



New Works

Recent and Historical Artists' Videotapes
from the EAI Collection

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

Program I

Cheryl Donegan

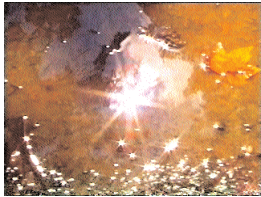
Artists + Models, 1998, 4:43 min, b&w.



In this black and white performance tape, Donegan continues her ironic exploration of the process of making art. Working within the format of a music video, Donegan plays with notions of artist and model, subject and object, and the "painterly gesture."

Seoungcho Cho

Salt Creek, 1998, 16:15 min, color.



With *Salt Creek*, Seoungcho Cho turns his hypnotic camera eye on the harsh terrain of Death Valley. Through a series of delicate formal manipulations, he folds representations of a coldly beautiful landscape into images of seething video static, water sluicing out of a tap, and a surveillance view from one office tower into another. Stephen Vitiello's score echoes the image track in describing a gradual arc of inhospitable elegance, rhythmic grace, and decay.

Ursula Hodel

Godiva, 1997, 4:31 min, color.



With irony, humor, and an outrageous sense of style, Ursula Hodel's up-close performance gestures conflate food, desire, consumerism, vanity, and the female body -- and put a new spin on the idea of video as mirror. In *Godiva*, Hodel's frenetic costuming enhances this comically manic portrait of a woman, chocolate, accessories and other worlds.

Martha Rosler

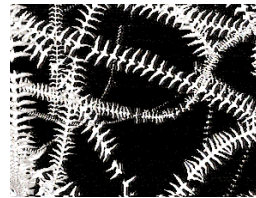
Domestic Economy I & II, 1974, 10 min, color, silent, super-8 transfer.



Set in the arch-American 'home movie' context of a sunny suburban backyard, these two early super-8 films document the mundane activities of a woman going about her domestic chores. Quietly depicting this figure in the tasks of mowing and watering the grass, hanging laundry to dry, and keeping her son company, Rosler points up the labor that allows leisure, and interrogates the 'economy' that creates her role.

Steina

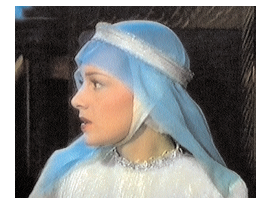
Orka, 1995, 16 min, color.



The images in *Orka* – which means "life force" – were shot by Steina in the wilds of her native Iceland in 1996. A "tracer" device records the micro-movements of nature over time, such as the paths of birds and waves. Steina's digitally altered images of nature have a stark and often startling beauty.

Klaus vom Bruch

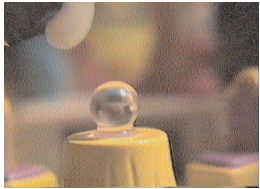
Hood, 1998, 4:25 min, color.



Hood continues Klaus vom Bruch's exploration of repetition as a formal means of altering perception. Restricting his materials to a single, spare piece of video footage and its accompanying soundtrack, he develops a theatrical space without origin or narrative, in which gesture is nevertheless imbued with drama and anxiety.

Phyllis Baldino

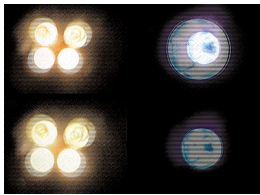
Nano-cadabra, 1998, 5:05 min, color.



Baldino takes the theory of "Nano-technology" as her jumping-off point to explore the connections between science, magic and wonder. *Nano-cadabra* is composed of forty abstract narratives, each lasting five seconds or less. In these mini-events, an array of ambiguous objects interact, eerily suggesting movement on the molecular level.

Jud Yalkut

Some Manipulations, 1969, 3:10 min, color, silent, 16mm. transfer.



Some Manipulations depicts a series of 1969 performances at the Judson Church by Fluxus artists Jean Toche, Steve Young, Nam June Paik, and Al Hansen. However, it is no passive documentation: Yalkut's camera zooms into and out of discrete gestures and abstracted forms at high speed; he divides the screen into four quadrants, each holding a separate image. The juxtaposition creates a roiling, staccato mix of color, motion and shape.

Vito Acconci

Corrections, 1969, 12 min, b&w.



Unavailable until now, *Corrections* is Acconci's very first single-channel video. Back to the camera, with only his head and bare shoulders visible, Acconci lights a match and brings it around to the nape of his neck. The lights dim as the flame nears his body hair, which briefly flares in the darkness, at which point Acconci shakes out the match. This action is repeated for the duration of the piece. With its themes of confrontation, endurance, and repetition, *Corrections* introduces the themes that typify Acconci's body-based performance work of the 1970's.

Dan Asher

LDTV, (Love Conquers All & Turn the Other Cheek), 1997, 7:05 min, color.



LDTV, which refers to the artist's term for "low definition television," is a collection of television fragments videotaped directly from the TV screen in countries in which Asher has traveled. *LDTV* reflects the nomadic character of Asher's work, while reproducing the effect of a satellite fixed in space, giving unlimited access to the world. *LDTV* traces the speed at which Western culture is transmitted globally.

Program II

Joan Jonas

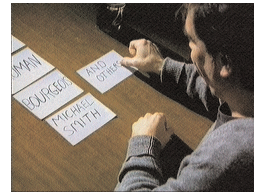
Songdelay, 1973, 18:35 min, b&w.



Newly available on video, this 1973 black-and-white film is a rediscovered classic. Performing with a "cast" that includes Gordon Matta-Clark, Jonas choreographs a theater of space, movement, and sound, with the urban landscape of New York in a featured role. Jonas creates a highly original if enigmatic theatrical language of gesture and sound, as she and her performers play with emblematic props, unexpected rhythms of space and scale, references to painting, and audio delays. At once delightfully improvisational and precisely choreographed, *Songdelay* resonates with themes and strategies that recur throughout Jonas' performance work.

Michael Smith

Do It (How to Curate Your Own Group Exhibition), 1996, 2:45 min, color.



Originally commissioned for Hans-Ulrich Obrist's "Museum-in-Progress" series *Do It*, Smith's *How to Curate Your Own Group Exhibition* is a deadpan infomercial explaining exactly what the beginning curator needs to know. Television professionals shot and edited the piece, yielding a flashy "spot" in which Smith plays a corporate talking head, concerned with a 21st-century "transferral of curatorial responsibilities into the hands of the artists," as well as an artist who simply wants to get into more group shows.

Alix Pearlstein

Partners, 1998, 14:30 min, color.



Pearlstein writes, "*Partners* continues and extends my investigation into the role of the still picture in time based media, by literally juxtaposing a live action figure with a paper cutout. These two dimensional people act as surrogate performance partners, presenting a wide range of identities, with whom I interact, react to and mirror in a series of attempts to 'connect' with an 'other' physically, psychologically and emotionally... The voice-over posits a mediation between an internal monologue or spoken thought, and a 'real,' albeit one-way, conversation."

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 2,750 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 of the 1990s.

www.eai.org

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