



**ELECTRONIC ARTS INTERMIX
NEW ARTISTS -- WINTER 1991**

EAI is proud to announce the addition of the following new artists to the Artists Videotape Distribution Service: Lawrence Andrews, Peter Callas, Sigrid Hackenberg, Philip Mallory Jones, George Kuchar, Thierry Kuntzel, Victor Masayeva, Jr., Eder Santos, Shelly Silver, Rea Tajiri and Julie Zando.

Reflecting the multicultural richness and diversity of the United States -- including works by African-American, Native American and Asian-American artists -- as well as video from Brazil, Australia and Europe, their tapes represent some of the most compelling voices in contemporary art, culture and media.

LAWRENCE ANDREWS

The provocative works of San Francisco-based artist Lawrence Andrews explore cultural and mass-media constructions of history and identity. With compelling energy and tension, Andrews' video-essays explore violence, exploitation, and racism in relation to media representation. Andrews lives in San Francisco.

An I For An I

1987, 18 min, color, stereo sound.

In this dynamic cultural statement on the internalization of racism and violence, Andrews assails institutionalized and mass media exploitation through juxtapositions of on-screen text, hand-held footage and appropriated imagery.

Cultural Diminish

1988, 23 min, color, stereo sound.

In this indictment of both the elitist and mass culture industries of postwar America, Andrews juxtaposes fragments from such disparate realms as TV entertainment, art history, pro sports, and black urban street life.

Strategies for the development of/Redefining the purpose served/Art in the age of...A.K.A. the Making of the Towering Inferno

1989, 23 min, color, stereo sound.

In a provocative collage of found and original images, talking heads, and on-screen text, Andrews constructs a fragmented cultural essay to question the function of art within institutional systems and contemporary society.

PETER CALLAS

Vibrant and dynamic, the video works of Australian artist Peter Callas are singular in form, technology and iconography. Referencing cinema, TV and techno-pop culture, Callas' powerful and vivid pictorial tableaux examine the historical and media images embedded within the construction of cultural and collective memory. Callas lives in Sydney.

Selected Works I

Total program: 1986, 29:58 min, color, stereo sound.

This collection of works examines cultural meaning in the production and reception of images and language as signs.

Selected Works II

Total program: 1986, 16:28 min, color, stereo sound.

Produced in Japan, this collection of works is unified by Callas' distinctive formal and thematic strategies, including his intricate electronic layering of iconic images in constant, rapid motion to form vividly patterned and animated landscapes of cultural emblems.

Kiru Umi No Yoni (Cutting Like the Ocean): A Didactic Document, Version II

1986, 21:53 min, color, stereo sound.

Kiru Umi No Yoni is a reworking and expansion of a multi-media installation. This single-channel version utilizes computer graphics, overlays and Shanghai jazz to transform what Callas terms a "didactic document" into a ghostly evocation.

If Pigs Could Fly (The Media Machine)

1987, 4:20 min, color, stereo sound.

This boldly executed, irreverent work simultaneously analyzes stereotypes of 'Australian' identity and Australian attitudes towards the media, using Callas' distinctive, witty manipulation of signs and icons.

Style (Part 2)

1988, 4:25 min, color, stereo sound.

Produced to introduce an exhibition of applied arts and design at the Powerhouse Museum in Sydney, *Style* is a dazzling template of design and decorative motifs from the 18th to the 20th century.

Night's High Noon; An Anti-Terrain

1988, 7:26 min, color, stereo sound.

Night's High Noon is a powerful visual portrayal of the memories sublimated in the cultural construction of contemporary Australian identity. To a haunting musical score, Callas visualizes the linguistic and totemistic heritage of white and aboriginal culture in Australia.

Neo Geo: An American Purchase

1989, 9:17 min, color, stereo sound.

Neo Geo is a vivid portrayal of the contemporary American cultural consciousness. In this fragmented terrain, Callas' dark vision of the American landscape is inscribed with symbols of violence, money, war and jingoistic bravado.

SIGRID HACKENBERG

Using video to observe time, place and culture, Sigrid Hackenberg takes part in what she terms an "ongoing exploration of the poetic." Documenting the poetics of the everyday, she discerns "a spiritual presence in nature, sound, objects, people and 'places.'" Hackenberg lives in New York.

Sleep

1986, 9 min, b&w, stereo sound.

In *Sleep*, Hackenberg states, "Vision is pure psychology. Images act upon the imagination as symbols; things are not as they appear. Transition, imagination, memory and travel are themes that recur throughout the tape."

Right, Left, Center Tape, 1971

1987, 27 min, color, stereo sound.

In this elusive work, two channels of images appear simultaneously on the screen, suggesting a voyage of memory and transition, internal and cultural identity and otherness.

Spanisches Band/Spanish Tape

1988, 110 min, color, stereo sound.

Juxtaposing two sets of images simultaneously on one screen, Hackenberg distills the essence of time and place and the poetics of the quotidian. Shooting in medium or close shots to affirm the intimacy of video, Hackenberg evokes "a conscious spirit within objects, landscape and nature."

Korean Tape For Home

1989, 14 min, color, stereo sound.

In this split-screen composite work, Hackenberg juxtaposes the architectural landscape and the human figure as a metaphor for the integration of the physical with the psychological.

1 & 2/CHINESE DANCE

1990, 8:23 min, color, stereo sound.

In this split-screen composite work, Hackenberg moves hypnotically to the accompaniment of Chinese music to evoke the experience of another place.

ACHAI/PAKISTANISCHES BAND

1990, 169 min, color, stereo sound.

ACHAI documents the "ordinary" and "everyday" occurrences which are a part of Pakistani culture.

According to Hackenberg, it "translates my admiration for the incredible beauty of a place and its people ... [in] ... light, darkness, movement and voices, a series of gestures experienced in time."

PHILIP MALLORY JONES

The experimental narratives of Philip Mallory Jones interpret the African-American experience in the context of the African diaspora. In pursuing an aesthetic which seeks to unite culturally dispersed peoples through a collective visual language, Jones fuses archetypal, iconographic imagery with non-verbal storytelling. States Jones, "My work has always considered the screen as a canvas, rather than a window, and explored ways of telling stories through emotional/sensorial experience." He lives in Baltimore.

The Trouble I've Seen

1976, 10 min, color, stereo sound.

Writes Jones, "***The Trouble I've Seen*** is a bicentennial ode. A portrait of black rural Georgia, shot in three rural communities in the hills within a hundred miles of Atlanta."

Soldiers of a Recent and Forgotten War

1981, 28 min, b&w and color, stereo sound.

Made as part of the PBS series *Matters of Life and Death*, ***Soldiers of a Recent and Forgotten War*** comprises reconstructed monologues of six Vietnam combat veterans. Jones captures the veterans' despair and restlessness in a powerful study of men at war with the past and themselves.

What Goes Around/Comes Around

1987, 3 min, color, stereo sound.

Employing a fusion of graphics, illustration and animation, Jones crafts a spare, intense evocation of sexual and metaphoric love, desire and loss.

Ghosts & Demons

1987, 3 min, color, stereo sound.

Using broadcast television footage that has been electronically processed to remove all color, Jones generates highly abstracted black-and-white imagery of the Third World. Jones challenges the media's representation of the Third World with "images of victimization, deprivation and weakness."

Footprints

1988, 8 min, color, stereo sound.

This work is an evocation of African folk tales and myth, which relates the story of two spirits in conflict. States Jones: "The intention is to transpose various African motifs or image construction into this electronic medium. ***Footprints*** and ***Dreamkeeper*** are the first two parts of a transcultural dialogue, commentaries on the emerging Diaspora culture.

Wassa

1989, 3 min, color, stereo sound.

Wassa is a transcultural music video, a dreamlike vision that unfolds with lush imagery, vibrant colors and the haunting music of Houstapha Thiohbian.

Dreamkeeper

1989, 5 min, color, stereo sound.

Using footage and ambient sounds gathered in Angola, Jones hones his aesthetic of a narrative structure based on emotional progressions with images. Jones creates a piece which plays to the African diaspora cultures of North, Central, and South America, and the Caribbean, Africa, and Europe, evoking different interpretations according to the locale.

Jembe

1989, 3 min, color, stereo sound.

Using images and styles associated with African sculpture and Native American sand painting, Jones breaks through the surface of video imagery to the very element of the things which his work encompasses -- people, places, social situations.

GEORGE KUCHAR

George Kuchar, a legendary figure in New York's underground film scene, has more recently applied his wildly original sensibility to video. In an extraordinary series of video diaries, Kuchar scrutinizes his immediate environment, uncovering the drama of the everyday. His self-narrated tapes record close-up observations of the personal routines and social interactions of daily life with the rawness of video verite and the theatricality of fiction. Kuchar lives in San Francisco.

Video Album #5/The Thursday People

1987, 60 min, color, sound.

Writes Kuchar: "In two parts, with a total length of 60 minutes, this diary chronicles the final visits I had with Curt McDowell, who was bed-ridden at the time with AIDS. The tape records the whole season inside and out and the food that went in and the feelings that went out."

Cult of the Cubicles

1987, 45:44 min, color, sound.

Writes Kuchar: "It's New York in the summer and I set out to track down some high school friends who have burrowed deep into the 'big apple.' The viewer gets to see how far they've eaten their way to the core in this 45-minute study of urban denizens in the grip of Newtonian damnation."

Rainy Season

1987, 28:37 min, color, sound.

"The rains come and a chill sets in as I explore the dark and dank pockets of things best left in the closet." In a mood of isolation and alienation, Kuchar continues his Video-8 diary with melancholy, wry observations of the everyday.

Precious Products

1988, 15:03 min, color, sound.

According to Kuchar, "This, another in the series of homes I visit when the original occupants are out of town, is a rare look behind the walls of the rich and famous to see what's scratching at the woodwork."

Weather Diary #5

1989, 38:17 min, color, sound.

The latest "chapter" of Kuchar's remarkable *Weather Diary* series finds Kuchar observing weather and his social and personal environment. He writes: "Set in central Oklahoma during May, I spend 3 weeks in a motel and get talked at by a small weather-radio that seems to rule my life."

Point 'n Shoot

1989, 4:15 min, color, sound.

Writes Kuchar: "In this short tape (part of a series about visiting nice homes when the occupants are out of town) I'm invited by a young man who waters their plants, to hose down with him amid the bric-a-brac and sensuous topography of Marin County, California."

The Fall of the House of Yasmin

1990, 52:45 min, color, sound.

Created with his students at the San Francisco Art Institute, this tape marks a departure from Kuchar's diaries in its use of post-production technology, but retains his trademark irreverent humor and improvisational feel. A camp send-up of Gothic literature and television soap opera, *The Fall of the House of Yasmin* glances hilariously at sex, drugs and popular music.

THIERRY KUNTZEL

Distinguished French critic and theoretician Thierry Kuntzel, who has contributed a seminal body of critical work on textual analyses and the semiotics of cinema, began working in video in 1979. He has produced a profound, visually stunning body of work which uses video to uncover the essence of the perception of reality and representation, memory and the unconscious, in relation to the codes of cinema, photography and painting. Kuntzel lives in Paris.

Nostos 1

1979, 45 min, color, silent.

Opening with allusions to the Max Ophuls film *Letter From An Unknown Woman*, *Nostos 1* deconstructs the cinematic apparatus. The protagonist, played by Kuntzel himself, sits by a window on a moving train and is recast/recreated as a recomposed, reprocessed image. Writes Kuntzel: "There is hardly any representation in *Nostos 1*: just enough to tiptoe around the edges of analogy, illusion, under the image and in between images."

Time Smoking a Picture

1980, 38 min, color, silent.

Simple movements and images -- a figure smoking a cigarette, a frame within a frame -- unfold in time as elusive manifestations of reality and representation. In analyzing this work, Raymond Bellour writes of Kuntzel's achievement in "representing the unrepresentable: the spatial or temporal in-between created by the disjunction/conjunction between mental representation and perception, surface and depth ... past and present, conscious and unconscious."

La peinture cubiste

1981, 49 min, color, sound. In French.

Commissioned for the French television series *Regards Entendus*, *La peinture cubiste* is taken from a Jean Paulhan text about a man who perceives and experiences, in his home and in his daily life, the paradox of cubist painting -- i.e. the nature of one's physical relation to objects. The video-space produces a transformation analogous to that produced by cubist painting -- a radical shift in the representation of reality.

VICTOR MASAYESVA, JR.

Hopi artist Victor Masayesva, Jr. has created a body of video art which represents Native American culture through poetic visualizations, employing technological tools to lyrically depict Hopi myths, ritual and history. Masayesva lives in Hotevilla, Arizona.

Hopiit

1982, 15 min, color, sound.

With an intensely felt lyricism, Masayesva depicts the scope of Hopi culture through the cycle of the seasons, from its symbols and rituals to the deeply ingrained role that the natural landscape has played in shaping Hopi institutions and traditions.

Itam Hakim, Hopiit

1985, 58 min, color, stereo sound. In Hopi with English subtitles.

In direct contrast to the interpretive practice of ethnography, Masayesva articulates his cultural heritage through observation, and by allowing a Hopi voice to be heard. His eloquent rendering of the natural landscape of Arizona, and the cadence of the storyteller's language, exerts a mesmerizing beauty. The title translates as "We, someone, the Hopi."

Ritual Clowns

1988, 18 min, color, stereo sound.

Masayesva addresses the tradition, myth and contemporary role of the ritual clown in Southwest Native American communities, and contrasts this role with Western ethnographers' anthropological interpretations. He writes: "Maintaining the worldwide historical perspective on the clown as a mirror of human behavior, this program explores both the acerbic and ritually cleansing role of humor in Native American communities."

SISKYAVI -- The place of Chasms

1989, 28 min, color, stereo sound.

SISKYAVI reflects the current debate over the return of artifacts to Native American tribes, and implicates the practice by Western civilizations of appropriating religious artifacts from around the world in the name of Science and Art.

Pot Starr

1990, 6 min, color, stereo sound.

Masayesva writes that Pot Starr addresses the themes of "ceramic designs, computer analysis and interpretation."

EDER SANTOS

The vibrant, poetic video tapes of Brazilian artist Eder Santos reinterpret the social and historical strains of Brazilian culture -- African, Indian and European. Incorporating indigenous elements and motifs, Santos wrestles with issues of technology and media in a culture in which there is a "gap ... between the social and the technological." States Santos: "My main concern is ... to use technology in order to express ideas, to bring about visual and tactile sensations, moods and feelings ... I aim at creating a private world which is both an inner and an outer reality." Santos lives in Belo Horizonte, Brazil.

Europe in Five Minutes

1986, 13:57 min, color, stereo sound. In Portuguese.

This highly fragmented work illuminates Santos' aesthetic of using the basic elements of technology to elucidate cultural representation. In this case, Santos draws on Super-8 footage of America and Europe shot by a 78-year old Brazilian tourist -- shaky, standard scenes of Paris, Rome, and London -- to underscore how technology reduces experience to well-worn cliches.

UAKTI-Bolero

1987, 6:49 min, color, stereo sound.

In this hypnotic version of Ravel's "Bolero," as performed by the Brazilian musical group UAKTI, Santos fuses computer-generated digital imagery with superimposed scenes of the musicians, creating a percussive, harmonic work in which musical and visual rhythms unite.

Rite and Expression

1988, 8:13 min, color, stereo sound.

An impressionistic, fluid evocation of the history and architecture of Our Lady of the Rosario church in the central Brazilian state of Minas Gerais. Erected during the 17th century in the gold-mining town of Ouro Preto (Black Gold), the Rosario was a cultural and social locus for the slaves who built it. Santos draws on both primal and human elements in his spiritual interpretation of the Baroque edifice.

Lies & Humiliations

1988, 3:54 min, color, stereo sound. In Portuguese with English subtitles.

Santos merges poetic language and ethereal Super-8 images in *Lies & Humiliations*, a hauntingly lyrical work that invokes memory and its ghosts.

I Cannot Go to Africa Because I Am on Duty

1990, 7:57 min, color, stereo sound.

Using highly manipulated footage, Santos examines the explosion of technology and media in Brazilian culture. He writes that the proliferation of dazzling modern technology poses crucial ethical questions to a "society hellbent on running a race whose sole goal is to employ the latest technological innovation in terms of image production."

SHELLY SILVER

In Shelly Silver's enigmatic narratives, truth and fiction are constantly in doubt. Investigating how contemporary identity is both reflected and constructed by television and cinema, Silver questions storytelling, role-playing and the means by which popular narratives articulate fictions of the self. She lives in New York.

Are We All Here?

1985, 50 min, color, sound.

The interconnected relationships of Jill, Jerry and John undergo a radical and supernatural transformation when the three lovers change into one another. Silver's narrative video "with a strange twist" forces the three lovers into a more imaginative solution to their otherwise mundane triangle.

Meet the People

1986, 16:32 min, color, sound.

Blurring the line between documentary and fiction, truth and artifice, *Meet the People* presents fourteen "characters" who face the camera in "talking head" close-ups and speak about their lives and dreams.

Things I Forget to Tell Myself

1988, 1:50 min, color, sound.

Things I Forget to Tell Myself is an elusive observation on the disclosing and withholding of information. This enigmatic work questions not only the fragmentation of seeing and reading information, but the fragmentation of meaning as well.

getting in

1989, 2:47 min, b&w and color, sound.

Silver describes *getting in* as a tape about "heterosexual sex and the architecture of Northern California." The rest is for the viewer to decipher.

The Houses That Are Left (trailer)

1989, 6:42 min, b&w and color, sound.

Questions of race, age, marital status converge with self-descriptions in an enigmatic inquiry into contemporary identity, constructed from the roles and narrative conventions of cinema and television.

We

1990, 4 min, b&w and color, sound.

Silver calls *We* "a tape about perception, assumption, the text, the facts."

The Houses That Are Left (Part 1)

1990, 30 min, b&w and color, sound.

Juxtaposing black-and-white film with color video, and fusing narrative elements of drama, comedy and documentary, Silver provides a structure that enables a plurality of voices to emerge.

REA TAJIRI

Bringing complexity and sophistication to her deconstruction and appropriation of popular texts, Rea Tajiri decodes the images and soundtracks of Hollywood cinema and mass media as a strategy of cultural analysis. A Japanese-American, Tajiri often focuses her inquiry on the representation of Asians and Asian-Americans in popular media. She lives in New York.

The Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain

Total Program: 1987, 13:16 min, color, sound.

In *The Hitchcock Trilogy*, Tajiri uses Bernard Hermann's evocative scores for Hitchcock's films to create a compelling series of deconstructive "meta-narratives." Throughout the trilogy, the familiar Hitchcock scores serve to recast the meaning of the "dramatic narrative," and provide an ironic counterpoint to Tajiri's texts.

Off Limits

1988, 7:30 min, color, sound.

Writes Tajiri: "*Off Limits* presents an analysis of representations of the Vietnam War, the 1960s, and the Vietnamese characters that have been portrayed in the recent series of films about this subject."

History and Memory

1990, 30 min, b&w and color, sound.

Focusing on the internment of Japanese-Americans during World War II, this powerful and poignant work examines the rewriting of history through media representation. In a pastiche of black-and-white film images, written text, voiceover and video, Tajiri interweaves collective history and personal memory.

JULIE ZANDO

Julie Zando explores identity, desire and the construction of a female self through a complex and compelling discourse on power. Analyzing the psychoanalytic, social and personal dynamics of women's relationships, she examines subjectivity and sexuality in terms of manipulation and submission, and exhibitionism and voyeurism. Zando lives in Buffalo.

I Like Girls For Friends

1987, 3 min, color, stereo sound.

In this ironic narrative, Zando explores the mechanics of desire and seduction, and their inverses: masochism and control.

The A Ha! Experience

1988, 4:32 min, color, stereo sound.

A young woman, on the brink of sexual awakening, is shocked by the presence of her mother in bed. The image haunts her, and the imagined presence of the mother's body provides the backdrop for all further sexual encounters in this acute narrative of self-realization.

Hey Bud

1987, 10:36, b&w and color, stereo sound.

Hey Bud begins with the suicide of Bud Dwyer, a government official who killed himself on television, and develops into a provocative analysis of voyeurism, exhibitionism, and the role of the media in exploiting violence.

Let's Play Prisoners

1988, 22 min, b&w (color signal), stereo sound.

Examining the relationship between power and love, *Let's Play Prisoners* dissects relationships between women -- specifically, how the mother-child dynamic is transferred to relationships between friends and lovers.

The Bus Stops Here

1990, 27 min, b&w (color signal), stereo sound.

In this experimental narrative of two sisters coming to terms with self-identification and self-expression, Zando deconstructs and critiques the structures of family and authority, and questions narrative's role in defining women's lives.

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