



Electronic Arts Intermix

1999 New Tapes

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Vito Acconci

These three historical Acconci videotapes, produced by Art/Tapes/22 in Florence, Italy in 1973, are being made available for the first time in decades through EAI's Video Preservation Program.

Full Circle

1973, 30 min, b&w.

Writes Acconci: "I walk in a circle around the camera: sometimes I'm on screen, sometimes I'm off, sometimes I change direction, leaving the screen on one side and coming back on the same side. Every five minutes or so, the location changes: my circle is continuous while the background shifts: bare walls -- a corner with a window on one wall -- outside, on a roof, with sky as the ground -- outside, on a terrace, with other buildings and windows as the ground -- inside, in a living room, bookcase and couch in the background. I'm silent; there's a voice-over, it's my voice: on screen, I'm talking about circling you, wrapping myself around you, as I did around 'her,' a person from my past: a kind of trap. When I go off screen, the talk shifts, becomes dreamier -- fantasy talk, quasi-hypnotic -- it's as if we're on a beach, we're covered by sand -- it's as if we're in a field, we're rolling down a hill."

Stages (Come-Back)

1973, 32:30 min, b&w.

Acconci writes: "Black screen -- a spotlight, circle of light on the floor, just part of it off-screen, in front of the screen, in the viewer's space. I'm off-screen, singing: the tone is vague still, indefinable. Then I come into the spotlight, partly, so that my face is barely visible: 'I'd be dancing for you -- I'd know you were watching -- I'd be at my peak.' Off-screen, grand song; then I'm back: 'I'd know you were watching -- but I'd be nervous, I wouldn't know whose side you were on.' Off-screen; song becomes shakier. I'm back then: 'I'd be dancing for someone else now -- but I wouldn't want to betray this.' Off-screen; insinuating song; I'm back: 'I'd be awkward, you'd be making a fool of me.'... Off-screen; circus-like song; then I return: 'I'd escape in my mind -- I'd be drifting away, dreaming.' ... Desperate song off-screen, then: 'By this time things would have changed -- I'd have the upper hand -- I could kill you -- I'd do it slowly -- taunt you.' Off-screen, sneering song, then: 'But now I'd have changed my mind -- I'd want us to be reconciled -- I'd know you'd come back to me.' Off-screen, full-spectacle song."

Walk-Over (Indirect Approaches)

1973, 30 min, b&w.

Writes Acconci: "A long narrow corridor, leading to the camera -- at one side, a window -- sun streams in, splotches of light and dark, the corridor shimmers. I'm at the far end -- walking back and forth, humming, biding my time. Then I talk to the viewer -- rather, to a specific viewer: 'So you're finally there -- I've waited for you -- you had to be there first.' I walk around the camera, still humming, talking now and then, but waiting till I'm close before I come down hard. I'm close up -- only my lips on screen -- too close, blurred: 'You want to

hear about her -- her hair is blonde, your hair could never be like hers -- she has her own life, I'm interested in what she's thinking, we could never have had a relationship like this.' I back off, leave 'you' hanging, go back to the other end -- but I come back, I don't leave 'you' alone."

Eleanor Antin

Representational Painting

1971, 38 min, b&w, silent.

The artist explores make-up as a traditional mode of self-expression. As a woman, she uses make-up to find a representation of herself with which to face the world.

The King

1972, 52 min, b&w, silent.

Writes Antin: "Applying hair to her face, the artist moves through a variety of bearded faces seeking the identity most appropriate to her facial structure and satisfying to her aspirations." Antin transforms herself into a man and adopts one of her recurring performance personae, "The King."

Caught in the Act

1973, 36 min, b&w, sound.

A photographic session in which the artist as "ballerina" is photographed by the "photographer" in a set of stills intended to represent her in the appropriately glamorous and correct positions, after only three months of ballet training. The tape juxtaposes the truth of the "still" image, adequate for 1/125 of a second, against the video camera's more extensive duration. The cropped reality photographed is compared to the "truth" of the video camera.

The Ballerina and the Bum

1974, 53 min, b&w, sound.

The artist's ballerina self -- represented here as a "would-be ballerina from the sticks" -- plans to walk across the United States to "make it in the Big City." She meets a bum on a freight train and together they dream of success.

The Little Match Girl Ballet

1975, 26:30 min, color, sound.

The artist's Ballerina Self, now in the city, has "made it!" Dressed in a tutu, Antin regales an utterly silent gallery audience with her strategy for conquering New York, meeting George Balanchine in Sardi's and becoming prima ballerina of the company. The climax of the routine is a dramatization (with Antin taking all of the parts) of the ballet she imagines, with sets by Picasso, music by Stravinsky and a scratchy violin as accompaniment.

The Adventures of a Nurse (Parts I and II)

1976, 65 min, color, sound.

Part I: The artist, in the role of a nurse, fantasizes on romantic themes, using a set of foot-high, hand-painted paper dolls as actors. A fantasy within a fantasy. The "Nurse Eleanor" paper doll performs as a surrogate self for Nurse Eleanor Antin and is the much put-upon but brave heroine of a succession of romances with a dying poet, a biker, and a doctor.

Part II: "Nurse Eleanor's" romantic odyssey continues with two new lovers -- a French ski bum and an anti-war senator.

The Nurse and the Hijackers

1977, 75 min, color, sound.

Antin employs the structure of a popular movie genre as an armature for her continuing theater of ideas in this feature-length, narrative videotape. Using hand-painted dolls, who display more than a coincidental resemblance to figures in the art world, Antin recounts the hijacking of "Nurse Eleanor's" plane on the way to St. Tropez. Hijacking is seen as one of the ways by which the powerless can appear to reach the power center quickly and cheaply via the communications media, whose members have been quick to recognize and maximize their importance in this new political genre, some of the references to the real world inherent in its representations. Her means are those available to little girls everywhere -- paper dolls and narrative invention.

The Angel of Mercy

1981, 64 min, color, sound.

First performed live in 1977, this the only one of Antin's live performances to be prepared for video. "Eleanor Nightingale" leaves the silken prison of her Victorian home and goes off to war. In the Crimea she engages with the political issues raised by class and sex inequities, military injustice, peace and war.

From the Archives of Modern Art

1987, 18 min, b&w, sound.

The archivist attempts to put together the "lost years" of Eleanor Antinova, the once celebrated black ballerina of Diaghlev's Ballet Russe, when she returned to her native America to eke out a meager living in vaudeville and early movies. Her career in America is documented through narrative and dance films -- recently discovered -- which she made back in the Depression years, when times were bad, and even ballerinas stooped low. Includes several comedy shorts, spicy farces, even, alas, a semi-blue movie exploiting her ballerina role, along with vaudeville dance numbers and artistic interpretations. A documentary fiction.

Dan Asher

Far From the Madding Crowd

1996, 9:17 min, color, sound.

Asher writes: "*Far From the Madding Crowd* concerns the relationship between the I and the Eye; in other words, an autonomous self performing a repetitive action while persons of another dimension go about their everyday or workday lives. These two universes are parallel, yet distinctly separate, both spatially and temporally. Presently they suffer an uneasy coexistence..."

Notes From the Underground

1996, 18:26 min, color, sound.

To Repel Ghosts

1996, 21:43 min, color, sound.

Asher documented the funeral procession of Joshua Compston, former owner of the Factual Nonsense Gallery in London. Compston died at the age of twenty-five from a combination of drink and drugs after attending the opening of a retrospective exhibition by Jean-Michel Basquiat. Many of the British art world's elite turned out for the event: Gilbert & George photographed the procession, artists Gavin Turk and Gary Hume decorated the coffin, the gallerist Jay Jopling was one of the pall bearers.

Artificial Illuminations

1997, 10:15 min, color, sound.

In *Artificial Illuminations*, Asher records the patterns, shadows, and traces of ambient light. Each glowing particle embodies a temporary life. Asher records patterns, shadows, and traces of ambient light; the embodiment of temporary lives.

Japan Tapes

1997, 18:19 min, color, sound.

A collection of brief videotaped encounters on one of Asher's travels to Japan. More poetic than ethnographic, the works playfully read the surfaces of Japanese modern life as it reacts to its American visitor.

LDTV

1997, 19:06 min, color, sound.

LDTV, which refers to the artist's term for "low definition television," is a collection of television fragments videotaped directly from the TV screen in an array of countries in which Asher has travelled. *LDTV* reflects the nomadic character of Asher's work, while at the same time reproduces the effect of a satellite fixed in space, giving unlimited access to the world. With vitality and humor, *LDTV* traces the speed at which Western culture is transmitted globally.

New Pepsi Generation

1997, 1:06 min, color, sound.

Theological Christian

1997, 8 min, color, sound.

Interview with a woman at a home for the autistic in Japan.

Waiting for Godot

1997, 7:53 min, color, sound.

An old man reads a newspaper on the street corner. A game of waiting, of pretending to wait, waiting for something to happen...

Yokohama

1997, 5:28 min, color, sound.

An 'accidental' music video: the chance convergence of a pop-song, a rainy night, and the city lights of Yokohama.

Phyllis Baldino

Nano-cadabra

1998, 5:05 min, color.

Baldino takes the theory of "Nano-technology" as her jumping-off point to explore the connections between science, magic and wonder. *Nano-Cadabra* is composed of forty abstract narratives, each lasting five seconds or less. In these mini-events, an array of ambiguous objects interact, eerily suggesting movement on the molecular level.

Same Shoes

1994, 14:26 min, color.

Employing characteristically minimal trappings and camera work, Baldino explores a concept through the manipulation of simple props and tools. Here two pairs of shoes, two outfits and an ingenious visual 'trick' serve to open up questions of gender and performance. As in many of Baldino's tapes, *Same Shoes* is concerned with the elision or collapse of opposing categories, and the indeterminate space that remains.

Venice in Berlin in Venice

1993, 5:56 min, color.

While visiting Berlin, Baldino turned on her hotel room's television to find Venice Beach, California. She recorded the television image -- a long, steady shot of the beach, surf, and bathers. Later, in California, she played back the unexplained and anonymous footage directly in front of the spot it depicted. She then videotaped the scene: the original broadcast, in ghostly miniature on a hand-held TV, and, in the background, its real-world double. The juxtaposition is disquieting: the German broadcast, marker of her trip to Berlin, motivator of her trip to Venice Beach, held up against the same sunny, restful scene. The bathers within the tiny recorded image are, unbeknownst to them, back at the

beach, while Baldino's videotaping presence seems to be two places at once. It is as if the intervening space and time never existed at all, but are collapsed by Baldino's act, which simultaneously restores a stray image and decenters it.

Peter Callas

Lost in Translation (Part 1: Plus Ultra)

1999, 6 min, color.

Callas writes that *Lost in Translation (Part 1: Plus Ultra)* "attempts to syncretically avault the 'borders of identity' in an anti-historical reconstruction of 'Brazil.'" Through a complex re-animation of iconography from the "proto-colonial history of Latin America," Callas integrates historical materials in what he describes as a "tangential" manner, reciprocating the "intuitive" and disparate relationship between history and memory. *Plus Ultra* ("Ever Onward," the motto of the Spanish conquistadors) focuses on the period prior to the 1494 Papal Line of Demarcation. Exquisitely rendered images, collected from Portuguese and Brazilian sources, twist and meld into one another through multiple planes of movement, each juxtaposition evoking new, perpetually evolving meanings. Cartography plays a crucial role in the work, as Callas explores the ways in which practices that redraw the world set the stage for colonial and post-colonial realities. The larger project of *Lost in Translation* is to interrogate the implications of technologies of representation upon perception and the construction of subjects.

Yau Ching

Diasporama (Part 1): Dead Air

1997, 87 min, color.

Based on the personal experiences of individuals from Hong Kong, the former British colony that "reunified" with China in 1997, *Diasporama* is an experimental documentary that addresses issues of the diasporic condition. In a series of intimate interviews that explore the relationship of the personal and the political, Yau Ching confronts notions of nationhood, identity, and post-colonialism. Inserting her own face and voice as a form of mediation, the artist herself becomes one of the subjects. Yau Ching writes that *Diasporama* is an attempt "to reclaim some of Hong Kong's diverse colors."

June 30, 1997 (aka Celebrate What?)

1997, 7:30 min, color.

Writes Yau Ching: "June 30, 1997. Hong Kong. Tourists flocked to expensive gourmet parties with a harbor view, or got drunk on the streets, embracing British or Communist flags. All media coverage described how happy the local Hong Kong people were about being taken over the next day. I was invited to a private gathering at Hong Kong Arts Centre to watch television and

the fireworks together. It turned out to be a gathering of local artists singing sad songs and telling angry stories, against a room decorated in words of bright red: 'Reversion 1997: I am very happy.' Later I went to the Central part of town to find thousands of people rallying in Victoria Square. At midnight they released multi-color balloons, tied a huge yellow ribbon around the Legislative Council, where the directly elected Democratic Legislators were being kicked out, as of July 1. The action was illegal in the new Hong Kong law. The police blocked the area around the Council soon afterwards, calling it 'private property.' The rally continued as a marching group carried the yellow ribbon up to the Office of the newly Beijing-appointed Chief Executive."

Seoungcho Cho

Rev

1997, 11:30 min, b&w and color.

In *Rev*, Cho continues his examination of identity within an urban environment, envisioning the frenetic dissonance of an urban landscape that is at once alienating and poetic. Cho's aggressive observation of pedestrian traffic is portrayed with a blurred and highly saturated aesthetic. A candle's flame methodically waves back and forth, suggesting the private time within the accelerated urban experience.

Salt Creek

1998, 16:15 min, color.

With *Salt Creek*, Seoungcho Cho turns his hypnotic camera eye on the harsh terrain of Death Valley. Through a series of delicate formal manipulations, he folds representations of a coldly beautiful landscape into images of seething video static, water sluicing out of a tap, and a surveillance view from one office tower into another. Stephen Vitiello's score echoes the image track in describing a gradual arc of inhospitable elegance, rhythmic grace, and decay.

Cheryl Donegan

Alive!Artist!Model!Pleasure!

1998, 3:27 min, color.

In *Alive! Artist! Model! Pleasure!*, Donegan calls into question the institutional armature that surrounds a work of art, and investigates boundaries between "high" and "low" culture. In a nondescript suburban bedroom, a woman watching late-night television catches Jerry Lewis and Dean Martin introducing a musical number about art-making: "You can trace the mystery/of ancient history/through art of artists, and their models...." The curtains part and the performers turn to go on stage for the main act, urging us "to get perspective on a world that's drab and gray.... frame it in just that way....," at which point Donegan

suddenly cuts to four people in street clothes in a high-school cafeteria, who pick up Lewis and Martin's song a capella, and engage in slap-stick with paint and other art-related props. After several verses, she cuts back to Martin and Lewis concluding the number. Donegan cuts out the middle -- the show-biz heart -- replacing and re-staging this artifact of mid-century "low" culture with no attempt at verisimilitude. Echoing Jerry Lewis's goofball foil to Dean Martin's suave straight-man, Donegan uses the banal to highlight the more classical pleasure of an older model. Donegan's "models" sing, in imitation of Dean Martin: "There's modern art to see/that makes you wonder what the heck it's meant to be," and we indeed begin to trace a history — that of a culture in which questions of representation become increasingly complex.

Artists + Models

1998, 4:43 min, b&w.

In this black and white performance tape, Donegan continues her ironic exploration of the process of making art. Working within the format of a music video, Donegan plays with notions of artist and model, subject and object, and the "painterly gesture."

Sets

1997, 3:30 min, color.

Donegan rests on her arms and knees inside a black frame, wearing a black cocktail dress, with a glass pane on her back as a table. On the table is a jar of paintbrushes, and as Donegan reaches for one of these the black paint is flipped onto the floor. Viewed from above, she paces in circles; while still on her knees she makes a spiral pattern. In the second section, Donegan hangs by her arms with her knees up. On her legs are strapped two paint-soaked sponges which she pushes into the back of her male partner, who is left with two finger print like impressions on his back. The piece resumes themes of *Rehearsal* and *Practisse*, playing on stereotypes of the artist's studio activities and the process of making art. In the first set-up, Donegan conflates the artist's private 'studio' action with the public persona suggested by the cocktail dress -- a role playing that is part of being an artist today.

Kip Fulbeck

Just Stand Still

1988, 19:41 min, color.

This video/slide-show is built around images of Popo, Fulbeck's dying grandmother. Through voiceover and text, the artist describes relationships within his family, while at the same time questioning the ability of the 'captured' image to adequately convey the process of Popo's deterioration.

Shalom Gorewitz

Empathy and Abstraction

1998, 10 min, color.

Shalom Gorewitz frames *Empathy and Abstraction* with a quotation from Wilhelm Worringer's book of the same name, which observes that the urge to abstraction stems from a sense of unease with the world as it is. Gorewitz turns his camera on the city: construction, the homeless, and milling crowds. A rally to end police brutality brings text to the screen; the image begins to rupture with unnatural colors and effects, and the soundtrack comes in fits and starts. Gorewitz's signature use of intense video processing casts footage of paratroopers and helicopters against the electronic signs of Times Square. Ultimately the image-processing reaches a high pitch, which is sustained through the second half of the tape, in which a montage of scenes from nature is set to a soothing electronic score.

Dan Graham

Pavilions

1999, 26 min, color.

Since the late 1970s, Graham has erected a series of outdoor structures that he terms "pavilions." Sharply geometrical in design, composed of transparent or mirrored glass, and placed in public spaces, the pavilions continue the investigation into public and private space that has marked Graham's work since his earliest magazine pieces and performances. The structures invite a dialogue between spectator and landscape, art work and art context, and raise questions about the uses and effects of sites designated as public. *Pavilions* surveys this body of work, with documentary footage of projects in Norway, Munster, and other international locations.

Gusztáv Hámos

Golda & Roza

1995, 50:45 min, color.

In this powerful personal narrative, Hámos documents the reunion of his grandmother Golda and her sister Roza after a separation of eighty years. Through a series of uncanny coincidences, Hámos helps Golda find Roza (who was sent to America from Hungary in 1912 to find work) in Los Angeles. Hámos traces the divergent paths of the two sisters, interweaving archival footage with interviews. He juxtaposes his grandmother's struggles through two World Wars and years of totalitarianism in Hungary with the comparative ease of Roza's life in Hollywood. Roza's children, who became professionals, were raised Jewish, while Golda became Catholic to save her children from the concentration

camp. The sisters' reunion is bittersweet: They cannot communicate directly; Roza no longer speaks Hungarian and Golda cannot understand English. Golda asks of her sister, "Why did you not write? Why did you not come to Hungary?" Roza answers, "For years I was very busy."

Ursula Hodel

Godiva

1997, 4:31 min, color.

In *Godiva*, Hodel's frenetic costuming enhances this comically manic portrait of a woman, chocolate, accessories and other worlds.

Past Life: Fisherman's Woman

1997, 8:15 min, color.

Hodel's story of the *Fisherman's Woman* unfolds with a voice-over describing the humiliation of a woman who leaves her family for passion, only to be returned to an unforgiving husband and town when her suitor discovers her pregnancy.

Havana

1997, 29 min, color.

This two-channel work is a performance for the viewer. Adorned by cigar in mouth, black stockings and stiletto heels, Hodel's movements hungrily anticipate her voyeuristic audience.

Petit Mort

1997, 14:06 min, color.

Petit Mort (*little death*) translates as orgasm in English. Here, using two channels, Hodel stacks an image of herself masturbating above a blurred self-portrait, where her facial contortions reveal her pleasure. Her pubic hair is gray, conveying to some degree the performer's age.

Speedo

1997, 7:34 min, color.

Here both sound and image are accelerated. Hodel, wearing a golden bathing suit, applies a layer of chocolate to her bathing cap. In a voice synchronized to the speeded up image, she describes her production process.

Cornuto

1998, 7 min, color.

Hodel devours a phallic ear of corn. Her rhythmic consumption mimics the motion of a typewriter as the image swipes from side to side with the resounding "ding" of the carriage return.

Gap

1999, 10 min, color.

Hodel sits before the camera dressed in a crisp white T-shirt; she begins to "cut away" at herself with large silver shears. Obviously watching her actions on a playback monitor, Hodel becomes entranced with her own image, leading several times to dangerously close cuts.

Freckles

1999, 23 min, color.

In the split-screen performance *Freckles*, Hodel paints with lipstick, ironically using make-up to transform her appearance. In one image, Hodel applies spots of pigment to her entire body, while in the other she wipes the spots away.

Nine Thousand

1999, 54 min, color.

In *Nine Thousand*, Hodel is disguised with a fencing mask. Sitting on a white bed in a white room, she meticulously counts hundred dollar bills. This exercise leads to mania when the performer is compelled to lie on top of the blanket of money stacks she has created.

Rooms

1999, 19:45 min, color.

In *Rooms*, images of the domestic interiors Hodel has visited on her international travels are digitally manipulated, suggesting a visitor's frenetic experience and jumbled memories.

Additional titles are available. Titles and descriptions may be found in the EAI On-line Catalogue (<http://www.eai.org>)

Joan Jonas

Songdelay

1973, 18:35 min, b&w.

Newly available on videotape, this 1973 black-and-white film is a rediscovered classic. Performing with a "cast" that includes Gordon Matta-Clark, Jonas choreographs a theater of space, movement, and sound, with the urban landscape of New York in a featured role. Jonas creates a highly original if enigmatic theatrical language of gesture and sound, as she and her performers play with emblematic props, unexpected rhythms of space and scale, references to painting, and audio delays. At once delightfully improvisational and precisely choreographed, *Songdelay* resonates with themes and strategies that recur throughout Jonas' performance work.

Wind

1968, 5:37 min, b&w.

Wind is a 1968 performance film, recently restored and newly available on video. Cutting between snowy fields and a raw seashore, Jonas focuses on a group of people moving through a windswept landscape. The 16mm film — silent, black and white, jerky and sped-up — evokes early cinema, even as its content locates it in the spare minimalism of the late 1960s. As in *Songdelay*, another early performance film, Jonas is concerned with stripping down the medium and calling attention to the body and its ritualistic movements. Her performers struggle over and over with their coats, battling the gusts of a wind which, though soundless and invisible, defines the contours of this piece.

Mike Kelley, Tony Oursler and Anita Pace

Pole Dance, 1997

1997, 31:18 min, color.

A recreation of an early collaborative piece between Mike Kelly and Tony Oursler, *Pole Dance* features two performers in an empty dance studio. The "dance," choreographed by Anita Pace -- herself one of the performers -- is a progression of synchronized movements, with each participant gesturing with, leaning on, or interacting with long wooden poles. Aside from the hollow knocking of the poles against the floor, the only sounds are non-verbal utterances, including yells and sobbing. At times resembling a vaudeville routine, at others approaching the ritualized movements of martial arts, the dance gains an added significance from the fact that one performer is a black man dressed in white, and the other a white woman dressed in black. Against the stripped down setting, the piece is determined by the idea of duality; the interplay of the performers becomes a blank slate onto which a viewer might inscribe allegories of difference.

Ken Kobland

Arise! Walk Dog Eat Donut

1999, 29:35 min, color.

"Footage shot from the New York IRT and the Berlin S-Bahn are shifted and shuffled, interpenetrating in space and time with enthralling dexterity, leaving us 'adrift between the familiar and the strange,' while personal diary entries, a Russian ballad and dubbed dialogue from *8 1/2* are rehearsed to conjure a sense of futility and impasse in the mundane rituals of daily life." Described by the New York Video Festival where *Arise! Walk Dog Eat Donut* premiered in the summer of 1999.

Shigeko Kubota

Sexual Healing

1998, 4:10 min, color.

The latest chapter of Kubota's ongoing video diary is an intimate and humorous portrait of her husband, artist Nam June Paik, as he undergoes physical therapy after an illness.

April is the Cruellest Month (Electromagnetic Memory)

1999, 52 min, color.

With *April is the Cruellest Month*, Kubota continues her ongoing video diary project; here she reflects on her relationship with her husband Nam June Paik. While the prior installment, *Sexual Healing*, focused on Paik's recovery from his 1995 stroke, this chapter is a tender tribute. Kubota constructs a collage of historical documentation, including interviews, performances and installations with and by Paik, interspersed with images of Kubota and Paik embracing on Miami Beach, where the couple spends their winter months.

Kristin Lucas

Cable Xcess

1996, 4:48 min, color, sound.

Writes Lucas: "*Cable Xcess* is a public service announcement/infomercial which informs viewers about the consequences of long term exposure to electromagnetic fields. I perform as both spokesperson and case study, transmitting a pirate broadcast through my body (body as satellite), educating viewers about early signs of exposure, and sharing alternative methods for coping with contamination."

Watch Out For Invisible Ghosts

1996, 5:15 min, color, sound.

This mock virtual environment is a playground for the imagination. Equipped with helmet, goggles, and a basic understanding of early video game strategies, the artist morphs into an adventureland training camp where she meets with media icons and common ground. She fearlessly changes her intensity and velocity in unison with, and at times under the command of, rival action-heroes and network sponsors. The title implies that there are bugs in the program, undetected viruses in the system. This video performance parallels the heightened sense of anxiety synonymous with computer games, amplifying a "fear of contamination" to a level that borders on insanity.

Host

1997, 7:36 min, color, sound.

Lucas states: "In this video, I participate in an on-line therapy session directed by the system operator of a streetside multi-media kiosk. As I indulge in a virtual conversation about a troublesome relationship, the session instantly becomes an amalgamation of daytime television and tabloid, wherein the surveillance camera becomes the eye of the media."

Action

1997-98, 5 min, color.

Writes Lucas: "This video carries the tension of an audition or screen test. I am called onto stage for a test drive around a virtual race course, a metaphor for the information superhighway. My intention for this video is to investigate the term action as it applies to the contemporary lifestyle."

Screening Room

1999, 11 min, color.

Writes Lucas: "The video resembles a 2-way video conference or a round-the-clock internet performance in which occupants are constantly monitored. The set design for Screening Room was influenced by 70's optimism towards consumer electronics and 90's fetishism about compression. The set is a cheaply rendered single occupancy home/office, the scale of which turns people into giants. The stage is set in the future, at a time when furniture is obsolete and the floor has become a large touch-sensitive interface. The focus of the video falls upon quality of life issues regarding built environments and their impact on behavior, when the home theater becomes actual life. Business soon becomes how one manages time. Twister at 3, nap at 4? The occupants in the video fall in and out of interaction, reflecting anticipation and frustration. Even when they have exhausted their options they fall back into the routine, perhaps with the desire to break free and/or reach a new level. This practical method of testing leads the occupants into rotation."

Mary Lucier**Mary Lucier: Video Installations (Wilderness) Art/New York #33**

by Paul Tschinkel

1990, 27:20 min, color.

Summer, or Grief

1998, 7:30 min, color.

In this single-channel videotape, a sequence of personal, light-filled images alternates with single words and short phrases in a stark white font against black background. The imagery consists of stills, pans, tracking shots, and long pulls-to-focus of everyday subjects photographed in and around the artist's summer home in Upstate New York over the course of several summers.

The text, an excerpt from *The Conversation* by poet Allen Grossman, is an eloquent but dark meditation on loss and the passage of time. The tape is about appearance and interiority, surface and undercurrent, and the coexistence of the dark in the light, apprehension and beauty in common experience.

Paul McCarthy

Black and White Tapes

1970-75, 32:50 min, b&w.

This compilation of thirteen early black and white performance tapes from the 1970s reveals the nascent development of the themes, the raw physicality, and the performance personae that mark McCarthy's well-known later works. In several pieces, McCarthy uses his own body as a tool to examine the process of making art: He becomes a human paintbrush as he drags himself across the floor while holding an open can of white paint; he violently whips the walls and pillars of his studio with a large paint-soaked sheet. Often the artist uses his naked body, body parts, and body fluids in conceptual exercises. These performative acts can be overtly confrontational, as when he repeatedly spits directly onto the camera lens. Other pieces involve more subtle contradictions and inversions of objects, motion, light and shadow.

Peter Moore

Stockhausen's Originale: Doubletakes

1964-94, 30:05 min, b&w.

This fascinating film documents the U.S. premiere production of *Originale*, a *Happening* by German composer Karlheinz Stockhausen. Filmed at the "2nd Annual New York Festival of the Avant-Garde," which was produced by Norman Seaman and Charlotte Moorman, the stage production was directed by Allan Kaprow. Performers include Nam June Paik, Moorman, Jackson MacLow and Allen Ginsberg, among many others.

Muntadas

Anarchive # 1: Muntadas: Media, Architecture, Installations

1999, CD-ROM

This richly layered *InteRom* (a CD-ROM work with Internet hyperlinks) explores an archive of Muntadas's work. The tri-lingual *InteRom* opens an architectural space through which the viewer/participant moves, traversing three-dimensional interactive models, lush video and aural landscapes, and an impressive catalogue of critical writings. A portal also opens to the *Hybrid*

Spaces website, an interactive forum for exploring architectural media spaces, in which participants can add their own links.

Bruce Nauman

EAI is pleased to announce that twenty-nine historical videotapes and films by artists Bruce Nauman are now available. Nauman is one of America's most important contemporary artists. His performance-based films and videotapes, which were made between 1967 and 1973, are recognized as seminal works, and have been cited as among the most influential in the medium.

Art Make-Up

No. 1, White, 1967, 16mm film, 10 min, color, silent.

No. 2, Pink, 1967-68, 16mm film, 10 min, color, silent.

No. 3, Green, 1967-68, 16mm film, 10 min, color, silent.

No. 4, Black, 1967-68, 16mm film, 10 min, color, sound.

Thighing (Blue), 1967, 16mm film, 10 min, color, sound

Bouncing Two Balls Between the Floor and Ceiling with Changing Rhythms, 1967-68, 16mm film, 10 min, b&w, sound.

Dance or Exercise on the Perimeter of a Square (Square Dance), 1967-68, 16mm film, 10 min, b&w, sound.

Playing A Note on the Violin While I Walk Around the Studio, 1967-68, 16mm film, 10 min, b&w, sound.

Walking in an Exaggerated Manner Around the Perimeter of a Square, 1967-68, 16mm film, 10 min, b&w, silent.

Bouncing in the Corner No. 1, 1968, 60 min, b&w, sound.

Flesh to White to Black to Flesh, 1968, 51 min, b&w, sound.

Slow Angle Walk (Beckett Walk), 1968, 60 min, b&w, sound.

Stamping in the Studio, 1968, 62 min, b&w, sound.

Walk with Contrapposto, 1968, 60 min, b&w, sound.

Wall-Floor Positions, 1968, 60 min, b&w, sound.

Pinchneck, 1968, 16mm film, 2 min, color, silent.

Bouncing in the Corner, No. 2: Upside Down, 1969, 60 min, b&w, sound.

Lip Sync, 1969, 57 min, b&w, sound.

Manipulating a Fluorescent Tube, 1969, 62 min, b&w, sound.

Pacing Upside Down, 1969, 56 min, b&w, sound.

Revolving Upside Down, 1969, 61 min, b&w, sound..

Violin Tuned D.E.A.D., 1969, 60 min, b&w, sound.

Black Balls, 1969, 16mm film, 8 min, b&w, silent.

Bouncing Balls, 1969, 16mm film, 9 min, b&w, silent.

Gauze, 1969, 16mm film, 8 min, b&w, silent.

Pulling Mouth, 1969, 16mm film, 8 min, b&w, silent.

Elke Allowing the Floor to Rise Up Over Her, Face Up, 1973, 39 min, color, sound.

Tony Sinking into the Floor, Face Up, and Face Down, 1973, 60 min, color, sound.

Tony Oursler

Off

1999, 60 min, color.

Oursler scans the horizon of public access television, pausing long enough to endure or savor each show's message. The resulting document becomes a fun-house mirror, reflecting a warped cultural body, the cumulative effect of which is a poignant representation of American longing in 1990's.

Nam June Paik: Happenings, Documents and Performances

Nam June Paik: Seoul NyMax Performance 1997

Dress Rehearsal and the Last Ten Minutes

by Stephen Vitiello and Nam June Paik

1999, 17 min, color.

This tape documents the dress rehearsal and the final ten minutes of Paik's video-opera performance, *Coyote 3*, at Anthology Film Archives in 1997. The performance was based on *Duette*, a piece performed with Joseph Beuys in Tokyo in 1984.

Film Video Works #3

by Nam June Paik and Jud Yalkut

Electronic Moon, Parts 2 and 3, 1967-69, 16 mm film, 6 min, color.

Missa of Zen, 1966, 16 mm film, 3 min, b&w, silent.

These two historical collaborations of Nam June Paik and Jud Yalkut, originally documented on 16 mm film and now available on video, reveal Paik's early experiments with television and electronic imagery. In *Electronic Moon*, colorized images of the moon are accompanied by Glenn Miller's *Moonlight Sonata*. *Missa of Zen*, previously unreleased, is an early experiment for television.

Manipulations and Fourth Annual New York Avant Garde Festival

by Jud Yalkut

Manipulations, 1968, 16 mm film, b&w, silent.

This documentation of a performance at the Judson Gallery in New York features Jean Toche, Steve Rose, Charlotte Moorman, Nam June Paik and Al Hansen's "Dada Lecture."

Fourth Annual New York Avant Garde Festival, 1966, 26 min, color.

This historical documentation of the legendary New York Avant Garde Festival, recently made available, includes performances and works by Charlotte Moorman, Allan Kaprow, James Tenney, Joe Jones, Allison Knowles, Dick Higgins, Cecil Taylor, Burton Greene, Takehisa Kosugi, Don Heckman, Jim McWilliams, Charles Frazier, Bill Dixon, Judith Dunn, Jackson MacLow, Emmett Williams, Carol Berge and others.

Alix Pearlstein

Cue

1998, 4 min, color.

Pearlstein writes, "In *Cue*, language is literally foregrounded, as commonplace signs set the stage. Functioning as directorial prompts or signals, they manifest the contradictory and illusive presence of the director. The performer's responses follow, oppose, demonstrate or interpret as the soundtrack creates a further disjunction between suggestion and action."

Partners

1998, 14:30 min, color.

Pearlstein writes, "*Partners* continues and extends my investigation into the role of the still picture in time based media, by literally juxtaposing a live action figure with a paper cutout. These two dimensional people act as surrogate performance partners, presenting a wide range of identities, with whom I interact, react to and mirror in a series of attempts to 'connect' with an 'other' physically, psychologically and emotionally... The voice-over posits a mediation between an internal monologue or spoken thought, and a 'real,' albeit one-way, conversation."

Martha Rosler

Chile on the Road to NAFTA

1997, 10 min, color.

Rosler creates a kind of whirling music-video burlesque to offer icons and reminders of the conjunction in Chile of U.S. corporate presence, popular musical strains, and victims of political terror. Chile, at the southernmost end of South America, is on the fast track to admission into the economic alliance known as the North American Free-Trade Agreement. In the globalizing economy, Chile has been hailed as a miracle of economic development, but in view of its recent history of political repression, this news provokes a certain amount of skepticism. Rather than lapsing into a political tract, Rosler presents visuals that include a gigantic upraised fist that turns out to be a Coke billboard; warships; and a cemetery memorial. Music includes a Star Wars suite played by the band of the repressive National Police; a blind street singer, and folk musicians. The video's drive-by style suggests the thematic backdrop of tourism and internationalizing elites versus the indigenous poor. For those whose historical memory needs jogging, a short epilogue details the 1973 coup and its aftermath.

How Do We Know What Home Looks Like?

The unite d'habitation de Le Corbusier at Firminy

1993, 31 min, color.

Shot in a Le Corbusier housing project, Firminy-Vert, in south central France, this tape traces its history through an exploration of the way in which residents live in and with it as an architectural entity. Called by its residents Le Corbu after its renowned architect, the complex was built after his death. The wing in which the tape was primarily shot had been closed for over ten years, thus enshrining the decor of the late 1960s when the building was opened. The mayor of the town, who had facilitated its development, subsequently tried to have the complex destroyed. The tenant association president describes the struggle -- only half successful -- to save the building. The tape shows the closed wing, the signs and detritus of lives long past, followed by interviews. The opening sequence of views and snapshots is silent. Here is the space for an unspoken text about architecture and the warring interpretations of Le Corbusier's idea of a human, humane, humanizing space.

Seattle: Hidden Histories

1991-95, 13 min, color.

Rosler writes, "The city of Seattle is not much more than 125 years old. It was named after a prominent chief of the Duwamish tribe, which was dispossessed along with other local tribes in the settlement of the town. In 1991 I conducted video interviews with some native American residents of Seattle, on questions of history and heritage." From the recorded interviews, Rosler produced one-minute Public Service Announcements, or PSAs, under the auspices of the Seattle Arts Commission. This selection, compiled in 1995, includes eleven PSA segments.

Éder Santos

Tumitinhas

1998, 4:15 min, color.

In this haunting work, Santos creates an elegiac mood that suggests both intimacy and loss. Based on a poem by Sandra Penna, which was inspired by a children's song about a couple who has broken up, this tape overturns the sunny idealism and rhymes typically found in children's songs. Contradictory feelings, imperfect remembrances and the inaccuracy of time are suggested by the poignant collage of home movies, voiceover, and music.

Framed by Curtains

1999, 11:15 min, color

Santos finds his self-described "video letter from Hong Kong" on the ambiguity of the word "frame." He refers to the picture or camera frame, as well as to the variable frame rate of digitally manipulated video, and, finally, to the act of framing as a process by which one names, describes, and in some sense colonizes, the object of perception. Images of transit - crowds, buses, boats, subways - stop and start, run backward, and flutter across the screen, yielding brief glimpses of a face or a gesture, as if they are being scanned for meaning. Directly addressing the viewer in flashes of text -- "Have you ever been framed?" -- Santos suggests the colonial history that haunts everyday life in modern Hong Kong.

Shelly Silver

small lies, Big Truth

1999, 18 min. color.

Based on the 1998 Grand Jury testimony of William Jefferson Clinton and Monica S. Lewinsky, *small Lies, Big Truth* unravels the web of meaning created by this media event. Multiple voices read lines from the court proceedings over lush Super-8 footage of animals in a zoo. The speakers, whose genders

shift constantly, fix on key phrases, repeating and interrupting one another. The varied voices and configurations of gendered pronouns render the familiar words ambiguous and strangely intimate. The images of the captive animals echo the disembodied speech patterns, unfolding in fragments, looping or slowing down to emphasize details and repetitive actions. The often disquieting juxtapositions throw into question the contemporary politics of gender and sexuality.

Michael Smith

MUSCO: 1969-1984

1997, 5:44 min, color.

Originally an element of the 1997 installation *MUSCO: 1969-1997*, this tape purports to be the 1984 video documentation of a fictitious lighting design company with origins in the psychedelic oil-projection shows of the late '60s. Director Joshua White draws on his own experience designing light-shows at the Fillmore East club; his archival photographs lend an authenticity to Smith's role as the founder and owner of MUSCO. Smith, employing his signature deadpan irony, styles his affably sincere MUSCO owner, "Mike Smith," as a late-night infomercial salesman. The carefully constructed amateurism, a pounding synth-track, and flat studio lighting yield a hilariously accurate simulation of a low-budget commercial circa 1984. The interplay of histories -- authentic and forged -- with the myths of both "the Sixties" and "the Eighties," invokes a nostalgia for something that never existed.

Janice Tanaka

No Hop Sing. No Bruce Lee: What do you do when none of your heroes look like you?

1998, 31:51 min, color.

Writes Tanaka: "Silent, sex-less, obedient houseboys and mystic martial arts masters are the popular images of Asian males propagated in this culture's mass media. Invisibility is the core element reflected in this single-dimensional representation of Asian men. Through the reflections and voices of Asian American men, we become privy to the manner in which racism effects their lives and personal identity."

William Wegman

Selected Works: Reel 8

1997-98, 25:43 min, color.

In *Reel 8*, Wegman continues to explore the far reaches of the shaggy dog story. Like the classic performance reels from the 1970s that preceded it, *Reel 8* is a series of untitled skits employing simple sets and costumes, protracted single shots, and Wegman's characteristic lack of affect. His erstwhile dogs make fewer appearances than usual; instead, other people are brought in as foils for Wegman's oblique wit. Several of these bare-bones narratives focus on the entertainment industry, with Wegman taking on roles that include performing magician, stagehand, writer, and director. In the climactic skit, actual footage of Wegman's appearance on *The David Letterman Show* is intercut with a purposefully lackadaisical studio recreation.

The Wooster Group

Where Where There There Where

by Zoe Beloff and the Wooster Group

1998, CD-ROM.

This interactive CD-ROM project was inspired by the Wooster Group's play *House/Lights*, which is itself related to Gertrude Stein's play *Doctor Faustus Lights the Lights*. Stein's work is the starting point for Beloff's playful philosophical investigation of how theories of perception, logic and language developed in relation to technology, from 19th-century industrial mechanics to 20th-century computer architecture. Using QuickTime Virtual Reality Panoramas and QuickTime movies, Beloff envisions a visual and formal equivalent in digital media to Stein's radical restructuring of language.

Electronic Arts Intermix

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www.eai.org

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