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Executive air traveler, Lord, Chip, 1979

The eternal frame, Lord, Chip, 1976

Easy living, Lord, Chip, 1984

CHARLES LORD

Curriculum Vitae

Born: Cleveland, Ohio, 1944

Graduated: Tulane University, 1968 (B.A. Architecture)

Founder and Partner: Ant Farm, 1968 - 1978 (Architecture, Design & Media Partnership)

Teaching Experience

1982 - Visiting Lecturer, Visual Arts Department, UC San Diego (Winter Quarter)

1983 - Visiting Lecturer, San Francisco Art Institute

1982-83 - Visiting Lecturer, Visual Arts Department, UC San Diego (Fall 1982, Spring 1983)

1984 - Visiting Lecturer, Visual Arts Department, UC San Diego (Spring 1984)

1985 - Visiting Lecturer, Visual Arts Department, UC San Diego (Fall 1984, Winter 1985)

1985-87 - Assistant Professor, Visual Arts Department, UC San Diego

1987 - Associate Professor, Visual Arts Department, UC San Diego

1987-88 - Visiting Associate Professor, Theater Arts Department, UC Santa Cruz.

Selected Lectures and Screenings

San Francisco Art Institute, 1981

Minneapolis College of Art and Design, 1981

M.I.T. Film Section, 1981

Chinsequet Film and Video Festival, Florida, 1981

Museum of Modern Art, Video Viewpoints, 1981

The Institute of American Studies, Barcelona, Spain, 1981

The American Center, Paris, France, 1981

Contemporary Arts Center, New Orleans, 1981

Atlanta Independent Film and Video Festival, 1982

Media Study, Buffalo, 1982

American Film Institute video series, 1983

University of North Carolina, College of Architecture, 1983

Allen Memorial Art Museum, Oberlin, Ohio, 1983

University of Southern California, Art & Architecture, March 1985

California Institute of the Arts, Department. of Art, March 1985

San Francisco Camerawork Gallery, October 1985

Los Angeles Center for Photographic Studies, January 1986
Donnell Library Media Center, New York, March 1986
Atlanta Film & Video Festival, May 1986
Kansas City Art Institute, 1987
Port Washington, N.Y. Public Library, July 1987
Dallas Video Festival, October 1987
Pacific Film Archives, October 1987
Center for 20th Century Studies, University of Wisconsin/Milwaukee, 1988.

Selected Exhibitions - Installation

The Executive Air Traveler, videotape and documentation, Western Front, Vancouver, December, 1979.

The Executive Air Traveler, "TABLEAU," Los Angeles Institute of Contemporary Art, (catalog), February 2-March 8, 1980 (group show)

Amarillo News Tape, videotape and documentation of residency at KVII-TV, Long Beach Museum of Art, September, 1980

Chevrolet Training Film: The Remake, videotape, props, and photographs, The Whitney Museum of American Art, Film and Video Department, November, 1981 (with Phil Garner)

American Standard, videotape and slides, Institute of American Studies, Barcelona, Spain, 1981

Witness, videotape and slides, 80 Langton Street, San Francisco, November, 1982; Los Angeles Contemporary Exhibitions, Inc. (LACE), May, 1983; and Media Study, Buffalo, New York, November 11-21, 1983

AUTO FIRE LIFE, videotape, Pro Arts Gallery, Oakland, California, May 18-25, 1984

Training Maneuvers, two channel video installation, The Visual Studies Workshop, Rochester, New York, September 6-October 10, 1986

Performance and One Person Exhibitions

Autoparts, a performance broadcast live on KTSF-TV, September 3, 1979. Produced by La Mamelie (with Phil Garner)

Chevrolet Training Film: The Remake, La Mamelie Arts Center, 1978 (with Phil Garner); The Southwest Alternate Media Project, Houston, 1982; The Whitney Museum of American Art, 1980.

Autoamerican, 80 Langton Street, San Francisco; Anthology Film Archives, New York; San Francisco Video Festival; and Eventworks, Boston 1981 and 1982.

CHIP LORD: VIDEOTAPES 1977-87; at the International Center of Photography, New York; March 4-May 6, 1988

Selected Group Exhibitions

Media Burn, 9th Paris Biennale, 1977

Media Burn and *The Eternal Frame*, Documenta 6, Kassel, Germany, 1977 (includes broadcast on German TV)

The Eternal Frame, "Video Art: An Overview," San Francisco Museum of Modern Art, 1977

Media Burn, "Space//Time/Sound the 1970's: A Decade in the Bay Area," San Francisco Museum of Modern Art, December, 1979

The Amarillo News Tape, San Francisco Video Festival, 1980

The Amarillo News Tape, "Video Art: The Electronic Medium," Museum of Contemporary Art, Chicago, 1980

Media Burn and *The Eternal Frame*, Anthology Film Archives, New York, February, 1981

The Amarillo News Tape, videotape and documents, The Amarillo Art Center, June 1981

The Amarillo News Tape, International Video Art Festival, Portopia, Japan, 1981 (award)

Ant Farm Video Retrospective, American Film Institute National Video Festival, Washington, D.C., 1981

Get Ready to March, Toronto Film Festival, 1981

Get Ready to March, Sydney Biennale, 1982

Media Burn and *The Amarillo News Tape*, "Reading Video," Museum of Modern Art, 1982

Amarillo News Tape, U.S. Film and Video Festival, Park City, Utah, 1982 (Honorable Mention award)

Three Drugs, Toronto Film Festival, 1983

Easy Street and *Three Drugs*, San Francisco Video Festival, October, 1983

Media Burn, "Video Art: A History," The Museum of Modern Art, 1983

Abscam (Framed) and *The Amarillo News Tape*, "About TV," Just Above Midtown, New York, 1983

"Building Utopia: Oberlin Architecture 1933-1983", drawings, Allen Memorial Art Museum, Oberlin, Ohio, November 29, 1983-January 29, 1984 (catalog)

Get Ready to March and other selections to the Sydney Biennale shown at: Kitakyushu Municipal Museum of Art, Hara Museum of Contemporary Art, Fukui Prefectural Museum of Art, The Museum of Modern Art, Toyama, Japan, May-August 1983.

Easy Street and *Three Drugs*, selected to the San Francisco Video Festival, October 8-15, 1983

Bi-Coastal and *Three Drugs*, selected to L'Imagine Electronica, Galleria comunale d'arte Moderna, Bologna, Italy, February, 1984

Easy Street, "California Video: 1984", Long Beach Museum of Art, March 25-May 13, 1984

Every Saturday Dad Played Golf, "Artists' Olympics: Miniature Golf," San Francisco Video Gallery, July 15-August 26, 1984 (excerpt of *Easy Living*)

Media Burn, "Content," The Hirshhorn Museum, Washington, D.C., October-December 1984

Easy Living, broadcast on WGBH-TV, Boston and exhibited with other CAT Fund projects at the Institute of Contemporary Art, November, 1984

AUTO FIRE LIFE, selected to the Thomas Edison Black Maria Film and Video Festival, November, 1984

Easy Living, "Video from Vancouver to San Diego," The Museum of Modern Art, January, 1985

Easy Living, purchased by The Museum of Modern Art, New York, February, 1985

Easy Living and *AUTO FIRE LIFE*, purchased by the La Jolla Museum of Contemporary Art, March, 1985

East Living, broadcast on "New Television" by WNET-TV, New York, July, 1985

Easy Living, selected to the Mill Valley Film/Video Festival, September, 1985

Easy Living and *Bi-Coastal*, broadcast by Channel Four, Great Britain, Fall 1985

Media Hostages, selected to the National Video Festival, The American Film Institute, Los Angeles, September, 1985 (catalog)

Media Hostages, New Langton Arts, San Francisco, November 12-December 21, 1985

Media Hostages, New York premiere screening, Exit Art Gallery, February 15, 1986 (continuous showings through March 1)

Media Hostages, selected to the Atlanta Film and Video Festival, May, 1986

Media Hostages, Three Rivers Art Festival, Pittsburgh, PA., July, 1986 (Best Experimental Video Award)

Witness, "The Magic Lantern," San Francisco Camera/Work Gallery, October 10-November 8, 1986

Ballplayer, selected to The National Video Festival, American Film Institute, Los Angeles, December, 1986

"Collaborators: Artists Working Together in Houston 1969-1986," drawings and documentations, The Glassell School of Art, The Museum of Fine Arts, Houston, Texas, September 18-October 19, 1986

Ballplayer, selected to Japan '87 Video Television Festival, video Gallery Scan, Tokyo, July 1987

Ballplayer, selected to "Likely Stories" series cablecast nationally on The Learning Channel, November 1987.

East Living, broadcast by RSI-TV, Italy, 1987

Abscam (Framed), "Surveillance" show at Los Angeles Contemporary Exhibitions, Inc.; February 27-April 12, 1987.

Not Top Gun, cablecast in New York by Paper Tiger Television, July, 1987

Not Top Gun, screened at Pacific Film Archives, October 1987

Ballplayer, selected to "New Television," PBS series broadcast on KCET, WNET and WGBH, 1988.

The Eternal Frame, *The Amarillo News Tape* and *Abscam (Framed)* screened at Pacific Film Archives, April, 1988.

Not Top Gun, screened by New American Makers, Opera Plaza Cinema, San Francisco; May 1988.

Not Top Gun and *Media Burn* screened at the I.C.A., London, in "Video Recodes the Documentary", July 1988.

Commissioned Works:

Video Designer, "In the Belly of the Beast," Mark Taper Forum, Los Angeles Music Center, March 29-May 12, 1985

Sculpture commission for The Hard Rock Cafe, Houston, Texas (\$50,000 public outdoor sculpture, realized with Hudson Marquez and Doug Michels), November 7, 1986

Curator, "VIDEO DISCOURSE - Mediated Narratives," video show at La Jolla Museum of Contemporary Art, February 6-April 5, 1987. (Also traveled to University of Texas/Arlington Center for Research in Contemporary Art, October 1987 and The Sesnon Gallery, UC Santa Cruz, March 1988.)

Videotapes Produced

The Cadillac Ranch Show by Ant Farm, 14 min., 1974

Media Burn by Ant Farm, 25 min., 1975

The Eternal Frame by Ant Farm and T.R. Uthco, 23 min., 1976

The Executive Air Traveler, 6 min., 1979

The Amarillo News Tape, (with Hall & Procter), 25 min., 1980

Abscam (Framed), 11 min., 1981

Get Ready to March, 1 min., 20 sec., 1981

Easy Street (with Mickey McGowan), 6 min., 1983

Bi-Coastal & Three Drugs, 3 min., 1983

AUTO FIRE LIFE, 7 min., 30 sec., 1984

Easy Living, (with Mickey McGowan), 18 min., 1984

Media Hostages (with Branda Miller and Muntadas), 27 min., 1985

Ballplayer, 13 min., 1986

Not Top Gun, 26 min., 1987

Honors and Awards

Progressive Architecture Design Citation, 1973 (*House of the Century*) by Ant Farm

National Endowment for the Arts, Visual Arts Fellowship in video, 1977

Artist-in-Residence, KVII-TV, Amarillo, Texas, 1979

National Endowment for the Arts, Visual Arts Fellowship for video, 1980

Governor of Hyogo Province Award, Portopia Festival, Japan, 1981 (*The Amarillo News Tape*)

The Amarillo News Tape, U.S. Film and Video Festival, Park City, Utah, 1982 (Honorable Mention Award)

Juror, Atlanta Independent Film and Video Festival, 1983

Juror, San Francisco Video Festival, 1984

National Endowment for the Arts, Visual Arts Fellowship, 1985

Easy Living awarded The Work of Excellence award at the 8th Tokyo Video Festival, November 1985 (cash award)

Juror, Arizona Biennial Video Awards, 1988

Videotapes Distributed by:

Electronic Arts Intermix
10 Waverly Place
New York, N.Y. 10003

Video Data Bank/ School of Art Institute
Columbus Dr. at Jackson Blvd.
Chicago, IL 60603

Paper Tiger Television
339 Lafayette St.
New York, N.Y. 10012

Publications by Lord

1971 Designer, *Guerilla Television*, Holt, Rinehart & Winston.

1974 "A Backward Look at the Forward Look," *Rolling Stone*, August 29
 "2020 Vision", catalog of the Ant Farm exhibit, The Contemporary Arts Museum,
 Houston, Texas

1976 Contributor, *Video Art: An Anthology*, Schneider and Korot

"TV Radiation Survey," by Ant Farm, *Art Contemporary*, No. 3, Vol. 1, Winter

- 1978 "Home Sweet Homes," Chip Lord, *New West*, November 20
- 1982-84 Art Director, SEND magazine (formerly *Video 80's*)
- 1983 Contributor, *The Un/necessary Image*, Tanam Press
- 1984 Designer, *Video: A Retrospective*, catalog, The Long Beach Museum of Art

Publications About Lord

- 1972 "Conceptual Architecture," *Design Quarterly*
- 1973 "House of the Century," Casabella Magazine
"House of the Century," *Domus*, March
"House of the Century," Jim Murphy, *Progressive Architecture*, June.
- 1975 "Art Politics Interview: Ant Farm" Carla Liss, *The Berkeley Barb*, July 11.
"Watching the Media Burn," Jon Carroll, *The Voice*, July 14.
"From the Folks who gave you 2020 Vision," Jim Murphy, *Progressive Architecture*, September.
"Smashing Your TV and Needing It Too," Frank Sheldon, *The Chicago Reader*, October
"The Naked Emperor/Fiddling While the Media Burns," Paul Krassner, *Crawdaddy*, October
"Doing it Again in Dallas," Howard Smith, *The Voice*, November 3.
- 1976 *Video Art: An Anthology*, edited by Ira Schneider and Beryl Korot, Harcourt, Brace, Jovanovich, New York.
Video by Artists, edited by Peggy Gale, published by Art Metropole, Toronto.
"The Eternal Frame: An Authentic Remake of the Original JFK Assassination," *Art Contemporary*, No. 5, Vol 2.
- 1978 "Chevrolet Training Film: The Remake," Hal Fischer, *Artforum*, September.
- 1979 *Performance Anthology*, edited by Carl Loeffler, published by Contemporary Arts Press, San Francisco
- 1980 "Art, Autos and Ant Farm's video views of technology," Eliot Wald, *The Chicago Sun-Times*, February 29.
"A Chronology of Video Activity in the United States," Barbara London, *Artforum*, September.
"Ant Farm," Ellin Stein, *Boulevards*, September.
"En Torno Al Video," Bonet, Dols, Mercader, & Muntadas, Barcelona, Spain.
"Dateline Amarillo," John Stodder, *Artweek*, October 4
Space/Time/Sound-1970's: A Decade in the Bay Area, catalog edited by Suzanne Foley & Connie Luwellan, San Francisco Museum of Modern Art.

- 1981 "Auto-Biography," *Artbeat*, Suzaan Boettcher, March
 "Chip Lord: AutoAmerican: A Photographic Performance," Alan M. Brown, *Artbeat*, March.
 "Watching TV with Doug Hall and Chip Lord," Steve Seid, *Video Networks* (newsletter of the Bay Area Video Coalition), September.
National Video Festival, catalog, The American Film Institute
Architecture Today, Charles Jencks, Harry N. Abrams, Inc., New York
- 1982 "TV Sheen", Steven Winn, *Artnews*, January
 "Artist Offers Fractured News An Antidote for Boob-Tube Blues," George Howell, *Buffalo Evening News*, April 27
 "A Mixed Blessing," review of the 1981 San Francisco Video Festival, Lucinda Furlong, *AfterImage*, May.
 "Art or Television," Mary Stofflet, *Studio International*, Fall
The Un/necessary Image, edited by Peter D'Agostino and Antonio Muntadas, Tanam Press, New York.
 "Artists making the News/Artists Re-making the News," Micki McGee, *AfterImage*, November
 "Review of San Francisco Video Festival," Susan Platt, *Artweek*, December 18
- 1983 *Video/TV: Humor/Comedy*, catalog of travelling exhibition, edited by John Minkowsky, Media Study, Buffalo
 "San Francisco Video Festival," review, Robert Atkins, *Artforum*, April (pp. 78-79)
 "Circulating Video Library," catalog, Museum of Modern Art, November (Media Burn)
Kunst und Video, Bettina Gruber and Maria Vedder, DuMont Buchverlag Koln (German anthology)
- 1984 "Metaphorical Golf," Mark Van Proyen, *Artweek*, August 11
 "A Utopian past and a Visionary Future: Oberlin 2133," catalog essay, Virginia Bettendorf
- 1985 "Video Verging on Television," *Artweek*, Marina LaPalma, April 6
 "Review of Media Hostages," *LA Weekly*, September 13 (AFI Festival)
 "Review of Media Hostages," Fen Johnson, *AfterImage*, November (AFI Festival)
 "Review of Media Hostages," Warshawski, *Videography*, December (AFI Festival)
The Big Car Show: Contemporary Visions of the Automobile, catalog, Herron Gallery, Indianapolis Center for Contemporary Art, May 11-June 22
- 1986 "Review of Media Hostages," Robert C. Morgan, *AfterImage*, summer 1986
 "A Visual Jet-age Message," review of Training Maneuvers, Robert C. Morgan, *The Rochester Democrat and Chronicle*, September 21
 "Ballplayer," Lewis MacAdams, *L.A. Weekly*, December.
- 1987 "Surveillance" exhibition catalog, Los Angeles Contemporary Exhibitions, Inc. in which *Abscam (Framed)* was entered.
- 1988 "Video Politics: *Guerrilla TV*, Ant Farm, *Eternal Frame*", Patricia Mellancamp, review in journal DISCOURSE.