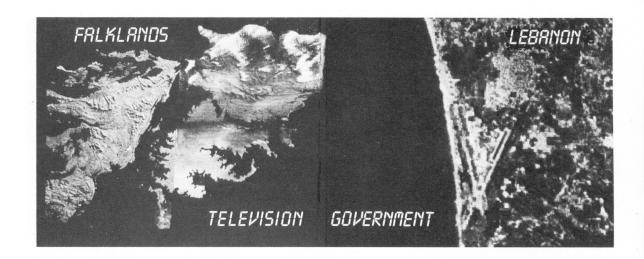
In 1949, George Orwell made 1984 famous. Such was the power of his creativity: 1984 served as the catalyst of the exhibition 1984—A Preview. This current publication is more than a catalogue of an art exhibition. It provides additional insights into the reasons why artists continue to perform their traditional and valued function of measuring, recording, critiquing and/or becoming the transformative pulse of society.

Ronald Feldman

Space Force/ Ocean Earth Construction and Development

Television Government

In 1984, satellites with high-resolution sensors monitor the planet and send data to ground stations. SPACE FORCE, a small group of artists based in NY, converts that data not into customary "satellite photographs" but into video color-streams. Operating through a business called OECD, SPACE FORCE has manipulated data to yield first one color version of a site, then another, then a more detailed study, then a three-dimensional model, with simulations of later constructions, often in rapid-sequence comparison of one scene with another. Color words and phrases become color sentences; a spectral language results. SPACE FORCE/OECD practiced this language to produce network newscasts on Beirut, southern Lebanon, Chad, the Persian Gulf and the Falklands. In 1985, when the French launch a superresolution satellite that can spot cars and trucks, SPACE FORCE will convert the incoming spectral-data stream into video stories on anything which the public wants to see. How well a government manages its resources, or whether one government prepares military actions against another, or the effects of proposed earth-engineering and energy projects, can be shown to the world TV public. If the Israelis divert a river, or the Libyans build a base; if the Sunbelt uses up groundwater, or the Arctic oil wells endanger world climate; if Amazon forest depletion impacts on Africa, or if acid rain from Western Europe damages forests in the Soviet Union: the world will know through SPACE FORCE.



George Segal (122)

Machine of the Year, TIME cover January 3, 1983, 1982

Plaster, wood, plastic, mixed media $8' \times 12' \times 8'$

Collection of TIME magazine

Installation assistance Sidney Janis Gallery, NY

Thomas Shannon (124)

World City, 1982-83 Photographic montage 72" × 36"

Courtesy Ronald Feldman Fine Arts, NY

Karen Shaw (126)

Divisive = 99, 1978

Mixed media: coupons, Letraset on graph paper on board

 $16\frac{1}{2}'' \times 20''$

Courtesy of the Artist

Judith Shea (128)

Vests: 1, 1A, 2, 2A, 1976

Set of 4

Textile paint on canvas (silkscreened)

Edition of 7

 $22'' \times 22''$ each vest

Courtesy Willard Gallery, NY

Printed at the Fabric Workshop

Todd Siler (130)

Projections Mirror Reflections, 1982 Burlap, plexiglas, resin, graphite and latex $36'' \times 36'' \times 11/4''$ Courtesy Lynn Epsteen

SITE(132)

Bedroom Intersection, 1983
Cardboard, wood, paper, ceramic and metal
10" × 163/4" × 211/2"
Courtesy Ronald Feldman Fine Arts, NY

Jennifer Q. Smith (134)

Spy Closet, 1982 Wood, painted fabric, papier-mâché, poster paint and shellac $69\frac{1}{4}$ " \times $42\frac{1}{4}$ " \times $27\frac{1}{2}$ " Courtesy of the Artist

Paolo Soleri (136)

Leaf Series, 1948
Gouache on paper
2 drawings from a set of 5
19½" × 28" each
Courtesy Louis Sagar

Stephen s'Soreff (138)

The Flying Eye, 1981 Videotape

An art experiment from the future. A video page from the futurist art magazine (AGAR, avant garde art review), it is datelined 1991. 10 minutes color.

AGAR, 1983

Bound book containing issues of AGAR, avant garde art review $8\frac{1}{2}$ " \times 11"

Courtesy of the Artist

SpaceForce/OECD (140)

Television Government, 1983 Black/white photograph 10" × 24"

Courtesy of Space Force

OECD Promo, OECD, 1982

Videotape

5 minutes, color

Kathleen Thomas (142)

JC82, 1982

Aluminum channels, rubber strap, stainless steel razor wire

15" × 20" × 18"

Courtesy Barbara Gladstone Gallery, NY

Gene Thompson (144)

Mary #6, 1983
Plaster and paint on wood stool
1134" × 111½" × 7¼"
Stool: 42" height
Courtesy of the Artist