



SCOPE 2

SCOPE 2 is the second of three two-week rotations of the summer video festival. Works have been selected in the two weeks prior to the exhibition from an international call-for-entries. As in **SCOPE 1**, I attempt to erase the role of the curator, and let the shows be determined by work received. In **SCOPE 2**, approximately 1/3 of the work received is being shown -- loosely grouped according to subject into four categories; *the love channel* (narratives, fragmented tales and 'scientific' studies on love), *fact/fiction* (fictitious 'true stories' and (pseudo)documentaries that both educate and deceive), *mobile stasis*, *static mobility* (explorations of the potential for control and lack of control afforded by the video camera) and a fourth, more intuitive grouping that deals with the audio and optical properties of film and video, with synchronic and asynchronic structures and with a sort of circular motion, literal or figurative, that directly or subtly confronts the medium and the viewer, implying each in the other's presence within the space.

Out of the twenty-four invited artists I could have easily arranged twenty programs rather than four -- the overlaps between works are varied and profuse -- and it is for this reason that I have arranged the monitors and projector in the space to reflect some of the confusion and blurring of boundaries between programs. I want the viewer to be able to see many images at once - making connections and confusing several single images in much the same way that looking at 120 or so tapes in the last few weeks has affected me and my reading of what I see.

Pip Day
Curator

What follows are excerpts from the artists' statements.

Koya Abe *Thank You Chinatown* (1998) 5:30

People have been discussing love in thousands of ways for thousands of years mostly based on emotional, ambiguous and romantic (or anti-romantic) approaches. Love has been the subject of great discussions in human history, but personally I am more interested in the aspects of love that work directly with *my body*; physically, medically and visually. Specifically, I am interested in the *mechanism of love*; the meaning and value of love, physically.

Dexter Buell *Treadmill/Zootrope #1 (wipeout)* (1997) and *Sleep/No Sleep* (1997)

After many years of building large sculptures I became more interested in the process of making and doing things; sculpture became more like performance. Now I use video to document these activities, looking for visual representations of physical sensation.

Dan Cooney *Spraying* (1998) 15:30

I have voice, not language
I have solitude, not safety
I am exposing, not sharing

Roger Cremers *Propositional Attitudes* (1997) 10:40

Ethan Crenson *Addendum (to the video Fission)* (1997) 7:00

Addendum is both kinetic performance sculpture and documentary style dramatic reenactment. The elements come together under the obsessive scrutiny of the camera lens...the stage is set for a kind of massive chain reaction. *Addendum* is partly based on an old science demonstration of the principle of atomic fission. The mousetrap represents a single atom (of Uranium, perhaps) coiled with volatile potential energy, and the ping pong ball the atom's neutron, a component of the unstable nucleus. It takes a small input of extra energy to start a chain reaction of traps springing and balls flying. When *Addendum* finally, suddenly, lurches into motion, the traps spring and the ping pong balls sail into the air and many of them stick to the glue traps on the ceiling. The significance of the glue traps didn't figure into the original visualization. Their addition destabilizes the scientific significance of the demonstration. As a result the objects struggle to locate some of their original meaning - their objectness. But ultimately the significance to be found in *Addendum* resides in the simple mechanical function to which the objects have been assigned.

Michael P. Dee *Signal* (1998) 4:00

My work is influenced primarily by the interactions between people and popular culture. People's relationships to one another and the objects they encounter provide a wealth of inspiration for me. For nearly a decade I have experienced the frontlines of consumerism.; working at McDonalds and Kmart have aided in my work's development. My experience shaped who I am and what I produce as an artist. The entry point for my work is familiarity. Nearly everyone has driven in a car, been in a grocery store, or had to medicate themselves. Although metaphor and narrative play roles in my work, formal aspects are still a major concern.

Carola Dertnig *Byketrouble* (1998) 6:00

Byketrouble is a videopiece dealing with everyday life and reality in New York. The title and the video itself operate with the behaviour of an immigrant trying hard to deal with the system of making everything right...but it's all wrong. Using the idea of slapstick, I try to convert my own reality into comedy. *Byketrouble* is the fourth part of a cycle called "True Stories".

Brendan Earley *Room II "Eye"* (1998) 00:30

The perceiving eye is the central image in this work and highlights two key issues: 1. How we make sense of the world optically and 2. How that sense is represented by the imagery we create to communicate. These images actively engage in a language of illusion and misrepresentation. They exist only as a sign to indicate the absence of the thing represented.

The more we are forced to really look the more we realize that looking is an active ritual involving complex physical, psychological and socially connected manipulations which lead to both insights and errors. It is the experienced eye, not the innocent eye, that forces critical discourse.

Sam Easterson *A Sheep in Wolf's Clothing* (1998) 3:37

"Tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical, historical-pastoral, scene indivisible or poem unlimited."

William Shakespeare
Hamlet II

Neil Goldberg *Still Point* (1998) 3:30

Last summer I spent several weeks on Coney Island talking with people just after they rode the Cyclone roller coaster. I asked each person to describe the ride from the beginning to end and, as they spoke, I attempted to follow their gestures with a hand-held camera. I edited the resulting footage down to a series of quick cuts, one person after another executing similar movements, each with his or her own particular style and inflection.

Bradley Rust Gray *"mom (working)"* (1998) 1:00

A sound artist named Alvin Lucier places a recording device and two speakers in a room. He talks into the microphone and records the sound of his voice while in the room. He then plays the recording back through the speakers and re-records this playback into the microphone. As this process continues, the sound waves which physically fit inside the room are amplified, while the ones which cannot complete a cycle and begin to diminish. At the end of eight cycles the sound of the voice has been transformed into a sine wave and harmonics of that wave which fit into the room. This remaining tone is the sound of that room. I make films to help discover the shape of a room which I cannot see otherwise.

Liselot van der Heijden *Chess* (1997) 5:00

Radovan Karadzic is a psychiatrist, a poet and the former Bosnian Serb leader. Radco Mladic is a general and the former commander of the Bosnian Serb Army. The two

men together are accused of having designed and ordered most of the atrocities that took place in Bosnia. The video juxtaposes classic war strategy, greed and vanity with consequences in reality by suggesting horror through denial. Both Karadzic and Mladic were indicted for war crimes by the International Tribunal in The Hague. They are still free, and have a good chance of never facing trial, as long as they are not abducted from Bosnian Serbia.

The voice is of Radovan Karadzic from an interview of September 1996. The original footage comes from a few seconds of the 5 hour long BBC documentary "Yugoslavia, Death of a Nation", by Laura Silber and Allen Little.

Laura Herman *Ryan* (1997) 4:30

Ryan is a fictional narrative about a young man's fragmented recollection of his mother. He was left in a Kroger grocery store years ago by his unstable mother but continues to be haunted by her memory. Ryan's only memories of mother are bleak and puzzling, serving only to reinforce his disenchanted outlook and paranoid tendencies.

Runa Islam *Turn (Gaze of Orpheus)* (1998) 00:20

Turn emphasizes the moments a girl's head turns slowly to look back. At the moment her eyes meet yours she vanishes citing the Orpheic gaze which commits immediate loss to a captured moment. A black screen follows the glimpse of her face, leaving time to remember her image. Again the back of the girl's head appears turning so slowly that it resists movement and with a momentary glance she disappears.

Jason Clay Lewis *Skin Flaying (Coyote)* (1998) 5:00

My recent work has been about looking through the body and how we can use this as a metaphor for how we look at work. The video is very graphic in its content, although I believe there is a great amount of skill in the flaying. The original skinning took over an hour and a half. As with my other work, the video shows how fragile the flesh can be and gives a view of what really holds the body together.

Jillian McDonald *Wonderful World of Peafowl: Courtship of the Peacunt* (1998) 5:00

In the manner of a mock British educational nature spot, this piece attempts to introduce the oft-neglected female peafowl, endowing her with her own description as a 'brownish bird, far less ornamental than her male counterpart'. A single wordplay positions the cock and cunt as players in a courtship where, in a gender role reversal, it is the male who must perform and display himself as object of desire. The peacunt is variously spellbound and hypnotized by his beauty, or disinterested.

Sarah Pierce *The Remorse of Synchronic Spaces: part two* (1998) 4:04

This piece splices together three cinematic gestures: a record turning, trees blowing in the wind and silent footage from a Pathé film made in 1901. Pathé are known for their actualités or newsreels, but in this footage they use two French inventions - the guillotine and the moving image - to illustrate the technology of motion and timing. The draining of the video track to slow motion, the corrupting of the sound track with noise, and the referencing of the Pathé experiment and a time when cinema existed without

synchronized sound, figure the material conditions of how we record, perceive and remember.

Txuspo Poyo *Safe* (1998) 4:30

It is a dialogue between the velocities of the inside and the outside, the public and private sides, in a bank high security safe, where the hermetic secrets are connected to a detonator. The death of the error is red. The death of the invisible man is blue.

Matthew Scott *Adrenaline* (1997) 8:16

Adrenaline is about the retinal excitement and optical pleasure caused from watching things in motion. The persistence of vision and the simple act of seeing is explored by breaking the illusion of motion down to individual frames of color, light and kinetic energy.

Lisa Shafir *dream* (1998) 0:44

I'm investigating the condition of single women in New York City, 1998. My videos are the result of my years of therapy, and of many hours of television and romantic comedy movies. They delve into unconscious desires - sexual fantasy, fears and romantic notions (the kind we learn from fairy tales, TV and from our mothers). Through editing I juxtapose audio and visual elements that are in conflict by creating a hidden layer of meaning (conscious or unconscious). By using more than one layer of audio, the tension level is elevated thus mirroring that of the people in the videos.

Miho Suzuki *Keep Smiling: 11 minutes of Bowing* (1998) 12:05

Women secure their part in society as long as they stay on display and act like feminine-woman. The face of the ideal feminine-woman must wear a pleasant mask that others wish to see. In this case, Japanese women are traditionally expected to bow lower and slower and to give a comforting smile. *Keep Smiling* examines these practices that are used to construct the Japanese woman's physical appearance, gesture and expression. I examine how Japanese culture has created a uniform vision of female identity.

Fiona Tan *Linnaeus' Flower Clock* (1998) 17:00

The basis for this piece is a text by the Swedish botanist Linnaeus from circa 1735. His *Systema naturae* systemized the categorizing of names of plants in Latin, and stands for a humanist ideal of science. According to Linnaeus, nature is very punctual.

I incorporate anonymous film fragments dating from the beginning of cinema and private, amateur material. Like Linnaeus, I too try to find reason and order in my personal life but I often fail.

Kristin Tripp *Surface Tension* (1998) 10:00

I am interested in perception, in exploring the boundaries between real and imaginary, truth and lie. Within these spaces, words normally unspoken are perceivable. Lyrical dialogue is sometimes layered and confused; like competing thoughts. The use of children's songs, roundelay, and rhyme create a contrast between language of past and present -- a hypnotic sound reminiscent of memories.

I address the spoken word as pure sound, resonating with it's own unique character and meaning. Tension builds and dissipates as word, sound, and image travel throughout the space -- speaker to speaker, monitor to monitor, layer to layer.

Sheralyn Woon *Again* (1998) 7:10

A new millennium is dawning. As with every change, we have a pervading sense of angst and worry. Yet, nothing will really change as nothing has changed before. We are still rooted in our bodies, happily bounding towards a horizon that simultaneously recedes. We are no closer to knowing who we are. Positioned on the rim, we are not falling off and yet not assured of our footing. We are mere meat, swung by bigger more meat and pushed into directions that are not of our choosing. All our sophistication and cultural veneer is nothing in the face of sheer brute political will. We are as weak as newborn lambs, incapable as the sickly poor; becoming as dead as door nails. Listen to the rhythm of beautiful wailing, hear Again.

Individual tapes are available for viewing upon request.

