

# Bill Viola

INSTALLATIONS AND VIDEOTAPES

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The Museum of Modern Art, New York

Production assistant Kira Perov. Produced in association with WGBH New Television Workshop, Boston.

1985

**The Theater of Memory** (video/sound installation). Color videotape projected on large screen; thirty-foot, uprooted dead tree in dark room with 50 electric lanterns; windchime; amplified stereo sound. "1985 Biennial Exhibition," Whitney Museum of American Art, New York.

**Figure and Ground** (video/sound installation). Color videotape playback on monitor; twelve-foot black cube in a large, dark room; two loudspeakers sealed inside cube. Production assistant Kira Perov. "TELE-VISIONS," Nexus Contemporary Art Center, Atlanta, in association with IMAGE Film/Video, Atlanta.

**Heaven and Hell** (video/sound installation). Two identical octagonal rooms, with monitor, easy chair, floor lamp, and FM radio in one; large video projection, mirror-lined walls, and stereo sound in the other; with single color videotape playing back in both. Production assistant Kira Perov. San Francisco Museum of Modern Art, San Francisco.

1986

**I Do Not Know What It Is I Am Like** (videotape). Color, stereo sound, 89 minutes. Recorded on  $\frac{3}{4}$ " and  $\frac{1}{2}$ " VHS tape, mastered on 1" tape. Production assistant Kira Perov. Produced in association with the American Film Institute, Los Angeles; The Contemporary Art Television (CAT) Fund, a project of the WGBH New Television Workshop, the Institute of Contemporary Art, Boston; and ZDF, Mainz, West Germany.

1987

**Passage** (video/sound installation), color videotape, slow motion 1" playback on large rear screen projection, small room with 20-foot corridor, amplified stereo sound. Production assistants Kira Perov and Laurie McDonald. "Bill Viola," The Museum of Modern Art, New York.

Works Included in Exhibition:

87.668  
Reasons for Knocking at an Empty House. 1982.  
Video/sound installation.

Lender: Bill Viola

87.1256  
Room for St. John of the Cross. 1983.  
Video/sound installation.

The Museum of Contemporary Art, Los Angeles;  
The El Paso Natural Gas Company Fund for  
California Art

Passage. 1987.  
Video/sound installation.

Lender: Bill Viola

# The Museum of Modern Art

MAY 21 1971

## BILL VIOLA: INSTALLATIONS AND VIDEOTAPES

### Video Program

#### PROGRAM I (54 minutes)

Return. 1975. (7:15)

Migration. 1976. (7:00)

The Space Between the Teeth. 1976. (9:10)

Truth Through Mass Individuation. 1976. (10:13)

The Morning after the Night of Power. 1977. (10:44)

Sweet Light. 1977. (9:08)

#### PROGRAM II (28 minutes)

Chott el-Djerid. (A Portrait in Light and Heat). 1979. (28:00).

#### PROGRAM III (60 minutes)

The Reflecting Pool. 1977-79. (7:00)

Moonblood. 1977-79. (12:48)

Silent Life. 1979. (13:14)

Ancient of Days. 1979-81. (12:21)

Vegetable Memory. 1978-80. (15:13)

#### PROGRAM IV (56 minutes)

Hatsu-Yume. (First Dream). 1981. (56:00)

#### PROGRAM V (55 minutes)

Sodium Vapor. 1979. (15:14)

Reasons for Knocking at an Empty House. 1983. (19:00)

Anthem. 1983. (11:30)

Reverse Television--Portraits of Viewers. 1983-84. (15:00)

#### PROGRAM VI (89 minutes)

I Do Not Know What It Is I Am Like. 1986. (89:00)