



# **New and Early Artists' Video from the EAI Collection**

Spring 2003

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

# Video Program

## Paradise Crushed

Leslie Thornton

2002, 12 min, color

*Paradise Crushed* could be the black hole at the center of the film and video constellation that is Thornton's *Peggy and Fred* cycle. Scraps of sound and image, barely recognizable from previous episodes, collide and recombine as the story of the two children "raised by technology" buckles under the pressure of digital technologies, electronic surveillance and millennial apocalyptic fervor.

## Flo Rounds A Corner

Ken Jacobs

1999, 6 min, color, silent

Writes Mark McElhatten: "If this dance weren't so meticulous, so slow, so molecular it would describe a calamity. But in fact this happens every day, every moment in the blink of an eye. Tilts with perfect pitch. The eponymous Flo moves slanted and enchanted down a street in Taormina, Italy - as casual, momentous and as 'on time' as the arrival of the train at La Ciotat that rounded the corner of another century. A landmark work."

## Rainer Variations

Charles Atlas

2002, 41:30 min, b&w and color

Employing archival film clips and new video, Atlas' self-described "video montage" is a documentary *sous-rature*. In his portrayal of filmmaker/choreographer Yvonne Rainer, Atlas undermines genre conventions to pose some of the same questions that have long concerned her. While an extended interview with Rainer runs throughout the piece, Atlas' editing takes up the four "performers" (Rainer herself among them) who enact and re-enact the interview, shuffling and superimposing image and voice tracks to yield a video palimpsest of theatricality and ambiguity.

## 1

Shelly Silver

2001, 3:12 min, color

An exploration in mood and tone, *1* is a montage of image, music, and language. Against a split-screen study of New York beat cops, Silver presents a sentence, drawn out in single words over the course of the piece. Through subtle word repetition, she alters what would appear to be a unified sentence; this, in addition to the doubled image, calls the work's title into question. Where lies the unity in this work, or any motion picture -- to what extent does it exist in the mind of the viewer.

## **orange factory**

SeoungHo Cho

2002, 11:38 min, color

*orange factory* travels the back-roads of the Korean countryside at twilight. A haunted voice recalls experiences of pain and abandonment, while an unsettling music track underscores the themes of alienation and loss. Here Cho uses light to reflect on personal history and identity. With its somber tones of orange and blue, and voiceover that explores extreme physical states, *orange factory* traverses the terror and beauty of memory.

## **phantom limb**

Phyllis Baldino

2002, 7:08 min, color

Baldino writes: "A friend of mine rented a home in rural Connecticut for the weekends. Eugene O'Neill once lived there, but in the original part of the house...It has been on the market for a long time but still does not sell. There is something about the house...the way it was, the way it is now...I could not get it out of my head. After researching O'Neill's life it all came together in this piece."

## **5 Minute Break**

Kristin Lucas

2001, 4:35 min, color

While artist-in-residence in the north tower of the World Trade Center, Lucas was given a tour of the center's sub-basement. *5 Minute Break* is the eerie artifact of that tour. An animated woman roams the WTC sub-basement like a benign Lara Croft, negotiating an underground maze of empty stairwells, faded graffiti, hulking machinery, and discarded trash. Lucas' vision of a haunted netherworld of dead-ends and detritus beneath the trade center charts a lost realm, frozen in time.

## **Quin Quag**

Michael Smith and Joshua White

2002, 8 min, color. *In collaboration with Joshua White.*

Ostensibly one segment of a television magazine show called "Millennium Visions," *Quin Quag* is in fact a carefully crafted simulation. Smith plays the entrepreneur "Mike Smith," who, while planning an arts and wellness conference center in the Catskill Mountains, uncovers a fifty-year old artists' colony that was formerly on the property.

## **Water Light/Water Needle (Lake Mah Wah)**

Carolee Schneemann

*1966, 10 min, color, 16 mm film*

Schneemann's classic 1966 aerial "Kinetic Theatre" work was first staged at St. Mark's Church in the Bowery, with eight performers moving to a score of randomized encounter on layers of rigged ropes and pulleys. One of two video documents of this early and influential performance, this version is enacted outdoors in trees and across the surface of a lake, in sequences directed by Schneemann.

## **Now**

Lynda Benglis

*1973, 10 min, color*

*Now* takes on video's claims to immediacy and authenticity, as Benglis juxtaposes live performance with her own prerecorded image. The soundtrack features phrases such as "now!" and "start recording," commands that usually ground us in the present, but here serve to deepen the confusion between live signals and mediation. Repeated takes and acidic color processing heighten this challenge to video's power of "liveness."

## **About Electronic Arts Intermix**

Electronic Arts Intermix (EAI) is a nonprofit media arts organization that is one of the world's leading resources for video and interactive media by artists. Founded in 1971, EAI's core program is the Artists' Distribution Service, which provides the international distribution of a major collection of video art works. EAI also offers a major Video Preservation Program, extensive online resources, a Viewing Room, equipment access, and public exhibitions and screening events.

EAI's collection features over 3,000 titles by 185 artists. It spans the mid-1960s to the present, from seminal historical works by video art pioneers to new interactive works by emerging artists. The collection also includes artists' audio CDs, CD-Roms, and Web projects. These works are made available to educational, cultural, arts, and television audiences around the world, in a range of digital and analogue formats. EAI also facilitates museum acquisitions and exhibitions.

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