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Become a 2016 Friends of EAI Member at one of five levels and enjoy a range of wonderful benefits, including complimentary tickets to EAI on-site public programs and special access to the artists and works in the EAI collection. Membership helps to support our programs and services, including our online resources, educational outreach, and vital preservation activities. By becoming a Friend of EAI, you support the future of media art and artists. Memberships begin at \$40 (\$25 for students). For more information, and to become a member, please visit: [www.eai.org/cartMembership.htm](http://www.eai.org/cartMembership.htm)

## About EAI

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

## “Edited at EAI”: Restless Generation Performance Video, 1993-99



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Electronic Arts Intermix



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Image credit: *Interiors*, Alix Pearlstein, 1996

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## Edited at EAI”: Restless Generation

### Performance Video 1993-99

EAI’s “Edited at EAI” series continues with a focus on a group of conceptually driven performance videos by women artists who reenergized and redefined the genre in the 1990s, as seen through the lens of EAI’s editing facility. These lo-fi performances staged for the camera—by artists such Vanessa Beecroft, Ursula Hodel, Alix Lambert, Kirsten Mosher, Alix Pearlstein, and Beverly Semmes—evoke the strategies of the first generation of artists working with video in the early 1970s, even as their bold stylizations, ironic sensibility, and explicit nods to consumer culture announced a fresh approach to representations of female identity and the body that spoke emphatically to its time.

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

Across five decades, an extraordinary group of artists has used EAI’s facility to create some of the most significant works in media art’s diverse alternative histories. Many more of these artists and works will be featured in subsequent screenings throughout our 45th anniversary year.

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### Program

**In and Around the Garden**, Beverly Semmes, 1993, 3 min, color, sound,  
*Super 8 film on video*

**Interiors**, Alix Pearlstein, 1996, 8:35 min, color, sound

**Milking the Swiss Cow**, Ursula Hodel, 1999, 13:22 min, color, sound

**Piano Americano**, Vanessa Beecroft, 1996, 30 min (10 min excerpt), color, sound

**Male Pattern Baldness**, Alix Lambert, 1994, 3 min, color, sound, video

**Carmen 1**, Kirsten Mosher, 1995, 8 min, color, sound

**Gap**, Ursula Hodel, 1999, 10 min, color, sound

The mid-1990s saw a new wave of female artists who took up video and performance to explore themes of social and sexual identity. Artists such as Cheryl Donegan, Vanessa Beecroft, and Alex Bag, among many others, staged striking performances for the camera that employed intimate but dynamic visual tableaux that recalled (and often subverted) the tropes of MTV, fashion magazines, and advertising, presciently blurring pop culture and artworld discourses. Recorded on then-current video formats such as Hi-8, Video 8, SVHS, and Mini DV, these works signaled a return to video as a studio practice, with the artist often recording herself in front of the camera and using her body as subject or art-making tool. Deploying provocative and often humorous gestures that re-imagined female identity and sexuality through the filters of popular culture, such works put a new spin on the iconic notion of video as a mirror.

A number of these works were featured in the 1997 exhibition *Young and Restless*, which was curated in 1997 by Stephen Vitiello (who was then EAI’s Distribution Director) and co-organized with Barbara London and Sally Berger for The Museum of Modern Art, New York, and distributed by EAI. *The Restless Generation* program revisits and reflects on works from this period through the perspective of EAI’s editing facility in the 1990s.

Works such as Beecroft’s *Piano Americano* (1996) and Alix Pearlstein’s *Interiors* (1996) frankly address the artists’ relationships to consumerism, sexuality, and the camera’s gaze. While primarily identified with a young, postfeminist generation, these inquiries take distinctive form in the video performances of Ursula Hodel, a Swiss art collector turned artist who unabashedly examines narcissism, desire, high fashion, and glamour, with humorous hauteur.

Kirsten Mosher’s *Carmen 1* (1995) and Alix Lambert’s *Male Pattern Baldness* (1994) extend the provocations of gender tropes, with each artist represented by a masculine surrogate (a battery-operated toy soldier, in Mosher’s case, and the artist dressed as a balding middle-aged man, in Lambert’s). In Beverly Semmes’s *In and Around the Garden* (1993), two short pieces shot on Super 8 film, the artist is seen in a formal garden and in bucolic woods, dressed in elaborate attire of her own creation, conjuring a surreal narrative landscape in which the costumed woman is foregrounded.

Often exhibited in what was then a new presentation mode of looped video on monitors, these uninhibited and irreverent performance works emerged in parallel to a resurgence of single-channel video within the context of the artworld. Although identity politics, the fusion of art and fashion, and the rise of reality television are among the 90s-era themes that can be charted throughout this program, these powerfully self-aware works have only gained in relevance in the intervening twenty years.

## Program – “Edited at EAI”: Restless Generation

**In and Around the Garden**, Beverly Semmes, 1993, 3 min, color, sound  
*Super 8 film on video.*

*In and Around the Garden* comprises two short Super 8 films, *Cornelia in the Garden in the Pink Feather Coat* and *Hedge Hat*, shot in a formal garden on the grounds of a psychiatric hospital in upstate New York, and *Oranges*, filmed in a mossy woods. Each features the artist, adorned in elaborate costumes of her own design, performing in a dreamlike landscape.

**Interiors**, Alix Pearlstein, 1996, 8:35 min, color, sound

Pearlstein’s loop of six scenes, based on a series of drawings, unfold like animated pages from a 60s-era home décor magazine, transforming cultural clichés and archetypes into more conceptual and narrative paradigms.

*Camera: Alix Pearlstein. Editing: Robert Beck, Electronic Arts Intermix.*  
*Performers: Alix Pearlstein, Bogie Banovich. Lena Dunham, Michael Smith.*

**Milking the Swiss Cow**, Ursula Hodel, 1999, 13:22 min, color, sound

Hodel, costumed in an extravagant pink bolero designed by Christian Lacroix, attempts to milk a cow.

*Performer: Ursula Hodel with Silvan Gerber Mattli. Camera: Daniela Gerber Mattli and Ursula Hodel. Editor: Seth Price, Electronic Arts Intermix. Assistant: Tracy Leipold.*

**Piano Americano**, Vanessa Beecroft, 1996, 30 min (10 min excerpt), color, sound

In this performance for camera, groupings of women, clad in undergarments, are caught in a camera’s cold gaze as it pans slowly over their faces and bodies, calling attention to the voyeuristic (and highly exploitative) nature of consumerism.

**Male Pattern Baldness**, Alix Lambert, 1994, 3 min, color, sound

Lambert, costumed as a balding middle-aged man who plays basketball miserably, provocatively undermines gender roles and culturally conditioned views on aging and physicality.

*Videographer: Peter Streitmann, Special Thanks to Burt Barr, Kathyne Fuetsch, Christopher Winget, EAI, YMCA Green Point, John Tremblay, Matthew Barney, Paul DeJarlais, Susan Sherwood*

**Carmen 1**, Kirsten Mosher, 1995, 8 min, color, sound

One of a three-part video series, *Carmen I* addresses the boundaries between nature and civilization, art and life, private and public space, in which the individual—represented here as a battery-powered toy soldier—interacts in an urban space.

**Gap**, Ursula Hodel, 1999, 10 min, color, sound

Seated before a video camera, the artist snips away at a plain white t-shirt, her gaze focused more on her actions being played back on a video monitor than on the dangerous proximity of scissors to flesh.

*Performer/Camera: Ursula Hodel. Editor: Robert Beck, Electronic Arts Intermix.*  
*Postproduction: Mercer Media through The Standby Program.*

## Artist Bios – “Edited at EAI”: Restless Generation

**Kirsten Mosher** is a visual artist and writer whose work often focuses on disparate spaces: inside/outside, private/public/ natural/artificial. Mosher, who has exhibited widely since the late 1980s, has created large-scale projects that incorporate public and private spaces with the Public Art Fund, Lower Manhattan Cultural Council and Socrates Sculpture Park, New York. Her *Gumhead* series, comprising books, animation, sculpture, posters and public engagement, can be accessed at the Mobile Station in Beacon, NY. She is currently working on *Soul Mate 180°*, for which she received the 2016 LACMA Art & Technology Award. Mosher lives in Beacon, NY.

**Ursula Hodel** attended the Royal Academy of Fine Art in Brighton, England, and began producing video in 1995, after pursuing eclectic fields and media, including ceramics, psychology, and fencing. Her video work has been exhibited at venues including Centre d’Art Contemporain de Rueil, France; The Museum of Modern Art, Artists Space, Swiss Institute, and the Solomon R. Guggenheim Museum, all in New York, among others. Hodel, who was born in Solothurn, Switzerland, lives in Zurich.

**Alix Lambert** is an artist, documentary filmmaker, producer, and writer. Her video work has been exhibited at the Venice Biennale; The Museum of Modern Art, New York; Centre Georges Pompidou, Paris, and the Gwangju Biennale, among others. Her feature-length documentary *The Mark of Cain* was nominated for an Independent Spirit Award and aired on *Nightline*. Lambert has written for a number of magazines, including *Stop Smiling*, *ArtForum*, *The LA Weekly*, and *Filmmaker Magazine*. She wrote Episode 6 in season 3 of *Deadwood*: “A Rich Find,” for which she was nominated for a WGA award. Lambert lives in Los Angeles.

**Alix Pearlstein’s** work in video, installation, photography, and performance has been widely exhibited. Selected solo exhibitions include DeCordova Sculpture Park and Museum, Lincoln, MA; Ballroom Marfa, Texas; Atlanta Contemporary Art Center; On Stellar Rays, NYC; CAM, St. Louis; The Kitchen, NYC; MIT List Visual Arts Center, Cambridge, MA, and MCA, Chicago. Her performances have been seen at Art Basel, Miami; The Park Avenue Armory; Esopus Space and Salon 94, NYC. Pearlstein is on the faculty of the SVA MFA Program, and the Board of Governors of The Skowhegan School. Pearlstein lives in New York.

**Vanessa Beecroft’s** performances, which fuse art, fashion, design, and activism, have been widely staged at international exhibitions and institutions, including the Venice Biennale; the Solomon R. Guggenheim Museum, New York; the Museum of Contemporary Art, Sydney, Australia; the Sao Paulo Bienal, Brazil; and for the opening of the Louis Vuitton store on the Champs-Élysées in Paris. Since 2008, she has collaborated with Kanye West on numerous performance art and fashion projects. Beecroft, who was born in Genoa, Italy, lives in Los Angeles.

**Beverly Semmes** works in sculpture, textile, video, photography, performance, and large-scale installation. She has had over fifty solo exhibitions, at venues including the Fabric Workshop and Museum, Philadelphia; project rooms at MoMA/PS1 and Artist’s Space, New York; and Camden Arts Centre, London, among many others. Her work is in museum collections throughout the world, including the Hirshhorn Museum and Sculpture Garden, Washington, DC; Whitney Museum of American Art, New York; Denver Art Museum, and the Museum of Contemporary Art, Los Angeles. Semmes lives in New York.