

Special EAI Screenings at Ocularis and Exit Art



Channel Zero

Sunday, June 6, 2004, 7:00 pm

[Ocularis](#) @ Galapagos Art & Performance Space
70 North 6th Street, Brooklyn, NY
718-388-8713
Admission: \$6
(212) 337-0680

On July 4th, 1975, at San Francisco's Cow Palace, with the blessings of an imposter John F. Kennedy, two members of the collective [Ant Farm](#) climbed into their converted 1959 El Dorado Cadillac and drove it through a pyramid of burning TV sets. Join EAI and Ocularis for a commemoration of direct television interventions, with works ranging from Valie Export's eerie *Facing a Family* to Chris Burden's monologue about his ill-fated adoption of a semi truck named "Big Job."

Works to be screened: [Ant Farm](#), *Media Burn*, 1975, 26 min; [Michael Shamberg](#), *Raindance: Media Primer*, 1971, 17 min; [VALIE EXPORT](#), *Facing a Family*, 1971, 5 min; [TVTV](#), *Gerald Ford's America: WIN*, 1975, 26 min; [Chris Burden](#), *Big Wrench*, 1980, 15 min.



Terrorvision Video Programs

Friday, June 4, 2004, 7:30 pm
Friday, June 11, 2004, 7:30 pm
Friday, June 18, 2004, 7:30 pm

[Exit Art](#)
475 Tenth Avenue (at 36th St.) New York, NY
(212) 966-7745

EAI presents a series of free public video programs as part of the exhibition *Terrorvision* at Exit Art. *Terrorvision* is a multidisciplinary arts project that examines how definitions of terror are shaped by individual and collective visions, experiences, memories and histories. This exhibition explores how personal, spiritual and physical events influence our notions of terror and how these unforgettable moments - and the cultural and media artifacts that represent them - have come to define our most extreme fears.

Free public programs at [Exit Art](#): Organized by Electronic Arts Intermix (EAI).

[The Wooster Group](#): Friday, June 4 at 7:30pm
Featuring: *Rhyme 'Em To Death*, 1993; *White Homeland*

Commando, 1992

Combining compelling theater with visual experimentation, this program dramatizes the use of terror by a fundamentalist state, and the workings of an extremist cell in modern New York.

[Martha Rosler](#): Friday, June 11 at 7:30pm
Featuring: *Domination and the Everyday*, 1978; *Secrets From the Street: No Disclosure*, 1980; *Chile on the Road to NAFTA*, 1997.

Rosler probes technologies used by the powerful to maintain their dominance; whether brutally through state violence, or subtly through enculturation.

[Peggy Ahwesh](#): Friday, June 18 at 7:30pm
Featuring: *73 Suspect Words/Heaven's Gate*, 2000-1; *Strange Weather*, 1993.

Ahwesh traces responses to personal terrors, from self-destructiveness to violence against others.

About EAI

Founded in 1971, Electronic Arts Intermix (EAI) is one of the world's leading nonprofit resources for video art and interactive media. As a pioneer and advocate of the media arts and artists, EAI's core program is the international distribution of a major collection of new and historical media works by artists. EAI's leadership position in the media arts extends to our preservation program, viewing access, educational services, online resources, exhibitions and events. The Online Catalogue provides a comprehensive resource on the 175 artists and 3,000 works in the EAI collection, including artists' biographies, descriptions of works, QuickTime excerpts, research materials, Web projects, and online ordering.
www.eai.org

About Ocularis

Ocularis is a 501(c)3 not-for-profit organization that provides a forum for the exhibition of independent, experimental and documentary film/video and new media, as well as international and repertory cinema. Ocularis was established in 1996 as a rooftop film series catering to local audiences in North Brooklyn. Since then, Ocularis has evolved into a weekly cinema, a producer of collaborative film/video work and an annual summer open-air screening series. Ocularis screens weekly at Galapagos Art & Performance Space. Further information can be found at www.ocularis.net.

About Exit Art

Exit Art's mission is to create and present exhibitions and programs that explore the diversity of cultures and voices that continually shape contemporary art and ideas in America. Exit

Art is also committed to bringing to public attention the work of under-recognized and emerging artists and experimenting with the convergence of film, video, performance art, music, design and visual art in its programming. Since its founding in 1982 by Jeanette Ingberman and Papo Colo, Exit Art's exhibitions, projects and performances have expressed a unique creative vision that has frequently challenged traditional notions of what art is and offered new opportunities to bring together the artist and public. Over the past twenty years Exit Art has acquired a substantial international reputation for curatorial innovation, providing crucial support to artists at the beginning of their careers and anticipating the newest trends, movements and ideas in the culture at large. www.exitart.org

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