



Electronic Arts Intermix

New Works — 2004 —



THE LEADING DISTRIBUTOR OF ARTISTS' VIDEO



New Works 2004

New Works 2004 features a remarkable range of new video, film, and interactive media works that have recently been added to the EAI collection.

We are pleased to introduce new video works by some of the most dynamic artists working today, including Peggy Ahwesh, Cory Arcangel, Phyllis Baldino, Seoungho Cho, Cheryl Donegan, Tom Kalin, Kristin Lucas, Radical Software Group, Eder Santos and Shelly Silver, among others. Also included are newly preserved early video works by important figures such as Lynda Benglis, Nam June Paik and Jud Yalkut. EAI also introduces a series of video works by internationally acclaimed artist Pipilotti Rist, as well as film and digital works by distinguished filmmaker, visual artist and musician Michael Snow.

We are also pleased to present three extraordinary bodies of video and film works by major artists: twelve rare Super-8 films by Vito Acconci from 1969-72, which include some of his earliest conceptual film performances; Tony Oursler's *Synesthesia* project, which features interviews with twelve legendary figures in the downtown music, performance and art scenes; and a series of experimental films by avant-garde pioneers, including five films on Andy Warhol.

New Works 2004 also features a new open source Web project by artist collective Paper Rad. This Web project, titled *Tux Dog*, is hosted by EAI at <http://www.tuxdog.org>

For more detailed information on these artists and works, please visit our Online Catalogue: www.eai.org.

EAI Online Catalogue: www.eai.org

EAI's Online Catalogue is a comprehensive resource on the 175 artists and 3,000 works in the EAI collection. The searchable database includes artists' biographies, descriptions of works, QuickTime excerpts, research materials, Web projects, and expanded resources, including bibliographies and extensive archives. Works may be ordered online through a secure server.

Please visit www.eai.org to discover extensive materials on the artists and works in the EAI collection, as well as to visit the first chapter of our new archival project *A Kinetic History: The EAI Archives Online*. This project, which is a work in progress, presents rare materials from four decades of EAI's print and ephemera archives, along with contextual essays. Tracing a rich trajectory of art and ideas that shaped the emergent video movement, *A Kinetic History* links the history of the media arts with its future.

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New Artist: Pipilotti Rist

Pipilotti Rist burst onto the art scene with visually lush installations, performances, and video works that explore female sexuality and media culture, remixing fantasy and the everyday. In the 1980s and '90s, Rist made a series of tapes in which she subverted the form of the music video to explore the female voice and body in pop cultural representations. Merging music, electronic manipulation and performance, these works draw on Rist's background with the Swiss rock group Les Reines Prochaines.



I'm Not The Girl Who Misses Much

1986, 7:46 min, color

Rist's classic video takes on rock music with its own tools, pushing pop's repetitive strategies and representations of women to absurd lengths. Footage of the artist chanting the title (a line adapted from The Beatles' song *Happiness is a Warm Gun*) is replayed at high and low speeds, with obscuring video effects, blurring into an almost painterly procession of images. Through obsessive mimesis and manipulation, Rist renders her voice into a parody of female hysteria and her body into a grotesquely dancing doll.



Sexy Sadie I

1987, 4:36 min, color

In this détourned music video, Rist trains her camera on the nude male body, challenging the tropes of the form and of pop culture in general. Her anonymous male subject is more puppet than star player as he flails helplessly, chasing a receding camera, accompanied by a cut-and-paste remix of The Beatles' *Sexy Sadie*. Supersaturated colors and a woodland setting further serve to naturalize the surreal scenario.



(Entlastungen) Pipilottis Fehler (Absolutions) Pipilotti's Mistakes

1988, 11:10 min, color

Precisely edited to the start-stop rhythm of a martial beat, *Absolutions* glories in organized disjunction, juxtaposing images of the artist collapsing to the ground with bursts of wildly scrambled electronic distortion. Produced while Rist was working at a professional video facility, the piece reflects her ongoing interest in exploring the defects and imperfections of the video machine and medium, and carries echoes of personal and psychological mistakes.



You Called Me Jacky

1990, 4:06 min, color

At once playful and disconcerting, *You Called Me Jacky* features Rist lip-synching to the title song, her image superimposed with fleeting images seen from the window of a moving train. Miming with exaggerated gestures or vamping in convincing imitation of Madonna, even as she flubs her lines, Rist negotiates the music-video format's claims to slickness and production values as well as its desire for raw authenticity.



Als der Bruder meiner Mutter geboren wurde, duftete es nach wilden Birnenblüten vor dem braungebrannten Sims (When My Mother's Brother Was Born It Smelled Like Wild Pear Blossom in Front of the Brown-burnt Sill)

1992, 3:55 min, color

Rist's well-developed techniques of the personal, the pop and the mass cultural are distilled in this work. Against a backdrop of tranquil Swiss Alpine scenes, a small window presents a graphic record of human birth. This visual confrontation, unsentimentally depicting an event that has historically symbolized female difference and power, insistently draws attention from the contemplative natural views beyond.



Pickelporno (Pimple Porno) 1992, 12:02 min, color

In this visual evocation of sex and sexuality, a man and woman stage an elaborately choreographed courtship ritual, edited with Rist's usual attention to the syntax of mass media. As a driving bass sample plays, a surveillance camera makes low-flying journeys across the bodies of the actors, yielding images at once familiar and distancing, a strategy in keeping with Rist's desire "to propose images of sexuality rather than to analyze the pros and the cons of pornography."



Blutclip (Bloodclip) 1993, 2:40 min, color

Rist's body is the canvas in this surreal montage. Unflinching displays of the artist's own menstrual blood are juxtaposed with images of gemstones, while swooping, close-up shots of Rist's arms and legs are followed by archival footage of lunar fly-bys, suggesting the ease with which visual culture has abstracted the female body into a beautiful but alien natural phenomenon.



I'm a Victim of This Song 1995, 5:06 min, color

Here Rist takes up the concept of the "cover" version, in which one performer does a version of another's song, and gives it her own twist. Starting with music from Chris Isaak's hit single *Wicked Game*, she adds her own sung and screamed versions of the lyrics, accompanied by effects-manipulated, diaristic video images. The result is an art-world "cover" of a popular artifact, with a woman's voice reinterpreting the male original, and a vivid illustration of the consumer's claim to own and interpret media images.

New Artist:

Michael Snow

Michael Snow is recognized as one of the world's most important experimental filmmakers, as well as an accomplished visual artist and distinguished musician. His groundbreaking and influential 1967 film *Wavelength* is a key work in the history of structuralist cinema. In recent years Snow has been working with digital media, exploring electronic processes to further his rigorous investigations into the nature of representation and perception. These works include **Corpus Callosum* (2002), Snow's playful electronic exploration of metamorphosis.



Presents 1981, 95 min, color

With this structural examination of camera movement, Michael Snow, accomplished filmmaker as well as prolific painter, photographer, video artist, sculptor, and jazz musician, furthers his exploration of the possibilities inherent in different mediums and practices. Snow invites the viewer to contemplate and put into question his chosen medium in an oscillation between what is represented and its process and material.



***Corpus Callosum** 2002, 91 min, color

Writes Michael Snow: "The corpus callosum is a central region of tissue in the human brain which passes 'messages' between the two hemispheres. **Corpus Callosum*, the film (or tape, or projected light work), is constructed of, de-picts, creates, examines, presents, consists of, and is, 'betweens.' Between beginning and ending, between 'natural' and 'artificial,' between fiction and fact, between hearing and seeing, between 1956 and 2002. It's a tragi-comedy of the cinematic variables...."

New Titles

Peggy Ahwesh

Misinformation,

Heaven's Gate 2000-01, 3:53 min, b&w

Against a blank screen, a metronomic procession of single words unfolds, gradually building into a cool, minimal portrait of the apocalyptic paranoia that runs through the American social body. *Heaven's Gate* takes up words from the Web site of the cult organization of that name, whose beliefs in extraterrestrial contact led to their 1997 mass suicide.



The Star Eaters 2003, 24 min, color

Set against the backdrop of Atlantic City's seedy casinos and dreary off-season hotels, *The Star Eaters* is a melancholic, non-linear portrait of a woman as she attempts to trace her memories and make sense of her life amidst the faded glamour of the seaside resort. Here Ahwesh continues to explore a mix of fictive and documentary styles, with the aim of producing work that she has called "narrative-like."

Cory Arcangel



The Making of Super Mario Clouds

2004, 65 min, color, silent

In the first part of this work, Arcangel silently documents the real-time construction of his video game cartridge piece, *Super Mario Clouds*, in which he hacked a Mario Brothers cartridge, erasing everything but the clouds. While *The Making of Super Mario Clouds* poses as an instructional video, willfully amateur camerawork and the omission of any soundtrack indicate the artist's intention to give viewers, in his words, "a feel for the process, in its gloriously boring true detail." The second part is a 40-minute video re-scan of the clouds.

Phyllis Baldino



ParaUniVersesVersesVerses 2003, 7:54 min, color

Baldino continues to examine the quirky fringes of mathematics and advanced science, a territory she has explored before in videos on topics such as quantum physics, symmetry, and nanotechnology. With *ParaUniVersesVersesVerses*, she takes on the notion of parallel worlds, employing ingenious video editing effects to suggest, as she writes, "multiple instances and physical spaces similar to, yet slightly different from the one that we consciously perceive as our 'reality.'"

Seoung Cho



ws.3 2003, 5:42 min, color

ws.3 is a minimalist investigation of the texture of landscape. A windy, abstract soundtrack accompanies close-ups of a lunar-like, brilliant blue and white terrain. As the camera arcs rapidly and images move in and out of focus, sky and desert seem to merge. Cho erodes distinctions between documentary and abstract representation, producing a complex experience of place.

New Titles

Seoungho Cho



ws.2 2004, 8:06 min, color

Seoungho Cho continues his sophisticated investigation of the moving image, its manipulation through video processing, and the ways in which these technologies can be made to represent the natural world. In *ws.2*, Cho's precise camera movement and hypnotic post-production techniques deliver an enigmatic tour, not simply of stark landscape and sky, but also of our status as viewers and our relation to what we perceive.

Tony Cokes



Evil 2003, 10:56 min, color

Evil addresses urban life and mediated representations of capital and capitalism, and the popular usage of the term "evil." The Manhattan skyline is seen from boats trolling New York's waterways. What is at once revealed and concealed is the face of American capitalism, global power, and high finance: Wall Street, the World Trade Center's Twin Towers, the United Nations. Cokes overlays these images with quotations from philosopher Alain Badiou.

Cecelia Condit



All About A Girl

2004, 5:25 min, color

A deceptively charming psychological set-piece, *All About A Girl* depicts a young girl wrestling with her own imagination and fears. An ordinary game of "let's pretend" turns uncanny as, alone in the woods, she projects life, voice, and ultimately her own identity onto an unexpected surrogate in a doll's dress.

Cheryl Donegan



Channeling 2001, 9:50 min, color

Juxtaposing two restagings of a melodramatic scene from The Who's rock opera *Tommy*, Donegan analyzes how media cannibalizes, revises, and resurrects itself. In Donegan's almost psychedelic renditions, a silver-garbed, red-wigged performer capers in a theatrical non-space of foil, plastic, police tape, and rescanned video images of Ann-Margret. First actress Garland Hunter enacts the scene, and then, in a silent version, Donegan herself takes the role.



File 2003, 9:20 min, color

The vertiginous *File* looks to consumer detritus for inspiration, as well as Rem Koolhaas' notion of the "junkspace" of modern cities. Scraps of color and pattern slide across the screen, frustrating all sense of spatiality and depth; the delirious soundtrack adds to the disorientation.

New Titles

Kip Fulbeck



Lilo & Me 2003, 9:35 min, color

Writes Fulbeck: "What celebrity do you most resemble? ...This question starts a rollicking ride that is part autobiography, part family portrait, part pop-culture survey, and all Disney all the time. Watch as Fulbeck documents for the first time his uncanny resemblance to Pocahontas, Mulan, Aladdin, and other 'ethnically ambiguous' animated characters. ...This video examines the muting of race in mainstream media and its effects on multiracial Americans."

Shalom Gorewitz



Borrowed Time 2003, 7 min, color

Borrowed Time, which Gorewitz refers to as "a video dirge for my father," combines highly personal subject matter (including a helicopter ride over an active volcano) and the artist's own music, all synthesized through vivid and frenetic electronic image manipulation.



Constricted Light 2003, 8 min, color

Constricted Light explores concepts of illumination, both literal and metaphoric. Gorewitz writes: "According to the Zohar, a source text of Kabbalistic mysticism, we live in a world of indirect light."

Ursula Hodel



FAT 2003, 17:10 min, color

Hodel continues her ongoing series of video explorations into notions of beauty, gender, and desire. *FAT* attacks the issue of weight obsession by taking it to absurdist extremes: Hodel applies massive quantities of lard to her own seated, naked body, sculpting a grotesquely beautiful monument to our cultural fixations.

Tom Kalin



Every Evening Freedom 2002, 2:45 min, color

In Kalin's brief but dense visual essay on work, freedom, and the division of public and private lives, Alfred Chester's character Goliath stands in for modern, Westernized office workers. Lines from Chester's text, floating across the screen, are accompanied by Kalin's elusive depictions of the "9 to 5" life and the "5 to 9" life.

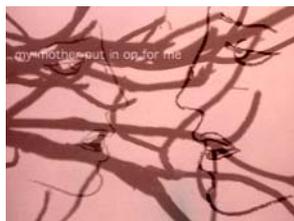
New Titles

Tom Kalin



The Robots of Sodom 2002, 2:45 min, color

Here Kalin takes up excerpts from Alfred Chester's *In Praise of Vespasian*, including a wildly eccentric vision of Sodom, a land of length and width but no depth, entirely populated by robots. Kalin illustrates this vision with a stirring montage of urban scenes and menacing masked figures.



Some Desperate Crime On My Head

2003, 2:57 min, color

Text from Alfred Chester's *The Foot* provides this piece with its central concern: wigs, hats, and public appearance. The intimacy of the subject matter is compounded by Brian Eno's melancholy background music, at the same time that it is complicated by Kalin's use of computer-synthesized voiceover.

Ken Kobland



Buildings and Grounds: The Angst Archive

2003, 45 min, color

This meditative video is a philosophical investigation, a travelogue of sorts and, ultimately, a probing essay-film. Kobland pairs lingering shots of urban scenes, industrial installations, deserts, and other evocative landscapes with fragmentary ruminations from filmmakers such as Fassbinder, Bergman and Tarkovsky. Floating over images virtually evacuated of human form or movement, these questions and digressions call up a beautiful and melancholy world.

Kristin Lucas



Celebrations for Breaking Routine

2003, 24:51 min, color

An alternative to corporate music videos that mass-market young female musicians, *Celebrations for Breaking Routine* documents girl bands in Liverpool and Basel recording original songs commissioned by Lucas. This video is part of a larger project in which Lucas traveled to cities internationally recognized for their music scenes and invited young girl-led bands to write songs about the future. These community-based collaborations resulted in alternative visions of female empowerment and identity in a media-driven culture.



Smaller and Easier to Handle 2003, 7:28 min, color

This incisive take on techno-culture presents a hallucinatory set-piece in which a nuclear family assumes the roles of a mutant operating theater, with surgeon, assistants, and a half-human, half-animal patient. Employing outrageous costumes, surveillance footage, and a propulsive soundtrack, Lucas crafts a spooky parable for our fast-forward society.

Kristin Lucas



Lo-Fi Green Sigh

2004, 3 min, color

Shot on location at Biosphere 2 and in the surrounding Arizona desert, *Lo-Fi Green Sigh* is a playful pastiche of science fiction movie conventions. Lucas' student collaborators don makeshift space-suits, while Lucas scans the electromagnetic spectrum with an antenna fashioned from a vegetable steamer. With its retro-futuristic architecture, eerily artificial interiors, and otherworldly landscapes, *Lo-Fi Green Sigh* merges B-movie science and science fiction, with echoes of Roswell, alien life, and extra-terrestrial feedback.

Alix Pearlstein



Episode

2002, 10:33 min, color

Writes Pearlstein: "*Episode* presents a group of four characters acting 'as if' they were a 'standard' nuclear family unit: mother, father, daughter and son. Through a series of eight scenes they act out the dynamics of familial relationships, exposing the underlying complexities and subtleties. ...The nuances of the interactions reveal that no family is standard, wholly functional or dysfunctional, but rife with contradiction, both humorous and sad."



Forsaken

2003, 10:45 min, color

Writes Pearlstein: "The premise of *Forsaken* is a hierarchy that undergoes a radical shift. One character holds the position of power, which the others, his 'entourage,' appear to support... This false idol falls as the group forsakes, humiliates and discards him. He is left literally picking up the pieces of his shredded image. Their abandonment serves as a respite rather than a renewal, as the status quo is reinstated and the cycle begins again."



Crash

2004, 7:50 min, color

Pearlstein constructs a theatrical narrative of group dynamics and interactions. Four people work together on a structure made of blocks, until an interloper disrupts their activity through her inability to conform. The group employs tactics to force her to become a "team player," enacting a progression of behaviors from destruction and loss of will to self-reflection.

RSG

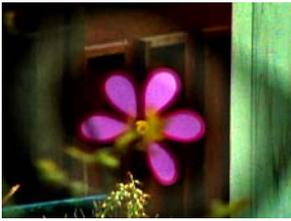


Prepared Playstation 2 2003, 17:36 min, color

This video documents one of RSG's self-playing video game consoles, hacked to exploit existing bugs and glitches in the code. In this case, a commercial skateboarding game provides the source. As hard rock, punk, and rap play in the background, the skater protagonist twitches and flails, attempting to navigate the quirky architectures RSG has "prepared."

New Titles

Eder Santos



Neptune's Choice 2003, 15:22 min, color and b&w

Neptune's Choice is Santos' self-described "letter to Amsterdam." With lush images, elliptical text and a haunting sound collage, this poetic work explores the artist's impressions of the cosmopolitan city. Defining Amsterdam through its historical and contemporary relation to water, Santos celebrates the rhythm and routines of the city from the point of view of an outsider. This work was created as an artist-in-residence project for the World Wide Video Festival.

Shelly Silver



Suicide 2003, 70 min, color

Suicide shares aspects of the travelogue and the visual essay, even as it probes the boundaries of first-person narrative storytelling. Lush with haunting, melancholy imagery, this elusive story of a woman adrift in an alienating cultural landscape is described by Silver as a "feature-length narrative disguised as a personal video journal... It was shot almost entirely in public spaces, spaces of transit, commerce or tourism."

Michael Smith



Famous Quotes from Art History

2001-03, 1:20 min, color

Produced by the Palais de Tokyo in Paris, Smith's short video parodies the sort of cultural and educational programming interlude that one might see on European or American public television. Smith drolly recites the bon mots of Henri Matisse, in French, and then executes Matisse's suggestions with hilarious literalism.

Edin Velez



This and That, and Other Minor Misunderstandings

2001-02, 12:30 min, color

Velez writes: "*This and That* is a road movie about forgetting--and being forgotten. Shot over a period of six years while traveling through France, Spain, Mexico, Cuba, Argentina, and Puerto Rico, it is a document of failed loves, death and how neither vengeance nor pardon can modify the past."

The Yonemotos



Japan in Paris in L.A. 1996, 30 min, color

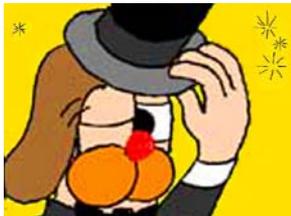
Bruce and Norman Yonemoto's *Japan in Paris in L.A.* centers on Saeki Yuzo, an early 20th-century Japanese artist who makes a pilgrimage to Paris to seek his artistic fortunes, only to confront ethnic and cultural differences. Around this narrative, the Yonemotos construct a multi-layered and self-reflexive work that foregrounds strategies of disjunction and contradiction. Intercutting archival footage of turn-of-the-century Paris with mid-century Los Angeles, this work is a complex meditation on issues of Modernity, representation, ethnocentrism, and identity.

Web Project: Paper Rad: TUX DOG



www.tuxdog.org

Tux Dog is a new open source Web project by the artist collective Paper Rad. Hosted by EAI, *Tux Dog* will be available as an open source license to the public. "Tux," which began as a cartoon character drawn by a Paper Rad member as a child, will be distributed via the Internet, allowing anyone to download the character's data for their own use. This data will include vector files, images, storyboards, and a host of other media, all of which serve to empower young art developers and Internet users. EAI will also host examples of third party usage of *Tux Dog* under the open source license, as well as an archive of past *Tux Dog* works.



Paper Rad synthesizes popular material from television, video games, and advertising, reprogramming these references with an exuberantly neo-primitivist digital aesthetic. As member Jacob Ciocci writes, "In the '70s and '80s cartoons and consumer electronics were bigger and trashier than ever and freaked kids out...Now these kids are getting older and are freaking everybody else out by using this same throw-away trash." Paper Rad's members, who also work in sound and music, clothing design, photography, comics, hand-drawn books, and writing, are Benjamin Jones, Jessica Ciocci, and Jacob Ciocci.

Vito Acconci:

Early Super-8 Films 1969 - 1972

These twelve early Super-8 films by Vito Acconci date from 1969 to 1972, and include some of Acconci's earliest conceptual film performances, many of which have not been seen in over three decades. Included in this material is rare documentation of Acconci's seminal 1972 performance/installation *Seedbed*. A number of these films were included in the recent exhibition *Vito Acconci: Diary of a Body 1969-1973* at Barbara Gladstone Gallery in New York.



Three Attention Studies 1969, 9 min, color, silent

In *Looking Around Piece*, the performer stands before a fixed camera, which records his eye and head movements as he casually surveys his field of vision. In *Starting Piece*, the performer starts too far away to be captured by the camera; as he walks down the hill, he gradually enters the frame. In *Catching Up*, the performer and cameraman walk side by side across a field. Sometimes the performer falls as the camera continues its pace; the performer must make an effort to catch up and return into the frame.



Break-Through 1970, 3 min, color, silent

Super-8 camera held out before him as shield and surrogate, Acconci pushes through a landscape of dense reeds and overgrowth. *Break-Through* records this search for a pause or clearing in what, for the viewer, amounts to an abstracted and scarcely differentiated visual field.



Digging Piece 1970, 10 min, color, silent

Standing alone among beach dunes, Acconci begins to kick at the sand below him. Over the course of the film's ten minutes, this repeated action displaces sand at a steady rate: as the artist sinks lower into the hole he creates, the mound of sand before him grows in correspondence.



Filling Up Space 1970, 3 min, color, silent

A view of a brick wall: the artist enters and walks from one side to the other, back and forth, row after row.

Vito Acconci: Early Super-8 Films 1969 - 1972



Flour/Breath Piece 1970, 3 min, color, silent

The artist, covered in flour, tries to blow the flour off his skin.



Gargle/Spit Piece 1970, 3 min, color, silent

The artist, sitting naked, takes water from a pot into his mouth and gargles; he spits it out onto his stomach and groin, transferring the water from one "container" (the pot) to another (his body).



Breath In (To)/Out (Of) 1970, 3 min, color, silent

The screen is empty: the artist stands off-screen -- he breathes in and out, his stomach moving into and out of the frame.



Combination 1971, 3 min, color, silent

The remains of a Gordon Matta-Clark piece in the basement of 112 Greene Street: a closet-like space with a window -- viewers look in on their way through the gallery's ongoing exhibition. The walls are covered with mirrors. The artist, naked from the waist up, is alone with three roosters; he tries to gather the roosters up into himself, covering the roosters over with his body -- the roosters scratch and claw and try to get away -- gradually they become used to him, his body becomes their home.



Eye-Control 1970, 3 min, color, silent

The camera frames the artist's head. Two hands, palms pressed together, aim at the artist's face and hit the wall right behind him. His eyes close instinctively. Trying to keep his eyes open, he slowly gains, and then loses again, control of his eye movements.

Vito Acconci: Early Super-8 Films 1969 - 1972



Second Hand 1971, 15 min, color

Documentation of an evening of three simultaneous performances (Terry Fox, Dennis Oppenheim, Vito Acconci), in January 1971. In each alcove a light bulb hangs from the ceiling above a canvas that covers the ground. In Acconci's alcove, a clock is hung on the back wall; staring at the second hand, the artist repeats its movement around the light bulb.



Trappings 1971, 8 min, color

A corridor of closet spaces in an industrial warehouse at the Städtisches Museum Abteiberg in Mönchengladbach, Germany. In one of these closets, the artist crouches, naked, on a floor of toys and fabrics and plastics, detritus from a child's room. He talks to his penis, addressing it as another person; he dresses his penis in doll's clothes.



Seedbed 1972, 10 min, color, silent

This film features rare documentation of Acconci's seminal 1972 performance/installation *Seedbed*. In this famous piece, Acconci lay hidden underneath a ramp installed at the Sonnabend Gallery, masturbating. The artist's spoken fantasies about the visitors walking above him were heard through loudspeakers in the gallery.

Tony Oursler:

Synesthesia: Interviews on Rock & Art

Tony Oursler's *Synesthesia* project features interviews with twelve legendary figures in the downtown music, performance and art scenes: John Cale, Thurston Moore, Dan Graham, Genesis P-Orridge, Kim Gordon, Glenn Branca, Laurie Anderson, Tony Conrad, David Byrne, Lydia Lunch, Alan Vega, and Arto Lindsay. These works were originally included as one element of Oursler and Mike Kelley's multimedia installation *The Poetics Project*. These conversations reveal fascinating insights and anecdotes from some of the most influential figures in the experimental rock and art underground of the 1970s and '80s, from pre-punk innovators to post-punk icons, from industrial and avant-garde music to noise bands and No Wave.



Synesthesia: **Laurie Anderson**

1997-2001, 47:07 min, color

Laurie Anderson successfully works across cultural lines and disciplines, fusing a conceptual art framework with a firm grasp of popular aesthetics. In addition to exhibitions at international venues, she has produced commercial albums (garnering a hit single along the way), released a feature film, and created pieces for radio. Her large-scale theatrical productions, such as 1983's *United States*, synthesize visual effects, performance, music, and video.



Synesthesia: **Glenn Branca** *1997-2001, 37 min, color*

Glenn Branca emerged from New York's No Wave scene in the late 1970s, composing and performing radical guitar music with his bands The Static and Theoretical Girls. A rock iconoclast and avant-garde composer, he began orchestrating experimental symphonies of massed guitars and percussion for the Glenn Branca Ensemble in the 1980s, and continues to compose and perform.



Synesthesia: **David Byrne** *1997-2001, 70 min, color*

David Byrne was the leader of the Talking Heads, the enormously influential band that rose to international fame after emerging from the downtown New York New Wave/punk scene that revolved around CBGB in the late 1970s. His subsequent solo career has included recording, performing, producing, and directing and scoring films. Byrne has also recently returned to his roots as a visual artist, making work that explores the boundaries between external and internal space.



Synesthesia: John Cale 1997-2001, 69 min, color

One of the more respected figures in rock music, John Cale has made a career of drawing on both avant-garde and pop approaches, most famously in the Velvet Underground, the hugely influential band that he co-founded with Lou Reed in 1965. His distinctive touch as a writer and producer has led to collaborations with luminaries ranging from Terry Riley and LaMonte Young to Iggy Pop and Patti Smith.



Synesthesia: Tony Conrad 1997-2001, 45:19 min, color

Since the 1960s, Tony Conrad's experimental work has helped define the contours of minimalism, both in music and in film. Even as films such as *The Flicker* upped the structuralist ante, he was crafting a body of musical work that stands as a major achievement of experimental composition, from long-duration performances with LaMonte Young and John Cale as The Theater of Eternal Music to his more pop-oriented work with the German art-rock band Faust.



Synesthesia: Kim Gordon 1997-2001, 20:15 min, color

Kim Gordon is bass player and vocalist for the experimental rock group Sonic Youth, a visual artist, and the founder of the clothing line X-girl. She has also played in the bands The Supreme Indifference, Free Kitten, and The Lucky Sperms. Her feminist lyrics, which address issues such as rape, eating disorders, and gender stereotypes, and her support of women musicians, have influenced a new generation of artists and musicians.



Synesthesia: Dan Graham 1997-2001, 36:47 min,

A legendary figure in contemporary art, Dan Graham has helped to redefine the role of the artist today. From his early magazine pieces, photography, films and video works, to his critical writings and architecture projects, Graham has pushed the boundaries of what culture is and how it functions. He is also an enthusiastic fan and observer of rock culture and its rituals, and has worked with many of the important figures in the New York music scene.



Synesthesia: Lydia Lunch 1997-2001, 25:57 min, color

Lydia Lunch has been an important figure in New York's downtown art and music scene since the late 1970s, when she led such seminal No Wave bands as Teenage Jesus & the Jerks and 8 Eyed Spy. Since then she has been widely acclaimed for her writing, spoken word projects, and performances in experimental films.



Synesthesia: Arto Lindsay

1997-2001, 51:20 min, color

Arto Lindsay made his name with the New York noise-rock group DNA, whose inclusion on Brian Eno's genre-defining 1978 compilation *No New York* sealed their legend as No Wave pioneers. Since then he has been a fixture of the New York downtown scene, playing with the Lounge Lizards and the Ambitious Lovers, and producing or collaborating with artists such as Laurie Anderson, Ikue Mori, Caetano Velosa, and DJ Spooky.



Synesthesia: Genesis P-Orridge

1997-2001, 90:29 min, color

Genesis P-Orridge, performance artist and vocalist for the iconoclastic English industrial band Throbbing Gristle in the late 1970s, pioneered industrial music. P-Orridge, who went on to form the experimental band Psychic TV, continues to work in music, art, and performance in New York, and is undertaking a long-term "Pandrogeny" project involving a radical identity transformation.



Synesthesia: Thurston Moore

1997-2001, 30 min, color

Thurston Moore got his start as a musician in the late 1970s, playing in Glenn Branca's massed guitar ensembles, and went on to co-found the experimental rock group Sonic Youth, which continues to record today. A central figure in the New York music community, Moore's activities include the promotion of younger artists (including, famously, Nirvana), the management of his own record label, and a vigorous writing career that encompasses poetry as well as criticism.



Synesthesia: Alan Vega *1997-2001, 55:40 min, color*

Alan Vega, one half of the influential pre-punk synthesizer/drum machine duo Suicide (with Martin Rev), helped pioneer electronic music in the early 1970s. Vega, who began his career in New York as an artist known for light sculptures, also ran an art space that was a meeting ground for some of the most important artists in the underground New York art and music scenes.

"Visions of Warhol" and Experimental Films on Video

EAI presents a series of important experimental films on video, published by Re:Voir. *Visions of Warhol* (1963-90) features scenes from the life of Andy Warhol by pioneer filmmakers Jonas Mekas, Willard Maas, Marie Menken, and Ronald Nameth. Other works in this series include *Visibles* (1959-72) by expanded cinema visionary Stan VanDerBeek, *Presents* (1981) by filmmaker/artist Michael Snow (see page 5), and *Tom Tom the Piper's Son* (1969-02) by avant-garde film pioneer Ken Jacobs.

Jonas Mekas, Willard Maas, Marie Menken, Ronald Nameth



Visions of Warhol 1963-1990, 80:33

Visions of Warhol is a collection of five films that presents scenes from the life of Andy Warhol, as seen by four pioneer avant-garde filmmakers and close friends of the artist. In this extraordinary compilation, Jonas Mekas creates an intimate chronicle of Warhol's life and social milieu over three decades; Willard Maas documents Warhol's seminal exhibition of silver balloons at Castelli Gallery; Marie Menken records the artist in the process of creating some of his most famous works, and Ronald Nameth captures the frenzied ecstasy of Warhol's multimedia lightshow, with Superstar dancers and music by the Velvet Underground and Nico.



Award Presentation to Andy Warhol

Jonas Mekas 1964, 12 min, b&w

Writes Mekas: "In 1964 Film Culture magazine chose Andy Warhol for its annual Independent Film award. The plan was to show some of Andy's films and have Andy come on stage and hand him the award. Andy said, no, he didn't want a public presentation. So I decided to hand him the award at the Factory, film the occasion, and show the film at the Award Presentation show...Some of the others present: Baby Jane Holzer, Gerard Malanga, Ivy Nicholson, Naomi Levine, Gregory Battcock, Kenneth King..."



Andy Warhol's Silver Flotations

Willard Maas 1966, 4 min, color

Willard Maas's lyrical "film poem" is the only visual document of Warhol's famous installation of floating silver helium-filled balloons at the Leo Castelli Gallery in 1966. Filmmaker and poet Maas was married to filmmaker and painter Marie Menken. According to Warhol, "Willard and Marie were the last of the great bohemians. They wrote and filmed and drank (their friends called them 'scholarly drunks') and were involved with all the modern poets."



Scenes from the Life of Andy Warhol: "Friendships and Intersections" **Jonas Mekas** 1963-90, 35 min, color

This extraordinary diary by avant-garde film legend Jonas Mekas chronicles Warhol's everyday life and work, and the social and cultural milieu that swirled around him. The film includes footage from the first public performance of the Velvet Underground at Delmonico's Hotel in 1966. Tracing an arc that veers from frenetic to reflective, the film opens at the Dom with Nico, and concludes with the Mass for Warhol at St. Patrick's Cathedral in 1990. The "cast" includes numerous art, music, and celebrity luminaries.

“Visions of Warhol” and Experimental Films on Video

Visions of Warhol



Andy Warhol
Marie Menken 1965, color, 18 min, silent

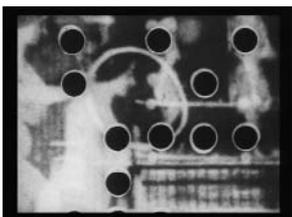
Andy Warhol is a lyrical exploration of Warhol's creative process by filmmaker, painter, and actress (*Chelsea Girls*) Marie Menken. Using a hand-held camera, Menken captures Warhol and his assistants as they work at the Factory. The result is an intimate portrait of the artist in the process of creating some of his most famous works, including the *Brillo* boxes, the *Jackie* series, and the *Flowers* silkscreens.



Andy Warhol's Exploding Plastic Inevitable
Ronald Nameth 1967, 12 min, color

In this remarkable film, Ronald Nameth documents Warhol's multimedia lightshow with the Velvet Underground and Nico. Writes Gene Youngblood, "Gerard Malanga and Ingrid Superstar dance frenetically to the music of the Velvet Underground, while their ghost images writhe in Warhol's *Vinyl* projected on a screen behind... Ronald Nameth does with cinema what the Beatles do with music: his film is dense, compact, yet somehow fluid and light. An eerie world of semi-slow motion against an aural background of incredible frenzy. He makes kinetic empathy a new kind of poetry."

Ken Jacobs



Tom Tom the Piper's Son
1969-2002, 133 min, color and b&w

This special video edition of Jacobs' structuralist film masterpiece, *Tom Tom the Piper's Son*, includes the two-hour film as well as *A Tom Tom Chaser* (2002), the filmmaker's never-before-seen poetic riff on the transformation of his film from chemical to electronic form during the telecine process.

Stan VanDerBeek



Visibles 1959-1972, 71:49 min, color and b&w

Stan VanDerBeek was a visionary of expanded cinema. This special video edition includes a collection of VanDerBeek's seminal film works, from his early surrealist collage animation to his utopian experiments in expanded cinema. Also included is rare footage of the filmmaker at work, talking about his art.

Early Video Works

Vito Acconci



Reception Room 1967-72, 8:39 min, b&w

This newly edited video documents Acconci's 1973 performance *Reception Room* at the Modern Art Agency in Naples, Italy. Acconci lies naked on a gurney-like table, rocking back and forth as a tape loop of his voice describes his anxieties about exposing his body and his artwork. Writes Acconci: "My voice functions as a scenario that keeps me confined to the bed: once I've exposed my fears and shames publicly, then I might be able to face them in private."

Lynda Benglis



The Amazing Bow Wow 1976, 32 min, color

One of several newly released historical video works by Benglis, *The Amazing Bow Wow* tells the tragic tale of a hermaphroditic dog, reduced to performing as a tent-show freak. This confrontational study of gender and sexuality, told as an Oedipal farce of perverse confusions and misapprehensions, is remarkably prescient in its open-ended approach to sexual identity and its canny troubling of gender definitions.



How's Tricks 1976, 33:45 min, color

How's Tricks' amalgam of performance, interview and found footage exposes the structure of the production of media. Benglis combines self-reflexive art-making with a lively discourse about artistic process. There is Brechtian deconstruction here, but also an engaging investigation into the relationship among artist, representation and audience.

Paik / Yalkut



Cinéma Metaphysique: Nos. 2, 3 and 4

1967-72, 8:39 min, b&w

This early work belongs in the company of Paik and Yalkut's classic collaborative "video-films." To the accompaniment of the abrupt sonic interjections of Fluxus-affiliated composer Takehisa Kosugi, Yalkut's film records brief, masked views of human actions. Reminiscent of Beckett's theater, as well as the minimal movements of 1960s avant-garde dance, *Cinéma Metaphysique* is a study in gesture and stillness, noise and silence.

Ira Schneider



Three Early Works by Ira Schneider

1966-2002, 26 min, color

Giddy with handheld camera work, snatches of appropriated advertising, and bits of pop music, these three early experimental image and word montages capture a charged moment between the Beat culture of the early 1960s and the nascent hippie and protest culture of the late '60s.

Early Video Works

Ira Schneider



A Media Primer (Revised) 1970-2003, 19:16 min, b&w

In 2003, Schneider re-edited his 1970 video *Media Primer*. Originally produced while Schneider was a part of Raindance, the 1970s media collective he co-founded with Paul Ryan and Michael Shamberg, *A Media Primer* juxtaposes television commercials, news footage, and Portapak documentation of countercultural events such as the Altamont rock concert.



TV as a Creative Medium (with Narration)

1969-2001, 11:36 min, b&w

In 1969, the Howard Wise Gallery in New York presented *TV as a Creative Medium*, the first exhibition in the United States devoted to video as an emergent art form. Schneider recorded this landmark exhibition, and here revisits the original documentation with commentary. The document features works such as Nam June Paik's *Participation TV*, Paul Ryan's *Everyman's Mobius Strip*, Thomas Tadlock's *Archetron*, Eric Siegel's *Psychedelevision in Color*, Charlotte Moorman's first performance of Paik's *TV Bra For Living Sculpture*, and Schneider's own collaboration with Frank Gillette on the installation *Wipe Cycle*.

Jud Yalkut



4th & 7th Annual New York Avant Garde Festivals

1972, 29:25 min, color

Founded and directed by Charlotte Moorman, the Avant Garde Festivals began in 1963 and featured experimental music, art, and performances in diverse sites around New York. Yalkut's rare historical documents record the 4th and 7th events. Held in Central Park in 1966, the 4th Festival included Allan Kaprow, Al Hansen, Christo, Shigeko Kubota, and Joseph Beuys, among others. The 7th Festival was held in 1969 on two islands in the East River. Yalkut documents performances on Wards Island, beneath one of Buckminster Fuller's geodesic domes.



About Electronic Arts Intermix

Founded in 1971, Electronic Arts Intermix (EAI) is one of the world's leading nonprofit resources for video art and interactive media. As a pioneer and advocate of the media arts and artists, EAI's core program is the international distribution of a major collection of new and historical media works by artists. EAI's leadership position in the media arts extends to our preservation program, viewing access, educational services, online resources, exhibitions and events.

For more information on EAI's history, mission, resources, services, and public programs, or to learn more about how to support the organization, visit www.eai.org.

EAI Programs & Services

The EAI Collection: Spanning the 1960s through the present, EAI's collection features 3,000 new and historical media works by 175 artists. From seminal tapes by early video pioneers to the newest interactive works by emerging artists, the EAI collection is one of the most important sources for video art and experimental media.

Artists Media Distribution Service: The works in the EAI collection are available for distribution to educational, cultural and arts institutions and television markets worldwide. Works may be rented or purchased in a range of formats. EAI works closely with curators, educators and collectors to facilitate exhibitions, screenings and acquisitions.

Online Catalogue (www.eai.org): This comprehensive resource features extensive materials on the EAI collection, including artists' biographies, bibliographies, a searchable database, QuickTime excerpts, descriptions of works, research materials, and artists' Web projects. Artists' works may be ordered directly online.

Preservation Program: This major initiative for the conservation and cataloging of works in the EAI collection was developed to preserve the artistic and cultural legacy of the media arts for future generations.

Viewing Access: You may view any tape in the collection and archive for research and study, by appointment and free of charge, at EAI. Consultations by EAI staff are available. Classes are hosted on-site.

Exhibitions & Events: Public screenings of new and early works from the EAI collection are a vital component of EAI's programs. EAI has forged many partnerships and alliances with cultural and educational institutions worldwide.

Equipment Access: Digital and analogue facilities for artists and nonprofit organizations are available.

Ordering Information

For complete ordering, payment and shipping information, to order directly online, or to obtain a Printable Order Form, please refer to our Online Catalogue: www.eai.org.

All works are available for purchase and rental, unless otherwise noted. Orders may be placed in the following ways: Online through our secure server (www.eai.org); by filling out and sending our Order Form; or by mailing or faxing the Order Form or an institutional purchase order. Please note that we do not accept phone orders.

Works are available for rental on VHS, 3/4 U-Matic, DVD, and Beta SP formats. Works may be purchased on a number of formats, including VHS, SVHS, 3/4 U-Matic, DVD, Beta SP and Digital Betacam. Specific terms and conditions apply.

The EAI License Agreement extends in-house public performance rights. Fees are determined by tape duration, format and usage.

Requests from within the United States must be received three weeks prior to screening date. International orders must be received five weeks prior to screening date. Fees are added to rush orders.

Orders must be prepaid by check, money order, or credit card (American Express, Visa, Mastercard). Orders from outside of the U.S. must be prepaid in U.S. dollars, by credit card, or international bank or wire transfer.

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Electronic Arts Intermix, 535 West 22nd St, 5th Floor, New York, NY 10011

Tel: (212) 337-0680, Fax: (212) 337-0679

E-mail: info@eai.org

Web: <http://www.eai.org>

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Front cover images, top to bottom: *Celebrations for Breaking Routine* by Kristin Lucas; *File* by Cheryl Donegan; *Prepared Playstation 2* by RSG; *Suicide* by Shelly Silver; *Visibles* by Stan VanDerBeek.

Back cover images, top to bottom: *Andy Warhol* by Marie Menken; *Second Hand* by Vito Acconci; *Synesthesia: Thurston Moore* by Tony Oursler; *Japan in Paris in L.A.* by Bruce and Norman Yonemoto; *ws.2* by Seungho Cho.

Electronic Arts Intermix

535 West 22 Street, Fifth Floor
New York, NY 10011

T 212 337-0680
F 212 337-0679
info@eai.org

