



Electronic Arts Intermix
presents

**A Celebration for
Breaking Routines**
Web Project Launch & New Video
Works from EAI

Thursday May 20, 2004 7 pm
535 West 22nd Street, Fifth Floor
New York, NY

A CELEBRATION FOR BREAKING ROUTINES

EAI presents a special event celebrating new interactive media and video works by multi-generational artists: open source Web art, hacked video games, restaged and reworked films, girl-band music videos, and underground legends of the downtown music and art scenes.

RECEPTION PROGRAM 7 pm

Monitor Works

[Cory Arcangel](#), *The Making of Super Mario Clouds*, 2004, 65 min, color, silent

Cory Arcangel works with early computers and video game systems. He is best known for his Nintendo game cartridge hacks, and his reworking of obsolete computer systems of the 1970s and '80s, such as the Commodore 64. Arcangel often works with art collective/record label Beige, an ensemble of artists and programmers who work in digital media, including video, Web projects, and albums of electronic music. *The Making of Super Mario Clouds* documents the construction of his video game cartridge piece, *Super Mario Clouds*, in which he hacked a "Mario Brothers" cartridge, erasing everything but the clouds.

[Tony Oursler](#): *Synesthesia: Interviews on Rock & Art*
Synesthesia: Kim Gordon, 1997-2001, 20:15 min, color, sound
Synesthesia: Dan Graham, 1997-2001, 36:47 min, color, sound
Synesthesia: Genesis P-Orridge, 1997-2001, 90:29 min, color, sound

Tony Oursler's video and multimedia works create psychodramatic landscapes that are fabricated from the ironic vernacular of pop culture and the detritus and artifacts of mass media. Oursler's *Synesthesia* project features interviews with legendary figures in the downtown underground music, performance and art scenes, from pre-punk innovators to post-punk icons. Here he interviews Kim Gordon, co-founder of the innovative rock band Sonic Youth, artist and cultural critic Dan Graham, and Genesis P-Orridge, performance artist and founder of the seminal industrial band Throbbing Gristle.

Projections (*program repeats once during reception*)

[Ken Jacobs](#), *A Tom Tom Chaser*, 2002, 11 min, b&w, silent

Ken Jacobs is an essential figure in the history of American avant-garde film. A leader in cinematic experimentation since the late 1950s, he explores the mechanics of the moving image. Focusing in recent years on electronic media, his new works explore video technology and the digital image. *Tom Tom Chaser* is Jacobs' silent, poetic riff on the transformation of his classic film *Tom Tom the Piper's Son* from chemical to electronic form during the telecine process.

[Stan VanDerBeek](#), *Poemfield No. 2*, 1966, 5:40 min, color, sound
Symmetricks, 1972, 6:12 min, b&w, sound
Oh, 1968, 9:17 min, color, sound
Excerpted from *Visibles*, 1959-1972, 71:49 min, color and b&w, sound

A pioneer in the development of experimental film and live-action animation techniques, Stan VanDerBeek was a visionary of avant-garde and expanded cinema. Advocating a utopian fusion of art and technology, he produced theatrical, multimedia experiments that included projection systems, dance, planetarium events and early computer graphics and image-processing systems. *Visibles* is a collection of VanDerBeek's seminal film works, from his early surrealist collage animation to his computer processing experiments.

PRESENTATION & SCREENING 8 pm

Web Project Presentation

[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.

Screening

[Kristin Lucas](#), *Science and Nature*, performed by [Flamingo 50](#), 4:40 min, color, sound

Excerpted from *Celebrations for Breaking Routine*, 2003, 24:51 min, color, sound

Kristin Lucas works in video, installation, performance, and interactive Web projects. Constructing virtual relationships with computers, television, and electronic media, her work often explores the isolation and alienation of contemporary culture. *Celebrations for Breaking Routine* is an alternative to corporate music videos that mass-market young female musicians. Lucas documents girl bands in Liverpool recording original songs about the future, commissioned by the artist. These collaborations resulted in alternative visions of female empowerment and identity in a media-driven culture.

[Cheryl Donegan](#), *Channeling*, 2001, 9:50 min, color, sound

Cheryl Donegan integrates the time-based, gestural forms of performance and video with forms such as painting, drawing, and installation. Provocative and irreverent, her video works investigate issues relating to gender, art-making, and pop culture. In the two-part *Channeling*, Donegan juxtaposes psychedelic restagings of an Ann-Margret scene from The Who's rock opera *Tommy*, to explore how media cannibalizes, revises, and resurrects itself.

[Pipilotti Rist](#), *I'm Not the Girl Who Misses Much*, 1986, 7:46 min, color, sound

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

Pipilotti Rist's visually lush installations, performances and video works explore female sexuality and media culture in tense remixes of 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 earlier work with the Swiss rock group Les Reines Prochaines.

[Kristin Lucas](#), *Science and Nature*, performed by [Rainford Silver Brass Band](#), [Merseyside Pipers Majorettes](#), 4:35 min, color, sound
Excerpted from *Celebrations for Breaking Routine*, 2003, 24:51 min, color, sound

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. The Online Catalogue provides a comprehensive resource on the 175 artists and 3,000 works in the EAI collection, featuring artists' biographies, descriptions of works, QuickTime excerpts, research materials, Web projects, and online ordering.

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