



BILL VIOLA

THE MOVING PORTRAIT

November 18, 2016–May 7, 2017

National
Portrait
Gallery

"Bill Viola: The Moving Portrait"—the National Portrait Gallery's first exhibition entirely devoted to media art—offers a new interpretation of the work of the pioneering video artist as a career-long experimentation with portraiture. Since the early 1970s, Viola has been recognized for his groundbreaking and masterful use of video technologies, creating poetic works that explore the spiritual and perceptual side of human experience and search for a deeper understanding of the world around us. Although Viola's work has been the subject of numerous surveys, it has not been considered in terms of its sustained engagement with—indeed, reshaping of—the genre of portraiture. As the works in this exhibition reveal, Viola's technological investigations rely on the language of the face and body, encouraging self-reflection as well as expressing the universality of our experiences and articulating metaphysical issues about our place in the world. No other artist has pressed us to confront these questions in such elegant, humanistic terms. "Bill Viola: The Moving Portrait" not only sheds light on forty years of artistry but also the ways that portraiture extends beyond likeness. Ultimately, it opens our eyes to the manner in which emerging technologies draw out our perpetual impulses toward self-representation and collective contemplation.

Bill Viola (born 1951) is considered by many to be one of the earliest innovators of video art, a form of creative expression linked to the cinematic tradition but far more immediate and malleable. When a portable model of the television studio camera, the Portapak, became



Fig. 1: *Tape I*, 1972. Videotape, black and white, mono sound; 6:50 minutes (not in exhibition)

available in the late 1960s, it comprised a video camera and videotape recorder. (A playback function was added later.) Simplicity aside, the revolutionary nature of the invention of the videotape analog recording system cannot be overstated. Much like today, technological advancements in visual recording were fast-paced and irresistible. Suddenly, artists could create personalized recordings of themselves and the daring, creative worlds they inhabited. Unlike film, video had the advantage of immediate playback and could also be viewed live. The thrill of self-discovery went beyond the wonder of seeing oneself on a monitor, and artists began to push the medium's boundaries. Although many experimenting with video at the time veered toward conceptual art and irony, Viola took a different path, exploring spirituality and the contours of human consciousness. He was singled out time and again for going against the grain, securing a National Endowment for the Arts grant three times (1978, 1983, 1989), an artist-in-residence fellowship at Sony Corporation in Japan (1980), and a MacArthur Foundation fellowship (1989). Throughout



Fig. 2: *The Reflecting Pool*, 1977-79

the decades, Viola has worked closely in collaboration with his partner and the studio's executive director, Kira Perov, whose contributions to Viola's body of work began from a curatorial perspective but quickly expanded to the various stages of the creative process, including production and post-production.

Born in New York, Viola studied at Syracuse University's College of Visual and Performing Arts from 1969 to 1973. The moment was propitious: the Synapse Video Center was forming and the Art Department had just been given video equipment. From the moment Viola picked up a camera, he knew that video would become his lifelong medium. At that time, Syracuse was an incubator of sorts for visual and sonic experimentation; Viola assisted such cutting-edge artists as Nam June Paik and Peter Campus at the Everson Art Museum. At a music workshop in Chocorua, New Hampshire, Viola met composer David Tudor, and the experimental music group Composers Inside Electronics was formed. Viola's circle of mentors became international

when he worked in Florence, Italy (1974-76), as the technical production manager for art/tapes/22, the first artists' video studio in Europe. In addition, several residencies at the New York television station WNET/Thirteen enabled him to use professional equipment and editing studios. He continued to travel extensively, mostly with Perov, to India and Ladakh, the South Pacific, Indonesia, Australia, Tunisia, and an immersive eighteen months in Japan, learning about diverse cultures and religions and collecting material for new video pieces.

One of the most striking aspects of Viola's work is the manifold ways in which he has placed himself in front of the video camera, particularly in the initial years of the device. To some degree this is not unusual, for many of the earliest experimentations with new technology have resulted in self-portraits of sorts. Whether it is Samuel Morse's telegraphic message, "what hath God wrought," in 1844; Alexander Graham Bell's first words on the telephone in 1876; or Thomas Edison's first phonograph recording of "Mary had a little lamb" in 1877, the operators of these mechanisms are linked to their memorialized acts of self-expression—acts that have come to describe *both* the technology and the individuals themselves—self-portraits, if you will.

In this same vein, in the early years of the video camera, Viola used the unique qualities of video playback with slow motion to record and edit images of himself to create portraits of both the artist and the technology itself. In *Tape I* (1972), one of his first video works, Viola's aim was an "attempt to stare down the self"—a quest to test both the machine

and the man operating it (fig. 1). Of the three self-portraits in the exhibition, *The Reflecting Pool* (1977–79) is from this groundbreaking early period, and it introduces Viola's lifelong preoccupation with water and its metaphoric icons of reflection, rebirth, and the eternal (fig. 2 and p. 9). Viola has recounted how his near-drowning experience as a child was an epiphany: how the experience of being underwater seemed peaceful, otherworldly, mystical. *The Reflecting Pool* draws on these dualities of the real and unreal. In the work, while the frame of Viola's leap above the pool is frozen, the water continues to move, and time passes—contrasting human mortality with nature's constancy. Using himself as the subject, Viola exploits the editing capabilities of the video medium to challenge the notion of linear time and the transient nature of life.

Viola's interest in the finite nature of human existence continues with the self-portraits *Incrementation* and *Nine Attempts to Achieve Immortality* (both 1996). In each work, he uses the normally subconscious action of breathing to dramatic effect, either with an electronic LED counter of inhalations in *Incrementation*, or attempts to hold off exhalation in *Nine Attempts* (pp. 10 and 11). Although breathing is a natural phenomenon, the technical apparatus in these two works overwhelms the viewer: his face stares at us, seemingly locked into the monitor or screen. Viola's most recent self-portrait, *Self Portrait, Submerged* (2013), also deals with mortality (fig. 3). The artist, floating underwater, never opens his eyes or takes a breath. He seems to dwell in a perpetual state of limbo while subtle emotions rise and fall with the gently lapping water.



Fig. 3: *Self Portrait, Submerged*, 2013. Color high-definition video on LED display; stereo sound; 10:18 minutes. National Portrait Gallery, Smithsonian Institution; acquired through the generosity of John and Louise Bryson (not in exhibition)

Pressing technology into the service of Viola's humanistic agenda, the self-portrait becomes a continuous thread in his art that leads him further on his path to self-inquiry.

During 1998 and 1999, with the death of both of his parents, Viola turned a residency at the Getty Research Institute into an opportunity to revisit Christian devotional imagery he had encountered in Florence during the 1970s. By this time, he had become renowned



Fig. 4: *Catherine's Room* installation, 2001

worldwide for his visual essays investigating the human condition, and his artistic practice had evolved into multimedia, multichannel installations involving performers, a production crew, and complex shooting and editing techniques. With such resources and sophisticated methods at his fingertips, his aesthetic exploration of spirituality could have taken any direction, yet he chose to return to the human face and figure—the compositional elements of a portrait—by reinterpreting medieval and Renaissance depictions of suffering, lamentation, and ecstasy. As he wrote in his notebook, "Portraits: facial expressions, tears. . . ." The result was a collection of highly praised works entitled the "Passions" series, created between 2000 and 2002, four of which are shown here. While the works vary greatly, all include performers whose identities are secondary to the range of emotions they convey.

Catherine's Room (2001) is based on an early Renaissance five-panel predella of Saint Catherine by Sienese painter Andrea di Bartolo. Featuring five LCD panels that portray a day in the quiet life of a woman, the small screens foster a sense of intimacy and identification with Catherine (fig. 4 and p. 12). The seasons are pictured in the panels, and time's passage is linked to various states of Catherine's being, from hopefulness to

frustration and, ultimately, reflection. Another multiscreen work, *Four Hands* (2001), features the hands of a young boy, mother, father, and grandmother, all of whom enact symbolic gestures taken from such sources as Buddhist *mudras* (fig. 5 and p. 13). Shot with a low-light infrared camera, the lyrical, poignant tribute to the generational cycles of life includes the artist, Perov, and their son, making this a profound self-portrait/family portrait as well.

As part of Viola's technique in his study of the emotions, many of the "Passions" series pieces were deliberately set up with a background that a traditional studio photographer would use. The new small, flat screens were perfect for Viola's needs, especially when mounted vertically. Works like *Dolorosa* (2000) and *Surrender* (2001) were even recorded on 35mm film for a crisp look, but they depart from conventional portraiture in the arresting slowness with which the sitters move. Viola used a special film camera that could record 300 frames per second, allowing for very smooth slow motion, which was not possible in video at that time. The takes were then transferred to high-definition video and their playback speed slowed even more in post-production. In *Surrender*, for instance, eighty seconds of footage becomes eighteen minutes (p. 14). The man and woman who mirror each other on a horizontal axis move through several



Fig. 5: *Four Hands* installation, 2001

synchronized acts of prostration; as their emotional states intensify, their images are disturbed to the point where we finally realize that we have been looking at their reflections all along. The gradual facial expressions in *Dolorosa* (Latin for “way of sorrows”) impel us to empathize with the individuals as they move through moments of overwhelming grief (p. 11). In both works, the slowing of time creates a meditative experience, allowing the viewer to contemplate the imagery and notice details that would otherwise be overlooked.

From portraying sadness and mourning in the “Passions” series, Viola turned to describing universal acts of generosity and kindness in *The Raft* (2004). Commissioned for the 2004 Athens Olympics and inspired by Theodore Gericault’s *The Raft of the Medusa* (1818–19), the work presents a cross-cultural swath of the world’s citizenry caught in a catastrophic scenario that tests the human spirit (p. 15). In Viola’s *Raft*, a random group of individuals seemingly wait for a bus. Water begins to stream in and quickly builds to a thunderous deluge, knocking the subjects off their feet. In the aftermath, a wave of emotional relief washes over their faces; individuals turn to assist one another and ensure that no one has been hurt. A portrait of the potential benevolence in all of us, *The Raft* is a

commentary on the ways anonymity can transform into a global collective of goodwill in the face of disaster—not unlike the moments of optimism and compassion borne out of the tragedies that dominate our headlines today.

Water acts as an existential threshold between life and what is beyond in *Three Women* (2008) and *The Dreamers* (2013). These works, like many of the others discussed thus far, upend our assumptions about portraiture and video art by avoiding description or specific likeness in favor of metaphor and individuals who could be any one of us, drawing out universally felt attitudes toward such profound subjects as mortality and spirituality. Part of the “Transfigurations” series, *Three Women* (2008) shows one woman at a time walking toward us from a black-and-white, pixilated, ghostly otherworld to encounter a translucent cascade of water that renders her body in high-resolution color (p. 16). Shot simultaneously with a black-and-white infrared surveillance camera and a digital camera, the work operates on the premise of the journey and suggests that a dramatic transformation awaits as we move on to the afterlife. Similarly suggesting transition between worlds, *The Dreamers* (2013), part of the “Water Portraits” series, features seven plasma screens displaying individuals of



Fig. 6. *The Dreamers*, 2013

varying ages, genders, and backgrounds who lie submerged, eyes closed, at the bottom of a riverbed lined with pebbles (fig. 6 and p. 18). The sound of rippling water amplifies the peacefulness we sense on their visages. In both works, the surface of water is the portal between life and death, bringing us back full circle to Viola’s revelatory experience of nearly drowning as a child and the enchanting life he witnessed beneath the lake’s surface.

Man Searching for Immortality/Woman Searching for Eternity (2013), another recent

investigation of mortality, continues Viola’s thematic interest in time (p. 17). The work depicts two elderly individuals emerging from darkness who systematically inspect their bodies with a small flashlight, a metaphor for the review of life that plays out in one’s head in old age. Projected on seven-foot slabs of black granite, the startling images both emerge and retract into the sparkling surface. Though fully nude and with little to hide, the identities of this man and woman are unknown. As we observe their efforts, we are touched by how little time they have left, and naturally begin to ponder how our own final years will look. The effect is unnerving.

From his earliest, grainy moments in front of the camera to his recent high-resolution, sophisticated productions, Bill Viola has spent more than forty years representing the self, the human body, and the soul. “Bill Viola: The Moving Portrait” asks viewers to see his video art anew and reimagine not only what we think we know about portraiture, but also about the ways technology engenders superficiality and isolation. With his singular vision, technical mastery, and profundity of themes, Viola has looked at the human subject to tell the stories that we all share, creating portraits, then, not just of those depicted on the screens, but of all of us standing in front of them.

Asma Naeem, Associate Curator of Prints, Drawings, and Media Arts

From the Director

The National Portrait Gallery is proud to present Washington's first major exhibition of the video works of Bill Viola who, in a career spanning forty-four years, combines portraiture with themes of spirituality that are at once universal and self-reflective. The pages that follow contain Viola's own descriptions of his artwork. Interestingly, although he refers to the performer simply as "a man" in *The Reflecting Pool*, *Incrementation*, and *Nine Attempts to Achieve Immortality*, that man is in fact Viola himself. *The Reflecting Pool* shows Viola jumping into water, and *Self Portrait, Submerged* (p. 4; a recent acquisition by the Portrait Gallery) shows him underwater. Both recall a near-death-by-drowning incident as a young boy. Between the decades, Viola's self-portraiture has evolved from active to passive, baptism to submersion. In 1977 we saw Viola at a distance as he leapt into the pool, and today we see him up close and in vivid, high-definition color. In the mid-1990s Viola recorded himself breathing, or trying not to. Today he breathes underwater—in a world suspended, a person in limbo—poised between the past and the future.

Kim Sajet

Director, National Portrait Gallery

Exhibition

Texts by Bill Viola

The Reflecting Pool, 1977–79

Videotape, color; two channels of mono sound; 7:00 minutes
Projected image size: 160 x 213 cm (63 x 84 in.)
Performer: Bill Viola

A man emerges from the forest and stands before a pool of water. He leaps up and time suddenly stops. All movement and change in the otherwise-still scene is limited to the reflections and undulations on the surface of the pond. Time becomes extended and punctuated by a series of events seen only as reflections in the water. The work describes the emergence of the individual into the natural world, a baptism into a world of virtual images and indirect perceptions.



All dimensions are height x width x depth.
All works lent by Bill Viola Studio except where
otherwise noted.



Incrementation, 1996

Video/sound installation. Black-and-white video image on monitor mounted on a white wall in a darkened room; custom red LED display sign mounted on wall to the upper right of monitor; one channel of amplified sound; continuously running 170 x 102 x 41 cm (67 x 40 x 16 in.)
Self-portrait

A black-and-white head-and-shoulders portrait of a man is continuously playing on a television monitor fixed to a wall. A red LED display connected to the monitor is also mounted on the wall, incrementally calculating the man's audible breaths. The counter is capable of displaying, to nine places, the equivalent of a human life span of eighty-five years, or approximately 900,000,000 breaths. The great Persian and Sufi mystic Jalaluddin Rumi (1207–1273) wrote: "this breath of ours, by degrees, steals away our souls from the prison-house of earth."

Nine Attempts to Achieve Immortality, 1996

Video/sound installation. Black-and-white video projection on suspended screen; amplified stereo sound; 18:13 minutes
Projected image size: 50 x 69.5 cm (19⁵/₈ x 27³/₈ in.)
Self-portrait

A man fails in his vow to defeat death.



Dolorosa, 2000

Color video diptych on two freestanding hinged LCD flat panels; continuously running
40.6 x 62.2 x 14.6 cm (16 x 24¹/₂ x 5³/₄ in.)
Performers: Natasha Basley, Shishir Kurup

Dolorosa is an evocation of the universal human condition of suffering. A woman and a man appear as photographic-style portraits on individual digital flat screens. The screens are framed and mounted together in a hinged diptych, and the arrangement is presented upright like an open book resting on a small table or pedestal. Joined but separate, the two people are seen in the throes of extreme sorrow, with tears streaming down their cheeks. Their actions unfold in slow motion, and the sequence is presented on a continuously repeating loop, placing the individual's temporary state of crying within the larger domain of perpetual tears and eternal sorrow.

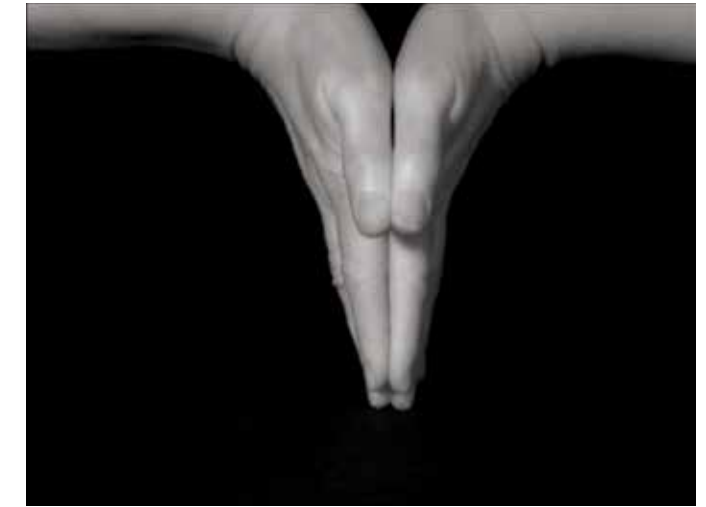


Catherine's Room, 2001

Color video polyptych on five LCD flat panels mounted on wall;
18:39 minutes
38 x 246 x 5.7 cm (15 x 97 x 2¼ in.)
Performer: Weba Garretson

Catherine's Room is a private view into the room of a solitary woman who goes about a series of daily rituals from morning until night. The woman's actions are simple and purposeful, and appear simultaneously in parallel across five flat-panel screens arranged in a horizontal row. Each panel represents a different time of day—morning, afternoon, sunset, evening, and night. In the morning she is seen preparing for the new day by doing yoga exercises. In the afternoon she mends clothes as sunlight pours through the window. At sunset, she struggles to overcome a block with her intellectual work as a writer. In the evening she enters a reflective state by lighting rows of candles to illuminate her darkened room.

A small window in the wall reveals the view of the outside world, where the branches of a tree are visible. In each panel, the tree is seen in successive stages of its annual cycle, from spring blossoms to bare branches. The world outside the window reveals another layer of time, transforming the scene from a record of one day into the larger view of a life bound to the cycles of nature.



Four Hands, 2001

Black-and-white video polyptych on four LCD panels mounted on shelf; continuously running
22.9 x 129.5 x 20.3 cm (9 x 51 x 8 in.)
Performers: Blake Viola, Kira Perov, Bill Viola, Lois Stark

Four small flat-panel display screens mounted on a wooden shelf present moving images of four pairs of hands. Shot with a black-and-white low-light camera, the hands of a young boy, a middle-aged woman and man, and an elderly woman are seen as they slowly and deliberately form a series of predetermined gestures. The gestures are both familiar and strange, influenced by a variety of sources from Buddhist *mudras* to seventeenth-century English

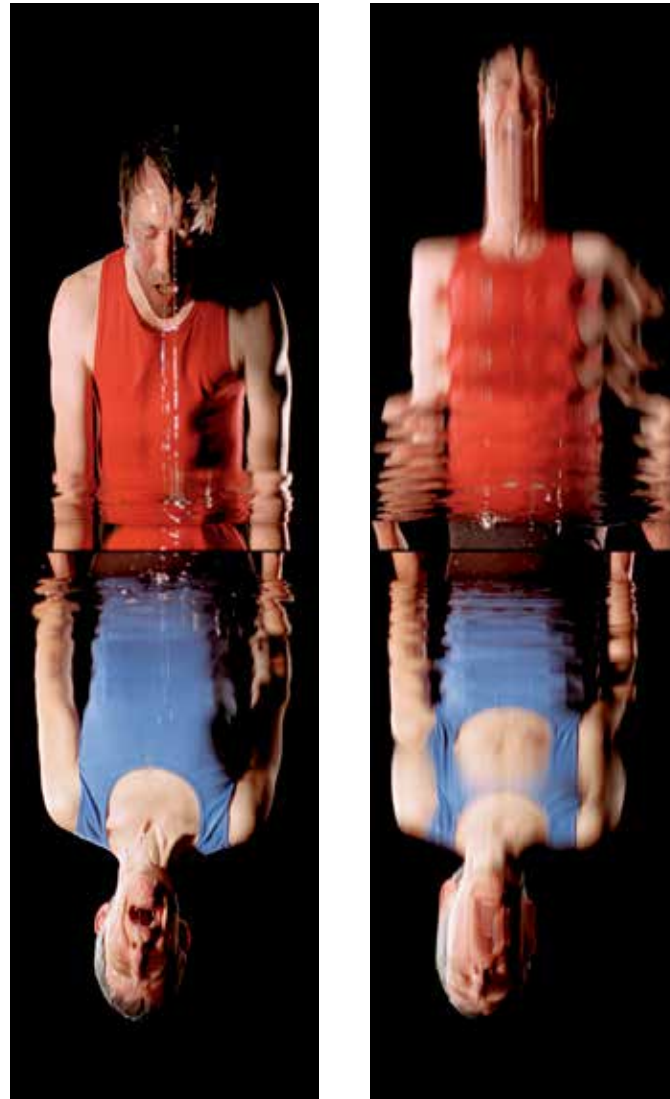
chirologia. The symbolic patterns of the motions of three generations of hands—son, mother, father, grandmother—describe a timeline that encompasses both the parallel actions of the individuals in the present moment and the larger movements of the stages of human life.

Surrender, 2001

Color video diptych on two plasma displays mounted vertically on wall; 18:00 minutes
204.2 x 61 x 8.9 cm (80³/₈ x 24 x 3¹/₂ in.)
Performers: John Fleck, Weba Garretson

The image of a man and a woman appear separately on each panel, one over the other, and their positions alternate from upper to lower screen with each repetition of the playback cycle. The figures are cut off at the waist and the lower one is upside down, suggesting a mirror reflection of the upper image.

The man and woman perform three synchronized prostrations of increasing emotional intensity and duration. At first, this appears to bring them physically closer to each other as if to embrace or kiss. However, their actions reveal the presence of a water surface below, at the edge of the screen, and they penetrate this surface face first. As they emerge, their sorrow and anguish appear to increase along with the undulating disturbances on the surface of the water that they have caused. It becomes apparent that we have been looking at their reflections on the surface of water, not the actual bodies. This "image of an image" becomes more violent and distorted each time they enter the water, until finally their extreme emotional and physical intensity peaks and their visual forms disintegrate into abstract patterns of pure light and color.



The Raft, May 2004

Video/sound installation. Color high-definition video projection on wall in a darkened space; 5.1 channels of surround sound; 10:33 minutes
Projected image size: 396.2 x 223 cm (156 x 88 in.); room dimensions: 9 x 7 x 4 m (29 ft. 6 in. x 23 ft. x 13 ft.)
Performers: Sheryl Arenson, Robin Bonaccorsi, Rocky Capella, Cathy Chang, Liisa Cohen, Tad Coughenour, James Ford, Michael Irby, Simon Karimian, John Kim, Tanya Little, Mike Martinez, Petro Martirosian, Jeff Mosley, Gladys Peters, Maria Victoria, Kaye Wade, Kim Weild, Ellis Williams

A group of nineteen men and women from a variety of ethnic and economic backgrounds are suddenly struck by a massive onslaught of water from a high-pressure hose. Some are immediately knocked over, and others brace themselves against the unprovoked deluge. Water flies everywhere, clothing and bodies are pummeled, faces and limbs contort in stress and agony against the cold, hard force. People in the group cling to each other for survival, as the act of simply remaining upright becomes an intense physical struggle. Then, as suddenly as it arrived, the water stops, leaving behind a band of suffering, bewildered, and battered individuals. The group slowly recovers as some regain their senses, others weep, and still others remain cowering, while the few with any strength left assist those who have fallen back to their feet.



Three Women, 2008

Color high-definition video on plasma display mounted vertically on wall; 9:06 minutes
155.5 x 92.5 x 12.7 cm (61¼ x 36¾ x 5 in.)
Performers: Anika, Cornelia, Helena Ballent

Three Women is part of the "Transfigurations" series, a group of works that reflect on the passage of time and the process by which a person's inner being is transformed. The medieval mystic Ibn al' Arabi described life as an endless journey when he said, *The Self is an ocean without a shore. Gazing upon it has no beginning or end, in this world and the next.* *Three Women* expresses this profound vision of the eternal nature of human life.

In the dim, ghostly gray of a darkened space, a mother and her two daughters slowly approach an invisible boundary. They pass through a wall of water at the threshold between life and death, and move into the light, transforming into living beings of flesh and blood. Soon the mother recognizes that it is time for her to return, and eventually her children slowly follow, each tempted to have one more look at the world of light before disappearing into the shimmering, gray mists of time.



Man Searching for Immortality/Woman Searching for Eternity, 2013

Video installation. Color high-definition video diptych projected on large vertical slabs of black granite leaning on wall; 18:54 minutes
Projected image size: 227 x 128 x 5 cm (89¼ x 50½ x 2 in.) each panel
Performers: Luis Accinelli, Penelope Safranek

Two seven-foot-high slabs of black granite lean side by side against the wall in a dark room. Two naked human figures, a man and a woman, appear to emerge from the stone and walk toward us. They arrive looking directly into our eyes with clarity and awareness. Slowly, each turns on a small light and begins a familiar

daily ritual, carefully searching his or her body for evidence of disease or corruption. This is done methodically and meticulously, for they are searching for death. When they are finished, they each turn off their light, thankful for life. Standing very still, they gradually dissolve back into the stone from where they came.



The Dreamers, 2013

Video/sound installation. Seven channels of color high-definition video on seven plasma displays mounted vertically on wall; four channels of stereo sound; continuously running
 Each screen: 155.5 x 92.5 x 12.7 cm (61¼ x 36¾ x 5 in.); room dimensions: 3.5 x 6.5 x 6.5 m (11 ft. 6 in. x 21 ft. 4 in. x 21 ft. 4 in.)
 Performers (in order of appearance): Gleb Kaminer, Rebekah Rife, Mark Ofugi, Madison Corn, Sharon Ferguson, Christian Vincent, Katherine McKalip
 Lent by Keith Stoltz

The Dreamers is a room-sized installation containing seven large plasma screens that depict seven individuals submerged underwater at the bottom of a streambed. Their eyes are closed and they appear to be at peace. Water ripples across their bodies, subtly animating their movements. The sound of running water permeates the space as dreams filter through the room.



PRODUCTION CREDITS

From 1977 until 2013, many people worked with Bill Viola Studio to create the works on view. The following is a list of the principal production team members whose collaboration over the years we gratefully acknowledge.

Director: Bill Viola

Executive Producer: Kira Perov

Producers: Karin Stellwagen, S. Tobin Kirk, Genevieve Anderson

Production Manager: Karen Hernandez

Assistant Director: Kenny Bowers

Director of Photography: Harry Dawson

Camera Technical Advisor and Camera Assistant: Brian Garbellini

Camera Assistant: Hunter Kerhart

Digital Intermediate Technician: Dan Zimbaldi

Technical Director: Alex MacInnis

Key Grips: Brett Jones, Rick Petretti, John Brunold

Gaffers: Joey Alvaredo, Jake Sarfaty, Bobby Wotherspoon

Special Effects Coordinator: Giuliano Fiumani

Water Special Effects Supervisor: Robbie Knott

Stunt Coordinator: Tom Ficke

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Wardrobe Stylists: Christina Wright, Kira Perov, Cassandre de la Fortrie, David Norbury

Makeup: Deborah Green

Lead Production Assistants: Josh Lawson, Manny Michael, Nick Iway, Blake Viola

Online Editors: Randy Lowder, Brian Pete

Colorists: Gino Panaro, Mike Sowa

Post-production Supervisor: Michael Hemingway

Sound Designer: Mikael Sandgren

Sound Mixer: Tom Ozanich

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All photographs are by Kira Perov and are © Bill Viola and Kira Perov 2016, with the following exceptions:

Mike Bruce, courtesy Anthony d'Offay, London: p.10 (*Incrementation*) and p. 11 (*Nine Attempts to Achieve Immortality*)

The J. Paul Getty Museum, Los Angeles: p. 11 (*Dolorosa*)

Courtesy Art Rooms, Tate/National Galleries of Scotland: p. 6 and 13 (*Four Hands, installation view*)

Peter Mallet, courtesy Blain|Southern, London: p.17 (*Man Searching for Immortality/Woman Searching for Eternity*) and p.18 (*The Dreamers, installation view*)

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