



Electronic Arts Intermix

New Works ——— 2007 ———



THE LEADING DISTRIBUTOR OF ARTISTS' VIDEO



New Works 2007

New Works 2007 features an extraordinary selection of video works by both emerging and established artists. These works are available for exhibition and acquisition as part of EAI's video art distribution collection.

We are pleased to introduce several dynamic emerging artists: Michael Bell-Smith uses digital forms and the vocabulary of the Web to remix and reconsider popular culture and how it is mediated through popular technologies. Ryan Trecartin creates fantastical video narratives that merge sophisticated digital manipulations, an ensemble cast, and wildly stylized sets to create startlingly unique visions. Other works by emerging artists include Takeshi Murata's remarkable digital manipulations, Shana Moulton's wry performance narratives, and Seth Price's extraordinary investigations into how art and popular culture are disseminated.

EAI is also pleased to introduce several important bodies of historical film and video works by major artists, much of which has been newly preserved. These include a series of remarkable film and video collaborations by sculptor and earthworks pioneer Nancy Holt and legendary land artist Robert Smithson, as well as individual works by each artist. The influential multidisciplinary artist collective General Idea is represented by their irreverent video works. Newly preserved works include early video by key figures such as Tony Oursler, a series of historical film and video works by Lawrence Weiner, and pieces that document essential projects by Gordon Matta-Clark.

New Works 2007 also features provocative new video works by artists such as Charles Atlas, Dan Graham, Martha Rosler, Carolee Schneemann, and Michael Snow, among many others.

EAI Online Catalogue: www.eai.org

For more detailed information on these artists and works, please visit EAI's Online Catalogue: www.eai.org. This is a comprehensive Web resource on the 175 artists and 3,500 works in the EAI collection. The searchable database includes artists' biographies and bibliographies, descriptions of works, QuickTime excerpts, research materials, artists' Web projects, and expanded archival resources.

EAI Online Resource Guide for Exhibiting, Collecting & Preserving Media Art: <http://resourceguide.eai.org>

EAI has launched a comprehensive new Web resource to address key issues, current practices and critical dialogue relating to the exhibition, acquisition and preservation of single-channel video, computer-based art and media installation. The Guide includes a wide range of essential information, including best practices, basic questions, technical and equipment guidelines, case studies, a glossary, a media format guide, and interviews with artists, curators, educators, conservators, and other experts.

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Michael Bell-Smith uses digital forms to explore popular culture and how it is mediated through popular technologies. His work often incorporates the visual vocabulary of the Web, such as animated gifs and lo-resolution images, and references the aesthetics and semiotics of common computer programs and online services, such as Powerpoint and YouTube. Remixing and reinterpreting sources ranging from industrial videos and music



Opposites Otract 2005, 3:01 min, color

Bell-Smith's re-edit of a 1989 Paula Abdul music video was created from a lo-res Web video, referencing YouTube hobbyist remixing and fan edits. Here he exploits the song's structure to call attention to that structure and to question the cultural environment in which the work was created. One line of the song - "I like to smoke" - is seamlessly substituted for other lyrics, turning the rote rhetoric of the original pop song into an absurdist dialogue. This subversion allows the entirety of the song (as a cultural object) to be reconsidered.



Chapters 1-12 of R. Kelly's Trapped in the Closet Synced and Played Simultaneously 2005, 4:22 min, color

To create this dense pop collage, Bell-Smith overlaid all twelve parts of R. Kelly's soap opera/song cycle, *Trapped in The Closet*, simultaneously. He writes, "The idea was to take this cultural object and amplify its peculiarity, both in rhythmic and narrative structure, by folding the song and narrative onto itself. Each clip had its transparency modulated such that each shot had equal weight in the mix. The clips were synced rhythmically and lined up at a particular crescendo in the song....This created a natural pyramid effect, where the layers build and then subside."



Video Created to Fix Stuck Pixels in Computer Monitors Recast (with Soundtrack and Sunset) as Video to Fix Your Stuck Mind 2005, 45 sec, color

Here Bell-Smith couples a video created to fix stuck pixels in computer monitors (an industrial video akin to a head-cleaning VHS tape, but for LCD screens) with an animation of a sunset and a minimal ambient/psychedelic soundtrack. Bell-Smith playfully interrogates the purported transcendence of psychedelia and New Age techno-hippie-dom. The glitch element of the original readymade recalls stroboscopic video and its potential to "crash" a brain, causing a seizure.



Three Slideshows After Ed Ruscha and The Networked Computer 2006, 7:07 min, color

Writes Bell-Smith: "The idea behind these three pieces was to re-imagine Ed Ruscha's approach to photography and the archive as displayed in his book-work, through the lens of a post-personal computer, post-Internet, post-Google image search age. All three pieces were created in Powerpoint, and play with the awkward rhetoric of Powerpoint design aesthetics. All the images were culled from the Internet." Bell-Smith reinterprets Ruscha's project of documenting and archiving within a new semiotic realm, using a "portfolio of glitches, visual marks of computer error," lo-res images and an online mapping service.



Battleship Potemkin Dance Edit (120 BPM)

2007, 12:29 min, b&w

Bell-Smith terms his re-edit of Eisenstein's iconic 1925 film *The Battleship Potemkin* a "sort of Cliff Notes condensation of the original narrative." Here he separates the film into its original shots, with each shot sped up or slowed down to the exact same length – a half second. The soundtrack was replaced with a minimal, one-second dance-beat loop synced to the cuts. He writes, "The intended effect was to replace the editing schema of the film, obviously iconic in its early use of sophisticated techniques of montage, with a structure that undid that sophistication and replaced it with the 'dumb,' visceral, metric montage favored by dance visuals and music videos."

GENERAL IDEA NEW ARTIST

The artist collective General Idea - AA Bronson, Felix Partz and Jorge Zontal - forged a unique conceptual practice that deployed parody and irony to critique the artworld and popular media culture. In performances, installations, video, photography, prints, and editions, they explored social phenomena ranging from the production, distribution and consumption of mass media images to gay identity and the AIDS crisis. General Idea worked together from 1969 until the deaths of Partz and Zontal in 1994.



Test Tube 1979, 28:15 min, color

Test Tube was produced for television by De Appel in Amsterdam while General Idea were artists in residence there. As Friedemann Malsch writes, "Felix Partz succinctly described the aim of this video: 'But art remains a curious and elitist drink. Despite its unique flavour and heady cultural properties, it has never been effectively exploited.'... The constant emphasis on the power of the media and advertising intercut with reflections on the role, tasks, and potential responses of the artist makes this videotape historically significant."



Shut the Fuck Up 1984, 14 min, color

"...Using ironic and iconic excerpts from television and film from the 1960s, such as The Joker character from Batman and part of the historic footage of artist Yves Klein's painting and performance from Mondo Cane, General Idea examine the relationship between the mass media and the artist.... The video reveals the meaning of language and iconography in their work, and provides some background for their choice of poodles as mascot and metaphor. As Felix Partz comments: 'Those who live to please, must please to live.'

From "Video Art in Canada" - V Tape: (<http://videoart.virtualmuseum.ca/artist.php>)

A pioneer of earthworks and public art, Nancy Holt has also worked in sculpture, installation, film, video, and photography for over three decades. She is best known for her large-scale environmental sculptural works, including *Sun Tunnels* in Utah and *Dark Star Park* in Virginia. In the late 1960s and early 1970s, Holt made a series of pioneering film and video works, including several collaborations with Robert Smithson. Holt's early videos explore perception and memory through experiments with point of view and process.



Underscan 1973-74, 21:06 min, b&w

Underscan is a seminal early video work. Holt writes: "...Time and the visual image are compressed. A series of photographs of my Aunt Ethel's home in New Bedford, MA had been videotaped, and re-videotaped while being underscanned.... Because of this underscanning process, each static photo image, as it appears, changes from regular to elongated to compressed or vice versa. Excerpts from letters from my aunt spanning 10 years are condensed into 8 minutes of my voice-over audio."



Points of View: Clocktower 1974, 44 min, b&w

Points of View is a single-channel video that originated with an installation at the Clocktower in New York in May 1974. In the installation, four monitors were placed in a white rectangular structure facing the cardinal directions. Four tapes shot from the four windows were played on the monitors. The camera's view was limited by a movable circular tube, revealing passing glimpses of a vast panorama.



Pine Barrens 1975, 30:24 min, color

Pine Barrens is an evocative portrait of the physical and cultural landscape of the New Jersey Pine Barrens, a unique ecological region that was this country's first National Reserve. Though the artist is never seen, Holt's presence is felt as her constantly roving camera glides, tracks and moves above and through the starkly beautiful coastal landscape. The lush visuals are accompanied by a voiceover collage of anecdotes, observations and histories of the Pine Barrens, related by local people.



Sun Tunnels 1978, 26:31 min, color

Sun Tunnels documents the making of Holt's major site-specific sculptural work in the Utah desert. Completed in 1976, the sculpture features a configuration of four large concrete tubes or "tunnels" that are positioned to align with the sunrise and sunset of the summer and winter solstices, and are also pierced by holes that allow light to be cast in patterns of constellations. With stunning footage of the changing sun and light as framed by the tubes, *Sun Tunnels* calls attention to human scale and perception within the vast desert landscape.



Art in the Public Eye: The Making of Dark Star Park
1988, 33 min, color

This piece documents the creation of Holt's major public art installation in Virginia, *Dark Star Park*. The park, which features giant concrete spheres and pipes, allows the visitor to reconsider the experience of space, earth and sky within an urban context. Interviews with the artist, the architects, engineers, contractors, and the public, reveal *Dark Star Park* as both a public sculpture and a functioning park that reclaims a blighted urban environment.

ROBERT SMITHSON

NEW ARTIST

Robert Smithson is recognized as one of the most influential artists of the 20th century. Smithson, who was born in 1938 and died in 1973, was a seminal figure in the art form known as earthworks or land art. He radically redefined notions of sculpture through his writings and projects. Among his most important and well-known works are *Spiral Jetty* (1970), a monumental earthwork located in the Great Salt Lake, Utah, and *Partially Buried Woodshed* (1970) at Kent State University in Ohio. Smithson's critical writings have had an equally profound impact on contemporary art and theory.



Spiral Jetty 1970, 35 min, color

Spiral Jetty is a "portrait" of Smithson's iconic earthwork of the same name in the Great Salt Lake, Utah. The film documents the making of this earthwork, which has attained near-mythic status as it has disappeared and then re-emerged from the lake over the past decades. A voiceover by Smithson illuminates the ideas and processes that informed the evolution of the work. The film includes stunning aerial footage of Smithson running along the length of the glowing spiral in what seems like an ecstatic ritual.



Rundown 1994, 12 min, color, sound. Director: Jane Crawford.
Producer: Robert Fiore. A Persistent Pictures production

This short documentary presents an overview of works by Robert Smithson that involved the pouring of viscous substances such as glue, asphalt and cement. A voiceover commentary by the artist helps explain some of his specific concerns in making these works, as well as elucidating his more general interests in entropy, geologic time, anti-form, the use of industrial materials, and the positioning of the artwork in the land as opposed to the gallery.



Sheds 2004, 22 min, color, sound. A film by Jane Crawford.
Producers: Robert Fiore, Jane Crawford

Produced for the 2004 Smithson retrospective at the Museum of Contemporary Art, Los Angeles, *Sheds* features newly compiled footage of two of the artist's key works: *Partially Buried Woodshed* and *Mica Spread*.



Floating Island to Travel Around Manhattan Island 2005, 16 min, color, sound. A film by Sam Ketay.

Floating Island to Travel Around Manhattan Island (1970-2005) is a project by Robert Smithson that was realized posthumously. *Floating Island* features a barge landscaped with earth, trees, shrubs and rocks: a "non-site" of Central Park. Towed by a tugboat, this fabricated "island" circled the island of Manhattan for a week in September of 2005. This video documents the evolution and realization of this project.

NANCY HOLT & ROBERT SMITHSON

COLLABORATIVE WORKS



East Coast, West Coast 1969, 22 min, color

Holt and Smithson's first collaborative experiment with video takes the form of a humorous bi-coastal art dialogue. Joined by their friends Joan Jonas and Peter Campus, the artists improvise a conversation based on opposing - and stereotypical - positions of East and West Coast art of the late 1960s. Holt assumes the role of an intellectual conceptual artist from New York, while Smithson plays the laid back Californian driven by feelings and instinct.



Mono Lake 1968-2004, 19:54 min, color

Featuring Super 8 film footage and slide images of artists Robert Smithson, Michael Heizer and Nancy Holt as they visited California's Mono Lake in July of 1968, this piece was edited by Holt in 2004. *Mono Lake* is a document of a unique natural environment, a candid "home movie" of the artists' 1968 road trip, and an intimate view of three seminal figures in the earth art movement as they interact with the Western landscapes that are so central to their work.



Swamp 1971, 6 min, color

Nancy Holt and Robert Smithson collaborated on this seminal film, which viscerally confronts issues of perception and process. The action of the film is direct: Holt walks through the tall grasses of a swamp while filming with her Bolex camera, guided only by what she can see through the camera lens and by Smithson's verbal instructions. The viewer experiences the walk from Holt's point of view, seeing through her camera lens and hearing Smithson's spoken directions. Vision is obstructed and perception distorted as they stumble through the swamp grasses.

RYAN TRECARTIN

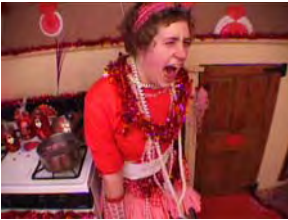
NEW ARTIST

Ryan Trecartin is one of the most innovative young artists working with video today. Trecartin's fantastical video narratives seem to be conjured from a fever dream. Collaborating with an ensemble cast of family and friends, the 25-year-old Trecartin merges sophisticated digital manipulations with footage from the Internet and pop culture, animations, and wildly stylized sets and performances. While the astonishing *A Family Finds Entertainment* (2005) has drawn comparisons to Jack Smith, early John Waters, and Pee-Wee's Playhouse, Trecartin crafts startling visions that are thoroughly unique.



Kitchen Girl 2001, 3 min, color

In *Kitchen Girl*, Trecartin's frequent collaborator Lizzie Fitch throws herself into a state of total hysteria, portraying a girl who takes the childhood game of "playing house" house to a dark and disturbing place. After pretending to cook dinner for her "kids," represented by colorful plush toys, she finds them lacking in appreciation of her efforts and throws them out the window. Fitch's overwrought performance is perfectly matched by Trecartin's skillful, hyperkinetic editing. Combining the innocuous with the malevolent, Fitch and Trecartin escort the viewer on a whirlwind tour of household dysfunction, child abuse, and isolation.



Valentines Day Girl 2001, 7 min, color

Trecartin crafts a fantastical narrative about a girl whose obsessive personal utopia is disrupted. Trecartin's collaborator, Lizzie Fitch, plays a girl obsessed with Valentine's Day. Everything in her hyperactive, sped-up world revolves around Valentine's Day. Her private festivities suddenly go awry as a hoard of Christmas-themed intruders appear and take her hostage in her own apartment. Gagged and bound, she is forced to watch while her ecstatic but sinister captors stage a frenzied Christmas intervention.



Yo a Romantic Comedy 2002, 12 min, color

In *Yo A Romantic Comedy*, Trecartin borrows clichés from hip-hop culture and genre films to craft a dark, dream-like narrative that veers from comic melodrama to goth fantasy. Applying his signature digital editing and delirious sound processing to remarkable effect, Trecartin creates an alternative narrative universe that suggests a kind of psychodramatic hyper-reality.



Waynes World 2003, 8 min, color

In their own unique version of a music video, Trecartin and his collaborator/co-star Lizzie Fitch ponder the messages delivered by the most banal forms of mass media and pop culture. They voice questions in song and dance segments that feature a deliberately ill-fitting pastiche of discarded fashions of the past two decades and recycled pop-music clichés. Totally immersed in their meticulously crafted private universe, Trecartin and Fitch coyly point at the gaudy artifice surrounding us in our own.



What's the Love Making Babies For

2003, 20 min, color

Trecartin's extraordinary digital manipulations reach a new level as he speculates in vivid animation about reproduction, sexuality, and contemporary moralities. Collapsing footage appropriated from television, the Internet, and pop culture, Trecartin and his elaborately costumed collaborators manufacture an alien yet familiar reality from the raw material of disposable media clichés and fads. Inside this startling new video world, technophile gods argue about the future of gender and produce cryptic TV commercials, while characters deliver disjointed polemics that could have originated in ad campaigns, instant messaging conversations, or twisted episodes of syndicated science fiction.



A Family finds Entertainment

2005, 42 min, color

Trecartin takes the cliché gay coming-out story and processes it and reprocesses it until it is almost unrecognizable. Trecartin stars as Skippy, a colorful and troubled teenager with a secret. After a failed suicide attempt and many Polaroids, his sleazy parents catch him with a boy in his room, he is hit by a car, his friends throw a party, and he rises from the dead in time for fireworks. From the moment *A Family Finds Entertainment* begins, Trecartin's relentless editing and image processing hurtle the viewer into a narrative universe dominated by the fleeting logic of text messaging, MySpace, pop music, and every kind of disposable culture.



(Tommy Chat Just E-mailed Me.)

2006, 7:15 min, color

Trecartin describes this work as a "narrative video short that takes place inside and outside of an e-mail." Trecartin, wearing his signature make-up, jumps back and forth between male and female roles. Totally self-absorbed and equipped with vestigial attention spans, the characters are constantly on the phone or online. Their e-mail exchanges and Internet searches are channeled into bright animations that intersect with "real world" locations; the story moves from person to person like a browser surfing through Web pages. Engrossed in manic electronic interactions, the characters become increasingly isolated and solipsistic.

Charles Atlas



You Are My Sister 2005, 5 min, color

You Are My Sister is Atlas' video visualization of the song of the same name by the acclaimed Antony & the Johnsons. Antony's haunting anthem is paired with Atlas' processed images of thirteen "NYC Beauties," whose close-up portraits turn in hypnotic motion. These images were originally processed and projected live by Atlas for the performance piece *Turning*, a collaboration with Antony & the Johnsons that merged the artists' distinctive and dramatic styles.

Seoungho Cho



Show Your Tongue 2005, 5:23 min, color

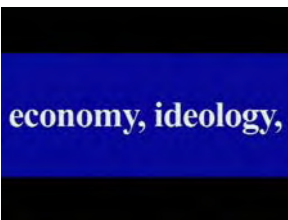
The raw material of *Show Your Tongue* is a document of teeming pond life. Adding an electronic soundtrack and using powerful yet subtle digital manipulation, Cho creates an intense and at times disturbing work that ventures into the potentially dangerous waters of desire, fear, and the unknown.



Snap 2006, 4:32 min, color

Snap is a taut, minimalist work that explores the aesthetics of digital video production. Fingers and hands in close-up move fast, then slowly, to a soundtrack of stylized clicks and snaps, while intermittent flares of color burn through the original black and white footage. *Snap* pushes figure and sound toward abstraction in an inventive, considered, and pleasurable exploration of moving image technology.

Tony Cokes



Evil.10 (W2tDotR) 2005, 7:27 min, color

Evil.10 features an excerpt from Slavoj Zizek's text *Welcome to the Desert of the Real* set to two music tracks by The Notwist. Written just after September 11, 2001, Zizek's text discusses potential meanings and consequences of the tragedy and questions common responses to the event. He reads the destruction as an unacceptable act and an opportunity for critical reflection, responsibility, and change in historical U.S. economic and political policies in relation to the world outside its borders.



Evil.6: Making the Case/ Faking the Books

2006, 9:55 min, color

Evil.6 animates an edited transcript from George W. Bush's 2003 State of the Union Address, in which he outlines his case for the invasion of Iraq and toppling Saddam Hussein's dictatorship. The text is juxtaposed with video images and sounds from *Intelligence Failures* by Benj Gerdes, which isolates only the pauses between sentences from the same televised speech.

Dan Graham



Death by Chocolate: West Edmonton Shopping Mall (1986-05) 2005, 8 min, color

Produced by Graham at the Banff Centre in Vancouver, Graham's new video draws on nearly twenty years' worth of footage shot in the bizarre yet familiar arena of the shopping mall. The resulting work provides a coldly beautiful view of mall culture: its architecture, its consumer public and its unique aesthetic world. This work also provides a corollary to Graham's own prodigious writings and projects on the public spaces of corporate capitalism.



Yin/Yang 2006, 4:39 min, color

Graham produced this short video to accompany an architectural model of his 2002 *Yin/Yang Pavilion* at MIT for the 2006 Sao Paulo Biennale. The pavilion is made of concave and convex two-way mirrored glass, a material that creates constant fluctuations between transparency and reflection. The pavilion is activated by viewers who move through its curving spaces to experience anamorphic reflections of the sky, surrounding objects and landscape, and the superimposed images of other spectators.

Ken Jacobs



Star Spangled to Death

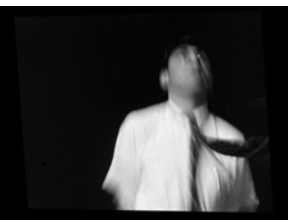
1956-60/2003-04, 440 min, b&w and color, DVD

"Almost 50 years in the making - filming began in 1956 - Ken Jacobs's 440-minute avant-garde epic was named the best film of 2004 by J. Hoberman of *The Village Voice*. A history of 20th-century politics and culture communicated through a crazy quilt of found film, including a dancelike performance by Jack Smith (*Flaming Creatures*) as *The Spirit of Life but Not of Living* and sustained rants by the downtown character Jerry Sims as *Suffering*, it's the ultimate underground movie, subversive and frequently hilarious." -- *The New York Times*



Le Prince: Leeds Bridge 1888 2005, 6 min, b&w

Writes Ken Jacobs: "Louis-Aimé-Augustin Le Prince was the first person to create, in 1885, a single recording apparatus that photographed images in quick succession on George Eastman's new paper roll film. Le Prince applied for patents but the fix was in, leaving Edison and the Lumière Brothers to profit from his invention.... In 1888 he made a number of short recordings. Here we see Leeds Bridge on a day like any other, its foot and carriage traffic as portentous or as casual as the crisscrossings of the stars. Looped, we Tom Tom some of its infinity of captured gesture."



Two Wrenching Departures 2006, 90 min, b&w

In October 1989, estranged friends Bob Fleischner and Jack Smith died within a week of each other. Ken Jacobs met Smith through Fleischner in 1955 at CUNY night school, where the three were studying camera techniques. This feature-length work, first performed in 1989 as a live *Nervous System* piece is a "luminous threnody" (Mark McElhatten) made in response to the loss of Jacobs' friends.

New Titles

Ken Kobland



Ideas of Order in Cinque Terre 2005, 32 min, color

"Cinque Terre is the designation for a string of towns dotting the northern Mediterranean coast of Italy. Filmmaker Ken Kobland was invited to spend a few weeks there in November 2004, and *Ideas of Order in Cinque Terre* is the result of his brief love affair with the landscape of the place. Concentrating on line, geometry, and tones of sound and color, Kobland has crafted a powerful, abstract homage to a little piece of paradise." - Tribeca Film Festival, 2006.

Shigeko Kubota



Winter in Miami 2005 2006, 14 min, color

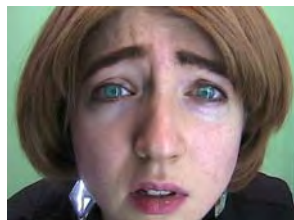
Winter in Miami 2005 is Kubota's touching tribute to her husband, artist Nam June Paik, who died at their home in Miami in January 2006. This intimate piece features previously unreleased sound recordings of Paik at the piano in his New York home in 2005, playing haunting compositions that he wrote in 1945, when he was thirteen years old. Layered footage of Kubota and Paik, sitting together in Miami in the winter before his death, takes on the resonance of memory. Kubota premiered this work at a tribute to Paik at the Centre Georges Pompidou in Paris in October 2006.

Shana Moulton



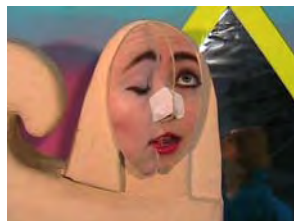
Whispering Pines 5 2005, 6:32 min, color

"While searching for comfort in her self-help books and soothing knick-knacks, the cold and depressed Cynthia is transported to an electric temple that springs up from the pattern in her electric blanket. There she has a cathartic experience with a pipe organ, faces her demons and discovers the spiritual dimensions of household electricity." – Shana Moulton



Whispering Pines 6 2006, 5:45 min, color

In this episode of her ongoing narrative performance series, Moulton's alter-ego Cynthia seeks solace from her troubles by putting together a puzzle and shopping for light-up waterfall decorations. The combination of these activities helps Cynthia to solve the puzzle of self-discovery.



Whispering Pines 7 2006, 4:43 min, color

In this episode of *Whispering Pines*, Moulton's character Cynthia is confronted with a distorted mirror image that slips between the grotesque and the exotic, depending on her posture. While Cynthia performs her nose-pore cleaning routine in front of the mirror, a sphinx appears and sings a song from the animated movie "The Last Unicorn," which laments becoming a woman.

New Titles

Shana Moulton



Whispering Pines 8 2006, 7:34 min, color

Moulton again performs as her alter-ego Cynthia in the latest episode of the *Whispering Pine* series. Fueled by the sugar-free drink Crystal Light, Cynthia methodically fills a vase with alchemical home decorating items. Once her project is completed, Cynthia is again left to dwell in her thoughts. Suddenly a ladder grows out of the vase. Cynthia climbs the ladder and, through a trap door, enters an ecstatic rave complete with a techno remix of the Crystal Light commercial music.

Takeshi Murata



Untitled (Silver) 2006, 11 min, b&w

Takeshi Murata employs precise digital processing to create astonishing hallucinatory visions. In *Untitled (Silver)*, Murata subjects a snippet of footage from a vintage horror film (Mario Bava's 1960 *Mask of Satan*, featuring Barbara Steele) -- to his exacting yet almost violent digital manipulations. The seething back and white imagery constantly decomposes and reconstitutes itself, slipping seductively between abstraction and recognition.

Alix Pearlstein



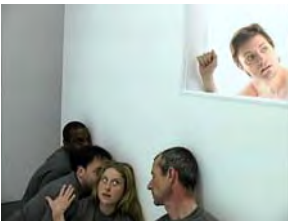
Arena 2004, 17:15 min, color

Arena was presented both as a live performance and as a video shoot on two weekends at Salon 94, New York. Produced one month before the presidential election and concurrent with the main debates, its theme and structure echo those events. Two main opponents choose their groups, each forming an ad hoc hierarchy and play a series of games to compete for power, money and status. Alliances shift as winners and losers emerge from each round and payoffs are made to the winners.



Parlor Game 2004, 6:20 min, color

Three people play a game in an urban garden, tossing a small sack back and forth. The player who drops it becomes "odd man out" or the designated victim. The game now becomes one of dominance and submission. The elegant surroundings contrast with the base series of humiliations he is made to perform. The victors lose interest in this exercise and resort to exclusion, ignoring their underling and leaving themselves vulnerable to a counter strike.

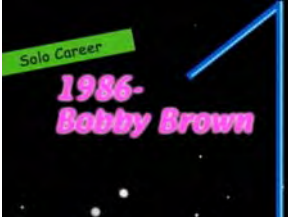


All Day and a Night 2005, 12 min, color

All Day and a Night considers the relationship between psychology, the search for alternative consciousness, ritual and religion. Four people are seen within an installation by Simon Foreman. Through a window, one acts as a guide while the others appear to be engaged in a psychological experiment. When an additional character enters, the situation segues into what seems like a spiritual initiation rite or ceremony. His departure instigates yet another kind of shift, calling into question the nature of the preceding activities.

New Titles

Seth Price



NJS Map 2001-2002, 2:20 min, color

Price uses cheesy analogue video graphics to chart a pop history of the short-lived '80s music genre New Jack Swing. Price traces a "family tree" that includes nearly-forgotten figures such as Keith Sweat, Guy and Bell Biv Devove, former stars of this producer-driven, synthetic, and once wildly popular genre. Price has written about this music in his essay "New Jacs Swinjgx" and also pays homage in a mix-tape that is part of his *Distributed History* project, in which he examines the just-past.



Digital Video Effect: "Editions" 2006, 12 min, color

This video was created and released into distribution as one work in a solo exhibition that Price held simultaneously at three locations in New York, including EAI, in fall 2006. The video serves as a sampler of Price's editioned videos to date, all of which have been sold through his galleries, providing access to these publicly unavailable artworks. Price juxtaposes disparate authors, editing strategies, and histories, yielding a work in the essay-film tradition, at once lyrical and messy, highly-edited and arbitrarily composed.

Martha Rosler



Prototype (God Bless America) 2006, 1 min, color

In this new video work, Rosler presents a short but incisive statement. A mechanical toy figure dressed as an American soldier plays "God Bless America" on a trumpet. The camera pans down, revealing that the toy's camouflage-clad trouser leg has been rolled up to uncover a mechanism that looks uncannily like a prosthetic limb.

Carolee Schneeman



Souvenir of Lebanon 1983-2006, 6 min, color

"*Souvenir of Lebanon* follows a long video pan through destroyed Palestinian and Lebanese villages. In 1982-83, Israeli ceaseless bombardments destroyed bridges, farms, roads, hospitals, schools, libraries, apartments, and historic sites and towns dating back 2000 years. The live color footage was received unexpectedly from an anonymous news photographer. It is intercut with black and white disaster stills I re-shot from daily newspapers, edited in juxtaposition with color slides of bucolic Lebanon given to me on the day the Lebanese tourist bureau in New York city closed." - Carolee Schneemann



Carl Ruggles Christmas Breakfast 1960

2007, 9:04 min, color

The American composer, known for his irascible personality and finely-crafted atonal music is seen enjoying pie a-la-mode, and ruminating on a range of subjects including Christmas and his incomplete opera "The Sunken Bell." The hand-painted film stock creates an abstracted and vital portrait of the 84 year-old, who paraphrases Freud's observation on life: "Everything that you do is a matter of sex. That is the great passion of life."

New Titles

Ira Schneider



- + 2005 2005, 28 min, color

Schneider writes: "- + 2005 was completed in February 2005. It is a non-narrative information collage of people, places & themes. It includes brief clips of Michael Moore, Yoko Ono, Rome, Atlanta & longer sequences in Venice, NYC, San Francisco, & Berlin. It alludes to art, politics, music & literature. It includes some Berlin nightlife & Venice water."



In and Out of Context 2005, 60 min, color

Schneider writes: "It is a non-narrative information collage of people, places & music. It includes brief clips of Jonas Mekas' Anthology Film Archives 35th Anniversary & sequences in Copenhagen, NYC, Nice. It alludes to art, music. It includes some Berlin nightlife, Fluxus Performance and a look at Andy Warhol's favourite club of the 60's - Max's Kansas City."



More or Less Related Incidents in Recent History 1968-2005, 38 min, color

Schneider writes: "Started as film in 1968 about the painting of a boutique in Greenwich Village & the scene that evolved around it, it contrasted the news of the Viet Nam war with the 60s fashion scene....I filmed the rock n' roll sequences in 1967-68 with reversal Ektachrome at 1600 ASA & passed them through an analog video echo in 1975. I finally videoed the original site in 2004 & finished editing the work in January 2005..."

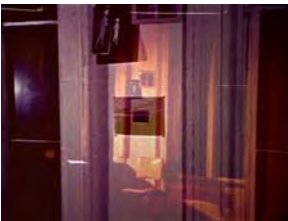
Michael Smith



Portal Excursion 2006, 10 min, color

This narrative video, made at the Center for Advanced Visual Studies at MIT, stars the hapless "Mike," Smith's eponymous alter-ego. Here "Mike" discovers OpenCourseWare, MIT's "free and open educational resource for self-learners around the world." The soundtrack to Smith's dreamlike, deadpan meditation on isolation in the Global Village was composed by Red Krayola co-founder Mayo Thompson.

Michael Snow



WVLNT, WAVELENGTH (For Those Who Don't Have the Time) 1966-67/2003, 15 min, color

Michael Snow's film *Wavelength* has been acclaimed as a classic of avant-garde filmmaking since its appearance in 1967. In February 2003 Snow made *WVLNT*, a "re-mix" which created a new work consisting of simultaneities rather than the sequential progressions of the original work. *WVLNT* is composed of three unaltered superimpositions of sound and picture.

EAI is pleased to present a selection of newly restored early video, film and audio works by Lawrence Weiner. Several of these works were restored through EAI's Preservation Program. A key figure in Conceptual Art, Weiner has long pursued inquiries into language and the art-making process, posing a radical redefinition of the artist/viewer relationship and the very nature of the artwork.



Beached 1970, 4:00 min, b&w

"The soundtrack begins with the artist stating the conditions: 'An artist may construct a work and/or a work may be fabricated and/or a work need not be built. I elected five possibilities for videotape.' One sees the artist come over the horizon at a rocky beach and throw a piece of wood. The five possibilities are actions that execute BEACHED. They are shot in five sequences that are separated by dissolves, and consist of throwing, pulling, lifting, dragging and using leverage." - Alice Weiner



Broken Off 1971, 2:00 min, b&w

"In this video the artist states that it is a public freehold work which demonstrates what could be art within his responsibility. Like *Beached* it was also shot in a marshy area near the sea and in sequences that are separated by dissolves. One sees five different actions that are related to BROKEN OFF. The artist breaks a tree branch, scrapes and kicks the ground with his foot, snaps a stick in two off a fence, scrapes a stone with his fingernail. At the end he pulls the line plug from the video." - Alice Weiner.



To And Fro. Fro And To. And To And Fro. And Fro And To. 1972, 1:00 min, b&w

"An ashtray is used to demonstrate five different actions related to the work. With the camera static, the video opens with the ashtray in the center of the screen. A hand approaches it from above and slides the object up and down, then back up and back down. A voice states the work, the conditions relevant to the art. Each time an act is completed, the hand lifts off the object, making a separation from the next 'possibility.'" -- Alice Weiner



A First Quarter 1973, 85 min, b&w

"Using the structure of a feature film as its basic format, *A First Quarter* adopts the principles of nouvelle vague cinema as its role model. Simultaneous realities, altered flashbacks, plays on time and space are all components of the form and content of the film. Because it was originally shot in video and then kinescoped to 16 mm film, [it] has acquired a poetic, soft look. The dialogue consists entirely of the work as it is spoken and read, built, enacted, written and painted by the players. As the scenarios build, they appear as tropes, one after another."

Lawrence Weiner: Early Works



A Bit Of Matter And A Little Bit More

1976, 23 min, color

Alice Weiner writes, "The male/female, subject/object investigation in *A Bit of Matter and a Little Bit More* does not have any titillating episodes leading up to it." Commencing with a hardcore close-up of two bodies engaged in coitus, the work dives directly into a juxtaposition of sex, art, the spoken, and the written word. Layers of sound and speech continuously shift and alter the meaning of the graphic imagery captured by Weiner's camera.



Green as Well as Blue as Well as Red

1976, 18 min, color

Two women, one wearing blue, the other wearing red, sit at a table set with two identical red books placed at diagonal corners and a stack of poker chips in the center. They play with the objects. The overlaid soundtracks include a dialogue between Weiner and Kathryn Bigelow, a reading of works from the red book, and a field recording from the Spanish Civil War.



Altered to Suit 1979, 22:22 min, b&w

Altered to Suit is the first of Weiner's films whose structure is dominated by narrative. The story takes place in one location, the artist's studio. Alice Weiner writes, "Devices such as incongruity between the image and the soundtrack, odd camera angles, and plays on objective focus are integral and explicit components of the narrative....It is shot in black and white with very sensual, very seductive photography."



Passage to the North 1981, 17 min, color

"*Passage to the North* revolves around a reverse Ibsen dialogue (Ibsen's people would have longed for the south) about the necessity of the various characters-including two hard-faced young women in black leather coats and a soft man-going to the north. Domestic scenes of inquisition and conflict are intercut with black and white photographs and movies of a fire being put out on the blackened remains of a ship...." -- Ann-Sargeant Wooster



Plowman's Lunch 1982, 29:32 min, color

"*Plowman's Lunch* is called a documentary because its intent was to explore actual occurrence, be it the building of the work, or what befalls the players. Cartoon-like framing and intense color give the film a composed, painterly quality. The story is about emigration. A loose group of individuals consisting of young and old people, intellectuals and workers (blue and white collar), and a transvestite/hermaphrodite attempt to leave where they are and go, simply, somewhere else." - Alice Weiner

Historical Works

Lynda Benglis



Enclosure 1973, 7:28 min, b&w

A hand-held video camera restlessly scans Benglis' studio, going back and forth between three primary subjects: two television sets, and a man reclining on a couch with a cat. One monitor displays close ups of the man and cat, the other displays a hockey game. The configuration suggests an analysis of the typical television-viewer dynamic. The sound on the television sets is either off or very quiet, so that the ambient sounds of the room dominate, heightening the sense of an enclosed space, walled in by the camera's movements and ultimately by the third monitor: the exhibition or display of Benglis's video.

Gordon Matta-Clark



"Intersection Conique" Gordon Matta-Clark

by Marc Petitjean 1975-2006, 17 min, b&w

In September 1975, photographer Marc Petitjean documented Matta-Clark as he made one of his major "building cuts" in Paris. Created for the 1975 Paris Biennale, Matta-Clark's *Conical Intersect* was a spiraling cone-shaped cut through a pair of 17th-century buildings on rue Beaubourg. Slated for demolition as part of the "urban renewal" of the Les Halles district, the buildings were adjacent to the Centre Pompidou, then under construction. Petitjean records Matta-Clark's two-week process and interviews him at the site.



Reality Properties: Fake Estates

by Jaime Davidovich, 1975, 7 min, b&w

Gordon Matta-Clark's *Fake Estates* project, which dates from 1973-74, addresses issues of property, ownership, and urban spaces. For this project, Matta-Clark purchased fifteen small, unusable odd lots - termed "gutterspaces" -- that were being auctioned off by the city of New York. Although the artist collected extensive archival documents relating to the properties, his plans for using them were never realized; after his death the lots reverted to the city. This historical footage, shot by video artist and cable television pioneer Jaime Davidovich, documents Matta-Clark as he visits one of the sites in Queens.



The Wall 1976-2007, 15:04 min, color

This newly assembled work is a rare document of a 1976 Matta-Clark performance in Berlin. The piece begins with the following statement: "In 1976, as part of the Akademie der Kunst and Berliner Festwochen exhibition 'Soho in Berlin,' Gordon Matta-Clark went to Germany with the intention of blowing up a section of the Berlin Wall. Dissuaded by friends from such a suicidal action, the result was the following performance." The film records Matta-Clark as he stencils 'Made in America' on the Wall, affixes commercial advertisements over graffiti, and has a run-in with the police.

Historical Works

Tony Oursler



Early Works, Tony Oursler 1978-79, 22:00 min, b&w

These newly restored works include some of Oursler's earliest experiments with black and white video. Funny, technically crude, and rendered with an extreme economy of means, these lo-fi pieces introduce elements that recur throughout Oursler's single-channel video works: the ingenious use of found objects and hand-crafted sets, outrageous psychological narratives, and absurdist conceptual humor.

Michael Smith



Down in the Rec Room 1979, remastered 2007, 30 min, color

In the first episode of the misadventures of his alter-ego "Mike," Smith introduces his deadpan anti-hero in a day-in-the-life story that is saturated with references to the junk-television culture of the '50s, '60s and '70s. A puzzled innocent who throws a party to which no one comes, Mike ambles through his mundane activities to the accompaniment of TV theme songs and children's tunes. In a surreal ode to the banality of pop culture, Mike dances to the disco classic *Boogie-Oogie-Oogie* with Donny and Marie Osmond on television. This restored version has been expanded with recently discovered footage.

TVTV



TVTV Looks at the Oscars 1976, 59 min, color

TVTV's look at Hollywood's annual awards ritual mixes irreverent documentary with deadpan comedy. Lily Tomlin stars as a fictional Middle-American woman watching the televised Oscar ceremony at home. Tomlin, nominated for best supporting actress in Robert Altman's *Nashville* in 1975, is also seen as she attends the actual awards ceremony. With Tomlin serving as a fulcrum between insiders and outsiders, TVTV records the lead up to and letdown after the ceremony, revealing the vagaries of fame and stardom.



TVTV: Superbowl 1976, 46:50 min, color

The ultimate American sports spectacle is given a behind-the-scenes look by TVTV, with color commentary provided by Bill Murray and Christopher Guest. The Pittsburgh Steelers and Dallas Cowboys descend on Miami for Superbowl X in 1976, bringing with them lunatic fans, the media, and the coveted eyes of an ideal advertising demographic. Portable cameras allow the TVTV crew to capture an irreverent and intimate view of one of the country's biggest media events.

Various Artists



Fluxfilm Anthology 1962-1970, 120 min, b&w and color

Dating from the sixties and compiled by George Maciunas (1931-1978, founder of Fluxus), *Fluxfilm Anthology* is a document consisting of 37 short films ranging from 10 seconds to 10 minutes in length. These films (some of which were meant to be screened as continuous loops) were shown as part of the events and happenings of the New York avant-garde. Made by the artists ranging from Nam June Paik and Wolf Vostell to Yoko Ono, they celebrate the ephemeral humor of the Fluxus movement.



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.

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