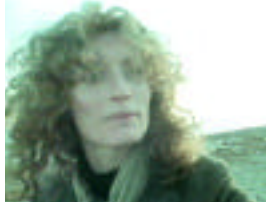




Electronic Arts Intermix

2002 **New Works**



THE LEADING DISTRIBUTOR OF ARTISTS' VIDEO



About Electronic Arts Intermix

Electronic Arts Intermix (EAI) is a nonprofit media arts organization that is one of the world's leading resources for video and interactive media by artists. Founded in 1971, EAI's core program is the Artists' Distribution Service, which provides the international distribution of a major collection of video art works. EAI also offers a major Video Preservation Program, extensive online resources, a Viewing Room, equipment access, and public exhibitions and screening events.

EAI's collection features over 3,000 titles by 185 artists. It spans the mid-1960s to the present, from seminal historical works by video art pioneers to new interactive works by emerging artists. The collection also includes artists' audio CDs, CD-Roms, and Web projects. These works are made available to educational, cultural, arts, and television audiences around the world, in a range of digital and analogue formats. EAI also facilitates museum acquisitions and exhibitions.

New Works 2002

New Works 2002 presents the artists and works that were added to the EAI collection in 2002. Among the artists newly represented by EAI are Peggy Ahwesh, Lynda Benglis, Valie Export, Ken Jacobs, and Carolee Schneemann. New works by artists such as Phyllis Baldino, Seoungho Cho, Kristin Lucas, Tony Oursler, and Leslie Thornton are also included. Historical works by Michel Auder, Shirley Clarke, Rita Myers, and the Vasulkas are also featured.

For more detailed information on the artists and works in *New Works 2002*, and on the other works in the EAI collection, please visit our Online Catalogue:
www.eai.org.

EAI's Online Catalogue: www.eai.org

EAI's Online Catalogue (www.eai.org) is a unique and comprehensive resource on all of the artists and works in the EAI collection. EAI's searchable database features artists' biographies, descriptions of works, QuickTime video excerpts, artists' Web projects, and expanded resources, including bibliographies and extensive archives. Visitors may place orders directly online through a secure server.

Viewing Room

The EAI Viewing Room provides access to the video and interactive works in the collection by advance appointment. The Viewing Room is a unique resource for research and study for curators, educators, scholars, and artists, and is free of charge. EAI also presents special public screenings of works from the EAI collection in a range of venues. Please visit www.eai.org for further information.

NEW WORKS 2002

Peggy Ahwesh

Michel Auder

Phyllis Baldino

Lynda Benglis

Skip Blumberg

Seoungcho Cho

Shirley Clarke

Tony Cokes

Valie Export

Shalom Gorewitz

Gary Hill

Ursula Hodel

Ken Jacobs

Chip Lord

Kristin Lucas

Mary Lucier

Rita Myers

Tony Oursler

Carolee Schneemann

Shelly Silver

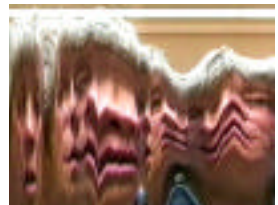
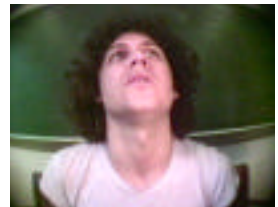
Michael Smith

Steina

Leslie Thornton

The Vasulkas

The Wooster Group



NEW ARTISTS



Peggy Ahwesh

Over the last two decades, Peggy Ahwesh has produced one of the most heterogeneous bodies of work in experimental film and video. A true *bricoleur*, her tools include narrative and documentary styles, improvised performance, Super-8 film, found footage, digital animation, and Pixelvision video. With playfulness and humor, she investigates cultural and gender identities, the role of the subject, language and representation.

***The Fragments Project*, 1985-95, 50 min, color, Super 8 film**

The Fragments Project is personal filmmaking at its most immediate – documents of people in the filmmaker's life. Each "fragment" demands the viewer's involvement on multiple levels. Ahwesh's project becomes a fascinating report on our times, and an investigation into the uses of film.

***Martina's Playhouse*, 1989, 19:48 min, color, Super 8 film**

Writes Ahwesh, "Aresponse to *Pee Wee's Playhouse*, [*Martina's Playhouse*] focuses on the girl child, grappling with the fluidity of gender roles as she role-plays with her toys."

***The Deadman*, 1989, 35:56 min, b&w, 16 mm film**

Made in collaboration with Keith Sanborn, *The Deadman* is based on a story by Bataille. Jonathan Rosenbaum of the *Chicago Reader* writes that this work charts "the adventures of a near-naked heroine who sets in motion a scabrous free-form orgy before returning to the house to die – a combination of elegance, raunchy defilement and barbaric splendor."

***Strange Weather*, 1993, 50 min, b&w**

Made in collaboration with Margie Strosser, *Strange Weather* is an unnerving view of drug addiction that fundamentally questions truth and representation. Ahwesh writes: "*Strange Weather* expands the job of the viewer, looking, but with an insecurity about what is being seen."

***The Scary Movie*, 1993, 8:16 min, b&w, 16 mm film**

Ahwesh's two young actresses, Martina and Sonja, cross-dress in vampire capes and werewolf claws, re-enacting familiar horror tropes. A roughly corresponding soundtrack of stock screams and "scary" music suggests that the girls' toying with gender roles and power dynamics may have dire consequences.

***The Color of Love*, 1994, 10 min, color, 16 mm film**

Ahwesh subjects an apparently found pornographic film to coloring, optical printing and general fragmentation; the source material threatens to virtually collapse under the beautiful violence of her filmic treatment. What emerges is a portrait at once nostalgic and horrible: the degraded image, locked in symbiotic relation with an image of degradation.

***The Vision Machine*, 1997, 20 min, b&w and color, 16 mm film**

Here Ahwesh's heterogeneous textual approach comes to the fore, as she juxtaposes narrative, faux documentary, comedic and "serious" footage, and merges film, video, and Pixelvision. Suggestions and meanings accumulate: austere, theoretical text is interrupted by shots of women relating bawdy (sexist) jokes; classic R&B music plays while women stomp on records and pour alcohol on the floor. *The Vision Machine* is a fragmented inquiry into issues of gender, language and representation.

***Nocturne*, 1998, 30 min, b&w, 16 mm film**

Nocturne, writes Ahwesh, is "a psychological horror film built on the conflicts of a woman tortured by the ambiguity between reality and illusion, dream and desire."

***73 Suspect Words*, 2000, 4 min, b&w**

73 Suspect Words is a deceptively simple and ultimately chilling meditation on the power of text. Ahwesh succinctly delves into one person's obsessive irrationality, and his expressions of fear and anger. Based on a spell-check of the Unabomber's manifesto, the work evokes the violence underlying the key words presented.

***She Puppet*, 2001, 15 min, color**

Re-editing footage collected from months of playing *Tomb Raider*, Ahwesh transforms the video game into a reflection on identity and mortality. Trading the rules of gaming for art making, she brings *Tomb Raider's* cinematic aesthetics to the foreground, and shirks the pre-programmed "mission" of its heroine, Lara Croft. Ahwesh acknowledges the intimate relationship between this fictional character and her player. Moving beyond her implicit feminist critique of the problematic female identity, she enlarges the dilemma of Croft's entrapment to that of the individual in an increasingly artificial world.





Lynda Benglis

An eminent sculptor and videomaker for more than three decades, Lynda Benglis produced a pioneering body of conceptual video in the 1970s. Benglis' seminal performance video works confront issues raised by feminist theory and critique, particularly the representation of women and the role of the spectator. In her investigations of the female image and sexuality, Benglis also engages the emergent practice of video in an incisive discourse on the production of the image and the reflexivity of the medium.

***Mumble*, 1972, 20 min, b&w**

Here Benglis investigates an aesthetic of distraction that could only have emerged from the nascent field of video art. *Mumble* portrays a monitor, and on it the image of another monitor, containing yet a third -- recordings nested within recordings. Cameras are trained on the static poses of Benglis' family and friends (including artist Robert Morris); the action comes from the mechanism of the taping itself, and the abrupt, in-camera editing that shuffles characters disjunctively. The soundtrack is a chorus of voices: ruminations from those on-screen (from "production is the object of labor" to Morris' musings on psychoanalysis) and Benglis' own commentary, which mixes observations on her surroundings with deadpan repetition of what we hear from the other characters. With its portrayal of video *en abyme*, *Mumble* suggests video recursion as a metaphor for consciousness.

***Now*, 1973, 10 min, color**

Now takes on video's claims to immediacy and authenticity, as Benglis juxtaposes live performance with her own prerecorded image. The soundtrack features phrases such as "now!" and "start recording," commands that usually ground us in the present, but serve here to deepen the confusion between live signals and mediation. Repeated takes and acidic color processing heighten this challenge to the power of video's "liveness."

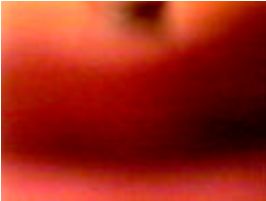
***Female Sensibility*, 1973, 14 min, color**

Two women, faces framed in tight focus, kiss and caress. Their interaction is silent, muted by Benglis' superimposition of a noisy, distracting soundtrack of appropriated AM radio: bawdy wisecracks of talk-show hosts and male callers, interacting in the gruff terms of normative masculinity; male country-western singers plying women with complaints about bad love and bad coffee; a man preaching on the creation of Adam and Eve. The tape's challenge may, in part, direct itself at the viewer. While one might find it easy to dismiss the gender clichés of the soundtrack, it may be harder to resolve the hermetically-sealed indifference and disconcerting ambiguity (lovers? performers?) of the two women. By turns conscious of the camera and seemingly oblivious to it, their dreamy indifference is a rebuke to the disruptive chatter hovering around them, and also to the expectations of those who watch.

Monitor, 1999, continuous 20 second loop, color

Monitor continues Benglis' investigation into the compact between image and audience, confronting the viewer with the blurred apparition of a single eye, positioned above a vast set of lips silently opening and closing. The screen subject is reduced to a cyclopean figure that can only enact a kind of ritualized interaction as it goes through the motions of surveillance and communication.

Additional titles by Lynda Benglis will be available soon. Please see www.eai.org.





Valie Export

Austrian artist Valie Export has been an influential and provocative figure on the international art scene for over three decades. Her practice includes film, video, photography, text and performance. Initially expanding the Actionist project to confront a feminist critique of the social and political body, her works achieve a fusion of the visceral and the conceptual. The works featured here include documents of Export's early Body Art performances and works produced for television.

***Cutting*, 1967-68, 1:41 min, b&w**

In *Cutting*, which documents a performance at the Underground Explosion in Munich, Export explores the meaning of editing as metaphor. She cuts out text from a large sheet of paper, and then cuts the clothes and body hair of an immobile man. Writes Export, "Celluloid is not cut, but the materials that are cut are individually transformed and applied to other binding elements of the film, which are also abstracted and transformed."

***Touch Cinema*, 1968, 1:08 min, b&w**

Touch Cinema is a document of Export's famous street performance, in which the public was invited to touch her inside a curtained box attached to her upper torso. The work is a witty and confrontational comment on the objectification of women's bodies.

***Visual Text: Finger Poem*, 1968-73, 1:48 min, b&w, silent**

In *Visual Text: Finger Poem*, Export communicates with her fingers, investigating sign language as an elision of word and gesture. The artist writes: "The body as carrier of information, in order to convey both spiritual and physical contents, is the reflected image of the internal/psychological and of the external/institutional reality."

***Body Tape*, 1970, 3:58 min, b&w**

In a series of minimalist exercises that are introduced by inter-titles (Touching, Boxing, Feeling, Hearing, Tasting, and Walking), Export explores the relationship between word and action.

***Breath Text: Love Poem*, 1970-73, 2:23 min, b&w**

Breath Text is a powerfully simple performance in which Export creates tension by breathing compulsively.

***Facing a Family*, 1971, 4:44 min, b&w**

In *Facing a Family*, which was originally broadcast on Austrian Television in 1971, a family is observed watching television. The viewer becomes the object of the family's gaze, as much as the family is the object of the viewer's gaze. Writes Roswitha Mueller, "The Electronic and the Real gazes cross without interacting."

***Cuts: Elements of Observation*, 1971-74, 16:34 min, b&w**

Cuts: Elements of Observation is a collection of stationary camera shots of lines, numbers, rooms and buildings. The work forms part of Export's ongoing investigation into the materiality of filmmaking. The shot, the image, the cut, and the soundtrack appear simultaneously discrete and synthesized.

***Asemie or the Inability of Expressing Oneself Through Facial Expressions*, 1973, 7:10 min, b&w**

This work documents a ritualistic performance concerned with "Ansemia," or the inability to either express or understand gesture. Using symbolic materials -- hot wax, a knife, a dead bird -- as well as text, Export investigates human expression, and how communication can fail. Writes Export: "I had used my mouth to take the knife from the podium - holding it in my mouth, (the knife is language, the naming of things, it separates the subject from the object) using it to cut."

***Hyperbulie*, 1973, 6:31 min, b&w**

Hyperbulie is a performance work that pushes the body to its physical extremes. The performance elements are first established: a framework of wires are connected to electric batteries. Export appears and makes contact with live electricity as she negotiates the wire construction.

***Space Seeing - Space Hearing*, 1973-74, 6:19 min, b&w**

Space Seeing - Space Hearing uses sound and image editing, as well as split-screen effects, to create a performance from a motionless body. The work comprises six distinct sections that create a rhapsody of sound and image.

***Adjunct Dislocations II*, 1973-78, 17:15 min, b&w**

Adjunct Dislocations II documents a technically inventive performance. Export moves along a track with two closed-circuit cameras that are facing different directions and are focused upon patterned screens. Her action creates changing linear shapes on monitor banks within the space. The performance was held at Pro Music Nova, Theater im Packhaus, Bremen, 1978.

***Delta. A Piece*, 1976-77, 16:27 min, b&w**

Delta. A Piece is the video documentation of a performance at the 1977 exhibition *Kunstlerinnen International 1877-1977* in Berlin. Export, wearing face-paint, writes words in chalk on a raked blackboard. She attaches sculptural objects to her body, which seem to hinder her writing. She later smudges and erases her words. During the performance a repetitive male voice booms out aggressively. Writes Export, "Departing from shoulder and hand symbolism as historical body language, the history of woman in the world of the man is forced open."

***The Duality of Nature*, 1986, 2:07 min, color**

The Duality of Nature uses dance-like performance to explore conflicting notions of nature: the common-sense idea of authenticity, and the critical understanding that "naturalness" is culturally produced.

***Bilder der Berührungen*, 1998, CD-ROM**

Export's CD-ROM project, *Bilder der Berührungen*, provides a comprehensive overview of her dynamic and often confrontational work. The project features a full-length experimental film, *Syntagma*, within a digital sound-and-image-scape that includes film and video sequences, photographs, quotations, and poems drawn from Export's extensive body of work. Text in English and German.





Ken Jacobs

Ken Jacobs is an essential figure in the history of American avant-garde film. A leading light in cinematic experimentation for several decades, he continues to explore the mechanics of the moving image, particularly the interrelationship of material and content. Jacobs' project could be described as an investigation of the cinematic experience in its entirety, from production to projection. Focusing in recent years on electronic media, his new works explore video technology and the digital image.

Flo Rounds a Corner, 1999, 6 min, color, silent

Here Jacobs applies digital technologies to transform an everyday action -- a woman walking down a street -- into an extraordinary articulation of movement, perception, and what might be termed a new "digital space." Mark McElhatten, writing for the 2001 New York Video Festival, states: "The cast is in flux -- the animate and the inanimate get double billed with that dynamic duo -- Push and Pull. If matter has consciousness and has renounced movement as Henri Bergson suggests, in order to conserve energy, then here we have a dramatic apostasy. A broken vow of stasis, a flood of energy. What beautiful instability and pulsation in this floating world off a hinge, drawn through invisible bellows, exhaled, exultant. Figure and ground (such a quaint term for what we really see) do a slow motion see-saw on shifting tectonic plates, and fold into Cezanne-like origami. If this dance weren't so meticulous, so slow, so molecular it would describe a calamity. But in fact this happens every day, every moment in the blink of an eye. Tilts with perfect pitch. The eponymous Flo moves slanted and enchanted down a street in Taormina, Italy - as casual, momentous and as 'on time' as the Arrival of the Train at La Ciotat that rounded the corner of another century. A landmark work."

CIRCLING ZERO: Part One, WE SEE ABSENCE, 2002, 110 min, color

Jacobs documents New York in the immediate aftermath of September 11, 2001, from the emergency workers and crowds around Ground Zero to the spontaneous memorials in Union Square. He also records the process of gaining access to his own apartment, just blocks north of the Trade Center site, from which smoke was still rising. Jacobs' camera returns repeatedly to the empty sky, gazing as if in disbelief at the absence and void where the buildings had been.



Carolee Schneemann

Carolee Schneemann, a groundbreaking performance and multidisciplinary artist, has used film and video in her work since the 1960s. Shattering taboos and redefining notions of the "erotic," she confronts sexuality, gender, and the social construction of the female body. Her seminal performances, with their visceral use of her own body, were transgressive and influential. Schneemann's works continue to provoke, as she explores female sexuality and physicality in relation to art-making, ritual, and culture.

***Meat Joy*, 1964, 4 min, color, 16 mm film**

Meat Joy is an erotic rite -- excessive, indulgent, a celebration of flesh as material: raw fish, chicken, sausages, wet paint, transparent plastic, ropes, brushes, and paper scrap. Its propulsion is towards the ecstatic -- shifting and turning among tenderness, wildness, precision, abandon; qualities that could be sensual, comic, joyous, or repellent. The layered elements mesh and gain intensity by the energy complement of the audience. The original performances became notorious and introduced a vision of the "sacred erotic."

***Fuses*, 1964-66, 18 min, color, silent, 16 mm film**

Schneemann's self-shot erotic film remains a controversial classic. "The notorious masterpiece...is a silent celebration in colour of heterosexual love making. The film unifies erotic energies within a domestic environment through cutting, superimposition and layering of abstract impressions scratched into the celluloid itself...*Fuses* succeeds perhaps more than any other film in objectifying the sexual streamings of the body's mind." -- *The Guardian*, London

***Viet Flakes*, 1965, 7 min, b&w and color, Super 8 film**

Viet Flakes was composed from a collection of images of Vietnam War atrocities 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 that 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*.

***Water Light/Water Needle St. Mark's Church in the Bowery*, 1966, 4 min, b&w, 16 mm film**

Eight performers, suspended from ropes, move to a score of randomized encounter. Schneemann writes that this "kinetic theatre" work was "conceived as an aerial event with ropes rigged across the canal at San Marco...finally realized at St. Mark's Church in the Bowery, then later rigged in a grove of trees. The illuminated aqueous planes of Venice motivated the performers on layers of ropes which enclosed and surrounded the audience seated below."

Water Light/Water Needle (Lake Mah Wah), 1966, 12 min, color, 16 mm film

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 randomized encounter on layers of rigged ropes and pulleys. One of two video 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.

Body Collage, 1967, 3:30 min, color, silent, 16 mm film

In this visceral "movement-event," 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.

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

This unedited documentation of the 1967 group performance *Snows* was built out of Schneemann's outrage over the Vietnam War. The ethereal stage environment combines colored light panels, film projection, sacks of colored water, branches, rope, foil and foam. An audience-activated electronic switching system controlled elements of the performance/installation. Images from film, slide and live action propel silent, ghostly performers in this breakthrough mixed-media film performance.

Plumb Line, 1968-71, 18 min, color, Super 8 film

The dissolution of a relationship unravels through visual and aural equivalences. Schneemann splits and recomposes actions of the lovers in a streaming montage of disruptive permutations: 8 mm is printed as 16 mm, moving images freeze, frames recur and dissolve until the film bursts into flames, consuming its own substance.

Illinois Central Transposed, 1969, 4:30 min, color, silent, 16 mm film

This compilation of Schneemann's anti-Vietnam War group performances merges film projection, sound and slide systems, light beams, audience and performer action in a sensory collage. 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..."

Up To and Including Her Limits, 1976, 25 min, color

Up To and Including Her Limits extends the principles of Jackson Pollock's Action Painting with raw intensity. Schneemann is suspended naked from a rope harness as she draws; her moving body becomes a measure of concentration, the sustained and variable movements of her extended drawing hand creates a dense web of strokes and marking. The piece was edited by Schneemann from footage of six performances in New York, London and Berlin in 1974 and 1976.

Fresh Blood, 1983, 11 min, color

Vulvic puns, jokes and ruminations on the meanings of menstrual blood activate a range of taboos surrounding cultural notions of the feminine as a metaphoric battle ground of the body and of language itself. Schneemann merges her physical movements within a continuous slide projection. The projected images weave into an archeology of unconscious forms, pulled to the surface of conscious recognition.

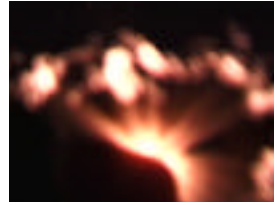
***Interior Scroll - The Cave*, 1995, 7 min, color**

In a vast underground cave, Schneemann and seven nude women perform the ritualized actions of *Interior Scroll* -- reading the text as each woman slowly extracts a scroll from her vagina. The scroll embodies the primacy of an extended visual line shaped as both concept and action. The extracted text merges critical theory with the body as a source of knowledge.

Additional titles by Carolee Schneemann are available. Please see www.eai.org.



NEW VIDEO



Peggy Ahwesh

She Puppet, 2001, 15 min, color

Re-editing footage collected from months of playing *Tomb Raider*, Ahwesh transforms the video game into a reflection on identity and mortality. Trading the rules of gaming for art making, she brings *Tomb Raider's* cinematic aesthetics to the foreground, and shirks the pre-programmed "mission" of its heroine, Lara Croft. Ahwesh acknowledges the intimate relationship between this fictional character and her player. Moving beyond her implicit feminist critique of the problematic female identity, she enlarges the dilemma of Croft's entrapment to that of the individual in an increasingly artificial world.

Phyllis Baldino

phantom limb, 2002, 7:08 min, color

Baldino writes: "A friend of mine rented a home in rural Connecticut for the weekends. Eugene O'Neill once lived there, but in the original part of the house. It has been on the market for a long time but still does not sell. There is something about the house...the way it was, the way it is now...I could not get it out of my head."

about symmetry symmetry about, 2002, 14:10 min, color

Baldino explores both the sublime and mundane aspects of symmetry, from the physicist Lee Smolin discussing "super-symmetry," to individuals confessing their design for eating corn on the cob. Sliding across the screen, each image produces a clone; the ceaseless, conveyor belt-like motion suggests the senselessness of manufacture and machinery, and the maddening frustration of the need for balance.

mi-missing-GR-brain, 2002, 2:34 min, color

Baldino renders the progression of a migraine headache as fluttering, glowing shapes, which swiftly overtake the field of vision with a brilliant insistence before finally passing. The work is Baldino's visual articulation of a subjective physical phenomenon, elevated by her precise, almost diaristic narration.

Skip Blumberg

***Weekend in Moscow (unofficial art)*, 1990-2002, 35:40 min, color**

Weekend in Moscow (unofficial art) is a snapshot of the underground Moscow art scene at the time of the unraveling of the Iron Curtain. While Soviet officialdom still exercises firm control, a community of "unofficial" conceptual artists perseveres against the odds. Capturing these brave and sometimes eccentric artists, Blumberg may have also caught the last moments of a viable European avant-garde.

Seoungcho Cho

1/1, 2001, 4:06 min, b&w and color

1/1 is a new direction for Seoungcho Cho. This intimate study, shot largely in degraded black and white, knowingly recalls the early performative experiments of 1970's video practitioners. In part an exercise in gesture and noise, the piece is also an anecdotal reflection on the nature of video itself.

Tony Cokes and Scott Pagano

5%, 2001, 10:03 min, color

The fifth and final installment in Cokes' series of "promotional videotapes," *5%* (subtitled *Manifesto E*) shares its predecessors' format: a strict graphic presentation of on-screen text, coupled with a pop soundtrack. As with the other installments, this work is concerned with delineating the status of pop music as a cultural form located within structures of production, capital, and society.

Shalom Gorewitz

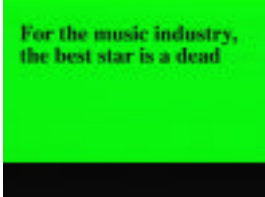
Before, During, After, 2000-01, 19:39 min, color

Before, During, After is a collection of collaborative works that reference the devastating events of September 11th in New York. *Levinas in Yorkville* overlays images of Yorkville in upper Manhattan with text and music. In *The Ambiguous Coil* Gorewitz responds to the tragic events and their effects on New York. He writes: "After the panic, a tentative response."

Levinas in Yorkville, 2001, 5:30 min, color

The Ambiguous Coil, 2001, 5:12 min, color

Numbering Numbers, 2000, 8:51 min, color



For the music industry,
the best star is a dead

Ursula Hodel

***O-C-D (Obsessive Compulsive Disorder)*, 2002, 9:32 min, color**

In this performance tape, Hodel investigates the psychology of desire and narcissism. Accompanied by a soundtrack of her own piano improvisations, Hodel repeatedly emerges from a bathroom and strides toward the camera, each time attired in a different haute-couture outfit.

***Shame on You (24 Coats)*, 2002, 9:53 min, color**

Hodel tries on a huge collection of coats, of all varieties and colors, drawing them one after another from a pile on the floor. Continuing her experiments with pacing and time, *Shame on You* plays backwards at accelerated speed, which turns the procedure into a mad, stilted dance, all accompanied by eerie drums and bells.

Ken Jacobs

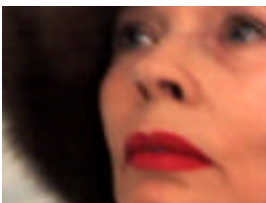
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Chip Lord and Gustavo Vazquez

***El Zócalo*, 2002, 28:25 min, color**

El Zócalo is an observational portrait of Mexico City's central Plaza on one day in August. Soldiers, Aztec dancers, clowns, food vendors, protesters, rain, dogs, tourists, balloons, and dignitaries all meet in the public space of the Zócalo. This documentary-style video represents daily life in one of the world's most vibrant urban centers.





Kristin Lucas

Encounters of the WTC-Kind, 2002, 7:28 min, color

Begun in the summer of 2000, when Lucas was artist-in-residence in the World Trade Center, this ongoing investigation into the culture of ghosts and electronic transmissions at the site has gained resonance in the aftermath of September 11th. The video component of the project includes on-location interviews with two first-time visitors and a former temp worker in Tower One, recorded in August 2000.

Tony Oursler

9/11, 2001, 57:51 min, color

9/11 is a first-hand, often harrowing document of the events of September 11th and their immediate aftermath. As the tragic events unfold, Oursler records from his apartment, just blocks from the former World Trade Center, and on the ground in Lower Manhattan. In this highly personal and unmediated document, the artist also captures the responses of New Yorkers and tourists at the site in the days that follow.

Shelly Silver

1, 2001, 3:12 min, color

An exploration in mood and tone, *1* is a montage of image, music, and language. Against a split-screen study of New York beat cops, Silver presents a sentence, drawn out in single words over the course of the piece. Through subtle word repetition, she alters what would appear to be a unified sentence; this, in addition to the doubled image, calls the work's title into question.

Michael Smith and Joshua White

Quin Quag, 2002, 8 min, color

Ostensibly one segment of a television magazine show called "Millennium Visions," *Quin Quag* is in fact a carefully crafted simulation. Smith plays the entrepreneur "Mike Smith," who, while planning an arts and wellness conference center in the Catskill Mountains, uncovers a fifty-year old artists' colony that was formerly on the property.



Steina

Warp, 2000, 4:30 min, color

Steina's long-running investigations into video-effects technology and performance come together in this recent tape, in which she slowly approaches the camera, her body warping this way and that.

Leslie Thornton

Have A Nice Day Alone, 2002, 7 min, b&w

Writes Thomas Zummer: "Perhaps her most visceral work to date, [*Have A Nice Day Alone*] is as unnerving as it is fascinating to watch, extending Thornton's interest in the vicissitudes of language and narrative into what feels like an entirely new form of discovery...Thornton's newest work sings like it doesn't have any conception of music — like it's the very first song."

Paradise Crushed, 2002, 12 min, color

Paradise Crushed could be the black hole at the center of the film and video constellation that is Thornton's *Peggy and Fred* cycle. Scraps of sound and image, barely recognizable from previous episodes, collide and recombine as the story of the two children "raised by technology" buckles under the pressure of digital technologies, electronic surveillance and millennial, apocalyptic fervor.

Adynata, 1983, 30 min, color

Deploying fragments of sound and image in a confounding shell-game, *Adynata* challenges notions of Asian identity and the East. Thornton, appearing in the guise of a 19th-century Mandarin and his wife, explores oppositions of femininity and masculinity concealed in Orientalist assumptions. Here, lushly beautiful scenarios function as double-edged critical tools, inhabiting the discourse that they critique.

The Wooster Group

The Emperor Jones, 2001, 38:15 min, color

The Emperor Jones is a brave interpretation of Eugene O'Neill's play concerning the power structures of colonialism and slavery. With thoughtful use of the video medium, the work confronts not only the highly contentious elements of the play, but also the boundaries between theater and video art. Kate Valk and Willem Dafoe are the featured performers.

SPECIAL PROGRAMS



Mary Lucier

Selected Works 1975-2000

Mary Lucier's *Selected Works 1975-2000* feature three newly restored and compiled programs that bring together eleven of the artist's major video works. Organized chronologically, these programs trace the essential themes that distinguish Lucier's work over three decades, from her earliest experiments with video technology to her lyrical visual narratives and explorations of light and landscape. These programs provide an invaluable overview to the development of Lucier's artistic practice.

Program 1

***The 1970s: Phenomena*, 1975-78, 56:30 min, b&w**

Lucier's earliest black and white experiments with video technology and natural phenomena introduced themes that weave throughout her work. *Attention, Focus, and Motion* considers landscape, motion and vision. In the layered performances of *Two Screen Matrix: Air Writing/Fire Writing*, Lucier "writes" with her camera and then with lasers to create calligraphic text. In the evocative *Bird's Eye*, Lucier experiments with light and the material properties of video, aiming a burned vidicon tube directly at a laser.

***Attention, Focus and Motion*, 1975, 27:56 min, b&w**

***Two Screen Matrix: Air Writing/Fire Writing*, 1979, 18 min, b&w**

***Bird's Eye*, 1978, 23 min, b&w**

Program 2

***The 1980s: Landscapes*, 1983-86, 53 min, color**

In the 1980s, Lucier created a series of "visual narratives" that explored natural and urban landscapes as agents of perception and memory. Many of these lyrical works were conceived as multi-channel installations. In the elegiac *Ohio at Giverny*, Lucier creates dialogues across time and place, which resonate with personal and 19th-century art historical references. Dualities of nature and culture recur in *Wintergarden*, while *Amphibian* extends Lucier's investigations of motion and space to gestures of the body and dance.

Ohio to Giverny: Memory of Light, 1983, 19 min, color

Wintergarden, 1984, 11:11 min, color

Amphibian, 1985, 9 min, color

Asylum (A Romance), 1986, 12 min, color

Program 3

The 1990s and Beyond: Figure and Ground, 1990-2000, 60 min, color

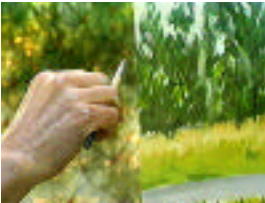
Lucier's installation and single-channel video works over the last decade integrate elements such as nature, dance and language to investigate themes of vulnerability, culpability and strength. *MASS (between a rock and a hard place)* fuses dance with architectural images, while *Noah's Raven* juxtaposes human and environmental vulnerability. In *Summer, or Grief*, light-filled images are undermined by the dark implications of the text. *Portrait: John Lado Keni* gives voice to the unique language of a refugee who has been deaf since birth.

MASS (between a rock and a hard place), 1990, 11 min, color

Noah's Raven, 1992, 26 min, color

Summer, or Grief, 1998, 7:30 min, color

Portrait: John Lado Keni, 2000, 15 min, color



HISTORICAL WORKS



Michel Auder

Since the late 1960s, Michel Auder has been compiling an ongoing video diary that is a candid chronicle of his life and the downtown New York art scene. Auder records friends, family, and a "cast" of artists, writers, and downtown luminaries (including Viva and Andy Warhol), to create journals that are idiosyncratic and poetic time capsules of an era. Included here are several chapters of his fascinating verite series, *Chronicles - Family Diaries*.

***Keeping Busy*, 1969, 68 min, color, 16 mm film**

The only extant Auder film from the 1960s, *Keeping Busy* follows the antics of his partner Viva and actor Louis Waldon, both of whom had just starred in Warhol's controversial *Blue Movie* (1968).

***Chronicles - Family Diaries I*, 1970, 46 min, b&w**

In this early chapter of Auder's *Family Diaries* series, a very pregnant Viva is encircled by a galaxy of raging personalities, including Brigid Berlin, Shirley Clarke and Robert Mapplethorpe.

***Chronicles - Family Diaries II*, 1970-1971, 58 min, b&w**

Balancing pregnancy with publicizing her book *Superstar*, Viva infuses even mundane life with a spark of rebellion.

***Chronicles - Family Diaries III*, 1970-1971, 40 min, b&w**

Auder's camera lingers on tender scenes between mother and child.

***Chronicles - Family Diaries VII*, 1973, 52 min, b&w**

In this sweet portrait of childhood at the Squatters' Estate in San Francisco, Viva's baby is now an inquisitive two-year-old.

***Chronicles - Family Diaries 1971-73 (Excerpts)*, 1971-1973, 68 min, b&w**

These *Chronicles* excerpts largely concentrate on the documentation of the birth and early years of Auder's daughter, Alexandra.

***Chelsea Girls with Andy Warhol*, 1971-1976, 88 minutes, b&w**

Auder follows Andy Warhol over a number of years at work and play; he is seen at the opening reception of his 1970 Whitney retrospective and at a party at John and Yoko's.

Morocco 1972: The Real Chronicles with Viva, 2002, 36 min, b&w

In this video diary, Auder revisits footage from the family vacation documented in *Chronicles/ Morocco 1971*. Edited thirty years apart, the two *Chronicles* reveal the complexity of emotional memory: after tension developed between Auder and his then-wife Viva, he edited her out of the first version. While the earlier tape stars a young Moroccan tour guide, the new version focuses on Viva and daughter Alexandra, resulting in what Auder considers a more accurate account of the original experience.

Shirley Clarke

The Tee Pee Video Space Troupe: The First Years

1970-71, 16:15 min, b&w

This video journal is an informal time capsule of the downtown cultural and artistic milieu in New York. *Part 1* documents a party given by John Lennon and Yoko Ono. Clarke is an active voice behind the camera as she records this celebrity-rich event, with guests including Andy Warhol and Jack Nicholson. In *Parts 2 & 3*, Arthur C. Clarke performs a celestial experiment with a video camera on the roof of the Chelsea Hotel, while influential theologian Alan Watts waits silently, creating "an exercise in Zen."

Gary Hill

Commentary, 1980, 1:02 min, color

With this 1980 tape, Gary Hill's investigations into sign systems -- particularly as enunciated in the form of spoken language -- join with his early concerns with montage and the idea of the cut, to produce a concise performance on the nature of television.

Rita Myers

Tilt 1, 1973, 6:50 min, b&w

Myers negotiates her relationship to the frame of the camera as it gradually realigns itself -- this time in a clock-wise movement that turns the room sideways. Myers adjusts her position, bracing herself with increasing difficulty against the wall, in an attempt to remain upright even as the camera does not.

Jumps, 1973, 3:30 min, b&w

Jumps is the last in a series of performances in which Myers attempts to escape the space of closed-circuit monitoring through physical exertion. As the frame widens, Myers jumps out of view -- defying the camera's gaze until gravity defies her and the frame widens again.



Steina and Woody Vasulka

EAI presents a selection of programs from the Vasulkas' extensive archive of material from the late 1960s and early 1970s. These works trace the artists' pioneering investigations into analog and digital processes and their development of electronic imaging tools. Also included are rare examples of the Vasulkas' candid documents of the New York underground performance and art scenes in the 1970s.

***Participation*, 1969-71, 62:30 min, b&w**

Participation represents the Vasulka's experience of the New York downtown scene in the late 1960s and early '70s. In this fascinating portrait of wildly creative people, places and times, the artists use the early Portapak video system to document, among others, Don Cherry performing in Washington Square, Warhol Superstars on stage, and Jimi Hendrix in concert. This pioneering video document is a free-form time capsule of an era.

***Sketches*, 1970, 24:23 min, b&w**

Red Roses; Let it be; The Kiss; Charles' Story; Alfons; Thierry; Gundance

The Vasulkas capture the countercultural spirit of the era in a series of performances by Jackie Curtis, Steina, Charles Hayworth, Helen Wong, Alfons Schilling, Thierry Benizeau and Daniel Nagrin. These "sketches" also reveal the Vasulkas' early experiments with electronic image manipulation.

***Studies*, 1970-71, 21:53 min, b&w and color**

Interface, Discs, Calligrams, Tissues, Descends, Decay I, Decay II

Studies features the Vasulkas' seminal explorations of electronic image manipulation. These exercises trace the development of the Vasulkas' techniques of image and sound processing.

***Vasulka Video*, 1978, 173 min, b&w and color**

In 1977 the Vasulkas were commissioned by the Corporation for Public Broadcasting to create six programs for broadcast on Channel 17 in Buffalo, New York. The result, *Vasulka Video*, is innovative and informative television. The Vasulkas introduce and contextualize their work and processing techniques, providing invaluable insights into their groundbreaking experiments with electronic image and sound manipulation.

***Transformations*, 1978, 28:50 min, b&w and color**

***Vocabulary*, 1978, 28:50 min, b&w and color**

***Matrix*, 1978, 28:50 min, b&w and color**

***Steina*, 1978, 28:50 min, b&w and color**

***Objects*, 1978, 28:50 min, b&w and color**

***Digital Images*, 1978, 28:50 min, b&w and color**

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