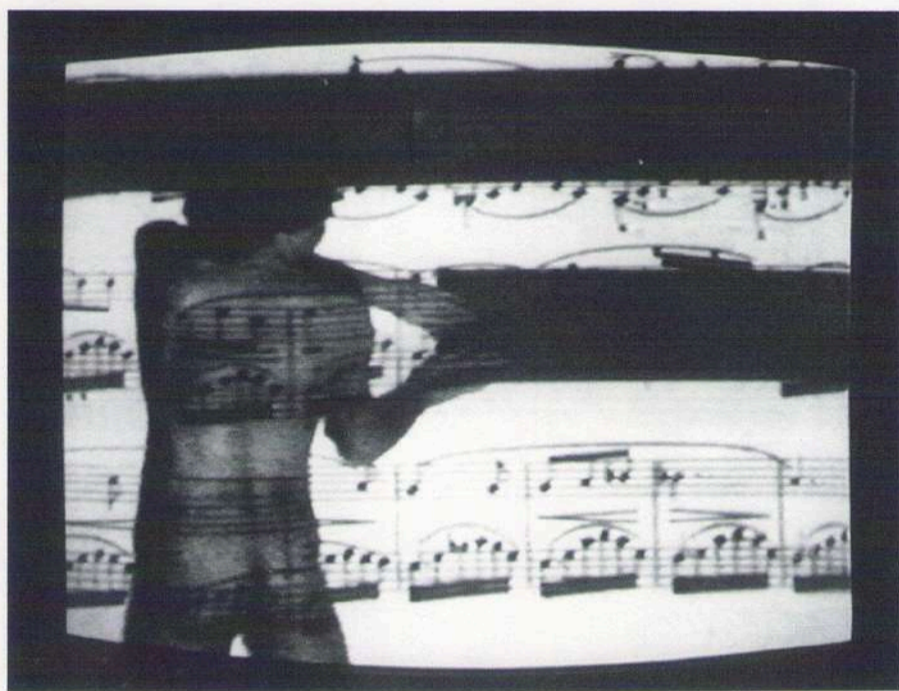


CLAUDIO GOULART
selected time based works

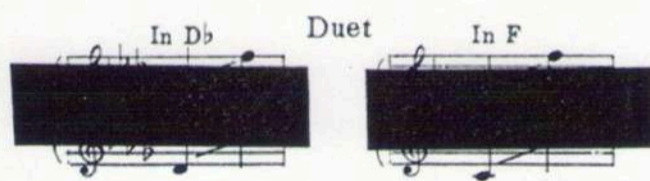
CLAUDIO GOULART
selected time based works
performance video installation project
a documentation

CONCERT 0



a video concert by
claudio goulart & flavio pons

Nº 6. TEMA VARIATO



29.1.81

the bank

amsterdam



Claudio **GOULART** & Flavio **PONS**

CONCERTO

video performance,
The Bank, Amsterdam, 1981.



CONCERTO

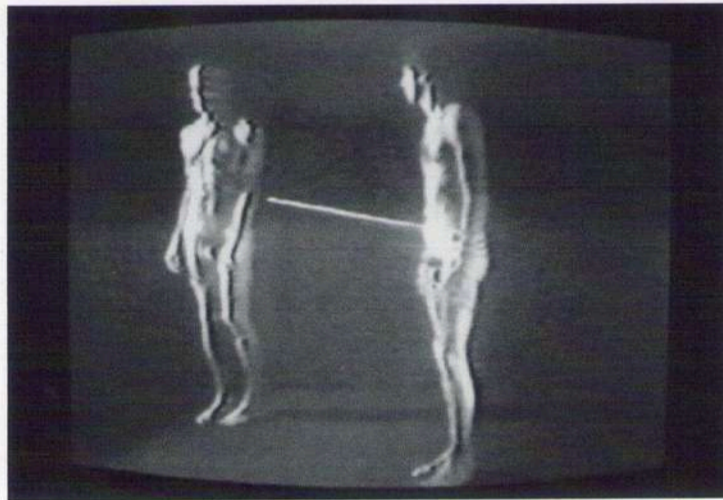
video tape,
15 min., U-matic PAL, b&w, 1980.

A (silent) concert of images.

LOVERS

video tape
8 min., U-matic PAL, color, 1980.
(original version NTSC 1978).

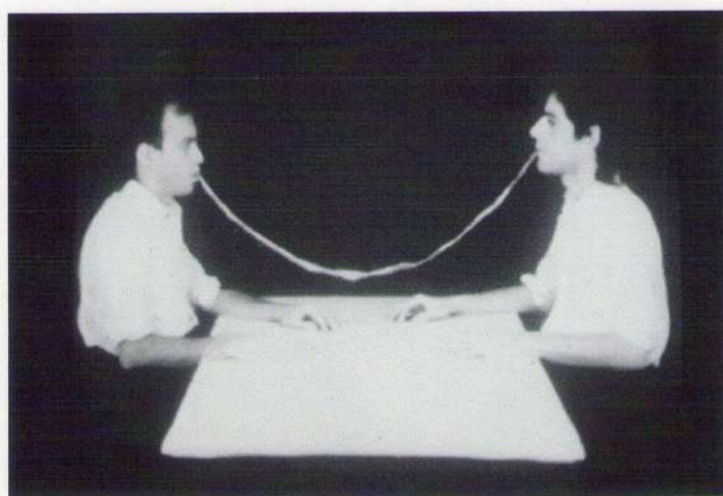
Space relationships between 2
bodies connected by a red ribbon.



DIALOGS

video tape
15 min., U-matic PAL, b&w, 1980.

Dialogues with ribbons as linguistic
symbols.

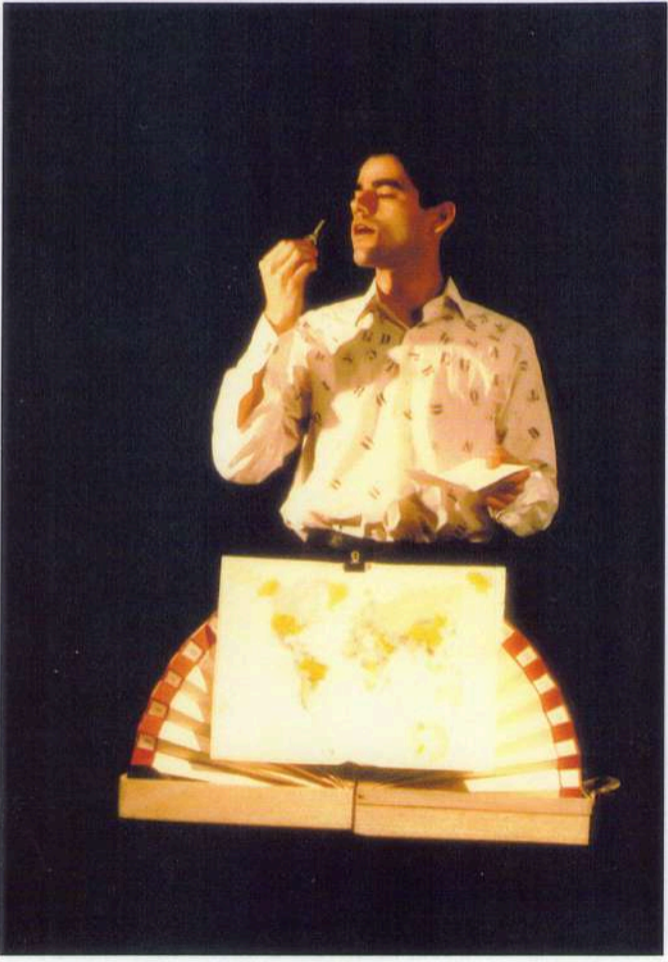
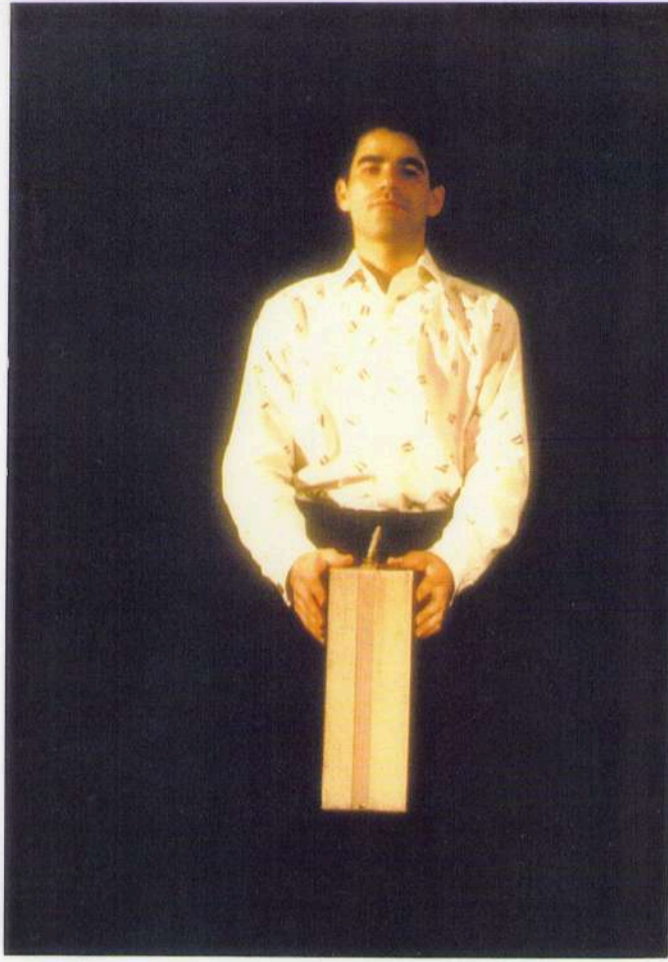


THE IMAGE MAKER

series of performances
suitcase, objects,
Plan B, Tokyo, 1983
Installaties en Performances 2, Nederlandse Kunststichting,
De Muzeval, Emmen, 1983.

I open a small suitcase which takes the form of a fan with compartments containing objects. I manipulate those objects into a series of actions suggesting visual and verbal associations.

THE IMAGE MAKER, video tape, 12 min., 1983.





TOTAL ECLIPSE

performance

a theatre dressing room with large mirrors and water taps,
four performers, five record players, slide projectors, props,
Perfo 2 Performance Festival, Lantaren-Venster, Rotterdam, 1984

A blindfolded man with a black attaché case enters the foyer and strews alphabet notelets round. People follow him inquisitively and enter a room where white letters are projected on the walls. Three people dressed in black, with red, white and black blindfolds reveal their faces. But the blindfolds only give way to another ones - masks. A large black paper sheet covering mirrors is slowly rolled aside from the wall. Mirrored walls tend the space to infinity. Five record players are put on, one by one and soft Latin-American music multiples. In the reflected universe, an eclipse of the moon takes place at top revs. The extra tempo suggests a shift in time. The motion of flowing water and the unmasking develop however in one and the same time. This imaginary fracture in time is brought to a sudden standstill by the instantaneous image of a photograph.

he was last seen in a train station in Tokyo (perso-
nage desarmé, tendre et profondément solitaire...)



CLAUDIO GOULART PRESENTS
COMPASS
a video installation/performance

クラジオ・ガラールによるビデオインスタレーションパフォーマンス
"コンパス"の上演とFLAVIO PONS (フラビオ・ポンズ)と共同制作
のビデオを上映する。

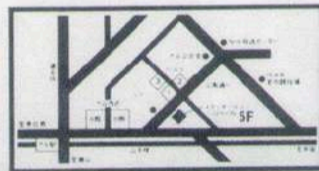
●LOVERS (7min) ●DIALOGS (15min) ●CONCERTO (15min)
クラジオ・ガラール / ブラジル生まれ。存、アムステルダム。
マルチメディアアーティスト。1977年よりパフォーマンスを行なう。

FEBRUARY 83

4 FRI. p.m. 8:00

5 SAT. p.m. 8:00

¥1000 会員¥800

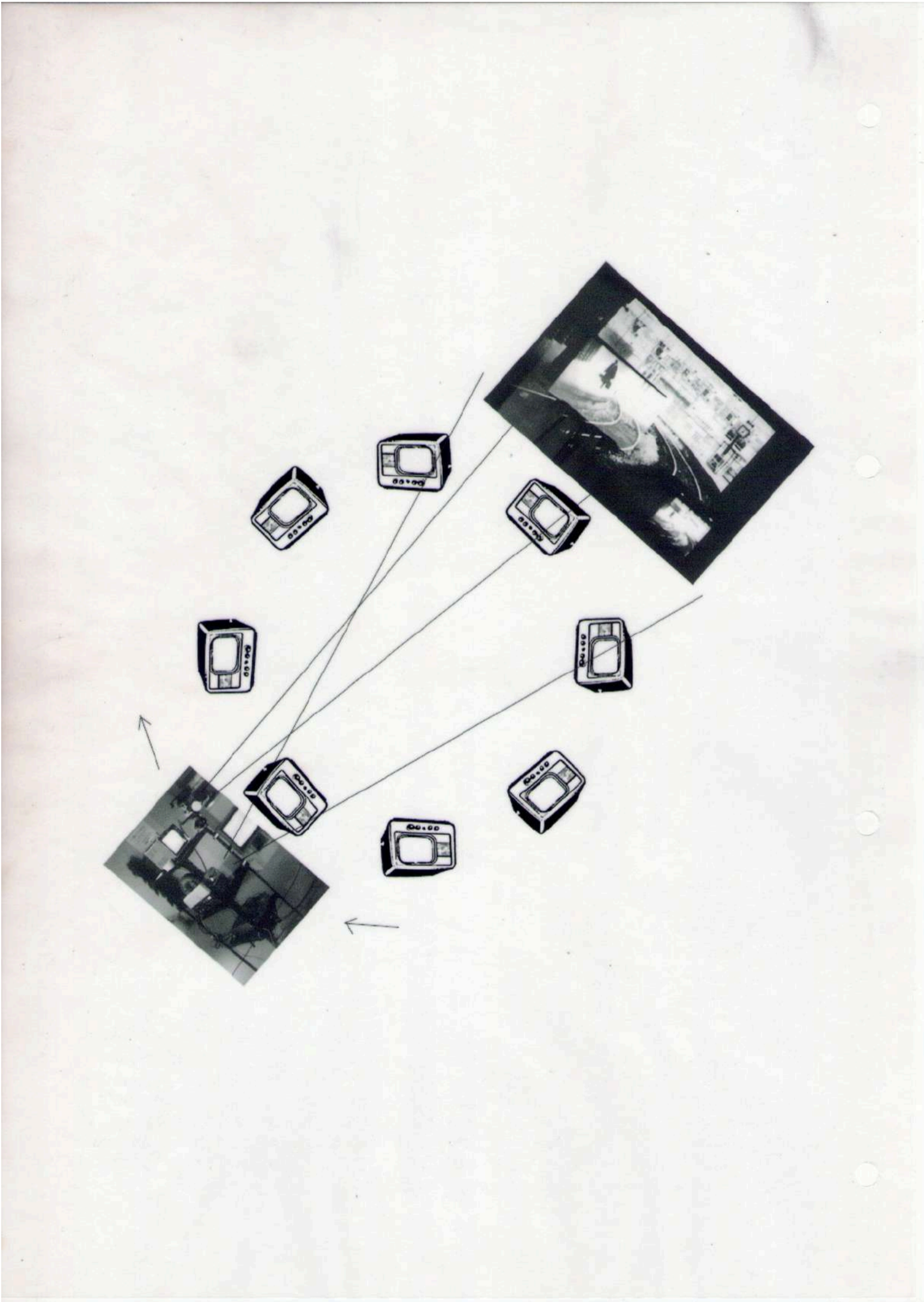


企画 エンジンルーム 主催 キャラクター-Spoon (渋谷公園通り40番地内) TEL 03-477-8871(1150) STUDIO PARCO SF 1-20-9 JINMAN SHIBUYAKU TOKYO JAPAN

COMPASS

video performance / installation,
eight monitors, video camera, video player, image selector, slide projector,
Gallery Spoon, Tokyo, 1983.

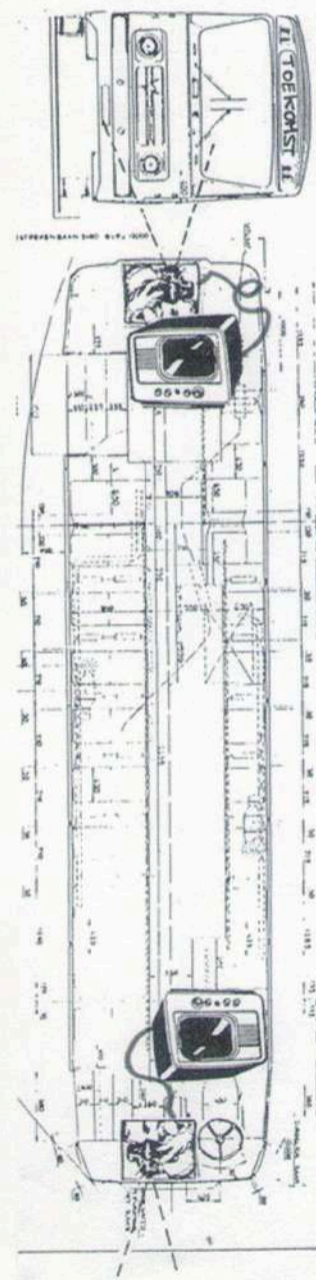
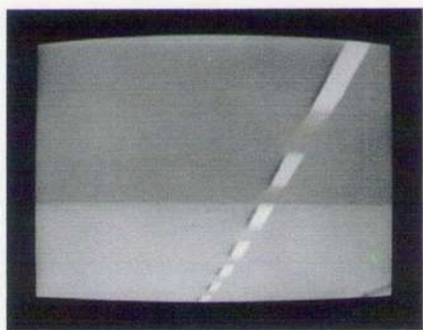
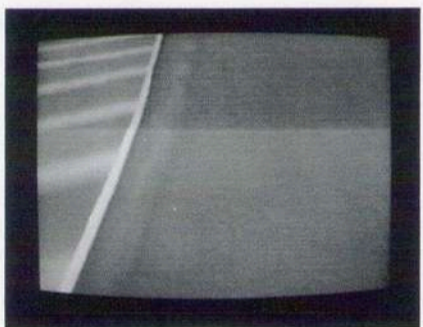
This work is a prototype for a 360 degrees stage. It depicts a landscape where a series of symbolical actions take place. During the whole performance burning flags of countries appear at random on a circle of eight monitors. The audience is in the middle of this circle and so has to turn around to follow a series of actions outside this circle. A metal structure on wheels holds a slide projector and a video camera, both pointing at the same direction. Images projected from this structure delimit an area at the opposite edge of the circle where an action takes place. At the same time details of the action are shown live on the nearest monitor. This structure is moved several times in order to delimit new areas where following actions will take place.



MORGEN IS VANDAAG NIET

(Tomorrow is not today), video installation,
one bus, two video cameras, two monitors, sound installation,
Busproject, Festival De Stad, Kunstcentrum De Gele Rijder, Arnhem, 1983.

A journey. A bus follows its usual trajectory in the city of Arnhem, but in place of its usual destination sign it is written Future. Inside the bus the occasional passenger finds the side windows veiled with black. Two monitors, one at the front and the other at the back, are facing each other and connected with two cameras, also front and back, capturing images of the road. The cameras are installed in steep angles so that at the monitors it is not possible to see the surrounding landscape, but only the traffic lines and pavement textures of the oncoming and outgoing road. Each passenger receives a ticket where it reads: "we are in the present, we ride from the past into the future".



LIVE VIDEO

video performance project,
concept and organization
Claudio Goulart,
Time Based Arts, Amsterdam

The basic concept for the project Live Video was to explore the possibilities of video technology as an essential element of a performance. I invited several artists to present performance work within this framework during two festivals: the first in 1983 and another in 1986. I stated my preference for works which included the use of live close circuits, however the artists were left free on the matter. Most of the works presented were specially made for the project.

THE LIVE VIDEO PERFORMANCE FILES
video tape, BVU SP, an overview on the
Live Video 1986 edition.



LIVE VIDEO LIVE VIDEO VIDEO LIVE VIDEO LIVE

ZOMERFESTIVAL
AMSTERDAM

1 jul, 21.00 uur
ULRIKE ROSENBACH
"Jouhaq - ich bin Got"

5 jul, 21.00 uur
FABIENNE DE QUASA RIERA
"Carmen - first portrait"

8 jul, 21.00 uur
CLAUDIO GOULART
"Brazilian Watercolor"

10 jul, 21.00 uur
PIERRE FRILOUX
"Life Cathodic Painting"

12 jul, 21.00 uur
FLAVIO PONS
"Le Musée de l'homme"

16 jul, 21.00 uur
MONA HATOUM
Performance

19 jul, 21.00 uur
STUDIO AZZURRO
"Story per Conv
Angelo di Prova"

TIME BASED ARTS
Bloemgracht 121, 1016 KK Amsterdam. Tel: 229764

Participating artists

Live Video 1983

Fabienne de Quasa-Riera
Jeffrey Shaw
Michal Shabtay
Flavio Pons
Ulises Carrion
Claudio Goulart
Danniel Danniel
Marieken Verheyen
Lidia Schouten

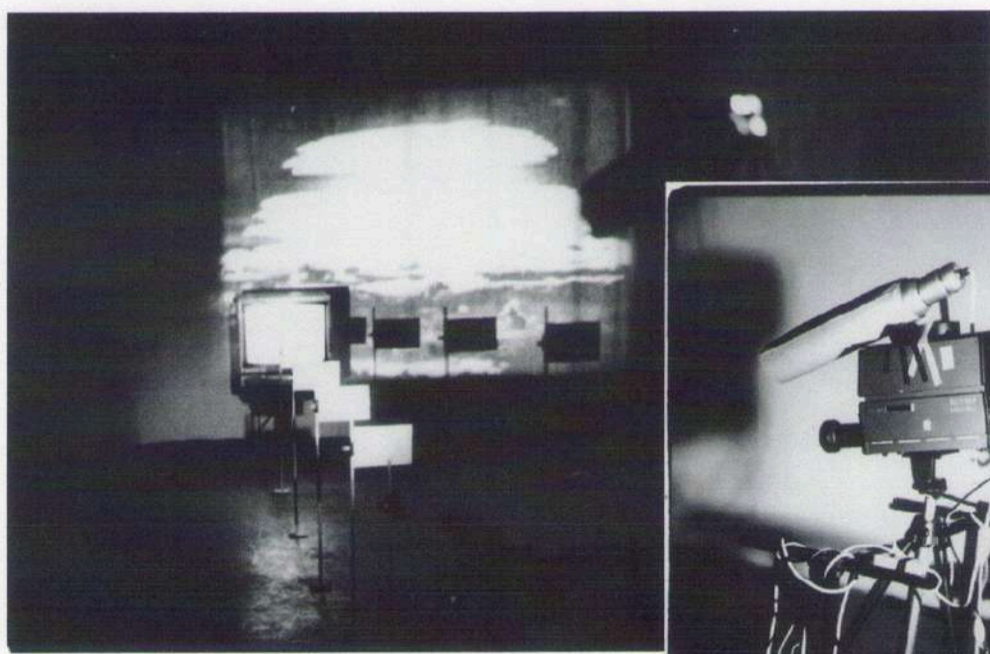
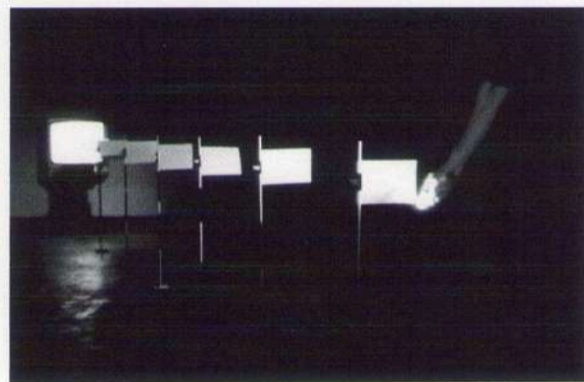
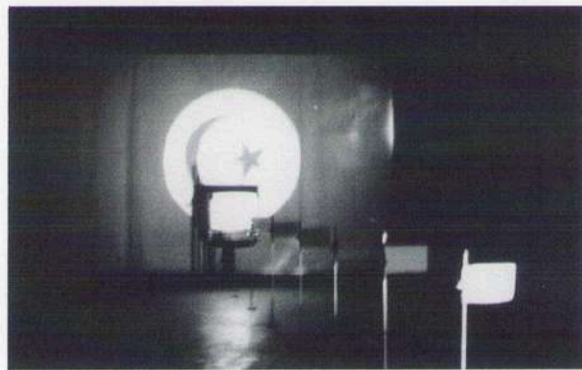
Live Video 1986

Ulrike Rosenbach
Fabienne de Quasa-Riera
Claudio Goulart
Pierre Friloux
Flavio Pons
Mona Hatoum
Studio Azurro

PERSPECTIVA

video performance,
video camera, monitor,
slide projector, film projector,
Time Based Arts, Amsterdam, 1983.

A demonstration by means of video of the idea of perspective - this idea of arranging the world according to one point of view, to someone's point of view. Flags of countries are projected on a space containing a line of small white paper flags ending in front of a monitor. A video camera connected to the monitor captures those paper flags being burn one by one. Gradually the camera is moved forward to maintain the perspective which appears to be infinite.



BRAZILIAN WATERCOLOR

video performance,
video camera, video projector, record player,
Live Video, Time Based Arts, Amsterdam, 1986.

Silk paper and objects are taken out of a small harmonica shape suitcase unfolding the landscape of memory. They are manipulated in front of a video camera and appear projected on large scale, in this way creating the backdrop for the performance. I use those props as references to memories, fantasies and clichés on my cultural background.

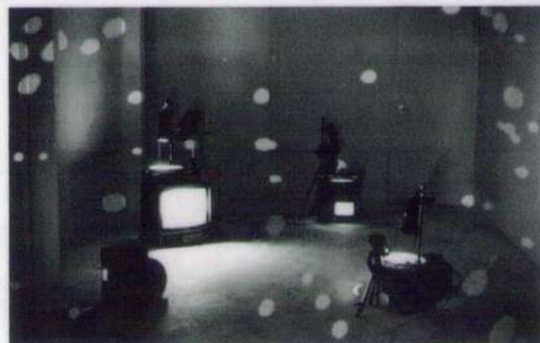


NIGHT AND DAY

video installation,
three sets consisting of a video camera, a monitor and a record player 16 rpm,
cardboard records, slide projector,
Time Based Arts, Amsterdam, 1983.

A small room seems to contain the universe and also to be gradually moving into it. Other elements in this poem of light, space and movement are video cameras like telescopes capturing images of silent records: maps where to find you, an endless road leading to the infinite, letters as all the stars we can watch and all the words we want to say, and roses flowing out of monitors.

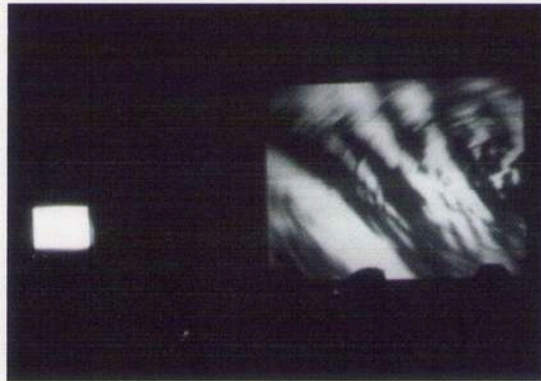
In fact, a series of photocopy enlargements made from an image of the outer space is projected on the whole of the room. There are three equipment sets, each including a camera pointing to a fifties portable record player and connected to a monitor. When a cardboard record is played an image appears on a monitor. There are several records available for the public to choose.





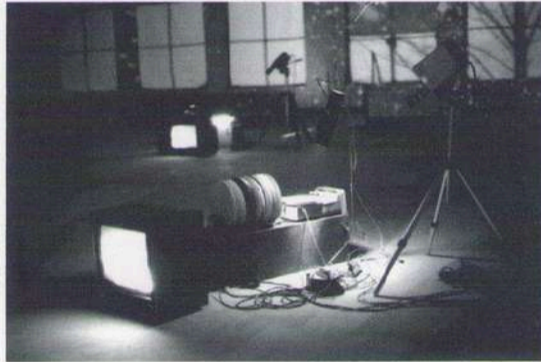
THE WORLD AROUND, video installation, several sets each consisting of a video camera, a monitor or video projector and a record player 16 rpm, cardboard records, Kijkhuis, Den Haag, 1984.

An auditorium is transformed in an observatory. A large video projection and several monitors are showing moving images of galaxies, surfaces of distant planets, a supernova and other events taking place in the outer space. However, it is all illusion created by video effects obtained from cameras capturing close-ups from images on cardboard records when played on old record players.



BEYOND BABEL, video installation, several slide projectors, several sets each consisting of a video camera, a monitor and a record player 16 rpm, cardboard records, De Fabriek, Eindhoven, 1985.

Beyond words. Series of gradual enlargements from an image of the outer space are projected on the walls and ceiling of an old factory. A dotted line projected on the floor and other images projected on a screen hanging above suggests a road and the usual signboard indicating directions. On the sides of this road there are monitors showing moving images of things one may encounter on the way. Those images are actually produced by cameras capturing close-ups from images on cardboard records when played on old record players.



JUKE-BOX, video installation, portable prototype version, record player 16 rpm, V8 camera with plastic lens attached to viewer, small TV set, small table, cardboard records. original version: Amsterdam Koopt Kunst, Fodor Museum, Amsterdam, 1985.



RIMBAUD COLOR BARS

video installation,
twenty monitors, five players, five video tapes,
commissioned by Praktijkburo Beeldende Kunst opdrachten for
Poetry International, De Doelen, Rotterdam, 1986.

In this large colour bars video pattern each colour bar will randomly
reveal another pattern behind. This work relates to the poem
"Alchimie du verbe" in which Rimbaud associates colours to the vowels.

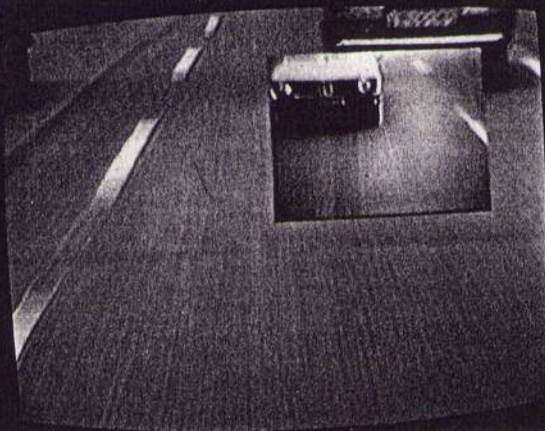
world-wide video festival

84

Reclame; een programma voor kabeltelevisie

Claudio Goulart

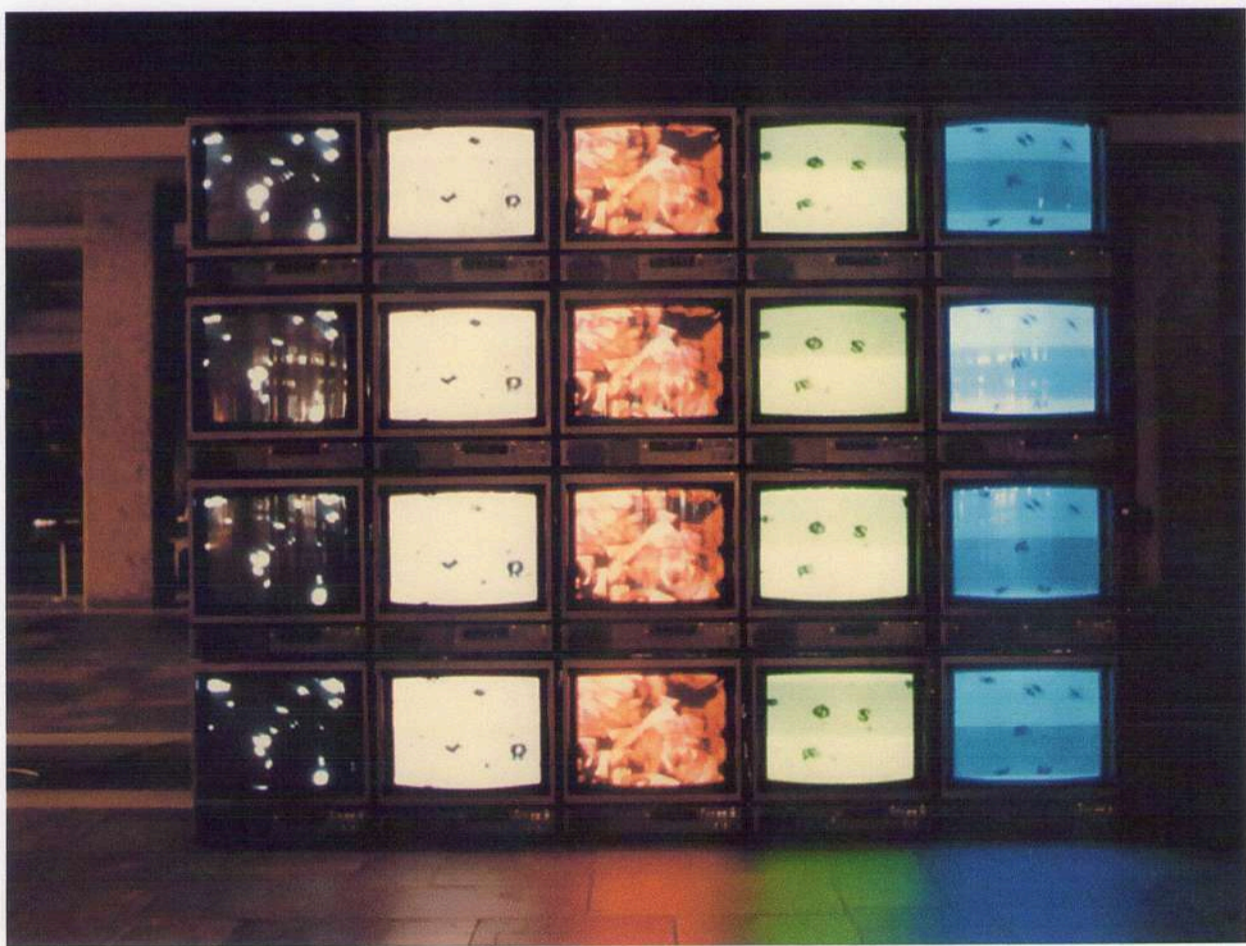
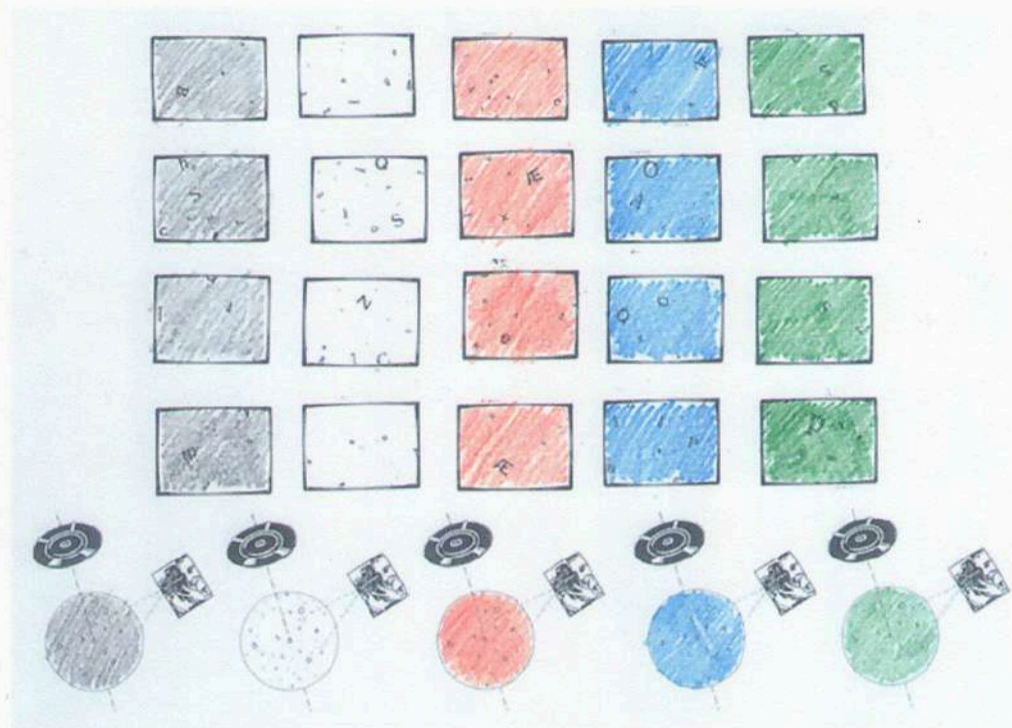
Nederland, 1984, 11 min, kleur en zwart/wit.



muziek: Rely Tarlo,
Maarten Altena;
produktie: Videocentrum
RKS, Culturele Raad
Zuid-Holland.

'Dit is geen televisie', waarschuwt - met Magritte - de maker ons vooraf aan dit programma, dat speciaal vervaardigd werd voor een experimentele televisie-uitzending via de Zuidhollandse kabel (eind september 1984). Toch heeft het dus veel met het massamedium te maken, en wel met een van de populairste vormen: de reclame. De overeenkomsten - de gaestige entr'actes van Loeki de Leeuw zijn in gewijzigde vorm overgenomen - zijn treffend, maar het verschil is belangrijker. Goulart heeft een nobeler doelstelling dan het aanprijzen van een oud wasmiddel; hier gaat het om cultuur; een aantal Zuidhollandse instellingen prijst haar waar aan. Een van de aardigste spots gaat over het Dordrecht Museum, dat een schilderij uitleent voor een boottochtje langs de havenkant. Een 'In memoriam' voor de Rotterdamse Schouwburg (een opname, die met schrapende geluiden wordt teruggespoeld) is wel heel toepasselijk voor het gekozen onderwerp: de afbraak is daar in volle gang. De eerlijkheid gebiedt te zeggen, dat er herbouwd zal worden en hopelijk komen er weer toeschouwers, al dan niet door deze reclame overgehaald.

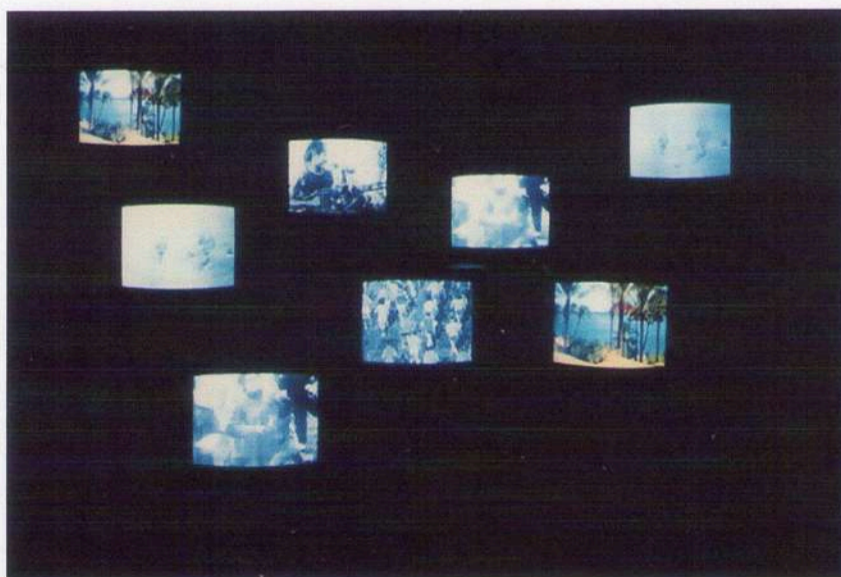
'This is not television' we are warned by the maker beforehand, along with Magritte - this programme was specially made for an experimental television broadcast via the South Holland cable at the end of September 1984. But it does have a lot to do with the mass media and with one of its most popular forms: advertising. The similarities - the witty intermissions of Loeki de Leeuw have been adapted in a changed form - are striking, but the difference is more important. Goulart has a nobler aim than singing the praises of some old washing powder. It is culture in which he is interested. A number of South Holland institutions sell their wares. One of the nicest spots is about the Dordrecht Museum, which loans out a painting for a harbour boat trip. An 'In memoriam' for the Rotterdam Schouwburg (a recording, which is played back with scraping noises) is highly appropriate for the subject chosen: the rot has set in with a vengeance. To be honest there will be rebuilding and it is to be hoped that the audience will come back, perhaps convinced by this advertisement.



VIDEORAMA NEWS-REEL

video installation,
eight monitors, five players,
Time Based Arts, Amsterdam, 1985.

The politics and the poetics of the media. On our television screens visual representations of different natures, fiction and fact, are reduced to the same graphic reality. Although we know they are only visual representations we take them for granted as an extension of our reality and so they take a place in our collective memory. To put in evidence that process, I photocopied all sort of images I collected from newspapers and magazines and edited into five different video tapes. Those narratives were shown simultaneously on several screens of a movie theatre like installation.

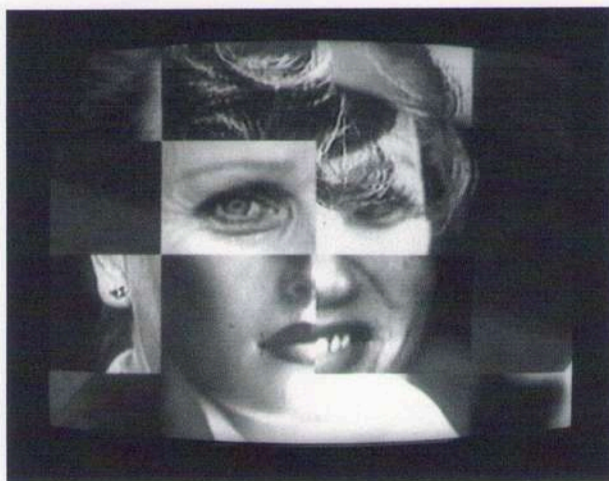
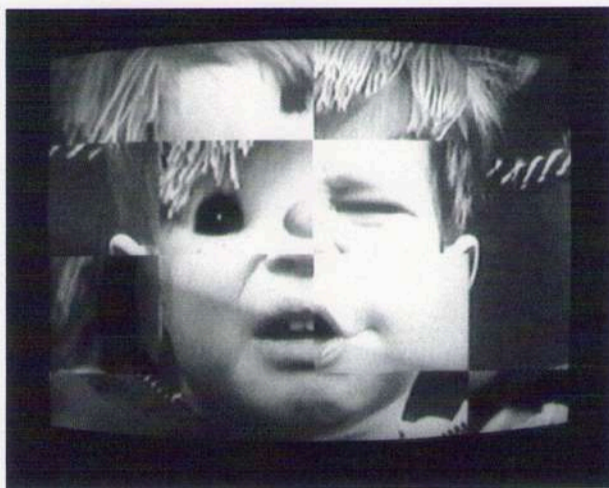


Claudio **GOULART** & Flavio **PONS**

PORTRAITS

video tape,
20 min., U-matic SP PAL, stereo, 1985.

Portraits of people made by means of photography and video. This video tape is the end product of a video project commissioned for the celebrations of the 800-th year of the city of Den Bosch. Photos and video recordings of people were made in the streets at random and during an event held around a video studio tent at the city centre. That material was edited into a video portrait of the city inhabitants and presented on a large outdoors video installation.



PORTRAITS / LACH EENS EVEN

video installation,
two video tapes U-matic SP PAL, video projector, twenty monitors, three players,
Boulevard of Broken Dreams, De Parade, Den Bosch, 1985.

THE BALL

multi-media event / party,
Praktijkburo Beeldende Kunstopdrachten, Century'87,
Stadsschouwburg, Amsterdam, 1987.

The Ball was a multi-media event. It was part of a large exhibition, Century'87, in which artists presented works in reaction to historical buildings in Amsterdam. The Ball took place on the stage of the Stadsschouwburg (the municipal theater) and as the title suggests it was a dance party. My idea was to use the nineteenth century theater as a backdrop, combining its machinery with video and computer technology, all in order to give a visual impression of developments of western theater from ancient Greece until now.

The auditorium was illuminated but closed to the public and it held a large video screen in the form of a painter easel. A circle of monitors hanging above the stage delimited the dance floor.

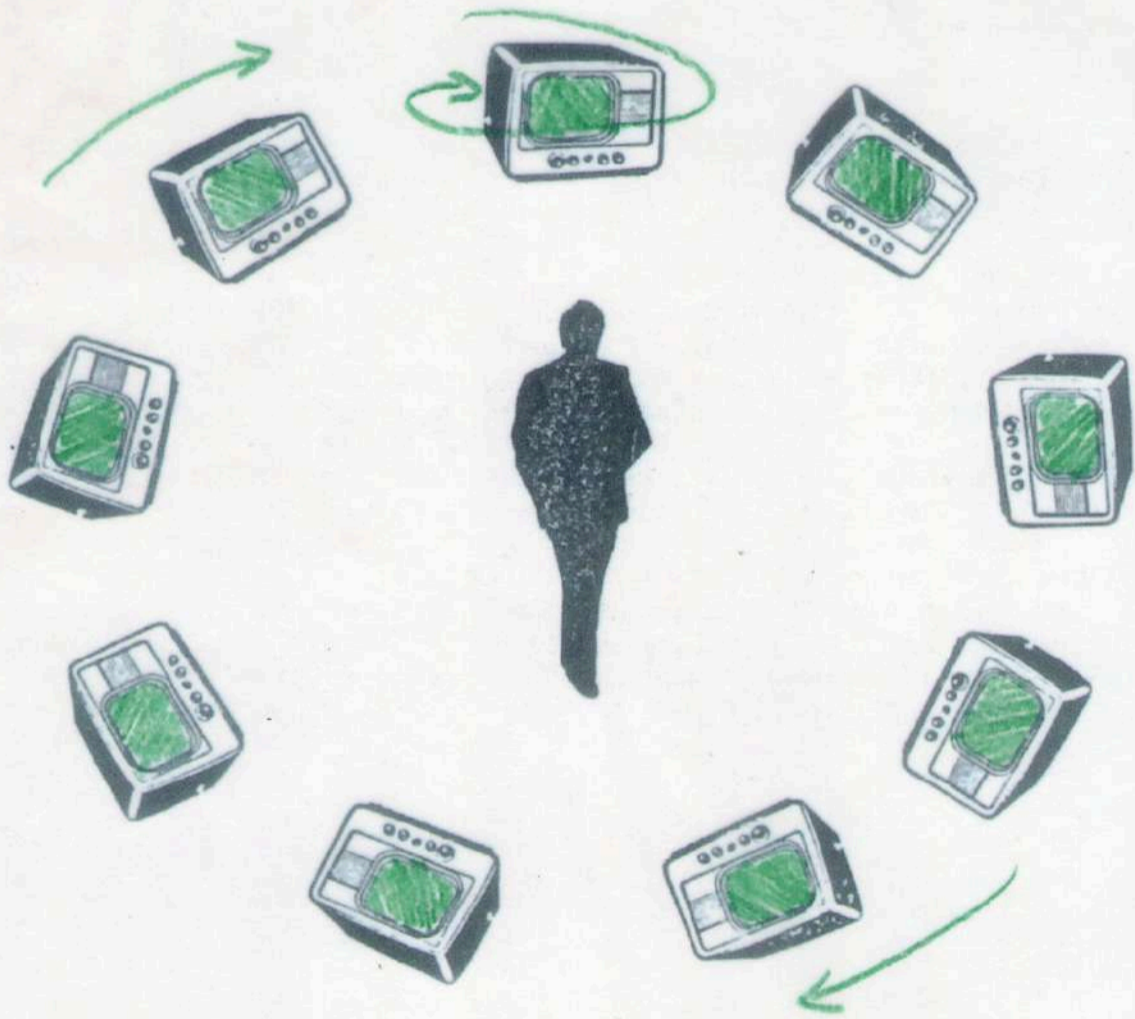
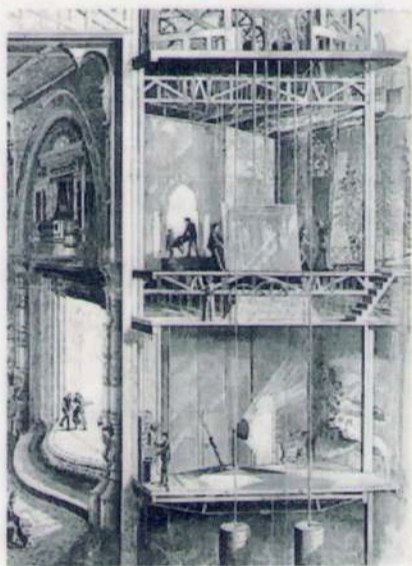
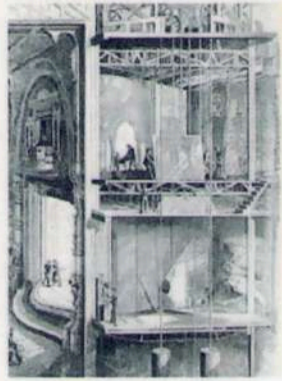


The public, surrounded by that video scenery, were actually the performers of this piece. A camera man filmed the "actors" as they danced and simultaneously their moving portraits appeared on the video screens as "masks" - that effect achieved by means of computer graphics.

The music by the disc-jockey Eddy de Clercq was played in thematic sections interacting with the video scenery. For instance, at a certain moment all the lights of the theater were switched off for a minute causing some commotion. Finally, multiplied on the screens a hand holding a match gradually lit the candles of a chandelier at the sound of Madama Butterfly aria "Un bel di, vedremo" - at first sung by Callas and fading into Malcom Maclaren's disco version.

Other images on the screens also related to the world of theater. A reference to the earlier moving backdrops were loops made of photocopies pasted on turning cylinders: endless landscapes, endless façades of known theater buildings, a chorus line of "clones" of a known actor, etc. At other times short actions appeared on the screens: a close-up of a blindfolded face unfolding a colored ribbon (a mask) always revealing another color behind (another mask behind). Eventually a word or a sentence flashed on the screens. One of these sentences I found on an engraving of the former Stadsschouwburg burnt down long ago: "The world is a stage, each plays his role and gets his part".

DE WERELDT IS EEN SPEELTONEEL,
ELCK SPEELT ZYN ROL EN KRYGT ZYN DEEL.



**LA MORT DANS SON JARDIN
DE DOOD IN ZIJN TUIN
DEATH IN ITS GARDEN
A MORTE EM SEU JARDIM**

video installation,
camera, video projector, four monitors, sound installation,
Time Based Arts, Amsterdam, 1991.

A garden in autumn. Death is transformation.
Two thousand photocopies of autumn leaves, printed on both sides and hand
colored, cover the whole gallery floor. The visitor walks on this 'carpet of
leaves'. A video camera captures a close-up of actual dry leaves on a turn
table. This image is seen on a large scale projection on the walls and on a
column of four monitors.



POSTCARDS ON THE ROAD

lecture / performance
camera, two monitors, record player,
sound installation,
conference on Cultural Identity,
Jan van Eyck Akademie, Maastricht, 1991

**published by Third Text n.18,
Cultural Identity, Fiction or Necessity,
18 pages,
London, 1992.**

I open a very small suitcase. When open this suitcase has a fan shape folder containing material to support my discourse - postcards, objects, records, etc. The fan shape structure becomes the background for a very small stage where those objects are manipulated in front of a V-8 camera - the audience follows the action through two monitors.

The lecture develops in combinations of the actions in and around the small stage with the text I wrote for the conference.
I tell about my background and other questions on cultural identity.

Postcards on the Road

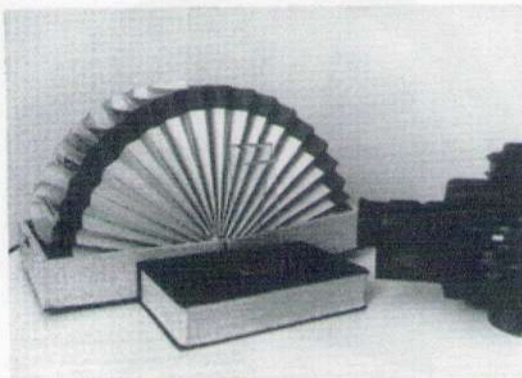
Claudio Goulart

I am standing blindfolded with black ribbon. I play a record on an old record player: Grace Jones, Libertango from the Argentinian Astor Piazzolla. "Strange, I've seen that face before..." and as the music plays I unfold the black ribbon. But there is another behind. I unfold again and there is another behind...and so on seven times until the last ribbon.

I open a very small suitcase. When open this suitcase has a fan shaped folder containing material to support my discourse — postcards, objects, records, etc. The fan shaped structure becomes the background for a very small stage where those objects are manipulated in front of a V-8 camera — the audience follows the action through two monitors.

Ik sta gebinddoekt met een zwart lint. ik draai een grammofoonplaat op een oude platenspeler: Grace Jones, Libertango van de Argentijn Astor Piazzolla. "Strange, I've seen that face before..." en terwijl de muziek speelt bind ik het zwarte lint los. Maar er zit er nog een achter. Ook dat bind ik los en er zit er nog een achter... enzovoort, zeven maal tot het laatste lint.

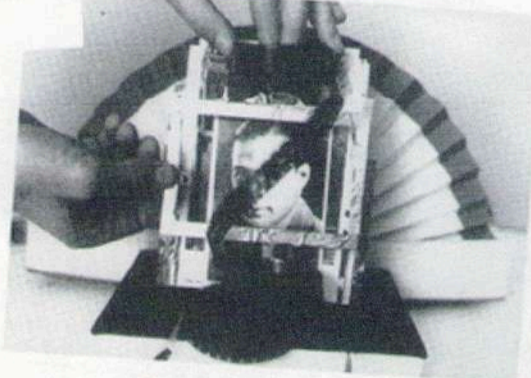
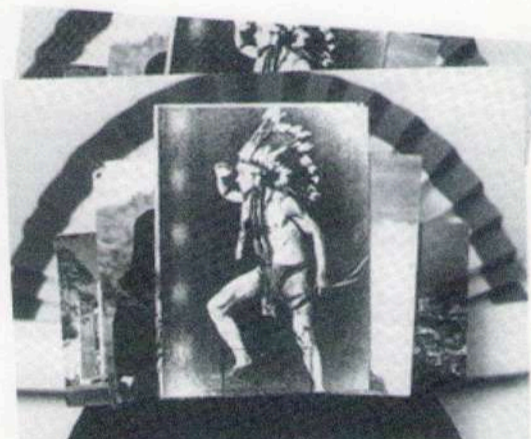
Ik open een klein koffertje. Geopend heeft het koffertje de vorm van een waaier met vakken waarin zich materiaal bevindt ter illustratie van mijn verhaal — briefkaarten, voorwerpen, grammofoonplaten, enz. De waaier-vormige structuur vormt de achtergrond van een klein podium, waarop ik handelingen uitvoer met die voorwerpen; de actie wordt met een V-8 videocamera opgenomen en kan door het publiek op twee monitors worden gevolgd.



I was born in Brazil. Not in Rio or São Paulo but in the south, in the Pampas. People who are born there are called gauchos. Gauchos are... South American cowboys. Actually South American cowboys, I mean gauchos, are a racial mixture of Portuguese and Spanish people with the locals, the Indians. We had Indians too, but that is History. A reference is the film The Mission. A very famous gaucho was Rodolfo Valentino, an Argentinian born in Italy. He became famous through Hollywood.

Rodolfo Valentino as a gaucho, Rodolfo Valentino as an Indian, Rodolfo Valentino as a Spanish ancestor, Rodolfo Valentino dancing the tango, Rodolfo Valentino as a European, and as himself. (I unroll a small film). History/Hollywood.

Europeaan, en als zichzelf. (ik ontraol een klein Historie/Hollywood.



I play a record: Carmen Miranda, "A weekend in Havana". "How would you like to spend a weekend in Havana? how would you like to see the Caribbean shore? come on and run away over hurry back to..."

Ik draai een grammofoonplaat: Carmen Miranda, Een weekend in Havana. "How would you like to spend a weekend in Havana? how would you like to see the Caribbean shore? come on and run away over hurry back to..."

TARZAN OF TARZANS

video tape, 74 min., U-matic, PAL, color and b&w, 1992.

The hero of the jungle reconstructed. Fragments of several Tarzan films over a period of sixty years are edited into a new narrative. The half-wild half-civilised man questions his identity. The juxtaposition of material from different periods offers a critical view on the creation of images about the exotic and the wild.

CLAUDIO GOULART

presents

TARZAN OF TARZANS

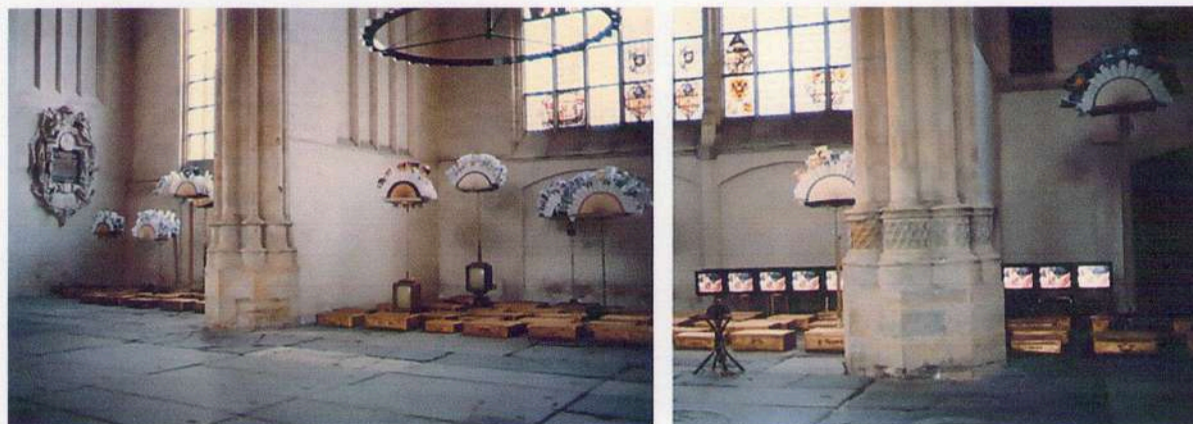
based on the novel Tarzan of the Apes by EDGAR RICE BURROUGHS



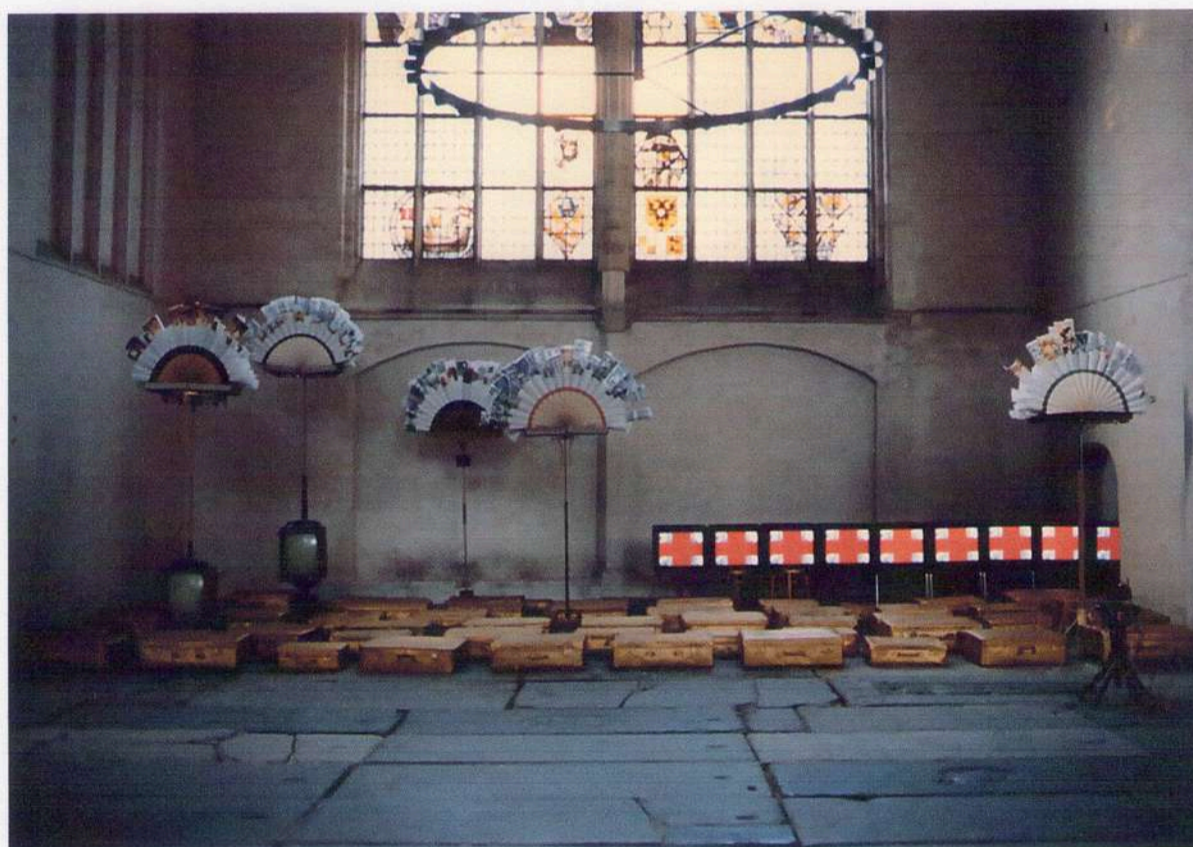
The hero of the jungle questions his identity.

Première

ZATERDAG 13 JUNI, 17.00 - 22.00 UUR
OP DE AMSTERDAMSE KABELTELEVISIE - SALTO



HUNDRED GOLD PAINTED SUITCASES ARE LAYING ON THE FLOOR OF THREE CONSECUTIVE CHAPELS OF THE OLD CHURCH. FIFTEEN PALM LIKE CONSTRUCTIONS MADE OF VARIOUS MATERIALS ARE PLACED BETWEEN THE SUITCASES. A VIDEO IS SHOWN ON A LINE OF TWELVE MONITORS.



installation, twelve monitors, player, video tape,
Werkgroep Kleinschalige en Grootschalige Opdrachten,
De Oude Kerk, Amsterdam, 1992.

OM DE TUIN LEIDEN, video tape, 17 min., color and b&w, stereo, 1992.

OM DE TUIN LEIDEN
VOYAGE PITTORESQUE AU PAYS INCONNU
A ILHA DOS INOCENTES



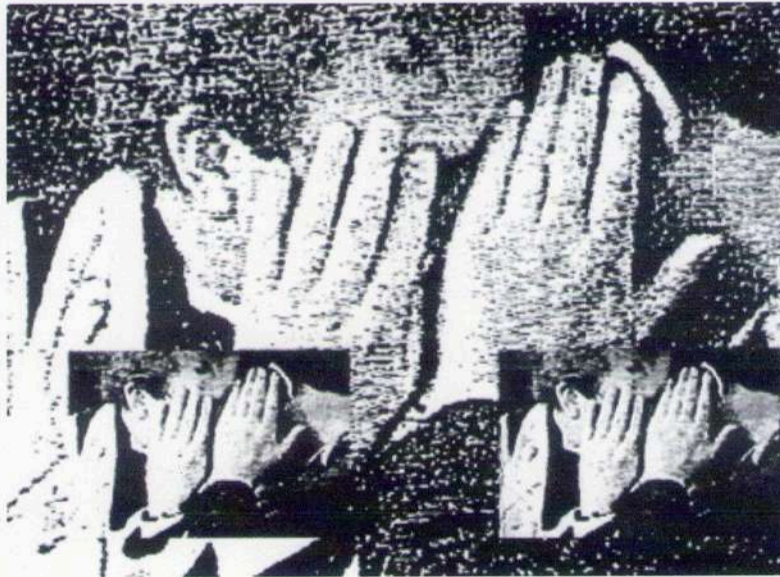
THE INSTALLATION IS AN ALLEGORICAL RECONSTRUCTION OF THE LOST PARADISE. IT IS AS IF SOMEONE HAS OPENED THE ARCHIVES OF OUR VISUAL MEMORY FROM EXOTIC PLACES.

IMAGES MADE AFTER EXPEDITIONS SINCE THE TIME OF THE GREAT NAVIGATIONS TO THE PRESENT (SUCH AS PAINTINGS BY ECKHOUT AND POST, TARZAN FILM FRAGMENTS , ETC.), WERE MANIPULATED BY MEANS OF PHOTOCOPY AND VIDEO. THOSE IMAGES SUGGEST THE RELATIVITY OF ACTUAL AND HISTORICAL IMAGERY MADE FROM OTHER CULTURES. THE MIXTURE OF FANTASY, IDEALIZATION AND FACT HAS FOR A LONG TIME DISTURBED OUR PERCEPTION OF THE SUBJECT BEING REPRESENTED.

NEWS-REEL

video tape, 9 min., BVU SP, color, stereo, 1993.

Images are widely used on news reports to represent events presumably as they actually happened and we tend to accept those fragmentary representations as the events themselves. We became less and less critical of the editorial process involved, of the way those images are graphically manipulated. Flashes of a disaster here, a politician gesture there, one resulting effect is that we seem to be always watching the same newscast. During a certain period of time I collected news images from newspapers and magazines. I gave them a similar texture by means of photocopy and edited them into video. Although the events those images represented were generally recognizable I disregarded their original context when constructing the new narrative.



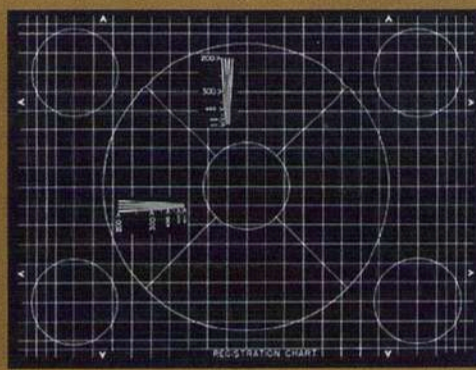
CATALOGUE RAISONNE

video project
Time Based Arts, Amsterdam, 1992.

In this project I proposed the use of videos from the Time Based Arts Collection as inspiration and raw material for new artworks. I invited the artists Daniel Brun, Flavio Pons and Lennart van Oldenborgh to collaborate and they produced two installations and one performance. In the process the several videos they used lost their autonomy and became part of the new artworks. Finally I used those new artworks to produce a cable television program as the project end product. Such appropriations reinforce the idea that a work of art is not only an unique concept or outburst of emotion from one person. Artists borrow from each others experiences and eventually incorporate, translate, transform, deny, (etc.), those experiences into their own work. With this project I wanted to put in question the autonomous, untouchable and original artwork. Also I wanted to test the borders between curatorial activity and artistic creation, between inspiration and theft. A work of art is not an static object. On the contrary, it changes as an idea that is exposed to the world and shared with different people.

Commissioned works:
video installation from Daniel Brum (Transfiguration),
performance from Lennaart van Oldenborgh (Marina's Position),
video installation from Flavio Pons (Extravagant Irrational Devotion).

CATALOGUE RAISONNE, video tape, 28 min., 1992.



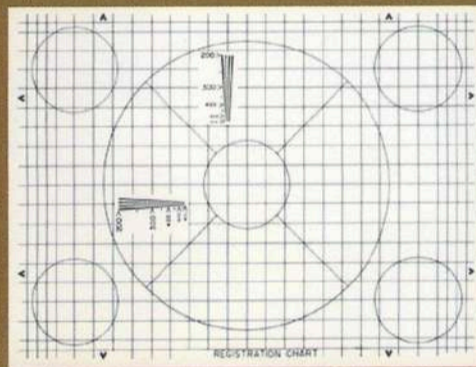
CATALOGUE RAISONNE

TIME BASED ARTS ARCHIVES

a project by **CLAUDIO GOULART** in collaboration with

- 14 **DANIEL BRUN**
"TRANSFIGURATION", video installation
opening 17:00 at Time Based Arts, 4/26 - 10/11/92, 15:00 - 17:00
- 15 **LENNAART VAN OLDENBORGH**
"MARINA'S POSITION", performance
21:00 at Capote Teller, Kluwerstraat 100, Amsterdam
- 17 **THE ARCHIVES**
video television program, 17:00 - 22:00 on V&A TV, Amsterdam
- 28 **FLAVIO PONS**, video installation
"EXTRAVAGANT IRRATIONAL DEVOTION"
opening 20:00 at Time Based Arts, 4/26 - 10/11/92, 15:00 - 17:00
- 14 **"CATALOGUE RAISONNE"**
video television program, 17:00 - 22:00 on V&A TV, Amsterdam

Time Based Arts, Hoogstraat 11, 1016 AX, Amsterdam
tel. (0) 20 6242222 fax (0) 20 6242222



CLAUDIO GOULART - curriculum vitae

Born in 1954, Porto Alegre, Brasil.
Studies in Art and Architecture.

ONE MAN EXHIBITIONS

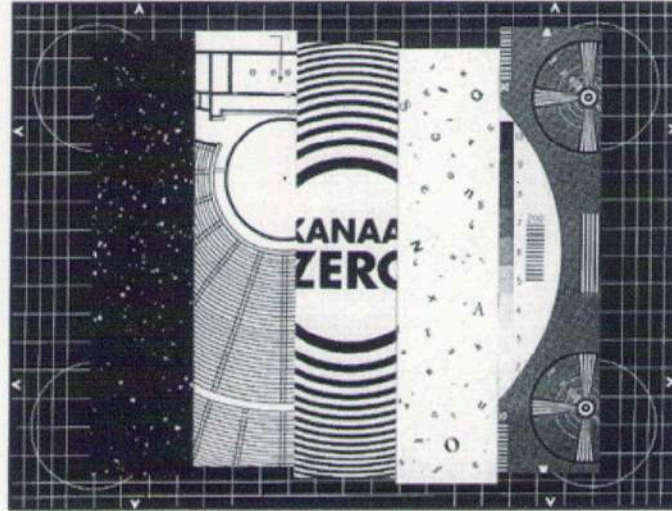
- 2002 - PRINT OUTS, prints, Prince Claus Fund, Den Haag
- 1999 - THE GALLERY OF BATTLES, installation, Gate Foundation, Amsterdam.
- 1995 - VALE QUANTO PESA, installation, Gate Foundation, Amsterdam.
- 1992 - OM DE TUIN LEIDEN, multi-media installation, De Oude Kerk, Amsterdam.
- 1991 - LA MORT DANS SON JARDIN, multi-media installation, Time Based Arts, Amsterdam.
- WAT MEN DE DICHTER ZEGT, installation, De Watertoren, Vlissingen.
- 1985 - BEYOND BABEL, video installation, De Fabriek, Eindhoven.
- VIDEORAMA NEWS-REEL, video installation, Time Based Arts, Amsterdam.
- 1984 - THE WORLD AROUND, video installations, Kijkhuis, Den Haag.
- 1983 - COMPASS, video performance / installation, screening, Gallery Spoon, Tokyo.
- NIGHT AND DAY, multi-media installation, Time Based Arts, Amsterdam.
- 1982 - CASINO ROYALE, installation, Other Books And So Archive, Amsterdam.
- 1981 - GOULART & PONS VIDEO TAPES, The Bank, Amsterdam.
- 1979 - PIECES OF MYSELF, mail art project, prints, Stempelplaats, Amsterdam.
- OBJETO ANONIMO NAO IDENTIFICADO, photographs, Espaco N.O., Porto Alegre.
- 1977 - AS ILUSOES, with Flavio Pons, environment, Museu de Arte Contemporanea, Sao Paulo.

COMMISSIONS AND PROJECTS (a selection)

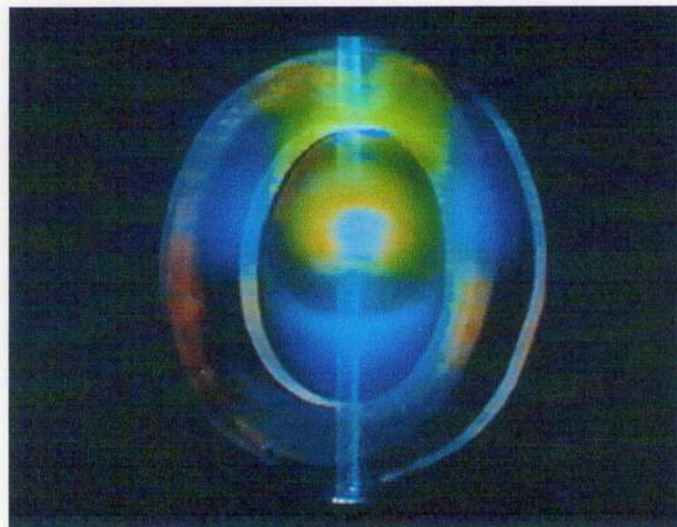
- 1995 - PORTRAIT INTERIEUR, installation, Culturele Raad Zuid-Holland,
Het land dat in mij woont, travelling exhibition.
- 1992 - OM DE TUIN LEIDEN, multi-media installation,
Werkgroep Kleinschalige en Grootschalige Opdrachten, De Oude Kerk, Amsterdam.
- CATALOGUE RAISONNE, multi-media project,
Gemeente Amsterdam, Time Based Arts, Amsterdam.
- 1991-94 - KANAAL ZERO, cable television project,
Gemeente Amsterdam, Salto channel, Amsterdam.
- 1987 - THE BALL, multi-media event, Praktijkburo Beeldende Kunstopdrachten,
Century 87, Stadsschouwburg, Amsterdam.
- LIVE VIDEO, video performance festival,
Gemeente Amsterdam, Zomerfestijn, Time Based Arts, Amsterdam
- 1986 - RIMBAUD COLOR BARS, video installation,
Rotterdamse Kunststichting / Praktijkburo Beeldende Kunstopdrachten,
Poetry International, De Doelen, Rotterdam.
- 1985-86 - FRAGMENTEN VAN EEN LANDSCHAP, photo-graphic project,
Praktijkburo Beeldende Kunstopdrachten / Streekziekenhuis Almelo, Almelo.

KANAAL ZERO

a cable television project,
Montevideo -Time Based Arts,
Vereniging van Mediakunstenaars,
Salto, Amsterdam, 1991-1994.



Kanaal Zero produced in total 75
programs for the Amsterdam
public access channel,
broadcasted monthly and later on
every week. On request, those are
available for viewing at the
Netherlands Media Art Institute.



Kanaal Zero provided artists with the possibility to explore the various aspects of working with television. It was entirely managed and produced by artists. Their role shifted from the usual one of software suppliers for programme makers to another in which the artists themselves can create the context for the presentation of their ideas. Besides the development, production, support and presentation of new projects, Kanaal Zero also presented works produced by others locally or abroad. One aspect of the editorial approach was to broadcast series of programmes on specific themes explored from various angles. Finally the project illustrates the fact that art made for television encompasses much more than our usual models of production, presentation and appreciation of single art works.

Claudio Goulart
editor

Claudio Goulart - 3

- 1988 - NEDERLAND 4, Stedelijk Museum Het Prinsenhof, Delft.
- 1985 - AMSTERDAM KOOPT KUNST, Fodor Museum, Amsterdam.
- 1984 - WORLD WIDE VIDEO FESTIVAL, Kijkhuis, Den Haag.
- 1983 - INSTALLATIES EN PERFORMANCES GEREGISTREERD,
Nederlandse Kunststichting, travelling exhibition, The Netherlands.
- 1981 - INTERNATIONAL MAIL ART FESTIVAL, I.C.C., Antwerp.
- XVI BIENAL DE SAO PAULO - ARTE POSTAL.
- 1979 - STEMPELKUNST, Nederlandse Kunststichting, travelling exhibition, The Netherlands.
- 1978 - PRINTED IN BRAZIL, Other Books And So, Amsterdam.
- 1977 - VIDEO MAC, Museu de Arte Contemporanea, Sao Paulo.
- IV SALAO DE ARTES VISUAIS, Porto Alegre.

PERFORMANCES

- 1991 - POSTCARDS ON THE ROAD, lecture/video performance,
Conference on Cultural Identity, Jan van Eyck Akademie, Maastricht.
- 1986 - BRAZILIAN WATERCOLOR, video performance, Time Based Arts, Amsterdam.
- 1984 - TOTAL ECLIPSE, Performance Festival 2, Lantaren-Venster, Rotterdam.
- 1983 - PERSPECTIVA, video performance, Time Based Arts, Amsterdam.
- THE IMAGE MAKER, Plan B, Tokyo.
- 1982 - ALPHABET, Festival of the Future, De Melkweg, Amsterdam.
- 1981 - CONCERTO, with Flavio Pons, video performance, The Bank, Amsterdam.
- 1979 - OBJETO ANONIMO NAO IDENTIFICADO, Televisao Difusora, Porto Alegre.
- ART AS ORNAMENT OF POWER, with Flavio Pons, Museu de Artes, Porto Alegre.
- 1978 - FLIGHT/ DIALOGS/ LOVERS, with Flavio Pons, Galerie Bedaux, Amsterdam.

TELEVISION PROGRAMMES (a selection)

- IMPRESSIONS OF THE V BIENAL DE LA HABANA, 54' 30", color, 1994.
Kanaal Zero, Amsterdam.
- TARZAN OF TARZANS, 74', color and b&w, 1992, Kanaal Zero, Amsterdam.
- ULISES CARRION VOOR FANS EN WETENSCHAPPERS, 5 hrs., color, 1992.
Kanaal Zero, Amsterdam.
- PERSONAL WORLDS OR CULTURAL STRATEGIES?, 57', color, 1991.
Time Based Arts TV, Amsterdam, collection: Gate Foundation, Amsterdam.
- VIDEORAMA, 10', color, 1985, Televisao Difusora, Porto Alegre.

Claudio Goulart - 2

- 1985 - LACH EENS EVEN / PORTRAITS, with Flavio Pons, video project,
Province Noord-Brabant, Boulevard of Broken Dreams, Den Bosh.
- 1984 - REKLAME, video project, Culturele Raad Zuid Holland,
Golfbreker, cable television province Zuid Holland.
- 1983 - LIVE VIDEO, video performance festival, Time Based Arts, Amsterdam.
- MORGEN IS VANDAAG NIET, video installation, Busproject, De Gele Rijder, Arnhem.
- 1979 - OBJETO ANONIMO NAO IDENTIFICADO, multi-media project,
various locations, Porto Alegre.

GROUP EXHIBITIONS (a selection)

- 2003 - UNA BREVE HISTORIA DEL VIDEOARTE EM HOLANDA,
Museo Nacional Centro de Arte Reina Sofia, Madrid.
- A SHORT HISTORY OF DUTCH VIDEO ART, Gate foundation, Amsterdam,
Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
- 30 YEARS DUTCH VIDEOART, Netherlands Media Art Institute, Amsterdam
- 2002 - ART LAB, in. Focus Gallery, Brussels.
- PRODUTO DAS CIRCUNSTANCIAS, Centro Cultural CREA, Rio de Janeiro.
- 2001 - PRAÇA XV, Maison de l'Amérique Latine, Brussels.
- U VRAAGT...WIJ DRAAIEN, Artoteek Zuidoost, Amsterdam.
- 2000 - ARTE HOLANDESA CONTEMPORANEA, Centro Cultural de Cascais, Cascais.
- SAUDADE, Espace Pierre Cardin, Brussels.
- 1999 - EL ARTE DE LOS LIBROS DE ARTISTA, Biblioteca Mexico, Ciudad de Mexico.
- MADE IN HOLLAND, Nieuwspoor, Den Haag.
- 1998 - AIDS WORLDS – BETWEEN RESIGNATION AND HOPE,
Centre d'Art Contemporain, Geneva, Centro d'Arte Contemporanea, Bellinzona.
- 1997 - VI BIENAL DE LA HABANA, Havana.
- Prince Claus Fund, Den Haag.
- 1996 - HET LAND DAT IN MIJ WOONT, Museum voor Moderne Kunst, Arnhem.
- 1995 - ESPACO N.O. 1979-1982, Museu de Arte Contemporanea, Porto Alegre.
- HET LAND DAT IN MIJ WOONT, Museum voor Volkenkunde, Rotterdam,
Stedelijk Museum Het Domein, Sittard.
- AVENIDA LIBERDADE, Stedelijk Museum Het Domein, Sittard.
- 1994 - QUINTA BIENAL DE LA HABANA, Havana.
- DIE 5. BIENNALE VON HAVANNA, Ludwig Forum, Aachen.
- 1993 - THE NEXT FIVE MINUTES, Paradiso, Amsterdam.
- IN FUSION, Ikon Gallery, Birmingham, Brighton Museum, Brighton, Chapter, Cardiff.
- 1991 - SCHAU MIR IN DIE AUGEN, Dokumenta Archivs, Kassel.

Claudio Goulart – 4

PUBLICATIONS

- THE LAMP MAKER, CATALOGUE n.02, Amsterdam, 2002
THE ART OF GIVING A PARTY, Amsterdam, 2000.
LOS JUGUETES, Amsterdam, 1997.
KANAAL ZERO, Montevideo-Time Based Arts, Amsterdam, 1994.
FIRST THOUGHTS (essay), In Fusion, Ikon Gallery / The South Bank Centre, London, 1993.
POSTCARDS ON THE ROAD (essay), Third Text n. 18, London, 1992.
FOTO GRAFIA (album), Amsterdam, 1983.
PAPEL DE ARTISTA (multiple), with Paulo Bruscky and Flavio Pons, Amsterdam, 1982.
OBJETO ANONIMO NAO IDENTIFICADO, Porto Alegre, 1979.
PASSEPORT, Stempelplaats, Amsterdam, 1979.

CATALOGUES AND LITERATURE (a selection)

- De Volkskrant, 20 February 2003.
- Arte Holandesa Contemporanea, Centro Cultural de Cascais, Cascais, 2000.
- Made in Holland, Kunstcommissie Nieuwspoor, Den Haag, 1999.
- Prince Claus Fund Journal n.1, Prins Claus Fonds, Den Haag, 1998.
- Temps, Geneve, 6 July 1998.
- Le Mondes du Sida - Entre r signation et espoir, De Sida Info Doc Suisse, Bern, 1998.
- The New York Times, New York, 25 May 1997.
- VI Bienal de La Habana, Association Francaise d'Action Artistique, Paris, 1997.
- Espaco N.O., Museu de Arte Contemporanea, Porto Alegre, 1995.
- NRC Handelsblad, Amsterdam, 25 July 1995.
- Het land dat in mij woont, Museum voor Volkenkunde, Rotterdam, 1995.
- Die 5. Biennale von Havanna, Ludwig Forum, Aachen, 1994.
- Quinta Bienal de la Habana, Arte Sociedad Reflexion, Centro Wimfredo Lam, Havana, 1994.
- Het Parool, Amsterdam, 3 October 1992.
- Nederland 4, Culturele Raad Zuid-Holland, Den Haag, 1988.
- Perpektief n.28/29, Rotterdam, 1987.
- World Wide Video Festival, Kijkhuis, Den Haag, 1984.
- Perfo 2, Lantaren/Venster, Rotterdam, 1984.
- Installaties en Performances Geregistreerd , Nederlandse Kunststichting, 1983.

Claudio Goulart - 5

VIDEO TAPES

- AS ILUSOES, with Flavio Pons, b&w, 1977, (collection Museu de Arte Contemporanea, São Paulo).
- LOVERS, with Flavio Pons, 7', b&w, 1978.
- LOVERS, with Flavio Pons, 8', color, 1980, (collection Time Based Arts, Amsterdam).
- DIALOGS, with Flavio Pons, 15', b&w, 1980, (collection Time Based Arts, Amsterdam).
- CONCERTO, with Flavio Pons, 15', b&w, 1980, (collection Time Based Arts, Amsterdam).
- REHEARSAL ROOM, b&w, 1980.
- REMEMBER / TO JOHN LENNON, 30', b&w, 1980.
- DRIVING, 60', color, 1983.
- SILENT MOVIE, 8', 16 mm film, b&w, 1983, video tape version.
- THE IMAGE MAKER, 12', color, 1983, (collection Instituut Collectie Nederland).
- RECLAME, 11', color and b&w, 1984, (collection Time Based Arts, Amsterdam).
- VIDEORAMA, 10', color, 1985.
- PORTRAITS, with Flavio Pons, 20', color, 1985, (collection Time Based Arts, Amsterdam)
- TARZAN OF TARZANS, 74', color and b&w, 1992.
- OM DE TUIN LEIDEN, 17'16", color and b&w, 1992.
- CATALOGUE RAISONNE, 28', color, 1992.
- NINE OUT OF TEN MOVIE STARS MAKE ME CRY, 20', b&w, 1993.
- NEWS-REEL, 11', color and b&w, 1993.
- THE LIVE VIDEO PERFORMANCE FILES, 31'30", color, 1994.
- HEIMWEE / SAUDADE, 18', color, 1994.

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