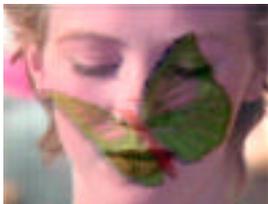




Electronic Arts Intermix

2000 New Works



NEW MEDIA, AUDIO ART, and HISTORICAL WORKS

EAI distributes a collection of over 2,850 videotapes and new media works by artists. The following are just some of the works that are new from EAI in 2000. Please visit our Online Catalogue (www.eai.org) for a comprehensive database of artists and works.

NEW MEDIA

Constance DeJong, Tony Oursler and Stephen Vitiello

***Fantastic Prayers**, 1999, CD-ROM.*

Fantastic Prayers premiered as both a live performance and a project for the Web. Writer DeJong, artist Oursler, and musician/composer Vitiello collaborated to create a haunting urban landscape inscribed with memories, objects, and places.

Kristin Lucas

***Involuntary Reception**, 2000, Web project.*

Involuntary Reception is EAI's premiere Artist's Project for the World Wide Web. In this multilayered piece, which includes video, performance and text, Lucas performs as a young woman with an enormous electro-magnetic pulse field. The video element may be viewed in its entirety using Real Player.

Chris Marker

***Immemory**, 1997, CD-ROM.*

French filmmaker Chris Marker is one of the essential figures in cinema. His interactive CD-ROM maps a journey through an "imaginary country" of memory, with passages from Proust to Hitchcock. An accompanying book, with essays in English and French, is included.

Muntadas

***anarchive #1: Muntadas: Media Architecture Installations**, 1999, CD-ROM.*

This richly layered InteRom (a CD-ROM with links to the Internet) explores an archive of Muntadas' multimedia work, including interactive models, video and audio landscapes, and a catalogue of critical writings.

Zoe Beloff and the Wooster Group

***Where Where There There Where**, 1998, CD-ROM.*

Inspired by the Wooster Group's play *House/Lights* and a work by Gertrude Stein, Beloff explores perception, language and logic in relation to 19th-century technology and 20th-century digital media.

AUDIO ART

Vito Acconci

Vito Acconci: Early Audio Works

Running Tape, 1969, 30 min, Audio CD.

Ten Packed Minutes, 1977, 12:47 min, Audio CD.

EAI introduces two newly restored (and newly available) early audio works by Acconci. These rare conceptual audio pieces include ironic musical excerpts, poetic texts, monologues, and found sounds, as well as an endurance piece.

NEW VIDEO

Charles Atlas

It's a Jackie Thing, 1999, 28:30 min, color, sound.

This delirious montage of New York club performances celebrates the flexibility of performance art's boundaries: "high" and "low" culture, "good" and "bad" taste, amateurism and professionalism, and gender and identity.

Mrs. Peanut Visits New York, 1999, 6:05 min, color, sound.

Atlas follows the legendary late performance artist Leigh Bowery as the outrageously costumed performer walks the streets of Manhattan's Meatpacking District.

Phyllis Baldino

Color Without Color, 1999, 18 min, b&w, sound.

Baldino explores Achromatopsia, conveying a colorless world to a color-normal audience.

Room 1503 in a Row, 2000, 6:05 min, color, sound.

In this conceptual piece, Baldino presents the presentation of art history by isolating selected "sound bites" from a course on contemporary art.

Klaus vom Bruch

Hood, 1998, 4:25 min, color, sound.

Using spare and repetitive visuals and audio, vom Bruch develops a theatrical space without narrative or origin, in which gesture is nonetheless imbued with drama and anxiety.

Yau Ching

Suet-Sin's Sisters, 1999, 8 min, color, sound.

Through interviews intercut with archival footage of a classic Cantonese opera singer known for being a "mannish" woman, Yau Ching explores issues facing Chinese women in same-sex relationships.

SeoungHo Cho

***Cold Pieces*, 1999, 11:20 min, color, sound.**

In this intimate portrait of water, from rain-droplets on a puddle to endless ocean swells rolling in from the horizon, Cho draws an extended investigation into the mutability of pure form.

***Linear Tracking*, 2000, 12:24 min, color, sound.**

Cho lyrically and self-reflexively investigates the split between form -- here a product of digital technology -- and content, in this case natural outdoor images.

Tony Cokes

***Ad Vice*, 1999, 6:36 min, color, sound.**

Cokes appropriates advertising slogans, rock lyrics, and music video footage to use these forms against themselves, in a vivid critique of the interactions of desire and commerce.

Peter d'Agostino

***Y00 (Year ZERO ZERO)*, 1999-00, 6:30 min, color, sound.**

This rapid-paced collage suggests a technologically encoded message that reflects the spread of high-tech global capitalism at the turn of the millennium.

Cheryl Donegan

***Lieder*, 2000, 4 min, color, sound.**

Donegan turns herself into an anonymous and mechanized art object as she investigates the tension implicit in the relationships between artist and model, art object and artistic "gesture," performer and viewer.

Karen Finley

EAI is pleased to announce the distribution of video works by performance artist Karen Finley, which have never before been made available. These pieces, which document her most provocative performances of the past decades, demonstrate Finley's unique engagement with the politics of sexuality and the female body in contemporary American culture.

***The Constant State of Desire*, 1989, 65 min, color, sound.**

This performance, Finley's first work addressing the body and the male gaze, includes monologues on the abuse of power through sex, parental boundaries, and cruelty, as well as a ceremony in which Finley coats her body in egg, stuffed animals and glitter.

***We Keep Our Victims Ready*, 1990, 78 min, color, sound.**

In this controversial performance, which became what Finley terms a "national Rorschach test during the culture wars," the artist covers her body in chocolate as a powerful metaphor for the victimization of women and other "outsiders."

***A Certain Level of Denial*, 1992, 83 min, color, sound.**

This emotional performance, which centers on mourning and rage, includes slide projections and a series of visually rich tableaux, and foregrounds the presence of the pregnant female body.

Kip Fulbeck

***Sex, Love, & Kung Fu*, 2000, 7 min, color, sound.**

Fulbeck explores the Hapa and Asian American male experience, parodying the relationships between love, sex, and martial arts movies.

***Sweet or Spicy?*, 2000, 7:10 min, color, sound.**

Juxtaposing a text-on-screen narrative with a soundtrack from a radio dating show and images of fish and water, Fulbeck creates a multilayered inquiry into race and Asian-American cultural identity.

Ursula Hodel

***Fencing*, 2000, 14:05 min, color, sound.**

Donning a silver mask and vest, Hodel performs ritualized fencing gestures, parrying with no partner but the spectator.

Past Life: Tausend und eine Nacht (The Arabian Nights)

1999, 14:09 min, color, sound.

As Hodel adorns herself with jewelry and feathers, we hear a tale likewise adorned with descriptions of precious stones and finely embroidered garments.

Tom Kalin

***Third Known Nest*, 1991-99, 39 min, b&w and color, sound.**

Kalin, director of the award-winning feature film *Swoon*, creates an intimate video diary that integrates music video, literary quotes, and Super 8 home movies in a personal and cultural chronicle of the 1990s.

George Kuchar

***Secrets of the Shadow World*, 1989-99, 2:15 hrs, color, sound.**

Kuchar's three-part "mini-series" explores the world of John A. Keel, magician, author and researcher of UFOs, as well as alien abductions and other phenomena from the underbelly of pop culture.

Kristin Lucas

***Testing Results*, 2000, 6:10 min, color, sound.**

In these short episodes, created while she was in Japan, Lucas is seen within a playful yet alienating landscape of global pop culture, consumerism, and electronic media saturation.

Branda Miller

U & I dOt cOm, 1999, 18:42 min, color, sound.

Employing fast-paced computer graphics, Miller tells the story of a teenage girl's exploration of the Internet, and its effect on her life and sense of self.

Nam June Paik

Tiger Lives, 1999, 45 min, color, sound.

This compendium of footage from Paik's classic videotapes, reassembled with new material, original music and vivid electronic processing, was commissioned for Korean television as part of the Millennium celebrations.

Alix Pearlstein

Embrace, 2000, 2:20 min, color, sound.

Using repetition and irony, Pearlstein deconstructs the melodramatic gesture of the "lovers' embrace" as a trope of popular cinema and television.

Two Women, 2000, 2:20 min, color, sound.

Juxtaposing a shirtless male performer with the photograph of a nude woman cut from a magazine, Pearlstein foregrounds the problematic of desire and mass media.

Michael Smith

Open House Reel, 2000, 62 min, color and b&w, sound.

This assemblage of pieces, all of which first appeared in the installation *Open House*, represents a fictitious body of work from 1978-99 by "Mike Smith," documenting the rise and fall of an art career and the SoHo art scene.

Leslie Thornton

EAI is pleased to announce the distribution of the extraordinary film and video works of Leslie Thornton, including the epic series *Peggy and Fred in Hell*.

William Wegman

Reel 9, 1999, 22 min, color, sound.

With his sets and situations becoming more elaborate and absurdist, Wegman's latest collection of short pieces reveals an increasing concern with artifice and theatricality.

Julie Zando

The Apparent Trap, 1999, 20 min, b&w and color, sound.

Mixing scenes from the 1960s Hollywood movie *The Parent Trap* with Zando's own restagings of the film, and framed by a narrative that rewrites Vito Acconci's *Pryings*, a notorious take on gender dynamics, Zando mounts a multilayered investigation into sexuality and subjectivity.

HISTORICAL WORKS

Vito Acconci

***Corrections*, 1970, 12 min, b&w, sound.**

Acconci's first videotape introduces themes that typify his performance and body works of the 1970s.

Juan Downey

This archive of historical works includes rarely-seen tapes recorded in Latin America in the 1970s as part of Downey's cross-cultural series *Trans America*, including *Rumbo al Golfo*, *Tikal*, *Nazca*, and *Zapoteca*.

Joan Jonas

EAI is pleased to announce the availability of newly restored (and rediscovered), early film and video works by Joan Jonas. These works from the 1970s are pre-scient investigations of performance in relation to time-based media.

***Mirage*, 1976, 31 min, b&w, silent.**

Mirage is a restored, edited version of a 1976 performance that incorporates film, video, ritualistic drawings and spatial dislocations to suggest themes of passage and transition.

***Glass Puzzle*, 1973, 30 min, color, sound.**

This is a newly discovered color version of a classic 1973 performance, in which Jonas explores female gestures, the body, and mirroring through a symbolic theatrical vocabulary.

***Organic Honey's Vertical Roll*, 1973/99, 15 min, b&w, sound.**

This documentation of a 1972 performance, in which Jonas performs as "Organic Honey," includes many of her signature devices: mirrors, masks, and the use of video for spatial, temporal, and psychological layering.

Muntadas

More than a dozen newly restored works by Muntadas, including early media interventions and works produced for television, are now available, including *Actions*, *Transfer*, *Snowflake*, and *Tactile Recognition of the Body*.

Nam June Paik

***Button Happening*, 1965, 2 min, b&w, silent.**

Paik's earliest extant videotape, and possibly his first tape ever, records a simple performance action: Paik buttons and unbuttons his jacket. This previously unknown work reveals a spirit of conceptual Fluxus humor.

***9/23/69: Experiment with David Atwood*, 1969, 80 min, color, sound.**

Recently rediscovered and restored, this masterwork of early electronic experimentation was created while Paik was Artist-in-Residence at WGBH-TV in Boston. Paik uses the Paik-Abe Synthesizer to create a wild visual collage.

Electronic Arts Intermix

Electronic Arts Intermix (EAI) is a nonprofit media arts organization that is one of the world's leading resources for artists' video and new media. EAI distributes over 2,850 titles by 175 artists to educational, cultural, arts, and television audiences. EAI's international collection of video and new media ranges from historical works of the 1960s to new works by emerging artists.

www.eai.org

EAI's New Online Catalogue (www.eai.org) is a comprehensive resource guide to the artists and works in the collection. The Online Catalogue is a searchable database of the EAI collection, featuring artists' biographies, descriptions of works, special programs, and direct on-line ordering.

To Order

Tapes may be purchased on VHS (NTSC and PAL), SVHS, 3/4"U-Matic, Beta SP, and Digital Betacam formats. Tapes may be rented on VHS NTSC and 3/4" U-Matic formats. International orders must be placed five weeks in advance, and must be pre-paid in U.S dollars by wire transfer or credit card.

For complete ordering and payment information, as well as to obtain an Order Form, please refer to the Online Catalogue, or contact the EAI office.

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