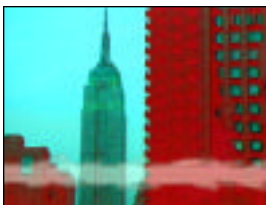




Electronic Arts Intermix

2003 **Spring**



THE LEADING DISTRIBUTOR OF ARTISTS' VIDEO



New Works Spring 2003

New Works Spring 2003 features a dynamic range of artists and works that have recently been added to the EAI collection. We are pleased to introduce new video and interactive works by several artists' collectives -- Beige/Radical Software Group, Forcefield, and Paper Rad. The eclectic and often irreverent works of these collectives transcend disciplinary boundaries, encompassing video, digital media, music, Web projects, installation and performance. *Spring 2003* also launches a new initiative for the creation and presentation of artists' Web projects, featuring works by Torsten Zenas Burns and Darrin Martin; Beth Coleman and Howard Goldkrand, and Tony Martin. EAI is also pleased to present the influential and prescient early video works of Theresa Hak Kyung Cha, the Korean-American conceptual artist. New video by Charles Atlas, Phyllis Baldino, Seoungho Cho, Tony Cokes, and Kristin Lucas, among others, are also included.

For more detailed information on the artists and works in *Spring 2003*, please visit our Online Catalogue: www.eai.org.

EAI's Online Catalogue: www.eai.org

EAI's Online Catalogue is a comprehensive resource on the artists and works in the EAI collection. The searchable database features artists' biographies, descriptions of works, QuickTime video excerpts, and expanded resources, including bibliographies and extensive archives. Works may be ordered online through a secure server.

About Electronic Arts Intermix

Electronic Arts Intermix (EAI) is a nonprofit media arts organization that is one of the world's leading resources for video and interactive media by artists. Founded in 1971, EAI's core program is the Artists' Distribution Service, which provides the international distribution of a major collection of video art works. EAI also offers a Preservation Program, extensive online resources, equipment access, and public exhibitions and screening events.

EAI's collection features over 3,000 titles by 185 artists. It spans the mid-1960s to the present, from seminal early works by video art pioneers to new interactive works by emerging artists. These works are made available to educational, cultural, arts, and television audiences around the world.

The EAI Viewing Room provides access to the video and interactive works in the collection by advance appointment. This unique resource for research and study is free of charge. Please visit www.eai.org for further information.

SPRING 2002

NEW ARTISTS

Beige & Radical Software Group (RSG)

Forcefield

Paper Rad



EARLY VIDEO WORKS

Theresa Hak Kyung Cha



ARTISTS' WEB PROJECTS

Beth Coleman
and Howard Goldkrand

Tony Martin



Torsten Zenas Burns
and Darrin Martin



NEW TITLES

Charles Atlas

Phyllis Baldino

Seoungcho Cho

Tony Cokes

Kirstin Lucas

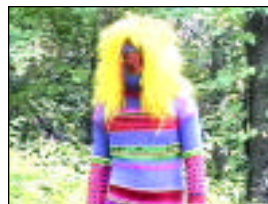
Mary Lucier

Alix Pearlstein

John Sanborn

Shelly Silver





Forcefield

Forcefield, an artist collective founded in 1996 in Providence, Rhode Island, has forged an interdisciplinary practice that encompasses music and performance, installation, textiles, printmaking, and video. All activities are anonymous and group-oriented, and the collective's members go by inscrutable aliases. Oscillating between goofball humor and a sense of menace, their willfully crude videos employ vintage analogue signal-processors, defunct electronics, and techno soundscapes. Often performing masked or shrouded in their signature handmade outfits, the artists integrate fantastical narrative and science fiction references. Collapsing the neo-primitivist and the futurist, Forcefield's patchwork aesthetic suggests the detritus of the post-nuclear future, the recent past, and the post-industrial present.

Forcefield Video Collection, 1996-2000, 19:44 min, color

Video I, 1996, 2:20 min, color

Video II, 1996, 2:10 min, color

The Sad Robot, 1996, 2:08 min, color

Video III, 2000, 10:44 min, color

Live 2000, 2000, 2:53 min, color

Forcefield Video Collection features the group's earliest video works. These loosely-wrought narrative vignettes combine Forcefield's signature costumed figures, handmade props, and a range of evocative backdrops, brought together by hyperkinetic editing, video effects, and vivid electronic soundtracks. Robots, abstract animations, and shrouded characters combine in episodes that veer from menacing to playful. Many of these works have been projected during the group's live performances.

Forcefield Assassins, 2001-02, 20:12 min, color

Tunnel Vision, 2001, 11:43 min, color

Assassins Ride, 2002, 8:10 min, color

The artists describe this tape, which merges performance and animation with fantastical narrative, as "Forcefield in its darkly-shrouded assassin period." Shown in conjunction with live music performances during Forcefield's 2001 tour, *Tunnel Vision* includes the group's first animation experiment. Three Medieval-looking figures holding flaming torches explore a dark tunnel, which gives way to an extended abstract animation sequence. *Assassins Ride* is a protracted tableau; three masked figures stand like automatons around a blustering fire, to the sound of a pulsating, measured electronic beat. Occasional strobe effects and a fireball add to the incendiary feel.

Third Annual Roggabogga, 2002, 21:24 min, color

Third Annual Roggabogga Motion Picture, 2002, 6:21 min, color and b&w

Video Field Recording, 2002, 15:12 min, color

Brown Shmoo, 2002, 36 sec, color

Third Annual Roggabogga is the acclaimed installation created by Forcefield for the Whitney Museum's Biennial Exhibition of 2002. For their first installation as a four-member group, the artists created a diorama with neo-tribal figures, films, objects and sounds. The environment incorporated many of their signature elements, including projected film animation, silkscreened wallpaper, blinking robots and other sculptures. During museum hours, the four artists stood inside the installation, dressed in their shroud outfits. This tape includes the dazzling abstract animation central to the installation and document of the environment.

Forcefield ZMTRX, 2002-03, 27:46 min, color

Warmup, 2002, 7 min, color

Berry Face, 2002, 3:51 min, color

Meta Radeo, 2003, 3:02 min, color

Diamond, 2003, 12:43 min, color

In *ZMTRX*, extremely rhythmic editing and pulsating, synthesized music create a hypnotic effect reminiscent of some of video's earliest analogue synthesizer experiments. Throughout, these colorful video effects and powerful electronic soundscapes are used to vividly animate iconic Forcefield images, from the artists in their signature knit suits to a face fashioned from red berries and a blond wig. The artists write: "Using a zooming motif, *ZMTRX* is the most optically violent of the four tapes and shows Forcefield going from physical form to oblivion."





Paper Rad

At once affirmative and critical, the videos of artist collective Paper Rad synthesize popular material from television, video games, and advertising -- reprogramming these references with an exuberantly neo-primitivist digital aesthetic. As member Jacob Ciocci writes: "In the 1970s and 80s cartoons and consumer electronics were bigger and trashier than ever and freaked kids out... Now these kids are getting older and are freaking everybody else out by using this same throw-away trash." The group's far-flung members hail from Texas, Pennsylvania and Massachusetts, and also work in sound and music, clothing design, photography, comics, hand-drawn books, and writing. In keeping with their emphasis on current pop culture and media, the group presents ongoing Paper Rad activities and output via an eye-popping Web site, which must be considered a work of art in and of itself.

PjVidz #1: Color Vision, 2003, 30:05 min, color

Nominally organized around the theme of cable television, Paper Rad's *PjVidz #1: Color Vision* is a psychedelic variety show in which snippets of off-air footage alternate with original animations and music. Music videos, cartoons, and Gummy and Pokey all make appearances in a tape that celebrates consumer media culture as much as it critiques it. As Paper Rad puts it in their parody of a television schedule listing: "Episode story summary: Chocofus gets a mysterious video tape in the mail from his cool pals and then something awesome surprise! (sic)."





EARLY VIDEO WORKS

Theresa Hak Kyung Cha

From the mid-1970s until her death at age 31 in 1982, Korean-born artist Theresa Hak Kyung Cha created a rich body of conceptual art that explores displacement and loss. Grounded in French psychoanalytic film theory, her work in diverse media (audio, performance, mail art, installation) is informed by far-ranging cultural and symbolic references, from shamanism to Confucianism and Catholicism. In her highly theoretical yet poetic video works, Cha uses performance and text to explore interactions of language, meaning and memory. Her collage-like book *Dictée*, which was published posthumously, is recognized as an influential investigation of identity in the context of history, ethnicity and gender.

***Secret Spill*, 1974, 27 min, b&w**

In this work, which documents a performance/installation, the tension derives from the ruptures between what is heard, what is seen, and what is ultimately not seen.

***Mouth to Mouth*, 1975, 8 min, b&w**

English and Korean words appear on the screen, a mouth forms the shape of an "O," then opens and closes. Is this the beginning of language? In this early videotape, Cha isolates and repeats a simple, physical act - a mouth forming the eight Korean vowel graphemes - so that this ordinary action becomes something primal and riveting.

***Vidéoème*, 1976, 3 min, b&w**

In this meditation on speech and language, Cha juxtaposes English and French words to form new relationships and meanings.

***Permutations*, 1976, 10 min, b&w**

The artist's sister is the subject of this structuralist work, which was originally created as a film. Cha herself appears in a single frame.

***Re Dis Appearing*, 1977, 3 min, b&w**

The artist speaks a word, which is quickly echoed in French, so that the words are only barely comprehended. Simple images - a bowl, a photograph of the ocean - appear and disappear.



ARTISTS' WEB PROJECTS

EAI is pleased to launch a new initiative for the creation and presentation of innovative digital artworks for the Web. These three projects, which explore the potential of interactive media as a vehicle for creative practice and cultural discourse, can be viewed at www.eai.org.

Torsten Zenas Burns and Darrin Martin

LESSON STALLS: *learning net*, 2003, Web Project, Flash, QuickTime

Burns and Martin began their collaborations in the video and sculpture programs of the School of Art and Design at Alfred University. Together they have based their single-channel videotapes and interactive media works on their research into diverse speculative fictions and re-imagined educational practices. In *Lesson Stalls: learning net*, Burns and Martin establish an online training complex in which "classroom sessions" investigate the philosophical and technical aspects of an intra- and extra-physical society.

Beth Coleman and Howard Goldkrand

Vernacular Live from Electronic America, 2003, Web Project

Coleman and Goldkrand's work combines electronic media installation, sculpture, performance, and a conceptual art practice. They address the aesthetic issues raised by new media in making work that explores information technologies. *Vernacular* is a software android and multi-media performance instrument driven by the idea that new media interface culture inspires new means of information exchange, furthering the artists' investigation of "cultural alchemy."

Tony Martin

Galaxy, 2003, Web Project, Flash, QuickTime

Martin is a visual composer whose work explores diverse applications of light and image. Martin's early works of the 60s were created in collaboration with The San Francisco Tape Music Center, NYU Intermedia Department, and Experiments in Art and Technology. Extending Martin's early explorations of interactivity into a new medium, *Galaxy* is a Web-based light and sound "cyber sculpture" where elements of varying light intensity, placement, and motion are determined by the user.

NEW TITLES



Charles Atlas

Rainer Variations, 2002, 41:30 min, b&w and color

Employing archival film clips and new video, Atlas' self-described "video montage" is a portrayal of filmmaker/choreographer Yvonne Rainer. While an extended interview with Rainer runs throughout the piece, four "performers" enact and re-enact the interview. Atlas undermines genre conventions, shuffling and superimposing image and voice tracks to yield a video palimpsest of theatricality and ambiguity.

Phyllis Baldino

Baldino-Neutrino, 2003, 80:51 min, color

Baldino expands her continued fascination with scientific phenomena -- in this case, the movement of neutrinos. She traveled to Switzerland to visit CERN, the world's largest particle physics laboratory, where she recreated the high-speed journey of the neutrinos. In a digitally accelerated road trip through the Alps and into Italy, Baldino traces her own artistic process.

SeoungHo Cho

Horizontal Silence, 2003, 8:31 min, color and b&w

With its stationary camera shots, tight focus, and almost uniformly black and white images, *Horizontal Silence* is an experiment in minimalist limitation. A window-like aperture lends the images of streetlife and cityscapes the air of surveillance footage. The elegant understatement is only heightened by the brief moments when it blossoms into color and noise.

orange factory, 2002, 11:38 min, color

orange factory travels the back-roads of the Korean countryside at twilight. A haunted voice, reading from Ryu Murakami's *Almost Transparent Blue*, recalls experiences of pain and abandonment. An unsettling music track underscores the themes of alienation and loss. Here Cho uses light to reflect on personal history and identity, traversing the terror and beauty of memory.

Tony Cokes

***Shrink Demos*, 2001, 22:23 min, color**

Shrink Demos addresses urban life and mediated representations of capital and capitalism. Footage of the Manhattan skyline, shot in the summer of 2001 from boats trolling New York's waterways, reveals the face of American global power and high finance: Wall Street, the World Trade Center, the United Nations. The images are overlaid with quotes on art and commerce.

Kristin Lucas

***5 Minute Break*, 2001, 4:35 min, color**

While artist-in-residence in the north tower of the World Trade Center, Lucas was given a tour of the center's sub-basement. *5 Minute Break* is the eerie artifact of that tour. An animated woman roams the WTC sub-basement like a benign Lara Croft, negotiating an underground maze of empty stairwells, faded graffiti, hulking machinery, and discarded trash. Lucas' vision of a haunted netherworld of dead-ends and detritus beneath the trade center captures a lost realm.

Alix Pearlstein

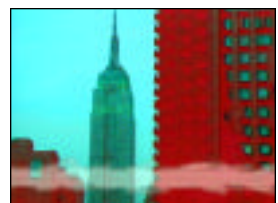
***New Man*, 2001, 1:46 min, color**

New Man continues Pearlstein's wry commentary on gender and media. Against an austere white backdrop, five shirtless men defiantly face the camera. The artist writes, "*New Man* demonstrates the speed, impact and elusiveness of change. As a dummy version of the central character drops in to replace, merge with or inhabit him, he is visibly unchanged, yet able to break from the group of men and move forward."

John Sanborn

***MMI*, 2002, 61:30 min, color**

Sanborn writes: "While my work is usually known for its dark humor and flights of fancy, the events of 2001 forced me to be introspective and focus on areas of my life I had literally taken for granted...The result is unlike anything I have ever created, a personal drama filled with a sense of longing, stillness, motion and light."



NEW SELECTED WORKS COMPILATIONS



Shelly Silver

Shelly Silver: Selected Works, 1986-1990, 32:15 min

Interweaving documentary, essay, and fiction, Silver explores how we negotiate cultural and popular narratives to arrive at definitions of the self. *Shelly Silver: Selected Works* brings together a number of her early video works, tracing her developing concerns with identity, narrative and text.

Meet the People, 1986, 16:32 min, color

Things I Forget To Tell Myself, 1988, 1:50 min, color

getting in, 1989, 2:47 min, b&w and color, sound

The Houses That Are Left (Trailer), 1989, 6:42 min, b&w and color

We, 1990, 4 min, b&w and color

Mary Lucier

***Mary Lucier's Selected Works 1975-2000, 1975-2000, b&w and color
DVD release***

Mary Lucier's Selected Works 1975-2000, three newly restored and compiled programs that bring together eleven of the artists' major video works, are now available in a special DVD version. Organized chronologically, these programs trace the essential themes that distinguish Lucier's work over three decades, from her earliest experiments with video technology to her lyrical visual narratives and explorations of light and landscape. These programs provide an invaluable overview to the development of Lucier's artistic practice.

Program 1. The 1970s: Phenomena, 2001, 56:30 min, b&w

Attention, Focus, and Motion, 1975, 27:56 min, b&w

Two Screen Matrix: Air Writing/Fire Writing, 1979, 18 min, b&w

Bird's Eye, 1978, 23 min, b&w

Program 2. The 1980s: Landscapes, 2001, 53 min, color

Ohio to Giverny: Memory of Light, 1983, 19 min, color

Wintergarden, 1984, 11:11 min, color

Amphibian, 1985, 9 min, color

Asylum (A Romance), 1986, 12 min, color

Program 3. The 1990s and Beyond: Figure and Ground, 2001, 60 min, color

MASS (between a rock and a hard place), 1990, 11 min, color

Noah's Raven, 1992, 26 min, color

Summer, or Grief, 1998, 7:30 min, color

Portrait: John Lado Keni, 2000, 15 min, color

To Order

For complete ordering, payment and shipping information, to order directly online, or to obtain a Printable Order Form, please refer to our Online Catalogue: www.eai.org.

All tapes are available for purchase and rental, unless otherwise noted. Orders may be placed in the following ways: Online through our secure server (www.eai.org); by filling out and sending our Order Form; or by mailing or faxing the Order Form or an institutional purchase order. Please note that we do not accept phone orders.

Tapes are available for rental on VHS, 3/4 U-Matic, DVD, and Beta SP formats. Works may be purchased on a number of formats, including VHS, SVHS, 3/4" U-Matic, DVD, Beta SP and Digital Betacam. Specific terms and conditions apply.

The EAI License Agreement extends in-house public performance rights. Fees are determined by tape duration, format and usage.

Requests from within the United States must be received three weeks prior to screening date. International orders must be received five weeks prior to screening date. Fees are added to rush orders.

Orders must be prepaid by check, money order, or credit card (American Express, Visa, Mastercard.) Orders from outside of the U.S. must be prepaid in U.S. dollars by credit card or international bank or wire transfer.

For extended exhibition rentals, broadcasts, or other special requests, please call the EAI office: (212) 337-0680.

For further assistance in ordering, or for consultations about your specific needs, please contact our expert distribution staff. They will be happy to provide guidance.

Electronic Arts Intermix, 535 West 22nd Street, 5th Floor, New York, NY 10011

Tel: (212) 337-0680, Fax: (212) 337-0679

E-mail: info@eai.org

Web: <http://www.eai.org>

EAI receives support from the New York State Council on the Arts, a state agency; the National Endowment for the Arts, a federal agency; and the New York City Department of Cultural Affairs. EAI also receives support from the Tin Man Fund and the Howard and Barbara Wise Endowment.



NATIONAL
ENDOWMENT
FOR THE ARTS



NYSCA
New York State Council on the Arts

Cover images, top to bottom: *Live 2000* by Forcefield; *orange factory* by Seoungcho Cho; *5 Minute Break* by Kristin Lucas; *PjVidz #1:Color Vision* by Paper Rad; and *MMI* by John Sanborn.



Electronic Arts Intermix

535 West 22 Street, Fifth Floor

New York, NY 10011

(212) 337-0680

(212) 337-0679 fax

info@eai.org e-mail

www.eai.org