

OECD



ART OF THE STATE
The Kitchen Center for Video and Music
484 Broome Street
New York City

ART OF THE STATE

Produced by SPACE FORCE, OECD

February 4-27

Opening Reception: Thursday, February 4, 6-8pm

Closing Discussion: Sunday, February 28, 6-8pm

Gallery Hours: Tues-Sat, 1-6pm

The Kitchen, 484 Broome Street

Tel: 925-3615

SPACE FORCE, an operation of the Ocean Earth Construction and Development Corporation, OECD, presents:

the state of the art in earth observation.

This also includes advances in the state of the art in digital image processing, in planetary and celestial modeling, in photography and TV.

Since these advances are achieved by governments and their contractors, they comprise not only a state of the art but also an

ART OF THE STATE.

The State is not just NASA: the military can display much more. The State is not just the U.S.: the Japanese and European space agencies are sending up earth-observation satellites that surpass ours. And the contractors . . . , the contractors are developing new image technologies that can lead to entirely new markets--far beyond the State. Example: combine image memories with interactive videodiscs so that with satellite-data alone one can project a three-dimensional landscape and visually walk through it.

As visual researchers, the artists of OECD have exchanged views with government officials and contractors and have contributed--in the exhibited works--to advances in the manipulation, organization and display of digital color data. The state of the art keeps evolving.

If other artists gain hands-on access to the image processing systems used here, the art of the State would become more flexible, more communicable, more subject to personal expression, more part of the domain of art and media.

These video programs and photographic sequences are first efforts of SPACE FORCE towards production of art that's

direct from outer space.

We begin, being human, with planet Earth. And we are:

Bill Dolson	Wolfgang Staehle
Peter Fend	Glenn Steigelman
Colen Fitzgibbon	Taro Suzuki
Win Knowlton	Eve Vaterlaus
Paul Sharits	Joan Waltemath

We have cooperated with, and would like to thank:
Charles Bohn and William J. Campbell, Goddard Space Flight Center, NASA; Dr. Lothar Beckel, University of Vienna; Richard Pendergrass, LogE/Interpretation Systems Incorporated; Dr. Janet Bare, Satlab Inc., and Willoughby Sharp, of Integrated Telecommunications.

THE KITCHEN

59 WOOSTER STREET, NEW YORK CITY 10012
212/925-3615

ENTRANCE ON BROOME STREET
BETWEEN WEST BROADWAY AND WOOSTER

FEBRUARY

VIDEO

VIDEO VIEWING ROOM (Tues-Sat, 1-6pm)

TO BE ANNOUNCED (1-3pm)

PARIS TO NEW YORK (3-4 pm). Video work selected as part of the 1982 Paris to New York art show.

WOMEN'S WORK (4-5 pm). Curated by Ann-Sargeant Wooster. A national survey of the diversity of video produced by women, including work by Cecilia Condig (Ohio), Barbara Sykes (Illinois), Hillary Radner and Judith Barry (Cal.), Norie Sato (Wash.), Joan Giummo, Doris Chase, Barbara Buckner, and others (N.Y.), etc. This show is part of the Views by Women Artists show sponsored by the Women's Caucus for Art.

PETER D'AGOSTINO (5-6pm). A selection of work including PARIS (METRO) (1977, color), QUARKS (1979, color) and DAYTON MALLing (1980, color).

PARIS TO NEW YORK

Installations and screenings featuring new video pieces from Paris and a multi-monitor installation by Catherine Ikam. Specific schedule available at The Kitchen.

February 7 & 8 • 3:00-9:00pm

\$3.00/\$2.00 members

WOMEN'S WORK

Highlights of the month-long video screenings, featuring a showing of the two-channel original of Mary Lucier's *Denman's Col (Geometry)*, recently shown in installation form at the Whitney Museum.

February 14 • 8:30pm

\$3.00/\$2.00 members

TELETAPES

A video premiere of Peter D'Agostino's new piece, *TeleTapes* (1981, color). A look at television and everyday life, exploring the content and time structure of broadcast television. The piece is composed of three parts: "TeleTricks—TV Environment", "TeleGames—And Now The News", and "TelePuzzles—TV Movies".

February 22 • 8:30pm

\$4.00/\$2.50 members

GALLERY

(Tues-Sat, 1-6pm)

ART OF THE STATE

Direct from outer space: installation of photographs and computer-processed videotapes from Earth-monitoring satellites. Produced by SPACE FORCE, a service of the Ocean Earth Construction and Development Corporation (OECD).

February 4-27

Opening Reception: Thursday, Feb. 4 • 6-8pm

RELAY

Telecast service of OECD

228 Front Street
New York, NY 10038

212- 431-1645
Telex 177817

Peter Fend, Principal

December 1, 1981

Mr. Charles Bohn
Mission Utilization Office (902)
NASA Goddard Space Flight Center
Greenbelt, Maryland 20771

Dear Mr. Bohn:

I am pleased to have discovered precisely who is responsible for those giant LANDSAT mosaics and who, in effect, knows the state-of-the-art in satellite-image mosaic work.

When I write to or speak with you on our concerns with displaying satellite earth-imagery, I know that there is no higher authority.

Except, if I understand you correctly, the Germans. Sometimes.

Now I send you a state-of-the-art description of our plans for exhibition at The Kitchen in New York of the state-of-the-art in remote sensing, which we presume to say is also--in part, at least--the state-of-the-art in painting.

I suspect you will have questions about our description and project. We have questions, too. We are working hard to answer them. If you call or write us with your questions, you might find that we have answered them already. At least we will learn what we had better figure out.

Of course we would be very gratified by any assistance or advice you can provide. We are grateful already for your suggestions and questions on the telephone. If an arrangement can be worked out with Herr Beckel in Germany, we will of course be overjoyed. (Not so much as to overlook the still-formidable tasks of mounting a coherent exhibition.)

As you can see from the letterhead, the Ocean Earth Construction and Development Corporation (OECD) operates in a number of areas adumbrated by art, including TV. Given

Mr. Charles Bohn
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December 1, 1981

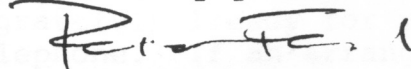
the TV and video orientation of The Kitchen, and given our ambition to develop live or up-to-date telecasts with multi-spectral satellite data, it seems appropriate that the exhibition at The Kitchen be managed under the rubric of RELAY, Telecast Service of OECD.

Your television speculations on Monday accorded very closely with ours. I had initially approached your office seeking LANDSAT images for display on the walls of the space at The Kitchen; while it is true that I also sought a video-play data base, I figured I could get the computer tapes and make the processing arrangements through agencies other than your office. Dr. Cressy did not suggest that I call you regarding video; he suggested that I call you regarding the wall installation. Dr. Cressy had not been advised that we would attempt to mount a rather sophisticated video display on as many as four or five monitors. When I learned of your work and ambitions in television display of LANDSAT imagery, I found that I was speaking with an expert not only in the state-of-the-art of mosaicking but also in the state-of-the-art of video-imaging.

Our project at The Kitchen has two parts: (1) wall-ceiling installation, in both black-and-white and color; (2) video imaging, along with perhaps some of our video and telecast productions, on four corner monitors. Your thoughts and proposals on both parts of the project will be most carefully and openly considered.

I have proposed indeed, and propose again, that this show at The Kitchen not simply be our company show, but that it at least somewhat be also a NASA show. We would be pleased to serve as a conduit and outlet for NASA and for earth-observation agencies in general, and we would be pleased especially to make what we produce be available to NASA or related agencies after the show at The Kitchen has ended.

Sincerely yours,



Peter Fend

INSTALLATION
AT THE KITCHEN

The installation is meant to show the state of the art in earth monitoring.

It is meant to suggest what could become the state of the art in broadcast television, in video art, in landscape painting, in color-expression.

It is also meant to show how the planet overall becomes ever-more comprehensible and therefore manageable as we begin to master the language and logic of earth monitoring.

These phrases might sound convincing to the technically-inclined, but they will not interest the art scene. They will not excite the nerve endings of the visual trend-setters in our culture.

Or, to put it another way, is the art scene going to delight just the rich and forget the National Geographic?

The installation EARTH SPACE will show the art in earth monitoring.

It will be like Painting 101, updated.

And it will show the planet, like any other scanner-perceived object, can be subjected to high-tech visual analysis.

LIVE! FROM OUTER SPACE! TELEVISION GOVERNMENT!

WE CAN ALL LEARN TO BE BIG BROTHER.
AND WATCH EACH OTHER.
HERE'S THE TRICK:
KNOW YOUR COLOR.

THE EYE IN THE SKY WILL NOT LIE.
IF YOU KNOW THE LANGUAGE.

At the Kitchen, we teach the language. Or rather, we set things up so that people who can handle color and light already will want to learn a few more tricks. And so increase their vocabulary. And powers of syntax and composition and communication. With possible feed-back benefits to the scientists and ecologists (I argue) who are talking about "data glut" and needing "image analysts" nowadays--who seem, in a phrase, unable to organize in easy layouts or TV programs everything they've picked up. Maybe we can teach the artists what to play with so that they will eventually start teaching the scientists how to read. Color. And densities. And patterns.

If, as Dr. Archibald Park of General Electric quoted a colleague, "Landsat is the most important photographic experiment in history," then, according to common art-history analysis, Landsat is an important experiment in art history. The editor of Europe's largest-circulation art magazine, Flash Art, has invited me to write a feature article on this question. He has already published a cover story by me on earth art and its land-use implications; this earth-observation oriented article--an essay on the evolution of painting--would be a sequel.

The introduction to Remote Sensing of Environment says (p. 85) there are "some weaknesses in the philosophical underpinnings of remote sensing which must be constantly borne in mind when working in the field." We submit that some of those underpinnings can be furnished by art history, and with that the artistic and scientific inquiries into the nature and representation of vision. As much as we rely on "Futurist Photodynamism" and "Aerial Suprematism" for our philosophical underpinnings, so we also rely on Dr. Edwin Land's "Retinex Theory of Color Vision" (Scientific American, December 1977) and Dr. Gunnar Johansson's "Visual Motion Perception" (Scientific American, June 1975). Further, in our analysis of visual perception relative to natural phenomena and the function of art as a visual language, we rely on scientific writings by biologist Wolfgang Wickler (Mimicry), psychologist Jean Piaget, color-theorist and artist Josef Albers (The Interaction of Color) and the great naturalist Goethe (Theory of Color). Altogether, then, we submit that our visual researches and philosophical and scientific principles might bolster and broaden the discipline of remote sensing. They might indeed help make remote sensing become in our culture what in other terms it is: painting.

The installation at the Kitchen Center for Video and Music would be an installation as much as possible of the state of the art in remote sensing as painting. It would be designed and presented for the greatest possible visual and spatial impact. It would help integrate remote sensing into our cultural fabric, and it would at best establish a landmark in contemporary art history by defining, with art-historical support, what visual researchers in two-dimensions (that is, painters) should be doing. They should be working with satellite-obtained digital data.

The more that artists experiment with remote-sensing data, the more rapidly will remote sensing become a sophisticated, expressive and accurate means of communication.

SPACE FORCE SPACE TRUST SPACE FORCE SPACE TRUST
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Ventures into space have opened to mankind frontiers and possibilities previously unimaginable. The technology of space exploration has provided us with a plethora of new information, images and perspectives. Humans have gone from seeing the planet as a vast, open expanse to seeing it as a single sphere, with fragile heat balance, moving among many in space.

Ultimately man changes his own nature through the use of his imagination. Man can control his own evolution. Space exploration and the development of space technology have tremendous potential for changing human perspectives--and therefore human nature.

Science and art have in tandem been responsible for cultural change. Now, as scientific knowledge advances, both in amount and quality, and as the applied technology becomes increasingly potent, it is imperative that the artist keep pace and fulfill the responsibilities inherent in art. Scientific discoveries and technological advances often remain confined to the circles that develop them; consequently, outer space is still an extraneous abstraction to most of the planet.

We are interested in the expansion of cultural response to outer space. We seek the creative use of the hardware and software now employed solely by scientists and technicians. We seek a collaboration of art and science.

As a group, Space Force seeks a more integrated function and purpose for the artist in society. It seeks a realization of the ancient, primary role of the artist--as presenter, disseminator and demystifier of ideas and possibilities. We see outer space as a limitless frontier for humanitarian, cultural and utilitarian functions. Our purpose is to present ideas, energy and desires toward visions--all for civilizations grounded in outer space.

In the spirit of Vanguard and Pioneer, Space Force and its related Space Trust Institute will propose a series of artist-designed programs. These programs will utilize the great log of scientific and technological material now amassed with the ultimate goal of preparing mankind to manage its future in a responsible and creative manner.

Peter Fend Win Knowlton Taro Suzuki Glenn Steigelman
 Eve Vaterlaus Joan Waltemath

Scientists have written that there are "major weaknesses in the philosophical underpinnings of remote sensing, which must be constantly borne in mind when working in the field." We of SPACE FORCE submit that some of those underpinnings can be furnished by art history, and with that the artistic and scientific inquiries into the nature and representation of vision. As much as we rely on "Futurist Fotodinamisme" and "Aerial Suprematism" for our philosophical/art historical underpinnings, so we also rely on scientific views like Dr. Edwin Land's (Polaroid) "Retinex Theory of Color Vision" and Dr. Gunnar Johansson's "Visual Motion Perception". Further, in our analysis of visual perception relative to natural phenomena and the function of art as a visual language, we rely on scientific writings by biologists, psychologists and such color-theorists as Josef Albers and Goethe. SPACE FORCE is now discussing color and image perception through time and in fixed frames with eye-brain researchers at The Rockefeller University. Altogether, we believe that our own intuitive actions and responses to the volume of visual data and various theories of visual display might expand the now limited discipline of remote sensing into a common visual language of video and photographic expression. We believe that our efforts and our interactions with scientists already might indeed help make remote sensing, the standard method of spacecraft-borne imaging, become integral with the evolution of visual art.

SPACE FORCE is confident that as artists experiment with the visual and informational wealth of remote sensing systems, such systems will become part of the culture, and remote sensing itself will become a sophisticated, expressive and powerful means of communication.

DRAFT LETTER TO THE EDITOR, VILLAGE VOICE, TO BE FILED 3/12/82

The Ocean Earth Construction and Development Corporation pleads guilty to charges by Lucy Lippard (March 2 Voice, "Don't Bank On It") of social neglect.

OECD demonstrated "no hint of concern with the rot beneath the pretty colored surface" of its views from space of earth--on video, in photographs, and in hydrological maps--when its audiotracks at The Kitchen explained how the colors showed soil depletion, oil pollution, deforestation and other problems of the planet, not people. And its show at Chase Manhattan Plaza, with super-sharp SATLAB photographs of the over-irrigated Imperial Valley, the smoke plumes and oil runoff in Iraq, and the dull, inarticulate greys expunging vegetation that are cities, was simply a tactic to delude bankers into token environmental concern.

The surprising lack of human feeling among the artists of OECD, a business enterprise, has led them to produce alienating pictures of our world. No gallery would handle these pictures: the wealthy collector does not want alienation. No government art-grant organization would sponsor these pictures: they brush too close to the real power structure. No political organization would deal with them: people want charismatic leaders, not images of themselves. Of necessity the 'artists' in OECD retreat from art and form a corporation. Small wonder that they now talk business with such impersonal bureaucracies as the UN Environment Program and the Cousteau Society. It's better to talk politics with elevator operators and bank guards.

The art of the future, like the revolution of the future, will not be made possible by the banks, or the governments, or the wealthy collectors and galleries, or the museums, or staid societies like Cousteau's. It will be made possible by the suffering, toiling masses. Even if they are employees of banks and museums and watch TV shows about space.