

RESOLUTIONS 3: VIDEO PRAXIS IN GLOBAL SPACES

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Editors**

Resolutions 3: Video Praxis in Global Spaces (working title) seeks to examine the theoretical, historical and contemporary implications of video art and video based praxis in Twenty-First Century global culture. It is the third volume in a trilogy, a continuation of two previous anthologies, *Resolution: A Critique of Video Art* (ed. Patti Podesta, Los Angeles: Los Angeles Contemporary Exhibitions, 1986) and *Resolutions: Contemporary Video Practices* (Michael Renov & Erika Suderburg eds., Minneapolis: University of Minnesota Press, 1996). While *Resolution* was one of the first critical texts on video art to be published in the United States, *Resolutions* was one of the first books to tackle video as a medium across disciplines from a theoretical, activist, practical, hybrid, and transnational perspective, collecting texts from scholars, practitioners, and engaged observers. *Resolutions 3* continues this mandate and embarks on an analysis of the third decade of video as marked within and outside the margins of art production, broadcast interventions, festival codification, projected spectacle, museum entombment, digital tracing, 24/7 streamed, activist tool, essay and camcorder document. Intending to broaden, contest and amplify the mediated space problematized and interrogated by its two predecessors. This companion volume examines the state of this practice in the third decade of videos deployment as examiner, tool, witness, poetic flight, leverage and document.

Designed as an investigation into what currently constitutes video culture as global medium/material and how that medium resists classification, this volume is assimilated into a larger media arts continuum and reinvents the parameters of deployment. It seeks to continue the forum provided by its predecessors in order to further augment the possible spectrums of moving image making outside the mainstream. The introduction to *Resolutions* ended with a challenge, and we would like to re-engage that challenge a decade later to uncover recent permutations and complications.

*...We have approached the matter of video "resolution" in another way, not after the technologically based habit of providing hard edges that define the object, but by offering to view a range of critical perspectives-multiple, even disjunctive conceptual and ideological matrices through which to **know** video as a contemporary cultural phenomenon, As we have noted throughout this introduction, the plurality of this enterprise is necessitated by an explosion of forms, function, uses, and effects of electronic media in the 1990's. Rather than serving to "resolve" the matter at hand, our hope for these essays is that they*

will engender argument, debate, contestation, and, in the end, new thinking on video in all its manifestations.

Now, more than ten year's since the publication of *Resolutions*, the plurality referred to above has proliferated to the point of ubiquity—video and video technology now permeate contemporary culture, and are vital to the formation and maintenance of global communities and spaces. In instances as diverse as YouTube and video-blogging, surveillance and reportage of the so-called 'war on terror', the world-wide indymedia movement set in motion through the anti-globalization protest at the World Trade Organization (WTO), and increasingly hi-tech and elaborate media installations housed at elite art museums, video is at the core of it all. As continued developments in digital technology have made video production more and more accessible, it is our goal to chart the continuing propagation of video, and to offer the renewed engagement that the medium currently demands.

The volume is slated to contain a minimum of twenty-five pieces of writing interspersed with images along with a proposed companion DVD of selected works and clips. Contributors will be drawn from across disciplines and activities including: film and media studies, gender and feminist studies, queer studies, visual studies, art history and criticism, cultural studies, performance studies, comparative literature, new media and will include extra-academic producers, curators/programmers, and cultural critics. With contributors from the United States, United Kingdom, Australia, France, Korea, Vietnam, Mexico, Hong Kong, and The Republic of Cameroon exploring video productions that themselves are often transnational in their production and distribution, this truly global project represents an overview of contemporary video from around the world. Although it is virtually impossible to summarize the diverse viewpoints and subjects covered in the book, a number of central questions and topics of investigation have emerged from the solicited contributors including:

1. **The Boundaries of Video Discourse:** The problem in writing a linear history for video art has been noted by a number of scholars and practitioners, including Martha Rosler, Marita Sturken, Michael Rush, and others. Discourses addressing video now appear in the areas of visual art and art history, media and cinema studies, performance, new media and digital technology. Does this interdisciplinary, hybrid nature of video discourse dilute or strengthen it? Where do we draw the boundaries of a video discourse (or should we)? Are there alternative approaches to writing the history of video art that is non-linear, community-based, ephemeral, contextual, and strategic? Does medium specificity matter, or as Ken Rogers suggested in his abstract, that "distributed video aesthetics" is the defining characteristic of a new video culture?

2. **Independent and Experimental Video, Gender, and Sexual Politics:** From the 1970s onwards, video have been closely aligned with landmarks in the sexual revolution in North American and in Europe—feminism, lesbian and gay liberation, AIDS/HIV, reproductive rights, porn, queer politics, transgenderism—all of these developments sparked concurrent activity in alternative, experimental, and activist video production. What is the current engagement between video and sex? This discussion will seek to address video and sex in light of contemporary media culture—social networking, amateur porn, celebrity sex tapes, surveillance on-line sex sting operations, etc.—do these new developments, with their emphasis on participation and self expression on one hand, and scandal, exploitation and commercialization on the other, redefine the relationship between video and sex? Is awareness of or looking back at the heated discussions and debates during the “sex wars” of the 1980s and ‘90s useful or productive at this point in history?

3. **Video and Globalization:** There are two main strands in this trajectory:

- a. The emergence of video art as a ubiquitous feature in the global contemporary art market. At many recent international art shows, including the Venice Biennale and Whitney Biennial, video-based works are featured prominently. Is video art the new “international style” in contemporary art? If so, who makes, supports, and consumes this art form? A number of “emerging” art scenes, such as in India and the People’s Republic of China, are also heavily participating in the new video boom. Is there a regionalism or nationalistic identity for the video practices that are developing in these regions, and if so, are they significantly different from video practices in North America and Europe? How is video art a part of the global flow of capital and media?
- b. Many recent high profile video art projects facilitate exchanges between cultures. How are inter-cultural relationships, such as colonialism, post-colonialism, cultural tourism, multiculturalism, diasporic experiences, and immigration dealt with, challenged, or re-affirmed by contemporary video artists? Is video used as a means to promote or critique these relationships? What exchanges of power—cultural, economic, interpersonal, and representational—occur in the production of these projects? Conversely, Beverly Singer puts forth the concept of “video decolonization” in her abstract as a call to action for indigenous people to create self-representation and native media networks in the tradition of the Inuit Broadcasting Corporation, the Mekaron Opoi D’joi project, and other pioneering efforts during the

last two decades to empower indigenous peoples. What place does Singer's concept—with its relationship to the struggle for native sovereignty, land rights, cultural protectionism, and environmental issues—occupy an increasingly globalized, transnational media terrain?

4. **Video, Technology, and New Media:** What is contemporary video's relationship with other forms of media and technology? Developments in consumer electronics in the 1970s and '80s,, especially in portable video cameras, low cost videotapes, and VCRs, were seen as crucial to the emergence of the experimental and communal characteristics in early independent videos. The recent appearance of video art on internet sites such as YouTube and UbuWeb brings up questions of access, ownership, and preservation. Derrick Burrill argues in his abstract that “the long history of game modification serves as a model for the way we conceive of the utility and malleability of digital video”. What are influences of computer graphics, special effects, non-linear and participatory narrative structures on contemporary video art? Is technology driving changes in aesthetics, or vice versa? Or is the relationship much more complex and paradoxical? Has independent video's contentious relationship with mass media been re-invented? And what of the (now seemingly ancient) debates about the difference between video and film?

5. **Video and Locative Praxis:** How is video used to define, trace, and evoke space? What role does video now play in urban planning, architecture, and the virtual space of the internet? What spaces do video occupy in the “corporate culture industries and... the various dispersed communities and spatiality that comprise the decentered urban formation”? (To quote from David James' abstract) How does video practices help define the notion of 'public space', or conversely, challenge such definitions? As Kathy High points out in her abstract, many locative video projects also “represent a form of power struggle, commenting on issues such as the economy, military occupation, immigration, and our loss of control and authority.”

In short this volume seeks to contribute to a widening multi disciplinary inquiry into the nature of video production, as tool, essay, documentation, and witness. *Resolutions 3* is designed as a forum to articulate the global impact of recording and broadcast media however those actions are defined and in what spaces they reside. We wish to continue the conversation the prior two volumes began and expand those trajectories and examine what constitutes the engaged cultural production of sound and image in the 21st century and how these artifacts are dispersed, mutate and are re envisioned.

Editors Bios

Ming-Yuen S. Ma is a Los Angeles-based media artist, and an Associate Professor in Media Studies at Pitzer College in Claremont, CA. His experimental videos and installations have screened nationally and internationally in venues ranging for the Museum of Modern Art in New York to the notorious Coral Sands Motel in Hollywood. He has recently published in *X-TRA*, *Release Print*, and *Corpus*, and will be included in three forthcoming books: *Vital - Live Art by Artists of Chinese Descent*, *Hong Kong Alternative Cinema through a Global Lens*, and *More Than Meets the Eye: Critical Essays on Tran T. Kim-Trang's Blindness Series*. Media scholars including Peter Feng, Laura Marks, Roger Garcia, Bérénice Reynaud, Holly Willis, and Xiaojing Zhou have written about his work.

Erika Suderburg is a filmmaker, visual artist and writer. She has written art, performance, television and film criticism over the past twenty years and is co-editor of *Resolutions: Contemporary Video Practices*, and editor of *Space Site Intervention: Situating Installation Art*, both published by the University of Minnesota Press. Her work has been exhibited in festivals, museums, on television and in galleries including: the Pacific Film Archives-Berkeley, the Millennium Film Workshop-New York, Capp Street Projects-San Francisco, the Museum of Modern Art-New York, The American Film Institute-Los Angeles, the Museum of Contemporary Art-Los Angeles, Kunstlerhaus-Stuttgart, Grazer Kunstverein-Austria, the Collective for Living Cinema-New York, Fukai International Video Biennale-Japan, New Langton Arts-San Francisco, International Video Festival-Bonn, The Long Beach Museum of Art, The American Academy in Rome, Simon Watson Gallery-New York, Trial Balloon Gallery-New York, Mix Mexico-Mexico City, FilmForum-Los Angeles, Cohan & Leslie Gallery-New York, The Getty Museum-Los Angeles

She began making experimental film and video in 1978 and has made four feature length films and myriad short films and videos that have been exhibited in Korea, Japan, Greece, Germany, Italy, Switzerland, Canada, France, Singapore, Australia, Mexico, Qatar, Holland, Egypt, Sweden, the Netherlands, Brazil, Japan, and the UK. Her work is distributed and published by System Yellow in Los Angeles and V-Tape in Toronto. She has been on the faculties of the California Institute of the Arts, Art Center-Pasadena, the Milton Avery Graduate School of the Arts at Bard College, New York and the Otis-Parsons School of Art & Design in Los Angeles. She is currently a faculty member at the University of California, Riverside across three departments: Visual Arts, Dance, and Media and Cultural Studies.

APPLICATIONS FOR *Resolutions 3*

Film and Television Studies, Art History, Video Art, Media and Digital Arts. Media and Cultural theory, Globalization Studies, Visual Studies, Museum practices

CONTRIBUTORS:

Steve Anker

TBD

Steve Anker, dean of the School of Film/Video at The California Institute of the Arts, formerly served as director of the San Francisco Cinematheque and as artistic director of the Foundation for Art in Cinema. He holds an MFA in Filmmaking and Film History from Columbia University and served for many years as professor of film at the San Francisco Art Institute. In his capacity as director of the San Francisco Cinematheque, Anker oversaw one of the most respected showcases of experimental film and video in the world, presenting more than 75 programs per year.

Anker served on the board of directors and as program director for the Boston Film & Video Foundation. He has taught film history and filmmaking at San Francisco State University, the Massachusetts College of Art and Tufts University. Exhibits and series that Anker has curated include *Big As Life: An American History of 8mm Films*—a 70-program film series for the Museum of Modern Art—and *Austrian Avant-Garde Cinema: 1955-1993* which traveled to 10 cities throughout the U.S. Anker also guest curated a series of Bay Area avant-garde films for the Los Angeles County Museum of Art as part of its exhibition *Made in California*.

Publications of his include catalog essays for *Big As Life*, *Unknown Territories* and *American Experimental Film*, as well as articles and reviews for *Film Quarterly*, *Cinematograph*, *Idiolects*, the *New York Times*, the *Nation*, the *Christian Science Monitor* and the *San Francisco Chronicle*. Anker has served as a jurist for the National Endowment for the Arts Film/Video production grants and for the California Arts Council Media Arts Fellowships.

Kathleen Ash-Milby

Native makers and new media

Recent contemporary Native art practice includes the increasing use of video as a mode of representation and exploration of identity, sexuality and

representation. As a medium these artists have used video to capture potent expressions of anger, humor, and, most of all, offer a unique interpretation of the complexities of Native experience both as it is perceived and lived. Examples to be explored in this essay include *Binary Selves* (2007) and *Red Man* (2003) by Erica Lord, *Group of Seven Inches* (2004) and *Shooting Geronimo* (2007) by Kent Monkman, *Portrait in Motion* (2001-2002) by Nadia Myre and recent video work by Terrance Houle, Adrian Stimson, and Hulleah Tsinahjinnie.

Kathleen Ash-Milby is an Associate Curator at the George Gustav Heye Center of the National Museum of the American Indian in New York City. She has worked as an independent curator, writer and consultant on numerous contemporary art exhibitions, including *People, Places and Ideas: The American West*, at Rockwell Museum of Western Art. She produced several contemporary art exhibitions as the curator and co-director of the American Indian Community House Gallery from 2000—2005. Ms. Ash-Milby earned her Master of Arts from the University of New Mexico in Native American art history and served on the Boards of the Native American Art Studies Association, the American Indian Community House and the Aboriginal Curatorial Collective. Recent publications include essays in the *European Review of Native American Studies* and *Making a Noise: Aboriginal Perspectives on Art, Art History, Critical Writing and Community*. Her recent exhibition was *Off the Map: Landscape in the Native Imagination* (2007), which was accompanied by a publication for which she also served as the editor. She was also the co-curator, with Truman Lowe, for *Edgar Heap of Birds: Most Serene Republics*, a public art installation and collateral project for the 52nd International Art Exhibition / Venice Biennale (2007). The accompanying book will be published in 2008.

Julia Bryan-Wilson

High Femme meets Lo-Fi: Queer Handmade Video

This article examines videos produced in the last decade by queer makers that utilize an intentionally naive, handmade aesthetic. What might we gain by reconfiguring the clumsy glitch, the child-like edit, or the stutter in the frame of analogue video as an indication of craft? By foregrounding the touch of the hand, such works engage in a dialogue with mediated technology that verges on intimacy. Looking at videos comprised of hand-drawn panels and claymation, or that utilize “low” technologies, I investigate how such lo-fi video has an especially charged relationship to sexual identity. The work of Sadie Benning constitutes one central example – primarily her recent two-channel *Play Pause* (2006)— but other makers such as Allyson Mitchell and Jean-Paul Kelly will also be discussed. Clearly, the handmade video aesthetic is not specific to queer artists, but this article asks questions about how rough production values might be seen as an extension of other forms of queer DIY politics. How did the

emergence of queer cultural production in the late 1990s overlap with handcrafting as a way to remake the world?

Julia Bryan-Wilson is Director of the Ph.D. Program in Visual Studies at the University of California, Irvine, where she teaches courses on contemporary art and feminist theory. Her writing has appeared in *Artforum*, *Frieze*, *Modern Painters*, and *Camera Obscura*. The University of California Press will publish her book *Art Workers: Radical Practice in the Vietnam War Era*, in 2009, and her current project looks at the political uses of craft since the 1970s.

Nancy Buchanan and Catherine Taft ***The Permanent(?) Commodification of Video Art***

The "Mobile Art" exhibition, which opened in Hong Kong and will land in New York's Central Park this October, features a donut-shaped hall (a "Contemporary Art Container") designed by premiere architect Zaha Hadid. Brainstorm of Karl Lagerfeld, who commissioned 20 name-brand artists, this tour is a celebration of the Chanel "2.55" purse—with, of course, related fashion events. Now that fashion and commerce (investment) have overtaken any pretense that art serves society, should an artist uninterested in commodity-production simply abandon traditional fine art venues? How did video, once traded artist-to-artist without cost, become transformed into one of the priciest limited-edition forms around? Is there any escape? Or is the sole option to leave "the art world," as artists have so often been encouraged to do for more than fifty years?

Nancy Buchanan studied at the University of California, Irvine during its first years of existence. There, she was deeply influenced by artists Robert Irwin and Larry Bell, who encouraged their younger peers to see the possibility of art making in all spheres of life. She first used video as an outgrowth of performance, but quickly realized its unique possibilities. In addition to producing video, her practice includes installation, drawing, artist's books and work with fabric. Common to all media she employs is her investigation of social myths and power relations, and an interest in how these are camouflaged. She was a founding member of several seminal artist's collectives: F-Space Gallery, Grandview Gallery at The Woman's Building, Los Angeles, and Double X, a feminist art network. In addition to producing her own work, Buchanan has also curated and reviewed exhibitions. She received four National Endowment for the Arts Fellowships for work in Performance and Video, and in 1996 received a Rockefeller Fellowship, which enabled her to complete *Developing: The Idea of Home*, an interactive CD-ROM. She is currently on the faculty of the School of Film and Video at The California Institute of the Arts.

Catherine Taft is a Los Angeles based writer and critic whose essays on

contemporary art and culture have appeared in publications including *Modern Painters*, *ArtReview*, *Metropolis M*, *X-Tra*, *Artforum.com*, *Saatchi Online Magazine*, *The Journal* and in various exhibition catalogs and monographs in the U.S. and abroad. In addition to her writing, Taft is Curatorial Assistant in the Department of Contemporary Programs and Research at the Getty Research Institute, where she assisted on the 2008 exhibition, *California Video*. Taft has independently curated exhibitions in Los Angeles and New York and currently organizes an ongoing film and video series at *Mandrake* in Culver City. In 2009, she will travel to Budapest, Hungary where she will present west coast video art at the non-profit, experimental art space *Tranzit*.

Derek A. Burrill
Let's Tweak It

Current research in games studies has been separated into three areas: narratology (the study of narrative components of the game – visuals, plot, story, character, etc., and how these can be read as a text); ludology (the study of game play and the structures of the game); and sociology (gaming groups, online worlds, player behavior, preference and lifestyle). And while film and televisual studies have been mined by games studies as methodological models for study, little work has focused on games and their relation to the surrounding digital visual culture, particularly how players have continually altered and re-written gaming code for their own pleasure and purpose. In this sense, the long history of game modification serves as a model for the way we conceive of the utility and malleability of digital video, and vice versa. It is my argument that interactive games (and their editorial component) have served as a defining factor in the shaping of source material on YouTube and on online social sites such as Facebook and Second Life. People often claim that the technology itself (of digital video and audio) has enabled this petite revolution, but I see the many decades of gaming and interactive online social/gaming practices as the real impetus behind the hands-on approach. Finally, what are the politics behind ‘tweaking’? Is this a radical, contrary use of source code, or is it yet another example of playing with the master’s tools, particularly if it is only play available to those with access and technological know-how?

Professor Burrill's research includes new media, film, culture and performance and, in particular, videogames and their relation to theories of the body and masculinity. His recently published book, *Die Tryin': Videogames, Masculinity, Culture* (Peter Lang) focuses on digital culture - the cultural matrix surrounded by and subsumed by digital technologies - and how videogames, virtual and real spaces, film and technologies coalesce to produce a new technological subjectivity for the 21st century. Other areas of research include televisual

studies, consumer culture and fashion, and informatics and digital media production.

Other works include "'Oh Grow Up, 007': The Performance of Bond and Boyhood in Video Games and Film," in the anthology *ScreenPlay*, "Jet Set Kids 2000: Mutation, Seduction, Hybridization," in the collection *Spirited Away: The Japanification of Children's Popular Culture*, and the articles "Out of the Box: Performance, Drama and Interactive Software" (*Modern Drama*), "Watch Your Ass!: The Structure of Masculinity in Video Games," (*Text Technology*) and "Check Out My Moves" (*Social Semiotics*), and, with Andrew Strombeck, "ZeroDegree," (*Open Spaces*). Burrill has been a Ford Fellow and has taught at U.C. Davis and San Jose State University. He is currently an Assistant Professor of Media Studies, Media and Cultural Studies Department, U.C. Riverside

Sean Cubitt

Vector, space and time

The emergence of vector graphics in video has been critical to both the development of new codecs and to the design options open to 3D and 2D artists. Historically, vectors begin life as descriptions of curved surfaces, that is of volumes, yet their most visible sign is as lines. This chapter addresses the deployment of vectors and their underlying algorithms, tracing their impact in code, the organizational principles they embody, and the curious relationship between the changing nature and use of vectors and the changing nature and use of video in the globalizing structure of internet delivery. For all its flexibility and economy, is the vector the secret code of normative globalization?

Sean Cubitt is Director of the Program in Media and Communications at the University of Melbourne and Honorary Professor of the University of Dundee. His publications include *EcoMedia*, Contemporary Cinema series, Rodopi, Amsterdam, 2005, *The Cinema Effect*, MIT Press, Cambridge MA, 2004. *Simulation and Social Theory*, Theory, Culture & Society/Sage, London and New York, 2001. *Digital Aesthetics*, Theory, Culture & Society/ Sage, London and New York, 1998. *Videography: Video Media as Art and Culture*, Communications and Culture/Macmillan, London, 1993; published simultaneously in New York by St Martin's Press and *Timeshift: On Video Culture*, Comedia/Routledge, London and New York, 1991. He is the series editor for Leonardo Books at MIT Press. His current research is on public screens and the transformation of public space and on genealogies of digital light.

Faisal Devji and David Joselit
Terrorism and Global Media: A Discussion

Faisal Devji, an expert on global Jihad, and David Joselit, an art historian who has worked extensively on media art and activism propose an interview/discussion on the subject of terrorism and global media. Devji has boldly interpreted the centrality of media, ranging from videotaped statements by suicide bombers, to Hollywood models for militancy, and amateur military photography, in both the prosecution of modern jihad and the so-called Global War on Terror. He and Joselit will discuss questions of “image combat”—how successive media statements seek to outbid, muffle, or displace previous ones—as well as the techniques for building a sense of political responsibility under conditions of globalization in which both stable political ideologies and national, ethnic, and religious identities have significantly eroded.

Faisal Devji is Associate Professor of History at the New School University. He has held faculty positions at Yale University and the University of Chicago, from where he also received his PhD in Intellectual History. Devji was Junior Fellow at the Society of Fellows, Harvard University, and Head of Graduate Studies at the Institute of Ismaili Studies in London, from where he directed post-graduate courses in the Near East and Central Asia. Devji is author of *Landscapes of the Jihad: Militancy Morality Modernity* (2005) and *The Terrorist in Search of Humanity: Militant Islam and Global Politics* (forthcoming, 2008)

David Joselit is Professor and Chair of the History of Art Department at Yale University. He has worked as a curator at The Institute of Contemporary Art, Boston, and he has taught at the University of California, Irvine. Joselit is author of *Infinite Regress: Marcel Duchamp 1910-1941* (MIT Press, 1998), *American Art Since 1945* (Thames and Hudson, World of Art Series, 2003), and *Feedback: Television Against Democracy* (MIT Press, 2007). He writes regularly on contemporary art and culture for such publications as *OCTOBER* and *Artforum*.

Jennifer Doyle
Beautiful Game: Sex, Soccer, and the "Telecracy"

Uruguayan writer Eduardo Galeano describes international soccer as ruled by a “telecracy” – as a game and a culture that works increasingly in the service of a global televisual market. This essay explores the place of gender and sexuality in a range of visual texts that work within and on the margins of that telecracy. Harun Farocki’s installation *Deep Play* (2007), for example, unpacks the televisual archive for the FIFA World Cup final – the result is an overwhelming

catalogue of visual information and statistical detail that re-presents the action as the game unfolds. Douglas Gordon and Philippe Perrano wove footage from 17 film cameras trained on the player Zidane as he played a match for Real Madrid with images and sound from a television broadcast of the same game to produce a real time document of the match (*Zidane*, 2006). In 2002, Juergen Teller filmed himself watching an entire match on television. This paper explores both the geometries of spectatorship that inform these works, and a less “visible” phenomenon of personally authored YouTube video homage to favorite women players - specifically, to the FIFA 2007 female footballer of the year, Brazilian Marta Viera de Silva. I will argue that in the above mentioned works we see a poetics of mediation deployed a means of re-framing and containing the intensely homoerotic dynamic that informs men’s interest in watching the game. This essay will use personally authored Marta homage's as a counterpoint and a starting place for a conversation about how representations of the women’s game (both official and unofficial) are shaped by different sets of anxieties about gender, desire, and spectatorship.

Jennifer Doyle is an Associate Professor of English at the University of California, Riverside. She is the author of *Sex Objects: Art and the Dialectics of Desire*, and co-editor of *Pop Out: Queer Warhol*. She is currently writing a book about difficulty in contemporary art. She has recently turned her attention to the cultural politics of soccer, as well as to the question of how artists engage with sports in their work. Writing on this topic appears in *Frieze* (Summer, 2008), in the collaborative art project *Municipal de Fútbol* (Christoph Keller Editions, 2008), and in a forthcoming catalog on the artist Moira Lovel’s portraits of the English women’s team the Doncaster Belles (Pavilion, Fall 2008).

Raul Moarquech Ferrera-Balanquet

Transnational Latino Video Art in US and Canada: 1960-2007

This essay proposes an experimental organic history organized by themes: Civil Rights and Collective Memory; Gender and Stereotypes; Plural Experiments; AIDS; Border Realities; Sexualities in Motion; Transmigrant Currents and Installation, Streaming, Live Media and Internet to demonstrate that this particular set of works integrates hybrid multilingual discourses within mutant media territories: video art, documentary, installation, performance, fiction, alternative television, streaming and live cinema employing the diverse variants navigating the fragmented history of the US and Canada Latino video art.

Havana, Cuba, 1958. MFA, University of Iowa, 1992. Interdisciplinary artist, writer, curator and Fulbright scholar. Member of the Centro Yucateco de Escritores. His writings have appeared in *Vídeo en Latinoamérica. Una visión crítica*, Editorial Brumaria, Madrid; *Tierra Adentro*, México DF; Forum Idea, 9na

Bienal de La Habana 2006; *La Hija Natural de J.T.G.*, Montevideo, Uruguay; *Public No. 31*, Toronto, Canada; *Circus Reader*, Melbourne, Australia; *Felix: A Journal of Media Arts and Communication*, New York; the Mexican literary magazine *Navegaciones Zur*; *Artpapers*, Atlanta and the electronic publications *Perspectives on Evil and Human Wickedness* and *Net Art Review*.

Ferrera-Balanquet has exhibited at the 9th Havana Biennale, Cuba; 33ro Festival Internacional Cervantino, Leon, Mexico; Whitney Museum of American Art, New York; Randolph Street Gallery, Chicago; Brisbane Powerhouse, Australia; Video IN, Vancouver B.C., Canada; LACE, Los Angeles, California; Museo de Arte Actual, Bogota, Colombia; Museum of Contemporary Art, Chicago; Centro de Cultura Contemporanea, Barcelona, Spain among others.

Jennifer Friedlander

Representing Uncertainty: Aliza Shvartz's Yale Art Project

Aliza Shvartz, made international headlines when reports circulated that her Yale senior-year art project involved documenting a year in which she repeatedly inseminated herself while taking herbs to induce a miscarriage. Her project, which was cut from the senior show amid controversy, planned to project video footage of her bleeding in her bathtub onto a cube draped in bloody sheets. Although the media dubbed her piece “abortion art,” Shvartz maintains that the crux of the piece lay in rendering ambiguous, both for her and for viewers, whether she had ever become pregnant and miscarried or whether the blood was the result of menstruation.

This indeterminacy concerning the nature of the documented event makes curious subsequent media reports claiming that Shvartz’s project was a “hoax.” The charge of deception in this case is tripled. A spokesperson for Yale University insisted that Shvartz confessed to three Yale officials that she did not become pregnant and miscarry—that the work was a “creative fiction.” Shvartz, however, stood by her original claims and maintained that this press release was “inaccurate.” Yale officials responded to Shvartz’s denial that the project was fabricated by declaring that Shvartz had told them that if the University revealed her confession then she would deny it—“her denial,” a Yale spokesperson explains, “is part of her performance. We are disappointed that she would deliberately lie to the press in the name of art.”

Media scandals regarding the blurring of documentary and fabrication have abounded in recent years. But Shvartz’s project departs from the usual formula in two significant ways. First, in Shvartz’s case, the allegation that her work was a hoax functions to augment, rather than impeach, its credibility (as well as the integrity of the University). By having to defend the piece from charges that it

is a hoax, Shvartz lends the project a truth status that it did not previously claim. In response to the accusation of a hoax, however, Shvartz simply reiterates her initial description of the piece, a strategy that re-commits her to their truth.

Jacques Lacan helps us to understand some of the complexities here. According to Lacan, the logic of the double deception involves committing fraud by telling the truth when you know it will be deemed a lie, Shvartz, it can be argued, takes this even further: She engaged (most likely unwittingly) in a triple deception: her description of the project, with an emphasis on the centrality of its uncertainty, gets reworked, under the framework of a renunciation of hoax, as a claim to certainty.

This discursive complication is mirrored by the second feature distinguishing the Shvartz controversy from seemingly similar media events regarding the truth-claims of documentary representations. I will argue that, rather than interrogating the epistemological claims of the medium (the question of whether the video “lied”), the controversy surrounding Shvartz’s project centered on the ontological status of the events represented. Furthermore, I will argue, the deception at issue in the controversy resides not at the level of mimesis, but rather at the level of desire, in particular, a desire for certainty.

These two strands, I will suggest, can be brought together through an exploration of Jacques Ranciere’s work on the possibilities for artistic representations of uncertainty. From Ranciere’s point of view, Shvartz’s project fails by operating in what he calls “the representative regime,” through seeking to represent uncertainty through content—the display of blood on video and on the sheets. Uncertainty, by contrast, requires expression through form in what he terms “the aesthetic regime,” which has “no determinable content” (Ranciere 137). This regime operates not by representing the event it evokes, but rather through making viewers “witness to the fact that there are things which are indeterminate” (131). From this point of view, one can argue, that where Shvartz’s own conception of the project failed, the scandal encircling her work succeeded. To be specific, in cutting the piece from the show and thus confining it to a purely discursive event, Shvartz’s project has come, to reproduce the uncertainty that it could never have hoped to document.

Jennifer Friedlander is the Edgar E. and Elizabeth S. Pankey Professor of Media Studies and Assistant Professor of Art History at Pomona College. She is the author of *Feminine Look: Spectatorship, Sexuation, Subversion* (State University of New York Press, 2008), and *Moving Images: Where the Police, the Press, and the Art Image Meet* (Sheffield-Hallam University Press, 1998).

Richard Fung
TBD

Richard Fung is a video artist who currently lives and works in Toronto, Ontario. Fung's work investigates themes of queer sexuality, post colonialism and issues of diaspora and family. His video pieces include *My Mother's Place* (1990), *Sea in the Blood* (2000) and *Islands* (2002) and have been screened internationally. A former Rockefeller Fellow at the Center for Media, Culture and History at New York University, he teaches at the Ontario College of Art & Design. Fung has taught at University of California at Irvine, California Institute for the Arts and SUNY Buffalo. He received the McKnight Fellowship at Intermedia Arts Centre for Arts Criticism and Asian American Renaissance, Minneapolis-St. Paul (1996) and the Bulloch Award for best Canadian work in the Inside Out Film and Video Festival (1996). In 2001 he won the Bell Canada Award for Lifetime Achievement in Video Art and the Toronto Arts Award for Media Arts.

Kathy High
Public Stances

This article will look at a number of different projects by women media artists that involve video and performance in a public space. A lot of my interest comes from being an older cranky feminist and missing - or rather needing - more projects by women that stir a public imagination and at the same time empower women.

This project is defined by this parameter: artists who use video as an integral part of their projects and take a camera, wireless device, or a video projector to the streets. It is not about documentation of street actions or of performances – although the projects that I will write about might also be documented. It is about using video as a strategy for these artists to further their public presence.

Projects to be included: *Negotiations* 2006 and *Invisible Suits* 2005, document site-specific performances that explore (in) visibility of “aliens” and the limits of cross-cultural communication, by Daniela Kostova; *Spectres of Liberty* 2008, an inflatable life-size recreation of the Liberty Street Presbyterian Church in Troy, New York in 1840, by Dara Greenwald, Olivia Robinson and Josh MacPhee; *OUT: Operation Urban Terrain* 2004, a live action wireless gaming urban intervention by Anne-Marie Schleiner; and *GARLIC=RICH AIR* 2002, trading organic gralic on the streets in this artist-initiated economy, by Shu Lea Cheang; *La Tombola* 2003, a television appearance where the artist turned her camera onto the viewing public, by Ximena Cuevas; and *BIT Rocket* 2002, adapting commercially available hobby rocket unit with wireless micro-video to document crowd

formations and occupations at critical public gatherings, by BIT (Bureau of Inverse Technology)/Natalie Jereminjenko.

Each of these projects takes on a different strategy to inject, intervene and disrupt public life and public space. All of them represent some kind of power struggle, commenting on issues such as the economy, military occupation, immigration, and our loss of control and authority. As women, these makers are warriors, healers, traders and liasons. I will flesh out the means by which these projects are effective and offer inventive models for tactical media approaches.

Kathy High is Associate Professor of Video and New Media in the Department of Arts at Rensselaer. Her video art and installation work focus on issues of feminism, body politics and the intersection of biology/science and art. Her works have shown in festivals, galleries and museums both nationally and abroad, including the Guggenheim Museum, and Museum of Modern Art (NYC), and MASS MoCA. She has received awards for her video works including grants from The Rockefeller Foundation and the National Endowment for the Arts. High is currently producing a book about the history of custom-built video tools and new media tool development with coeditors Sherry Miller Hocking (Experimental Television Center) and Mona Jimenez (NYU, Moving Image Archiving and Preservation Program).

Lucas Hilderbrand

Moving Images: On Video Art Distribution

Gallery-sold limited editions for museums and collectors, distributor-vended tapes and discs for academic institutions, and low-resolution streaming video for web surfers: these have become the three prominent models for video art distribution in the U.S. This essay will examine the histories and current issues for each model, examining, for instance, how video, a reproductive technology, became an artificially “limited” art-world commodity and why some videotapes cost libraries \$350 per copy. In the case of web video, I will make connections between the present and the past, suggesting that streaming video reiterates early video ethos of collaborative production and communal tape exchanges. (The critical difference between these past and present models of free circulation is obviously the issue of authorization and artistic intent.) As I will also assert, video distribution raises medium-specific issues of the tensions between ephemerality and preservation, between single-channel works and elaborate installations with peripheral sellable objects (stills, props), and between reproducibility and restricted copying. Strategies such as early PBS programs, cable access, and satellite broadcasts (via Deep Dish TV) and issues of international distribution may be acknowledged in this article but will not be its focus. Despite many useful histories of video production movements, there is no

academic article that presents consolidated histories of video distribution nor that examines current practices in dialogue with early models; this essay seeks to usefully fill this gap in the video art literature. In research and writing, I will give examples from specific artists, galleries, distributors, and websites that have given shape to the dominant distribution models.

Lucas Hilderbrand is an assistant professor of film and media studies at the University of California, Irvine. He is the author of *Inherent Vice: Bootleg Histories of Videotape and Copyright* (Duke UP, 2009) and co-editor (with Kate Horsefield) of *Feedback: The Video Data Bank Catalog of Video Art and Artist Interviews* (Temple UP, 2006). His work has also been published in *Camera Obscura*, *Film Quarterly*, *GLQ*, and *Millennium Film Journal*.

Nguyen Tan Hoang

Bad Asian Dubs: Sexual Representation, Video Degeneration, and New Media

The mid to late 1990s witnessed a veritable explosion of queer Asian American videos exploring Asian American racial formation and explicit sexual representation. Two particular trends characterized this work: 1) the video maker turns the camera on him/herself performing explicit sex acts; and 2) the video maker reworks found footage (culled from gay porn, Hollywood movies, popular culture) through intense rescanning and pixilation. In the first mode, artists' auto-pornographic gestures seek to challenge sexual stereotyping by offering evidence of "real sex." In the second, artists' formal manipulation of the video image registers the absencing of queer Asian subject hood from American visual culture. This essay assesses these works' crucial interventions into the arenas of Asian American, queer, and experimental cinemas in the context of HIV/AIDS activism, queer Asian organizing, and identity politics in the visual arts of the 1990s. In revisiting these tapes a decade later, I examine the convergence between the *de*-generation of analogue video as a highly unstable visual medium that inevitably breaks down and the concept of queer Asian generation, where the important social, political, and artistic gains of the previous generation are taken for granted, rejected, or entirely forgotten. I trace the legacy of queer Asian video art of the 1990s that persists in the new media culture of the present day, as manifested in the digital proliferation of vernacular Asian bodies, acts, and avatars on social networking websites and sex cruising sites.

Nguyen Tan Hoang received his Ph.D. from the Department of Rhetoric/Program in Film Studies at the University of California, Berkeley. His research interests include Asian American masculinity, queer experimental film and video, and the role of the racialized body in new media studies. His critical writings have appeared in *Porn Studies* (Duke UP, 2004), *Vectors: Journal of Culture and*

Technology in a Dynamic Vernacular (2006), *GLQ* (2007), and *TransAsian Screen Cultures* (Hong Kong UP, forthcoming). He is also an experimental video maker whose work has screened in such venues as the Musée National d'Art Moderne at the Centre Georges Pompidou, MoMA, The Getty, and Pacific Film Archive, as well as numerous film festivals in the U.S. and overseas. Currently he is an Assistant Professor in the Department of English at Bryn Mawr College.

Kathy Rae Huffman

Sunshine and Smiles: How do you work in a place like this?

I believe that there is a philosophical and aesthetic influence from the time spent in Southern California. I propose a review of, and contact with European artists and curators who visited Los Angeles in the 1980s and 1990s. I am curious to see how their visits to the Southland influenced their subsequent artistic practice. For example, which art venues did they visit? How did their visit to Southern California influence their attitude about video art? What works might have been produced as a result of their visit. Artists Hanspeter Ammann (Zurich); Antonio Muntadas (Spain/New York); Jochen Gerz (Germany/Ireland); Marcel Odenbach (Germany); Klaus vom Bruch (Germany), Ruth Schnell (Austria), Nathalie Magnon (Paris) and others are well known for their video productions. Curators like Bill Ewing (Switzerland), Michael Bock (Germany/Mexico), Dorine Mignot (Amsterdam), Christine Van Assche (Paris) and Anne Marie Duguet (Paris). Each of these individuals engaged with the Southern California video community.

A native Californian, I've lived abroad since 1990. I am frequently told that my 'sunny' and positive disposition is 'very California'. When I worked in Long Beach at the Museum, European visitors often were concerned how serious working could take place in such a sunny environment, could it be possible? At the time I didn't understand what the difference might be. Now, from the other side, I'm curious how California's social attitudes, as well as the Winter sunshine, casual lifestyle, many beaches and the endless freeways impacted on and ultimately influenced the work of European artists and curators who spent time in California. The environmental differences are quite apparent in the work of California artists, and specific aspects should be apparent in selected European works as well.

Furthermore, there was a great deal of collaboration during the 1980s between arts organizations and educational institutions like Los Angeles Contemporary Exhibitions, California Institute for the Arts, Otis Parsons School of Art and Design, University of California San Diego, and the Long Beach Museum of Art in these important decades. These institutions provided support for one another, and their equipment was often traveling on the freeways in trunks of cars,

between Los Angeles, Long Beach, and Santa Monica. How this interaction evolved is another part of the intertwined history of video in Southern California. This ability to share was a dynamic found in Southern California, and not usual in the European counterparts.

Kathy Rae Huffman is a freelance curator based in Manchester and Berlin. She is curator for Transitland EUROPE, an EU Project to build an archive of East European Video, from 1989 (the fall of the Berlin Wall) until now, coordinated by InterSpace Media Centre, Sofia, Bulgaria. She has held curatorial posts at the Long Beach Museum of Art, The ICA Boston, and she was Visual Arts Director at Cornerhouse, Manchester from 2002-2008. She received an MFA in Exhibition Design from California State University Long Beach in 1980, where she also completed the graduate course in Museum Studies. She has written about, consulted for, and coordinated events for a variety of international festivals and organizations. Her research focuses around issues of female environments in the Internet, and the history of video, and artists' television. She co-founded the international online community for women media artists FACES (with Diana McCarty and Valie Djordjevic). Her Internet project work with Eva Wohlgemuth (Vienna) is archived and accessible online. Huffman's recent curatorial work includes *Broadcast Yourself* (with Sarah Cook) and *What do you want?* (2008); *Outside the Box* and *Central Asian Project* (both 2007); *Nick Crowe: Commemorative Glass* (2006); *Marcel Odenbach: The Idea of Africa* (2005); *Zineb Sedira: Telling stories with differences* (2004); and *Grace Weir: A Fine Line* (2003).

David E. James

Contemporary Video in Los Angeles

In line with the prospectus's historically self-conscious model of the "expanded" nature of contemporary video, I propose to take a spatially-specific, synchronic slice through the plurality of video practices in Los Angeles, by surveying its various manifestations in the city in the second half of 2008. Building on the model of avant-garde film in the city I developed in *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles* (Berkeley: University of California Press, 2005), I will situate the various practices of video between, on the one hand, the corporate culture industries and, on the other, the various dispersed communities and spatialities that comprise the decentered urban formation. Though I will be responsive to the framing, if not the determination, of all popular culture by corporate pressures, I will be primarily concerned with more or less disaffiliated practices, especially as these exist in the various institutions that attempt to sustain autonomous practices (museums, galleries, screening-organizations etc.) and practices in which video

exists as supplementary to other activities as, for example, music, dance, and social activism.

David E. James is on the faculty of the School of Cinematic Arts at the University of Southern California. He received his B.A. and M.A. degrees in English Literature from Cambridge University and an M.A. and Ph.D., also in English, from the University of Pennsylvania. He has held academic positions at the University of California, Occidental College, New York University, Korea University, Shanghai University of Science and Technology, the Beijing Film Academy, National Taiwan University, and Viet Nam National University, Hanoi. His awards include an NEH Fellowship for College Teachers, Rockefeller Foundation Fellowship in the Humanities at the Whitney Museum of American Art, an Academy Film Scholarship from the Academy of Motion Picture Arts and Sciences, and the Associates Award for Creativity in Research at USC; he has also been a scholar at the Getty Research Institute. He is the author of *Written Within and Without: A Study of Blake's Milton* (Frankfurt: Peter Lang, 1977), *Allegories of Cinema: American Film in the Sixties* (Princeton University Press, 1989), *Power Misses: Essays Across (Un) Popular Culture* (London: Verso Books, 1996), and *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles* (University of California Press, 2006), and over 100 articles and reviews in *PMLA*, *October*, *Social Text*, *Representations*, *Film Quarterly*, *the minnesota review*, *Grey Room*, and other journals and periodicals. He also edited *To Free the Cinema: Jonas Mekas and the New York Underground* (Princeton University Press, 1992), *The Hidden Foundation: Cinema and the Question of Class* (Minnesota University Press, 1996), *Im Kwon-Taek: The Making Of a Korean National Cinema* (Wayne State University Press, 2002), *The Sons and Daughters of Los: Culture and Community in LA* (Temple University Press, 2003), and *Stan Brakhage: Filmmaker* (Temple University Press, 2006), and has served on the editorial boards of *Cinema Journal*, *Quarterly Review of Film and Video*, *Now Time*, and *Art Week*. He has also published two books of poetry, and his films have screened at the Whitney Museum of American Art, the Los Angeles Filmforum and Canyon Cinema in San Francisco. His teaching and research interests currently focus on avant-garde cinema, culture in Los Angeles, East-Asian cinema, film and music, and working-class culture.

Amelia Jones

Screen Eroticisms 1967 vs. 1992: Explorations of Female Desire in the Work of Carolee Schneemann and Pipilotti Rist

This essay addresses a profound technological and ideological shift in the visualization and conceptualization of eroticism in screen-based culture from the 1960s to the 1990s through a comparative analysis of two major feminist screen-based projects: Carolee Schneemann's *Fuses* (1964-7) and Pipilotti Rist's

Pickelporno (or, in English, *Pimple Porno*; 1992). By focusing on these two pieces, each produced by a key figure in the history of contemporary and (more specifically) feminist art, the essay seeks to cast light on three major and interrelated shifts in the following areas: feminist and broader social conceptions of eroticism and sexual agency; the articulation of a vital female erotic power through screen-based media (16mm film and video, respectively), each having its own potential to render the human subject differently; and artistic strategies for exploring the relationships among the body, the camera, the resultant screen image and space. Ultimately, by showing how each artist pushes technological capacities of each medium (film and video) to render different modes of female sexual agency, the essay will point to broad transformations in beliefs about identity and embodiment in the contemporary period.

Amelia Jones is Professor and Pilkington Chair in Art History and Visual Studies at the University of Manchester. She has organized exhibitions on contemporary art and on feminism, queer, and anti-racist approaches to visual culture. Her publications include the co-edited anthology *Performing the Body/Performing the Text* (1999), and the edited volumes *Feminism and Visual Culture Reader* (2003) and *A Companion to Contemporary Art Since 1945* (2006). Following on her *Body Art/Performing the Subject* (1998), Jones's recent books include *Irrational Modernism: A Neurasthenic History of New York Dada* (2004) and *Self Image: Technology, Representation, and the Contemporary Subject* (2006). Her current projects are an edited volume *Perform, Repeat, Record: Live Art in History* (with co-editor Adrian Heathfield) and a book tentatively entitled *Seeing Differently: Identification, Contemporary Art and Visual Culture*.

Alexandra Juhasz

Changing the Tubes: Video Art and/on YouTube

I am pessimistic about the possibility for innovative or political uses of YouTube. My position is drawn from a pedagogic experiment where I teach a course on and about the site. Continuing the project of learning by being there, in this paper, I will turn to a consideration of video art. As a video artist trying to make use of YouTube, I will discuss how YouTube and video art affect each other.

I will begin by making operating claims about their distinct tubes: YouTube is good at entertainment, a postmodern television home-delivering advertisements to the searching and insatiable individual. Yet YouTube is surprisingly paltry at the touted hallmarks of web 2.0: community, searching, linking, interactivity, mutual-authoring, versioning. How does this matter for video art, a tradition, one might argue, that anticipated web 2.0 by producing participatory conditions through earlier, simpler technologies?

This essay will first take stock of what is available on the site. It is definitive of the anarchy and scale of YouTube that anything and everything can be there. And this holds true for video art. YouTube houses old work posted by artists (in a new context), and new work made specifically for the site. Fans also post clips without artists' permission. While all of this activity potentially increases exposure to an artist's work, it unmakes the (tenuous) economic structure that held for (certain blue-chip) video art, where prices for rental or acquisition were inflated to offset the small market for such work. Of course, more community-oriented video art was always committed to open access. Thus, YouTube highlights, and perhaps alters through flattening its several traditions, the strange economics of video art access.

Next, I will look to see who is *not* on YouTube and interview one or two artists to learn what keeps them from potentially accessing a larger and more diverse audience. Certainly, the YouTube viewing platform is different from the video monitor or television screen for which video art has been traditionally made. When a piece of video art moves to YouTube, it is surrounded by ads and other visual clutter, and it is made small and pixilated. Could it be this corporate nestling effect, which alters both the meaning and the aesthetics of the work that is off-putting to recalcitrant artists? Or do other distinctions come to bear?

Finally, I will look at several artists making work directly for the site to consider if it has a specific aesthetics and ethics, a typical question posed about video art by the scholars who have focused on the tradition. As have my predecessors, I will look for common forms, themes and approaches to audience across the varied and eclectic body of work on-line. For of course, where there were once gatekeepers, who kept the tradition in check, the body of work now forms itself willy-nilly. YouTube raises for consideration what is always at the heart of video art: questions of access, expertise, form, market, and relations to dominant, corporate culture.

Alexandra Juhasz is Professor of Media Studies. She makes and has written about committed video about feminist issues from teen sexuality to AIDS and alternative families. She has produced several documentary features including "SCALE: Measuring Might in the Media Age" (2007), "Video Remains," (2005) "Dear Gabe" (2003) and "Women of Vision" (1998), and the narrative film, "The Watermelon Woman" (1995). Her scholarship is accessible academic work about engaged uses of alternative media: a book on AIDS activist video, *AIDS TV*, another on histories of feminist media, *Women of Vision*, a third (edited with Jesse Lerner) on progressive uses of fakery in documentary, *F is for Phony*, and a forth, a reader for radical media education, "Media Praxis: A WebSite Integrating Theory Politics and Production." (www.mediapraxis.com).

Liz Kotz
Closed Circuits

During the 1990s, the medium of video (chiefly in various forms of projection-based projects) moved from a relatively marginal and still vaguely critical art practice to a mainstream gallery-based form that often embraced the most sensational and spectacle-oriented tendencies of the recent art market. Doug Aitken's 2007 installation at the Museum of Modern Art, *Sleepwalkers*, featuring large-scale semi-narrative vignettes projected onto the exterior of MoMA's facade, might serve as the apotheosis of this model. Against this dominant narrative of the recent past, one might pose any number of counter-models of video practice, from resurgent activist projects to web-based forms. My contribution, "Closed Circuits," will trace another trajectory, one linked to the perceptual and durational experiments of the late 1960s and early 1970s; while certain now-canonical works of early video (by artists like Vito Acconci, Bruce Nauman, and Dan Graham) are well known, their underlying perceptual and disciplinary approaches remain provocative and unassimilated.

To trace out the continuing potential of this deeply process-based and anti-spectacular trajectory, I will focus on the late 1990s work of Lutz Bacher, a still under-known California-based artist whose work goes back to the mid-1970s. In particular, I will address Bacher's multi-part installation *Closed Circuit* (1997-2000), which began as a real-time project monitoring the artist's gallerist, Pat Hearn, from October 1997 through July 1998. Bacher's project draws on the durational and late 1960s and early 1970s, yet it also moves past these historical models to grapple with the contemporary video technologies and their problematic relation to larger systems of subjection and control.

Liz Kotz is a Los Angeles-based art critic and historian. She writes on contemporary art and interdisciplinary avant-gardes of the postwar era, and teaches Modern and Contemporary Art History at the University of California, Riverside. Her research examines different aspects of the cross-disciplinary and inter-media art practices that emerged in the post WWII era. Her focus includes contemporary art history; experimental film, video and performance; psychoanalysis and critical theory, media theories and media technologies. Her first book, *Words to Be Looked At* (MIT Press, 2007), is a critical study of uses of language in 1960s American art. It starts with the scores and compositions of the experimental American composer John Cage, and traces Cage's impact on 1960s artists and poets, including works by La Monte Young, George Brecht, Jackson Mac Low, Carl Andre, Vito Acconci, Lawrence Weiner and Andy Warhol. Her second book, *Six Sound Problems*, will address projects by Cage, David Tudor, La Monte Young, Bruce Nauman, Max Neuhaus and James Tenney.

Mariam Beevi Lam

Viet Waves: Transnational Media Networks and Pop-parazzi Policy

If video art culture sprang to active life in the West within the past fifty years, it has high sped into full throttle capacity only within the last decade for a rapidly developing nation like Vietnam. Beneath the projected media image of a new WTO initiated nation-state holding its share of Miss Universe pageantry and celebrity adoptees, a constant tug of war quietly rages on between independent film and video makers at home and abroad, international technical and analytical import, piracy, and broadcast network contracts that strategically place particular films as a newer form of post-socialist self-censorship and branding.

Burgeoning transnational arts activism promoted by domestic and diasporic bloggers and practitioners, along with their digital video clips and global cross promotion in youth cultural industries and Vietnamese entertainment conglomerates, have increasingly forced emerging maneuvers in the realm of national policies with regard to media arts practices *in country* and while *on tour*. A censorship bureau made up of auteurs and journalists, a national cinema program that shifts from the department of culture to the department of tourism, sports and leisure, and politically savvy visual artists all contend with the distribution and reception of their projects by necessity.

This piece will trace the parameters of such circulating transnational cultural politics and put into clearer focus the personal political complexities of Vietnamese and diasporic artists, including Phan Dang Di, Phan Y Ly, Tiffany Chung, Tuan Andrew Nguyen and Lin + Lam.

Mariam Lam is Assistant Professor of literature, media & cultural studies, and Southeast Asian studies at UC Riverside. She specializes in Southeast Asian and Asian American literature, film, popular culture, gender and sexuality, translation, tourism and community politics. Her book project, *Surfin' Vietnam: Trauma, Memory, and Cultural Politics*, analyzes cultural production and community politics within and across Vietnam, France, and the United States. She currently works on new circulations of culture and global capital in Southeast Asian media formations. She is founding co-editor of the *Journal of Vietnamese Studies* (U of California Press).

Jessica Lawless

Flapping in The Wind: Framing Queer Femininity

In recent years video has become a ubiquitous medium for major exhibitions in elite art institutions while at the same time becoming a quotidian means of mass communication via cell phones, the internet, and a saturated consumer market of cheap digital video cameras and editing software programs. How does this phenomena influence and reflect the shifts in identity/post-identity politics, particularly along the queer terrain of gender? Through the concept of “framing,” as used in image production and visual culture, I will discuss the image of Stanya Kahn, a femme identified queer artist captured by her butch identified collaborator, on the banners for the Getty Museum’s *California Video* retrospective that lined major surface streets in Los Angeles during the spring of 2008. Considering the single frame captured for this banner, I will build on the idea of the female gaze as it has moved through feminist film theory and popular culture studies. Extending Judith Halberstam’s work on female masculinity and the transgender gaze, I will further queer the concept of “female,” using the Getty banners as a jumping off point for current debates in queer communities that are exposing and framing the subject position of queer femininity. In addition, I will explore questions surrounding the relationships between “looking” and “knowing” being developed in the field of transgender studies, making a move to the literal activity of creating videos as a form of community activism and knowledge production regarding the location of queer femininity. Writing in a performative style that aligns with the mechanisms of video production, I will focus on what it means to look through the camera, capture a subject, and circulate the image in various public spheres.

Jessica Lawless is an artist and video maker living in Los Angeles. She teaches Media Studies, Video Art, and Gender Studies at the Claremont Colleges. Her work has been exhibited widely in film festivals, art galleries, and community spaces alike, including, Barnsdall Art Park, REDCAT, Raid Projects, Highways Performance Space, LACE, Sundown Salon, Los Angeles Outfest Platinum section, Frameline, Mix NYC, Homo-a Gogo, Lady Fest, Independent Media Centers from Seattle to Sydney, Australia, and various queer and transgender film festivals across Europe and Canada. Her recent writings on an incident of censorship during the 2007 LGBT film festival circuit have been published in *Make/Shift Magazine: Feminisms in Motion* (Issue 3), and *Gay Lesbian Quarterly* (15.1). Currently, she has turned to curation and has co-organized the traveling exhibition, “The Audacity of Desperation.”

Hea Jeong Lee

Contemporary Korean Video Art: Single channel video artists reflecting cinema experiences

In celebration of Paik Nam June, the sheer creative genius and father of video art, Korea is opening the Paik Nam June Art Center in October. Despite having

carved out a unique art form with video, Paik Nam June's name finally began to gain recognition in Korea in 1984. Up to that point minimalist paintings were prevalent in Korean art. But since the Seoul International Media Art Biennale started in 2000, along with the spread of the computer, Internet and media culture in the 90s, the media arts have changed dramatically. Since 2000, many artists have continued to produce video sculpture, video installation, interactive, web art, mobile art, sound art, and single channel video art, which still remains the mainstream of production. Single channel video artists based in Korea are also displaying similar qualities to those artists based abroad whose works tend to reflect and examine the cinematic experience.

In the beginning of 2008 the Museum of Modern Art NYC (MoMa) introduced Jung Yeon Doo's *Documentary Nostalgia* in its weekly screening "Modern Mondays" which features up and coming artists' film and video, making Jung the second Korean artist after Paik Nam June to have his work housed in the film archive. *Documentary Nostalgia* is an uninterrupted 84-minute long-take shot. Most single channel video artists in Korea prefer producing documentaries drawing on various subjects from everyday stories to political issues. Documentaries of this kind are currently being used for recordkeeping purposes in the increasingly growing realm of Korean public art. Artists like Ko Seung Wook and Siren Eun Young Jeong, who have recently held exhibitions at the New Museum of Contemporary Art in New York, are producing regionally marked works that evoke historical memories against such historical backdrops as Dongducheon, a military town where US troops are stationed.

This essay will pinpoint, in these documentary-style video works the creation of the fantastical, surreal, dreamy image, a certain tendency inherent in much Korean contemporary art. Jung Yeon Doo, mentioned above, instills fantastical elements in his works; Park Chan Kyung, who reflects political issues in his videos, also employs slow motion techniques to generate a fantastical atmosphere reminiscent of an impressionist cinema. Park's *Flight*, a collection of an hour's worth of footage from a TV station's visit to North Korea filmed in 2000 while bilateral talks between North and South Korea were going on, was featured in the International Short Film Festival in Oberhausen. Contemporary Korean single channel video art reflecting cinema experiences comes from rapid technological development followed by the younger generation's natural affinity for technology and the 1990s culture of video rental coupled with the revival of a Korean national cinema.

In the Era of Modernism, media theorist Walter Benjamin was obsessed with cinema, a medium that brought about a dramatic shift in a modern notion of time and space. His affirmative outlook on media is linked with Paik Nam June as creator of video art. And it looks like Korea's young video artists, successors of

Paik, have quite a distinctive hybrid future to build. This essay will examine and project that future.

Hea Jeong Lee (AKA IAN) is a Seoul based art critic, curator, and director of the media arts webzine, EYEBALL, which creates a platform for Asian Media Art and also introduces international artists, exhibitions, and media art news. She is also currently a PhD. candidate in Film Theory in the Graduate School of Chung Ang University, Seoul, Korea. She has written for numerous books, journals and magazines including: *New Media Art, Cine + Media Art* (2008); *Cinema of Attractions* (2006); *Making Herstory, "Innocence" of Oshi Mamoru* (2004); *"Sisters of Gion" of Mizoguchi Kenji* (2004); *Korean Pop Art* (2003); *Contemporary Art and Japanese Animation: Cyborg Analysis of Lee Bul, Mariko Mori, Takashi Murakami* (2002); *Tony Oursler* (1999); and *Barbara Kruger* (1998). She also worked as the Los Angeles correspondent for *Wolgan Misool*, the leading Korean art magazine from 1998~2000. In 2005, she was a programmer of the *9th Seoul International Cartoon & Animation Festival*. (Asia Students and Young Artists Art Festival 2008) and is currently a member of Korean Art Critic Association and the Association of Image & Film Studies. Her research interests included artist's film, video, and animation, especially, the 1920's European avant-garde cinema and contemporary artist's film and video.

Jesse Lerner

Mexican Indigenous Media In A Transnational Age

Within the context of communities radically altered by international migration and the encroaching forces of globalization, the dramatically reduced cost and increased accessibility of digital media are in the process of transforming the face of indigenous media production in Mexico. Not so long ago, high-end systems like the AVID were the exclusive domain of those with hundreds (if not thousands) of dollars to spend on the weekly rental of top-of-the-line equipment.

Today, non-linear editing, through software as accessible as iMovie and Adobe Premiere, is the point of departure for self-representation with moving images in native communities all over Latin America, communities long marginalized by language, geography, prejudice and economics. These cultures have shown themselves to be quick to capitalize on this new accessibility, creating compelling testaments to their communities, traditions, and struggles in ways that have previously eluded them. The contrast with the work of earlier native media artists—and of non-natives who sought to represent these cultures—gives a clear sense of what has changed and what has not.

The first native voices in the Mexican cinema were latecomers, arriving only after decades of caricatures and misrepresentations in Mexican commercial film (e.g. Pedro Infante as Tizoc, Dolores del Rio as Maria Candelaria). These native voices initially entered the cinema not as authors in control of their representations, but as subjects—collaborators, really—of well meaning Mexican documentarians like Nacho López (*Todos somos mexicanos*, 1958), Alfonso Muñoz (*El es dios*, 1965-66) and Paul Leduc (*Etnocidio, notas sobre el mexquital*, 1977). A generation later, super-8 inspired the "transferencia de medios": the possibility that non-professionals, with minimal technical training, could represent themselves and their culture "from within," without minimal aid (or interference) from media professionals, anthropologists, and bureaucrats. A few outstanding documentaries emerged from that initiative (e.g. *Tejiendo mar y viento*, Luis Lupone and Teofila Palafox, 1987), but it was not until the arrival of low-cost, digital video cameras and non-linear editing systems that this promise would be fully realized. Many of the concerns central to this new digital production are familiar: the destruction of natural resources by multinational corporations, political struggles in the context of nations that have persistently ignored and marginalized these communities, the preservation of cultural traditions in the face of creeping forces of change, and the transformations wrought by massive migration to the United States.

The variety of genres, voices and registers in which these indigenous voices speak is new and surprising: In contrast to the sobriety and humorlessness of so many ethnographic representations, Dante Cerano Bautista's works are P'urépecha videos with an attitude, irreverent takes on tradition that no outsider would dare present. Yolanda Cruz' *Reencuentros*, now in post-production, addresses the issue of migration through the work of Alejandro Santiago, an Oaxacan sculptor who populates his hometown with thousands of effigies representing the absent emigrants. While still committed to social documentary, the staple of indigenous production, Pedro Daniel López and Chiapas' Mundos Inéditos project have embarked an ambitious plan for a native film academy that also fosters fiction productions, culminating in a feature length narrative production scheduled to be completed in 2012. These new initiatives and productions make connections across international borders through media art, taking the representation of Mexico's indigenous communities far from the embarrassing impersonations of Infante's Tizoc and into an exciting new realm of self-definitions.

Jesse Lerner is a documentary media artist based in Los Angeles. His short films *Natives* (1991, with Scott Sterling), *T.S.H.* (2003) and *Magnavoz* (2006) and feature-length documentaries *Frontierland/Fronterilandia* (1995, with Rubén Ortiz-Torres) *Ruins* (1999) and *The American Egypt* (2001) have won numerous prizes at film festivals in the United States, Latin America and Japan. His books include *F is for Phony* (with Alex Juhasz) and *The Shock of Modernity*. He has

curated for the Robert Flaherty Seminar, the Centro Fotográfico Manuel Alvarez Bravo in Oaxaca, and the Guggenheim Museums in New York and Bilbao. Lerner is an Associate Professor of Media Studies at Pitzer College, a member of the Claremont Colleges.

Akira Mizuta Lippit

TBD

Akira Mizuta Lippit is faculty in the Department of Comparative Literature and East Asian Languages and Cultures, and Division of Critical Studies, School of Cinematic Arts, University of Southern California. His teaching and research focus on four primary areas: the history and theory of cinema, world literature and critical theory, Japanese film and culture, and visual cultural studies. Lippit's published work reflects these areas and includes two books, *Atomic Light (Shadow Optics)* (University of Minnesota Press, 2005) and *Electric Animal: Toward a Rhetoric of Wildlife* (University of Minnesota Press, 2000). In addition to his two completed books, Lippit is presently finishing a book-length study on contemporary experimental film and video, and has begun research for a book on contemporary Japanese cinema, which looks at the relationship of late-twentieth and early twenty-first century Japanese culture to the concept of the world.

Ming-Yuen S. Ma

*Voice of Blindness: On The Sound Tactics of Tran T. Kim
Trang's Blindness Series*

This essay will explore the sound tactics of Vietnamese American video artist Tran T. Kim-Trang's *Blindness Series*, a project composed of eight experimental single-channel videos produced from 1992 to 2006. By focusing on sound in a video series that explores vision, or rather the lack of which, this study makes the argument that it is in experimental videos, films, and new media that we find parity between the roles played by sound and visual images in the conveyance of meaning. This argument is also a response to the larger critique of the visually dominated field of media studies and cultural studies.[1] In the *Blindness Series*, Tran uses blindness as both a metaphor and phenomenon to elucidate and comment on different facets of visual culture, including surveillance, sexuality, and language, addressing topics as diverse as the world's largest group hysterically blind persons—all Cambodian women who survived the Khmer Rouge regime—to video surveillance, cosmetic eyelid surgery, blindness and sexuality, and HIV/AIDS.

Although the soundtracks in the *Blindness Series* videos vary greatly,

ranging from polyphonic to minimalist in their make up, nevertheless, the voiceover narration emerges as one of the series' central audio devices. I examine Tran's use of the voice through two theoretical frameworks: one, voice as a metaphor for subjectivity, and two, voice in its materiality. Focusing my discussion on two of the videos in the series, I first draw from the French feminist vision of a polyvocal, corporeal feminine discourse to discuss the many voices within *Kore* (1994), and then I use the cinematic sound theories of French writer and composer Michel Chion from his books *Audio-Vision* and *The Voice in Cinema*, and US feminist film scholar Kaja Silverman's comments on Chion's writings in her book *The Acoustic Mirror* to discuss the phenomenon of vocal embodiment in *Ekleipsis* (1998). Whether it is in Tran's attempt to depict a touch-based pleasure in *Kore*, or her use of a non-verbal, embodied voice to represent the "eye-searing" horrors experienced by the Cambodian women survivors of the Khmer Rouge regime, there is a consistent endeavor in her work to speak the unspeakable and to show that which cannot be seen. Just as Tran consistently shows that the lack of vision speaks volume about visuality itself, I focus my discussion of her work on elements that are outside of visual representation, and ones that speak to the limitations of a visually dominated discourse. Besides speaking to its limitations, the *Blindness Series* also presents us with glimpses of possible alternatives to a vision-centered paradigm: voice, touch, multi-sensory experiences, and multiple subjectivities. In a project that is so concerned with visuality, it is these non-visual elements that make full what we do see in the videos. [1]

In the introduction to his book on the history of sound reproduction, *The Audible Past*, Jonathan Sterne pointed out that while there has been much attention paid to the theorization of visual culture within fields such as art, art history, film and media studies, as well as cultural studies, there has been comparatively scarce efforts to theorize a sound culture. Also that audio components in a film or video are often only addressed, if at all, as afterthoughts in film and media studies. Some media scholars have recently begun to move away from this visually centered approach, and are choosing to focus on how other senses affect the production and reception of media. See, for example, Laura U. Marks' work on touch-based cinema, discussed in her books *The Skin of the Film and Touch: Sensuous Theory and Multisensory Media*.

Please see editor biography.

Lionel Manga

Pix or Not Pix? : Video as art and praxis in Cameroon

In our post-contemporary world, the always-growing hegemony of the Empire engenders a global upsurge of dissidence and resistance connected dynamically

to the local grassroots dimension. In Empire's wake, a new space dedicated to a new *regime de vérité* has emerged: the *Mediascape*. This movement is driven by the ideal of transparency and activism. But whatever the good intentions sustaining these dynamics, the tension between visibility and invisibility is still there, as a persistent asymmetry piercing the so-called *Mediascape*. Examining the case of Cameroon, I would like to say that some spaces are still far from the leitmotiv *BE THE MEDIA*. We cannot take the openness of global spaces for granted, neither that they are isotropic when it comes to video art and praxis, and above all, neutral as a territory for political activism and media making. This essay will examine the contemporary, ever shifting and contested *Mediascape* within Cameroon and its relation to the definition of global medias and their constituent power structures and international distribution networks.

Born in 1955 in Cameroon and educated as an epistemologist, Lionel Manga studied economics at The Collège de Sorbonne during the first oil shock. He is a cultural activist and writes a daily column in the prominent local newspaper, *Le Messenger*. Manga is a member of the mobile studio *atelier fragile*, which deals with pressing contemporary social and cultural issues and is based in Grenoble, France. He has published articles and reviews in many journals including: *Politique Africaine*, *Riveneuve Continents*, *Local Contemporain*, and *Stradda*. He is currently involved with *doual'art*, a non-governmental organization involved in urban planning and definitions of social space. Manga's first book *L'ivresse du papillon* is to be published in 2009.

Gina Marchetti

TBD

Gina Marchetti teaches in the Department of Comparative Literature, School of Humanities, at the University of Hong Kong. In 1995, her book, *Romance and the "Yellow Peril": Race, Sex and Discursive Strategies in Hollywood Fiction* (University of California, 1993), won the award for best book in the area of cultural studies from the Association for Asian American Studies. Her recent books include *Andrew Lau and Alan Mak's INFERNAL AFFAIRS: The Trilogy* (Hong Kong: Hong Kong University Press, 2007), *From Tian'anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens* (Philadelphia: Temple University Press, 2006), and *Hong Kong Film, Hollywood and the New Global Cinema*, co-edited with Tan See-Kam (London: Routledge, 2007).

Toby Miller

Avant-Garde?

What do we mean when we refer to 'the avant-garde'? This has been a question

since the word entered common media arts currency, and it has received as many answers as have similar debates over words like 'documentary' and 'genre.' In this chapter, I aim to address such key concepts via a dual strategy. On the one hand, I shall consider them via their linguistic and political history. On the other, I shall use an approach derived from Actor Network Theory to engage them as necessarily hybrid terms in the production of knowledge.

Toby Miller, a Professor in the Departments of English, Sociology, and Women's Studies and Chair of the Department of Media and Cultural Studies at The University of California, Riverside studies the media, sport, labor, gender, race, citizenship, politics, and cultural policy via political economy, textual analysis, archival research, and ethnography. Editor of Television & New Media and Editor and Co-Editor of book series Popular Culture and Everyday Life (Lang) and Sport and Culture (Minnesota), he was also Chair of the International Communication Association Philosophy of Communication Division, Editor of *Journal of Sport & Social Issues*, and Co-Editor of *Social Text*, the Blackwell Cultural Theory

Resource Centre, and the book series Film Guidebooks (Routledge) and Cultural Politics (Minnesota). He has recently become the co-editor of *Social Identities*. After working in broadcasting, banking, and civil service, Toby Miller became an academic in the late 1980s, when cultural studies was starting its boom, and was able to parlay a combination of his work experience, theoretical interests, and political commitments into a new career, since which time he has taught media and cultural studies across the humanities and social sciences at the following schools: University of New South Wales, Griffith University, Murdoch University, and NYU. He is at UCR across four departments with the intention of sustaining and developing a dynamic interdisciplinary research environment in media and culture. His most recent publications include: *The Well-Tempered Self: Citizenship, Culture, and the Postmodern Subject* (Johns Hopkins 1993), *Contemporary Australian Television* (U of New South Wales, 1994 – with S Cunningham), *The Avengers* (British Film Institute, 1997/Indiana, 1998), *Technologies of Truth: Cultural Citizenship and the Popular Media* (U of Minnesota, 1998), *Popular Culture & Everyday Life* (Sage, 1998 – with A McHoul), *SportCult* (U of Minnesota, 1999 – co-ed R Martin), *A Companion to Film Theory* (Blackwell, 1999 – co-ed R Stam), *Film and Theory: An Anthology* (Blackwell, 2000 – co-ed R Stam), *Globalization and Sport: Playing the World* (Sage, 2001 – with G Lawrence, J McKay, D Rowe), *SportSex* (Temple, 2001).

Nicholas Mirzoeff

Where Is Where? Anti-Facist Neo-Realisms

This essay examines *Where is where* by the Finnish artist Eija Lisa Ahtila as a means of drawing together my ideas on what I call "AntiFascist Neo-Realisms"--it is not however 'about' video in the disciplinary sense. It places Gramsci and Du

Bois into a counterpoint about antifascism and the "South" that puts realism, formalism and abstraction into a politicized encounter that I see as being a primary matrix developed by Franz Fanon in *Wretched of the Earth*. It is in his formulation of the (neo) colonial aesthetic that Ahtila visualized and explores (in her 6 screen visualization of) an analysis of a murder by two Algerian teenagers of their French playmate.

Nicholas Mirzoeff is Professor of Art at New York University where he directs the program in Visual Culture. His publications include *Seinfeld: A critical study of the series* (2007), *Watching Babylon: The War in Iraq and Global Visual Culture* (2005) as well as *An Introduction to Visual Culture* (1999/2009) and *The Visual Culture Reader* (1998/2002/2010).

Jose Esteban Muñoz

Nao Bustamante: About Animality, Race and Extinction.

José Esteban Muñoz research interests include Performance Studies, visual culture, queer theory, cultural studies, and critical theory. His book *Dissidentifications: Queers of Color and the Performance of Politics* (1999) is a foundational text in queer of color critique, and a major contribution to minority scholarship in the field of Performance Studies. He has also co-edited *Pop Out: Queer Warhol* (1996) with Jennifer Doyle and Jonathan Flatley and *Everynight Life: Culture and Dance in Latin/o America* (1997) with Celeste Fraser Delgado. Muñoz is currently the chair of the Department of Performance Studies at New York University's Tisch School of the Arts. He has written about important artists, performers, and cultural figures including Vaginal Davis, Nao Bustamante, Carmelita Tropicana, Isaac Julien, Kevin Aviance, James Schuyler, and Andy Warhol. He is currently completing two manuscripts: the first, *Feeling Brown: Ethnicity, Affect, and Performance*, is forthcoming from Duke University Press, and the second, *Cruising Utopia: the Performance and Politics of Queer Futurity*, will be published by NYU Press.

Myriam Odile-Blin

African Video: War, Dreams and Freedom

This essay examines the links between art and context in the field of African video in contemporary Cameroon and Senegal. It focuses on a young American video artist, Goddy Leye who has links with pan Afro- American culture, uses video panoramas to look at social problems and explores the different possibilities for using video in the multiple contexts of post-colonial Africa and the post modern. Cameroon is a country where contemporary arts,

and especially video art, are exploring certain topics in a culturally specific way, these political, social and human contexts needing to be explained in order to understand the application of video as a contemporary form. This study of the works of Goddy Leye, leader of a collective called *Dreamers rêveurs* is the starting point for demonstrating how art assimilates a political cast, able to express what journalism or electoral politics cannot. Goddy Leye, Achille K. and other artists in Cameroon have been working collaboratively in a creative co-op residence, called *Bonendale*, located in a suburb of Cameroon 's second largest city, Douala. They created *Dreamers rêveurs* in reference to Martin Luther King, an icon of contemporary African culture. *Bonendale*, despite a surprising lack of Internet connection is a thriving, inventive and energized laboratory for experimental video. There are no 3-star hotels, but old colonial houses with the bourgeois charm of the expatriate communities that have disappeared. These old German French and English expatriot communities arrived with colonialism and in their aftermath new creative communities are born. No running water, but the large Wouri River running like a strong warm and infinite love stream.

Goddy Leye is the creator of digital art in Cameroon and Achille K, is one of the country's best-known artists with prizes at the Dak'art biennale and exhibitions of his work in Dakar and in Europe. Both are products of the television age and have lived through dark days for democracy in their country. The two artists have a common aim: to fight the desperation, the poverty and the melancholy that the common gift of the country to the youth that the youth of the country summarizes as *no future!*. These artists have a vision: a *Bonendale*, where children without shoes play football and dream of another life in another country. Goddy Leye and his friends direct their work at children and young people. There is a Library, an artists' residence where people can learn digital video, and village inhabitants are helped in their struggles with everyday life. *Bonendale* is a place where artists, writers and museum curators meet, a locality that is out of time and beyond the reach of the World Wide Web, but at the center of the new modernity, which has emerged since the end of colonialism and the tragic period of Cameroonian political repression. Leye, in a humorous work entitled *We are the world* explains the link between "being hungry" and "being angry" a topic explored using videos and installation; art forms which are not taught anywhere in Cameroon 's universities. This essay will explore *Bonendale* and its inhabitants, program, accomplishments and larger promises.

Myriam-Odile Blin is a researcher at Rouen university, France, *Maitre de conférences, sociologie de l'art et de la culture, GRIS: Groupe de Recherche Innovations et Sociétés, GDRI, (groupe de recherche international): OPUS, Paris, AISLF: Association Internationale de Sociologie de Langue Française, AFRIC'artec Rennes, France. She is a private consultant in cultural events www.africartec.com. Since 2002 Odile-Blin is involved in anthropological research in Africa (Sénégal and Cameroun) specializing in African contemporary arts*

Laurence A. Rickels

TBD

Professor Rickels' research areas include Freud, psychoanalytic theories, and the overlaps (for example in Frankfurt school thought as in deconstruction) between psychoanalysis and various other critical discourses. He is the author of *Aberrations of Mourning* (1988), *Der unbeträuerbare Tod* (1990), *The Case of California* (1991), and *The Vampire Lectures* (1999), and editor of *Looking After Nietzsche* (1990), Gottfried Keller's *Jugenddramen* (1990), and *Acting Out in Groups* (1999). His three-volume study, *Nazi Psychoanalysis* was published 2002. His most recent publication is *Ulrike Ottinger: The Autobiography of Art Cinema* (2008) He is on the faculty of the University of California, Santa Barbara in the Department of Germanic, Slavic and Semitic Studies.

Kenneth Rogers

Video Art on Demand: Distributed Video in the New Media Landscape

Since the rise of late-1960s video collectives such as Videofreex, the Raindance Corporation, Global Village, TVTV, and the People's Video Theater, alternative video practice has been based largely on the pluralistic ideal of bypassing capitalized institutional systems and placing the control of cultural production directly in the hands of individuals. Even though the emphasis on production has never excluded distribution (and in rare instances tapes were telecast) the concern with how alternative video actually circulates within the social body has been, with a few notable exceptions, secondary to the production process itself. In part, this relates to a prominent ideal that access should be aligned with First Amendment rights and the democratic project of fostering individualized expression and free speech in the enlightened public sphere, an ideal more readily affixed to the production process as it readily avails itself to become content. But this emphasis on production also relates to more concrete technological matters, namely, the fact that until recently affordable consumer video technology has been geared almost exclusively to the production end. Through the years, the untempered optimism of video collectives, video artists, and video activists regarding innovations like the Portapak, the time-base corrector, the VHS camcorder, and Final Cut Pro has been expressed historically as the promise that new technology will deliver democratized access to the means of production for the individual user.

However, in recent years a host of technological advancements and global cultural transformations have reframed the question away from alternative modes of production and text-based praxis toward issues of access, distribution,

and interface. The explosive growth of YouTube culture, live webcam sites like Stickcam, new peer to peer freeware and distribution protocols such as Bittorrent, DivX and other video compression formats, portable media players, TiVO and other “on demand” video services, digital video recorders and players paired with phones and mobile devices containing GPS and Wifi technology, and web-based wiki mapping interfaces like Google Maps. All of this has contributed to a new forms of distributed video culture: video blogging, v-casting (video podcasting), embedded video from Facebook to Second Life, real time media mapping, and myriad other forms of distributed video.

This paper will assess how these conjoined developments are contributing to a new logic of video art/video culture that is decreasingly understood as stand-alone, text-based, and medium-specific; instead video is becoming something situated within other larger media environments and technologies. I will maintain that at present the progressive edge of video experimentation—its cultural relevance and political efficacy—is increasingly distributed and end-user driven, that is, not mediated by a centralized point of textual transmission but rather through a decentralized, collective, and constantly shifting relay of data streams. At a moment when a user-based paradigm of exchange is organically emerging within the new video environments, a shift away from the historical emphasis on individual video pieces and toward networks of distribution and access is becoming a crucial way of understanding what is at stake for a contemporary global alternative video movement. The confluence of technological innovation, new forms of social networking, and a changing video vernacular have together begun to significantly reshape the many forms of alternative video practice around logics of distribution that are viral, relational, locative, and tactical. Distributed video aesthetics, I will demonstrate, is rapidly becoming the arena in which various kinds of social, political, and economic struggles are being played out.

The paper will develop the above argument through the close critical readings of a handful of video projects emblematic of the contemporary situation. Building on an analysis of a few historical precedents, such as video collectives as a precursor to social networking and the work of Wendy Clarke as a precursor to user-driven wiki video database projects, I will then frame the contemporary turn to distributed and locative contemporary video practice with analyses of recent work by Preemptive Media, Heidi Kumano, Faisal Anwar, and Göran Boardy. Finally, I will conclude with an analysis of a segment of the current LA Freewaves festival in 2008 on mobile media.

Kenneth Rogers is Assistant Professor of New Media in the Media and Cultural Studies Department at the University of California, Riverside. His research interests include experimental film, video art, contemporary photography, and new media. 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. Rogers has also curated a number of exhibitions and screenings series in New York, Los Angeles, and Riverside.

Martha Rosler

TBD

Martha Rosler works in video, photo-text, installation, and performance, as well as writing about art and culture. She has lectured extensively in the U.S. and internationally. Her work in the public sphere, often with an eye to women's experience, ranges from the link between social life and the media to architecture and the built environment, from housing and homelessness to systems of transport. Her work has been seen in the Venice Biennale of 2003; the Liverpool Biennial and the Taipei Biennial (both 2004); as well as the "Documenta" exhibition in Kassel, Germany, and several Whitney biennials, and she has had numerous solo exhibitions. A retrospective of her work, "Positions in the Life World," was shown in five European cities and concurrently at the International Center of Photography and the New Museum for Contemporary Art (1998-2000).

Rosler has published numerous essays and ten books of photography, art, and writing. Among them are *Decoys and Disruptions: Selected Essays 1975-2001* (MIT Press, 2004) and the photo books *Passionate Signals* (Cantz, 2005), *In the Place of the Public: Airport Series* (Cantz, 1997), and *Rites of Passage* (NYFA, 1995). Rosler has been awarded the Spectrum International Prize in Photography for 2005, which was accompanied by a photo and video retrospective at the Sprengel Museum in Hanover and at NGBK in Berlin, Germany. She is currently a Professor in the Mason Gross School of the Arts at Rutgers University.

Michael Rush

Installation and the New Cinematics

As video art has matured from its earliest, performance-based roots, artists have embraced an idea-driven process that, while still possessing strong performative components, is today more abstract and poetic. Contemporary media artists—those with an elegant idea supported by firm technique—are creating new filmic experiences that differ in essential ways from movies and television. No longer feeling the need to react to television as their predecessors in the 1970s did, several artists, freed by advances in digital editing technology,

are creating new viewing experiences that are best described as “cinematic” or “immersive.”

One of the most common as well as cogent forms of this new experience is the multiple-screen projection or installation. Of course this multisurface presentation has its roots in the earliest days of video art.¹ Frank Gillette and Ira Schneider’s *Wipe Cycle* was a nine-monitor “installation” (though this word was not in use yet) presented in the influential 1969 gallery exhibition *TV as a Creative Medium* at the Howard Wise Gallery in New York. This work, while essentially concerned with live feedback systems and the role of viewers in the televised image, was also prescient in its anticipation of both multiscreen projections as well as interactive installations. Visitors were taped live as they entered the gallery or as they stood in front of the monitor-grid and were able to interact with their own image.

In 1993, filmmaker Chantal Ackerman fragmented her film *D'est: au bord de la fiction* (*From the East: Bordering on Fiction*), placing pieces of it onto more than three dozen television monitors. Standing in front of this massive array of TV sets, viewers watched the slow-moving camera as it passed through the bleak, snowy streets of Eastern Europe, where Ackerman’s family had come from. The film is spliced in much the same way that the artist’s family (and by extension her own psyche) was split and patched together during periods of exile and migration over the years.

The tactic of splitting projection surfaces has become commonplace in video art, as both a sign of a new cinematic sensibility and an indicator of the hybridization of the video form. Turkish-born artist Kutlug Ataman utilized five screens placed obliquely near each other in *Stefan’s Room* (2004) to tell the story of an eccentric resident of Berlin who raises tropical moths in his apartment. Viewers either stand or sit very much in the midst of this narrative, their own bodies relating in space to Stefan as he talks about his odd pastime. As in other works, here Ataman exposes a life lived at the edge of normalcy, evoking a highly sympathetic response from viewers whose own feelings of otherness are mirrored in this character.

Julian Rosefeldt’s monumental installation *Asylum* (2001–02), presented as a nine-channel film, so subverts the expected cinematic viewing experience that it is almost dizzying. In what might be called a “fantastical documentary,” *Asylum* depicts immigrants in the “new Germany” (Asians, South Americans, Muslims, Chinese) performing mundane, repetitive tasks: what one critic refers to as the

¹ Abel Gance’s film *Napoléon* (1927) was also a three-screen projection.

content of “capitalist slavery.”² From a purely formal perspective, Rosefeldt, along with his peers Eija-Liisa Ahtila, Isaac Julien, Doug Aitken, and Sam Taylor-Wood, among many others, are ushering in a new cinema, beyond installation art and well beyond narrative film. One screen has become insufficient to contain these artists’ multiple interests especially in complex psychological states.

Michael Rush is Director of the Rose Art Museum at Brandeis University. He oversees the leading collection of modern and contemporary art in the region. From 2000-2004, Rush was Director and Chief Curator of the Palm Beach Institute of Contemporary Art. Rush is a widely published author and critic. His books include *New Media in Late 20TH Century Art* (1999), *New Media in Art* (2005) and *Video Art* (2003, 2007), the first comprehensive survey of video since the mid-1980s. His reviews and essays have appeared in *The New York Times*, *Art in America*, *Newsweek online*, *arttext*, *artnet* and several other publications. His web radio show, Rush Interactive, is heard regularly on wps1.org, an affiliate of the Museum of Modern Art and PS 1. He received his bachelor's and master's degrees from the Jesuit College of Arts and Letters at St. Louis University and his doctorate from Harvard University. He is co-founder of the Contemporary Art Museum Directors’ Association (CAMD).

Rush is an award winning curator and widely recognized authority on new media. He curated the international video exhibition for Miami Basil in 2006 and his exhibition *Balance and Power: Performance and Surveillance in Video Art* was awarded a best show award from the International Association of Art Critics/New England. Other exhibitions include *Video Jam*, a forty-five artist exhibition of new video art and installation; *Brooklyn!*, a seventy-five artist survey in all media; *Sculpture Now*, a survey of international contemporary sculpture; *Japan:Rising*, a selection of contemporary artists from Japan; and *Marjetica Potrc: Urgent Architecture*, featuring a large-scale installation by this world renowned Slovenian artist. This show was awarded one of the best shows of the year by the International Assn. of Art Critics/USA. Monographic exhibitions and publications include Sue Williams, Gunther Brus, Alexis Rockman, all premiere US solo exhibitions. Current projects include Invisible Rays: The Surrealism Legacy and Hans Hofmann: Circa 1950. Prior to his appointment at PBICA, Rush was an experimental theater and video artist, as well as critic and art writer, based in New York. His work has been seen on Public Television, in theaters and festivals throughout the U.S. and Europe, and in museums including the Centre Pompidou, Paris; Kunsthaus, Zurich; and the Whitney Museum.

Rasha Salti

² Luk Perceval, “Some Words about Asylum,” in *Julian Rosefeldt: Asylum* (Ostfildern-Ruit, Germany: Hatje Cantz), 2004: 27.

"Democratizing Effect"

Discussing two short videos, the text will reflect on how the uses of digital technologies (and by that I mean standard video and mobile phone videos) as a medium of expression are changing rapidly in the Middle East, how the manufacture of image and meaning is taking new depths, seeking a different role, reaching out in different channels. The first video was made with a mobile phone, in Egypt in the fall of 2006, and the second is a video produced 2007 in Palestine.

Much has been written and said about the 'democratizing effect' of the dissemination of digital technologies with regards to video and 'film' production in the Arab world. On the one hand, men and women whom ten or fifteen years ago might not have even dreamed of becoming filmmakers or video artists have been able to stake a claim in these fields. On the other hand the lightweight and remarkably lowered costs of production have enabled production, as well as staking a worthwhile degree of independence from structures such as the market and public support for the arts. This material independence has more often than not inspired an immaterial, creative freedom. The respective stories of video art and video as a substitute for film are slightly different, increasingly so with the passage of time.

In general, the texts that have attempted to understand the implications of the 'democratizing' impact of these technologies have been skin-deep diagnoses, possibly because it is difficult to take a step back and reflect, but mostly because they almost systematically miss out on embedding their so-called analysis (or soliloquy) in a political-economic-social context, and in locating the practice of manufacture of image and narrative in the larger visual landscape. This is one of the reasons my text will mostly dwell on describing and conveying context rather than providing analysis.

I don't think we can yet conclude about the use, practice and function of video. However they emerge in a landscape that is at once saturated with manufacture of image, and where the means of manufacture seem to be the exclusive monopoly of those who control the public sphere and those who control the market, either agencies in tight alliance.

These videos have been foremostly intriguing; they spur me to ask questions. However in this historical and political moment in the Arab, which bears all the markers of *fin de règne*, artistic practice, specifically using video, seems to present the most astute and powerful political acts. It is where the imaginary seems neither somnolent, conciliatory nor cowardly.

Rasha Salti is an independent curator and free-lance writer, working and living between New York City and Beirut. Trained as a printmaker (B.A. in Fine Arts

from Georgetown University), she earned a graduate degree in Liberal Studies from the Graduate Faculty at the New School for Social Research in New York City, in 2000.

Her involvement with film began with working at the Théâtre de Beyrouth, an independent cultural space that was a marker the city's post-war cultural landscape for several years. She has administered the organization of a number of cultural events, including a tribute to Edward Said titled *For a Critical Culture* (Beirut, 1997), and a 3 months-long cultural season for the fiftieth commemoration of the tragedy of Palestine, titled *50, Nakba and Resistance* (Beirut, 1998). She collaborated on the organization of a number of festivals and international artistic manifestations, beginning with Moukhtar Kocache on the first Lebanese film and video festival in postwar Lebanon, titled *Image-Quest* (Beirut, 1995), and Ashkal Alwan, on the second and third editions of *Home Works: A Forum on Cultural Practices* (Beirut, 2003, 2005 and 2008). Recently, she collaborated with Métis Publishing in Turkey on the organization of a tribute to late professor Edward Saïd titled *Waiting for the Barbarians* (Istanbul, 2007).

After she moved to New York, and beginning in January of 2004, she started collaborating with ArteEast, a pioneering non-profit arts organization based in the city, first as the director of their film programs. In 2005 she was appointed as the director of CinemaEast Film Festival, a biennial festival of recent films from the Middle East, North Africa and their diasporas. In 2006, she curated a retrospective of Syrian cinema, which opened at the Lincoln Center in New York City, and toured in North America and the Arab world. On the occasion of the retrospective, she edited and translated a volume on Syrian cinema, published in collaboration between ArteEast and Rattapallax Press, titled *Insights into Syrian Cinema: Essays and Conversations with Filmmakers*.

Rasha Salti writes about artistic practice in the Arab world, film, and general social and political commentary. Her essays, articles and chronicles, have been published in Arabic and English, in publications such as *al-Ahram Weekly* (Egypt), *The Jerusalem Quarterly Report* (Palestine), *Naqd* (Algeria), *MERIP* (USA), *Bidoun* (USA), *Mizna* (US), *The London Review of Books* (UK), *The Purple Journal* (US/France), *Afterall* (US), *Art Journal* (US) in addition to contributions in catalogues for international festivals and artistic manifestations. In 2005, she earned the Phillip Shehadi award for new writing on the Middle East. She is presently collaborating with Lebanese photographer Ziad Antar on an exhibition and book titled *Beirut Bereft, The Architecture of the Forsaken and Map of the Derelict*.

Beverly Singer

Indigenous Video Pragmatism

A student to her anthropology professor whom after spending a semester trying to get the class to “see from a Native perspective, said: “*You can never see it from a Native (indigenous) perspective because you are not Native,*”

- Mary Whitehair-Frazier, Diné, University of New Mexico, 2006

Video projects promoting ‘intercultural dialogue with indigenous peoples’ such as UNESCO’s initiatives to enhance communication capacities of indigenous communities appear on the international horizon with limited critical attention or appeal. Among the factors for the relative anonymity intersects with UNESCO’s intent and implementation of the productions resulting in mixed messaged videos being produced. Rising to the surface are broader tensions that question what intercultural dialogue actually intends and how the deployment of video can actually facilitate communication, bridge distances, develop relationships, share perspective differences, and promote some understanding of indigenous peoples and issues. Current research studies by indigenous scholars are focused on *decolonizing methodologies* based on the critical work by Maori educator Linda Tuhiwai Smith (Smith, 1990) whose outline of a corollary relationship between colonial experiments and western research been used to displace, subjugate and supplant indigenous peoples lives and appropriated indigenous knowledge and practices in order to advance their own lives, knowledge and practices. A full-on discussion about video decolonization is timely as indigenous peoples remain at the forefront of global change on all fronts including climate, economic and political. I will use my participation and observations with UNESCO and as a producer of indigenous video to highlight particular examples of what a decolonizing process in video among indigenous peoples can be.

Beverly R. Singer is from Santa Clara Pueblo, New Mexico. Currently, an Associate Professor of Anthropology and Native American Studies at the University of New Mexico and since 1977 has taught and made videos concurrently. As an independent producer, she has produced over 18 research-based videos addressing contemporary issues of wellness and revitalization of ancestral beliefs and practices within indigenous communities. She is completing her six-year Board membership with the Independent Television Service [ITVS] and is involved as an educator with inter/and nationally with indigenous communities in Africa, Latin America and the U.S.

Yvonne Spielmann

Video: a decaying medium and its survival in digital hybridity

Since the advent of video the medium's technological settings for the aesthetic articulation of an audiovisual language have constantly changed. Shortly after

the implementation of videotape it was discovered that the material will decay sooner or later and that there is no fixed material or site to create, disseminate and store video. Concurrently the introductions of digital tools and the changes to digital video production were not seen as adversarial to the electronic medium of video. They were rather embraced by pioneers of aesthetic experimentation to enrich media practices. These endeavors were and are not interested in any 'pure' or 'fixed' form, neither in standardized formats (such as TV) nor in institutional acknowledgement but strives to use video's audiovisual signal processes because of its transformative potential. Truly, the arrival of the digital changes the production modes and the level of controllable functions, but the optionality in the appearance of the medium closely connects with analog video.

Recently this picture gets reversed: art institutions discovered the cultural and market value of video and are highly concerned with the preservation and restoration of the decaying materials. Now, the fluid and flexible medium needs to be cemented and determined as a 'fixed' format of imagery and this view runs counter to the specificities of the electronic flow both aural and visual. The early understanding of copyright as 'copy it right' gets reversed in the hands of the art market where limited editions are required.

In contrast to this 'purification on the one hand and differently from video's adoption as just another application that is seamlessly embedded in our multimedia environments of daily use on the other hand, there are creative video practices that push further the early spirit of exploration and experimentation toward a new dimension of transformation and appropriation. Here, highly diverse medial elements get noticeably (and violently) merged in the digital and the performance/display varies accordingly. As a result, in 21st century it is not appropriate to regard the aesthetic potential of video as obsolete or outdated simply because the next media steps are taken with computers. Contrary to such efforts of historicizing the medium (and making it suitable for collections and museums), all kinds of hybrid connections to computer animations, virtual and augmented realities demonstrate there is a plethora of artists/engineers who critically engage with the globally networked information environment because they deploy strategies of videography and take advantage of its generic transformativity and potential to hybridization.

This essay will discuss such deviations from mainstream audiovisual information flow with examples of audiovisual live performances, audio-video interactivity, noise and dissolution, transfiguration/transformation in large-scale installation and on urban screens. This needs to be seen in the context of normative settings of worldwide media coverage which is perceived for the most part by an equally media literate audience. Interesting artists/creative positions for this discussion are: Rechenzentrum, Toshio Iwai, David Stout, Gina Czarnecki, Granular Synthesis, Masaki Fujihata, and late works by Steina Vasulka.

Yvonne Spielmann is Chair of New Media at The University of the West of Scotland, previously Professor of Visual Media at Braunschweig School of Art. She is author of the German language monographs *Eine Pfütze in bezug aufs Mehr Avant-garde* (1991), *Intermedialität. Das System Peter Greenaway* (1998), *Kultureller Umbau, Räume, Re/Präsentationen und Identitäten* (2007) and *Video: Das reflexive Medium* (2005). The English edition *Video: The Reflexive Medium* was published with MIT Press in 2008. She is currently writing a new book on hybridity in digital media. Research grants and fellowships include the Getty Center (1989/90), The Society for the Humanities at Cornell University (2000/2001), The Rockefeller Foundation's Bellagio Study & Conference Center (2002), The Daniel Langlois Foundation (2003 and 2004), The Japan Foundation (2005), and the National University of Singapore (2007).

Erika Suderburg

Archive, Database, anarchéologie & Mash: Kino-eye, the Infinity Vault and the Commons

It was the year when Frankie thought about the world. And she did not see it as a round school globe, with the countries neat and different-colored. She thought of the world as huge and cracked and loose and turning a thousand miles an hour.

- Carson McCullers, *The Member of the Wedding*

Is it necessarily to found, always in the ruins of the archive, a shadow archive? Another archive that replaces the archive that takes place in its own ruin as an afterthought and effect of destruction?

- Akiru Mizuta Lippit, *Atomic Light (Shadow Optics)*

"*In the pyroprosthesis of the archive, are cinders. Nothing will have taken place but the place. How will we think of there?*" This question forms the core of this essays speculative enquiry into current video-based projects that play with the parameters of the epic and propose a reconfiguring of how the moving image is constructed and displayed. How we think of *there* is the question for much of the artifactual debris that constitutes a re imagining of the modernist European avant-garde's promise of montage driven revolution. The *there* of these diverse video practices are located on a meandering collision course with Siegfried Zielinski's *Deep Time of the Media*, Alexander Kluge and Oskar Negt's contested and shifted public sphere and Dziga Vertov's anti-canonical *Kinopravda*. This fertile trajectory of theory, works and makers proposes a disintegrated alchemical framework that re envisions media history and puts forward an *anarchéologie* -excavated legacy in its place.² *Place* is constructed here as a vibrant social reactivation of monumental debris, domestic meanderings and the

² Rudi Visker's term as credited and reapplied in Siegfried Zielinski's *Deep Time of the Media*, Cambridge: The MIT Press, 2006, 27.

requisition of street and domestic screens for rationales both political and purposeless.

The monumental *artifactual* fragments of Empire, revolution, resistance and surveillance are contained and often distilled via video debris. These materials can be articulate tracings that are either buried in official archives, objectified as searing memorials, recorded as trace souvenirs or exist in domestic disregard haphazardly shoved under floorboards. They function as witness artifact, or elegiac ephemera and often invite and require the touch of remembering to activate and transform into organized pictures and sounds. Trace recordings and public and/or discrete dispersions have always driven the experience of recording and reordering. To share is to retrieve and compile and send out again. Multiple cultural activities rely on debris both found and discarded and then re-discovered and recycled. The personal archive produced by the prosthesis camcorder or phantom limb cell phone insists that the tourist, fan, repeat viewer or visitor is interlaced, interpellated and annotated daily within the "official" memory bank. Reinventions of this vault have been articulated through forms and access systems that are designed to interrogate spatial histories, whether the manifestation is the modernist city symphony of the European avant-garde, the U.S. *National Archives Digital Vaults* or the "open source" *Prelinger Archive*.

Our desire-filled, sometimes collectively authored epics, remakes and sequels are often facilitated by the potential both utopic and dystopic of perpetual documentation and preserve. We are squarely in a position where our propensity to record audio and visual material renders flotsam and jetsam that will now take longer to archive, view and catalog than the remaining life spans of its producers and collectors. Dziga Vertov's *Kinoks* sought to destroy the artifice of unquestioned documentary "witness" as multiple cameraman's solicited "reportage" was shaped into the possibility of a projected new society formed by the *new man* with newly retrained eyes. *Man With Movie Camera* (1929) alongside Bruce Conner's *A Movie* (1958) have served as iconographic models for investigational strategies in the moving and aural image, inspiring varied activities of recombinatory archive-based work that triggering myriad reinventions of montage well into the 21st century including the diverse approaches of: Harun Farocki, Bruce Conner, Alexander Kluge, Nancy Buchanan's *The Generic ReMix Project*, Guy DeBord, Dara Birnbaum, Michael Klier, Abigail Child, The Archives Project, Craig Baldwin, Pat O'Neill, *De La Soul*, Les Leveque, *Scratch Video*, Chris Marker and the *Black Audio Film Collective* among others. This module of linked authors and often solicited or found images/sounds make works that teeters between ethnography, documentary, art product and the archaeology of the found, the spent and the re-examined. Image recovery haunts many of these pursuits as re-imaginings of time based archival and remake based projects explore the promise of avant-garde film, video art, found sound and image, database access structures and disturbed archival repose.

Recombinatory, replacement, reenactment, screen-face annotation, compositing, subtitling, sampling and MU (mash-ups) and the DJ mix are just some of the strategies that inform this proposal's exploration of recent works that take on the epic reconfiguring of witnessed, received or remade media material.

This essay will examine the appropriation and implications of such tactics in contemporary work including: Perry Bard's *2008: Man With A Movie Camera* an ongoing and seemingly never finite, frame by frame collective global re-make of Dziga Vertov's *Man With A Movie Camera* (1929) that changes constantly as people overlap sequences and overlay their re interpretative images on an ongoing basis. *2008: Man With A Movie Camera* exists on the Internet, and in the gallery but also travels and is launched on outdoor public commons screens. The public open-source archive feeds the machine that re-imagines the archive, preserves it and subverts it simultaneously. The potentially radical promise of open-source material communities from the *Prelinger Archives* and *The Library of Congress Digital Archival On Demand* to more discrete personalized activities such as Moby's open source soundtracks, Chris Marker's video diaries, Danger Mouse's *Grey Album* and its offspring to larger epic and globally projected challenges to corporate and individual copyright like *Creative Commons*, *GoogleVideo* and *WikiVideo*. These image collators and their stratagem(s) inform the questions this essay seeks to raise about the reconfiguring of collective authorship or re-authorship, video's promise, experimental documentary and the ability to reexamine representation using rubrics many centuries old that presently mutate into ever more complicated, iridescent, unexpected, promising and uncontainable tangents.

Please see editor biography.

Holly Willis

The City as Screen, the Body as Movie

Video images are increasingly finding their way outside, into public spaces as large-scale projections, interactive artworks and digital graffiti. While many of these large-scale outdoor videos advertise products, and many others produce entertaining spectacles for dazzled viewers, some are politically motivated works intended to interrogate and re-energize the public sphere and invite spectators to consider their physical, somatic relationship not just to the projected images but to the built environment around them.

Perhaps best known among artists working with video in public space is Krzysztof Wodiczko, who has been projecting controversial images onto public buildings and official monuments for more than 25 years. Speaking of his earliest work with large-scale still image projects, Wodiczko says, "I was interested in the

architecturalization of the body and the anatomical character of buildings” (2003: 44). Similarly, Rafael Lozano-Hemmer uses public space in his projection-based artwork. In *Under Scan* (2005), Lozano-Hemmer projected a series of video portraits on the ground of the public squares in several towns in England. However, the portraits are invisible until people walk into the light of the projection, at which point their shadows reveal the portraits. An exchange takes place between the viewer and the video portrait, and one result is a sense of composite and performed social identity that is at once connected to and more than the single, individual body.

Wodiczko cites the work of Claude Lefort on public space as a site for contention and debate, and Chantal Mouffe and Ernesto Laclau’s notion of antagonism, which allows for conflict and confrontation in understanding the fundamental construction of democracy, as ideas fundamental to his work. “Public space is an enactment,” he says in an interview with critic Patricia C. Phillips, and his projections are attempts to make the building exteriors embody the living, breathing inhabitants of urban spaces (2003: 35). Similarly, Lozano-Hemmer uses the term “relational architecture” to articulate his desire to establish new forms of relationships among people and their surroundings by creating performative environments.

This essay will consider the impulse among video artists to work in public space, focusing specifically on those who invite viewers to experience a distributed, multiple and mutable public body while remaining grounded in the particular instances of a specific place and a specific body, and their complex imbrication within a social sphere. Mobilizing notions of spectatorship from cinema studies, alongside heated debates in public art studies regarding the complexities of any notion of “the public sphere,” the essay will question the potential of these projects to thematize the intersection of complex notions of agency and subjectivity as they are “mapped” onto public space

Holly Willis is the author of *New Digital Cinema: Reinventing the Moving Image*, which chronicles the advent of digital filmmaking tools and their impact on contemporary media practices. She is also a Research Assistant Professor in the School of Cinematic Arts and Director of Academic Programs for the Institute for Multimedia Literacy, where she conducts research on the intersection of media art, graphic design and rhetoric, and the ways ideas and formal strategies from each might inform contemporary scholarly practices.