

THE
1984
SHOW

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Introduction
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Preface
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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 super-resolution 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.

FALKLANDS



TELEVISION

LEBANON



GOVERNMENT

George Segal (122)

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

Plaster, wood, plastic, mixed media
8' x 12' x 8'

Collection of *TIME* magazine

Installation assistance Sidney Janis Gallery, NY

Thomas Shannon (124)

World City, 1982-83

Photographic montage

72" x 36"

Courtesy Ronald Feldman Fine Arts, NY

Karen Shaw (126)

Divisive = 99, 1978

Mixed media: coupons, Letraset on graph paper on board

16½" x 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" x 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" x 36" x 1¼"

Courtesy Lynn Epstein

SITE (132)

Bedroom Intersection, 1983

Cardboard, wood, paper, ceramic and metal

10" x 16¾" x 21½"

Courtesy Ronald Feldman Fine Arts, NY

Jennifer Q. Smith (134)

Spy Closet, 1982

Wood, painted fabric, papier-mâché, poster paint and shellac

69¼" x 42¼" x 27½"

Courtesy of the Artist

Paolo Soleri (136)

Leaf Series, 1948

Gouache on paper

2 drawings from a set of 5

19½" x 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*

8½" x 11"

Courtesy of the Artist

SpaceForce/OECD (140)

Television Government, 1983

Black/white photograph

10" x 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" x 20" x 18"

Courtesy Barbara Gladstone Gallery, NY

Gene Thompson (144)

Mary #6, 1983

Plaster and paint on wood stool

11¾" x 11½" x 7¼"

Stool: 42" height

Courtesy of the Artist