

FOR IMMEDIATE RELEASE
September 2009

Media Contact: Chivan Wang
cwang@ocma.net, (949) 759-1122 ext.205

**RARELY-SEEN EXPERIMENTS IN VIDEO ART
FROM THE 1960S TO PRESENT DAY**
THE MOVING IMAGE: SCAN TO SCREEN, PIXEL TO PROJECTION II
October 3, 2009–February 21, 2010



Jeremy Blake, *Winchester Redux*, 2004,
single-channel video; collection of Orange County
Museum of Art; museum purchase with funds
provided through prior gift of Lois Outerbridge

NEWPORT BEACH, CA—*The Moving Image: Scan to Screen, Pixel to Projection II* is the second part of a year-long exhibition featuring important video and new media works from the museum's permanent collection. This exhibition traces experiments with electronic media art from the early 1970s to the present including major California artists who were at the forefront of exploring television as an art form in the

early 1970s alongside younger generations of U.S. and international artists working with video and other media technologies that have emerged during the past 30 years. The checklist includes Eija-Liisa Ahtila, Eleanor Antin, John Baldessari, Jeremy Blake, Chris Burden, Kota Ezawa, Isaac Julien, Mary Kelly, Suzanne Lacy, Nam June Paik, Alan Rath, Robin Rhode, Pipilotti Rist, Martha Rosler, Shirley Shor, Tim Sullivan, William Wegman, and others. *The Moving Image: Scan to Screen, Pixel to Projection Part II* is on view from October 3, 2009–February 21, 2010.

"We are fortunate to house a remarkable collection of early video art from some of the pioneers of the medium. Many of the selected works have not been exhibited for over a decade and their timely revival offers an inspiring look at the origins of one of today's most prevalent art forms." said OCMA Director Dennis Szakacs.

The exhibition begins with early single-channel video work from the 1970s that evolved from sculpture and body-oriented performances. During this time artists expanded their

practices beyond the confines of art object by making live, time-based performances using their own bodies as visual material. Frequently staged in studios or public places, such works avoided the commercial gallery system, increasing direct communication between artist and viewer. California artists such as John Baldessari, Chris Burden, and William Wegman made important contributions to this new field during that decade, investigating ways to use new media technologies to transform the art gallery from a static environment into an active arena. Also included are early feminist videos by Martha Rosler, Suzanne Lacy, Eleanor Antin, and Mary Kelly. The subsequent galleries feature works including the first experiments in color video, sculptures that incorporate either video or digital media, and video installations and projections. The overarching subjects and themes of these works are as diverse as the artists who make them.



Martha Rosler, *Semiotics of the Kitchen*, 1975; single-channel video; collection of Orange County Museum of Art; museum purchase with funds provided through prior gift of Lois Outerbridge



Alan Rath, *Watcher II*, 1999; aluminum, custom electronics, acrylic, two cathode ray tubes; collection of Orange County Museum of Art; gift of the Curator's Circle

Gallery Three features videos that document a sense of place in geographic areas ranging from idiosyncratic portraits of 1980s Los Angeles and New York to those by international artists who are grappling with the gravity of politics and history. This section includes more playful, lighthearted explorations of popular culture: Nam June Paik's classic, *Global Groove*, originally screened on television in 1974, is considered by many to be the first music video. Several younger artists also construct new narratives with pop songs appropriated from 1960s or 1970s and rave culture of the 1990s, as seen in Cory Arcangel and Frankie Martin's musical video *414-3-Rave-95* (2005) based on the popular late 1990s video game *Dance Dance Revolution*. And still others re-tool "retro" technologies utilizing outmoded cathode ray television tubes in wall sculptures as in Alan Rath's *Watcher II* (1999) or by reprogramming classic Atari game software into video poetry as in Yucef Mehri's *Atari Poetry IV* (2004).

In Gallery Four, video installations and projections from this decade interrogate current social issues and past historical events such as Eija-Liisa Ahtila's unsettling

psychological video portraits, Kota Ezawa's compelling animations of the Lincoln and JFK assassinations, and Jeremy Blake's dream-like evocation of the West. Robin Rhode's stop-animation video, *Color Chart* (2004/2006), speaks directly to the racial conflicts that defined his formative years. Rhode creates a cinematically compelling area of battle where "white" and "colored" archetypes engage in symbolic battle with one another using simple materials such as chalk drawings on concrete and bricks as weapons with white generally gaining the upper hand.

The Moving Image: Scan to Screen, Pixel to Projection II continues the museum's four-decade tradition of presenting media art. The Newport Harbor Art Museum (NHAM), the former name of the Orange County Museum of Art, was among the first museums to present video art. NHAM and F-Space, operated by U.C. Irvine graduate students, collaborated to produce *New Art in Orange County* (1972) with performance and video art by Barbara Smith and Chris Burden. Subsequently, the museum also organized *Chris Burden: A Twenty-Year Survey* in 1988 and *Chris Burden: Tale of Two Cities* in 2001 and 2007. Since the early 2000s, the Orange County Museum of Art has prominently featured recent video in exhibitions such as *One Wall: A Video Series* (2001), *Girls Night Out* (2003), *Disorderly Conduct* (2007) and the California Biennials (2002, 2004, 2006 and 2008).

ABOUT THE EXHIBITION

This exhibition is organized by Karen Moss, Deputy Director of Exhibitions and Programs and the curatorial staff at the Orange County Museum of Art. Interpretive materials for this exhibition were made possible through a grant from The Getty Foundation.

MUSEUM INFORMATION

Orange County Museum of Art in Newport Beach is located at 850 San Clemente Drive. Hours are 11 am to 5 pm, Wednesday through Sunday, with extended hours Thursdays from 11 am to 8 pm. Admission is \$12 adults; \$10 seniors and students; children twelve and under and OCMA members are free. For more information, please call 949.759.1122 or visit www.ocma.net.