



SCOPE 3
July 1 - 17, 1998

The third rotation of the summer video festival, **SCOPE 3**, brought in an increased number of videos dealing with extremely diverse subjects. A few programs have emerged from the thirty works in the show, but I have opted to exhibit the majority of the tapes at viewing stations which allow for the audience to select and view tapes as they choose. The two programmed stations revolve around (i) interpretations of voyages through 'the city', 'a city', and its inhabitants in their various permutations and degrees of uniqueness and universality, and (ii) a grouping of works that seem to embody a sense of doom, of disenchantment with the 'state of things', yet with an aesthetic that is stunning in its beauty.

Over the past few weeks I have viewed hundreds of tapes; there have been many exciting works, many surprises, and I have learned much through the process of attempting to diminish my role as Curator of this festival -- letting the work guide me in the curatorial process, from the selections made, to the installation in the space. It has been my goal that the selections for SCOPE 1, 2 & 3 represent a broad and representative range of works that directly reflect the scope of the submissions themselves.

Special thanks to Amy Sung for her invaluable assistance.

Pip Day
Curator

What follows are excerpts from artists' statements about the videos on view.

Emmanuelle Antille, *Reflecting Parts* (1998) 4:00

Edited on the principle of a chain reaction, *Reflecting parts* proposes the creation of a memory, the artificial memory of the main character. This would erase itself instantly at the end of every loop or would function as a short-circuit. The memory becomes more artificial through the televisual aspect of the image (very flat, without any relief nor any shadow) which is supported by the presence of a stereotypical character. This is precisely the proposition of the work: to create and transform a personal/social memory based on standard and cliché images.

Reflecting parts is a portrait. It presents the psychological development of a "blood sister". Therefore this character (a hollow and detached shape) finds its identity by becoming a projection. A mirror of one's desire, that of the guests and the viewer.

Adriana Arenas, *Discernible Proportions* (1997) 0:50

In a scientific like performance the artist uses the pomegranate as the main character and its transformation illustrates the Fibonacci Series, a set of proportions used in the Renaissance that refers to nature and its structures.

Celia Ayneto, *Passages #5* (1999) 0:30

I consider my work visual poetry, every piece is a sentence, a part of the whole structure, the poem. With my work I pretend to take the viewer on a fantastic journey through a spiritual landscape. The intensely colorful imagery is charged with movement to challenge and distort the viewer's perception, providing an opportunity to experience an alternate reality and space.

Lois Burkett, *dogGONE* (1997) 2:12

dogGONE juxtaposes the interchangeability of, and confusion between, external events and subjective response.

Guillermo Cifuentes, *First Lesson* (a segment of *Night Lessons*) (1998) 9:15

Night Lessons is an attempt to re-examine and come to terms with a history of political violence and its representation in the media. Each segment re-elaborates archival footage of public acts of violence in Chile, seeking to reconsider them not in documentary terms, not as indexes of specific events, but as subjectivized components of our personal and collective imaginaries. Through the enactment of private rituals of memory and the deliberate association of these events to the realm of the personal and the subjective, *Night Lessons* re-invents a personal link with this history and finds a place within it. It is also an examination of the trace of the past in the present, and a reconsideration of the dichotomies of guilt and innocence, repression and resistance, which dominate the official and public rhetoric around violations of human rights and have served to obscure the complexities of our own individual positioning and ambivalent relationship to these acts of violence and the years of military dictatorship in Chile.

Sue de Beer, *loser* (1997) 3:00

I examine how the media affects our perceptions of the natural. In my staged videos, I re-examine situations of desire, of embarrassment, and of longing which I have seen portrayed in the media. In repeating these images, I am trying to return to what originally gave that situation its impact. *loser* depicts myself as a pathetic loser. I created this video in the wake of

advertisement campaigns which glamorized the loser. For this piece, I video-taped myself hanging upside down, and then flipped the image right-side up in the computer. The result is a sexually ambiguous person of indeterminate age who looks really uncomfortable: who truly looks like a "loser".

Rory Donaldson, *Viral Devaluation* (1998) 13:00

"Re-evaluating from a viral perspective". This statement sums up the area of investigation that my work currently explores. We are living in a very specific time period where the HIV virus, though not currently deemed newsworthy, is both prevalent, destructive and in theory 'controllable'. *Viral Devaluation* responds as much to avoidance and apathy as to burn out and fatigue. *Viral Devaluation* employs a hand sewn embroidery that is slowly deconstructed while a radio broadcasts the current news topics of importance. The embroidery depicts two people fucking and is constructed out of a repeat single running stitch. Whilst (human) hands react to the news from the broadcast, the embroidery is dismantled with a variety of instruments of ever increasing sharpness.

Anne Gardiner, *Look Up and Smile* (1998) 2:07

Look Up and Smile records the uncanny self awareness of a dog as he reacts to a chorus of voices around him. Filmed in classic home video style, the work points to the faint line between normal and neurotic everyday behaviour.

Richard Gordon, *Transference* (1997) 2:30

Transference is a study into the power dynamics of relationships. The piece isolates two of the many emotional requirements in a given relationship. On one side is the need to be in control. On the other is the desire to give this control to someone else. The piece explores how different parties assume and exchange such roles.

Stephen Hutchinson, *Seventy Nine* (1997) 3:08

A textural exploration depicting a paranoid urban environment. Is our reality changing when we no longer communicate with each other, but instead with the technology around us? Drawing from the aesthetic of surveillance video and static interference from cellular telephones, the work raises issues of privacy. What is private space, what is public space? And, are we safe? The introduction of ocean scenes against the urban mix suddenly appears sinister, the viewer becoming more suspicious by their presence.

Malcolm Jamieson *Here We Go Again* 0:50

A fifty second loop repeats in slow motion the destruction of the pillar of glass shelves. The mediation of this violent event through video and sound absorbs the violence into an experience of the spectacular. The work relates to the process of absorption; the subcultural into the mainstream, the critical into the institutional and the avant-garde into the old-garde.

George Kimmerling, *This is My Body* (1998) 2:00

The video addresses issues of power, eroticism, performance and ritual. The work uses a variety of sources -- including popular films, commercial culture, autobiography, and Roman Catholicism -- to create complex, open-ended narratives.

Matthias Kohler, *a city - a portrait of the anonymous city* (1997) 21:50

There is a fundamental difference between a city without quality and the city of no quality. The first implies a lack of specificity while the second aims to define exactly the lack to be the specificity. In this video I try to explore the hypothesis, that there is no more difference between Tokyo, Los Angeles, London or any other city. I am interested in the strangeness that lies within the familiarity of the city's anonymity.

Mayumi Lake, *Mimicking Ritual #18* (1997/1998) 3:40

Where is home? I have been searching for my home that I lost. A sense of dislocation always surrounds me. During the process of searching, the notion of "my body as my home" started to form. The feeling of longing remains. The sense of dislocation evokes in me the need for "protection". I use images of simple but suggestive close-ups of the body. In this landscape, the body is always touched by the owner. This is the complete circulation of feeling within the self. Those feelings do not involve others so I will be safe. It is the complete closure of self.

Gary Lindgren, *Sea* (1998) 5:45

PXXL-2000 transferred to video. Uses sampled gymnastic footage and reduces it to biomorphic forms.

Johnna MacArthur, *The Word Was God* (1997) 12:37

The Word Was God is an exploration of faith, ritual and text - how they connect and how differently they are experienced and understood. The hands of a woman and the super-titled subtext of a story (which scrolls up the left side of the screen) engage the viewer in a process of revelation.

Cari Machet, *Heaven* (1997) 4:00

Heaven is one work in an ongoing series of portraits of bathers. We project onto Evan Young, the bather, clean slate, or block as in Zen. A three year old boy as the culmination of evolution in spiritual, gender, analytical, intelligence, emotional and reflective consciousness. The voice of Ezair Beausoliel, a three year old girl echoes our multifacetedness and reminds us that we are all one, not only with our own species, but universally.

Audrey Marlhens, *What I Tell You Three Times is True* (1998) 6:00

Marie van Drieche, a young Dutch girl, is performing in front of a painting in a museum. Marie is deaf and the painting is a representation of Adam and Eve. Through the sign language, Marie describes to us what she remembers about the story of this painting. You can hear at the same time a Dutch voice speaking English. It is her mother's voice telling a completely different story: A jury is making a man guilty because he is loosing everything -- even his name. You keep on

following the gesture of the daughter, and trying to connect what you hear with what you see. but it is only your interpretation of one story with two mixed into judgment.

Gloria Marti, *Where you get that nose from, Lily? Got it from my father, silly.* (1998) 17:00

A.k.a. Lily's, intends through some old family-films, to point at the burden of cultural, religious and educational values. Divided in eight parts, each one a complement of the others, *Lily's* tries a decomposing of the past, the personal view as a critic of the context, the rediscovered memories are found elements that point to forgotten compositions of personal history.

Megan Michalak, *Event-Horizon* (1998) 6:00

This is an extended meditation on landscape culled from found footage and educational science films. *Event-Horizon* is an exploration of displaced geographies - a landscape only seen, experienced and mediated through technology. Hence the language of the video is constantly shifting its point of view, perspective, scale; from the atomic (microcosmic) to the galactic (macrocosmic), examining the amplification of vision through the tools of science: microscopes, telescopes, outer space travel. These tools expand and contract out awareness and subjectivity much beyond our immediate somatic experience. *Event-Horizon* is caught between reconciling a sense of loss (the landscape, the immediate as an unmediated experience) and the intoxication of the wonder and possibilities found beyond the threshold of the immediate. It grapples with how our sense of mystery, discovery, and subjectivity are very much infiltrated by science and the accumulation of "knowledge."

Lynn Mullins, *Oasiswall* (1998) 3:08

I use video for the chance to mess with assumed narrative structure to spark new ideas about how we perceive imagery and read symbols. I like to create imaginary creatures, fictions and lies on screen that present a new me, playing with the camera and its assumed presentation of some sort of reality and, therefore, validity. *Oasiswall* was built around a soundtrack of cut and paste, distorted 'Wonderwall' bits, referencing the band Oasis, while introducing distorted sounds and recreated piano parts to propel the action.

The Poool, *Zero Travels* (1997) 25:00

Trapped by physical space and circumstance; distracted, fidgeting triggers an internal voyage. Stare hard at the clutter which ensnares you. Once you start seeing double then the journey has begun. Video by the Poool, music by ROGO.

Jennifer Reeder, *My Little Pretty* (1998) 34:00

carnie or **car-ne-y** \ 'kar-ne \ (1933) 1: CARNIVAL 3a 2: one who works with a carnival—**carney** *adj.* 3: n. [L. *carneus*, fleshy, from *caro*, *carnis*, flesh.] A disease of horses, in which the mouth is so furred that they cannot eat.

Reynold Reynolds & Patrick Jolley, *Seven Days Til Sunday* (1998) 10:00

A succession of image sequences shows the human figure falling through the cityscape towards violent annihilation by the natural forces of fire and water.

Mark Shepard, *FYU* (1998) 16:00

FYU constitutes one part of a three-part project examining the contemporary situation in Berlin. The project addresses the failure of expectations: how they are established through codes and images over the course of time and what happens when they unravel in face of the present moment. Whether in our expectations of a great city, of an encounter with the specific artwork, or with what someone will say next, this failure invariably involves a movement from the image to the actual. That which confronts us in the present moment elides the expectation, initiating a reorientation. Attention, realigning with the unfolding moment, gradually returns to a plane of immanence. The project works toward the suspension and extension of this interval through a conjunction of cinema and urbanism.

Lise Skou, *TV Surveillance No.3* (1998) 7:00

Once a year, for two seconds every hour, 24 hours a day, 7 days a week I have been surveying my television. By doing so I reverse the relation between television and our world, creating new structures and narratives which undermine the temporal and spatial relationships that generally orient us to our world. The surveying started Tuesday, March 31st 1998 at 9:00 a.m. and ended Tuesday, April 7th 1998 at 8:00 a.m.

William L. Stancil, *Pool* (1998)

I see film as sculpture. My movies are short and made up of one simple action. *Pool* is going from one room to another and from one reality to another.

Kerry Tribe, *3 Minute Snapshots* (1998) 17:00

I'm interested in how things that may appear natural, insignificant, even boring can suddenly open up, become unfamiliar, de-naturalized. My recent video work has to do with familial history and memory. It explores questions of authenticity, subjectivity, and desire at the intersection of narrative, documentary and autobiographical filmic practices. For *3 Minute Snapshots* I asked professional actors to arrange themselves before my video camera as though they were members of a family posing for a snapshot. Each pose was held for three minutes.

Pia Wergius, *Season* (1998) 6:00

A man is trying to hang in front of a boat like a figurehead. But the reality is far from the visions that are living in his head. *Season* is taking dreams of today and showing them in another time and place.

Erika Yeomans, *Hardhead Flair* (1998) 5:00

A short 35 mm film essay on seduction and style. Yeomans examines the medium with a theatrical sensibility married with a Rock 'n' Roll aesthetic. Produced by Aaron Levine.