

::: room 331 :::

: skipping up to video installation art for a bit :

: guest lecture notes :

: may or may not be able to reschedule Chuck Lewin | founder + director of The Art Interactive :

: Sinus Brady | database administrator | poet : guest lecture + performance : Wednesday, May 12 : room 325 : will discuss net art | electronic art | and how NMArt has influenced the modern corporate workplace + life in general :

: I hope that everyone was able to look over the suggested topics and at this time — if you have not indicated an alternative topic for research + exploration — I am going to assume you have picked one of the listed recommended topics and have begun research and have formulated some ideas on the general flow of your papers : don't forget — you can hand in papers on May 7 { this Friday } for me to look over and get back to you by May 10 : this would give you some commentary to look over and consider before producing the final paper to be handed in on May 12 :

: I have a quick written synopsis of your grade as accumulated thusfar for the course : let me know if you'd like to pursue extra credit :

: now : video installation art : exploring the political : pages 125 + :

: the late eighteenth-century French critic Saint-Simon urged artists to become the 'advanced guard' of political sensitivity :
: artist of the 1960s and 1970s responded to political unrest in a multitude of ways that included performances, events and installations, fostering interactivity in making and viewing art :

: Frank Gillette's installation Wipe Cycle (1969) in collaboration with Ira Schneider and presented in the influential exhibition 'TV as Creative Medium' at the Howard Wise Gallery in NYC — resulted from Gillette's experiments with image feedback and time delay :
Gillette challenged the traditional passive viewing experience : 'The most important function of Wipe Cycle was to integrate the audience into the information. It was a live feedback system which enabled the viewer standing within its environment to see himself not only now in time and space, but also eight seconds ago and sixteen seconds ago.' — Ira Schneider : 'It was an attempt to demonstrate that you're as much a piece of information as tomorrow morning's headlines.' — Frank Gillette :

: more on Frank Gillette : <http://www.eai.org/eai/artist.jsp?artistID=483> :
<http://www.absolutedarts.com/artsnews/1999/10/26/26079.html> :
http://www.medienkunstnetz.de/themes/overview_of_media_art/perception/10/ :

: more on 'TV as Creative Medium' : TV as a Creative Medium : Ira Schneider : In May of 1969, the Howard Wise Gallery in New York presented TV as a Creative Medium, the first exhibition in the United States devoted entirely to video as a form of art. Schneider recorded this historical document of the landmark exhibition. It features works such as Nam June Paik's Participation TV, Paul Ryan's Everyman's Mobius Strip, Thomas Tadlock's Archetron, Eric Siegel's Psychedelevision in Color, Charlotte Moorman's first performance of Paik's TV Bra For Living Sculpture, and Schneider's own collaboration with Frank Gillette on the installation Wipe Cycle. : Soon after the exhibition TV as a Creative Medium, Howard Wise closed his gallery and in 1971 founded Electronic Arts Intermix, a nonprofit organization dedicated to the support of video as a means of creative expression. :
: and also : <http://www.medienkunstnetz.de/works/wipe-cycle/> :

: us underground video groups such as TVTV and Global Village sometimes made video installations as part of their work :

: new word :

: oeu-vre :

: Pronunciation: [oe]vr&

: Function: noun

: Inflected Form(s): plural oeuvres /same/

: Etymology: French [oe]uvre, literally, work, from Latin opera -- more at OPERA

: a substantial body of work constituting the lifework of a writer, an artist, or a composer

: John Reilly, co-founder of Global Village, created a multi-channel installation of his controversial Irish Tapes in 1974 : bombarded the viewer w/ imagery of conflict in Northern Ireland on multiple screens : used the multiple projections as a means to show hundreds of hours of footage simultaneously :

: more on The Irish Tapes from : <http://www.eai.org/eai/tape.jsp?itemID=4311> :

: The Irish Tapes : John Reilly and Stefan Moore : The Irish Tapes was one of the first major video documentaries produced with 1/2-inch portable equipment. From 1971 to 1973, Reilly and Moore shot over one hundred hours of tape in Northern Ireland, and originally showed it as a three-channel, twelve-monitor installation. This verité tape, with its stark realism and brutal immediacy, contrasts Irish-American attitudes toward "The Troubles" with the hard-edged, unrelenting reality of life in Belfast. Reilly and Moore build a powerful case for the withdrawal of the British from Northern Ireland, drawing on interviews with members of the IRA and the embittered people who suffer the effects of the violence :

: Camera: Laura Adasko, Claude Beller, Louise Denver, Stefan Moore, Joel Moss, David Reedom, John Reilly, Bob Wagner. Interviewer: Louise Denver. Editors: Stefan Moore, Jeffrey Kleinman. Assisted by: Neil Conan, Peggy Elliot, Ken Kohl, Arby Schuleman, Ray Sundlin. Produced by John Reilly in association with Global Village. Interview produced by the TV Lab at WNET/Thirteen :

: even more info at : <http://www.experimentalvcenter.org/history/bibliography/biblio.php?id=R> :

: Stefan Moore began his filmmaking career in 1974 with *The Irish Tapes*, the first full-length videotape documentary to be broadcast on national public television (PBS) in the United States. It is now considered a classic of documentary video and is part of the permanent collection at the Museum of Modern Art :

: as video installation grew the distinction between artists and activists dissipated and many artists engaged in media and society critiques within the framework of their art :

: Dara Birnbaum { previous single-channel video *Technology Transformation: Wonderwoman* (1978-79) brought her widespread attention } created several installations that engage the politics of television : *PM Magazine* (1982-89) a virtual assault of banal images from mass media : *Tiananmen Square: Break-In Transmission* (1990) fast-paced examination of the role of the media in the highly publicized student uprisings in China in 1989 : Birnbaum was one of the first to make a 'video wall' : *Rio Videowall* (1989) installed in a shopping mall in Atlanta, Georgia — permanent outdoor video installation consisting of 25 monitors : structural enormity of installations like *Rio Videowall* gives new weight to the union of sculpture and architecture in the medium of installation : the moving image expands the notion of the field of sculpture, rendering it more fluid and active :

: from Video Data Bank :

: *Technology/Transformation: Wonder Woman* : 07:00 1978 : A stutter-step progression of "extended moments" unmasks the technological "miracle" of *Wonder Woman's* transformation, playing psychological transformation off of television product. Birnbaum considers this tape an "altered state [that] renders the viewer capable of re-examining those looks which, on the surface, seem so banal that even the supernatural transformation of a secretary into a 'Wonder Woman' is reduced to a burst of blinding light and a turn of the body—a child's play of rhythmical devices inserted within the morose beligerence of the fodder that is our average television diet." :

: *PM Magazine/Acid Rock* : 03:00 1980 : Appropriating material from the introduction to the nightly television show, *PM Magazine* and a commercial for *Wang Computers*, Birnbaum uses enlarged still-frames from each of the sources to compound a new image of the indelible American Dream. To the soundtrack of an acid rock version of the Doors' *L.A. Woman*, repetitive images of an ice skater, baton twirler, cheerleader, and young girls licking ice cream, exemplify dominant cultural images of women— images that emphasize their performative nature: the idea that woman is a spectacle arranged for the (male) viewer's pleasure. The culmination of a series of works from 1978-82 dealing directly with television imagery and ideology, this tape is one of four channels shown simultaneously in Birnbaum's installation at *Documenta 9*, in 1982 :

: Judith Barry : emerging from the feminist movement of the 1970s — Barry explored issues of female identity in early videos like *Kaleidoscope* (1979) in which familiar characters argue feminist theory : themes expanded to include large-scale installations that take on the entire spectrum of modern technologies : *Hard Cell* (1994) video monitors, projectors, discarded computers, defibrillator and other detritus from modern age spill out of corroding shipping crate :

: Fabrizio Pless : Bronx : upturned 26 televisions in rusted metal containers and plunged shovels into their screens : projections of blue water on each set : sees portable camers as part of artistic practice — like paint or wood : 'The TV is a material the artis submits to his poetic ideas.' : In relation to his work, specifically *Matria Prima* (1989) 'A moment of pause, of thought, a silent fossil, in the end technology ceases. Its form is no different from the form in marble.'

: Peter Fend's *Development Plan to Build Albania* (1992) features numerous video monitors with live satellite broadcasts of the terrain of Albania and parts of Yugoslavia : sees his installation as 'workstations' for global redistribution of power and resources :

: more info that came up when googling for Global Village and 'The Irish Tapes' : { translated } :

Film series:

"V(ideo)T(ape) Is emergency TV?"

- nearly forward by the history of the US video movement

21.9. - 24.9.01

in each case starting from 20 o'clock (rainbow cinema)

Entrance per day: 9 DM

"VT is emergency TV!" thus once the battle call of the US-American video movement and some video projects read like global Village and video Free America experimented at the beginning of the seventies with video theatres and multi-channel installations. While the first VideoaktivistInnen came itself from only a slowly politisierenden subculture-inch-artistic background, the Newsreel collectives still documented the 68er revolt on film. Especially the experiences of the Canadian program "Challenge for CHANGES", which were imported among other things by George Stoney into the USA, supplied a model for an community oriented video work.

"VT is emergency TV?" - the alternative journalism of groups such as Raindance/TVTV or the DownTownTVCenter around Jon Alpert reformed the usual TV reporting and finally made for its ProtagonistInnen possible a career in the institutionalized produktionsstrukturen. At the same time some projects rejected this way into (TV -) the Mainstream and persisted as the Videofreex in a basis-referred beginning: an employment of the medium as catalyst for concrete social changes.

"VT is emergency TV!" - for the different social movements in the process, of the 80's and 90's 70's video was suitable like hardly another medium for formulating and to obtain own the self-confident its and the criticism of conditions resulting from it. The strategies of such an video activism are nevertheless different. They are enough from the publication more privately (suppression)Erfahrungen up to the strong documentation of the public actions of a movement. They reach leaving video essays to the river of the associations place from poetic, over ironical performances up to (analytic) the Dekonstruktion more hegemonialer (media -) realities.