

Electronic Arts Intermix

**New and Historical Artists'  
Video from the EAI Collection**

Autumn 2000

A program for the *Dan Graham Rooftop Urban  
Park Project Video Salon* at Dia Center for the Arts.

# Program One

## **Kristin Lucas**

***Testing Results*, 2000, 6:10 min, color.**

In these short episodes, created while she was in Japan, Lucas is seen within an alienating landscape of global pop culture and consumerism. Snatches of radio mix with video games and sales pitches on the soundtrack, as we catch Lucas's image, distorted by surveillance cameras or fragmented by the odd angles of electronics store display monitors. In each episode, the human body threatens to recede beyond visibility, submerged in a hissing, buzzing tide of media saturation.

## **Cheryl Donegan**

***Lieder*, 2000, 4 min, color.**

Donegan explores the tension between artist and model, art object and artistic "gesture," performer and viewer. The "lieder" of the title (German for "songs") are the amplified squeaks of Donegan's metal stool as it rotates. Her head wrapped in plastic and duct-tape, her body swathed in a garbage bag, she is rendered anonymous and mechanized. Gobs of paint are hurled at her from off-screen, underscoring the aura of threat and violence, which Donegan suggests is implicit in the relationship between performer and spectator.

## **Tony Cokes**

***Ad Vice*, 1999, 6:36 min, color.**

Working with both video and music forms as a member of the art collective X-PRZ and the band SWIPE, Cokes employs appropriation and re-presentation in his art. Here his source material includes advertising slogans, rock lyrics, and music videos. Rendered in an "edgy," advertisement-ready typeface, phrases are superimposed on degraded video images of rock musicians. *Ad Vice* inhabits the realm of the music-video, only to use that form's language against itself in a critique of the interactions of desire and commerce.

## **Phyllis Baldino**

***Room 1503 in a Row*, 2000, 6:05 min, color.**

Baldino examines the contextualization of art history, training her camera on a college course on contemporary art. The professor delivers virtually identical lectures to three successive classes, all taped by Baldino. The second class, however, watches not only the live lecture but also the tape of the first; similarly, the third class sees this event on playback, leading to a hall of mirrors in which art history's framing discourses are turned back on themselves *en abyme*.

## **Charles Atlas**

***Mrs. Peanut Visits New York*, 1999, 6:05 min, color.**

*Mrs. Peanut Visits New York* is a video portrait of the legendary late performance artist and dancer Leigh Bowery. Atlas' camera follows Bowery as he flamboyantly strolls through Manhattan's Meatpacking District, outrageously costumed in a self-made reinterpretation of "Mr. Peanut," the Planter's Peanut mascot. Peanut-related pop songs accompany him on the soundtrack.

## **Nam June Paik**

***Analogue Assemblage*, 2000, 3 min, color.**

Drawing on images from Paik's 1970s experiments with video synthesizers, *Analogue Assemblage* employs current digital effects technology to create a multilayered montage that references both the old and the new. David Atwood's eerie 1969 electronic score floats over ghostly image processing; the result is a paean to the way the future was.

## **Alix Pearlstein**

***Two Women*, 2000, 2:20 min, color.**

*Two Women* combines intimacy and distance to foreground the problematic of desire and mass media. Pearlstein juxtaposes a live performer with the photograph of a nude woman cut from a magazine and dangled before the camera. Tension is generated by the interaction between the static photo and a man who paces restlessly in the background. Pearlstein's voiceover, a stand-in for the second woman of the title, moans suggestively; the registers of significance result in a provocative testament to the power of the image.

## **Peter D'Agostino**

***Y00 (Year ZERO ZERO)*, 2000, 6:30 min, color.**

Racing backwards and forward in time, *Y00* is a dense collage of images that reflects the spread of high-tech global capitalism at the turn of the millennium. Encompassing military and news footage, flying saucers, and Times Square at New Year's Eve, d'Agostino's rapid-paced editing and digital effects impart to *Y00* the sense of a technologically encoded message, at once celebrating the achievements of the 20th century, and warning against repeating its errors.

## **Program Two**

### **Joan Jonas**

***Organic Honey's Vertical Roll*, 1999, 15 min, b&w.**

This documentation of a 1972 performance, in which Jonas performs as "Organic Honey," includes many of her signature devices: mirrors, masks, and the use of video for spatial, temporal, and psychological layering. In this prescient work, Jonas relates the theatrical space of her live performance to that of electronic media, as in her reference to the "vertical roll." Costumed in a doll's mask and a kimono, employing props such as fans and a feathered headdress, Jonas foregrounds emblems of female identity.

### **Hannah Wilke**

***Philly*, 1977, 32 min, color.**

Produced for German television, *Philly* documents a 1976 performance at the Philadelphia Museum of Art, in which Wilke interacts with Marcel Duchamp's Large Glass. Edited by John Sanborn, the piece juxtaposes behind-the-scenes dialogue and preparations with the performance itself, showing us a playful Wilke.

## Program Three

### Leslie Thornton

***Peggy and Fred in Hell: The Prologue*, 1985, 21 min, b&w.**

The first installment of Thornton's ongoing, open-ended *Peggy and Fred in Hell* saga features a pair of children who, in the filmmaker's words, have been "raised by television." Originally shot on 16mm film, Thornton's black and white imagery describes a world cluttered with the detritus of a mediated society. Empty signs and symbols run riot, as Peggy and Fred attempt to gain control through a series of grotesque performances.

### Tom Kalin

***Third Known Nest*, 1991-99, 39 min, b&w and color.**

*Third Known Nest* brings together Kalin's witty and poignant "video diary" pieces with new interstitial material that thematically links the works with cogent literary quotes. Merging elements of music video, text, and intimate Super 8 "home movies," Kalin has created a personal and cultural chronicle of the 1990s. Tracing a trajectory that moves from AIDS activist spots to alternative music videos and poems of love and loss, Kalin's video journal culminates in a performative self-portrait.

## Electronic Arts Intermix

Electronic Arts Intermix (EAI) is a nonprofit media arts organization that is one of the world's leading resources for artists' video and new media. EAI distributes over 2,850 titles by 175 artists to educational, cultural, arts, and television audiences. EAI's international collection of video and new media ranges from historical works of the 1960s to new works by emerging artists.

### www.eai.org

EAI's New Online Catalogue ([www.eai.org](http://www.eai.org)) is a comprehensive resource guide to the artists and works in the collection. The Online Catalogue is a searchable database of the EAI collection, featuring artists' biographies, descriptions of works, special programs, and direct on-line ordering.

### To Order

Tapes may be purchased on VHS (NTSC and PAL), SVHS, 3/4"U-Matic, Beta SP, and Digital Betacam formats. Tapes may be rented on VHS NTSC and 3/4" U-Matic formats. International orders must be placed five weeks in advance, and must be pre-paid in U.S dollars by wire transfer or credit card.

For complete ordering and payment information, as well as to obtain an Order Form, please refer to the Online Catalogue, or contact the EAI office.

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