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About EAI

Celebrating our 45th anniversary in 2016, Electronic Arts Intermix (EAI) is a nonprofit arts organization that fosters the creation, exhibition, distribution, and preservation of moving image art. A New York-based international resource for media art and artists, EAI holds a major collection of over 3,500 new and historical media artworks, from groundbreaking early video by pioneering figures of the 1960s to new digital projects by today's emerging artists. EAI works closely with artists, museums, schools, and other venues worldwide to preserve and provide access to this significant archive. EAI services also include viewing access, educational initiatives, extensive online resources, technical facilities, and public programs such as artists' talks, screenings, and multimedia performances. EAI's Online Catalogue is a comprehensive resource on the artists and works in the EAI collection, and features expansive materials on media art's histories and current practices. www.eai.org



EAI's Public Programs are supported in part by the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature, and the New York City Department of Cultural Affairs, in partnership with the City Council. EAI also receives program support from the Andy Warhol Foundation for the Visual Arts.

Image credit: *Song Poem (Trips Visits)*, Robert Beck, 2001, Courtesy of the artist.

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“Edited at EAI”: Artist to Artist

Video works by Robert Beck, Cheryl Donegan, Ursula Hodel, Nam June Paik, Seth Price, Carolee Schneemann, Trevor Shimizu, and Michael Smith.

Robert Buck and Cheryl Donegan in Conversation.



June 16, 2016

Electronic Arts Intermix



“Edited at EAI”: Artist to Artist

Video works by Robert Beck, Cheryl Donegan, Ursula Hodel, Nam June Paik, Seth Price, Carolee Schneemann, Trevor Shimizu, and Michael Smith, followed by a conversation with Robert Buck and Cheryl Donegan.

“Edited at EAI”: Artist to Artist highlights the rich collaborative process and the creative relationships between artists and the artists/editors with whom they worked, through the lens of EAI’s editing facility. Video works by Cheryl Donegan, Ursula Hodel, Nam June Paik, Carolee Schneemann, and Michael Smith—all edited at EAI—will be shown together with works by Robert Beck, Seth Price and Trevor Shimizu, three internationally recognized artists who spent formative years as EAI editors. Featuring works from the mid-1990s to 2012. *Artist to Artist* is the second in EAI’s ongoing “Edited at EAI” program series. Artists Robert Buck and Cheryl Donegan will be in conversation following the screening.

Organized in conjunction with EAI’s 45th anniversary, the “Edited at EAI” series highlights a historically significant but less well-known area of EAI’s programs: EAI’s Editing Facility for artists, one of the first such creative workspaces for video in the United States.

Program

Pinea Silva, Carolee Schneemann, 2012, 9:27 min, color, sound

Somebody’s Baby, Trevor Shimizu, 2011, 4.29 min, color, sound

Industrial Synth, Seth Price, 2000-2001, 16:37 min, color, sound

Analogue Assemblage, Nam June Paik, 2000, 2:08 min, color, sound

Godiva, Ursula Hodel, 1997, 4:31 min, color, sound

Bigmouth Strikes Again, Robert Beck, 1986/1995, 11 min, color, sound

OYMA (Outstanding Young Men of America), Michael Smith, 1996, 9:23 min, color

Rehearsal, Cheryl Donegan, 1994, 14:25 min, color, sound

Song Poem (Trips Visits), Robert Beck, 2001, 6 min, color, sound

A conversation with Robert Buck and Cheryl Donegan will follow the screening.

The eclectic works in this program represent a series of creative exchanges and dialogues between artists, through their close collaboration in the editing process. In today’s digital culture, when the tools for producing and editing moving images are nearly ubiquitous, an artist’s laptop often functions as her editing suite. In contrast, the artist-to-artist editing collaborations seen here represent a distinctive historical paradigm, and a defining characteristic of EAI’s Editing Facility of this period. Spanning two decades, these works also chart an evolution from the analogue to the digital, a shift that is reflected in their technical processes and conceptual underpinnings.

Video technologies and the editing process itself are reflexively foregrounded in several of the works, including Robert Beck’s *Bigmouth Strikes Again* (1986/1995), in which he revisits, re-contextualizes, and re-calibrates videotaped performances that he created in the 1980s to songs by The Smiths. In Cheryl Donegan’s 1994 *Rehearsal* (edited by Beck), the artist deploys a series of studio out-takes and painterly gestures to interrogate the creative process. Seth Price’s *Industrial Synth* (2000-2001) is a dense montage of graphics, charts, and animations that takes the form of the experimental essay film and flattens it into an oblique composition. Nam June Paik’s *Analogue Assemblage* (edited by Price and Stephen Vitiello in 2000), is a multi-layered montage distilled from Paik’s 1969 opus *9/23/69*, created with his early video synthesizer.

In Ursula Hodel’s 1997 *Godiva* and Michael Smith’s 1996 *OYMA*, both edited by Beck, creative collaboration finds humor and pathos through two forms central to video practices of that time: lo-fi performance for the camera and pop cultural genre parody. Beck’s 2001 *Song Poem (Trips Visits)* is a collaboration of a different kind, as he sets videos found in second-hand stores—from home movies to “how to” hunting tapes—to an original poem by Steven Hull and music by The Pony Express, to haunting effect.

Several of these works were not only edited but also recorded at EAI, including Trevor Shimizu’s deadpan “music video” *Somebody’s Baby* (2011), and Carolee Schneemann’s *Pinea Silva* (2012, edited by Shimizu), which was an original performative lecture created for EAI’s 40th anniversary. As EAI now celebrates 45 years, these collaborations speak to the extraordinary legacy of artists in conversation with artists across time.

Robert Buck graduated from New York University’s Tisch School of the Arts, Film and Television Department, in 1982, and the Whitney Museum Independent Study Program in 1993. His work has been exhibited and collected internationally, at institutions including The Museum of Modern Art, New York; Wexner Center for the Arts, Columbus, OH; Kunstmuseum, Lucerne, Switzerland; Kunstverein, Hamburg, Germany, and the Whitney Museum of American Art, New York, among others. A survey show, *Robert Beck / Robert Buck: States of America*, opened in 2016 at the Pizzuti Collection in Columbus, OH. In 2008, Beck changed his father’s name by a single vowel to Robert Buck. He lives and works in New York City and the desert of far southwest Texas.

Cheryl Donegan received her B.F.A. in Painting at the Rhode Island School of Design and an M.F.A. at Hunter College in New York. Recent solo exhibitions have been featured at The High Line, New York (2016), at the New Museum, New York (2016); Levy Deval, Brussels (2015); Horse and Pony Fine Arts, Berlin (2015); and Rockland County Museum of Art, West Nyack, NY (2009). Her works have been seen in group exhibitions at Canzani Center Gallery, Columbus College of Art and Design, OH (2013); Contemporary Arts Museum, Houston (2013); Kersgallery, Amsterdam (2013); New Museum, New York (2013); Decordova Sculpture Park and Museum, Lincoln, MA (2013); The Kitchen, New York (2009); and MoMA PS1, Long Island City, New York (2009) among others. Cheryl Donegan lives and works in New York.

Program – “Edited at EAI”: Artist to Artist

Pinea Silva, Carolee Schneemann, 2012, 9:27 min, color, sound

Pinea Silva is a performance-lecture by Schneemann, which was recorded and edited at EAI, and first presented in 2011 as part of EAI’s 40th Anniversary Benefit. In *Pinea Silva*, which takes its name from the Latin for “pine grove” (after a grove on Mount Boreynthus mentioned in Virgil’s Aeneid as sacred to the Roman Mother Goddess Cybele), Schneemann posits a gendered interpretation of the Christmas tree as symbol.

Text and Image: Carolee Schneemann. Christmas Cats Songs: Jan Harrison. Camera: Stephanie Szerlip. Editing: Carolee Schneemann and Trevor Shimizu, Electronic Arts Intermix (EAI).

Somebody’s Baby, Trevor Shimizu, 2011, 4:29 min, color, sound

Former Technical Director for EAI, Shimizu is a multidisciplinary artist whose practice encompasses performance, video, and sculptures. Recorded and edited at EAI, *Somebody’s Baby* is a DIY music video for Jackson Browne’s 1982 rock classic “Somebody’s Baby.”

Industrial Synth, Seth Price, 2000-2001, 16:37 min, color, sound

A dense montage of graphics, charts, and animations, *Industrial Synth* takes up the tradition of the experimental essay film and flattens it into an oblique composition that reflects on the technological and consumerist dimensions of Modernity. Negating cinematic elements of narrative, performance, and conventional signification, Price’s video conveys a sense of the pathos of a contemporary digital society, which, despite its promise of the new, relentlessly circles around issues of obsolescence and death.

Analogue Assemblage, Nam June Paik, 2000, 2:08 min, color, sound

Drawing from Paik’s earliest experiments with video synthesizers, *Analogue Assemblage* employs recent technology to create a multilayered montage that references both the old and the new. The eerie 1969 electronic score floats over ghostly image processing; the result is a paean to the way the future was.

Edited by Seth Price and Stephen Vitiello for Media_City, Seoul

Godiva, Ursula Hodel, 1997, 4:31 min, color, sound

Hodel began producing video in 1995, after pursuing eclectic fields and media, including ceramics, psychology and fencing. Using herself as the main subject of her video work, Hodel explores notions of beauty, hedonism, narcissism and self-obsession. In *Godiva*, Hodel’s frenetic costuming enhances this comically manic portrait of a woman, chocolate, accessories and other worlds.

Camera: Ursula Hodel. Editor: Robert Beck/Electronic Arts Intermix, Alex Noyes/Mercer Street Sound.

(over)

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Bigmouth Strikes Again, Robert Beck, 1986/1995, 11 min, color, sound

Bigmouth Strikes Again is the first installment of Beck's three-part series *Nine Years Later*, in which he re-contextualizes videotaped performances he created in the late 1980s to music by The Smiths. These home-made "music videos" are brought to their ultimate and canny conclusion only with Beck's long delayed return to them. Revisiting his self-conscious and idiosyncratic performances, he betrays the apparent ease and economy of the original clips by deftly editing them against the awkwardness and obsessiveness of their numerous outtakes. With inter-titles and voice-over, Beck calibrates his performances retrospectively with the video technology that recorded them, traversing a decade of video history—from the mainstream-media inspired works of the 1980s to the more reflexive performance-based practices of the 1990s.

OYMA (Outstanding Young Men of America), Michael Smith, 1996, 9:23 min, color

Michael Smith's alter ego "Mike" gets nominated as an Outstanding Young Man of America and decides to have a party to celebrate. He digs out his Disco suits and, "strutting his funky stuff" to the sound of Disco Inferno, sets up glitter balls and decorates the house. Night falls as Mike looks to the sky and contemplates his future as an OYMA. Smith's deadpan style, and the fact that he is celebrating on his own, undermines the expectations of celebrating society's recognition of the individual.

By Michael Smith. Camera: Michael Gitlin. Editor: Robert Beck, Electronic Arts Intermix. Music: Brian Wilson, The Trampmps, The Beach Boys.

Rehearsal, Cheryl Donegan, 1994, 14:25 min, color, sound

In *Rehearsal* we see Donegan work through series of painterly gestures to a compilation soundtrack of studio out-takes, including excerpts from the Beach Boys recording sessions for "Good Vibrations." A model hand holding a paintbrush randomly traces across a sheet of paper, producing a set of faux Abstract Expressionist marks. Naked beneath a clear plastic sheet, the artist paints portraits copied from a monitor, exploring the conceptual limitations of spontaneous creativity and expression.

Editor: Robert Beck, Electronic Arts Intermix. Haircut: Alix Pearlstein. Props/Music Library: Kenneth Goldsmith. Televised Artwork: Alan Ruppensburg. Music: The Boredoms, Yasunao Tone, John Cage, well known others.

Song Poem (Trips Visits), Robert Beck, 2001, 6 min, color, sound

Song Poem (Trips Visits) is a single-channel work, created using videotapes found in second-hand stores, from home movies to hunting how-to tapes. It was created for a show titled *Song Poems*, which took as its departure a popular 1960-70s mail-order phenomenon, advertised in the back of magazines, offering to set poems to music in an array of styles and return them as "singles." The exhibition brought together musicians and video artists to set original poems by a variety of artists and writers to music and images. Beck created a video for an original poem by the show's curator, Steven Hull, with music composed by The Pony Express, an alternative New York rock band.

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