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	Avalanche	II. 208

THE ELECTRIC
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STATION



DOWNEY

A PRESENTATION OF TWO NEW PERFORMANCE
WORKS BY JUAN DOWNEY.

"3-WAY COMMUNICATION BY LIGHT" AND "PLATO
NOW" WILL BE STAGED IN THE SCULPTURE COURT
OF THE EVERSON MUSEUM OF ART AT 8:30 ON
THE EVENINGS OF JANUARY 6 AND 7, 1973.

FROM THE 8th THROUGH THE 21st OF JANUARY,
RECENT VIDEO WORKS BY JUAN DOWNEY AND
ANDY MANN WILL ALTERNATE IN CONTINUOUS
EXHIBITION IN THE EVERSON VIDEO GALLERY.

THE EVERSON MUSEUM VIDEO ARTS PROGRAM IS MADE
POSSIBLE, IN PART, BY A GRANT FROM THE NEW YORK
STATE COUNCIL ON THE ARTS.

THERE IS NO ADMISSION CHARGE FOR EITHER THE
PERFORMANCES OR THE TAPE SHOWINGS.

VIDEO GALLERY HOURS: 12:30-5:00 TUESDAY-SUNDAY
CLOSED MONDAYS.

MANN

anthropological
to 5 tapes of


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THE ELECTRIC GALLERY
272 AVENUE ROAD TORONTO CANADA
TELEPHONE (416) 925 4441

FOR IMMEDIATE RELEASE

Visitors to The Electric Gallery will be video-taped as part of an
exhibition called "Video Trans Americas" at Juan Downey's

 EVERSON MUSEUM OF ART
COMMUNITY PLAZA
401 HARRISON STREET
SYRACUSE, NEW YORK 13202



Willoughby Sharp
Lisa Bear
93, grand st.
New York
N. Y.

In New York, the material will be edited into the role of the artist is here conceived as a cultural communicant, as an activating aesthetic anthropologist with visual means of expression: video-tape".

Visitors to the gallery, beyond providing the raw anthropological material for Downey's trip, will also be exposed to 5 tapes of "performances".

continued.....

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272 AVENUE ROAD TORONTO CANADA
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Visitors to The Electric Gallery will be video-taped as part of an ambitious programme called "Video Trans Americas" at Juan Downey's one man show June 9 - 14, 1973.

Downey is a 33-year old Chilean architect, turned artist. He has exhibited widely in North and South America, Europe and Australia, as well as in the Middle East. His work is represented in major museum collections all over the world and in 1973 he was appointed a Fellow at the Centre for Advanced Visual Studies at M.I.T., as well as an assistant Professor at the Pratt Institute School of Architecture.

Downey brings to his art an involvement in social issues. He has participated in different programmes of art education in prisons, and most of his recent work is concerned with communication and awareness.

An extension of this concern has lead to the ambitious "Video Trans Americas". This will be a video-taped account of a trip from Toronto, Canada to the southern tip of Latin America, and back to New York. Cultural information (art, architecture, cooking, dance, landscape and language) will be exchanged and played back in different communities.

Says Downey: "Many of America's cultures exist today in total isolation, unaware of their overall variety and of commonly shared myths."

In New York, the material will be edited into one work of art. "The role of the artist is here conceived as a cultural communicant, as an activating aesthetic anthropologist with visual means of expression: video-tape".

Visitors to the gallery, beyond providing the raw anthropological material for Downey's trip, will also be exposed to 5 tapes of "performances".

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Juan Downey
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One of the tapes, "Doing things together", a study of Bees' environment and large street groups, has a political undertone. The other four are essentially concerned with perception, communication and awareness. "Plato Now", "Invisible Architecture" and "Ternary Transfigurat" will show interaction of artists like Enrique Castro-Cid, Steve Paxton, and Judy Padow, with ultrasonic waves, projected images and alpha waves. The final tape "Three Way Communication By Light" involves three performers, a laser beam, and the projected images on one performer, of the other performers' faces.

This stimulating exhibition will open to the public at The Electric Gallery, 272 Avenue Road, Toronto, from June 9 till June 14, 1973. Gallery hours are 10:30AM - 5:30PM Tuesday through Saturday, closed Sunday and Monday.

- 30 -

For further information: Jo-Anne Danzker 925-4441
Sam Markle 499-4055

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for immediate release.

Toronto, October 1, 1971

Latin American artist Juan Downey opens an unusual exhibition of kinetic sculpture at The Electric Gallery on Saturday, October 9, 1971. The 31 year-old Chilean born Downey has constructed a number of machines for the exhibition in the main gallery area and a "life system" involving flowers and bees for the gallery's dark cellar.

Downey's career as an artist began in 1961 in Santiago, Chile. Since that time he has participated in many of the world's most important exhibitions of kinetic work, including major shows in New York, Rome, Paris and Switzerland. He is one of a very few artists to have exhibited in Havana, Cuba, and Washington in the same year - 1965.

Downey's machines at The Electric Gallery reveal his long-standing interest in making the invisible in life visible. One machine is affected by forces such as cosmic rays and atmospheric conditions and a laser is used to graphically describe them while another piece is a visual manifestation of Downey's three-month long research of the art world. The vast amount of information were computer-processed and Downey's machine was defined by the conclusions reached. Yet another machine is Downey's "Kinetic Self-Portrait" of his respiration and heartbeat.

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In the dark cellar of the gallery, spectators can view Downey's "Life Cycle" in which he uses electric light, water and soil for the growth of flowers and bees. (In 1970, Downey turned his New York loft into a small farm to promote the use of Chilean nitrate fertilizer.)

The exhibition continues to November 4, 1971. Gallery hours are 10:30 A.M. to 5:30 P.M. Tuesday to Saturday, Thursday evening 7 to 9 P.M. and Sunday 1 to 4 P.M.

- 30 -

For further information contact: Joe Bodolai 925-4441
Sam Markle 766-7221

Photographs available.

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GAIN GROUND PRESENTS

INVISIBLE ENERGY DICTATES A DANCE

BY JUAN DOWNEY

An earlier materialization of this work was performed on the Mall in Washington, D.C. Sets of electronic instruments were used in five Smithsonian Museum buildings to report the presence of five different kinds of energy in the air of the buildings. Receivers on the Mall reported the location of the energy, a fact immediately converted by people and instruments into song and dance, movement and sound.

In this current use of open interior space and two separate rooms downstairs, the New York building has been "sensitized" to seven kinds of energy in its space. In the concert period, human beings in response to electrical systems and the sound of voice in the air speak and move with the name of the energy tangible in the room. Monitor systems downstairs relay an intelligence dance, on closed circuit video, and someone seeing the dance in another room imitates all the moves. In the main hall, the varying presences of the energies are continually moved to and announced.

The movement realizations in Room Two and Room Three were by Graciela Figueroa.

Juan Downey showed WITH ENERGY BEYOND THESE WALLS at the Howard Wise Gallery this April. He's currently showing INFORMATION CENTER at the Lunn Gallery in Washington.

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My art has always been concerned with the philosophical aspects of evolution, now it has become an entirely evolutionary process, dealing with experiments and discoveries of all kinds -- including the field of science and philosophy, and all that is important to man.

It is an art process which exhibits the workings of hypotheses instead of hiding them behind symbols, juxtaposition of color and elimination or complication of form. The beauty of the thought is the beauty of the art. It involves the breaking down of pre-established rules and creating fallacies and paradoxes, at times relying on empirical generalizations rather than adhering to scientific laws, although it knows those laws. But this is art, not a laboratory and no constricting rules must exist. Art must remain free no matter what it tackles. On the other hand, we humans have nothing -- nothing but our ability to think and experiment and discover, in order to transcend our narrow existence. If a scientist or philosopher can infer, discover, evaluate and resolve, and tirelessly repeat the process, the artist cannot do less. He has the mind and curiosity, and freedom from the restrictive laws of science. He can seek, experiment, evolve without limitations.

Art is its own evolution, and everything available must be involved. That is why there is no ultimate definition of art. It is alive, constantly regenerating itself by each generation which creates it. Art must be there to compel man to think, to haunt and appraise life -- aloof at all times -- forever changing form and meaning.

Agnes Denes