

Peter d'Agostino:
COLD / HOT-
Walks, Wars & Climate Change



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Martin Art Gallery

August 27 – November 3, 2018

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Martin Art Gallery, Mulhenberg College

2400 Chew Street, Allentown, PA.

Art photo/texts © Peter d'Agostino

Cover: *World-Wide-Walks / DESERTS* (2018)

Essays © Authors

Catalogue © Martin Gallery Press, 2018

ISBN 978-0-9978535-3-7

Foreword

Martin Art Gallery is pleased to present Peter d'Agostino's **Cold / Hot - Walks, Wars & Climate Change** at Muhlenberg College. D'Agostino's decades-long, international career traverses varied political movements and regimes, while ultimately maintaining an intensely personal vision. Coming of age in the fractured 60's and 70's instilled his awareness of social and political crises - a distressing common-place today - and a passionate concern for the health of the environment. Global vision, ardor for social justice, and environmentalism inform his works, yet his art circumvents overt polemics and advocacy.

Employing a range of conceptual approaches and time-based media, d'Agostino's *World-Wide Walks* embody his unique form of video 'documentation/performances', immersing viewers within multiple points of view. By including himself in this work, he seems to anticipate not so much the status quo "selfie" culture, but artists' increasing desire to situate us more visibly within their practice. While the digital world is rife with images of people sharing their social activities and achievements, such as a triumph on a mountain top, his *Walks* simply and poetically acknowledge a human presence as he spatially navigates both natural and political spaces. Expansive images contrast with close ups; images are both full-frame and gridded or split, echoing our splintered attention spans. Thus, the natural and cultural often intersect, not only in time signature and pacing, but in vantage point, framing, and focus. Other works, such as *VR/RV: a Recreational Vehicle in Virtual Reality*, are firmly situated in digitally constructed environments.

The fundamental significance of Peter d'Agostino's work is that we understand the artist as part of the fabric of mortals, acutely aware of our limited time on an increasingly crowded and damaged planet. While he is necessarily crossing both actual and virtual political boundaries, his primary concern is immersing himself and viewers in natural and cultural ecologies, which steers the conversation toward the fragility of place. D'Agostino's prescient projects employ still and moving images as screens, frames, windows, and portals. His first-person viewpoint allows us to project ourselves into this journey of outward and inward exploration. We are taken on a spiritual expedition in the manner of the American naturalist John Muir, which at times conjures the romantic sublime, and at others, a jarring dystopia.

Paul M. Nicholson, Director, Martin Art Gallery

Works in the Exhibition



World-Wide-Walks / between earth & water / ICE (2012-14)

Walks along the edge of glaciers, at the top and bottom of the globe in Iceland, Alaska and Argentina witness signs of global warming. Juxtaposed with the walks and a sound score of evolving glacial dynamics are cautionary texts that serve as a counterpoint to the sheer beauty of these places- reminders of the fragility of massive glaciers during our current era of accelerating climatic changes.

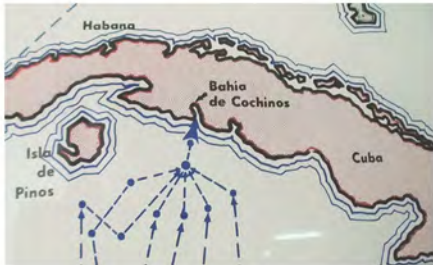


World-Wide-Walks / between earth & water / DESERTS (2011-18)

Walks in the four major desert areas of North America.

The Chihuahuan Desert includes: Soaptree Yucca plants, fields of petroglyphs, the location of the first Atomic Bomb detonated in 1945 preceding Hiroshima and Nagasaki, as well as the U.S./ Mexico border separating the sister cities of El Paso and Juarez.

[In-progress: Mojave, Sonoran, and Great Basin deserts.]



World-Wide-Walks / between earth & water / WETLANDS (2010-18)

Walks focusing primarily on the Florida Everglades and Cuba's Zapata Swamp provide important insights into the effects of the changing climate and issues related to cold / hot wars. The Zapata preserve is adjacent to Cuba's Bay of Pigs, where the failed invasion led to the most dramatic and dangerous incident of the Cold War - the Cuban Missile Crisis in October 1962.



VR / RV: a Recreational Vehicle in Virtual Reality (1993-94)

VR/RV explores the displacement and disembodiment of a technologically determined culture which co-mingles video games and computerized war. Reconstructed scenes from the atomic bombing of Hiroshima in 1945 are juxtaposed with 'smart bombs' used in the Gulf War, 1990-91.

COLD / HOT - Walks, Wars & Climate Change

David I. Tafler

This exhibition focuses on the theme of COLD / HOT as it relates to walks, wars and climate change, drawing from a selection of Peter d'Agostino's work, in particular his *World-Wide-Walks / between earth & water* installations, *ICE / DESERTS / WETLANDS*.

D'Agostino has performed the *Walks* on six continents over the past five decades. Initiated as video 'documentation/performances' in 1973, the *Walks* evolved into video/web projects in the 1990s and mobile/locative media installations in the 2000s, probing and examining climate change during the last decade. *World-Wide-Walks* explore natural, cultural, virtual identities: mixed realities of walking through physical environments and virtually surfing the web.

As a key to the thematic content of this exhibition, recent *Walks* performed with 360- degree VR video cameras serve to bridge d'Agostino's use of new media technologies with an earlier work, *VR/RV: a Recreational Vehicle in Virtual Reality* (1993-94). Portraying simulations of armed conflicts in Asia and the Middle East as a fully immersive interactive virtual reality project with an HMD (head-mounted display) and data gloves, *VR/RV* appears in this exhibition as a video installation.

In the Anthropocene era, walks, wars, and climate change, as observed on glaciers, deserts and wetlands, become sites of accelerated and enflamed transition, potential zones of stress and conflict. In 2007, the Intergovernmental Panel on Climate Change (IPCC), a team of scientists from around the world, confirmed initial indications that human activity caused the Earth's rising temperature.

In *Climate Change and Armed Conflict*, James R. Lee identifies the resultant symptoms of climate change stress and conflict: loss of arable land, migration, border disputes, resource shortages and shifting energy supplies. Exacerbating the situation, the growing population and proliferation of human civilization across the globe has diminished drastically the reservoir of untapped lands (historically a "pressure valve"). Of those untapped lands remaining, marginal areas like the Arctic and Antarctica might become more habitable leading to even greater conflict for land and resources.¹

World-Wide-Walks / between earth & water

In their fragility, the *World-Wide-Walks* assemble a finite human figure's making of micro and macro meaning within natural and mediated cultural environments. In the early 1970s, d'Agostino's experience of drinking clear water flowing directly from melting glaciers at the higher elevations while backpacking in California's Sierra Nevada Mountains helped shape his concomitant environmental sensibility. News of Gabriel García Márquez's passing in 2014 rekindled the memory of the opening lines to *One Hundred Years of Solitude*, the saga of a family in a village on "the bank of a river of clear water." "Many years later, as he faced the firing squad, General Aureliano Buendia was to remember that distant afternoon when his father took him to discover ice."

World-Wide-Walks / between earth & water / ICE surveys retreating glaciers at the top and bottom of the globe in Iceland, Alaska, and Argentina to witness the consequences of global warming. In Iceland, Vatnajökull is Europe's largest glacier, and Snaefellsjökull sets the location for Jules Verne's novel *Journey to the Center of the Earth*. Both glaciers continue to diminish in size. Alaska's Glacier Bay has a long human legacy beginning with the Athabascans and later the Tlingit tribe. British explorer George Vancouver (1791) and naturalist John Muir (1879) explored the area. Glacier Bay now contains some of the fastest receding glaciers in the world. The massive Perito Moreno Glacier is located in Argentina's Patagonian Ice Field, the world's third largest fresh water reserve has been declining steadily over the past 50 years. Retreating glaciers have made a significant contribution to sea-level rise.

World-Wide-Walks / between earth & water / DESERTS comprises walks in the four major desert areas of North America: the Chihuahuan, Mojave, Sonoran, and Great Basin. Deserts form the most prevalent and fragile landform, moving, expanding, contracting, and stretching across large swaths of the globe. This exhibition features *Walks* in the Chihuahuan Desert, a crossroads where contrasting natural worlds and cultures intersect. Soapstone Yucca plants represent living testaments to natural survival in this desert ecosystem. Indigenous peoples used the inner parts of the trunk and roots of the yucca plants to make a kind of soap and shampoo. Fields of petroglyphs dating from the Ancestral Pueblo period (c. 1300 to 1600) appear throughout the Petroglyph National Monument on the outskirts of Albuquerque, New Mexico. In the midst of a geological area characterized by five dormant volcanic cones, thousands of images inscribed in the basalt rocks by Native Americans form recognizable icons of people, animals, birds, and symbols.

Born in 1945 'between the bombs' - the test on July 16 and the bombing of Hiroshima on August 6 - d'Agostino commemorates the tragic consequences of the atomic bomb with walks in two locations: Alamogordo, the test site of "The Gadget," which preceded the "Little Boy" bomb that devastated Hiroshima on August 6; and at the White Sands Missile Range Museum, where his walk circumscribes the casing of a "Fat Man," the type of bomb dropped on Nagasaki, August 9.

Recent *Walks* performed in areas of the desert on the U.S. / Mexico border, juxtapose sites along the Rio Grande River to map ecological, socio-political and economic concerns. The natural meandering boundaries of the Rio Grande, a river drying up due to a changing climate also reveal contested border areas - battlegrounds of accelerating immigration debates. D'Agostino contrasts his river walk with a walk across the Bridge of the Americas, the border crossing connecting the sister cities of El Paso, Texas and Juarez, Mexico.

World-Wide-Walks / between earth & water / WETLANDS Florida and Cuba have ecological and political significance providing insights into the effects of the changing climate and issues related to cold/hot wars. Wetlands mark a zone of transition between land and water, an ongoing relationship fraught with life and coastal accommodation, most threatened by civilization's drainage and developmental appropriation. *Walks* in Florida's Everglades, the largest marsh system in the United States, reveal a legacy of assault on its vital water supply and abundant wildlife. Now rising sea water levels pose a threat, not only to the Everglades' fragile ecosystem but to the 8 million people dependent on its supply of drinking water. South Florida represents this epicenter of climate change impact. Geographically 90 miles away, light years apart politically, the Zapata Swamp on Cuba's Bahía de Cochinos (Bay of Pigs), embodies one of the largest and most important wetlands in the Caribbean region. By 2030, rising sea levels may submerge Las Salinas Brito, a portion of the Zapata Biosphere Preserve. The Bay of Pigs, the site of the failed invasion in 1961 and a trigger for the Cuban Missile Crisis a year later, forms part of d'Agostino's memory and emotional life experience as a teenager. Afterward, the U.S. Embargo and other political circumstances, notably the collapse of the Soviet Union after the fall of the Berlin Wall in 1989, have helped nudge Cuba toward developing alternative models of sustainable development since the cessation of Russian economic aid during the 1990s.

Another work not in this exhibition, d'Agostino's Cold War trilogy, ***World-Wide-Walks / BERLIN-LODZ-SOFIA*** (1990 -2009), was performed in 1990 along remnants of the Berlin Wall, and in Lodz, Poland for the "Construction in Process" exhibition. In 2009, d'Agostino completed the installation with walks in Sofia for "Work in Motion - migration, mobility and labor" at Red House Center Art Gallery, Sofia, Bulgaria.

The end of the Cold War segues with the climate change crisis. John Ashton, UK Climate Change Representative, tied the two issues together:

There is every reason to believe that as the twenty-first century unfolds, the security story will be bound together with climate change. ... The last time the world faced a challenge this complex was during the Cold War. Yet the stakes this time are even higher, because the enemy now is ourselves, the choices we make. (Vogel 2007) - James R. Lee, *Climate Change and Armed Conflict: Hot and Cold Wars* (2009).

Art mediates the borders as passage between evolution and revolution. Through observing, recording, and representing them, these transition zones become reimagined and reactivated, re-seen and re-framed in the midst of a troubled global trajectory. In that unsettled future, everybody remains affected.

VR / RV: a Recreational Vehicle in Virtual Reality lays out a political-cultural metaphor of east/west, far-east/mid-east geography. Its map stretches from present times in Philadelphia and the Rocky Mountains, to Hiroshima in 1945 and the Persian Gulf in 1991. On this virtually constructed East, West, Far-East and Mid-East grid, the viewer-driver of the RV can navigate to the site of the incendiary start of the Atomic Age, to the “smart” bombs of the late 20th century during the Gulf War. The computer-game-like images of those smart bombs heading toward their targets in Baghdad premiered live on television (during prime time in the U.S.) to a global audience as the Gulf War began on January 17, 1991. D’Agostino developed *VR/RV* during his residency at the Banff Center in the Canadian Rockies, while based in Philadelphia. He inscribes *VR/RV*’s east-west embodiment with his own experiential timeline (as he does with the *Walks*). But, the project moves beyond a simple look back at the past. The artist describes the project as evoking a panorama of unsettling future states. While a panorama of cataclysmic upheaval impacts everyone, not everyone suffers the same impact. Those with greater resources have greater options to make the adjustments, particularly those imposed by climate change. Toward addressing those adjustments, art can render the unfamiliar, reveal disproportions, shifting thresholds, and the horizons for potential action.

The ***World-Wide-Walks*** and ***VR/RV*** incorporate d’Agostino’s themes of natural-cultural-virtual identities, including those of the artist himself, by repositioning an individual within the context of a culturally-historically charged, embodied and ecologically changing environment. The greatest challenge may lie in opposing and challenging larger forces that attempt to encompass and eventually define “the self” as part of a global collective engaged and affected by socio-political and economic forces. Governmental agencies, a military-industrial complex, and the corporate interests of mass media and social media organizations impact these forces.

Transition zones shift with history and run the gamut from social upheaval, to scientific atomization, to industrial revolution, to environmental catharsis. Each historic period shapes its particular agenda. The artist can either engage, or disengage from the power and force of his or her own time. Either choice bears some correlated social - aesthetic significance. If engaged, the artist “discloses in a particularly poignant way an insight or vision that would otherwise remain hidden.” ²

1. Lee, J. R. (2009). *Climate Change and Armed Conflict: Hot and Cold Wars*. London and New York: Routledge, p.6.
2. Gandolfo, David I. and Sarah E. Worth (2012). “Global Standpoint Aesthetics: Toward a Paradigm,” in *The Continuum Companion to Aesthetics*, ed. Anna Christina Reibeiro. Continuum International Publishing, p.242.



World-Wide-Walks/between earth & water/ICE

Iceland – Alaska – Argentina

Walks along the edge of glaciers – at the top and bottom
of the globe – to witness signs of global warming

Juxtaposed with my walks and a sound score of evolving glacial
dynamics composed by Reese Williams, are cautionary texts
that serve as a counterpoint to the sheer beauty of these places
– reminders of the fragility of massive glaciers during
our current era of accelerating climatic changes.

"Argentine researchers warned that Le Martial Glacier will disappear
in 2040– by 2050 'nothing' will remain of it."

National Scientific and Technical Research Council

ICELAND

Iceland, a place of coexisting "fire and ice," where the European and North American continental shelves meet, is characterized by factual and mythic histories.

13th century sagas provide the first written documentation of geographic names of Iceland's glaciers, some of which are still in use.

"During the last half of the twentieth century, 6 named glaciers 'disappeared'

3 mountain glaciers melted and 2 distributary outlet glaciers and

1 outlet glacier receded..." – O. Sigurosson and R. S. Williams, Jr

Geographic Names of Iceland's Glaciers: Historic and Modern, 2008.

ALASKA

Alaska harbors more than 100,000 glaciers. The history of Glacier Bay epitomizes natural and cultural issues concerning the effects of climate change on the glaciers.

"In the past decade, Alaska's coastal glaciers have added as much (or more) melt water to the global ocean as the ice sheets of Greenland or Antarctica, making these glaciers a significant factor in global sea-level rise." Bruce Molnia

Most Alaskan Glaciers Retreating, Thinning, and Stagnating USGS Report, 2008.

ARGENTINA

The Perito Moreno Glacier, located in the Andes on the border with Chile, is one of 48 glaciers in the Patagonian ice field, the world's third largest fresh water reserve. South America's huge glaciers are rapidly melting due to global warming. The melting of the glacier means the loss of vast reserves of fresh water for human consumption, and for the rivers that provide hydroelectric power.

South America: Glaciers – Going, Going...Gone? [ipsnews.net/2009]



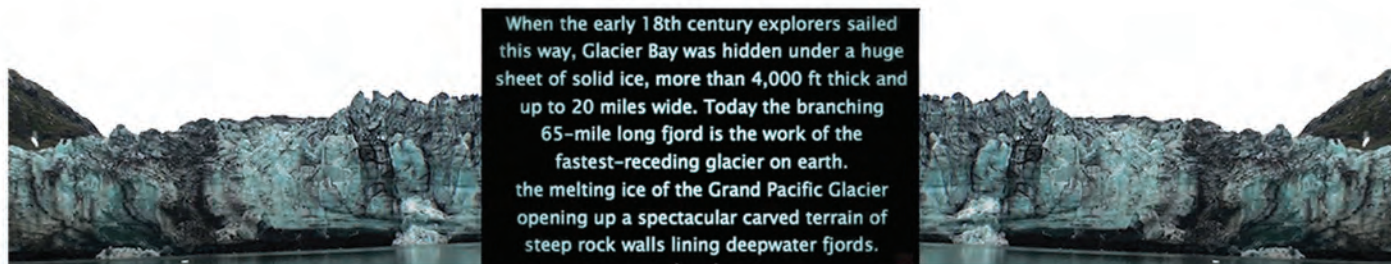
**Vatnajokull is Europe's largest glacier.
A leading glaciologist explained what
will happen if global melting continues.
"The glacier ice will melt.
The water that runs off will go to the sea.
The sea level will rise about 7 metres, which
means we'll have catastrophic effects on the
highly populated areas all over the globe."
Finnur Palsson, University of Iceland, 2009**







World-Wide-Walks / between earth & water / ICE



When the early 18th century explorers sailed this way, Glacier Bay was hidden under a huge sheet of solid ice, more than 4,000 ft thick and up to 20 miles wide. Today the branching 65-mile long fjord is the work of the fastest-receding glacier on earth. the melting ice of the Grand Pacific Glacier opening up a spectacular carved terrain of steep rock walls lining deepwater fjords.



What is happening ... is not well understood. One hypothesis for the 3 mile-wide Perito Moreno's advance is the glacier's apparent insensitivity to changes in what glaciologists call the equilibrium line on glaciers. Roughly equivalent to the snow line, the equilibrium line is the elevation above which the glacier is growing, due to snow accumulation, and below which the glacier is melting.

Andrés Rivera, glaciologist



World-Wide-Walks / Perito Moreno-Martial

World-Wide-Walks / between earth & water / ICE

World-Wide-Walks form a corpus of visual, auditory, and textual information that functions as a mnemonic archive of the artist's experiences and responses to the world through which the viewer may live and travel vicariously. This record also folds together glimpses of overlapping cultural and sociopolitical contexts and conditions inextricably interdependent upon natural phenomena.

Among the works in the *between earth & water* series, d'Agostino considers ***ICE*** to be his most "clearly resolved and produced" for his complete realization of the unity of "form, content, and context," aspects informing a work of art that he holds to be, and teaches as, paramount. ***World-Wide-Walks/between earth & water/ICE*** (2012-14) includes walks at three different glaciers: Iceland's Vatnajökull, Europe's largest icecap; Argentina's Tierra del Feugo archipelago, the southernmost extreme of the continent of the Americas; and Alaska's Glacier Bay, 3.3 million acres of glaciers, mountains, temperate rainforest, coastlines and fjords. He exhibits the three videos comprising ***ICE*** on three separate screens, each filling an entire wall and each dissolving into a split screen that gives way to minimal poetic informational texts about glaciers, the environment, and time. D'Agostino's visualization of the sites of ***ICE*** is exquisite, not the least for his use of vertical, horizontal, and rotating perspectival axes, and split and merging screens, points of view that convey the inextricable intertwining of water, land, and sky. The unique shapes and the iridescent, sometimes transparent, greens and blues of the melting glaciers, shot against the stark backdrop of the nearly barren land that they uncover as they melt, are poignant for how d'Agostino acknowledges the disappearance of essential aspects of the planet and his belief that the "role of an artist is to leave a message about the past for the future." At 73 years old, d'Agostino ponders what will be recognizable of the world he knows should he live 100 years. This question motivates him to record his experiences of "the acceleration and the tipping point" that is occurring in climate change, which humanity faces in the vivid retreat of the glaciers and the rapid rise of the seas.

Kristine Stiles

World-Wide-Walks / Peter d'Agostino: Crossing Natural-Cultural-Virtual Frontiers

Forthcoming: Intellect Books, Bristol, UK / Chicago, USA



World-Wide-Walks/between earth & water/DESERTS

Chihuahuan Desert

Walks in the four major desert areas of North America.
The Chihuahuan Desert includes: Soaptree Yucca plants,
fields of petroglyphs, the location of the first Atomic Bomb
detonated in 1945 preceding Hiroshima and Nagasaki,
and the U.S./ Mexico border separating
the sister cities of El Paso and Juarez.

[In-progress: Mojave, Sonoran, and Great Basin deserts.]

"Deserts, which account for the largest percentage of the Earth's
terrestrial surface area...are among the ecosystems predicted
to be the most sensitive to global change."

Physiological Ecology of North American Desert Plants





World-Wide-Walks / between earth & water / DESERTS



World-Wide-Walks / Great Kiva



World-Wide-Walks / Petroglyph





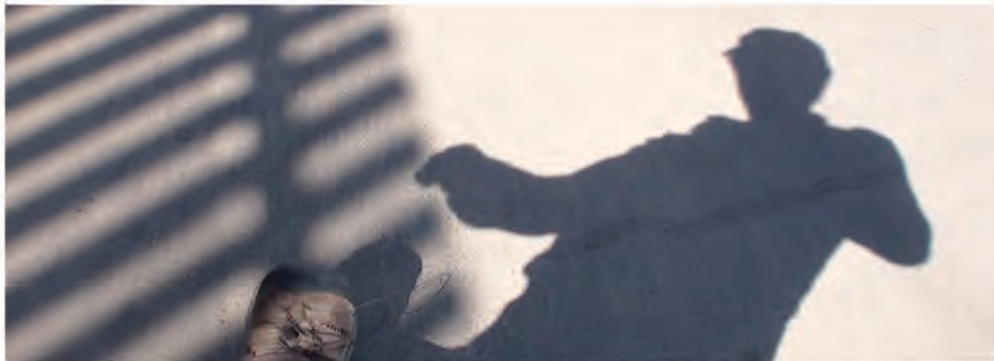
World-Wide-Walks / Rio Grande



The Rio Grande has sustained people and wildlife for millennia in the desert Southwest. As the largest river system in the Chihuahuan Desert, it is a vital habitat for hundreds of wildlife species. Now the river itself needs our help. [wildmesquite.org]

The Rio Grande is a classic “feast or famine” river, with a dry year or two typically followed by a couple of wet years that allow for recovery. If warming temperatures brought on by greenhouse gas emissions make wet years less wet and dry years even drier, as scientists anticipate, year-to-year recovery will become more difficult. [nytimes.com]

Trump’s Border Wall Lands Rio Grande on List of Nation’s Most Endangered Rivers
The river has long suffered from pollution and overuse, but 33 new miles of border wall could be the “last nail in the coffin,” environmentalists say. [texasobserver.org]



World-Wide-Walks / between earth & water / WALL



World-Wide-Walks /between earth & water/WETLANDS

Florida – Cuba

Walks focusing primarily on the Florida Everglades and Zapata Swamp
reveal striking environmental similarities and
socio-political differences between the U.S. and Cuba.

The Zapata preserve is adjacent to Cuba's Bay of Pigs,
where the failed invasion led to the most dangerous incident
of the Cold War –the Cuban Missile Crisis in October 1962.

"Wetland habitats serve essential functions in an ecosystem...
acting as water filters, providing flood and erosion control,
and furnishing food and homes for fish and wildlife."

[oceanservice.noaa.gov]



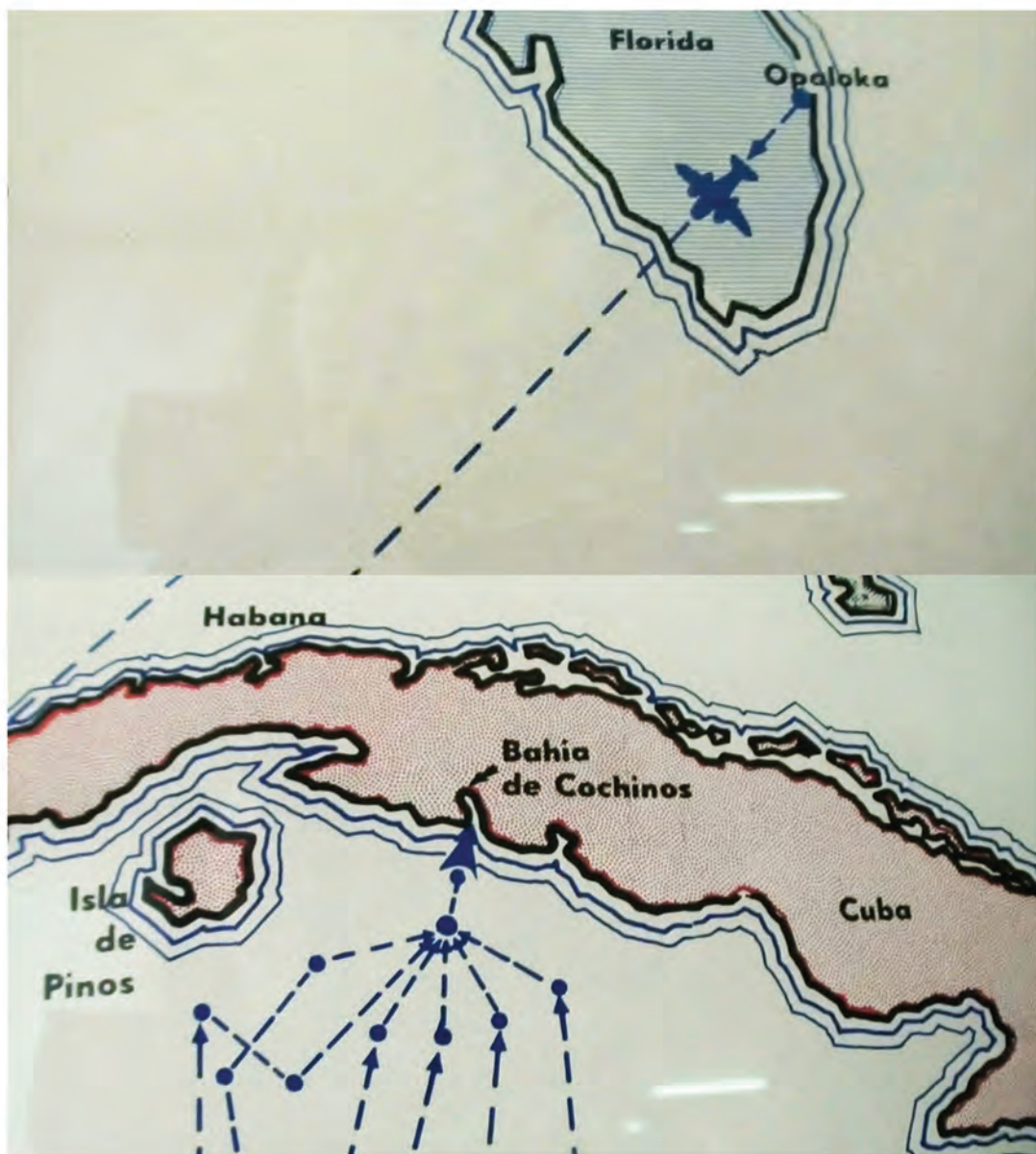
World-Wide-Walks / Everglades



World-Wide-Walks / Zapata



World-Wide-Walks / Key West – Bay of Pigs



World-Wide-Walks / Florida – Cuba



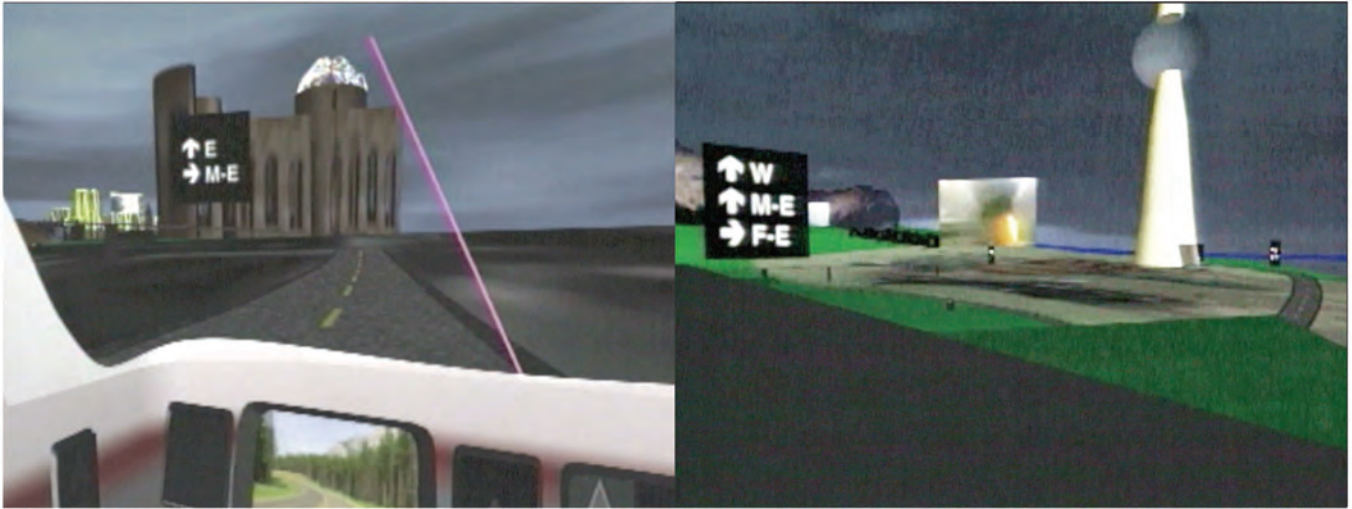
World-Wide-Walks / El Morro Fortress



VR / RV: a Recreational Vehicle in Virtual Reality



VR / RV: a Recreational Vehicle in Virtual Reality



VR / RV: a Recreational Vehicle in Virtual Reality

The juxtaposition of simulated worlds in a political context becomes a core element in Peter d'Agostino's ***VR/RV: a Recreational Vehicle in Virtual Reality*** (1993). D'Agostino has been working in video and interactive multimedia for decades and created numerous works addressing issues of politics and identity. ***VR/RV*** is a projection of a 3D world that simulates a travel along the electronic superhighway (in the literal sense) by joining scenes from Philadelphia, the Rockies, Kuwait City, and Hiroshima – experienced from the inside of a computer-generated car. Mixing the scenery with the “soundtrack” from the constantly scanning car radio as well as CNN broadcasts, the project becomes a reflection on the increasing mediation of our world and the way it is shaped by technologies. Hiroshima and Kuwait, in particular, point to the military use of technology, which again is closely connected to the mediation of war. In ***VR/RV***, virtual reality is not used to create a seamless alternate world but to create a clash of the “realities” of physical location and perception. The investigations of this [and other projects] and of immersive virtual reality in digital art may still be in their beginning stages – where the state of the technology lags behind the concepts being explored – but they point to a probably not so far future where virtual reality may become a second nature that profoundly challenges the basis of our concepts of perception and the dualism of “flesh” and “spirit.”

Christiane Paul

Digital Art, Thames & Hudson, London, 2015

Peter d'Agostino

Peter d'Agostino's pioneering photography, video and interactive new media projects have been exhibited internationally. Surveys of his work include: *World-Wide-Walks* projects at the University Art Gallery, Bilbao, Spain (2012), University of Paris I Partheon-Sorbonne (2003); and *Peter d'Agostino: Interactivity and Intervention, 1978–99*, Lehman College Art Gallery, New York (1999). Major group exhibitions include: *Whitney Biennial*, New York, *Sao Paulo Bienal*, Brazil, and *Kwangju Biennial*, Korea. His works are in the collections of The Museum of Modern Art, New York; San Francisco Museum of Modern Art, Getty Museum, Los Angeles; Berkeley Art Museum, and are distributed by Electronic Arts Intermix. D'Agostino has been awarded grants and fellowships from: the National Endowment for the Arts, Japan Foundation, Onassis Foundation, Pew Trusts, Fulbright Program, MIT's Center for Advanced Visual Studies, Banff Centre for the Arts, Rockefeller Foundation's Bellagio Center, Italy, the American Academy in Rome, the Art/Sci Center, University of California, Los Angeles. He is Professor of Film and Media Arts, Temple University, Philadelphia.

Individual Exhibitions (Selected)

- 2017 Interactive Arts e.V. Kreativikum Eilbek, Hamburg, Germany
- 2016 FLUX Club, Barcelona, Spain
- 2014 Harvestworks Digital Media Arts Center, New York
- 2012 Bizkaia Art Gallery, University of the Basque Country, Bilbao, Spain
- 2011 Braunstein/Quay Gallery, San Francisco
- 2009 Red House Art Gallery, Sofia, Bulgaria
- 2007 Laboratorio Arte Alemeda/Instituto Nacional de Bellas Artes Art Gallery, Mexico City
- 2004 Lux London, England
- 2003 University of Paris I: Pantheon-Sorbonne, Fontenay-aux-Roses Art Gallery, France
- 2000 Galerie de Arte, University of Brasilia, Brazil
- 1999 Lehman College Art Gallery, New York
- 1995 Berkeley Art Museum/Pacific Film Archive; Weatherspoon Art Gallery, UNC, Greensboro
- 1994 Banff Centre for the Arts, Canada
- 1993 Image Forum, Tokyo; ArtSpace, Auckland, New Zealand
- 1989 Student Cultural Center, Belgrade, Yugoslavia
- 1987 Philadelphia Museum of Art; Museum of Modern Art, New York
- 1986 American Academy in Rome, Italy; Houston Center for Photography, Texas
- 1984 Institute of Contemporary Art, Boston
- 1983 Franklin Furnace, New York
- 1982 The Kitchen Center for Video, Music and Dance, New York
- 1981 Anthology Film Archives, New York
- 1980 Los Angeles Institute of Contemporary Art
- 1979 Museum of Modern Art, New York
- 1978 Artists Space, New York
- 1975 80 Langton Street, San Francisco
- 1973 Quay Gallery, San Francisco

Group Exhibitions (Selected)

- 2018 "Way Bay 2" Berkeley Art Museum/Pacific Film Archive
2016 "Photography and Language" Cherry and Martin Gallery, Los Angeles
2011-14 "State of Mind: New California Art Circa 1970" Orange County Museum of Art, CA;
Smart Museum of Art, Chicago; Bronx Museum of the Arts, NY; SITE Santa Fe, NM.
2012 "Remote Control" Institute of Contemporary Art (ICA) London
2011-12 "Under the Big Black Sun: California Art, 1974-81" MOCA, Los Angeles
2008 "California Video" Getty Museum / Getty Research Institute, Los Angeles
2006 "SILVER" 25th Anniversary Retrospective exhibition, Houston Center for Photography
2002 "L'art vu a distance: Art & Television, 1958-2002" Contemporary Art Center, Limoges, France
2001 "66.7.64.162 / New Media Works" New Museum of Contemporary Art, New York
2000 "The American Century: 1950-2000" Whitney Museum of American Art, New York
1995 "InfoArt" Kwangju Biennale, Korea
"New Light: American Video Art: 1965-1994" National Gallery of Art, Washington, DC.
1991 "Construction in Process" Artists Museum, Lodz, Poland
1991 "Interactions" Rjksmuseum Twenthe, Enschede, Holland
"Contemporary Philadelphia Artists" Philadelphia Museum of Art
1988 "Electronic Arts Festival" Rennes, France
"MIT Center for Advanced Visual Studies-20th Anniversary Exhibition" Cambridge, MA.
1987 "Surveillance" Los Angeles Contemporary Exhibitions (LACE)
1985 "Video: A Retrospective 1974-84" Long Beach Museum of Art, CA.
1983 "New Metaphors/Six Alternatives" Sao Paulo Bienal, Brazil
"Reading Television" Museum of Modern Art, New York
1981 "1981 Biennial" Whitney Museum of American Art, New York
1979 "Space/Time/Sound-1970s" San Francisco Museum of Modern Art
1977 "Week of International Performance" Museum of Modern Art Bologna, Italy
1976 "Video International" Aarhus Museum of Art, Denmark

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d'Agostino, P. and Tafler, D. (eds). *Transmission: toward a post-television culture*. Los Angeles: 1995
Hall, D. & S. Fifer, (eds). *Illuminating Video*, New York: 1991
Foley, S. *Space/Time/Sound-1970s: A Decade in the Bay Area*. San Francisco: 1981
Marincola, P. "Peter d'Agostino, Philadelphia Museum of Art" *Artforum*, Nov., New York: 1987
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Peter d'Agostino:

COLD / HOT - Walks, Wars & Climate Change

World-Wide-Walks / between earth & water / ICE (2012-14)

Installation: Three multi-display LED video projections, variable size

HD video, 15min loop, color, 5.1 surround sound

Edition: 5 + 2 AP

World-Wide-Walks / between earth & water / DESERTS (2011-18)

Installation: LED video projection, digital prints, variable size

HD & 360 VR video 10min loop, color, stereo sound

Edition: 5 + 2 AP

World-Wide-Walks / between earth & water / WETLANDS (2010-18)

Installation: Dual LED video monitors, digital prints, variable size

HD & 360 VR video 7min loops, color, stereo sound

Edition: 5 + 2 AP

VR / RV: a Recreational Vehicle in Virtual Reality (1993-94)

Installation: LED digital monitor, variable size

VR computer animation and video, 11min loop, color, stereo sound

Distributed by Electronic Arts Intermix, New York [eai.org]

Website: peterdagostino.com

Project production support:

Reese Williams (sound), Alex Manescu and Ethan Sacchi (video), Temple University,

Harvestworks Digital Arts Center, New York, Banff Centre, Canada.

Essays:

David I. Tafler, Professor of Media and Communication, Muhlenberg College.

Kristine Stiles, France Family Professor of Art, Art History & Visual Studies, Duke University.

Christiane Paul, Professor of Media Studies, The New School; Adjunct Curator of Digital Art,

Whitney Museum of American Art.

Catalogue design:

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Thanks to: Mary Brown and Deirdre Dowdakin for their contributions to this exhibition.