

# MEDIATED





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front cover:  
Kelly Mark, *Commercial Space*, 2007,  
multi-channel DVD video installation, courtesy of the  
artist.

back cover:  
Danial Nord, *Monument*, 2009, installation detail,  
courtesy of the artist.

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Lim, *Us*, 2007, video still, courtesy of the artist.

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## Foreword Jonathan Green UCR ARTSblock Executive Director

As is often stated, the word “photography” comes from the French *photographie* which is based on the Greek *phos* (light) + *graphis* (drawing), together meaning “drawing with light.” Similarly cinematography comes from the Greek *kinēmat* (motion) + *graphis*, together meaning “writing with motion.”

For the greater part of the history and practice of film and photography, the *graphis* aspect of these recently developed media has been stressed over the *photo* or *cine* element. That is, the sequential storytelling, anecdotal, narrative content and context of these media have been stressed over visual appearance. And subject has always been more important than intonation of light or motion. In one way, then, this exhibition is a Postmodern corrective to an understanding that the meaning of photography, film and video is necessarily and primarily imbedded in narration rather than form; that meaning is inescapably mediated by the socio-political rather than present in light and motion themselves. Some works in this show, drawing on the experiments of the post-Minimal Light and Space artists, are affirmations that the inherent qualities of dematerialized non-narrative media itself are enough to create art, while others use light or motion without a specificity of reference: light and color become luminous and radiant energy; motion becomes sensation and stimulation.

Many of the works presented in this exhibition, revolve around the disembodied gesture of flickering light: a trope and strategy that disconnects and dissociates the action of light from an original context rooted in narrative or society. Once the narrative content has been removed or obscured, perceptual phenomena replace ideational specificity, turning each artwork into a riddle to be solved or a message to be decoded. All the presentations become shadows projected in Plato’s cave. The viewer can no longer look directly at the real world or even original filmic material

but must attempt to extrapolate meaning and source from mediated shadow images. Deriving the source and significance of each artwork becomes the viewer’s goal.

Each artist facilitates this goal in differing ways: some lead the viewer forward with a title, others with a short explanatory text, and some make no concession to the viewer whatsoever, relying instead on her familiarity with a specific phenomena within popular culture or the cultural logic of mass media. But in all instances, the artist’s search to deconstruct and abstract the matrix of communication and the viewer’s search to reconstruct the links back to reality produces a rich, productive, aesthetic and, ultimately, seductive cultural experience.

There is a long tradition at UCR/California Museum of Photography of presenting challenging new work, a history that this show extends and a practice which will underwrite new programs at UCR ARTSblock. For the impetus behind this exhibition, I am grateful to Danial Nord who first formulated the parameters of *Mediated* and helped select these artists who are all deeply involved in parallel explorations of the genetic code and epistemology of media’s structures. I also wish to offer my deep thanks and appreciation to Lisa Tucker who as UCR/CMP’s Associate Curator carefully brought all the pieces and participants together, designed this catalog, and wrote the introduction. In addition, Daniel Rossiter, exhibition designer, did a remarkable job installing the works and Georg Burwick, director of digital media, has created an excellent website for the exhibition.

Finally, I would like to thank Stephen Cullenberg, Dean of UC Riverside’s College of Humanities, Arts, and Social Sciences for his continued support; the Palos Verdes Art Center; Cox Communications; the Habitat for Humanity, Riverside; and Restore for their generous contributions to the exhibition.



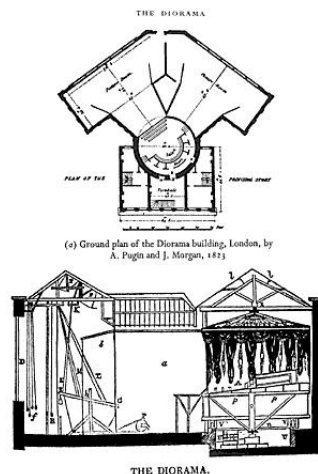
## Introduction Lisa Tucker UCR/CMP Associate Curator

“The least that can be said is that we have witnessed the death of video art in the United States.”  
Michael Nash, 1996

Contrary to the proclamation made by Michael Nash, video art exhibitions in Southern California are on the rise. Recent and upcoming shows include *Ryan Trecartin* at the UCLA Hammer Museum (2008); *Narrowcast: Reframing Global Video 1986/2008* at both Pitzer Art Galleries and Los Angeles Contemporary Exhibitions (2008-2009); *Rising Tide: Film and Video Works from MCA, Sydne* at the Museum of Contemporary Art, San Diego (2009); and *The Moving Image: Scan to Screen, Pixel to Projection* at the Orange County Museum of Art (2009); not to mention the yearly video fest, *L.A. Freewaves* organized by Anne Bray, which takes over restaurants, theaters, clothing stores, hotels, clubs, city buses and more to show film, video, and new media. The most significant video exhibition in the region, *California Video*, took place last year at the J. Paul Getty Museum in partnership with the Getty Research Institute, and showcased 40 years of video by California artists. More than 50 single-channel works and 15 installations were exhibited in part from a newly acquired collection from the Long Beach Museum of Art. Ground breaking artists, such as John Baldessari, Mike Kelly, Jennifer Steinkamp, Bill Viola, and William Wegman set the stage for experimental work that resonates with emerging artists today. Acting as a springboard for video exhibitions in Southern California, the Getty survey also raises some interesting questions regarding intellectual property that are further explored in *MEDIATED*. As Doug Harvey notes in a review of *California Video*, “We are right now in the midst of a radical renegotiation of the nature of authorship and the very concept

of ‘intellectual property,’ on which most professional artists stake their livelihood.”<sup>1</sup>

The contemporary issues of video art production mentioned by Harvey start in the archive. The University of California, Riverside/California Museum of Photography (UCR/CMP) has a large collection of daguerreotypes, which one wouldn’t necessarily reference as historical evidence of video art, but the controversial politics of authorship, fair use, experimental exhibition venues, as well as the quirks and pains of developing new technology are strikingly similar. In 1821, an entrepreneurial artist and set designer created a new form of entertainment called “The Diorama,” a hugely successful mixture of fine art, experimental theater and technology, which would eventually lead to a fixed photographic image or daguerreotype. Using a camera obscura as an aid to paint realistic scenes, along with lighting effects described as a type of 3-D cinema, Louis Jacques Mandé Daguerre transported eager Parisians to another place and time as light flickered across the diorama screen. His interdisciplinary approach to entertainment later led to a partnership with the Niépce brothers, who were experimenting with a method to permanently capture images. The result was the daguerreotype and eventual “gifting” of the photographic process to the French government (after an unsuccessful attempt to sell it privately). Emphasizing the paralytic effects of copyright law, simultaneously and just across the English Channel, William Henry Fox Talbot would suffer the consequences of patenting his process to fix a still image on paper. Ironically, the Talbotype



far left: UCR/CMP permanent collection, artist unknown, Fireman, n.d., A. Schaefer case decorated with fireman, sixth-plate daguerreotype, gift of the Family of Noyes Huston

left: Diorama diagram, public domain image

or calotype was never embraced by the public, but was and continues to be used by artists who desire a soft, poetic photographic image."<sup>2</sup>

The UCR/CMP has a history of investigating emerging art and technology, along with a commitment to University of California students system-wide. In 2007, the UCR/CMP collaborated with the Sweeney Art Gallery to present new work by University of California Master of Fine Arts graduate students in *Compass*, an exhibition in partnership with the University of California Institute for Research in the Arts (UCIRA). Many of these emerging artists used photography and video to exploit relationships with the entertainment industry. One example is Douglas Green, who combines still black and white photographs with video footage from the original version of *The Haunting* (1963), directed by Robert Wise, in an installation titled, *Swallowing Butch*. Green transforms and literally inserts himself into the film as the gender-bending ghost of Hill House, terrorizing the female characters with his presence. Through a physical projection of the film onto his body as well as his "performance" within the film, he captures a play of light that transfigures the spirit of the house into a photographic document. In an equally fascinating transformation, Kara Hearn recreates Hollywood films by duplicating every shot and edit, but casts only herself to play each role, making use of her apartment and personal belongings to supply the scenery, props, and costumes. *E.T.*, by Steven Spielberg, is one of her many reenactments. In one shot, Hearn plays the role of the alien,

posed on the bathroom floor of her apartment with a green t-shirt pulled over her hair, mimicking the dying E.T. In the next shot, she is the shocked mother who drops a cup of coffee when she discovers the creature on her bathroom floor. Both artists incorporate copyrighted source material into their work, while investigating identity and relationships to entertainment media.

Based upon a heritage of mixing fine art, technology, theater, and the entertainment industry, the artists in *MEDIATED* continue to complicate relationships with new media, as they borrow, remix, reenact, and recreate. While video art has emerged and morphed from the early 1960s to the present, artists find innovative uses for information technology and media. Hollywood film clips, video games, and television are repurposed to question authorship and a never-ending supply of visual information. As commercial entertainment is recycled, artists in the exhibition, as well as those outside the mainstream art establishment, challenge current copyright legislation. At this critical point in time when intellectual property law is challenged by Viacom,<sup>3</sup> the French Parliament,<sup>4</sup> NBC,<sup>5</sup> and others, this exhibition positions contemporary fine art video beyond the walls of the museum, to the virtual frontier of international law, outsider art production, and the internet.

Instead of being mutually exclusive, art and commerce are merged, crossing class and discipline lines. Case in point is Ryan Trecartin's 2005 discovery on friendster.com, propelling him from a social networking website contributor to Whitney Biennial artist. Like a new-fangled Lana Turner, Trecartin's





homespun creations of over-the-top TV tropes are seen on friendster by artist Sue de Beer, who subsequently launches his art career. At the other extreme is Swiss-American artist Christian Marclay, whose 1995 piece, *Telephones*, was used without his permission by Apple for an advertisement broadcast during the 2007 Academy Awards, switching the work's context from fine art to an iPhone ad. In fact, Apple contacted Marclay a year prior for permission to use his video in the ad. He refused, according to *New York Times* writer Mia Fineman.<sup>6</sup>

With the Internet making video, film and television programs readily available to anyone tech savvy enough to download and reconfigure them, new parameters are set. Digital technology makes video even easier to create as well as less expensive, and it provides a wider audience. Who has control over production and distribution is continually renegotiated. *MEDIATED* presents visual artists, filmmakers, programmers, musicians, and amateurs alike who re-cut, re-mix and re-assemble Hollywood and Internet source material, questioning what constitutes an original work of art and what is or is not fair use.

*MEDIATED* brings the collaborative team of Antoinette LaFarge + Robert Allen to the UCR/CMP with new work made exclusively for the exhibition based on their premier multimedia performance, *Playing the Rapture*, for the Baltimore Theatre Project. *Playing the Rapture: Tiny*, uses a tabletop model and video projection of carefully orchestrated video clips from the original performance. As actors/gamers on stage merge with machinima footage appropriated from a computer game set in a post-Rapture world, viewers enter an imaginary stage where actors balance between virtual and real life. Their struggle over the rules of the game and belief are increasingly relevant to forces at play in America today.

Two new installations, created specifically for the UCR/CMP by media artist Danial Nord, underscore the environmental and social challenges of electronic entertainment culture. *Monument* is comprised of 40 cast-off television sets and discarded components compiled into a mass of obsolete technology announcing "the end" in one cacophonous round of Hollywood fanfare. The second piece, *Private*, confronts those entering the installation with couples arguing their way through four Hollywood films--calling, accusing and pleading in one continuous shouting match demanding viewers leave, while at the same time compelling them to stay.

*MEDIATED* includes *The Kiss*, a video installation by Kelly Mark, who appropriates pornographic films into minimalist sculpture, in addition to single-channel works by Lim, Tracey Moffatt, Takeshi Murata, and Bruce Yonemoto. All of the pieces were produced within the last five years, and in some cases make their exhibition debut at the UCR/CMP. Lim's multi-fandom vid, *Us*, has been shown on YouTube and imeem.com for the last year, making *MEDIATED* her first non-virtual exhibition, while Tracey Moffatt has shown *Love* and *Doomed* in museums and galleries worldwide. The same is true of Takeshi Murata and Bruce Yonemoto. *Sounds Like the Sound of Music* was filmed in Cuzco, Peru by Yonemoto in 2005, and has been screened internationally. Takeshi Murata's *Monster Movie*, was featured in 2007 at the Hirshhorn Museum in Washington D.C., as well as other important venues.

Drawing upon new media work created by established and emerging artists, as well as innovators of early photographic

techniques, the UCR/CMP probes the artistic process and how it reflects current cultural phenomena. Included in the catalog is an excerpt from a presentation given to the Library of Congress by Dr. Michael Wesch titled, "An Anthropological Introduction to YouTube," which investigates the development of YouTube and other popular new forums. Critic Christopher Knight refers to the influence of the Internet and YouTube in a review of *California Video*: "Video distribution now takes advantage of the Internet. If the Portapak switched video production from corporate to individual, resulting in personal media as an option for countless artists, the Internet has done something similar for video distribution. YouTube is home to vernacular video, which inevitably will inflect younger video artists' future work."<sup>7</sup> A push to move out of established art venues is nothing new. Dr. Kenneth Rogers provides an historical context in his essay, "From Media to Remediation: Transitions in Early Video Culture." In fact, many artists are moving from art venues to other forms of presentation. Although artists like Takeshi Murata show in museums and galleries, *Monster Movie* is available online. He's not alone. Artists show excerpts or full versions of their videos either on personal websites or in online communities. The Internet has also expanded from an exhibition venue to a collaborative studio, as in the case of Antoinette LaFarge + Robert Allen. *Playing the Rapture: Tiny*, started online conceptually, was written and performed as live theater, then videotaped, remixed, and projected onto a tiny stage in the museum. As an ever-changing medium, video continues to offer not only new ways of producing art, but also an ever-expanding exhibition space, further complicating authorship and distribution.

<sup>1</sup>Doug Harvey, "California Video Gets All Contemporary on Us," *LA Weekly*, March 25, 2008, Art section

<sup>2</sup>Naomi Rosenblum, *A World History of Photography*, 4th ed. (New York: Abbeville Press, 2008), 15-37.

<sup>3</sup>Miguel Helft, "Google Told to Turn Over User Data of YouTube," *New York Times*, July 4, 2008, Technology section. Last March, Viacom sued Google for copyright infringement on its popular YouTube online video sharing service, demanding over \$1 billion in damages.



far left: Douglas Green, *Swallowing Butch*, 2005, installation detail, courtesy of the artist

above: Kara Hearn, *E.T.*, from the *Reincarnated Series*, 2005, video still, courtesy of the artist

<sup>4</sup>Nicolas Jondet, "French Government to Introduce 'Graduated Response' Bill Despite European Vote," *French-law.net: French law in English*, May 9, 2008. The French Government introduces anti-piracy legislation, requiring ISPs to disconnect subscribers involved in multiple instances of illegal file-sharing. <http://french-law.net/french-government-to-introduce-graduated-response-three-strikes-out-bill-despite-european-vote.html>

<sup>5</sup>Peter Burrows, "Video Piracy's Olympic Showdown," *Business Week*, May 29, 2008, Magazine section. Chinese officials vow to crack down on video piracy on the Net. Greg Sandoval, "NBC Finds Formula for Fighting Piracy," *CNET*, September 23, 2008, Digital Technology section, reports 99% of Olympic Internet video is seen on NBC.com.

<sup>6</sup>Mia Fineman, "The Image Is Familiar; the Pitch Isn't," *New York Times*, July 13, 2008, Art and Design section.

<sup>7</sup>Christopher Knight, "Tale of the Tape," *Los Angeles Times*, March 18, 2008, E-1



above: The artist-dummies return to receive the cheers of the audience.  
Ant Farm (Lord, Michels, Schreier), *Media Burn*, 1975, courtesy of Phillip Makanna

page 12: TV sets on fire just moments before contact.  
Ant Farm (Lord, Michels, Schreier), *Media Burn*, 1975, courtesy of Chip Lord

page 13: The Phantom Dream Car makes contact and crashes through.  
Ant Farm (Lord, Michels, Schreier), *Media Burn*, 1975, courtesy of Phillip Makanna

# From Media to Remediation: Transitions in Early Video Culture

**Kenneth Rogers** Assistant Professor of Media Studies, University of California, Riverside

In today's supersaturated media landscape, with its ever-proliferating forms of technology and their concomitant modes of interconnectivity, social networks, and economies of exchange, it seems to be stating the obvious to suggest that everything is mediated—that there is no authentic experience that escapes the limits of the techno-representational horizon of global media culture and that everything is available for use and reuse, transgressing the older proprietary notions that used to apply to cultural objects. So obvious, in fact, that to raise the whole debate in this era seems almost quaint, redolent with the same accelerated obsolescence as contemporary technology itself. A more appropriate line of approach might be to interrogate *how* everything is mediated and *when* exactly the issue of mediation became a major thread in the discourse of art and culture. Inquiring in this way might help us locate a key transitional point in the history of early video art and culture that was pivotal in shaping the context for our mediated present.

From the sixties to the mid-seventies, the appearance of names like Fluxus, Pop Art, Minimalism, Conceptual Art, Earthworks, Anti-Form, Process Art, Body Art, Arte Povera, and Performance Art, etc., broadly signaled the arrival of a radical new tendency in art practice, vehemently anti-formalist and collectively engaged in the tactical disruption of the previous paradigm of art production that had dominated the high modernist period. Critical terms like dematerialization,<sup>1</sup> performativity, and the critique of institutions<sup>2</sup> have been used to describe the dispersed efforts to expand the autonomous and unique work of art, transform the contemplative spectator into an embodied participant, and

de-skill and decenter the artist, author, or cultural producer as the generative origin of the work. These now well-known tactics all challenged the art spectator to approach work and world with a new kind of critical consciousness; they fostered an awareness of the social contexts for art and culture and they politicized the embodied subjectivity of the spectator. Further, the arousal of a counter-hegemonic disposition toward the art establishment had a powerful consonance with events beyond the gallery walls—the counter-cultural climate that marks those heady revolutionary days. Why this period has enjoyed such a lengthy critical reception by art institutions, the art-going public, and critics and scholars alike has something to do perhaps with a palpable nostalgia for a viable master narrative of authentic radicalism applicable to the contemporary moment. But despite this often overdetermined historical reception loop of the sixties, I think there is something in the work that lends itself as a productive means of mediating our material present against the backdrop of this vital paradigm shift in the arts.<sup>3</sup>

Concurrent to the introduction of new paradigms of art practice that imbued the spectator with an embodied relationship to the site of reception, new media was being deployed in fresh and inventive ways—both inside and outside the sphere of art. This was the decade that witnessed the birth of video art and video culture. When the first consumer video camera, the Sony Portapak, hit the market in 1965 and early video synthesizers were developed by Nam June Paik, Shuya Abe, Dan Sandin, and Eric Siegel in the late sixties, video experimentation rapidly developed as a part of these wider transformations in art prac-



tice. From the Portapak's arrival to the mid-seventies, there arose a heterogeneous tradition of video experimentation, including the real time studio tapes of Bruce Nauman and John Baldessari; the image processed video of Ed Emshwiller, Steina and Woody Vasulka, Skip Sweeney, and Steven Beck; the video activism of collectives such as Raindance, The People's Video Theater, Ant Farm, DCTV, and TVTV; the performance video of Vito Acconci, Joan Jonas, and Martha Rosler; the art video of Peter Campus and Bill Viola; and the closed-circuit video of Dan Graham, Frank Gillette, and Ira Schneider. By the decade's close, the significant *TV as a Creative Medium* exhibition at the Howard Wise Gallery in 1969 and *The Medium is the Medium* program produced by WGBH, Boston that same year were the first official recognitions of video art by the both the gallery system and broadcast television. These experimental traditions (and the many subcategories within each) rejected the dominant, standardized, and commercial uses of narrative cinema and broadcast television, preferring alternative venues and modes of production, transmission and/or distribution, and alternative interactive configurations between the viewer and the apparatus.<sup>4</sup>

The revolutionary import of new media is often discussed in strictly symptomatic terms. There is a prevailing view that the reshaping of the aesthetic paradigm enabled media that were heretofore excluded from the visual art context (film, video, and photography) to fully enter the gallery system. The use of video in this new context is thus seen as yet another conse-

quence of the breaking down of medium specific boundaries that had historically isolated and elevated painting and sculpture above technological media. Once conditions such as seriality, modularity, and site-specificity were opened up by Minimalism, viewer interaction and performance by Fluxus, and the recycling of mass culture by Pop Art, video could permissibly be inserted into the art context under these expanded rubrics. Seen in this way, movements like Minimalism, Fluxus, and Pop Art cleared a space for the possibility of video to enter the field of art as a post-minimal or conceptual practice, and the appearance of the moving image becomes seamlessly integrated into a preexisting art historical genealogy.<sup>5</sup> The narrative is a powerful one that persists to the present day, and indeed, it is not without credence; inarguably at a certain level it appears video was being put to new uses by artists of the period because of a pronounced paradigm shift. However, to exclusively follow this line of development, video's centrally enabling influence upon this shift drops out of the equation, ultimately subordinated to the exigencies of the art context. It seems evident from our own media saturated present that the videographic turn in art is not just a symptom of generalizable paradigm shift, but actively determines the very epistemology of that paradigm, that is, it reshapes the nature of object, spectator, and event in such fundamental ways that it must be seen as primary determinant rather than residual effect.

But determinate of what, exactly? How do we extrapolate from what was still a relatively marginal new media technology (portable video had not yet been fully democratized) to something that had a far-reaching impact upon post-war art and, beyond that, U.S. and global mass media? Re-situating video at the center of this new aesthetic paradigm necessitates that we interpret video and its broadcast counterpart not as a mere technological substrate, but as a cultural condition; this will enable the transposition of the technical properties of video and television into a new paradigmatic construct that has a direct application to the changing dimensions of the art world and the culture at large. When early video came on the scene, one of the first things that captivated its practitioners was its liveness, its ability to produce the absolute simultaneity of event recording and projection. The instantaneous reception of an art experience in multiple sites resonated with the first generation of artists to be fully immersed in the absolute ubiquity of television as a me-

diating fact of everyday life. In both its single channel and closed circuit installation formats, the unique ability of the medium to project a sense of liveness became a centerpiece of early video practice and theory. Yoko Ono's 1966 installation *Sky TV* was one of the earliest works of video art to incorporate a live video circuit.<sup>6</sup> The site-specific live video feed of the sky from a camera mounted on the roof of the Indica Gallery in London appeared on a monitor inside the gallery for the duration of the show. Signifying both confinement and boundlessness, Ono's piece typifies a common response to the mounting sense of constraint felt by artists about the restrictions of the traditional gallery space. Peter Campus' *Interface* (1972), Bruce Nauman's *Video Corridor* (1970), and Frank Gillette, and Ira Schneider's *Wipe Cycle* (1969), are all early examples of video installation in which the feed of the viewer's body is projected back into the work itself, albeit in a distorted, defamiliarized, or a temporally disjointed manner. As a rather common feature of early closed-circuit video, the reflexive index of the viewer's body as part of the work helped reveal how she or he was framed by the power of an institutional enclosure.

When these experimentations with video installation began their critique of art institutions, liveness had already long been a celebrated and promoted feature of the commercial television industry. However, just as artists like Nauman and Campus were tinkering with close-circuit feeds, new theorizations of television in the areas of cybernetics, systems theory, cultural studies, media ecology, and analytic philosophy began to take a more critical view on the condition of liveness in video's popular broadcast counterpart. Stanley Cavell, for example, gives a lucid theoretical account of liveness in television as the process of monitoring "a current of simultaneous event reception."<sup>7</sup> Uniquely poised somewhere between technological determinism and the social conventions of spectatorship, his term "monitoring" is both applicable to the ontology of the video/television apparatus and stands as a kind of diagnostic worldview. Within the polemic of the essay, the activity of the viewer monitoring a video/television apparatus and the activity of video monitoring world events remain undifferentiated. The viewer simply taps into an already ongoing incessant feed of television programming—a continuous flow without beginning or end—a point made also by Raymond Williams in his own study on television in 1973.<sup>8</sup> From these early theories of television, one can trace an emerg-

ing awareness of the medium as an uninterrupted, ceaseless continuum that is always linked to the present time of spectatorship and that produces a sense of simultaneous tele-presence—presence at a distance; for Cavell, television always projects a sense that the now is emanating from the elsewhere.

What can be extrapolated from the overlap between late-sixties art praxis and media theory is that video and television seem affixed to a pervasive concern for the rising cultural condition of ubiquitous mediation, the mediation of all spheres of life, public and private, without a discernible outside. The properties of liveness, simultaneity, and the absolute multiplicity and infinite reproducibility of video and television had begun to collapse events and objects into their representations. Perhaps nothing from the period better exemplifies this condition than the 1969 moon landing. The event was as much about the historic telecast of the landing as it was about the landing itself, and what is often remarked as one of the most consequential historical events of the twentieth century is unthinkable as an event in itself, that is, independent of its presence within the televisual feed simulcast across multiple global networks all over the world. The technological condition of liveness and tele-presence had profoundly and irreversibly altered the nature and location of the event. The most essential part of the event had become subordinated to its media coverage, which included simultaneous news feeds of spectators experiencing the coverage of the event on their televisions. Ultimately, the authenticity of the moon



landing was derived more from its impact as a global televisual event than as a 'real' event, and there was no meaningful way to differentiate the event from its coverage. The self-monitoring of the video feed was itself part of the event just as the event was altered by the monitoring of the video feed; the two were intimately part of the same structure, caught in a social and technological feedback loop.<sup>9</sup>

It is no surprise that the video and performance art collective Ant Farm (established by Chip Lord and Doug Michels in 1968) obliquely satirized the moon landing in a piece titled *Media Burn* (1975), one of their most incisive critiques of the increasingly mediated nature of events in a world where televisual coverage had become a precondition to experiential authenticity.<sup>10</sup> The ostensible center of the performance was a brief Evel Knievel style auto stunt; on the Fourth of July in San Francisco, two drivers suited up like low-tech astronauts drove the "Phantom Dream Car," a modified 1959 Cadillac Eldorado, through a pyramid of burning television sets. The actual stunt itself took less than minute to execute; however, in the video documentation of the piece shot by Optic Nerve, it becomes clear that the performance is simply a ruse, a pretext to draw out the requisite peripheral embellishments that mask a hollow center: crowd-pleasing pageantry, souvenir and program sales, lead-up events, and local media coverage, all wrapped in jingoistic hyperbole. The cumulative effect is a manufactured spectacle that the art collective self-describes as a "media event"—an event that deliberately and solely occurs for the purpose of its representation and distribution through mass-media channels. From the impromptu "man-on-the-street" interviews to the costumed John F. Kennedy impersonator (performed by Doug Hall) delivering a speech decrying the corrosive effects of television on everyday life, everything in the *Media Burn* becomes affected and staged for its media representation.

One of the more effective tactics in casting the *Media Burn* as a media event came by incorporating into the video documentary video footage of the press coverage of the performance that had been broadcast by local Bay Area networks during the evening news cycle that Fourth of July. With canned banter and stale jokes, the evening news anchors take bemused and derisive shots at *Media Burn* as esoteric frivolity; their dismissive coverage avoids the deeply dissenting point of view contained in the piece and reduces the tensions and complexities of

the performance into a simplistic and forgettable human interest story. Yet this is precisely where the reflexive complexities of the video's structure emerge. The local news organizations that have appropriated the staged media event for their own purposes have themselves been re-appropriated back into the very piece they are trying to frame and summarize with their hackneyed reportage, making them appear as skills for a system of compliance and manufactured consent.

*Media Burn* is a video project that marks an important transition from an aesthetics of mediation to one of remediation. Early works by Ono or Campus, although a crucial part of the early critical awakening of video mediation, were doing little more than somewhat earnestly indicating the fact of video's liveness and simultaneity. But by 1975, video art and alternative video practice had sufficiently internalized this critical awareness, and such reflexive indications of video ontology became neither necessary nor productive, for both artist and spectator were always already working under the operative assumption that there was no way to circumvent the mass-mediated foreclosure upon authenticity. Alternative video-makers became more content to play within that enclosure, remediate that which was already mediated, construct a media event and then deftly fold the reception of that event back into its representation. What this signals more generally is that video practice made a distinct turn away from ontological navel-gazing toward politics and social context.

One might suggest that this was indicative of a rather jaundiced cultural attitude that had drained the founding idealism of a radical media movement, deflated after ten years of the Vietnam War and Watergate, but it might also be argued that by activating the recuperative powers of irony through this kind of internal play within an established system, this transition to a second order of mediation shares more in common with the new media landscape at present than the earliest days of video art. A work like *Media Burn* just might be a more important precursor to the viral and parasitic new media counter cultures of today that are always at the vanguard of remediation—referencing, re-appropriating, and re-distributing media content, and playing within various kinds of networked media constructs such as social network web sites, micro-blogs, wiki-interfaces, and multi-player online games.

Kenneth Rogers is an Assistant Professor at the University of California, Riverside. With an emphasis on alternative culture in film, video, photography, and new media, his work is broadly concerned with the way in which the nexus of power, affect, institutional practices, and the global political economy become articulated by and inextricably folded into rapidly mutating forms of media technology. Recent publications include *LA Freewaves, Too much Freedom?: Alternative Video and Internet Distribution and Capital Implications: The Function of Labor in the Video Art of Juan Devis and Yoshua Okón*. And his current book project, *Perceived Time: Boredom and Temporality in Experimental Media Art*, maintains that the turn to phenomenology and embodiment in contemporary visual art from the mid-1960s forward must be understood in closer proximity to the sustained exploration of new media technology that also marks the period.

<sup>1</sup>Lucy Lippard and John Chandler, "The Dematerialization of Art." *Art International* 12, no 2 (20 February 1968), 31-36.

<sup>2</sup>Benjamin H.D. Buchloh, "Conceptual Art 1962-1969: From the Aesthetics of Administration to the Critique of Institutions." *October*, no. 55 (winter 1990), 105-143.

<sup>3</sup>Alexander Alberro and Blake Stimson, eds., *Conceptual Art: A Critical Anthology* (Cambridge: MIT Press: 2000) is a fairly comprehensive collection of artists' writing from the period detailing this shift. For an equally comprehensive bibliography of primary sources from this period try Ann Goldstein and Anne Rorimer, *Reconsidering the Object of Art: 1965-1975* (Cambridge: MIT Press, 1995)

<sup>4</sup>Some useful sources on the history of early video include *Illuminating Video: An Essential Guide to Video Art* (New York: Aperture, 1990). Ira Schneider and Beryl Korot, eds., *Video Art: An Anthology* (New York: Harcourt Brace Jovanovich, 1976). *Video Art*, exhibition catalog, (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1975). John Handhardt, ed., *Video Culture* (Layton Utah: Visual Studies Workshop Press, 1986).

<sup>5</sup>For example, Gregory Battcock subtly betrays a bias toward the subordination of media experimentation under the genealogy of Conceptual Art. "In the newer and rapidly expanding area of art/cinema/video is to be found an enormous potential for experiments within the area of Conceptual aesthetics." Gregory Battcock, ed., *Idea Art: A Critical Anthology* (New York: Dutton, 1973), 5-6.

<sup>6</sup>Chrissie Iles, *Into the Light: The Projected Image in American Art 1964-1977* (New York: Whitney Museum of American Art, 2001), 94-95.

<sup>7</sup>Stanley Cavell, "The Fact of Television," in *Video Culture*, ed. John Handhardt (Layton Utah: Visual Studies Workshop Press, 1986), 205.

<sup>8</sup>Raymond Williams, *Television: Technology and Cultural Form* (New York: Shocken, 1973).

<sup>9</sup>At that time, Gregory Bateson was an influential figure writing about the link between technological and social/anthropological feedback systems. Gregory Bateson, *Steps to an Ecology of Mind* (New York: Ballantine Books, 1972).

<sup>10</sup>Constance M. Lewallen and Steve Seid, *Ant Farm 1968-1978* (Berkeley: University of California Press, 2004).



**bruce Yonemoto**

**daniel Nord**

**takeshi Murata**

**tracey Moffatt**

**kelly Mark**

**Lim**

**antoinette LaFarge + robert Allen**

curated by lisa Tucker



***MEDIATED***



## bruce Yonemoto



far left: Bruce Yonemoto, *Sounds Like the Sound of Music*, 2005, video installation, courtesy of Alexander Gray Associates, New York, NY

above and left: Bruce Yonemoto, *Sounds Like the Sound of Music* exhibition case (open and closed views), 2005, courtesy of Alexander Gray Associates, New York, NY

previous page: Kelly Mark, *Glow House #3*, 2001/2005, courtesy of the artist

Through film, video and objects, Bruce Yonemoto plays with the conventions of Hollywood and Post-War American iconography, incorporating narrative, kitsch, and formal experimentation. Yonemoto's imaginative and theoretically-informed media artworks explore the interconnectedness of cinema and politics, and the key role that visual culture plays in both describing and executing the colonization of non-Western cultures. Yonemoto is renown as a pioneering media artist and leader in Asian-American cultural circles, particularly for twenty years of collaborative practice with his brother, Norman Yonemoto.

Yonemoto's work has been exhibited internationally, including individual exhibitions at Tomio Koyama Gallery, Tokyo; Blum & Poe, Los Angeles; the Kemper Museum of Contemporary Art, Kansas City, MO; the Institute of Contemporary Art, Philadelphia; the Wexner Center for the Arts, Columbus, OH; and the Santa Monica Museum of Art, CA. His work has been included in numerous biennials, including the *Corcoran Biennial* (2002); *Fukui International Video Biennale* (1993); the *Whitney Biennial* (1993, 1987). In 1999, the Japanese American National Museum in Los Angeles presented a retrospective exhibition of Bruce and Norman Yonemoto's work. Recent exhibitions include *Sounds Like the Sound of Music* at the Santa Barbara Contemporary Art Forum (2008), *Exile of the Imaginary* at the Generali Foundation, Vienna (2007) and *In Other Words* at Bard College, Center for Curatorial Studies (2006). Bruce Yonemoto is Professor and Chair of Studio Art at the University of California, Irvine. He is a 2008 recipient of a Creative Capital Foundation grant. For more information go to <http://www.alexandergray.com>



THE END

The End

The End

The End

THE END  
HIGHEST STARS

THE END  
MADE IN HOLLYWOOD, U.S.A.  
Metro-Goldwyn-Mayer  
HIS: Stereo

Static noise

THE END

THE END  
DISTRIBUTED BY  
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THE END

THE END

THE END

## danial Nord

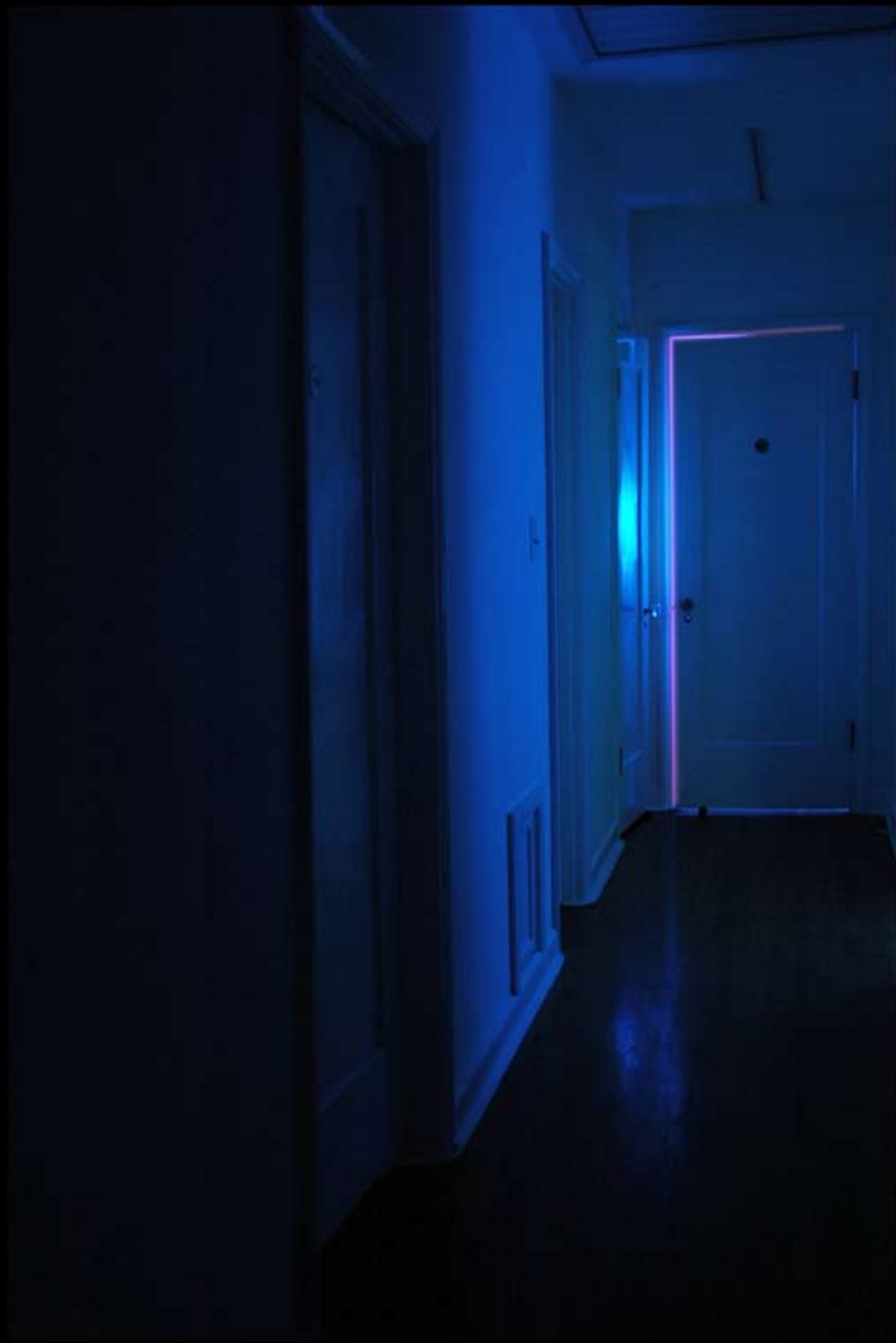
Danial Nord began his creative career as a fashion designer in New York City, developing a multi-million dollar label with international clientele and editorial coverage including the *New York Times*, *Interview*, *Elle*, *Details* and *Cosmopolitan*. He segued into the commercial media industry, garnering Emmy and Art Director's Club awards for his work in broadcast, and press from *Variety*, *Adweek*, and *Animation Magazine*. Since his move to the West Coast in 2002, Nord has twisted the powerful tools of his trade into provocative video installations that critique the effects of entertainment driven technoc-consumerism. The works reconstruct ready-made media and outmoded electronics to elicit a human response the attraction and horrors of our culture of excess.

Nord currently lives and works in Los Angeles. He earned his degree in Interdisciplinary Studies from the Tyler School of Art in Philadelphia, and later attended New York University's Center for Digital Multimedia. His work has been shown in solo and group exhibitions throughout the US, and his unconventional interventions have appeared in supermarkets, motel rooms, public lavatories, and urban streets on both coasts.

left: Danial Nord, *Monument*, 2009, video installation, courtesy of the artist

following pages: Danial Nord, *Private*, 2007, video installation, courtesy of the artist









## takeshi Murata



Takeshi Murata graduated from the Rhode Island School of Design in 1997 with a B.F.A. in Film/Video/Animation. Murata has exhibited at The Museum of Modern Art, New York; The Mattress Factory, Pittsburgh; Bergen Kunsthalle, Bergen, Norway; Ullens Center for Contemporary Art, Beijing, China; Museum of Fine Arts, Houston, Texas; Yerba Buena Center for the Arts, San Francisco, California; Taka Ishii Gallery, Tokyo, Japan; FACT Centre, Liverpool, UK; Contemporary Arts Center, Cincinnati, Ohio; New York Underground Film Festival; Foxy Production, New York, and Deitch Projects, New York, among others.

In 2007 he had a solo exhibition, *Black Box: Takeshi Murata*, at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Recently solo exhibitions were held at The Reliance, London; gallery.sora, Tokyo; and Ratio 3, San Francisco. Please visit [www.ratio3.org](http://www.ratio3.org) for more information.

left and facing page:  
Takeshi Murata, *Monster Movie*, 2005, digital video on DVD, sounds by Plate Tectonics, courtesy of the artist and Ratio 3, San Francisco



Tracey Moffatt is highly regarded for her formal and stylistic experimentation in film, photography and video. Her work draws on history of cinema, art and photography as well as popular culture and her own childhood memories and fantasies. Born in Brisbane Australia in 1960, Tracey Moffatt studied visual communications at the Queensland college of Art, from which she graduated in 1982. Since her first solo exhibition in Sydney in 1989, she has exhibited extensively all over the world. In the 1980's and early 90's she worked as a director on documentaries and music videos for television. She first gained significant critical acclaim for her film work

when the short film *Night Cries* was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, *Bedevil*, was also selected for Cannes in 1993. A major exhibition at the Dia Center for the Arts in New York in 1997/1998 consolidated her international reputation. Her work is in over fifty public collections, including the Museum of Modern Art, New York; the Guggenheim Museum, New York; the Tate Gallery, London; the Museum of Fine Arts, Boston; and the Museum of Fine Arts, Houston. Please see [www.stuxgallery.com](http://www.stuxgallery.com) for more information.





above and facing page: Tracey Moffatt, *Love*, 2003, video installation, courtesy of Stux Gallery, New York, NY  
previous pages (26-27): Tracey Moffatt, *Doomed*, 2007, video installation, courtesy of Stux Gallery, New York, NY





## kelly Mark

Kelly Mark completed her BFA in 1994 at the Nova Scotia College of Art & Design. Since then, she has exhibited widely across Canada, and internationally. She was one of the artists chosen to represent Canada in the *Sydney Biennale* in 1998 and has also been honored with the KM Hunter Artist Award (2002), a Chalmers Art Fellowship (2002) and was regionally short-listed for the prestigious Sobey's Prize (2004). Her work has been reviewed in such periodicals as: *Artforum*, *Canadian Art*, *C-Magazine*, *Border Crossings*, *Fuse Magazine*, and *Lola*. Ms. Mark works in a variety of media including drawing, sculpture, photography, installation, sound, video & performance.

Mark describes herself as always having an intense preoccupation with the differing shades of pathos and humor found in the repetitive mundane tasks, routines and rituals of everyday life. Hidden within these spans of time can be found startling moments of poetic individuation, and an imprint of the individual within the commonplace rituals of society. Individuation, especially within this uniformity, although subtle and frequently paradoxical, is something she returns to again and again. Through a 'will to order' and a frequently inane sense of humor Mark's objective is the investigation, documentation and validation of these singular 'marked' and 'unmarked' moments of our lives. Read more about Kelly Mark and see her work at [www.ireallyshould.com](http://www.ireallyshould.com).

left: Kelly Mark, *The Kiss*, 2007, two channel DVD sculpture, courtesy of the artist and Platform Gallery

following pages: Kelly Mark, *Horroridor*, 2008, video installation stills, courtesy of the artist











## Lim aka blimvisible

Lim is a fan video maker who exhibits on YouTube and imeem. Her vid *Us* was recently included in a Library of Congress address given by cultural anthropologist, Michael Wesch, as well as the subject of recent publications by film theorist Francesca Coppa and professor of law at Stanford, Lawrence Lessig. She describes herself as “a vidder. I live in Manchester in a Ken Loach film, except our street has considerably more space battles.” A vid or songvid is a homemade video where clips from television programs and film are set to music in order to comment on or analyze a set of preexisting visuals, or occasionally to tell new stories. Please visit [www.imeem.com/sublim](http://www.imeem.com/sublim) where you can see Lim’s work and read her profile.

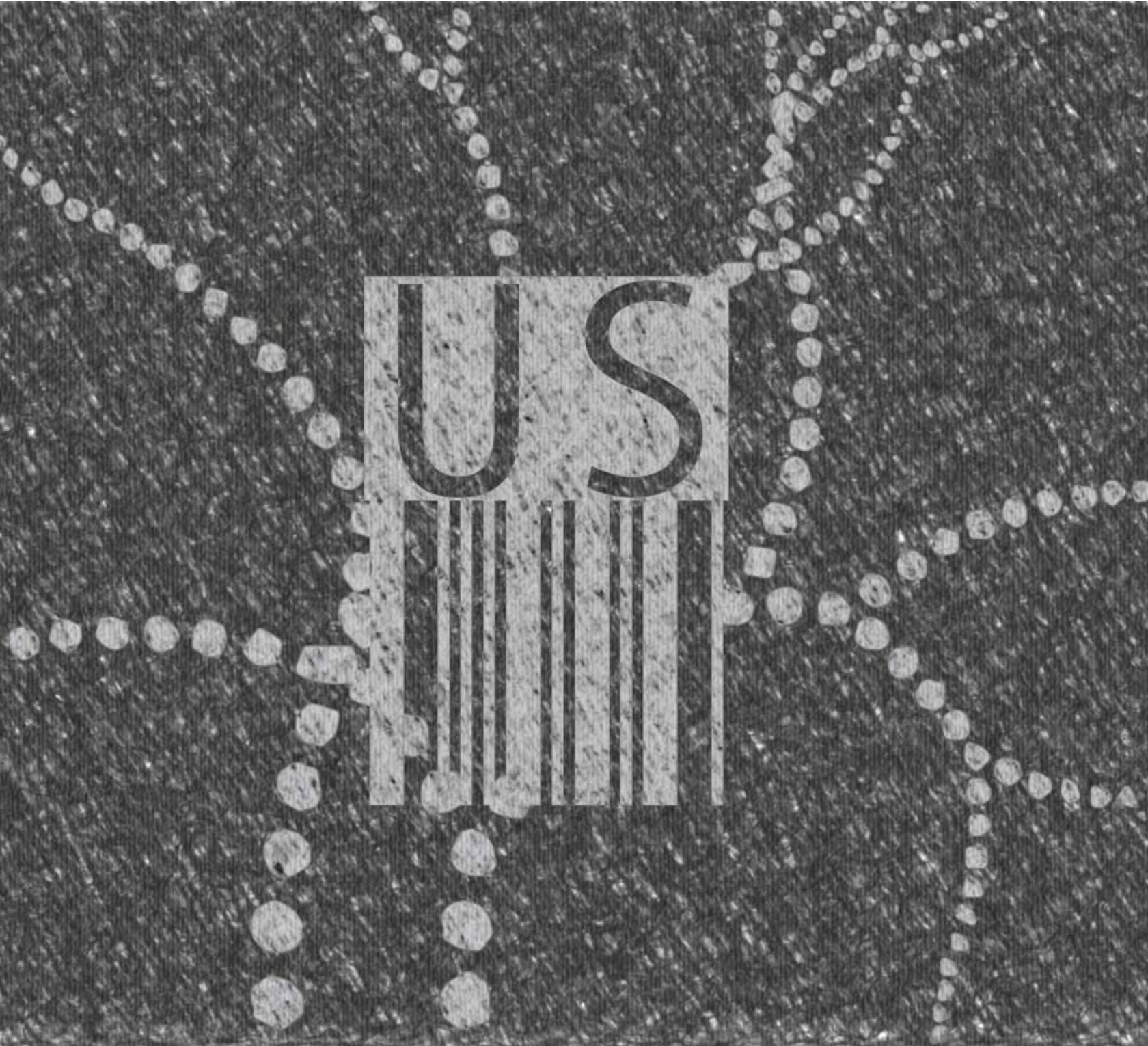
left: Lim, *Us*, 2007, video still, courtesy of the artist



Lim, *Us*, 2007, video still, courtesy of the artist



Lim, *Us*, 2007, video still, courtesy of the artist



Lim, *Us*, 2007, video still, courtesy of the artist

# An Anthropological Introduction to YouTube

Michael Wesch Assistant Professor of Anthropology and Digital Ethnography, Kansas State University

Below are excerpts from a presentation given by Dr. Wesch at the Library of Congress on June 23, 2008. The first excerpt is an overview of YouTube, followed by a description of Lim's vid, *Us*, and a quote by Lawrence Lessig. The complete address can be viewed on [www.youtube.com](http://www.youtube.com).

I want to start with a story. In 1989, just as Tim Berners-Lee is launching the foundation of what would become the World Wide Web, Kevin Kelly is invited by ABC to consult about where to go with this internet thing. The Internet is starting to get traction, and ABC wanted to know what to do about it. Kevin Kelly gave them the best pitch he could, but ABC wasn't buying into it. Later, Steven Weiswasser suggested they were not going to turn passive consumers into active trollers on the Internet. You can look at the scorecard today: ABC started broadcasting in 1948, and they were the third major network. Think about it this way, 2008 minus 1948 equals 60 years and three networks. If they had been broadcasting for every hour of every day for those 60 years, it would be over 1.5 million hours of programming, which is a lot. But, YouTube produced more in the last six months and they did it without producers. They did it with people just like you and me--anyone who has ever uploaded anything on YouTube.

Today over 9,000 hours are uploaded every day on YouTube. It's the equivalent of almost 400 always-on TV channels. But, it's not really 400 always-on TV channels, it's actually 200,000 three minute videos. This is not mass media. Trust me. I've watched about 8,000 videos in the last three weeks. A large percentage of this is actually meant for less than a hundred viewers, so it's an interesting phenomena. 88% of the content that's coming through the front door is new and original, which is actually better than the networks. That's the story of the numbers, but this is really a story about new forms of expression, new forms of community, and new forms of identity emerging.

I'll continue with another little story. This one starts

with a Moldovan song and was launched in 2003. It was a big hit in early 2004 and spread through Europe later that year. Later it travelled to Japan where it mixes with the culture of animation, where people start making videos. One of these videos travels all the way to the suburbs of New Jersey, where Gary Brolsma looks into his webcam and says "hello." Of this a great moment., Douglas Wolk says:

Brolsma's video single-handedly justifies the existence of web cams. He's sitting in this dismal looking suburban bedroom but he's really going for it, flirting with the camera, utterly given over to the music. It's a movie of someone who's having the time of his life and wants to share his joy with everyone and doesn't care what anyone else thinks.

This *Numa Numa* video obviously becomes a huge phenomena. Some people suggested it has been viewed 600 million times. I'm not sure what the proper statistic would be. It is February 2005 and YouTube is just being created. On April 23rd 2005 Chad, Steve and Jawed launch YouTube and have the first videos posted that day. This is really interesting, because it creates a new type of platform. Until this time it was really difficult to upload video to the web. Now suddenly everybody can join in the *Numa Numa* craze--and they did. Over 58,000 videos have now been uploaded. You will see people all over the world joining in this dance. Think about the joy people are expressing and the fun that they are having. I like to think of it as more



than a dance--it's a celebration. It's a celebration of new forms of empowerment. Anyone who has a web cam now has a stronger voice and presence. It's a celebration of new forms of community and types of community we've never really seen before--global connections transcending space and time. It's a celebration of new and unimaginable possibilities.

I tried to capture some of the changes that are going on the web with a video last year titled, *The Machine is Using Us* (<http://www.youtube.com/watch?v=6gmP4nk0EOE>). I started with text and thinking about how it was different than a world based on text. I started with text on paper and thinking about what it meant to move to digital text and what that move really means. When you unpack the impacts of digital text and you think about separation of form and content, blogs, wikis, tagging, it leads us to think about what the web is all about. It's not just about information, it's actually about linking people, and it's about linking people in ways we have never been linked before and in ways we can't even predict. As an anthropologist I certainly see everything connected so I really have the sense we are going to have to rethink all of these things.

What really drives home the point, is not the video itself but what happened afterwards. I uploaded this on a Wednesday and it was the Wednesday before Super Bowl Sunday. I actually made it by myself on a low-end computer in the basement of my house in Kansas. A guy in the Ivory Coast of Africa uploaded some of his music and put creative commons license on it, which meant I could use it for my video. We were able to collaborate across time and space essentially. This is on Friday, so two days after I uploaded it, there were 253 views and I had to take a screen shot because as an anthropologist if your work reaches more than 200 people this is a really big deal. I took the screen shot and I actually sent it to my department head, you know, to put it in the tenure file. That was on Friday. Saturday it had jumped to over a 1,000 and I thought, OK, something is going on here because it's growing exponentially and I could actually see the count speeding up. It was going faster and faster and I thought, What's going on?

I started looking around on the web trying to figure out what was happening and I found it at dig.com. Dig is a place that's basically user generated filtering. This is user generating

filtering where the users can get together and they can give something a thumbs up if they like it. They can "dig" it, and if they don't like it they can bury it. The stuff that gets dug up ends up on the front page. Then the same thing's going on over at Delicious where a lot of people are tagging it. If you don't know how tagging works, here is an example: If they're watching the video they can push a button to tag it--basically bookmarking it, but those bookmarks are shared with the world, so when they tag it with a word like "web 2.0" it goes back to Delicious on the web 2.0 list. There are a lot of people actually watching this list who are interested in web 2.0, but whatever it is you're interested in, you watch the list and you see these things appear. Because this stuff is actually being distributed out and coming right onto peoples' front pages, in many cases through RSS feeds, it's also user generated distribution. It's also going throughout the blogosphere, which is user generated commentary. The cool thing about that is each time someone blogs it, it actually scores a point at Technorati. Technorati is counting the number of times people are blogging these things, and keeping track of them. There's a ranking system.

On Super Bowl Sunday morning *The Machine is Using Us* actually appeared on the top five, and I was totally blown away. My wife and I were just sitting there hitting refresh, refresh, refresh, and hoping it would get to number one. It actually did. On Super Bowl Sunday, commercial advertisements average \$3.6 million to produce in order to get out on the web and my little video which cost nothing to produce was sitting on top.

\* \* \*

There is something really quite profound that's happening where we can remix the culture that's being thrown at us. We can take it, re-appropriate it, and throw it back. A vid by blimvisible or Lim is a poetic statement of this. She uses Regina Spektor lyrics, which say "Even though our hearts are slightly used," and goes on to say, "We're living in a den of thieves, rummaging for answers in the pages." Accompanying the music are clips from different films. It's a really powerful poetic statement because most of what we do is actually illegal. Any remixing is basically illegal. We have fair use laws that should protect it, but the simple

act of ripping a DVD is illegal, which makes virtually everything we do illegal. Lawrence Lessig talks about this on TED in 2007: ([http://www.ted.com/index.php/talks/larry\\_lessig\\_says\\_the\\_law\\_is\\_strangling\\_creativity.html](http://www.ted.com/index.php/talks/larry_lessig_says_the_law_is_strangling_creativity.html))

We need to recognize that you can't kill the instinct that technology produces. We can only criminalize it. We can't stop our kids from using it. We can only drive it underground. We can't make our kids passive again. We can only make them "pirates," and is that good? We live in this weird time. In an age of prohibitions where in many areas of our life, we live life constantly against the law. Ordinary people live life against the law, and that's what we are doing to our kids. They live life knowing that they live it against the law. That realization is extraordinarily corrosive. Extraordinarily corrupting, and in a democracy, we ought to be able to do better.

On the blog page for *Us* by Lim, or blimvisible, somebody commented "My God! Are you doing that for a living? I never saw anything like this, you're an artist!" She responds, "Nope, I'm a housewife." That's the beauty of YouTube today. It's not just people working alone and producing things, but it's the fact that thousands of people all around the world can collaborate together.

*Dubbed "the explainer" by Wired magazine, Michael Wesch is a cultural anthropologist exploring the impact of new media on society and culture. After two years studying the impact of writing on a remote indigenous culture in the rain forest of Papua New Guinea, he has turned his attention to the effects of social media and digital technology on global society. His videos on technology, education, and information have been viewed by millions, translated in over ten languages, and are frequently featured at international film festivals and major academic conferences worldwide. Wesch has won several major awards for his work, including a Wired Magazine Rave Award and the John Culkin Award for Outstanding Praxis in Media Ecology. He has also won several teaching awards, including the 2008 CASE/Carnegie U.S. Professor of the Year for Doctoral and Research Universities.*





## antoinette LaFarge + robert Allen

*Playing the Rapture* originally premiered as a multimedia performance at the Baltimore Theatre Project, March 26-30, 2008. It was performed by actors John Mellies and Jay Wallace (also seen in the video) and directed by Robert Allen.

Script: Antoinette LaFarge with contributions by John Mellies.

Sound design: Philip White.

Visual design: Antoinette LaFarge with Robert Allen.

Video projections: Antoinette LaFarge

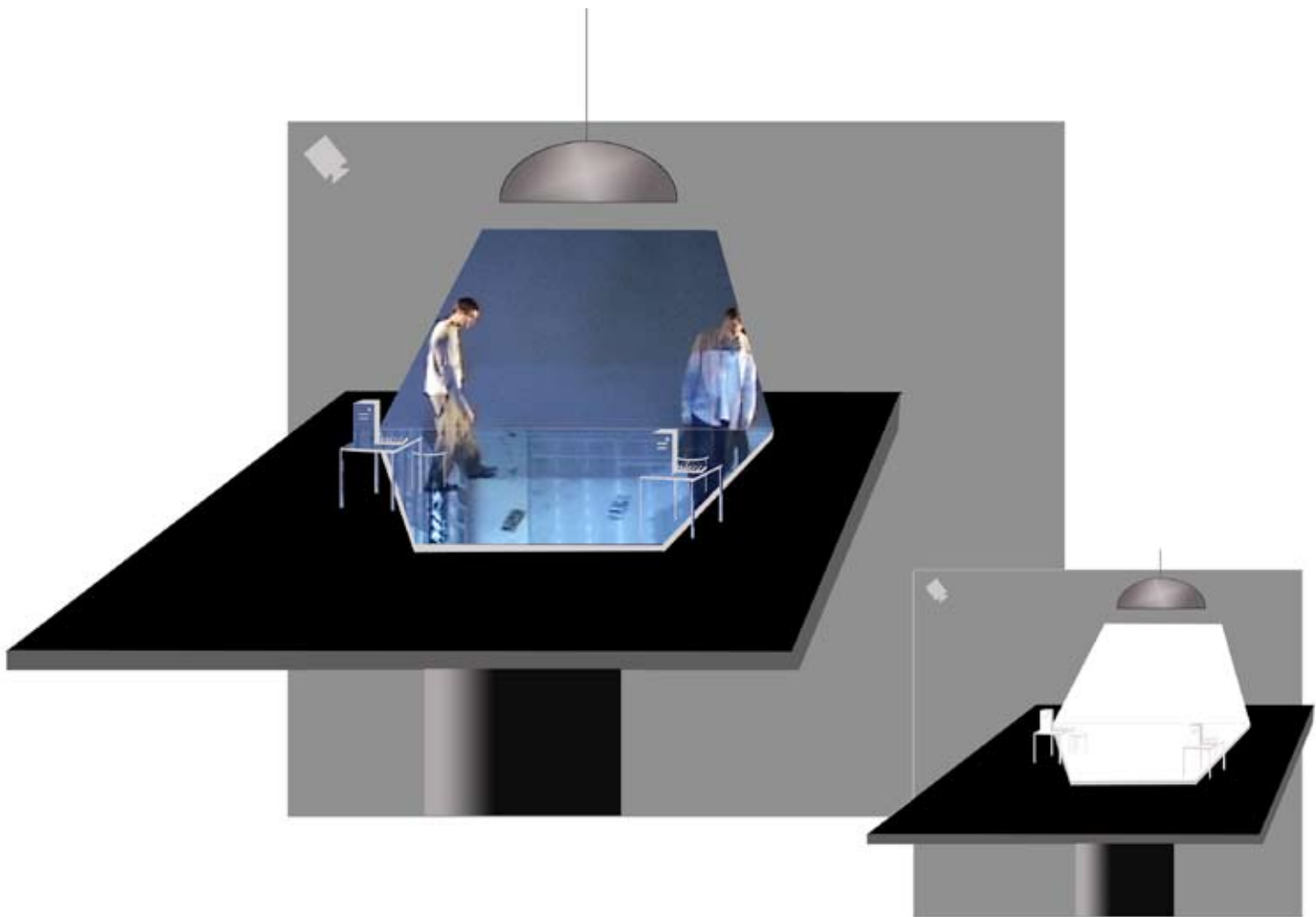
left: Antoinette LaFarge + Robert Allen, *Playing the Rapture*, 2008, production shot, courtesy of the artists

following pages:

page 44-- Antoinette LaFarge + Robert Allen, diagram for *Playing the Rapture: Tiny*, 2009, podium approximately 48 x 48 inches, views with and without the projection, courtesy of the artists

page 45--Antoinette LaFarge + Robert Allen, *Playing the Rapture*, 2008, performance video stills, courtesy of the artists

Please visit [www.forger.com](http://www.forger.com) for more information.



Antoinette LaFarge (writer, artist) + Robert Allen (director) are an artistic team whose previous credits include *Demotic* (2006, Baltimore Theatre Project; 2004, Beall Center for Art + Technology, Irvine, CA), *Galileo in America* (2004, workshops, Goethe Institute, LA, and Villa Aurora, Pacific Palisades), *The Roman Forum Project* (2003, Beall Center; included in an LA Times list of 10 best shows of the past 3 years); *Virtual Live* (2002, Location One, New York); *The Roman Forum* (2000, Side Street Live, Los Angeles); and *Still Lies Quiet Truth* (New York International Fringe Festival, 1998).

Antoinette LaFarge (script, visual design) is Associate Professor of Digital Media at the University of California, Irvine. An artist and

writer with a special interest in games and virtual realities, her recent work includes the intermedia performance project *Reading Frankenstein* (2003, Beall Center for Art + Technology, Irvine, CA) and the curatorship of two ground breaking exhibitions on computer games and art: *ALT+CTRL* (2004, Beall Center for Art + Technology, Irvine, CA) and *SHIFT-CTRL* (2000, Beall Center for Art + Technology). Her writing has appeared in several books, including *Searching for Sebald* (ICI Press, 2007), the *Anthology of Art* (2002), and *Benjamin's Blind Spot* (ICI Press, 2001), as well as in such periodicals as *Wired*, *Leonardo*, *Tout-Fait*, and *Gnosis*. She is also the founder-director of the Museum of Forgery, a virtual institute dedicated to the aesthetics of forgery. She has an M.F.A.



in Computer Art from the School of Visual Arts, New York.

Robert Allen (director) is a theater movement specialist who teaches movement for actors when he is not directing. His recent and upcoming projects include *A Dream Play* by August Strindberg (2008, St. Petersburg, Russia); *The Faulkner Project: As I Lay Dying* (2006, University of Maryland, Baltimore County); *For a Better World* by Roland Schimmelpfennig (2006, University of Maryland, Baltimore County); *A Dream Play* by August Strindberg, adapted by Courtney Baron (Cal State Long Beach, 2003); *Zwischen Fear und Sex: Fünf Proben* (Hellerau, Germany, 2002); *Twilight* by Anna Deveare Smith (Cal State Long Beach, 2002); *How I Got That Story*

by Amlin Gray (NY, August 2001); *Dear Anton* (Chekhov Now Festival, 1999); *The Creditors* (New York International Fringe Festival, 1999); *August in January*, a festival celebrating August Strindberg's 150th birthday (Theater 22, 1999); *Le Ménage* (LaMama E.T.C. 1998); and *The Good Night* (Theatre for the New City, 1998). Robert has an M.F.A. in Theater from Columbia University, where he studied directing with Anne Bogart. His work as a director is grounded in prior experience as a choreographer and performer in German Tanztheater, working with Reinhild Hoffmann (a contemporary of Pina Bausch) and other German directors. Robert also possesses an M.F.A. in modern dance from UCLA and a B.F.A. in visual art from the San Francisco Art Institute.

# Exhibition Checklist

## **bruce Yonemoto**

*Sounds Like the Sound of Music*, 2005

Single channel video

4:15 minutes

Courtesy of Alexander Gray Associates, New York, NY

## **daniel Nord**

*Private*, 2007/2009

Video installation

Courtesy of the artist

## **daniel Nord**

*Monument*, 2009

Mixed media

Courtesy of the artist

## **takeshi Murata**

*Monster Movie*, 2005

Single channel digital video on DVD

4:00 minutes; sounds by Plate Tectonics

Courtesy of the artist and Ratio 3, San Francisco

## **tracey Moffatt**

*Love*, 2003

Single channel video

21:00 minutes

Courtesy of Stux Gallery, New York, NY

## **tracey Moffatt**

*Doomed*, 2007

Single channel video

10:00 minutes

Courtesy of Stux Gallery, New York, NY

## **kelly Mark**

*The Kiss*, 2007

Two channel DVD sculpture

15:00 minute loop, color, silent

Courtesy of the artist and Platform Gallery

## **Lim**

*Us*, 2007

Single channel multifandom vid

3:54 minutes; music by Regina Spektor

Courtesy of the artist

## **antoinette LaFarge + robert Allen**

*Playing the Rapture: Tiny*, 2008-2009

Video installation

Courtesy of the artists







*MEDIATED* features new works and recently produced single-channel video and installations by interdisciplinary artists Antoinette LaFarge + Robert Allen, Lim, Kelly Mark, Tracey Moffatt, Takeshi Murata, Danial Nord, and Bruce Yonemoto. As video art has emerged and morphed from the early 1960's to the present, these artists continue to find innovative uses for information technology and media. From experimental theater to pulsating abstraction, *MEDIATED* splices together new and used imagery, addressing current social constructs as well as conflicting perceptions of entertainment.

