

RON ROCCO

NEW YORK, BERLIN, ZHUHAI

# Performances

# SCULPTURE / DANCE

LASER



*LASER SCULPTURE DANCE* 1981

Presented in New York City and at the Herbert F. Johnson  
Museum of Cornell University.



This work was an effort to address the peculiar nature of light as both a wave form and particulate matter. Regarding the performance I wrote, “Our society, built as an edifice atop many substrata of primary and secondary, etc. layers of technological advancement, is inherently tenuous in its reliance on a hierarchy of knowledge. The laser, which at this time is viewed as positioned at the relative summit of this technological hierarchy, becomes a choice symbol for this relationship. In an age of impending nuclear disaster, the tenuous nature of the manmade world becomes most conspicuous. For me now the ambiguous materiality of light reflects the nature of these times where there is no substance to grasp at.”

*LASER SCULPTURE DANCE* 1981

Presented in New York City and at the Herbert F. Johnson  
Museum of Cornell University.



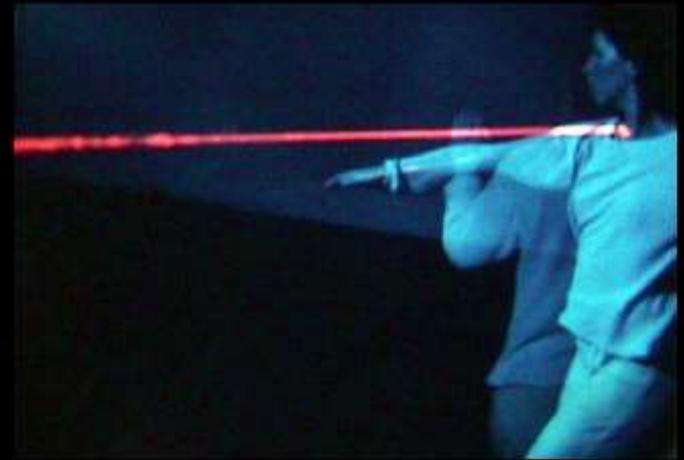
This work was an effort to address the peculiar nature of light as both a wave form and particulate matter. Regarding the performance I wrote, “Our society, built as an edifice atop many substrata of primary and secondary, layers of technological advancement, is inherently tenuous in its reliance on a hierarchy of knowledge. The laser, which at this time is viewed as positioned at the relative summit of this technological hierarchy, becomes a choice symbol for this relationship. In an age of impending nuclear disaster, the tenuous nature of the manmade world becomes most conspicuous. For me now the ambiguous materiality of light reflects the nature of these times where there is no substance to grasp at.”

*LASER SCULPTURE DANCE* 1981

Presented in New York City and at the Herbert F. Johnson  
Museum of Cornell University.

# SCULPTURE / DANCE

LASER



*LASER SCULPTURE DANCE* 1981

Presented in New York City and at the Herbert F. Johnson Museum of  
Cornell University.

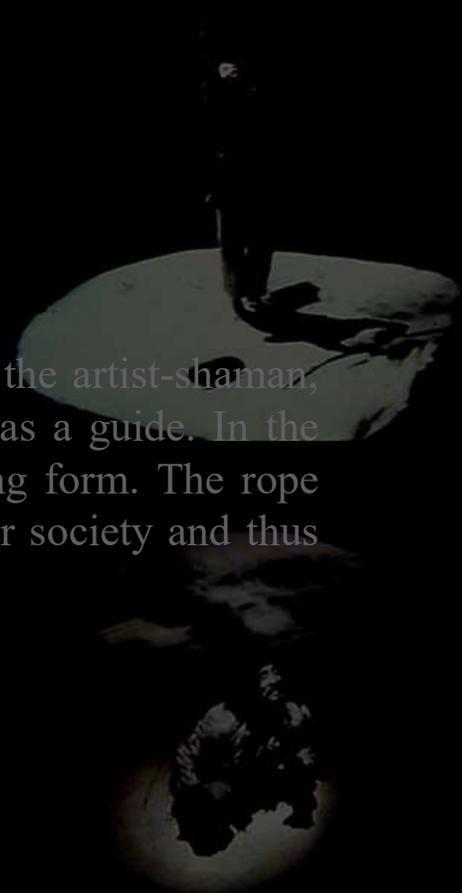
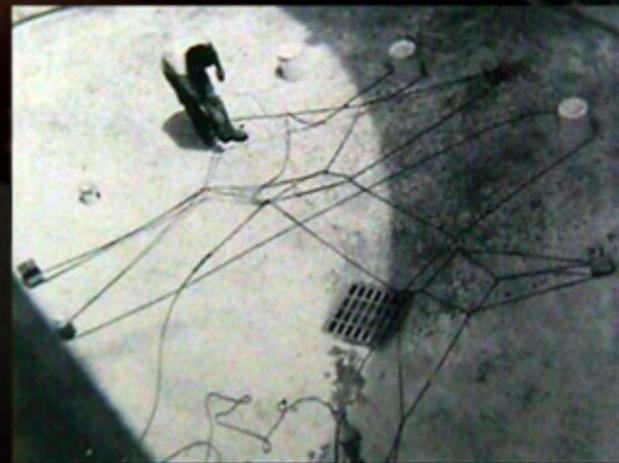
# SCULPTURE / DANCE

LASER



*LASER SCULPTURE DANCE* 1981

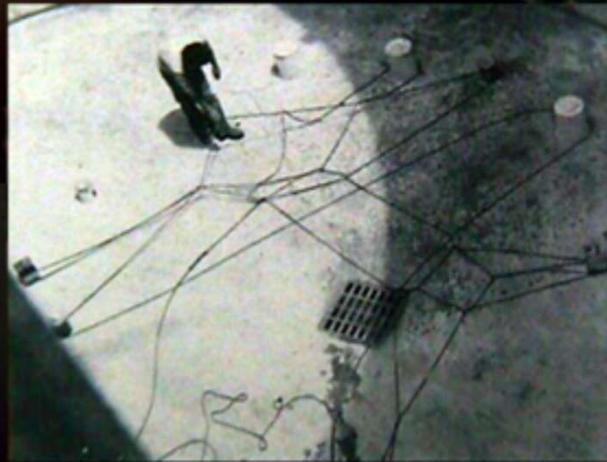
Presented in New York City and at the Herbert F. Johnson Museum of Cornell University.



In Zaroff's Tale, I proposed the artist assume the role of shaman. As such the artist-shaman, having knowledge of both the spirit world and corporeal reality could act as a guide. In the performance, this is done by staging a re-birth through the use of the string form. The rope generated form becoming the stepping stone to redefining ourselves and our society and thus coming back into balance with the natural world.

*Zaroff's Tale* 1983

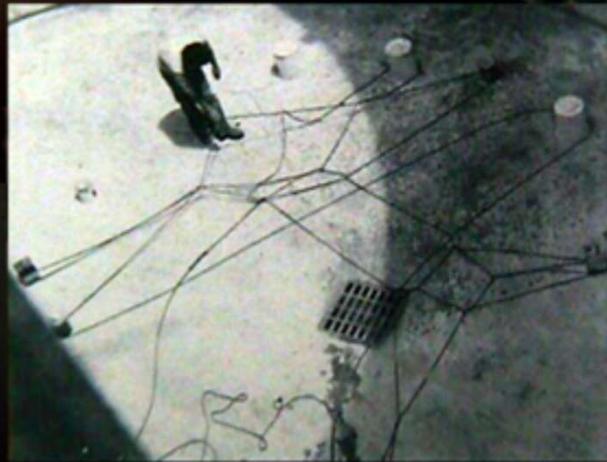
at the Guggenheim Museum



In Zaroff's Tale, I proposed the artist assume the role of shaman. As such the artist-shaman, having knowledge of both the spirit world and corporeal reality could act as a guide. In the performance, this is done by staging a re-birth through the use of the string form. The rope generated form becoming the stepping stone to redefining ourselves and our society and thus coming back into balance with the natural world.

*Zaroff's Tale* 1983

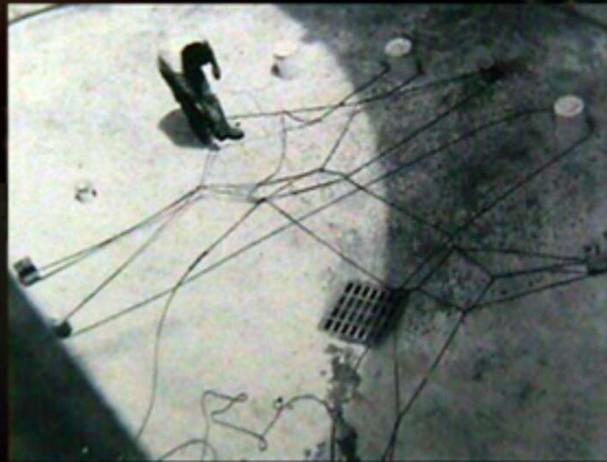
at the Guggenheim Museum



“The process of working with the hands with a loop of string is an art of prehistory. For the Topek Inuit of Alaska, of whom Zaroff was chief, it was a part of the fabric of social relations joining successive generations. In this tradition the string forms are part of a teaching mythology carrying the germ information for life in the arctic north.

*Zaroff's Tale* 1983

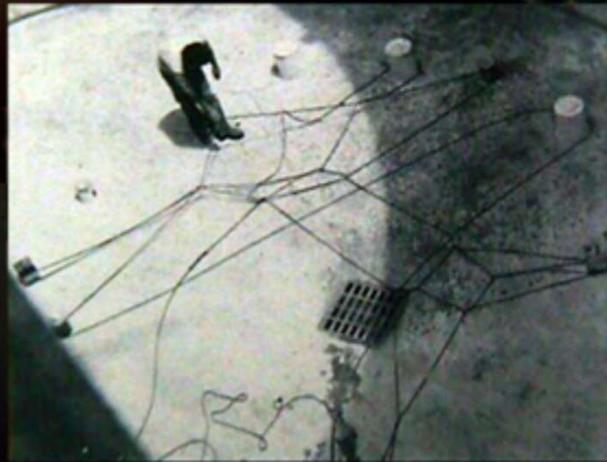
at the Guggenheim Museum



The existence of the game today is based on its durability in its role in this social matrix. I consider the string forms the signature of a dynasty of social sculptors. It embraces the meta-physical and extends our relationship to phenomena. Zaroff's Tale uses a 200 ft. rope and a variety of visual and audio media techniques to communicate the relationship between abstract string compositions and the teaching mythologies associated with them in the culture of the Topek Inuit.

*Zaroff's Tale* 1983

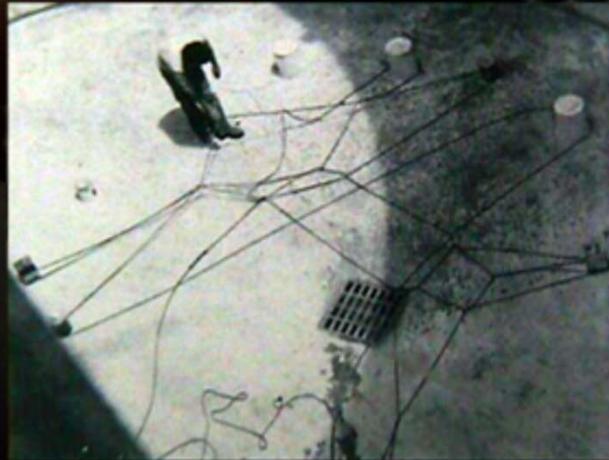
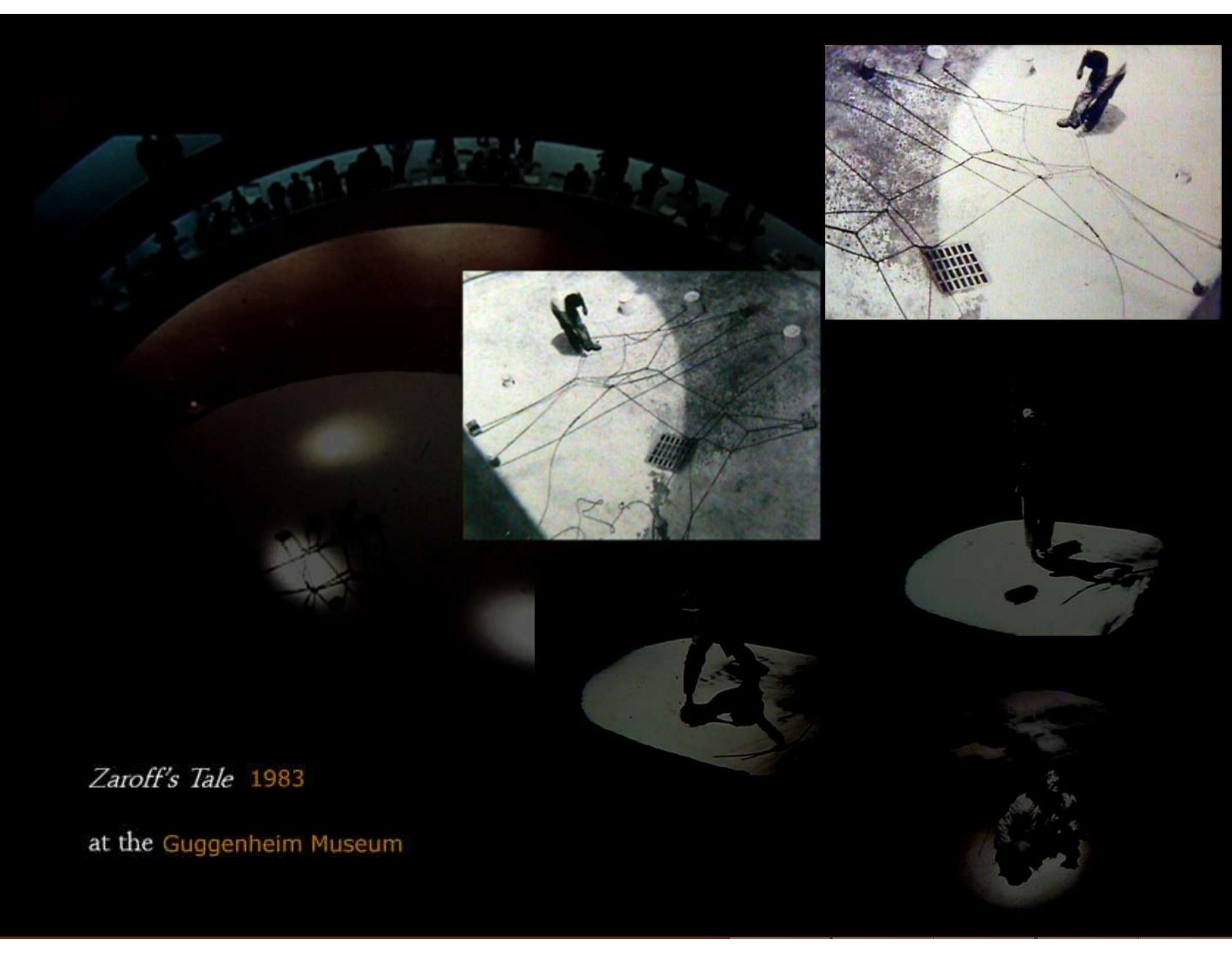
at the Guggenheim Museum



The relationships between visual form, physical action and social content are explored as an allegorical presentation of new relationships inherent in our own current and future technologies. I construct the string forms to be viewed not as a finished form, but as an art form taken out of a sentence of larger context, of many more transitions. In this manner the viewer is instructed to bear in mind the manipulators, present and past, whose hands or bodies are not present, but rather implied in the ropes."

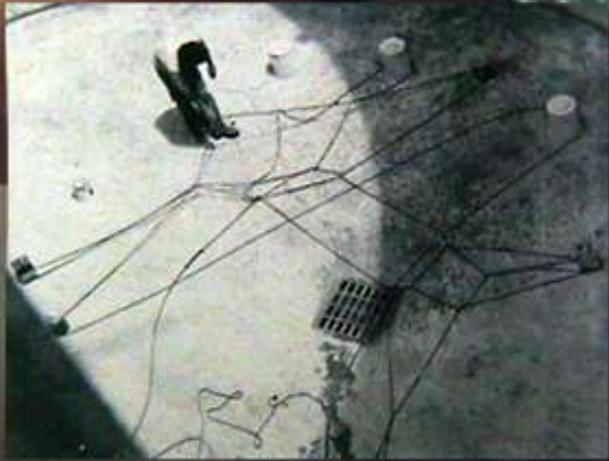
*Zaroff's Tale* 1983

at the Guggenheim Museum



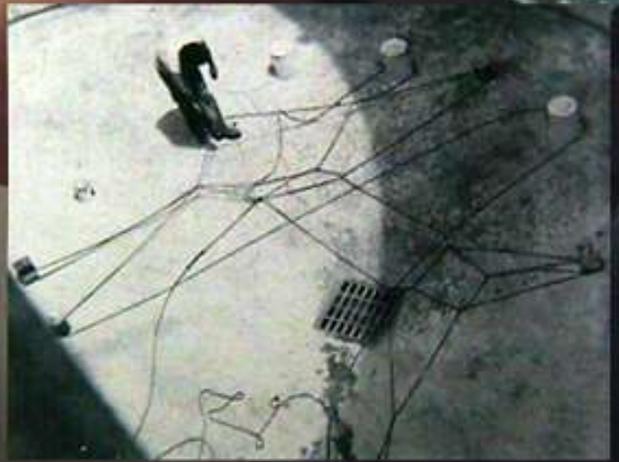
*Zaroff's Tale* 1983

at the Guggenheim Museum



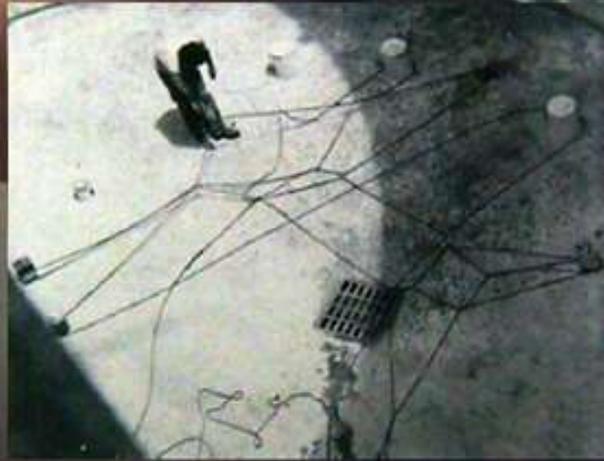
*Zaroff's Tale* 1983

at the Guggenheim Museum



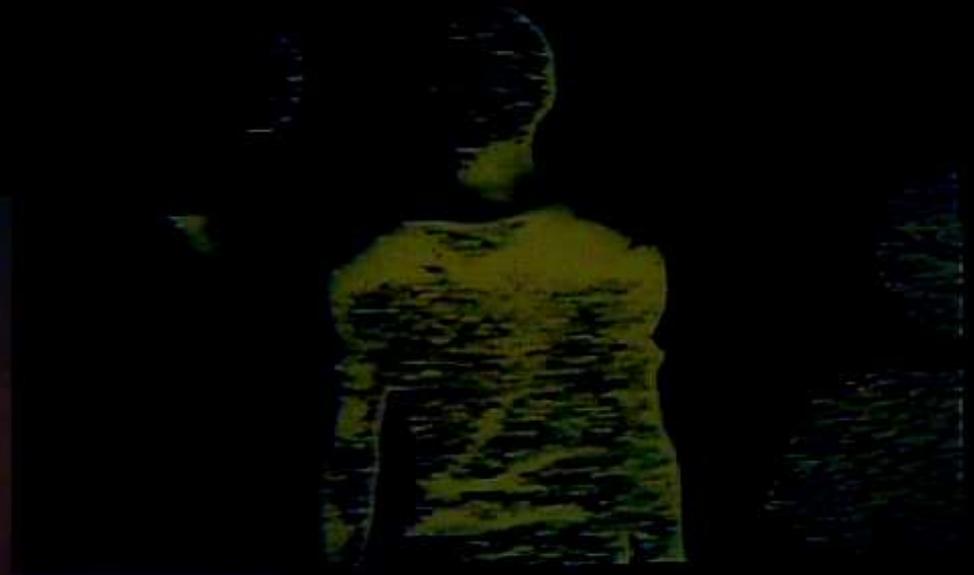
*Zaroff's Tale* 1983

at the Guggenheim Museum



*Zaroff's Tale* 1983

at the Guggenheim Museum





This performance is an exploration of the sensibilities involved in the perception of time, with both eastern and western cultural roots. The performance addresses the changing world sense of time, which is resulting from the electronic media revolution.

In this work, which was the first live on-stage application of computer processed video for dance, three different computer systems were used. For the presentation a large screen video projector was used for the live processing of the performance. This performance appeared in several cities during a U.S. tour conducted in 1986.

