



Electronic Arts Intermix Video Wall Program



“Arts Interlude” Program Electronic Arts Intermix at the Video Wall 1251 Avenue of the Americas Rockefeller Center

Electronic Arts Intermix (EAI) is a nonprofit media arts organization that serves as a major resource for artists' video and new media. EAI's core program is the international distribution of an extensive collection of new and historical videotapes by artists. Over 2,800 works by more than 185 artists are distributed to educational, cultural, and arts audiences around the world.

The EAI collection spans the 1960s to the present, from rare historical works by video pioneers to new media works (including Internet projects) by emerging artists. EAI's Online Catalogue (www.eai.org) is a comprehensive resource for information on the artists and works in the collection.

This program presents a selection of recent work from EAI. Employing a range of strategies, themes, and formal approaches, these works illustrate the collection's richness and diversity.

Tony Cokes

Ad Vice, 1999, 6:36 min, sound.

Cokes appropriates advertising slogans, rock lyrics, and music video footage to turn these forms against themselves, in a vivid critique of the interactions of desire and commerce.

Steina

Orka, 1995, 16 min, sound.

Shot by Steina in her native Iceland, *Orka* (“life force”) records and digitally alters the micro-movements of nature over time with stark and often startling beauty.

Cheryl Donegan

Practisse, 1994, 6:40 min, sound.

Donegan uses a cellophane hood and a pane of glass to create one of her “face paintings,” investigating the ways that technology both records and redefines the artist's work.

Éder Santos

Framed by Curtains, 1999, 11:19 min, sound.

Scenes of urban transit stop and start, run backward, and flutter across the screen -- calling attention to the transience of the “frame” through which a viewer perceives and contextualizes an image.

Phyllis Baldino

In the Present, 1996, 12 min, sound.

A series of elusive narrative moments, culled from snippets of ordinary life and oddly extraordinary objects, gain their meaning on the periphery of perception.

Kristin Lucas

Action, 1997-98, 5 min, sound.

With all the tension of an audition or screen test, Lucas enacts a test drive around a virtual racecourse, creating a metaphor for the information superhighway.

Images, top to bottom: *Action* by Kristin Lucas; *Ad Vice* by Tony Cokes; *In the Present* by Phyllis Baldino; *Practisse* by Cheryl Donegan; *Orka* by Steina; *Framed by Curtains* by Éder Santos.

October 2000 - January 2001
Mondays and Wednesdays, 12 - 2 pm

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