

PRESENTATION:

FEATURE

BLACK BOX

VIDEO

SHORTS (+)

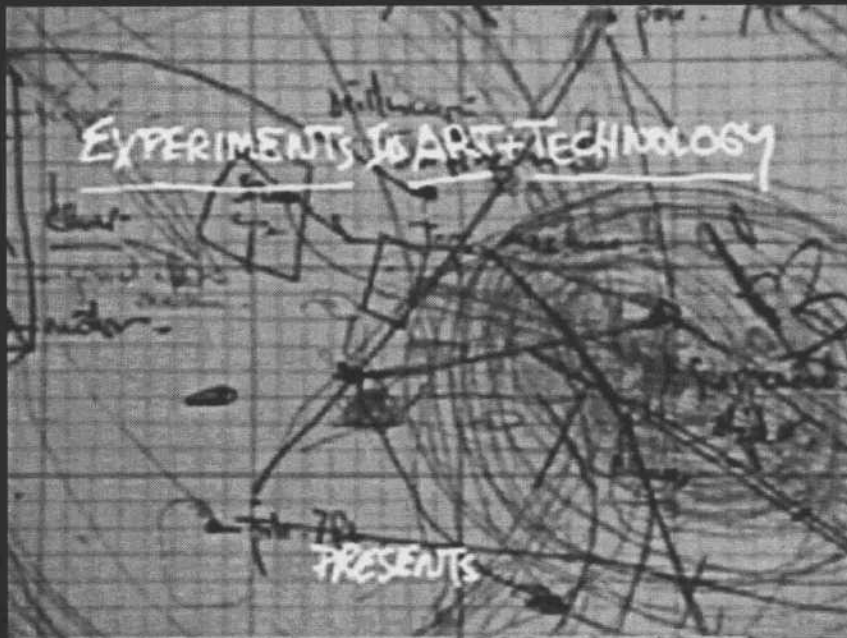
October 11 -

November 8, 2000

BLACK BOX
VIDEO
SHORTS (+)

HOLMAN HALL

- COLLEGE ART GALLERY



EAT PRESENTS
Experiments in Art & Technology

CURATORS' STATEMENTS

Video is a medium similar to skin. It has a certain invisibility, almost transparency in our daily lives. Our attention is brought to the fact of its existence with new developments in the technology or when the surface gets scarred (interrupted) and then, often, like our largest organ, we forget its materiality.

This exhibit is a type of material remembering both of the origins of video as an art medium and as an exploration of present investigations. *Black Box Video Shorts(+)* brings together multiple forms of video with diverse, formal and conceptual concerns. This exhibit does not aim at a comprehensive overview of the medium (that would require many more years of collecting artists' work and securing a space similar to a stadium in scale!) This exhibit does aim towards building a framework with which to begin asking questions about the history of the medium and it's current formations.

There are consistencies in artists' investigations throughout the history of video art whether it is single channel, video installation, video performance or quicktime: 1) Decentering video's relationship to television 2) exploring new forms of narrative, soundscapes, documentary, and the performative 3) creating new relationships of time and space.

These consistencies are framed by a distinctive feature of the medium: IMMEDIACY. Videos' immediate feedback qualities have compelled artists to inquire in ways no other technological time-based has allowed.

Black Box Video Shorts(+) also highlights current student work created in the Art Department at TCNJ. Students have been working with Adobe Premiere in the Computer Graphics department in a course aimed at multimedia production (Computer Graphics III). This last semester, students experienced a class solely devoted to digital video production (Digital Media). Embracing this medium enthusiastically, they explored aesthetic, political and personal questions. Their finesse with the medium demonstrates how easily video becomes their second skin.

My thanks to all the artists in the show with special appreciation to Sherry Miller Hocking from the Experimental Television Center (ETC), Billy Kluver from Experiments in Art and Technology (EAT) and George Fifeild from The DeCordova Museum.

Anita Allyn
Assistant Professor of Art



IITH & B
Marie Martine
Philippe Bounos



BACKROOF

Sue Wrbican

This show originated with the idea that we would investigate, research, discover, demonstrate, display, explore, and celebrate the range of art and artists called video art. This has proved to be a larger undertaking than we had anticipated; everywhere we turned, another artist or aspect of video art popped up.

There is so much video, that in assembling this show, intended to be a representative sampling of the state of video art, we were unable to exhibit even the tip of the iceberg. The range in the video arts is so vast that it has been difficult to include representative samples of all areas.

At the College Art Association conference in New York last February, as we were getting into the swing of

organizing this show, several panels addressed the history of video and alternative art forms, attempting to assess their ranges and impact. One of these panels asked if black box video (an expression used to refer to linear video shown on a monitor) was at a dead end. It seems clear to us, in bringing together the artists and works in this show, that it is not over, but rather in the complex and chaotic process of reinventing itself. At the core of this show is black box video, yet along with it we have included a constellation of other approaches to video.

Video art started when the technologies of television and video recording intersected the creative needs of artists. Even as the technology was being developed, artists were inextricably involved in experimentation and formation of its standards. This process predated the Paik/Abe video synthesizers of the 60's and 70's and continues into the present with the collaboration of artistic and technological developments in digital video, interactivity, and streaming media. Engineers and computers have had a major influence on what video and its artists have been able to accomplish, but at the same time, video artists and their work have shaped the evolution of the technology.

Video art can be linear, narrative, interactive, abstract, poetic, comic, harsh, fragmented, modular and immersive. It can be distributed via broadcast, cable cast, narrow cast, point to point, local networks, the

Internet, video tape, laser disc, CD-ROM, DVD, or any of a myriad digital and analog media. Video art has been shown in theaters and auditoriums, living rooms, museums, on the street, in store fronts, and galleries. It has been crazily experimental and calmly classical, stubbornly individual and carefully corporate. The range of artistic interest, approach, and intent is vast - a catalog of human curiosity and expression with corresponding social pressures and cultural constructs. One major polarity has been the use of video as a documentary medium; another is the impulse to tell stories or to explore and create along visual and aural themes. The tension between these two poles created an axis along which the show has been formed. I hope you enjoy it; I would be surprised if you don't find something thought provoking.

Philip Sanders
Assistant Professor
of Art

BLANK GENERATION
Amos Poe



INSTALLATIONS :

Pipilotti Rist, *Sip My Ocean*
Bonnie Mitchell, interactive
installation

ANTI - CREDD1
Monty Cantsin

COMPUTER BASED
VIDEO :

Wolfgang Staehle
TCNJ Students
WWW. sites
Douglas Davis
Rebecca Ross, *Boarding*
Experimental Television Center



VIDEO PERFORMANCES

November 4, 2000 at 7:30 p.m.
The College Art Gallery
Holman Hall

Penny Ward and Judy Lieff
Dream of the Mesa: The Crossing
projected video performance
R.A. Fish - American drumset

Penny Ward has been working in NYC for the past 18 years as a video artist and dance archivist. She is also a free lance videographer for Lincoln Center Library for the Performing Arts. Judy Lieff, dancer, filmmaker, and teacher, earned her M.F.A. in dance & experimental film/video from the California Institute of the Arts following a decade of performing for and assisting myriad choreographers. *Dream Mesa* represents a current development towards performance/installations. This piece is inspired by the dream of a desert landscape populated by Native American figures and is concerned with the liminal space between life and death.

Walter Wright, *Collab 2000*
Sound & Video Improvisations
Marc Bisson - prepared guitar

Walter Wright is a video artist and member of the Boston area collective VideoSpace. He has been a professor of film, video and computer graphics as well as a video animator, and software engineer. He is a co-founder of 911 Gallery. As artist-in-residence at the Experimental Television Center, NY 1973-76, he pioneered video performance touring public access centers, colleges and galleries with the Paik/Abe video synthesizer. Wright performs using his own digital video software.

VIDEOS :

L. Halsey Brown
George Kimmerling
Matthew Linton
Brian Mack
Pam Payne
Karis Takaki
Penny Ward
Andrew Warren
Sue Wrbican

INTERVIEWS

Jim C



HOW TO SQUASH
A SQUAT
Franck Goldberg



Alan Moore's MWF Video Club presents
East Village video by:

Penny Arcade

Mike Bidlo

David Blair

Susan Britton and Willoughby Sharp

Robert Burden and Dictelio Cepeda

Monty Cantsin

Jim Cornwell (aka Jim C)

Franck Goldberg
Rik Little
Marie Martine and Philippe Bounos
Robert Parker
Clayton Patterson and Elsa Rensaa
Amos Poe and Ivan Kral
Arleen Schloss
Rick Van Valkenburg
Jack Waters and Peter Kremer
Nick Zedd

TREATING
MYSELF

George Kimmerling



The Electronic Canvas produced by Creative Television
Association and DeCordova Museum.



DOWNTOWN NY2

Willoughby Sharp and
Susan Britton

President

Dr. Barbara R. Gitenstein

Provost

Dr. Stephen Briggs

Art Department

Dr. Lois Fichner-Rathus

Faculty Coordinators

Anita Allyn
Philip Sanders

Gallery Director

Judy Masterson

CREDITS

Contributors

COLAB

RYO

Alan Moore's MWF Club

Creative Television Association

Billy Kluver,

Experiments in Art and Technology

Museum of Contemporary Art,

Chicago

Sherry Miller Hocking,

Experimental Television Center

George Fifield,

The DeCordova Museum

Sponsors

TCNJ

Department of Art

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Commission

Logo Design

Jennifer Lonsky

Catalogue Design & Layout

Jandrea Engle

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