

**Electronic Arts Intermix and Ocularis present**

**New Tech Lo-Fi and a  
Synaesthetic Video Revival**

Video Screening and Live Performance Event

**Sunday, October 5, 2003, 7 pm**

# **New Tech Lo-Fi and a Synaesthetic Video Revival**

Electronic Arts Intermix (EAI) and Ocularis present a live performance event and video screening featuring four new art collectives who re-activate the lo-fi. Members of Beige and Radical Software Group describe the subversive genre of video game hacking. Video work by Forcefield and a performance by Termination Gnome galvanize obsolete analogue signal-processors and defunct electronics. With psychedelic ebullience, Paper Rad and Dr. Doo synthesize and re-stage material from popular culture. Rarely screened video from technical pioneers of the 1970s points towards Gene Youngblood's "synaesthetic cinema," translating consciousness and perception into sound and image.

## **Live Performances**

Cory Arcangel and Alex Galloway (Beige/Radical Software Group)

Termination Gnome (formerly of Forcefield)

Dr. Doo (Paper Rad)

## **New Tech Lo-Fi Program**

Forcefield

Ara Peterson

Paper Rad

## **Synaesthetic Video Revival Program**

Stan VanDerBeek

Eric Siegel

Dan Sandin

Steina and Woody Vasulka

## Pre-Program and Intermission Screening

### Stan VanDerBeek

*Selected Works I*, 1976-77, 29:03 min, color

*Newsreel of Dreams: Part I*, 1976, 28 min, color

Choreography: Elaine Summers. With: Elaine Summers Dance Company

*Strobe Ode*, 1977, 11 min, color

Produced at WGBH. Music/Sound: Stan VanDerBeek and ZBS

*Vanishing Point*, 1977, 9:30, min, color

A pioneer in experimental film and live-action animation techniques, Stan VanDerBeek achieved recognition in the American avant-garde cinema. Advocating a utopian fusion of art and technology, he produced theatrical, multimedia experiments that included projection systems, dance, and planetarium events, and explored early computer graphics and image-processing systems. In the 1950s he pioneered the development of live-action animated films, and in the 1960s worked with Bell Labs on computer-animated films. During the 1970s he conducted dream research using video as his tool.

In *Selected Works I*, VanDerBeek experiments with video feedback and analogue imaging, evoking what he terms an "image flow" of empirical perceptions and unconscious impulses. He generates a stream of consciousness collage of dance, poetry and processed video imagery to articulate a collective dream state.

## Program

### Eric Siegel

*Tomorrow Never Knows*, 1968, 3:10 min, color. Music: *The Beatles*.

By the age of fourteen, Eric Siegel had built his own TV set. He went on to design and build the Siegel Colorizer in 1968, which permits controlled colorizing of black and white videotapes. He also developed the Electronic Video Synthesizer in 1970, which is, in Siegel's words, "the video equivalent of a music synthesizer, where you have a program board and you can start to set up a whole series of visual geometric happenings in color on the video signals - the screen - and this is designed for video compositions."

Siegel's early videotapes fuse image processing, synthesis and colorizing with music. *Tomorrow Never Knows*, a psychedelic interpretation of a Beatles song, demonstrates the spontaneity of early image-processed video, and exemplifies Siegel's experiments with the interrelationship of image and sound.

## **Dan Sandin**

*Spiral 5 PTL*, 1980-81, 9 min, color. With: Tom DeFanti and Mimi Shevits.

An artist, inventor, and educator, Dan Sandin came to video from nuclear physics. He built his own image processor, for which he distributed free plans. This proved instrumental in the development of imaging devices that could be made accessible to artists for their own duplication and use. Sandin is the director of the Electronic Visualization Laboratory (EVL) and a professor in the School of Art and Design at the University of Illinois at Chicago. He is recognized, with EVL co-director Tom DeFanti, for conceiving the CAVE virtual reality theater in 1991.

*Spiral 5 PTL* is the fifth in a series of real time performances in which video synthesis was produced live. "PTL" refers to "probably the last" of the series. The spiral image is one that recurs throughout Sandin's work. In some performances, music was added after the images; in others, sound dictates the image.

## **Cory Arcangel and Alex Galloway from Beige/Radical Software Group (RSG): Presentation of Hacked Video Games**

Beige and Radical Software Group are loosely defined ensembles of artists and programmers working collaboratively in digital media. Cory Arcangel represents Beige, whose members live in New York City and Chicago. They have produced videos, Web projects, and albums of electronic music, as well as modified Nintendo video game cartridges. Alex Galloway is a founding member of Radical Software Group, or RSG, which is named in honor of *Radical Software*, the short-lived but seminal 1970s magazine that investigated nascent video technology with the irreverent spirit that RSG now brings to digital culture. The group, whose members shift according to the project, has focused largely on network environments and interface design, including the award-winning software tool *Carnivore*. Galloway currently teaches new media at New York University.

## **Steina and Woody Vasulka**

*Discs*, 1970, 5:24 min, b&w. Dual colorizer: Eric Siegel.

Steina and Woody Vasulka's investigations into analogue and digital processes and their development of electronic imaging tools, which began in the early 1970s, place them among the primary architects of an expressive electronic vocabulary of image-making. The Vasulkas chart the evolving formulation of a syntax of electronic imaging as they articulate a dialogue between artist and technology.

*Discs* is a seminal exploration of electronic image manipulation. The image delay through a cable loop produces a visual echo, while sounds result from a video signal interfaced with a sound synthesizer. Woody states: "What was really, truly significant to us at that time was something nobody really detected. That was to make pictures by audio frequencies, and to get audio frequencies out of pictures."

## **Ara Peterson**

*12 Ball*, 1996, 16 mm film with optical sound, 3:30 min, b&w

Ara Peterson is a former member of the artist collective Forcefield, and a graduate of the Rhode Island School of Design's film and video department. Most recently he has been working on large-scale video and sculpture installations in collaboration with Jim Drain and Eamon Brown. They are currently artists-in-residence at the Mattress Factory in Pittsburgh, Pennsylvania.

*12 Ball* is an exploration of pure pattern. The animation was made using black and white paint on a simple three-dimensional object. *12 Ball* was shown on the *Totem Tour* (2003); *Movies in the Park*, Olneyville, RI (2002); the *Ann Arbor Film Festival*, MI (1998), and the *Forcefield/Lightning Bolt US Tour* (1997).

## **Intermission**

### **Forcefield**

*Video II*, 1996, 2:10 min, color

*Berry Face*, 2002, 3:51 min, color

Forcefield is an artist collective from Providence, Rhode Island whose interdisciplinary practice includes music, performance, installation, textiles, printmaking, and video. Three of the four Forcefield members (who performed anonymously and used pseudonyms) were among the inhabitants of Fort Thunder, a 9,000 square-foot living space in Providence, which was furnished with layers of found detritus. Live events at the space included music shows, indoor fireworks displays, cookie bake-offs, costumed wrestling matches, bicycle repair, and Halloween mazes. Forcefield's video and performance work, which often makes use of defunct electronics and analogue synthesizers, is situated within this disparate and self-contained cycle of creation and exhibition, with a pronounced disregard for disciplinary boundaries.

In *Video II*, one of Forcefield's earliest works, three shrouded, hypnotically bobbing characters are animated by a continuously rolling moon, abstract flashing blobs, and a repetitive electronic soundtrack.

*Berry Face* represents Forcefield's most recent work, combining a catchy techno beat with repeated flashes of colorful, hexagonal lights and zooms from an inscrutable face fashioned of red berries and a blond wig. The extremely rhythmic editing and pulsating, synthesized music create a hypnotic effect.

## **Paper Rad**

*PjVidz #1: Color Vision, 2003, 30:50 min, color (excerpt)*

At once affirmative and critical, the videos of artist collective Paper Rad synthesize popular material from television, the Internet, video games, and advertising, reprogramming these references with an exuberantly neo-primitivist digital aesthetic. The group's far-flung members hail from Texas, Pennsylvania and Massachusetts, and also work in sound and music, clothing design, photography, comics, hand-drawn books, and writing. In keeping with their emphasis on current pop culture and media, the group presents ongoing Paper Rad activities and output via an eye-popping Web site ([www.paperrad.org](http://www.paperrad.org)). Paper Rad members are Benjamin Jones, Jessica Ciocci, and Jacob Ciocci, who began making projects together in 2000.

Organized around the theme of cable television, Paper Rad's *PjVidz #1: Color Vision* is a psychedelic variety show in which snippets of off-air footage alternate with original music and animations. Music videos, cartoons, and Gummy and Pokey all make appearances in a tape that re-possesses consumer media culture.

## **Live Music Performances**

### **Termination Gnome: Live performance**

Formerly of Forcefield, the artist also plays in a band called *Mindflayer*.

### **Dr. Doo: Live performance**

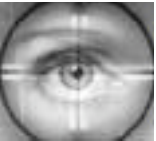
Paper Rad's robot Dr. Doo is made from a guitar amplifier and a video monitor.



Electronic Arts Intermix (EAI) is a leading resource for video art and interactive media. EAI's core program is the international distribution of a major collection of new and early media works by artists. EAI's services include a video preservation program, a viewing room, and extensive online resources. For more information on EAI and its programs, please visit the EAI Online Catalogue, at [www.eai.org](http://www.eai.org).

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Ocularis is a 501(c)3 not-for-profit organization that provides a forum for innovative work by independent, experimental and documentary video and filmmakers, as well as international and repertory cinema. Ocularis screens weekly at Galapagos Art and Performance space, runs open-air festivals during the summer and produces film and video projects.

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