



New and Historical Artists' Video from the EAI Collection

Winter 2001

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

Program One

The Vasulkas

Participation, 1969-1971, 62:30 min, b&w.

Participation represents the Vasulka's experience of the New York downtown art scene in the late '60s and early '70s. A fascinating portrait of wildly creative people, places and times, it uses the recently introduced Portapak video system to document, among other gems, Don Cherry trumpeting in Washington Square, Warhol Superstars on stage, and Jimi Hendrix in concert. *Participation* is a pioneering video documentary, and a free-form time capsule of an era.

Program Two

Tony Cokes

2@, 2000, 6 min, color.

Focusing on the discourse surrounding the music industry, Cokes continues his investigation of pop culture, setting black words on a white screen against the music of his band *SWIPE*. The resulting quasi-music video addresses the music of each decade since the 1960s with slogans and barbed statements.

3#, 2001, 4:38 min, color.

This is the first in Cokes' non-consecutively produced series of "promotional tapes" for his conceptual band *SWIPE*. *3#*, subtitled *Manifesto A Track #1*, introduces Cokes' concern with the ideological apparatus that undergirds the music industry. The video takes up a song by Seth Price, which is itself the systematic recreation of an early electronic pop song by Kraftwerk.

6^, 2001, 4:33 min, color.

The second in Cokes' series of pop "manifestoes," *6^* employs two simultaneous strategies to examine questions of originality and authenticity. While layers of densely theoretical text float across a blue ground, the soundtrack, a song by the band Appendix, features a singer addressing similar questions, albeit in the more familiar context of "rock lyrics."

Cheryl Donegan

The Janice Tapes: Lieder, 2000, 4 min, color; ***Whoa Whoa Studio (for Courbet)***, 2000, 3:21 min, color; ***Cellardoor***, 2000, 2 min, color, silent.

The artist writes: "These works form a capstone to concerns that have been in my work since I began to make video -- the artist's studio as theatre, the self-conscious/self-reflexive gesture that unites performance and painting, creation unraveled. The space for painting/performance is very shallow -- a makeshift set, the television screen, the frame of a painting. In this tautological space the performer, both object and subject, views herself from both sides of the mirror. The gestures performed are fleeting, interrupted, handicapped; the performer's back is against the wall. The imagery plays a game with elements that are part of the creative process -- clean and dirty, sight and blindness, fullness and emptiness, chance and effort."

Peggy Ahwesh

73 Suspect Words, 2000, 4 min, b&w.

73 Suspect Words is a deceptively simple and ultimately chilling meditation on the power of words. Ahwesh delves into one person's obsessive irrationality, and his expressions of fear and anger. Based on a spell-check of the Unabomber's manifesto, the work alludes to the violence underlying the key words presented.

She Puppet, 2001, 15 min, color.

Using footage collected from months of playing *Tomb Raider*, Ahwesh rewrites the video game as a reflection on identity and mortality. Trading the rules of gaming for art making, she brings *Tomb Raider's* cinematic aesthetics to the foreground, and shirks the pre-programmed "mission" of its heroine, Lara Croft.

Rita Myers

Selected Performances 1973:

Slow Squeeze, 11:15 min, b&w.

In this newly restored performance tape, Myers constricts her body position to "fit" into the shrinking frame of a gradual camera zoom. In her reflexive use of video and closed-circuit monitoring, Myers explores the interface of real-time technology and human gesture.

Tilt 1, 6:50 min, b&w.

Again, Myers negotiates her relationship to the frame of the camera as it gradually realigns itself - this time in a clock-wise movement that turns the room sideways. Myers adjusts her position, bracing herself with increasing difficulty against the wall, in an attempt to remain upright even as the camera does not.

Jumps, 3:30 min, b&w.

The last in a triptych of performances in which Myers attempts to escape the space of closed circuit monitoring through physical exertion. As the frame widens, Myers jumps out of view - defying the camera's gaze until gravity defies her and the frame widens again.

Mike Kelley

Superman Recites Selections from 'The Bell Jar' and Other Works by Sylvia Plath, 1999, 7:19 min, color.

Kelley writes: "In a dark no-place evocative of Superman's own psychic 'Fortress of Solitude' the alienated Man of Steel recites those sections of Plath's writings that utilize the image of the bell jar. Superman directs these lines to Kandor, the bell jar city that represents his own traumatic past, for he is the only surviving member of a planet that has been destroyed."

Gary Hill

Commentary, 1980, 1 min, color.

With this 1980 tape, Gary Hill's investigations into sign systems -- particularly as enunciated in the form of spoken language -- join with his early concerns with montage and the idea of the cut, to produce a concise performance on the nature of television.

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 Online Catalogue (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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