### SELECTIONS FROM THE ARTISTS FILE

- Michael James Amente
- Tina Aufiero
- Willie Cole
- Esperanza Cortés
- Taka Kawachi
- Eric Rhein
- Teddy Schapiro
- Sean Scherer
- Katherine Sherwood
- Jo Yarrington

Organized by Cornelia Butler

Annual exhibition of artists chosen from our ARTISTS FILE, a computerized slide registry of over 2600 artists. *

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### EXTENDED DEFINITIONS: Video Experiments in Perception

- Irit Batsry
- Nancy Buchanan
- Jonathan Giles
- Alexander Hahn
- Lynn Hersham
- Gary Hill
- Andrew Neumann
- Scott Rankin
- Norie Sato

Organized by Cara Mertes

Recent video works exploring questions of perception by focusing on the manipulation of sight, sound and language as conveyors of meaning.

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### PROJECT: DON STINSON

Perspective: The State of Existing in Space Before the Eye is an installation by Massachusetts artist Don Stinson, exploring the metaphysics of perspective in architecture and drawing.

Selected by Herbert Muschamp

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### EVENING SCREENING:

- **Thursday, September 21**
- **8 PM, $4**

Selections from the *Extended Definitions* Video Program will be screened in the Main Gallery.

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**ARTISTS SPACE**
EXTENDED DEFINITIONS: VIDEO EXPERIMENTS IN PERCEPTION

explores an undercurrent in the work of recent video art which asks how it is that we know what we know. Video proves itself to be a surprisingly adept and intriguing forum for addressing questions of perception and cognition which have traditionally been treated in writing by philosophy, science, linguistics and psychoanalysis. Fascination with the nature of the image drives the work; how is essence implied by appearance? What is the relation of image to meaning? Simply put, how does what you see correspond to what you get?

Living in the ‘information age,’ exemplified by television’s ubiquitous, powerful, and to a large degree mysterious presence in daily life, there is a need to decipher the relationship of the viewer to video. The tapes in this show are by no means an exhaustively exhaustive examination of recent theory in this area, however, they do succeed in translating a range of complex concerns in the study of language, image and perception with a level of technical and analytical sophistication that promises much for the future importance of video art as an effective method of cultural criticism.

As a spectator, one’s primary relationship to video is passive and non-reciprocal. Guy Debord writes of this in _The Society of the Spectacle_ and notes that “the images detached from every aspect of life fuse in a common stream in which the unity of life can no longer be re-established...the spectacle in general, as the concrete inversion of life, is the autonomous movement of the non-living.” Paradoxically, the spectacle is presented and perceived as a representation of life. Some of the tapes address the various implications of this contradictory relationship.

Discussion of perception must also immediately imply perspective — the standpoint from which one views. One of Webster’s more provocative definitions of perspective is ‘the capacity to view things in their true relations or relative importance.’ The history of perspective theory is just how that is accomplished. What is a ‘true relation,’ for instance, and how is it arrived at?

Much of modernist thought has worked to dispel the notion of an objective, verifiable truth and replace it

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**Animal (Loco)Motion and (Dis)Placements, Version 1.1**, by Irit Batsry, 27 minutes, 1988

_Sightlines_, by Nancy Buchanan, 15 minutes, 1988

_Sentence Completion_, by Jonathan Giles, 14 minutes, 1988

_Viewer of Optics_, by Alexander Hahn, 11 minutes, 1987

_Confessions of a Chameleon_, by Lynn Herschman, 15 minutes, 1985

_Incidence of Catastrophe_, by Gary Hill, 44 minutes, 1988

_Phomenology (parts a, b, c)_, by Andrew Neumann, 17 minutes, 1988

_This and That_, by Scott Rankin, 7 minutes, 1988

_Reservoir_, by Norie Sato, 8 minutes, 1988

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*Photos:*

(Cover, 2) stills from _Sightlines_, 1988, by Nancy Buchanan;
(1) still from _Reservoir_, 1988, by Norie Sato;
(3) still from _Incidence of Catastrophe_, 1988, by Gary Hill;
(4) still from _Confessions of a Chameleon_, 1995, by Lynn Herschman;
(5) still from _Phomenology (parts a, b, c)_, 1988, by Andrew Neumann;
(6) _Animal (Loco)Motion and (Dis)Placements, Version 1.1_, 1988, by Irit Batsry