

Extended Play

Extended Play is a curated exhibition of video from organizations which have made significant and important contributions to the exhibition and distribution of early works. It will run throughout the conference in Watson Theater, Watson Complex. Thank you to all those who have participated.

SCHEDULE AT A GLANCE

FRIDAY, Oct. 16, 1998

12:00 Everson Museum, 97:00
1:40 DCTV, 17:00
2:00 Havestworks, 57:18
3:00 Hallwalls, 52:00
4:00 VTape, 44:00
4:45 Offline, 21:03

SATURDAY, Oct. 17, 1998

10:00 Video Data Bank, 60:00
11:00 Experimental Intermedia Foundation, 60:00
12:00 Experimental Arts Intermix, 51:52
1:00 Kitchen, 60:00
2:00 Film/Video Arts, 55:00
3:00 Set in Motion, 58:00
4:00 Experimental Television Center, 40:00
4:40 PotatoWolf, 20:00

SUNDAY, Oct. 18, 1998

10:00 Paper Tiger, 54:00
11:00 Visual Studies Workshop, 56:00
12:00 Women Make Movies, 46:00

FRIDAY, OCT. 16, 1998

12:00 P.M. EVERSON MUSEUM

A collection of early videos from the Everson Museum of Art Permanent Collection from pioneers in the field.

Bill Viola, *Space Between Teeth*, 10 minutes: Image of a man in an armchair alternately silent and yelling a loud, single yell. Camera pulls back, down a long hallway then zooms into man's mouth as he yells and repeats. This image then interspersed with image of a kitchen and eventual close-up of a running faucet. Then back to image of the man which is a photo that is dropped into water.

Nam June Paik, *Can't Lick Stamps in China*, 30 minutes: Juxtaposed images including cityscapes and ice skaters. Cut to a man at a typewriter complaining of cold. Images of a cruise ship and events on the ship and images of travel. Cut to a reunion of passengers discussing their travel to China with images of China and Chinese people. This interplay continues for a time.

Tony Oursler, *Weak Bullet*, 12 minutes: This video maps the travels of a stray bullet through different scenes and events in various people's lives by using finger and hand-held puppets against roughly-painted backgrounds. From two children playing with a gun to a prize bull being shot with a stray bullet to a mans at a party, etc. This tape has a narrator.

Les Levine, *A Picture is Worth a Thousand Words*, 2 minutes: Image of a man sitting on a stool with a large sheet of paper with text behind him as he states "A picture is worth a thousand words." A woman's voice is heard bidding and a gavel is heard pounding.

Les Levine, *Stamp of Approval*, 13 minutes: Image of feet stomping on a linoleum floor. With each stamp the camera cuts from a side view to frontal. A narrator discusses the stamp of approval and what is needed to achieve it.

Les Levine, *Buy This Idea*, 15 minutes: A man and woman sit together conversing while a man standing behind them repeats as sentences like "Buy This Idea" and "Buy This Appearance." The center figure continues his repetition and his image is enlarged until indistinguishable.

Gary Hill, *Windows*, 10 minutes: Various abstract, digitized images of windows in bright, glowing colors. Soundless.

Skip Blumber, *Juggling*, 5 minutes: A variety of jugglers taken from various perspectives. Close-ups of parts of juggler's bodies. Soundless.

1:40 P.M. DCTV

This is a compilation tape of excerpts from these 26 years of Community Video Activism.

A History of DCTV, 17 minutes: Founded in 1972, by Jon Alpert and Keiko Tsuno, Downtown Community Television Center (DCTV) has covered numerous international and domestic stories. DCTV is the most honored independent nonprofit media center in the nation. From our earliest programs to teach English to our neighbors in New York's Chinatown to the war torn regions of Nicaragua and Iraq, to the crackhouses of Lowell, Massachusetts, our productions, have received 10 national Emmy Awards, 4 Columbia/DuPont Citations and every other major award in the television field.

- ***Mondicivitano: Mission to Cuba***
- ***Taxi: Rank and File***
- ***English Lessons***
- ***School Board***
- ***Youth Summer Project '77***
- ***Cuba: The People*** (1974)
- ***Chinatown: Immigrants in America*** (1976)
- ***Healthcare: Your Money or Your Life*** (1977-79)
- ***Vietnam: Picking Up the Pieces*** (1978)
- ***Fidel Comes to New York*** (1979)
- ***Third Avenue: Only the Strong Survive*** (1980)
- ***Cambodia 1979***
- ***El Salvador: Nowhere to Run*** (1987)
- ***Nicaragua: Battle of Wiwill*** (1987)
- ***Home on the Range***
- ***Junkie Junior: Life in the South Bronx*** (1986)
- ***Housing in America*** (1987)
- ***Homeless in America*** (1987)
- ***The Story of Vinh*** (1991)
- ***Toxic Waste in America*** (1987)
- ***The Philippines: Life, Death and Revolution*** (1986)
- ***One Year in a Life of Crime*** (1986)
- ***Iraq: Nowhere to Hide*** (1991)
- ***Chiapas: The Fight for Land and Liberty*** (1994)
- ***Lock-Up: The Prisoners of Rikers Island*** (1995)
- ***High on Crack Street: Lost Lives in Lowell*** (1995)
- ***Videoletters: Sao Paolo - New York*** (1995)
- ***Something of Their Own*** (Summer Youth 1995)
- ***Workshops***

2:00 P.M. HARVESTWORKS

Works from the Harvestworks Artist-In-Residence Series

B. Avant, *Ten Minute Break*, 1997, 10 minutes: A videotape about the destruction of TV. B. Avant is an artist who came down from outer space. He has observed TV culture in the United States and has come to the conclusion that the media network are out to destroy and manipulate the earth people.

Rene Beekman, *Die Himmel*, 1996, 16 minutes: "Die Himmel" is a video piece based on an 18th century translation of a text by Abtala Jurain. This work is about the human experience of the sun, moon and the stars, and is a commentary on our relationship with these natural phenomena and the way we have come to view them.

Caterina Borelli, *Page 1 (learning to watch)*, 1996, 4 minutes and ***Page 99***, 1996, 1 minute: "Page 1 (learning to watch)" is a video which addresses the need for a reconsideration of the way we watch. It pleads for a reversal of the equation "the more, the better" and for the need of distancing from images. "Page 99" pushes to consider images as an unfinished product that needs to be completed by the audience participation. Caterina Borelli's uses her images as if they possessed the properties of a sonnet... Nevertheless she does use images to their fullest extent - her pen is the camera - and employs them to reflect on the different forms, levels, points of views of narration and reading.

Michael Dwass, *Bway*, 1996, 12 minutes: "Bway" is an experimental film on video which explores the urban environment/landscape through a highly personal walk down Broadway in New York City. It is an impressionistic account of ten hours of wandering that becomes symbolic of many journeys and searches. It is a cacophony of sounds and images tied together with a unique thread: a passageway.

Lawrence Brose, *De Profundis (Part One)*, 1997, 15 minutes: An excerpt from a three-part hand/alternative-processed experimental film based on Oscar Wilde's text, "De Profundis". Incorporating home movies from the 1920's and early gay male erotica along with images of confinement, the film sets up a haunting investigation of queerness, masculinity, history, and sexuality. The chemically altered images are buttressed against a soundtrack composed of Wilde's aphorisms, a voice and piano setting of Wilde's prison letter, and multi-tracked interviews of diverse gay men.

3:00 P.M. HALLWALLS

Selections from Hallwalls' Videotape Collection curated by Julia Dzwonkoski, Barbara Lattanzi, and Chris Hill.

Valie Export, *Remote, Remote*, 1972, 11 minutes

Excerpts from Infermental 7: Buffalo Edition, (Curated by Chris Hill, Tony Conrad, Peter Weibel and Rotraut Pape), 1987

--**Grupo Chaski, *Miss Universe in Peru***, 1985, 5 minute excerpt

--**Teatr and Teatr, *Nightmare in a Moscow Apartment***, 1987, 3 minute excerpt

Bill Jungels, *Border Arts Workshop*, 5 minute excerpt

Brenda Sexual and Glenda Orgasm, *Brenda and Glenda at Niagara Falls*, 1991, 5 minute excerpt

B.A.A.R.C. (Buffalo Artist Against Repression and Censorship), *Disorderly Concept*, 1990, 5 minute excerpt

Ladies of the Lake, *Great Globes of Country Gold*, 1992, 3 minute excerpt

Media Coalition for Reproductive Rights, *A Bedtime Story*, 1989, 5 minute excerpt

Brian Springer, *Home Video Theater*, 1988, 2 minute excerpt: organized as an artist residency

Kathy Acker and Alan Sondheim, *Blue Tapes*, 1972, 8 minute excerpt

4:00 P.M. VTAPE

Selections from VTape Videotape Collection.

Martha Wilson, *Deformation*, 1974, 8 minutes

John Watt, *Peepers*, 1973, 15 minutes

Lisa Steele, *Birthday Suit*, 1974, 12 minutes

Colin Campbell, *True False*, 1972, 9 minutes

4:45 P.M. OFFLINE

A short compilation of interviews and video art from OffLine, a national media arts organization and cable television arts program.

Offline, *Steina Vasulka interview (excerpt)*, 1995, 5 minutes: An interview with video art pioneer Steina Vasulka.

Tall, *Trempen*, 1998, 3 minutes: The latest abstract music video from the Seattle band Tall.

OffLine, *Rii Kanzaki interview (excerpt)*, 1994, 5 minutes: A talk with video artist Rii Kanzaki, with excerpt from her work.

Tom Williams, *Sivad*, 1992, 8 minutes 3 seconds: beautiful exploration of abstract visual with music by Miles Davis.

SATURDAY, OCT. 17, 1998

10:00 A.M. VIDEO DATA BANK

An excerpt from "Surveying the First Decade: Video Art and Alternative Media in the United States," (produced by Kate Horsfield, curated by Chris Hill, and project coordinator, Maria Troy)17 hours of historic video tapes exploring conceptual, performance-based, image-processed, feminist, documentary, and grassroots community organizing genres.

Program 7: *Critiques of Art and Media as Commodity and Spectacle*, 60 minutes:

-Ant Farm and T.R. Uhrco, *Eternal Frame*, 1976

-Richard Serra, *Television Delivers People*, 1973

-University Community Video-Minneapolis, *The Business of Local News*, 1974

-Paul Ryan and Raintance, *Proto Media Primer*, 1970

-Tony Ramos, *About Media*, 1977

-Optic Nerve, *Fifty Wonderful Years*, 1973

-Dira Birnbaum, *Technology Transformation: Wonder Woman*, 1978-1979

11:00 A.M. EXPERIMENTAL INTERMEDIA FOUNDATION

A sixty Minute tape of excerpts (produced and curated by Phill Niblock, camera and editing by Stella Varveris) from concert productions at E IF in 1988, 87, and 88.

Concerts by Composers, 1973 - present, 60 minutes: This series of concerts has been produced continuously since 1973, with over six hundred concerts by over three hundred composers. These examples are from 1986, 87 and 88. This video tape is sixty minutes long, and contains 2 to 4 minute samples of the work of nineteen composers: Warren Burt, Joseph Coill, Nicolas Collins, David First, Ellen Fuliman, Malcolm Goldstein, Daniel Goode, Shelley Hirsch with David Weinstein. Earl Howard, The Hub (Chris Brown, John Bischoff, Mark Trayle, Tim Perkis. Scott Gresham-Lancaster, Phill Stone), Petr Kotick, Guy Klucevesek, Ron Kulvila, Mary Jane Leach with Camilla Holtenga, Christian Marclay, Phill Niblock, Ned Rothenberg, Elliott Sharp, Susan Stenger.

12:00 P.M. EXPERIMENTAL ARTS INTERMIX/ EAI

Selections from EAI's Videotape Collection.

Nam June Paik and Jud Yalkut, *Videotape Study No. 3*, 1967-69, 4 minutes

Nauman, *Walk with Contrapposto*, 1968, 5 minutes

Vito Acconci, *See Through*, 1970, 5 minutes

Joan Jonas, *Duet*, 1972, 4 minutes

TVTV, *The World's Largest TV Studio*, 1972, 10 minute excerpt

Peter Campus, *Three Transitions*, 1973, 5 minutes

Bill Viola, *The Space Between the Teeth*, 1976, 9 minutes

Steina, *Violin Power*, 1978, 10 minutes

1:00 P.M. KITCHEN

Selections of early works from the Kitchen.

2:00 P.M. FILM/VIDEO ARTS/ F/VA

Film/Video Arts presents a selection of film and video by F/VA members.

Mario Paoli, *Dog/God*, 4 minutes: The maker calls this experimental editing technique "pyramid editing" and "vertical editing".

Macky Alston, *Family Name*, 10 minutes excerpt: A white filmmaker digs into his southern family's history as slave owners and comes away with a novel's worth of revelations and surprises in Family Home. Winner of the Freedom of Expression award at Sundance '97.

Neil Goldberg, *Hallelujah! #2*, 2 minutes: A ballet of NYC merchants opening their shop gates as the day begins.

Kym Ragusa, *Passing*, 5 minutes: An African-American grandmothers recounting of a trip she and her lover took through the segregated South in the 1950's.

Art Jones, *a.k.a. that subliminal kid*, 8 minutes: An ambient conversation with Paul Miller a.k.a. D.J. Spooky

Neil Goldberg, *Hallelujah! #3*, 2 minutes: With a music box playing in the foreground of various Manhattan locations, Goldberg introduces an element of lyricism into the normal cacophony of New York City.

Ayoka Chenzira, *In the Rivers of Mercy Angst*, 25 minutes: A story in the tradition of magical realism, Mercy Angst is captured by a mischievous spirit known as KOM Keeper of Memory, who uses her to vent his anger - a force that is slowly destroying her.

3:00 P.M. SET IN MOTION

"Set in Motion," is comprised of films and videotapes funded between 1961 and 1993 as part of the New York State Council on the Arts' dual commitment to fostering the work of creative artists and promoting the development of artistic forms and disciplines. The works in this series were selected by Debby Silverfine, Director of the Electronic Media and Film Program; Linda Earle, who served as Director of the Individual Artists Program and Leanne Mella, a consulting independent curator.

Lynn Corcoran, *In Our Own Backyard*, 1982, 58 minutes: In Our Own Backyard is a chronicle of the Love Canal tragedy in Niagara Falls, New York, which reveals the transformation of a group of terrified neighbors from victims to activists. This work was included in the series "Set in Motion", which premiered at The Film Society of Lincoln Center, Walter Reade Theater in 1994.

4:00 P.M. EXPERIMENTAL TELEVISION CENTER

Early works from the Experimental Television Center.

4:40 P.M. POTATOWOLF

A 20-minute composite of different programs aired throughout the years.

PotatoWolf Sampler, 1997-1984, 20 minutes: PotatoWolf was an artists' cable TV show produced by Collaborative Projects from approximately 1979-84. Each week a different artist would produce a new, mostly always, "live" program in which other members would participate, improvising with acting, set design, costumes, music, etc. Artists included Kiki Smith, Rebecca Howland, Alan Moore, Tom Otterness, Ilona Granet, Julie Harrison, Jody Culkin, Jenny Holzer, Virginia Piersol, Mitch Corber, Christy Rupp, Sally White, Andrea Callard, Mathew Geller, Charlie and John Ahern and many many more.

SUNDAY, OCT. 18, 1998

10:00 A.M. PAPER TIGER

Selections from Paper Tiger's Videotape Collection.

Paper Tiger and Deep Dish TV, Gulf Crisis TV Project, 1991, 29 minute sample: The series presents debate, analysis, performance and activism from across the US and abroad in response to the war in the Gulf.

Paper Tiger TV, Subverting Media, 1998, 25 minutes: A low tech guide to information activism.

11:00 A.M. VISUAL STUDIES WORKSHOP

Selections from Visual Studies Workshop's Videotape Collection.

Juan Downey, Information Withheld, 1983, 28 minutes: The work concerns signs in the Fine Arts and in everyday life. While paintings convey information ambiguously and slowly, signs in the real world display information clearly and quickly. Therefore Art withholds information, in a multilayered fashion. From No TV & Movies, #10

Mark Brady, Son House, Preachin' The Blues, 1977, 29 minutes : A profile of Eddie James "Son" house, one of the last of the original Mississippi Delta Blues Men. From No TV and Movies #10

12:00 P.M. WOMEN MAKE MOVIES

Selections from Women Make Movie's Videotape Collection.

Diane Nerwen, Under the Skin Game, 1996, 18 minutes: Visually and politically provocative, "Under the Skin Game" combines images from instructional films, 1950's melodrama, and the nightly news to show how contraceptive implant Norplant is being used as an instrument of social control. Linking Norplant's prescription by state agencies to America's history of forced sterilizations and unethical Pill testing, Nerwen convincingly argues that a woman's right to control her reproductive destiny is still based on social status. Reasoned, angry, and eloquent, "Under The Skin Game" is a much needed analysis of the use and abuse of contraceptive technologies and their relationship to the politics of race, class, and gender.

Tracey Moffatt, Heaven, 1997, 28 minutes: This playful video from famed director and photographer Tracey Moffatt turns the tables on traditional representations of desire to examine the power of the female gaze in the objectification of men's bodies. "Heaven" begins with surreptitiously taped documentary footage of brawny surfers changing in and out of bathing and wet-suits. While the soundtrack switches between the ocean surf and male chanting, Moffatt moves closer to alternately flirt with and tease her subjects, who respond with a combination of preening and macho reticence. This witty piece is a potent and hilarious meditation on cinematic and everyday sex roles, voyeurism, power, and the thin line between admiration and invasiveness.