

Special Thanks

EAI gratefully acknowledges the extraordinary contributions of the many artists, individuals, and organizations that have supported our mission and programs throughout our 40th Anniversary year.

EAI's 40th Anniversary Benefit is made possible through the generous Benefactor support of Eileen Cohen, Nathalie de Gunzberg, and Achim and Stephanie Moeller, as well as the Patron support of Stanley Cohen, Richard Little/High Line, Jason Simon/CUNY, Timothy Van Housen, and Jeffrey Weiss, and numerous individual supporters.

We extend our thanks to EAI's Board of Directors, and in particular acknowledge with great appreciation the invaluable guidance and support of John Hanhardt.

EAI would like to extend our deepest thanks and appreciation to our friends and colleagues at Dia Art Foundation for their significant collaborations during our 40th Anniversary year.

Special thanks are due to Galen-Joseph Hunter, Josh Kline and Holly Stanton for their indefatigable efforts in planning and managing the 40th Anniversary Benefit event and program. Thanks also to Patrick Heilman and John Sprague of Dia.

Thanks to the EAI staff for their vital contributions during the anniversary year: Rebecca Cleman, Josh Kline, Trevor Shimizu, Desiree Leary, Nick Lesley, Stephanie Szerlip, Holly Stanton, and Fernando Zelaya. EAI Interns: Alex Abelson, Jean Cooney, Hannah Shaw, and Valeria Iavtoughovitch.

Artists are at the heart of EAI's mission and programs, and we are deeply grateful to those who created special performances for the 40th Anniversary benefit: Joan Jonas, Shana Moulton, Carolee Schneemann, and Michael Smith. We are also enormously appreciative of those who shared their rare video works for our benefit screening: Charles Atlas, Dara Birnbaum, Bruce Nauman, and Seth Price. We're also grateful to Dan Graham for providing us with his music selections.

Event Management: Fluxable LLC. Special thanks to Natalia Mount, Kyle Garner, Amanda Rehbein, Erin Smith.

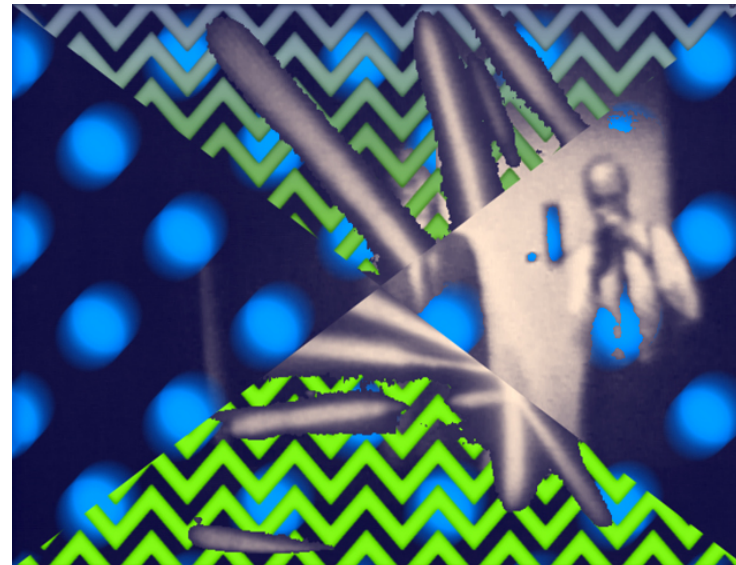
Catering: RCano Events

Photographer: David La Spina



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EAI 40th Anniversary Benefit



Thursday, December 15, 2011

ELECTRONIC ARTS INTERMIX
Celebrating 40 Years



EAI's 40th Anniversary Benefit Program

Video Works

Nam June Paik and Jud Yalkut, with Charlotte Moorman, *TV Cello Premiere*

TV Cello Premiere is a celebratory, multimedia hybrid that speaks to the spirit of the nascent video art scene, bringing together performance, electronic processing and television material. An improvisational rendering of avant-garde cellist Charlotte Moorman playing Nam June Paik's iconic TV Cello sculpture at New York's Bonino Gallery, TV Cello Premiere is featured in EAI's 40th anniversary exhibition at Dia: Beacon, Circa 1971: Early Video & Film from the EAI Archive.

"Television as a Creative Medium"

In 1969, Howard Wise presented the exhibition TV as a Creative Medium at the Howard Wise Gallery in New York, which is recognized as the first show in the United States devoted to video art. This seminal exhibition included multi-channel video installation, closed-circuit videotapes, video sculpture and performance. A year later, Wise closed his gallery to found Electronic Arts Intermix as a nonprofit organization to support artists and projects in the emergent video medium.

BBC Television, *Tomorrow's World*

This 1968 archival footage from a BBC television program, *Tomorrow's World*, documents a visit to the Howard Wise Gallery on 57th Street in New York, where artist Tony Martin's interactive multi-media installation Game Room is on display.

Charles Atlas, *Jolly*

New York premiere. In 1973 Atlas presented an evening-long theatre performance, "Wonder, Try (sketchy version)", for which he created a "dance" for nine women dressed as Lillian Gish, with movement copied from Gish's gestures in the early D.W.Griffith short, "Musketeers of Pig Alley. Atlas edited super-8mm rehearsal footage of two women and himself together with shots from Griffith's "Musketeers." One of the women is Kate Parker, Atlas' partner for Jean Dupuy's 1974 "Soup and Tart" performance event at the Kitchen.

Dara Birnbaum, *Glenn Branca Symphony No. 1 (from New Music Shorts)*

In this dynamic alternative music clip, which was created with analog technology and edited at EAI in 1981, Birnbaum captures rock iconoclast and avant-garde composer Glenn Branca performing his Symphony No. 1 at the Performing Garage. Footage of Branca and his ensemble performing the frenetic symphony of massed guitars and percussion is punctuated with inserts and composite images. The intensity of the music and visuals make for a vivid snapshot of the downtown New York music scene of the early 1980s.

Takeshi Murata, *EAI 40th Anniversary Intro*

EAI commissioned artist Takeshi Murata to create a special introductory piece for EAI's 40th anniversary programming in 2011. Murata's creation is a stunning homage to forty years of experimentation by artists. With his intricate and lush interventions into archival footage from the 1960s and '70s (including glimpses of EAI founder Howard Wise), Murata initiates a vivid dialogue between the analog past and the digital now.

Bruce Nauman, *Uncovering a Sculpture*

In 2012 EAI will be bringing into distribution a series of very early, rarely-seen works by Bruce Nauman, including this 1965 piece. Shot with a cheap wind-up camera that Nauman bought at a pawn shop, this piece records a simple action and is related to a series of works dealing with concealment. A still image of a textured material, recorded by a stationary camera, is manually rolled on-screen from left to right into a round tube. As the material is rolled, a small wedge-shaped object is revealed behind it.

Seth Price, *Analogue*

Writes Price: "Analogue was the first piece I made after I started working at EAI in the fall of '98. I made it in the office, after hours...I did make the song in [my] apartment, recorded it onto an 8-track recorder. "The Jar Jar Binks song". I brought the machine to EAI and output the music through this analogue signal processor that Stephen Vitiello loaned me for the evening... The 8-track broke soon after, so the video contains the only mix I have of that song. The images are pages from my notebooks."

Dan Graham

Since the mid-1960s, Dan Graham has produced an important body of art and theory that engages in a highly analytical discourse on the historical, social and ideological functions of contemporary cultural systems. Architecture, popular and rock music, video and television are among the focuses of his provocative investigations, which are articulated in essays, performances, installations, video works and architectural/sculptural designs.

Performances

Joan Jonas, *Philosopher's Walk*

An acclaimed multi-media performance artist, Joan Jonas is also a major figure in video art. From her seminal performance-based exercises of the 1970s to her later televisual narratives, Jonas' elusive theatrical portrayal of female identity is a unique and intriguing inquiry. Employing an idiosyncratic vocabulary of ritualized gesture and symbolic objects that include masks, mirrors, and costuming, she explores the self and the body through layers of meaning.

Shana Moulton, *The Blazing Fireplace of Guardianship*

Shana Moulton creates evocatively oblique narratives in her video and multi-media performance works. Combining an unsettling, wry humor with a low-tech, Pop sensibility, Moulton inhabits a character whose interactions with the everyday world are both mundane and surreal. As her protagonist navigates the enigmatic and possibly magical properties of her environment, Moulton initiates relationships with objects and consumer products that are at once banal and uncanny.

Carolee Schneemann, *Pinea Silva*

Carolee Schneemann's pioneering work ranges across disciplines, encompassing painting, performance, photography, film and video. Her early and prescient investigations into themes of the body, gender and sexuality, identity and subjectivity, as well as the cultural biases of art history, laid the groundwork for much work of the 1980s and '90s. Her bold challenges to taboo and tradition can be seen as inspiring and influencing a generation of artists.

Michael Smith, *A Sing-a-long*

Michael Smith is a video, installation and performance artist who invokes the routines of popular comedy to articulate the banality and hype of mass consumer culture, and the isolation of those whose inner lives are defined by it. In video works, performances and installations, produced since the late 1970s, Smith often chronicles the trivial dreams and adventures of his alter-ego "Mike," an Everyman who believes everything and understands nothing in his media-saturated world.

EAI: Celebrating 40 Years

Electronic Arts Intermix (EAI), founded in 1971, is one of the world's leading resources for video and media art. A pioneering advocate for media art and artists, EAI fosters the creation, exhibition, distribution and preservation of video and digital artworks. EAI's core program is the distribution and preservation of a major collection of over 3,500 new and historical moving-image works by artists. EAI's activities include extensive online resources, viewing access, educational services, digitization initiatives and public programs such as artists' talks, exhibitions, and panels. EAI's Online Catalogue is a comprehensive resource on the artists and works in the EAI collection, with extensive materials on exhibiting, collecting and preserving media art: www.eai.org

EAI was founded by Howard Wise, a visionary gallerist and patron of the arts. Wise's 1969 exhibition *TV as a Creative Medium* at his eponymous gallery on 57th Street in Manhattan is recognized as the first in the U.S. dedicated to video art. A year later Wise closed his gallery and founded EAI as one of the first nonprofits to support artists and projects in the emergent video medium. In a letter to his artists upon the gallery's closing, Wise predicted that video would enable artists to expand their practices "out of the gallery and into the environment, the sky, the ocean, even outer space." Forty years later, EAI's programs and services ensure that this vital artistic legacy will be preserved and continue to evolve into the future.

40th Anniversary Program

EAI celebrates forty years with a special program of rarely seen short video pieces and original live performances by a multigenerational roster of acclaimed artists. The inspiration for the program is the legendary 1974 performance event *Soup & Tart*, organized by artist Jean Dupuy at the Kitchen. Dupuy invited 30 artists to create 2-minute performances; he served the audience a feast of soup and tarts: art as community and nourishment. (The resulting video piece was edited and distributed by EAI.) In this spirit, EAI has invited four artists to create short live performances for this event, which are presented together with a series of short video pieces that speak to EAI's history, current programs, or future projects. These rare video works and special live performances honor the core of EAI's mission and the heart of all that we do: the extraordinary artists and their remarkable artworks.

- Lori Zippay, Executive Director

Circa 1971: Early Film & Video from the EAI Archive, organized on the occasion of EAI's 40th Anniversary, is on view at Dia: Beacon until September 4, 2012.

EAI 40th Anniversary Benefit Program

Video Program

Takeshi Murata, *EAI 40th Anniversary Intro*
2011, 1:04 min, color, sound.

BBC Television, *Tomorrow's World* (excerpt; from the EAI Archives)
1968, 1:30 min, black and white, sound.

Charles Atlas, *Jolly*.
1973-2010, 2:27 min, black and white and color, silent.

Seth Price, *Analogue*
1999, 4:43 min, black and white and color, sound.

Bruce Nauman, *Uncovering a Sculpture*
1965, 54 sec, black and white, silent.

Dara Birnbaum, Glenn Branca *Symphony No. 1* (from *New Music Shorts*)
1981, 3:21 min, color, sound.

Performances

Shana Moulton, *The Blazing Fireplace of Guardianship*
Michael Smith, *A Sing-a-long*
Joan Jonas, *Philosopher's Walk*
Carolee Schneemann

Preceding and following the program:

Video Projections:

Nam June Paik and Jud Yalkut, with Charlotte Moorman, *TV Cello Premiere*.
1971, 7:25 min, color, silent

Jud Yalkut, *Television as a Creative Medium*, 1972, 6 min, color, silent.

Music selected by Dan Graham

EAI's collaboration with High Line Art, a projection of Gordon Matta-Clark's *City Slivers* on the High Line, will be viewable on the south side of 22nd Street