

Dia and Electronic Arts Intermix (EAI) present

Video Screening

Sunday January 11 2004 11am-6pm

**Dia:Chelsea bookshop
548 West 22nd Street, New York**

Dia and Electronic Arts Intermix (EAI) present a day-long screening of video works from EAI's collection. The program features works by artists who have participated in collaborative programming presented by Dia and EAI at Dia:Chelsea since the mid-1990s.

Program:

Peter Moore, *Stockhausen's Originale: Doubletakes*, 1964-94, 30:05 min, b&w

This work documents the U.S. premiere production of *Originale*, a Happening by German composer Karlheinz Stockhausen. Performers include Nam June Paik, Charlotte Moorman, Jackson Mac Low and Allen Ginsberg, among many others.

Bruce Nauman, *Manipulating a Fluorescent Tube*, 1969, 62 min, b&w

This videotape records the activities Nauman performed four years earlier in 1965. Both in this performance and in this work he strikes and holds a variety of poses on the floor in relation to a glowing fluorescent light fixture.

Marina Abramovic and Charles Atlas, *SSS*, 1989, 6 min, color

Abramovic collaborated with videomaker Charles Atlas on this striking work of autobiographical performance. Abramovic delivers a monologue that traces a concise personal chronology, invoking the personal and the mythological in an affirmation of self.

Vito Acconci, *Home Movies*, 1973, 32:19 min, b&w

Acconci sits with his back to a screen, on which are projected slides of his past works. This "meta-document" reveals the psychological circuit that propels much of Acconci's work, as he explores the self through a dialogue between the artist and an absent other.

Joan Jonas, *Mirage 2*, 1976-2000, 30 min, b&w

Mirage 2, which Jonas created in 2000 for projection with her 1976 film *Mirage*, is a kaleidoscopic montage of video revisited from the 1970s: TV news and commercials, chalk-on-blackboard drawings, and performances in Sardinia and Lower Manhattan.

Mike Kelley, *Superman Recites Selections from 'The Bell Jar' and Other Works by Sylvia Plath*, 1999, 7:19 min, color

Writes Kelley: "In a dark no-place evocative of Superman's own psychic 'Fortress of Solitude,' the alienated Man of Steel recites those sections of Plath's writings that utilize the image of the bell jar."

Kristin Lucas, *Involuntary Reception*, 2000, 16:45 min, color

Involuntary Reception is a double-imaged, double-edged report from a young woman lost in the telecommunications ether. Possessing extraordinary electrical forces - a surging electro-magnetic pulse field, she self-broadcasts her experience of the world.

Cheryl Donegan, *Line*, 1996, 14:20 min, color

This video is the centerpiece of a larger project comprised of paintings and video inspired by the Jean-Luc Godard film *Le Mépris*. Donegan uses the Godard film as a starting point for a provocative exploration of art and art-making.

Lynda Benglis, *Female Sensibility*, 1973, 14 min, color

Two women, faces framed in tight focus, kiss and caress. Their interaction is silent, muted by Benglis' superimposition of a noisy, distracting soundtrack of appropriated AM radio.

Willoughby Sharp Videoviews **Joseph Beuys**, 1975, 27: 45 min, b&w, mono

This videotaped interview ("videoview") of Beuys by Willoughby Sharp develops into a compelling conversation, as Beuys discusses life, art and work.

Gordon Matta-Clark, *Substrait (Underground Dailies)*, 1976, 30 min, b&w and color, 16 mm film

In this film, Matta-Clark explores the underground spaces of New York City. The artist chose a range of sites (New York Central railroad tracks, Grand Central Station, Croton Aqueduct, etc.) to show the complexity of the city's underground spaces and tunnels.

Tony Oursler, *EVOL*, 1984, 28:58 min, color

In this black comedy, Oursler entangles the viewer in a delirious dreamstate. In an expressionistic theater of wildly constructed props and sets, where humans interact with dolls and clay figures, he holds a mirror to love's inversions, diversions and perversions.

Martha Rosler, *A Budding Gourmet*, 1974, 17:45 min, b&w

Rosler explores the ideological processes through which food preparation comes to be seen as "cuisine," a product of national culture. Using humor and appropriation, she illuminates how the idea of the gourmet is bound up with notions of class and gender.

Carolee Schneemann, *Water Light/Water Needle (Lake Mah Wah)*, 1966, 10 min, color, 16 mm film

Schneemann's classic 1966 aerial "Kinetic Theatre" work was first staged at St. Mark's Church in the Bowery, with performers moving to a score of randomized encounter on rigged ropes and pulleys. This version is enacted outdoors in trees and on a lake.

Dara Birnbaum, *PM Magazine/Acid Rock*, 1982, 4:09 min, color

In this delirious collage of appropriated TV imagery and dynamic pop music, the introduction to the television program *PM Magazine* and a segment of a Wang computer commercial are the sources for a highly edited and computerized visual score.

Dara Birnbaum, *Artbreak*, *MTV Networks, Inc.*, 1987, 30 sec, color

Produced for an *Artbreak* segment on MTV, this dynamic "thirty-second spot" presents an abbreviated history of animation according to the representation of women, from the cell imagery of Max Fleischer to the digital effects of television.

Dara Birnbaum, *Transgressions*, 1992, 60 sec, color

Birnbaum swiftly traces the geopolitical history of the U.S. and then France, charting their constant reconfigurations across maps rendered malleable through special effects.

Steina & Woody Vasulka, *Studies*, 1970-71 21:53, b&w and color

Includes the following works: *Interface*, 1970, 4:08 min, b&w; *Discs*, 1970, 5:24 min, b&w; *Calligrams*, 1970, 3:30 min, b&w; *Tissues*, 1970, 1:31 min, b&w; *Descends*, 1970, 4:12 min, b&w; *Decay I*, 1970, 1:57 min, color; *Decay II*, 1970, 1:11 min, color

Studies features the Vasulkas' seminal explorations of electronic image manipulation. These exercises trace the development of the Vasulkas' techniques of image and sound processing.

Dan Graham, *Rock My Religion*, 1982-84, 55:27 min, b&w and color

Rock My Religion is a provocative thesis on the relation of religion and rock music. Graham's collage forms a compelling theoretical essay on the ideological codes and historical contexts that inform the cultural phenomenon of rock 'n' roll.

Note: All of the works in this program are available from Electronic Arts Intermix (EAI). For further information, please visit www.eai.org.

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