

**New and Historical Artists'  
Video from the EAI Collection**  
Spring 2001

A program for the *Dan Graham Rooftop Urban  
Park Project Video Salon* at Dia Center for the Arts.

## Program One

### **Leslie Thornton**

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

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

### **Peter Campus**

***Receiving Radiation*, 2000, 3:35 min, color, sound.**

In a series of very personal and charged new tapes, Campus reflects on the individual in a time of change. Part of a triptych, *Receiving Radiation* reflects on life and its limits, through self-reflexive images in a minor chord.

### **Kristin Lucas**

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

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

### **Eder Santos**

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

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

### **Shalom Gorewitz**

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

A portrait of threatened spirituality in an age of big guns and fast food, *Numbering Numbers* packs the torment of temporality into nine minutes. With Steve Reich's minimalist score set against a richly layered video collage, we see both the eternal and the incidental flicker and dim, creating a landscape in which cultural and individual identities are left hanging in the balance.

### **Ursula Hodel**

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

In *Cinderella 2001*, Hodel pushes her usual performance-to-camera

## Program Two

### **Peter Campus**

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

In a series of very personal and charged new tapes, Campus reflects on the individual in a time of change. *Death Threat*, which is part of a triptych, reflects on life and its limits, through self-reflexive images in a minor chord.

### **Yau Ching**

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

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

### **Seoungho Cho**

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

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

### **Phyllis Baldino**

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

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

### **Tony Cokes**

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

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

### **Steina**

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

## Program Three

### **Gordon Matta-Clark**

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

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

### **Nam June Paik**

*Rare Performance Documents 1961-94, Volume 2, compiled 2000, 19 min, b&w and color, sound.*

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

## **Electronic Arts Intermix**

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

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

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

### **To Order**

Tapes may be purchased on VHS (NTSC and PAL), SVHS, 3/4"U-Matic, Beta SP, and Digital Betacam formats. Tapes may be rented on VHS NTSC and 3/4" U-Matic formats. International orders must be placed