

Dia Center for the Arts and Electronic Arts Intermix present

Carolee Schneemann

**Valentine's Day Video Presentation and
Book Signing**

Friday February 14 2003 6-8 pm

**Dia Center for the Arts bookshop
548 West 22 Street, New York**



Carolee Schneemann will introduce excerpts from recent and in-progress video installations, and will also present a number of her performance works on video, including her once again timely investigations of war. Schneemann will be available to sign her recent publication, *Carolee Schneemann: Essays, Interviews, Projects* (2002).

Program:

Illinois Central Transposed

1968, 4:30 min, color, silent, 16 mm film

Camera: Robert Dacey; Multi-channel video

A compilation of Schneemann's anti-Vietnam War group performances, this work merges film projection, sound and slide systems, light beams, audience and performer action in a sensory collage linking the exposed Illinois landscape to the devastation in Vietnam. Writes Schneemann: "I think of this work as an exploded canvas, units of rapidly changing clusters. A flow of energy which makes an active audience inevitable and necessary — not to mimic the performance, but to absorb relations within the space and between one another — to be correspondent to the materials and imagery, grasping a conscious and realizable wish to replace the performers with themselves."

Body Collage

1967, 3:30 min, b&w, silent, 16 mm film

Camera: Gideon Bachmann; Presented on video

Body Collage is a visceral "movement-event" from 1967, in which Schneemann paints her body with wallpaper paste and molasses, and then runs, leaps, falls into and rolls through shreds of white printer's paper, creating a physicalized corporal collage. "My intention was not simply to collage my body (as an object), but to enact movement so that the collage image would be active, found, not predetermined or posed," writes Schneemann.

Water Light/Water Needle (Lake Mah Wah)

1966, 10 min, color, sound, 16 mm film

Original Footage: John Jones, Sheldon Rocklin; Presented on video

Schneemann's classic 1966 aerial "Kinetic Theatre" work was first staged at St. Mark's Church in the Bowery, with eight performers moving to a score of random encounters on layers of rigged ropes and pulleys. One of two documents of this early and influential performance, this version is enacted outdoors in trees and across the surface of a lake, in sequences directed by Schneemann.

Snows

1967, 17 min, b & w, silent, 16 mm film

Camera: Alphonse Shilling; Slides of performance and 5 min film excerpt on video

An unedited documentation of the 1967 group performance *Snows*, which was built out of Schneemann's outrage and sorrows over the atrocities of the Vietnam War. An ethereal stage environment combining colored light panels, film projection, torn collage, hanging sacks of colored water, "snow" crusted branches, rope, foil and foam was the set and setting in which an audience-activated electronic switching system controlled elements of the performance/installation.

Viet Flakes

1965, 7 min, toned b&w, 16 mm film

Sound Collage: James Tenney; Presented on video

Viet Flakes was composed from an obsessive collection of Vietnam atrocity images, compiled over five years, from foreign magazines and newspapers. Schneemann uses an 8mm camera to "travel" within the photographs, producing a volatile animation. Broken rhythms and visual fractures are heightened by a sound collage by James Tenney, which features Vietnamese religious chants and secular songs, fragments of Bach, and '60s pop hits. "One of the most effective indictments of the Vietnam War ever made." — Robert Enright, *Border Crossings*

More Wrong Things

2001, 6 min video loops, color, sound

Slides and multi-channel video

A slide relay evokes the composition of this site specific multi-channel video installation which activated an entire gallery space with fourteen video monitors suspended from the ceiling within an extended tangle of wires, cables and cords.

The videos juxtapose Schneemann's visual archives of public and personal disasters. Under-ground video footage had been sent to Schneemann from Lebanon, Palestinian villages, Haiti and Serbia. This footage was then intercut with historic disasters including frames from her Vietnam atrocity film, *Viet Flakes* (1965), and each sequence was edited down to four seconds, maintaining the original sound fragments.

More Wrong Things was made possible by the Rockefeller Foundation Media Arts Fellowship.

Devour (in progress)

2003,

Multi-channel video loops of work in progress.

This multi-channel video installation proposes a kinetic vocabulary of human, organic and mechanical gestures edited into twelve-minute loops composed of twenty-six images cut to six seconds each. Flickering images are projected (LCD) onto five large suspended transparent screens (8' x 12"); viewers enter and alter images as they walk through the illuminated space. The visual vocabulary is based on the mechanics of energy as one form of movement is converted into another.

Devour was made possible by the Rockefeller Foundation Media Arts Fellowship, and was edited as part of The Eyebeam Moving Image Artists' Residencies.

Carolee Schneemann

Carolee Schneemann, a groundbreaking performance and multidisciplinary artist, has used film and video since the 1960s. Shattering taboos and redefining the notion of the erotic, she confronts sexuality, gender, and the social construction of the female body. Her seminal performances of the 1970s were as transgressive as they were influential. Schneemann continues to provoke, as she explores female sexuality in relation to art-making, ritual, and culture.

Selected Bibliography

Carolee Schneemann: Early and Recent Work. Kingston, NY: McPherson, 1983. Text by Julia Ballerini, Ted Castle, Carolee Schneemann.

Carolee Schneemann: Up To and Including Her Limits. New York: New Museum of Contemporary Art, 1996. Text by Dan Cameron, Kristine Stiles, David Levi-Strauss.

Jones, Amelia. Body Art: Performing the Subject. Minneapolis, MN: University of Minnesota Press, 1998.

Schneemann, Carolee. Imaging Her Erotics – Essays, Interviews, Projects. Cambridge, MA: MIT Press, 2001.

Schneemann Carolee. More Than Meat Joy. Kingston NY: Macpherson Press, 1996.

For more information about Carolee Schneemann's works, please see www.eai.org.

About EAI

EAI is a nonprofit media arts organization that is a leading resource for artists' video and interactive media. EAI's core program is the worldwide distribution of a major collection of over 3,000 new and early media works by more than 175 artists. Related activities include a video preservation program, viewing access, and public screening events. EAI's Online Catalogue (www.eai.org) is a comprehensive resource on the artists and works in the collection, featuring a searchable database, extensive reference materials, and online ordering.

About Dia

For over twenty years, Dia has played a vital and original role among arts institutions in New York, as well as nationally and internationally, by initiating, supporting, presenting, and preserving projects in nearly every artistic medium, and creating a primary locus for interdisciplinary art and criticism.