



**Electronic Arts Intermix**

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*2001* **New Works**



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THE LEADING DISTRIBUTOR OF ARTISTS' VIDEO

# New Works 2001



## AUDIO ART

### Vito Acconci

EAI is pleased to introduce five newly-restored (and newly available) early audio works by Vito Acconci. These rare conceptual audio pieces, dating from 1969 to 1977, include works that incorporate ironic musical excerpts, poetic texts, appropriated recordings, monologues, found sounds, and "tape situations."

#### ***Running Tape*, 1969, 30 min, Audio CD.**

*Running Tape* is an endurance piece that Acconci made in New York's Central Park on August 26, 1969, as one of a series of what he terms "tape situations." This piece relates to his performance and film works of the same period.

#### ***The American Gift*, 1976, 42:36 min, Audio CD.**

Alternating between an English lesson, in which a French-speaking man and woman translate English phrases, and short "samples" of what Acconci calls "the voice of America" -- movie soundtracks, Creole singers, honky-tonk piano -- *The American Gift* investigates the problematics of translation and nationality.

#### ***Under-History Lessons*, 1976, 21:25 min, Audio CD.**

Playing both the teacher and the student, Acconci enacts a series of short lessons offering an ideosyncratic take on the ideological underpinnings of American education and society.

#### ***The Gangster Sister From Chicago Visits New York (A Family Piece)* 1977, 7:50 min, Audio CD.**

Originally installed in a makeshift "house" painted red, white, and blue, this provocative piece features Acconci addressing imaginary characters -- Mama, Daddy, Big Brother, Sister, and Jesus -- in a singular take on the American family.

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

*Ten Packed Minutes* is an eclectic audio collage of music, text, found sounds, and excerpts from the recordings of Leon Redbone, Cow Cow Davenport, Eric Dolphy, Karl Berger, and Ornette Coleman.

## NEW ARTISTS

### Leslie Thornton

EAI is pleased to announce the distribution of Leslie Thornton's extraordinary body of film and video work. An exploration of the aesthetics of narrative form as well as the politics of the image, Thornton's rigorously experimental oeuvre has forged a unique and powerful syntax.

***Chimp for Normal Short*, 1999, 6:30 min, b&w, sound.**

Thornton's continuing fascination with technology finds an unlikely expression in these digitally manipulated film sequences, in which a chimpanzee's pratfalls stand in for the human experience of media.

***Another Worldy*, 1998-99, 22 min, b&w, sound.**

Pairing dated East German techno music with early twentieth century film reels of cabaret lines and vaudevillean dance productions, this tape forces the viewer to question categories of "old" and "new," "good" and "bad."

***The Last Time I Saw Ron*, 1994, 12 min, color and b&w, sound.**

The production of a film and theater collaboration with the late Ron Vawter, this moving elegy to his memory employs footage of Vawter taken just before his death, as well as starkly beautiful sequences of distant human forms.

### ***Peggy and Fred in Hell***

*Peggy and Fred in Hell*, Thornton's ongoing and open-ended video series, maps a surreal, quasi-apocalyptic realm, littered with the detritus of a pop culture bursting at the seams. Castaways in this wilderness of signs, Peggy and Fred are, as Thornton states, "raised by television," their experience shaped by a palimpsest of science and science-fiction, new technologies and obsolete ones, half-remembered movies and the leavings of history.

***The Prologue*, 1985, 21 min, b&w, sound.**

***Peggy and Fred in Kansas*, 1987, 11 min, b&w, sound.**

***Peggy and Fred and Pete*, 1988, 23 min, sepia, sound.**

***[Dung Smoke Enters the Palace]*, 1989, 16 min, b&w, sound.**

***Introduction to the So-Called Duck-Factory*, 1990, 7 min, color, sound.**

***The Problem So Far*, 1996, 7 min, b&w, sound.**

***Whirling*, 1996, 2 min, b&w, sound.**

## NEW VIDEO

### Phyllis Baldino

***16 Minutes Lost*, 2000, 16:54 min, color, sound.**

In this dizzying portrayal of futile searches through cluttered handbags and standing files, Baldino continues her provocation of the principles of narrative structure, letting us spy on the anonymous victims of failing manmade systems and the detritus of modern life.

## **Skip Blumberg**

***Con Creep*, 2001, 3:53 min, color, sound.**

*Con Creep* is a brief but insightful portrait of the ambitious New York street musician of the same name, who uses household implements to create an infectious drum sound. Although continually moved on by the police, he manages nevertheless to earn a solid income and to build a fan base.

## **Peter Campus**

In his pioneering early video works, Campus mapped the technical and symbolic parameters of the emergent medium of video as metaphors for the self. In these very personal and charged new tapes he reflects on the individual in a time of change. They form a triptych that reflects on life and its limits, through self-reflexive images in a minor chord.

***Receiving Radiation*, 2000, 11:52 min, color, sound.**

***Disappearance*, 2000, 11:54 min, color, sound.**

***Death Threat*, 2000, 3:07 min, color, sound.**

## **SeoungHo Cho**

***67/97*, 2001, 7:05 min, color, sound.**

In *67/97*, Cho employs the technology of scanning to meditate upon the process of information gathering and the construction of meaning. The result is a lyrical and witty investigation of data systems, surveillance and information overload.

## **Tony Cokes**

***2@*, 2000, 6 min, color, sound.**

Focusing on the discourse surrounding the music industry, Cokes continues his investigation of pop culture, setting black words on a white screen against the music of his band *SWIPE*. The resulting quasi-music video addresses the music of each decade since the 1960s with slogans and barbed statements.

***3#*, 2001, 4:38 min, color, sound.**

This is the first in Cokes' non-consecutively produced series of "promotional tapes" for his conceptual band *SWIPE*. *3#*, subtitled "Manifesto A Track #1," introduces Cokes' concern with the ideological apparatus that undergirds the music industry. The video takes up a song by Seth Price, which is itself the systematic recreation of an early electronic pop song by Kraftwerk.

***6^*, 2001, 4:33 min, color, sound.**

The second in Cokes' series of pop manifestations, *6^* employs two simultaneous strategies to examine questions of originality and authenticity. While layers of densely theoretical text float across a blue ground, the soundtrack, a song by the band Appendix, features a singer addressing similar questions, albeit in the more familiar context of "rock lyrics."

## **Cheryl Donegan**

The artist writes: "These works form a capstone to concerns that have been in my work since I began to make video -- the artist's studio as theatre, the self-conscious/self-reflexive gesture that unites performance and painting, creation unraveled. The space for painting/performance is very shallow -- a makeshift set, the television screen, the frame of a painting. In this tautological space the performer, both object and subject, views herself from both sides of the mirror. The gestures performed are fleeting, interrupted, hand-capped; the performer's back is against the wall. The imagery plays a game with elements that are part of the creative process -- clean and dirty, sight and blindness, fullness and emptiness, chance and effort."

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

*Whoa-Whoa Studio (For Courbet)*, 2000, 3:21 min, color, sound.

*Cellardoor*, 2000, 2 min, color, silent.

## **Shalom Gorewitz**

*GHAZAL: Collected Video (2000)*, 2000, 31:17 min, color, sound.

These richly layered video collages -- of city, body, and landscape -- paint a portrait of threatened spirituality in the age of fast food and fast cameras. Each is accompanied by a moving, at times meditative soundtrack. From Steve Reich's minimalist score for *Numbering Numbers* to the sweet sorrow of Mozart's "Concerto #23" in *My Body is a Boat*, we hear and see both the eternal and the incidental flicker and dim, leaving a landscape in which cultural and individual identities are adrift.

*Numbering Numbers*, 2000, 9:07 min, color, sound.

*The Montefeltro Effect*, 2000, 10:40 min, color, sound.

*My Body is a Boat*, 2000, 7:15 min, color, sound.

*Self Portrait*, 2000, 4:15 min, color, sound.

## **Ursula Hodel**

*Cinderella 2001*, 2001, 12 min, color, sound.

In *Cinderella 2001*, Hodel pushes her usual performance-to-camera work with a more developed dramatic structure. The result is a vibrant performance tape with an unnerving, compulsive narrative that explores issues of image and obsession.

*Eskimo Woman*, 2000, 15:36 min, color, sound.

Hodel camps out in style, inside a white apartment. Her performance of eating and drinking speeds and slows. *Eskimo Woman* mixes repetition, couture and a powerful soundtrack by Stephen Vitiello.

## **Mike Kelley**

### ***Superman Recites Selections from 'The Bell Jar' and Other Works by Sylvia Plath, 1999, 7:19 min, color, sound.***

As in *Fresh Acconci*, Kelley tests the durability of artistic expression through recontextualization. This time, the translation is to cinematic spectacle -- an actor dressed as Superman recites passages relating to Plath's "bell jar" in the void of a sound-stage, whipping the text up into an Oscar-worthy performance. Transcending mere cheekiness, a new poetic resonance is gained, proving that meaning, like energy, is never lost; it merely changes form.

### ***Test Room Containing Multiple Stimuli Known to Elicit Curiosity and Manipulatory Responses***

#### ***A Dance Incorporating Movements Derived From Experiments by Harry F. Harlow and choreographed in the manner of Martha Graham***

*1999, 59:55 min, color and b&w, silent.*

This choreographic work merges movements related to Martha Graham's mythological dance pieces, gestures derived from monkey behavior observed in Harry Harlow's 1960's experiments, and "cathartic" violent behavior evoking the films of psychologist Albert Bandura's studies of the effect of televised violence on preschool children. The dance piece is intercut with actions performed by four actors, including men in gorilla suits.

*A Dance...* is a black and white version that presents the complete dance piece, minus the other actions.

#### ***Runway for Interactive DJ Event, 2000, 48:23 min, color, sound***

This tape documents an event staged at the 1999 opening of Kelley's solo exhibition in Braunschweig, Germany. Kelley and artist Kalin Lindena modelled doll's clothes in a "dungeon-like" cellar. A DJ stationed in the cellar communicated their activities by intercom to a DJ in a dance tent outside. His music selections were relayed back to the cellar through speakers, and influenced the actions of the models, producing an interactive circuit.

#### ***Extracurricular Activity Projective Reconstruction #1 (Domestic Scene)***

*2000, 29:44 min, b&w, sound.*

Kelley has constructed a half-hour drama inspired by a photo found in a high school yearbook. The original, a still from a school play, depicts two young men in a shabby apartment. From this image Kelley has re-staged a 'Domestic Scene': the protagonists' unnerving, at times histrionic, relationship.

## **Mike Kelley and Paul McCarthy**

***Out O' Actions***, 1998, 4:25 min, color, sound.

*Out O' Actions* documents Kelley and McCarthy's preliminary activities in organizing a project for the Visitor's Gallery of the Museum of Contemporary Art Los Angeles during the inaugural exhibition of "Out of Actions: Between Performance and the Object 1949-1979." The documentation of Kelley and McCarthy's curatorial preparations is presented as performative activity.

## **George Kuchar**

Kuchar's low-tech, wildly original tapes exhibit both humor and melancholy as he chronicles a personal history on 8mm. His diary works are wry commentaries that illuminate the bizarre nature of the everyday. These entertaining new titles further his investigations of strange worlds.

***Chigger Country***, 1999, 23:45 min, color, sound.

***Culinary Linkage***, 1999, 13:36 min, color, sound.

***Trilogy of the Titans***, 1999, 13:10 min, color, sound.

## **Chip Lord**

***Mapping a City of Fragments v.2***, 1997, 9:30 min, color, sound.

Notions of urbanism, speed, and cinema in the digital age, drawn from Paul Virilio's "The Overexposed City," are investigated in the dark, noirish cityscapes of "Alphaville" and "Bladerunner," and the year-to-year mutations of corporate architecture.

***Awakening From the 20th Century***, 1999, 35 min, color, sound.

Lord constructs a journey to discover the changes the computer (automobile of the twenty-first century) has introduced to San Francisco, and urban centers in general. Weaving together a series of interviews with fellow San Franciscans, he uncovers a suburbanized city as fashion statement, worn by those who lead the frictionless lives of internet culture.

***El Livahpla: Waking Dream***, 2000, 11:45 min, color, sound.

As the inversion of the name "Alphaville" suggests, Lord's *El Livahpla* is a translation of Godard's noir to the noir of California, bright with health clubs, roaring jet planes, and surf-music -- awakening us to the glare of our present.

## **Kristin Lucas**

***Involuntary Reception***, 2000, 16:45 min, color, sound.

*Involuntary Reception* is a multilayered piece that explores the alienation and exile of the self in a media-saturated world. Lucas performs as a young woman with an enormous electro-magnetic pulse field. Her Web project of the same name, which incorporates streaming video, performance and text, can be seen at [www.eai.org](http://www.eai.org).

## **Nam June Paik**

***Analogue Assemblage*, 2000, 3 min, color, sound.**

Drawing on images from Paik's 1970s experiments with video synthesizers, *Analogue Assemblage* employs current digital effects technology to create a multilayered montage that references both the old and the new. David Atwood's eerie 1969 electronic score floats over ghostly processed images; the result is a paean to the way the future was.

## **Alix Pearlstein**

***damn Spot*, 2000, 2:50 min, color, sound.**

In this short piece, the performer and viewer alike are teased to the breaking point by an elusive purple "spot." The spot, rendered as a cardboard cut-out, eludes the grappling performer as it intones a coy song.

***Conversation*, 2000, 8:36 min, color, sound.**

In a stark white landscape, two performers engage in an intensely psychological dialogue, in a giddy shot reverse-shot style. Their verbal repertoire consists of groans, sighs, growls, laughter, and primal screams.

## **Eder Santos**

***Projeto Apollo*, 2000, 4 min, color, sound.**

Combining sets, live action, and digital processing, Santos recreates the Apollo moon landing, delicately negotiating the increasingly blurry line between fact and fiction. As he notes in his on-screen text, digital technologies make any purported fact "easy to say, hard to prove."

## **Steina**

***Trevor*, 1999, 11 min, color, sound.**

Steina manipulates footage of a man at a studio microphone, electronically slurring his words into a stream of synthesized gibberish. Our attempts to understand what he is trying to communicate are frustrated, as both he and the viewer are subjected to digital control.

# **HISTORICAL WORKS**

## **Vito Acconci**

***Visions of a Disappearance*, 1973, 25 min, b&w, sound.**

*Visions of a Disappearance* is a newly restored performance tape that was recorded in Naples, Italy, in 1973. Crouched in a corner, hemmed in by the video camera and a closed-circuit monitor, Acconci attempts to disappear. He tries to "erase" himself, alternating between urgent appeals to an imagined viewer (represented by the video camera) and pleas to his image in the monitor.

## **Charlotte Moorman & Nam June Paik**

### ***Rare Performance Documents 1961-94***

**Volume 1**, compiled 2000, 24 min, b&w and color, sound.

**Volume 2**, compiled 2000, 19 min, b&w and color, sound.

These two remarkable volumes feature newly restored, rare performance material from Nam June Paik's personal archives, including many collaborations with Charlotte Moorman. These documents trace the evolution of Paik's eclectic and at times eccentric performance work over three decades, from the haunting, silent 1961 film *Hand and Face*, to a 1994 tribute to John Cage at the Kitchen in New York.

## **Rita Myers**

***Slow Squeeze***, 1973, 11:15 min, b&w, sound.

In this newly restored performance tape, Myers constricts her body position to "fit" into the shrinking frame of a gradual camera zoom. In her reflexive use of video and closed-circuit monitoring, Myers explores the medium's interface of real-time technology and human gesture.

## **Gordon Matta-Clark**

***Food***, 1972, 43 min, b&w, sound.

This film documents the legendary Soho restaurant and artists' cooperative, which opened in 1971. Owned and operated by Caroline Goodden, Food was designed and built largely by Matta-Clark, who also organized art events and performances there. As a social space, meeting-ground and ongoing project for the emergent artists' community, Food was a landmark in the history and mythology of Soho in the 1970s.

Cover images, top to bottom: *67/97* by Seoungho Cho; *Superman Recites Selections from 'The Bell Jar' and Other Works by Sylvia Plath* by Mike Kelley; *Peggy and Fred and Pete* by Leslie Thornton; *Analogue Assemblage* by Nam June Paik; *Involuntary Reception* by Kristin Lucas.

## **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 Online Catalogue ([www.eai.org](http://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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