EAI SUMMER VIDEO SCREENING

CLEAN CUT

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ELECTRONIC ARTS INTERMIX

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The re-edit and the remix have become increasingly important strategies for artists working with appropriated moving images. In the era of YouTube and affordable, user-friendly video editing software, a minimalist approach to reworking appropriated material has emerged. What is the most economical way to make something new from something old?

Eschewing collage, the artists in this program choose to make works by refashioning a single piece of found video or film, such as a Hollywood action movie, a '70s sitcom, or a low-resolution video clip. Though recalling Internet fan edits and exercises encountered in film school editing classes, these remixes and re-edits by artists are driven by conceptual or formal investigations. Reduction is the key to these works. The artists take existing footage and apply a single, often rigorous strategy to it. Some employ reductive editing, carving out surprising new meanings or narratives. Others manipulate duration or structure, stretching time or compressing it to draw out latent themes.

This minimalist approach to altering appropriated media has recently proliferated. New digital tools make finding, appropriating, and re-editing media fast, easy, and accessible. These artists take a similar approach, employing an economy of means to create new forms of cultural critique and media intervention.

PROGRAM

Radical Software Group (RSG) *RSG-Black-1 (Black Hawk Down)*
2005, 22:04 min, color, sound

RSG-BLACK-1 is a new cut of *Black Hawk Down*, a Hollywood blockbuster portrayal of a 1993 U.S. raid in Somalia. In the RSG version, all the white characters have been programmatically edited out. The result is a 22-minute conceptual investigation of race, representation, and ideology. A timely and chilling critique, the new narrative highlights the entertainment industry's images of those it sees as "other."

Michael Bell-Smith *Battleship Potemkin Dance Edit (120 BPM)*
2007, 12:29, b&w, sound

Bell-Smith refers to his re-edit of Eisenstein's iconic 1925 film *The Battleship Potemkin* as a "sort of Cliff Notes condensation of the original narrative." Writes the artist, "I've separated the film into its constituent shots and time stretched them one by one to the exact same length, one half of a second. I then replaced the soundtrack with a one-second dance loop synced to the cuts." Through his reconfiguration, Bell-Smith replaces the editing structure of the original film (seminal in its use of montage) with the "dumb, visceral, metric

montage favored by dance visuals and music videos" offering up a new context for the film's stark imagery and revolutionary narrative.

Karthik Pandian *Slow Jamz* 2006, 7:44 min, color, sound

In *Slow Jamz*, Karthik Pandian applies the logic of "screwed" music (deliberately slowed-down hip-hop) to video, manipulating the speed and duration of footage of Michael Jordan. Described by Pandian as an elegy to pop-cultural phenomena of the past and obsolete media formats, the video is made up of several clips from the 1987 NBA Slam Dunk Contest, digitized from VHS tape by an anonymous Internet user and downloaded by the artist. The footage was then slowed down and the original soundtrack replaced with a version of Kanye West's song *Slow Jamz*, "screwed" by Pandian.

Cory Arcangel *I don't want to spoil the party* 2007, 1:13 min, color, sound

I don't want to spoil the party is a dark, minimalist intervention in footage of the Beatles giving a press conference in the '60s. Using only a laser pointer, targeted at a young Paul McCartney, Arcangel pursues obsession with rock stars into the realm of dark comedy, while also alluding to the darker side of celebrity worship.

Cory Arcangel *All the Parts from Simon and Garfunkel's 1984 Central Park Performance Where Garfunkel Sings With His Hands in His Pockets*
2004, 6:33 min, color, sound

Arcangel brings a willfully lo-fi aesthetic to bear in manipulating a consumer video document of a twenty-year-old Simon and Garfunkel concert; his concerns lie as much with the event's reproduction and dissemination as with any of its supposedly original qualities. Investigating the social production of celebrity and its representations, Arcangel touches on issues of bootlegging, amateurism, and a culture in which participation can border on obsession.

Takeshi Murata *Timewarp Experiment* 2007, 2:37 min, color, silent

Takeshi Murata experiments with a simple change in duration. Digitally slowed by Murata, a clip from the '70s sitcom *Three's Company* becomes a strange and hypnotic flow of deteriorating, artificial movements occurring in unnatural time.

Programmed by Josh Kline.

About EAI

Founded in 1971, Electronic Arts Intermix (EAI) is one of the world's leading nonprofit resources for video art and interactive media. EAI's core program is the international distribution of a major collection of new and historical media works by artists. EAI's activities include a preservation program, viewing access, educational services, online resources, and public programs such as exhibitions and lectures. The Online Catalogue provides a comprehensive resource on the 175 artists and 3,000 works in the EAI collection, including extensive research materials. **www.eai.org**

Please visit EAI's new project, The Online Resource Guide for Exhibiting, Collecting & Preserving Media Art, a comprehensive source for information on single-channel video, computer-based art, and media installation: **http://resourceguide.eai.org**

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