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Eberhard Havekost
"Hotel 1"
Oil on canvas





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Drop Dead: Fall Video Screenings

In recent years the historically obscure field of experimental film and video has exploded as a premier contemporary form in the gallery and museum context. A series of screenings in New York this fall, however, demonstrated several diverse new models for video art exhibition. Chelsea's Andrew Kreps Gallery recently incorporated a unique series of artist film and video screenings to complement its ongoing commercial exhibitions. Serving as an important junction for experimental filmmakers and gallery artists, the screenings critically examined the impact of historical avant-garde film on contemporary production. Highlights from the series included a solo presentation of 26-year-old Glen Fogel's film and video hybrids and double-projection performance pieces. Fogel updates '60s avant-garde materialist film conventions with overlaid video projection to extrapolate desperate, erotically charged poeticism.

A second screening at Andrea Kreps called "Drop Dead New York," guest-curated by Lauren Cornell, showed an eclectic

combination of queer and feminist video projects by artists Wynne Greenwood, Shannon Plumb, Karen Yasinsky, Tara Mateik, K8 Hardy, Marie Losier, Moira Tierney, and Math Bass.

Wynne Greenwood, the creative force behind electro-punk video band Tracy and the Plastics, showcased her first single-channel video *Just the Beginning of Something*, which stylishly assimilates '60s performance art strategies with a nostalgic '80s pastel palette. Mixing gestured choreography in flat suburban scenes with an enticing electronic score, Greenwood's low-tech aestheticism cues a refreshing feminist punk-rock sensibility.

Outside Manhattan in the emerging art epicenter of Williamsburg, Brooklyn, the experimental film series *Ocularis*, in partnership with video distributor Electronic Arts Intermix, presented "New Tech Lo-Fi," an evening of videos and live performances. Psychedelic '60s video projects were screened alongside new works by artist collectives BEIGE, Radical Software



From left: WYNNE GREENWOOD, *Just the Beginning of Something*, 2003. Video still. CHLOE PIENE, *Fist Squishy*, from *Little David*, 1999. Video still.

Group, the now defunct Forcefield, and Paper Rad. These artist collectives rework the lo-fi video aesthetics of '60s pioneers by hacking video-game chips, collaging television and Internet-based graphics, and galvanizing defunct electronics. Most impressive was Paper Rad's digital animation — an orgiastic stream of psychedelic digital pastiche with obscure appropriations from cable television, Internet, and graphic arts cultures. The exuberant variety show of original digital 'cartoons' renders a pointed nostalgia that reveres a passing era of new technology and media saturation.

In stark contrast to *Ocularis*'s community flair and enthusiast patronage, curator Jeanne Greenberg Rohatyn and Chris Vroom hosted a private viewing of short video works by Alix Pearlstein, Chloe Piene, and

Aida Ruilova at the Salon 94 gallery based in Greenberg's home. The short videos, conceived for gallery installation, were screened in different rooms of the opulent townhouse gallery.

Conceptually vague works by Chloe Piene and Alix Pearlstein experimented with theatrical and documentary dramatization. In *Little David*, Piene uses her correspondence with a male prisoner as the script for a taunting monologue performed by a scantily clad young boy. Pearlstein also probes performances of masculinity in her video *Forsaken*, in which a physical drama comically unravels between six allegorical characters. Relying on abstract narrative for conceptual performances, both artists ambiguously deflect historical associations.

—Matt Wolf