



KEN JACOBS

ANAGLYPH TOM (Tom With Puffy Cheeks)

Artist Talk + Premiere of New Work

EAI presents the premiere screening of a new feature-length, 3-D video by legendary experimental filmmaker **Ken Jacobs**, titled *ANAGLYPH TOM (Tom With Puffy Cheeks)*. Jacobs will be present to introduce and discuss his work.



Wednesday, October 29, 2008
6:30 pm

Electronic Arts Intermix (EAI)
535 West 22nd Street, 5th Floor
(between 10th & 11th Avenues)
www.eai.org

Admission free

In *ANAGLYPH TOM*, **Ken Jacobs** revisits the 1905 source of his 1969 structuralist film masterpiece, *Tom Tom the Piper's Son*. In his earlier film, a landmark of cinematic deconstruction, Jacobs re-photographed and manipulated a film fragment from the dawn of cinema, penetrating the image to reach the sublime. In *ANAGLYPH TOM*, the artist applies the anaglyph 3-D process to the original footage, engaging the experience of depth perception itself as the subject of his relentless experimentation. Jacobs again summons the celluloid ghosts and lost worlds of an earlier age, subjecting them to his dizzying interventions and immersing the viewer. 3-D glasses will be supplied.

Writes Jacobs: "The real subject of *ANAGLYPH TOM (Tom With Puffy Cheeks)* is depth-perception itself. Our beloved performers from the 1905 *Tom, Tom, the Piper's Son* again encapsulate human absurdity for our amusement but this time in illusionary (and berserk) 3-D. Clowns and harlots and slumming gentry freely step forward and back through the screen surface, often misplacing heads and limbs as they change location. "

In addition to *ANAGLYPH TOM*, three of Jacobs' newest digital shorts, *His Favorite Wife Improved* (2008), *Nymph* (2007), and *Capitalism: Slavery* (2006) will be screened. In these works, Jacob reanimates through digital manipulation sources ranging from a 19th century stereograph to a 20th-century televised movie. Throbbing and flickering, pulsing and stuttering, these works plunge the viewer into haunted scenes that come alive with illusory depth and movement.

Jacobs, one of the pioneers of the American avant-garde cinema, has in recent years turned his attention to the possibilities that video and digital technology offer for investigating human perception and the act of viewing. Continuing to draw inspiration and to source images from early cinema and photography, and furthering the inquiries begun in his Nervous System series of live film-projection performances, Jacobs investigates how the eyes and the brain join forces to manufacture vision. Whether undertaking archaeological journeys to the birth of cinema, or scrutinizing the interstices of new digital technologies, Jacobs' work investigates, provokes, and draws power from the mysteries of human vision.

*NOTE: The works being screened should not be viewed by individuals with epilepsy or seizure disorders.

Ken Jacobs was born in 1933 in Brooklyn, New York. A pioneer of the American film avant-garde of the 1960s and '70s, Ken Jacobs is a central figure in experimental cinema. From his first films of the late 1950s to his recent innovations with digital technologies, his works have influenced countless artists. He has received numerous awards, including the Maya Deren Award, a John Simon Guggenheim Fellowship, as well as grants from the

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National Endowment for the Arts, the Rockefeller Foundation, and the New York State Council on the Arts. In 1967, with the involvement of Florence Jacobs, he created the Millennium Film Workshop in New York. In 1969, with Larry Gottheim, Jacobs began the Cinema Department at SUNY Binghamton and taught there until 2002. His films, videos and performances have been featured in international venues such as the Berlin Film Festival, the London Film Festival, the Hong Kong Film Festival, the New York Film Festival, the American Museum of the Moving Image, Astoria, New York, the Whitney Museum of American Art, New York; and The Museum of Modern Art, New York, among many others. Jacobs lives in New York City.

About EAI: Founded in 1971, Electronic Arts Intermix (EAI) is one of the world's leading nonprofit resources for video art and interactive media. EAI's core program is the international distribution of a major collection of new and historical media works by artists. EAI's activities include a preservation program, viewing access, educational services, online resources, and public programs such as exhibitions and lectures. The Online Catalogue provides a comprehensive resource on the 175 artists and 3,000 works in the EAI collection, including extensive research materials. www.eai.org

Please visit EAI's new project, *The Online Resource Guide for Exhibiting, Collecting & Preserving Media Art*, a comprehensive source for information on single-channel video, computer-based art, and media installation: <http://resourceguide.eai.org>

For more information about this event please contact: Josh Kline (josh@eai.org) (212) 337-0680 x17
Electronic Arts Intermix 535 West 22nd Street, 5th Floor New York, NY 10011

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