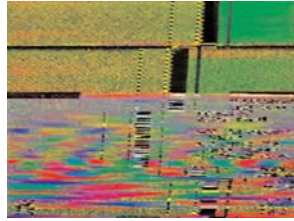




Electronic Arts Intermix

New Works — 2005 —



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New Works 2005

New Works 2005 features a remarkable range of video, film, and new media works that have recently been added to the EAI collection.

We are pleased to introduce a number of emerging and established artists, including Cory Arcangel, video game and computer hacker extraordinaire; JODI, the pioneering Web art provocateurs, and Lawrence Weiner, one of the most significant figures in Conceptual Art.

We are also pleased to launch EAI Projects, a new initiative to present and promote emerging artists working in innovative moving image media, including the international collective Bernadette Corporation; performance artist Shana Moulton; Los Angeles-based digital artist Takeshi Murata; and multidisciplinary artist Seth Price.

Also featured are new video works by emerging and established artists, including Sophie Calle, Seoungcho Cho, Tony Cokes, Mary Lucier, Muntadas, Paper Rad, and Carolee Schneemann, among others, as well as newly preserved early video works by key figures such as Vito Acconci, Ant Farm and Tony Oursler.

We are also pleased to present several important series of video and film works. *Point of View: An Anthology of the Moving Image* features newly commissioned works by eleven major international artists, including Isaac Julien, William Kentridge and Pierre Huyghe; *From the Kitchen Archives* is a series of rare experimental performance documents from the 1970s and '80s; and *Workshop of the Film Form* is an anthology of early films by pioneers of the Polish moving-image avant-garde.

For more detailed information on these artists and works, please visit our Online Catalogue: www.eai.org.

EAI Online Catalogue: www.eai.org

EAI's Online Catalogue is a comprehensive resource on the 175 artists and 3,000 works in the EAI collection. The searchable database includes artists' biographies, descriptions of works, QuickTime excerpts, research materials, Web projects, and expanded resources, including bibliographies and extensive archives. Works may be ordered online through a secure server.

Please visit www.eai.org to discover extensive materials on the artists and works in the EAI collection, as well as to visit the first chapter of our new archival project *A Kinetic History: The EAI Archives Online*. This project, which is a work in progress, presents rare materials from four decades of EAI's print and ephemera archives, along with contextual essays. Tracing a rich trajectory of art and ideas that shaped the emergent video movement, *A Kinetic History* links the history of the media arts with its future.

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New Artist:

Cory Arcangel

Cory Arcangel works with early computers and video game systems. He is best known for his Nintendo game cartridge hacks, and his subversive reworking of obsolete computer systems of the 1970s and '80s, such as the Commodore 64 and Atari 800. Arcangel often works with art collective/record label Beige, a loosely defined ensemble of artists and programmers who work collaboratively in digital media. Beige has produced videos, Web projects, albums of electronic music, and modified Nintendo video game cartridges. EAI is pleased to present Arcangel's new video works.



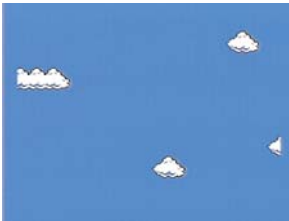
Insecticide 1992-2003, 7:29 min, color

With *Insecticide*, Arcangel brings his strategically amateur aesthetic, which celebrates the excesses of the accidental and contingent, to a new level, re-presenting a home video that he made as a teenager in 1992. The video, which features the artist and his sister parodically yet lovingly performing as a heavy metal band, takes on new meaning beside Arcangel's recent work with music videos and the codes of pop culture.



Smoove 1996-2003, 2:24 min, color

In *Smoove*, Arcangel satirizes the music video form, in particular the use of women to sell the music product. Arcangel presents a hyper-kinetic teenage girl, whose stylized, flailing mimicry of the kinds of dancing that one might see in a music video, combined with her insistent, near-manic smile, threatens to overturn the carefully controlled conventions of the genre.



The Making of Super Mario Clouds
2004, 65 min, color, silent

Arcangel silently documents the real-time construction of his video game cartridge piece, *Super Mario Clouds*, in which he hacked a Mario Brothers cartridge, erasing everything but the clouds. While posing as an instructional video, willfully amateur camerawork and the omission of any soundtrack indicate the artist's intention to give viewers, "a feel for the process, in its gloriously boring true detail." The second part is a 40-minute video re-scan of the clouds.



414-3-RAVE-95 2004, 4:57 min, b&w

A collaboration between Arcangel and Milwaukee artist Frankie Martin, this work revisits the "rave" dance party phenomenon of the early to mid-1990s. In an act of simulation at once hilarious and incisive, Arcangel and Martin stage what appears to be an amateur, made-for-public-access-television promotional video in which two young men dance awkwardly before a swiftly changing, video-keyed background composed of the sort of black and white, "infinite-fill" patterns that were used in digital painting programs of the 1980s.



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

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.



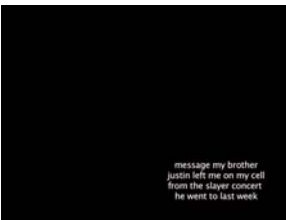
Beach Boys/Geto Boys 2004, 4:13 min, color

Continuing his investigation into the intersection of culture and technology in the context of the hand-made, here Arcangel explores the "mash-up," in which music fans digitally merge two songs to create unexpected hybrids. Arcangel's experiment pushes this practice into the realm of absurdity, pairing wildly different tracks - live footage of the Beach Boys and a contemporary music video by the rappers Geto Boys - based on the similarity of their bands' names.



Interchill @ FACT Centre 2004, 9:41 min, color

Produced during Arcangel's residency at Liverpool's FACT Centre, *Interchill @ FACT Centre* is a carefully ramshackle production that appears as if it might have emerged from a public access TV studio some time in the late 1980s. Bracketed by stroboscopic dance segments, the heart of the work is a seemingly casual conversation about pop music between the artist and a local teenager, in which audio and video tracks are slightly out of sync, and digital compression lends the image a softened quality that is somehow both anachronistic and of-the-moment.



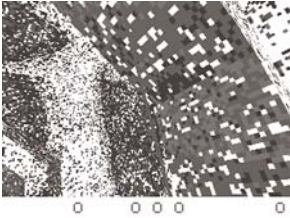
Message My Brother Justin Left Me on My Cell from the Slayer Concert Last Week

2004, 2:27 min, b&w

In this deadpan conceptual anecdote, Arcangel delivers exactly what his title promises. In doing so, he directs us to the ceaseless and apparently effortless movement of digital information; in this case, a translation of data from the private to the public, from audio to video, and from a transient, spontaneous communication to a replicable, distributable form.

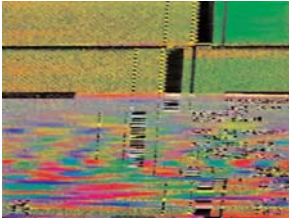
New Artist: JODI

Internet provocateurs JODI pioneered Web art in the mid-1990s. Based in The Netherlands, JODI (Joan Heemskerk and Dirk Paesmans) were among the first artists to investigate and subvert conventions of the Internet, computer programs, and video and computer games. Radically disrupting the very language of these systems, including interfaces, commands, errors and code, JODI stages extreme digital interventions that challenge the relationship between computer technology and its users. JODI's works are primarily seen online. EAI is pleased to present a selection of their projects on CD-ROM and video.



Untitled Game 1996-2001, sound, CD-ROM

"*Untitled Game* is a set of modifications, or 'mods,' of the video game *Quake 1*. ...[It] was made just as game modifications began to gain widespread recognition as an art form unto itself. JODI made the piece by altering the graphics of *Quake* as well as the software code that makes it work. Their mods reduced the complex graphics of *Quake 1* to the bare minimum, aiming for maximum contrast between the complex soundscapes and the minimal visual environment." -- Mike Connor, FACT, Liverpool



All Wrongs Reversed © 1982

2004, 45 min, color and b&w

This conceptual piece unfolds as a performative rendering of graphics and text that wittily highlights the abstract poetics of the early computer language BASIC. Writes Mike Connor: "This piece is a Screen Grab tutorial of how to make simple computer graphics using the BASIC programming language. This continues JODI's work for the Sinclair ZX Spectrum computer... You can follow along with JODI as they programme the ZX Spectrum in real time...."

New Artist: Lawrence Weiner

EAI is pleased to present a series of recent digital works by Lawrence Weiner. A key figure in Conceptual Art, Weiner has long pursued inquiries into language and the art-making process, positing a radical redefinition of the artist/viewer relationship and the very nature of the artwork. With these digital works, Weiner stakes out new territory even as he extends this investigation. Evoking analytic philosophy and linguistic games, Weiner deploys animated drawings and epigrammatic text that interact in a symbolic language. Weiner's visual and linguistic systems ultimately take on provocative narrative meaning.



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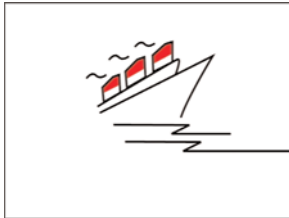
Blue Moon Over 2001, 5:14 min, color, silent

With *Blue Moon Over*, Weiner extends his text-based works into the digital realm, positing aphorisms and epigrammatic phrases that investigate acquisition, language, and desire. Employing a visual system that suggests flowcharts, horizon lines and diagrams, *Blue Moon Over* is structured as a series of seamlessly animated sequences of drawings and text fragments. Through subtle manipulations, Weiner engages in linguistic tricks and metamorphoses that visually manifest his conceptual inquiries.



Deep Blue Sky 2002, 6:35 min, color, silent

Deep Blue Sky is a witty game of association and juxtaposition. In this silent motion drawing or "structure," Weiner engages in visual and linguistic play. The interaction of Weiner's elliptical text and graphic symbols - which suggest stylized tic-tac-toe boards - allude to the relationships between artist/viewer and language and perception: "That of which there is no trace does not enter into the equation."



Light Blue Sky 2002, 4:45 min, color, silent

A silent "motion drawing," *Light Blue Sky* continues Weiner's digital exploration of language structures, categorical systems, and the process of reading. With his distinctive interactions of shifting colors, animated graphics and epigrammatic text, Weiner engages in visual and linguistic play that suggests philosophical puzzles. "The future laden as it is with the mistakes of the past" reads one of his typically gnomic phrases.



Wild Blue Yonder 2002, 15:15 min, color

Wild Blue Yonder fuses animated drawings and text with video footage of Weiner's friends, colleagues, and family. Weiner recontextualizes the everyday, leveling gestures, conversations, actions and interactions into a system of codes that blur the boundaries between what is choreographed and what is improvised. Weiner's visual grammar (arrows, horizons, frames) suggests motion and borders; the relationships of the animations, aphoristic text, and conversations activate questions of intimacy within the conventions of physical and



Sink or Swim 2003, 18 min, color

Combining live footage with animated drawings, text, and diagrams, *Sink or Swim* comments on the precarious relationship between knowledge, perception and language. "With the knowledge that the Earth is flat," reads one of Weiner's gnomic phrases, "it's a snap to get to the point." With recurring visual and linguistic references to water and sky, Weiner creates a playful grammar of graphic representations.



Inherent in the Rhumb Line

2005, 7 min, color, silent

Inherent in the Rhumb Line is a silent motion drawing. Writes Weiner: "With the advent of the rhumb line - a line of constant bearing or loxodrome - a cognitive pattern developed in the Western world that allowed the possibility to conceive pillage on voyages of discovery. *Inherent in the Rhumb Line* is an imperative for use - regardless of consequence - a flattened convoluted that marries landscape with loot and preordination."

Also available from EAI:



Do You Believe in Water? 1976, 38:51 min, color

Conceptual artist Lawrence Weiner employs minimalist props and scenarios to stage an oblique drama. Performers enact a series of choreographed exercises; their physical interactions with one another, and with the distinctively colored and shaped objects in the space, evolve in shifting relationships that become a kind of language. A multi-layered soundtrack suggests linguistic, rhetorical and philosophical puzzles, translating themes and strategies from Weiner's conceptual artworks into the realm of theater.

EAI Projects

EAI is pleased to announce a new initiative dedicated to presenting innovative contemporary media work by emerging artists. This program will promote vital new developments in moving image work, including dynamic new film, video, computer and Web-based artworks made by artists working in multi-disciplinary practices at the alternative edges of the international art world. These works will be made available for exhibition and collection through EAI's distribution program, helping to introduce these significant emerging artists to new audiences.

A central component of this program will be a new online project space. A series of public programs, featuring screenings, artists' talks, and presentations, will also be an essential element of this project.

2005 artists:

Bernadette Corporation

Shana Moulton

Takeshi Murata

Seth Price

EAI Projects:

Bernadette Corporation

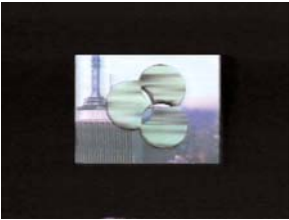
Since 1994, the anonymous, international group of artists known as Bernadette Corporation has explored strategies of cultural resistance and détournement, appropriating contemporary entertainment modes for their own experimental purposes. From the New York-based BC fashion label, which garnered a cult following in the 1990s, and the magazine *Made In USA*, launched in 1999, to the collectively-authored novel *Reena Spaulings* (Semiotexte, 2005) and videos starring the likes of Sylvère Lotringer and Chloe Sevigny, Bernadette Corporation's interventionist projects amount to a precisely-calibrated critique of a global culture that constructs identity through consumption and branding.



Bernadette Corporation: Fashion Shows

1995-1997, 6:20 min, color

From 1995 to 1997, Bernadette Corporation constituted itself as an underground fashion label based in New York, complete with a head designer and four well-received runway shows. Drawing on the vernacular of local subcultures, from recent immigrant communities to the downtown fashion scene itself, the label's collections can be seen as a self-consciously critical examination of social codes and their expression through industrial nexuses of power and money. The shows themselves, which are documented on this video as "a condensed history of anti-fashion," send up the spectacular nature of the fashion industry, incorporating such trappings as bear-costumed mascots, troupes of high-school dancers, and jets of fire.



The B.C. Corporate Story

1996, 7:03 min, color

This video examines the sorts of propaganda that a corporation might distribute internally to communicate an overarching mandate or vision to its workers in order to boost morale. Bernadette Corporation slyly turns the notion inside out, yielding a document that at once subverts and expresses the form. Write the artists: "An early self-portrait of Bernadette Corporation and an in-house film whose purpose was to inspire and motivate members of the New York-base artist collective cum underground fashion label. Corporate propaganda for a subculture-obsessed youth market."



Hell Frozen Over *2000, 19:22 min, color*

Bernadette Corporation describes this work as "A fashion film about the poetry of Stéphane Mallarmé and the color white." Produced for the 2000 Walker Art Center exhibition *Let's Entertain*, this short film employs a range of strategies to approach the idea of nothingness, emptiness, and vacuity, with an eye to how these notions relate to contemporary mass-cultural entertainment. Juxtaposing "documentary" takes on a fashion shoot with footage of semiologist Sylvère Lotringer giving an impromptu lecture on Mallarmé on a frozen lake, *Hell Frozen Over* maintains an ambiguous stance from which to both critique and celebrate the power of surface.



Get Rid of Yourself 2003, 61 min, color

This complex, multi-layered work, called an "anti-documentary" by its authors, combines footage of rioting at the 2001 G-8 summit in Genoa with performances by Chloe Sevigny, Werner von Delmont and members of the Black Bloc anarchist group. These elements yield a disorienting and critical video that ultimately questions its own status and role as much as that of its subjects. The artists write that *Get Rid of Yourself* functions as "a cine-tract that aligns itself with nascent forms of political resistance within the anti-globalization movement... a filmed essay that works by betraying its own form."

EAI Projects:

Shana Moulton

Shana Moulton creates evocatively oblique narratives in her video and performance works. Combining an unsettling, wry humor with a low-tech, Pop sensibility, Moulton plays a character whose interactions with the everyday world are both mundane and surreal, in a domestic sphere just slightly askew. As her protagonist navigates the enigmatic and possibly magical properties of her home decor, Moulton initiates relationships with objects and consumer products that are at once banal and uncanny.



Whispering Pines 1 2002, 1:55 min, color

The first installment in the multi-part *Whispering Pines* series, this unsettling video introduces Cynthia, the silent, somewhat confused protagonist played by Moulton. In these wryly humorous narratives, Cynthia's interactions with her everyday world mix the mundane and the surreal. A portrait of anxiety set in a generic supermarket, this work foregrounds Moulton's concerns with how people are at once estranged from and invested in consumer goods.



Whispering Pines 2 2003, 3:56 min, color

Presenting a domestic world just slightly askew, this work follows Moulton's character Cynthia as she attempts to navigate the enigmatic and possibly magical properties of her home décor. Wearing a dress embedded with a "medical pillow," Cynthia illustrates how contemporary identity is bound up in relationships with banal, functionless luxury objects.



Feeling Free with 3D Magic Eye Poster Remix 2004, 8:13 min, color

Appropriating a dated exercise video hosted by actress Angela Lansbury, *Feeling Free* presents a woman, played by Moulton, who attempts to follow the televised workout in her living room even as elements of her home décor begin to appear onscreen. Moulton subjects the footage to eccentric visual and audio displacements, culminating in a psychedelic dance sequence set to a remix of the program's insipid theme song.



Whispering Pines 3 2004, 7:33 min, color

Whispering Pines 3 continues Moulton's evocatively oblique video series. Seated in an easy chair, wearing a multi-colored neck brace and surrounded by odd home decorations, Moulton's protagonist Cynthia allows us a glimpse into uncanny psychic spaces and an inner life that seems to oscillate between concerns with animals and mass-market objets d'art.

EAI Projects:

Takeshi Murata

Los Angeles-based artist Takeshi Murata produces abstract digital works that refigure the experience of animation. Creating Rorschach-like fields of seething color, form and motion, Murata pushes the boundaries of digitally manipulated psychedelia. With a powerfully sensual force that is expressed in videos, loops, installations, and electronic music, Murata's synaesthetic experiments in hypnotic perception appear at once seductively organic and totally digital.



Melter 2 2003, 3:50 min, color

Melter 2 finds Murata applying his deft touch with image-making software to questions of fluidity. Exploring formal tropes of melting, rippling, and bubbling, Murata's abstract experiment in hypnotic perception is at once organic and



Cone Eater 2004, 4:26 min, color

With this abstract digital video, Murata presents viewers with a field of seething colors and line, within which a suggestive, Rorschach-like formation manages to retain its structure even as it is in a constant state of flux. The mesmerizing tableau that results is accompanied by a cyclical, dronelike sound track.



Monster Movie 2005, 3:55 min, color

Takeshi Murata continues to push the boundaries of digitally manipulated psychedelia. In *Monster Movie* Murata employs an exacting frame-by-frame technique to turn a bit of B-movie footage into a seething, fragmented morass of color and shape that decomposes and reconstitutes itself thirty times per second.

EAI Projects:

Seth Price

Seth Price's multi-disciplinary art practice has gained an international following. In conceptual works that include video, sculpture, sound, and written texts, Price engages in strategies of appropriation, remixing and repackaging to consider issues of cultural production, the distribution of information, and political structures. Indexing and archiving the detritus of pop culture, his found inventories include early video game soundtracks, Internet images and mixtapes. Investigating the cultures generated and re-circulated by mass media technologies and information systems, Price ultimately questions the production and dissemination of art. Price is also part of the Continuous Project collective.



"Painting" Sites 2001, 18:12 min, color

The first in a series of videos investigating the use of digital editing effects on appropriated imagery, *Painting Sites* compiles pictures arbitrarily yielded by an Internet search for the word "Painting," and peppers the resulting series of images with digital graffiti, courtesy of computer editing software. Writes Chrissie Iles: "The disjunction of logic in *Painting Sites* evokes both the creative potential within the inherent randomness of the Internet and the dreamlike boundlessness of fairy tales, in which the normal world is disrupted in order to open up another kind of space, where the unconscious can explore the outer edges of reality."



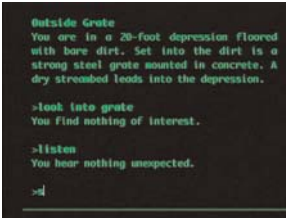
Industrial Synth 2001, 16:37 min, color

A dense montage of graphics, charts, and computer 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 nonetheless 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.



Rejected of Unused Clips, Arranged in Order of Importance 2003, 10:38 min, color

Purporting to be a collection of unused video and audio clips left over from the artist's other works, Price's video explores the sorts of graphic imagery that could belong equally to advertisements, corporate reels, amateur home pages, and video games, to take on religious and scientific discourse, the interrelation of culture and technology, and the naturalization of violence. At the same time, however, with its claim to a formal structure based on "importance," the video provokes the question of how much its themes and messages are actually intended to cohere and communicate.



```
Outside Grate
You are in a 20-foot depression floored
with bare dirt. Set into the dirt is a
strong steel grate mounted in concrete. A
dry streambed leads into the depression.

>look into grate
You find nothing of interest.

>listen
You hear nothing unexpected.

>d
```

Romance 2003, 30 min, color

A performance tape of sorts, *Romance* documents Price's progress until death through *Adventure*, one of the earliest computer games. The game was created in the mid 1970s by programmers and engineers in their spare time, and, foreshadowing today's "open source" software, the program's code was freely shared, replicated, and re-authored by many people over the years. Devoid of the intensive graphics, sounds and action of current computer games and game-related art, the video unfolds as a silent conversation in which the presence of the artist is evoked through typing, with its real-time hesitations and corrections. Evoking instant messaging as well as Arthurian Romances, *Romance* investigates language, the durational aesthetics of structuralist film, and the fluid boundary between participation and spectatorship.



Folk Music & Documentary 2004, 6 min, color

A corollary to Price's written piece "Sports," *Folk Music and Documentary* takes on questions of political speech and political image in a time when terms like "globalization" or even "politics" itself are so emptied out as to be meaningless in everyday usage. The 1990s were years of newfound engagement and activism among the young, if we are to believe the international press and its invocation of a new class of anarchist, "anti-globalization" youth. Price gives voice and image to this cliché in what is at once a screen-test, an audition, and a proposition with no clear intent or message.

New Titles

Phyllis Baldino



19 Universes/my brother 2004, 9:02 min, color

Baldino continues her exploration of the quirky fringes of advanced scientific concepts. Here the screen is divided into nineteen shifting strips of video, each portraying Baldino's brother, a musician, as he plays rock and roll guitar; the soundtrack is layered correspondingly. The result is a disorienting composite portrait that explores the phenomenon of parallel universes.

Sophie Calle



Unfinished 2005, 30:14 min, color

Upon receiving a series of photographs taken from an ATM security camera, Calle becomes involved in a perplexing 15-year investigation. She manages to steal three surveillance tapes and interacts with strangers, bank employees, and a pawn shop merchant to help clarify the meaning of money, security, and the anonymous photographs. The images, originally exhibited in an installation entitled "Cash Machine," are now presented as the central narrative in this unresolved investigation.

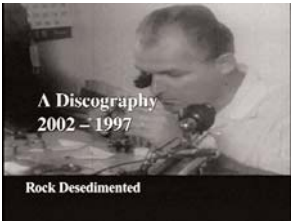
Seoung-ho Cho



Untitled 2004, 12:22 min, color

The source material for this quietly beautiful video was filmed in a Korean factory, with extensive use of macro-focus and close-up. This intense examination of industrial machinery is well suited to Cho's precise digital editing, in which "real" images are multiplied, re-sized, and rhythmically sequenced. The soundtrack alternates silence with eerie noise, complimenting the elegance of this composition.

Tony Cokes



1! 2004, 24:19 min, color

The final installment in Cokes' *Pop Manifesto* series, *1!* takes a stroll through the artist's music collection, presenting the titles of 100 recent albums released over a five year period. This annotated discography is paired with excerpts from an essay by critic Christoph Cox discussing rock music's forms and ideological premises, all laid over an appropriated vintage documentary explaining how to project a film.

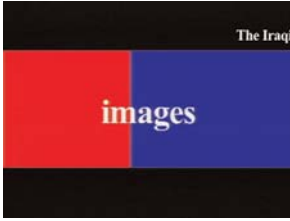


Evil.7: iraq.deadly.chronology

2004, 4:40 min, color

Cokes continues to explore the uses of appropriated text and pop music in illuminating the discursive nature of issues that are presented in the media as essentially ethical and humanist. Here he employs a selective, chronological list of twenty explosions that occurred during the first year of the US invasion of Iraq, originally published by the Associated Press news service.

Tony Cokes



Evil.8: Unseen 2004, 7:54 min, color

Evil.8 presents a word-for-word transcription of a 2004 New York Times editorial discussing the notorious Abu Ghraib prison images, and the actions and tactics of the Bush administration before and after these images were made public. This animated text, rendered in "patriotic" colors, is set to a pop song decrying the Defense Department's image control policies.



Evil.9: (mmmfs) Fundamental Changes

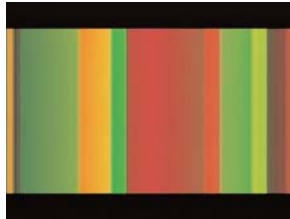
2004, 3:22 min, color

Evil.9 combines an Internet-circulated hip-hop music video by the Canadian-German artist Mocky with an Associated Press text outlining the effect of the U.S.A. Patriot Act on the basic rights of U.S. citizens. Cokes writes: "Our unwillingness to confront the implications of our acts and the consequences of our history represent failures to take responsibility."



Headphones 2004, 7:09 min, color

In *Headphones*, Cokes investigates the social value of music as a means of channeling violence, before and after its economic profitability. Animating a text by music theorist and economist Jacques Attali, author of *Noise: The Political Economy of Music* (1977), Cokes argues that music "piracy" is not a crime or aberration, but a logical result of the marketing of music reproduction technologies.



Pause 2004, 16:02 min, color

Pause brings together Cokes' inquiries into issues of cultural identity and the codes of pop music. Exploring the formal features of contemporary electronic music in relation to African Diaspora cultural forms, Cokes appropriates a popular, Internet-disseminated musical "mash-up" to suggest that "electronica and Black cultures both critique Western ideas of material progress and temporal development through ruptures, accidents, and repetitions."

Shalom Gorewitz



Soft Targets & Keys to the Mission

2004, 12 min, color

Gorewitz brings together two new works, thematically linked in their exploration of the climate of fear that has developed in the US since 9/11. Of *Soft Targets*, Gorewitz writes: "[I] realized that anything I was recording was potentially a soft target for violent extremists. At the same time, as a visual artist I'm also looking for 'soft' targets as images." A cinematic collage, *Keys to the Mission* juxtaposes protest scenes from San Francisco and New York.

New Titles

Mary Lucier



Arabesque 2004, 6:57 min, color

"...The work explodes into dance, the dance of the bucking horse, the bull, the clown, the rodeo rider. This is the resplendent West, but Lucier undermines its glory with loss. Brilliantly, the artist sets her choreography to George Strait's Country Western song, *I Can Still Make Cheyenne*. The music and the images cascade back over themselves, folding, repositioning, repeating, alive with rapture...and, again, longing."
-Laurel Reuter, Director, North Dakota Museum of Art



This Old Man/My Name is Ne-Ne 2002-04, 4:35 min, color

This Old Man/My Name is Ne Ne is an eloquent tribute to the students of New York City's PS 11. Aided by Lucier's careful manipulations of sound and image, this work offers a montage of portraits that are, by turns, gracefully slow-moving and hyper-kinetic, reflecting the energy and spirit of these children and their urban environment.

Muntadas



On Translation: Fear/Miedo 2005, 30:25 min, color

On Translation: Fear/Miedo is a televised intervention aimed at the border between the U.S. and Mexico. Combining interviews, documentary footage, and journalistic material, Muntadas seeks to reveal the fear that the border inspires on both sides of the divide, and how this fear is constructed. The interviews feature those who have experienced first-hand the tensions generated by the border. The work was made for broadcast in Tijuana, San Diego, Mexico City, and Washington D.C. in 2005.

Paper Rad



P-Unit Mixtape 2005 2005, 20 min, color

This delirious montage of appropriated and computer-generated elements merges perennial Paper Rad themes such as Gumby and the 8-bit computer aesthetic with a keen, critical take on contemporary culture. This self-described "mix tape" - a term that refers here both to the group's montage strategy and to popular compilations of bootlegged hit music - takes on the war in Iraq, the art market, and the images of ostentatious wealth and glamour flaunted by pop stars today.

RSG



Black Hawk Down 2005, 22:04 min, color

In what RSG's Alex Galloway describes as "a new edit of Ridley Scott's 2001 film, *Black Hawk Down*," the collective has created a new and very different version of this Hollywood war film. The new *Black Hawk Down* was created by algorithmically removing all the white people from the original film.

New Titles

Carolee Schneemann



Devour 2003-04, 8:40 min, color

Devour is a single-channel version of the artist's multi-channel video installation of the same name. Schneemann writes that this work features "a range of images edited to contrast evanescent, fragile elements with violent, concussive, speeding fragments... political disasters, domestic intimacy, and ambiguous menace." In this dense montage, She addresses both the voraciously synthetic, head-on rush of contemporary media, and the corresponding, near-addictive impulse of its consumers.

Shelly Silver



What I'm Looking For 2004, 15 min, color

Silver relates the story of a woman who sets out to photograph intimate moments in public space. As she finds herself drawn into a series of meetings with strangers contacted through an Internet dating service, her apparently simple task unfolds into ambiguity and obsession, ultimately becoming an investigation into questions of documentary versus fiction, private versus public, and the real versus the imagined.

Michael Snow



Anarchive2: Digital Snow 2002, DVD-ROM, color

This is a comprehensive DVD-ROM collection devoted to the works of experimental filmmaker/artist Michael Snow. A virtual encyclopedia of his works, it features original interviews, video excerpts, musical extracts, rare documentaries and records for over 700 of his works. In addition, two catalogs are included with introductory texts, an outline of the main principles in Snow's work, content summaries, instructions, and more. Text in English and French.

Leslie Thornton



Let Me Count the Ways: Minus 10, Minus 9, Minus 8, and Minus 7 2004, 20 min, color

Inaugurating a new serial work, *Let Me Count the Ways...* explores the social effects of new technologies and media, while pushing even further into autobiographical territory. Juxtaposing aerial military footage; scientific data on genetic mutation; audio testimony about the bombing of Hiroshima, and a home movie of her father - a World War II Air Force pilot - as he is dispatched to that city, Thornton creates a compelling meditation on violence.

The Wooster Group



On Tour 2001, 62 min, color

This portrait of the Wooster Group on tour follows the experimental theater company over six days as they install their award-winning production *HOUSE/LIGHTS* in Glasgow in 2000. Longtime Wooster Group collaborator Ken Kobland's experimental documentary exhibits both intimacy and precision in capturing cast and crew interactions, equipment set-up, and rehearsal. *HOUSE/LIGHTS* combines Gertrude Stein's opera libretto *Dr. Faustus Lights the Lights* with Joseph Mawra's 1960's B-movie classic, *Olga's House of Shame*.

Point of View: An Anthology of the Moving Image

co-produced by The New Museum and Bick Productions

EAI is pleased to collaborate with the New Museum to offer *Point Of View: An Anthology of the Moving Image*. This DVD anthology features eleven leading artists from different generations and cultural perspectives, who are among the most important artists working in film, video, and digital imagery today: Francis Aljys, David Claerbout, Douglas Gordon, Gary Hill, Pierre Huyghe, Joan Jonas, Isaac Julien, William Kentridge, Paul McCarthy, Pipilotti Rist and Anri Sala.

The anthology includes eleven separate DVDs in a boxed set. Each DVD features a newly-commissioned work; an in-depth interview with the artist conducted by Dan Cameron, senior curator at the New Museum of Contemporary Art, curator Hans Ulrich Obrist of the Musee d'Art Moderne de la Ville de Paris, or Richard Meyer, Associate Professor, Department of Art History, University of Southern California; an image library of the artist's previous work; and bibliographical material.



Francis Aljys

El Gringo 2003, 4:12 min, color

In *El Gringo*, viewers experience the discomfort of being an outsider when the camera is confronted by a pack of snarling dogs.



David Claerbout

Le Moment 2003, 2:44 min, color

Claerbout uses cinematic techniques to create a suspenseful journey through a dimly lit forest that reaches an unexpected conclusion.



Douglas Gordon

Over My Shoulder 2003, 13:48 min, color

In *Over My Shoulder*, Gordon uses hand gesticulations against a white sheet to communicate both violent and sensual emotions.

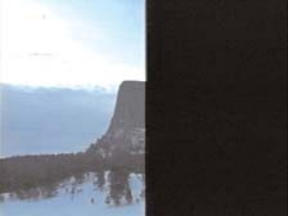
Point of View: An Anthology of the Moving Image



Gary Hill

Blind Spot 2003, 12:27 min, color

A short encounter between the artist and a man on a North African street is slowed down, forcing the viewer into an intimate relationship with the subject and the shifting emotion seen in his face.



Pierre Huyghe

I JEDI 2003, 5 min, color

Jediism, a movement devoted to establishing an internationally recognized faith, was born in 1977, shortly after the release of George Lucas's first Star Wars film. Huyghe's film serves as a mini-documentary devoted to this newly invented myth.



Joan Jonas

Waltz 2003, 6:24 min, color

Jonas's performance piece, an homage to 18th-century French outdoor theater, incorporates mythology as well as spontaneously occurring events into the narrative.



Isaac Julien

Encore (Paradise Omeros: Redux)

2003, 4:38 min, color

The stunning, color-saturated images that make up Julien's work refer to the African Diaspora and the quest to find roots in a New World.



William Kentridge

Automatic Writing 2003, 2:38 min, color

Kentridge's hauntingly beautiful series of animated black and white drawings brings viewers into the artist's unconscious.

Point of View: An Anthology of the Moving Image



Paul McCarthy

WGG (Wild Gone Girls) 2003, 5:20 min, color

Depicting a sailing party gone wrong, McCarthy questions the effects that violence and mutilation, both real and simulated, have on the viewer in contemporary culture.



Pipilotti Rist

I Want to See How You See 2003, 4:48 min, color

Rist explores the macrocosm of humanity in a video-art and music collaboration. A lyrical tale of a witch's coven is played over images of a person where each body part symbolically represents an area of the world.



Anri Sala

Time After Time 2003, 5:22 min, color

Literally depicting Point of View, Sala stimulates the viewers' senses of sight and sound by forcing them to concentrate on a single puzzling image until it is revealed in a surprise ending.

From The Kitchen Archives

EAI collaborates with The Kitchen to introduce a selection of rare early video documents from The Kitchen's extraordinary historical archives. Restored through The Kitchen Archive Project, these works include video recordings of important experimental music, dance, installation, and performance art from the early 1970s to the mid-1980s. This selection includes seminal works of artists central to the downtown art and music scene, including Laurie Anderson, Bill T. Jones, Rhys Chatham, Jean Dupuy, Joan Jonas, and Lawrence Weiner, among many others. With this collaboration, EAI and The Kitchen celebrate their shared histories and their commitment to providing access to the vital legacy of experimental art.



Rhys Chatham: A Four Year Retrospective **Rhys Chatham** 1981, 62:13 min, color

Rhys Chatham was an influential figure in the downtown New York music scene of the late 1970s and early 1980s. An art music composer who embraced the vocabulary of rock, he merged punk and avant-garde sensibilities. Here Chatham and his ensemble perform compositions for guitars, electric bass and drums at The Kitchen in 1981. This document captures the driving minimalism and conceptual sophistication of Chatham's pioneering compositions.



The Lucy Amarillo Stories **Constance DeJong** 1977, 40 min, b&w

Constance DeJong's writing is closely connected to performance. Here DeJong reads *The Lucy Amarillo Stories*, while a musician performs a Philip Glass composition on the harmonica. The two performers interact attentively, the musician emphasizing passages in DeJong's text with the intensity of Glass's score.



Soup & Tart **Jean Dupuy** 1974-75, 55:45 min, b&w

This marathon performance soirée was organized by multimedia artist Jean Dupuy at The Kitchen in 1974. Dupuy invited over 30 downtown artists, musicians, and filmmakers to give two-minute performances. The audience was first served a homemade dinner. The performance "menu" included Charles Atlas, Joan Jonas, Hannah Wilke, Gordon Matta-Clark, Richard Serra, Philip Glass and Yvonne Rainer. This rare time capsule captures the SoHo art and music scene of the early 1970s.



Lunar Rambles

Terry Fox 1976, color

This series documents five unannounced performances by Fox in five outdoor locations in downtown New York over the course of a week. In each site, which included the Brooklyn Bridge and the Fulton Fish Market, Fox played a large metal bowl and a parabolic steel plow disc with a rosined violin bow. Fox's ritualistic performances are observed by a distracted camera that scans the urban landscape, resulting in minimalist studies of time and place.

Lunar Rambles: [Brooklyn Bridge](#), 1976, 33:04 min, color

Lunar Rambles: [Canal Street](#), 1976, 32:37 min, color

Lunar Rambles: [Fulton Fish Market](#), 1976, 32 min, color

Lunar Rambles: [Greenwich Street](#), 1976, 32:41 min, color

Lunar Rambles: [Pedestrian Tunnel](#), 1976, 32:45 min, color



Merlo

Joan Jonas 1974, 16:13 min, b&w

Produced at the seminal video art studio Art/Tapes/22 in Florence, Merlo is an early piece in which Jonas performs alone in several dramatic outdoor locations. Cloaked in a dark, hooded robe, Jonas employs a long paper cone as a megaphone, singing melodies and keening, animal-like, into the landscape. The cone figure and the specific melodies that Jonas uses are recurring motifs in her performance vocabulary.



Bill T. Jones: Four Duets

Bill T. Jones 1982, 48:55 min, color

This 1982 program features four powerful performances by award-winning choreographer/dancer Bill T. Jones, whose "new wave" choreography of the 1980s often featured collaborations with noted downtown artists. This document, which features artist Keith Haring creating his iconic drawings as part of the performance, represents a snapshot of the early 1980s dance scene in New York.



The Kitchen Promo Tape: 1974-75

The Kitchen 1974-75, 19 min, b&w

This compilation was produced in 1975 by The Kitchen to document its video, music, dance and performance art programs. The resulting compendium of multidisciplinary art works offers a window onto the downtown art and performance scene of the 1970s. Among the artists featured are Shigeo Kubota, Trisha Brown, Beryl Korot, Robert Kushner and Jackson Mac Low.



Two Moon July

The Kitchen 1986, 53:40 min, color

This television production was a multidisciplinary event featuring experimental video, film, visual art, performance and music in a theatrical framework. The more than 30 participating artists create a "who's who" of 1980s downtown art icons: performances by Laurie Anderson, David Byrne, Arto Lindsay, Bill T. Jones; music by Brian Eno and Philip Glass; art by Cindy Sherman and Robert Longo, and video by Vito Acconci, Dara Birnbaum and Bill Viola, among many others.



Flux Concert

Larry Miller 1979, 81:45 min, b&w

In 1979, The Kitchen hosted a concert of reconstructed historical Fluxus performances. Over 40 short pieces by 30 artists and composers were performed, including compositions by renowned Fluxus artists Yoko Ono, La Monte Young and George Maciunas. Performers included Simone Forti, Dick Higgins, Yoshi Wada and Geoff Hendricks. The program includes *One for Violin Solo*, first performed by Nam June Paik in 1962, and *Incidental Music part 2*, written by George Brecht in 1961.



Apple Eaters

Ann Tardos 1971-2004, 17:13 min, b&w

In this single-channel version of the 1971 five-monitor piece *Apple Eaters*, poet and composer Ann Tardos asked artists and friends (including Charles Atlas, Gianfranco Mantegna, and Juan Downey) to "pose" for her while eating an apple. The result is a portrait of Tardos and her environment in the downtown New York art scene of the early 1970s.



Do You Believe in Water?

Lawrence Weiner 1976, 38:51 min, color

Conceptual artist Lawrence Weiner employs minimalist props and scenarios to stage an oblique drama. Performers enact a series of choreographed exercises; their physical interactions with one another, and with the distinctively colored and shaped objects in the space, evolve in shifting relationships that become a kind of language. A multi-layered soundtrack suggests linguistic, rhetorical and philosophical puzzles, translating themes and strategies from Weiner's conceptual artworks into the realm of theater.

Early Video Works

Vito Acconci



Sounding Board 1971, 22 min, b&w

Sounding Board documents Acconci's performance/installation of the same name, which was presented at A Space in Toronto in July 1971. The artist lies naked, face down on two upward-turned speakers, through which plays a Frank Zappa song as interpreted by Jean-Luc Ponty. The second performer is a musician who "plays" the song on Acconci's body.

Ant Farm



Inflatables Illustrated 1971-2003, 21:20 min, color

In the late 1960s and early '70s, the Ant Farm collective pioneered the idea of inflatable structures as alternative architecture. This visual primer on Ant Farm's utopian inflatable-plastic structures is a corollary to their seminal 1969 publication *The Inflatocookbook*, a do-it-yourself guide to inflatable architecture. Promoting interactive, accessible and collective practice, the book and video are early examples of the idea of "open source."



Ant Farm's Dirty Dishes (New Version)

1971-2003, 8:30 min, b&w

Ant Farm's *Dirty Dishes* is a freewheeling Portapak time capsule that captures the collective spirit of Ant Farm's life and work in California in the early 1970s. The artists use the early portable camera as an interactive sketchbook. Writes Chip Lord: "It's an anthology of clips from the first year of living with a Portapak and it gives a fairly good representation of the way we lived in those days - collectively, loosely, improvisationally."



"Off-Air" Australia 1976, 21:15 min, color

In 1976 Ant Farm traveled to Australia as ironic "artists-in-residence" and counter-cultural ambassadors. This fragmented document of that trip was culled from off-air footage of their television appearances, media coverage of their events, and appropriated TV commercials. Ant Farm's events included an irreverent performance of an "opera" for cars in front of the Sydney Opera House and a press conference on their *Dolphin Embassy* project.



Time Capsule 1972-1984 2003, 6:15 min, color

Ant Farm's "Time Capsule" project, inaugurated in 1972, featured a new-model refrigerator packed with foodstuffs and medicines deemed representative of the cultural moment and sealed for future retrieval. This video documents the project, cutting between 1972 television news coverage of the original event and footage from 2000, in which a re-assembled Ant Farm opens the time capsule in a public ceremony at The Art Guys Museum in Houston.

Early Video Works

Gordon Matta-Clark



Sous-Sols de Paris (Paris Underground)

1977, 25:20 min, b&w, super 8 film. (in French)

In this remastered and expanded version of a historical film, Matta-Clark explores underground Paris. The artist shows the complexity of underground spaces with scenes of architectural ruins, car parks, tunnels, ossuaries, cellars, crypts and basements in the Opera district.

Tony Oursler

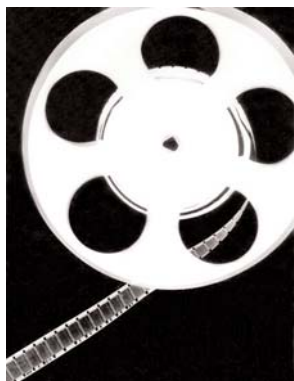


Life of Phillis 1977, 55:23 min, b&w

Newly restored from its original elements, *Life of Phillis* is one of Oursler's earliest video narratives. In this psychosexual, low-tech epic, Oursler creates an outrageous theatrical world, fashioning characters from unlikely found objects. Willfully primitive, often grotesque, and crafted with an ingenious visual shorthand, *Life of Phillis* inhabits an ironic landscape fabricated from the detritus of pop culture.

Workshop of the Film Form (1970-1977)

Early Film Work From Poland



Kazimierz Bendkowski, Wojciech Bruszewski, Pawel Kwiek, Józef Robakowski, and Ryszard Wasko 1970-74, 60 min, color and b&w, DVD

Founded by graduates of Łódź Film School in 1970, the Workshop of the Film Form helped define the moving image avant-garde in Poland in the 1970s. The Workshop was a pioneering and highly influential collective that promoted analytical experimentation in all of their multidisciplinary practices. The films of the Workshop, which correlate strongly with early media art practices in the United States, are also informed by their specific cultural landscapes and histories. In many of the works, the artists explore a relationship with the camera as a physical and conceptual exploration of self. Film and video technologies are subverted, resulting in new uses of the imaging mechanism, and traditional narrative structure is manipulated for political expression.

Józef Robakowski

The Market (Rynek) 1970, 4:21 min, b&w, sound

Józef Robakowski

A Test (Test) 1971, 2:10 min, b&w, sound

Ryszard Wasko

Window (Okno) 1972, 8:25 min, color, sound

Pawel Kwiek

1,2,3 Operator's Exercise (1,2,3 Cwiczenie Operatorskie)
1972, 7:54 min, b&w, sound

Józef Robakowski

An Exercise (Cwiczenie) 1972-73, 4:20 min, b&w, sound

Wojciech Bruszewski

YYAA 1973, 3 min, b&w, sound

Józef Robakowski

I Am Going (Ide) 1973, 2:35 min, b&w, sound

Ryszard Wasko

Negation (Zaprzeczenie) 1973, 4 min, b&w, sound

Kazimierz Bendkowski

An Area (Obszar) 1973, 4:43 min, b&w, sound

Ryszard Wasko

A-B-C-D-E-F = 1-36 1974, 6:10 min, b&w, sound



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.

Equipment Access: Digital and analogue facilities for artists and nonprofit organizations are available.

Ordering Information

For complete ordering, payment and shipping information, to order directly online, or to obtain a Printable Order Form, please refer to our Online Catalogue: www.eai.org.

All works are available for purchase and rental, unless otherwise noted. Orders may be placed in the following ways: Online through our secure server (www.eai.org); by filling out and sending our Order Form; or by mailing or faxing the Order Form or an institutional purchase order. Please note that we do not accept phone orders.

Works are available for rental on VHS, 3/4 U-Matic, DVD, and Beta SP formats. Works may be purchased on a number of formats, including VHS, SVHS, 3/4 U-Matic, DVD, Beta SP and Digital Betacam. Specific terms and conditions apply.

The EAI License Agreement extends in-house public performance rights. Fees are determined by tape duration, format and usage.

Requests from within the United States must be received three weeks prior to screening date. International orders must be received five weeks prior to screening date. Fees are added to rush orders.

Orders must be prepaid by check, money order, or credit card (American Express, Visa, Mastercard). Orders from outside of the U.S. must be prepaid in U.S. dollars, by credit card, or international bank or wire transfer.

For extended exhibition rentals, broadcasts, or other special requests, please call the EAI office: (212) 337-0680.

For further assistance in ordering, or for consultations about your specific needs, please contact our expert distribution staff.

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Front cover images, top to bottom: *All Wrongs Reversed* ©1982 by JODI; *Blue Moon Over* by Lawrence Weiner; *All the Parts from Simon and Garfunkel's 1984 Central Park Performance Where Garfunkel Sings With His Hands in His Pockets* by Cory Arcangel; *P-Unit Mixtape 2005* by Paper Rad.

Back cover images, top to bottom: *I Want to See How You See* by Pipilotti Rist; *Hell Frozen Over* by Bernadette Corporation; *Inflatables Illustrated* by Ant Farm; *Industrial Synth* by Seth Price.

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