

The logo features the text "U.S. EXPRESS" in a bold, white, sans-serif font. Each letter is set against a different colored circular background: 'U' is orange, 'S' is red, 'E' is green, 'X' is teal, and 'P' is purple. The remaining letters 'R', 'E', 'S', 'S' are white. The logo is surrounded by several thick, colorful, swirling lines in shades of orange, purple, green, and blue. Small circular icons are placed at the ends of these lines: a blue square with a white '6', a teal circle with a white paintbrush, a red circle with a white play button, a green circle with a white play button, and an orange circle with a white square.

U.S. EXPRESS

ART VIDEO CULTURE

BEGINNING IN THE MID-1960s — BEFORE MTV OR *THE MATRIX*, BEFORE VIDEOCASSETTES OR THE INTERNET — ARTISTS PICKED UP THE NEWLY INTRODUCED HOME VIDEO CAMERA AND DISCOVERED A POWERFUL TOOL FOR CREATIVE EXPRESSION. ATTRACTED BY THE EXCITEMENT OF THE NEW TECHNOLOGY, THEY EXPERIMENTED ARDENTLY, SEARCHING FOR WHAT THIS MEDIUM COULD DO BEST: FOR THE CHARACTERISTICS THAT MIGHT MAKE IT UNIQUE AND DISTINGUISH IT FROM EARLIER MEANS OF ART MAKING.

U.S. EXPRESS IS AN EXCITING EXHIBITION OF VIDEO BY ARTISTS LIVING AND WORKING IN THE UNITED STATES. BEGINNING WITH WORKS FROM THE EARLIEST DAYS OF THE UNDERGROUND VIDEO ART SCENE IN NEW YORK CITY, IT MOVES FORWARD TO ENCOMPASS PERFORMANCES, REALITY

VIDEOS, DIGITAL GRAPHICS AND THE ECLECTIC MULTIMEDIA WORKS OF THE 21ST CENTURY.

NOW, IN A DIGITAL AGE, AS VIDEO IS MERGING INTO LARGER, MORE POTENT AND COMPREHENSIVE FORMS OF ART AND COMMUNICATION, THE WORKS IN *U.S. EXPRESS* REVEAL AN ENCYCLOPEDIA OF OVER THREE DECADES OF TECHNIQUES AND STYLES. MANY OF THE SELECTED VIDEOS FOCUS ON CONTEMPORARY CULTURE: MAINSTREAM AND FRINGE, EVENTS AND RITUALS, WORK AND PLAY, FADS AND TRADITIONS, SUBCULTURES AND INDIVIDUALS, CULTURAL DIVERSITY AND CULTURAL IDENTITY — THE DIMENSIONS OF LIFE IN A COMPLEX MODERN SOCIETY. TOGETHER, THESE WORKS COMMUNICATE A POINT OF VIEW THAT IS BOTH PERSONAL AND PANORAMIC — REBELLIOUS, VISIONARY, AND HUMOROUS — ALL AS RECORDED BY AMERICAN ARTISTS.

IN 1965, THERE WERE ONLY FOUR NATIONAL TV BROADCASTING NETWORKS IN THE UNITED STATES AND NO HOME VIDEO. VIDEO ART'S TRADITION-BREAKING EXPLORATIONS STOOD OUT IN A BARREN MEDIA LANDSCAPE. NOW VIDEO AS AN ART FORM MUST DISTINGUISH ITSELF WITHIN A JUNGLE OF 256 TELEVISION CHANNELS ON SATELLITE TV DISHES, A MARKETING DELUGE OF DVDS, AND AN EVER-EXPANDING INTERNET.

SOON COMPUTER CAMERAS AND SCANNERS, ON-LINE ARCHIVES AND LIBRARIES, DIAL-UP MOVIES-ON-DEMAND AND QUICK-TIME DOWNLOADS WILL ENABLE ANYONE TO CONNECT WITH ANY MEDIA PRODUCT, AT ANY TIME. AND YOU WILL BE ABLE TO SAVE, DOWNLOAD AND RE-EDIT THEM HOWEVER YOU CHOOSE.

THE VERY WAY IN WHICH PEOPLE "WATCH TV" IS ALREADY

CHANGING AS CHILDREN BEGIN THEIR VIEWING LIVES WITH REMOTE CONTROLS IN THEIR HANDS AND THE ABILITY TO CONTROL CHARACTERS' ACTIONS IN COMPUTER AND VIDEO GAMES. FEATURE-LENGTH DIGITAL MOVIES MIGHT WELL FOLLOW THIS SAME INTERACTIVE PATH, WITH VIEWERS CONTROLLING AND "BECOMING" CHARACTERS WITHIN THE STORY.

IN THIS CENTURY, THE VIDEO RECORDER AND TELEVISION WILL MERGE WITH THE COMPUTER, TELEPHONE AND OTHER HOME ENTERTAINMENT AND BUSINESS ELECTRONICS DEVICES TO CREATE A SUPER DIGITAL MULTIMEDIA APPLIANCE. VIDEOTAPES ARE ALREADY DISAPPEARING; DVDS ARE PUSHING THE VIDEO CASSETTE OUT OF THE HOME VIDEO SHOP. POPULAR USE OF THE WORD "VIDEO" MAY EVEN BE SHORT-LIVED. RECENTLY, THE V IN DVD WAS CHANGED FROM VIDEO TO DIGITAL VERSATILE DISC.



WE ARE, IN SHORT, AT A TRANSITIONAL MOMENT IN THE HISTORY OF VIDEO AND VIDEO ART. WITH THE ARRIVAL OF THE DIGITAL AGE, THE WAY WE VIEW CINEMA HAS CHANGED IN A SINGLE GENERATIONAL LEAP. LOOKING AHEAD, *VIDEO ART* MAY COME TO BE DEFINED ESSENTIALLY AS A LATE-20TH-CENTURY PHENOMENON. THE FORM WILL REMAIN, BUT THE COMPUTER AND DIGITAL SIGNAL WILL RENAME THE TERM.

THE DIGITAL REVOLUTION ALSO TRANSFORMS THE TOOLS OF PRODUCTION, THE MEANS OF CREATING VIDEO. THE MINIATURIZATION OF HIGH-QUALITY DIGITAL VIDEO CAMERAS CONSTITUTES A MAJOR ADVANCE OVER THE EARLIER GENERATIONS OF LARGER AND LOWER-RESOLUTION ANALOG

VIDEO. EASY ACCESS TO ON-LINE QUALITY EDITING AND SPECTACULAR SPECIAL EFFECTS HAS ALSO AFFECTED THE QUALITY OF THE FINISHED WORK.

THESE TOOLS ARE BECOMING EVER MORE POWERFUL AND UBIQUITOUS. COMPUTERS ARE COMMONLY EQUIPPED WITH SOFTWARE PROGRAMS FOR GRAPHICS, VIDEO EDITING AND ANIMATION. MANY CHILDREN IN THE U.S. ARE ALREADY LEARNING HOW TO MAKE VIDEO ART IN THEIR ELEMENTARY-SCHOOL COMPUTER CLASSES.

AS VIDEO MERGES INTO COMPUTER TECHNOLOGY, AS IT BECOMES ANOTHER FEATURE BUILT IN TO YOUR PERSONAL COMPUTER, VIDEO ART HAS BECOME PART OF A LARGER AND MORE COMPLEX WHOLE. NOW, EVERYONE'S

TELEVISION SET IS A GALLERY OF ALTERNATIVE VIDEO. EVERYONE'S COMPUTER IS AN ARTIST'S STUDIO. EVERYONE CAN BECOME A VIDEO ARTIST AND A VIDEO ART AFICIONADO. BUT, NO MATTER HOW MUCH THE MIRROR OF VIDEO CHANGES, THE ARTIST WILL ALWAYS BE A MAJOR PLAYER IN THE ELECTRONIC MEDIA MATRIX.

ARTISTS TAKE RISKS AND BREAK RULES. THROUGHOUT THE DEVELOPMENT OF VIDEO TECHNOLOGY, ARTISTS HAVE BEEN IN THE VANGUARD OF EXPERIMENTATION. INEVITABLY (AS IN EVERY MEDIUM) THE STYLES, FORMATS AND TECHNIQUES THE ARTISTS PIONEERED HAVE LATER BEEN APPROPRIATED BY MAINSTREAM MEDIA. VIDEO ARTISTS DO ELECTRONIC AUDIO/VISUAL RESEARCH

FOR THE COMMERCIAL INDUSTRY.

VIDEO ART, LIKE ALL ART, IS A SMALL BUT POWERFUL HUMAN VOICE IN THE DENSE MEDIA CROWD; IT IS A VOICE THAT HAS CONSISTENTLY ARTICULATED ALTERNATIVE PERSPECTIVES. THROUGH TELEVISION, DVDS AND THE WEB, THESE VIDEOS ARE AVAILABLE NOW TO MILLIONS AROUND THE WORLD WHO SEEK DIFFERENT POINTS OF VIEW.

LOOKING FORWARD AND BACKWARD, *U.S. EXPRESS* PRESENTS A SUPERB SELECTION OF SUCCESSFUL CREATIVE EXPERIMENTS FROM THE HISTORY OF ART VIDEO IN THE UNITED STATES.

HAPPY VIEWING!



1970s

7 VIDEOS

80 MINUTES

Sunstone

ED EMSHWILLER

2:57

1979

Color and monochrome.

Ed Emshwiller drew on his experience in science fiction illustration, filmmaking and painting to produce this ethereal and spiritual sci-fi video gem. Working with a team of early digital effects artists, he created visuals that seem to breathe on screen. *Sunstone* is a landmark work of electronic art, lovingly created over a period of eight months in a video lab at the New York Institute of Technology. Emshwiller, who died in 1990, was a major figure in the history of video art as an artist and a teacher. In his work he investigated the expressive capabilities of video synthesizers and computer systems, while demonstrating the humanistic potential and transformative properties of the medium.

DISTRIBUTOR: www.EAI.org**Probably America's Smallest TV Station**

VIDEOFREEX

5:25

1973-76/2004

Color and black & white.

Formed in 1969, Videofreex was a pioneering collective of artists and community activists who embraced portable video technology in its earliest days. In 1971 they built the country's smallest TV station in upstate New York, Lanesville TV, and broadcast hundreds of quirky, homemade programs until 1980. Excerpted here are *Lanesville TV News Buggy* (1976) and *An Oriental Magic Show with a man in a box and a barbarian* (1973) in a Lanesville TV "live" broadcast w/ guest host Russell Connor (1975). Additional production: DCTV (Jon Alpert, Yoko Maruyama, Keiko Tsuno).

In the context of the alternative cultural movements of the 1960s and '70s, these artists were redefining television as a medium for individuals and communities as

opposed to mainstream corporate and commercial interests. According to the Freex: "The better tapes are just for fun." Videofreex members included David Cort, Curtis Ratcliff, Parry Teasdale, Davidson Gigliotti, Nancy Cain, Chuck Kennedy, Skip Blumberg, Carol Vontobel, Bart Friedman and Ann Woodward.

DISTRIBUTOR: www.EAI.org**Global Groove (re-edit)**

NAM JUNE PAIK &

JOHN GODFREY

19:55

1973/2003

Wild, intense color.

Nam June Paik is the preeminent video artist in the United States and worldwide. Born in Korea, and trained as a classical musician, Paik came to the U.S. in 1964. He brought with him wide-ranging interests in music, art and technology, an irreverent sensibility, and a love of collaborating with well-known as well as younger cutting-edge artists. All of his work shares these characteristics.

Global Groove, designed as a pilot TV program, is an exuberant montage produced with collaborator John Godfrey, the technical wizard behind hundreds of early art videos. Jud Yalkut, Jackie Cassen, Karheinz Stockhausen, Percival Borde, and Bob Breer also contributed fragments of films and videos. Paik weaves performances by art-world luminaries John Cage, Merce Cunningham, Allan Ginsberg, Charlotte Moorman, The Living Theater, traditional Korean folk dancers, and American tap dancers, with electronic processing and global communications theories to create a totally new vision of multicultural TV. Narrator: Russell Connor. Producer: David Loxton. Edited in 2003 from 28:30 video.

DISTRIBUTOR: www.EAI.org**JGLNG**

SKIP BLUMBERG

5:20

1976

Dazzling black & white.

Fourth generation circus performer Mario Drogue, in his Sarasota, Florida backyard, is the subject of this high-contrast analysis of the art of juggling. The multi-layered video creates special effects in the viewer's eye and impossible tricks on screen! *JGLNG* (pronounced "juggling") represents Blumberg's early experiments in seeking out the abstract in the real world.

Skip Blumberg was part of the first wave of video artists as a member and collaborator of Videofreex, Ant Farm, TVTV and other production groups. In addition to video installations and events, he has produced several hundred cultural documentaries and performance videos. His work is in the permanent collections of the Museum of Modern Art, NYC, the Pompidou Center, Paris, the Everson Museum of Art, the Museum of TV and Radio. He has also curated several video exhibitions, including *U.S. EXPRESS*.

DISTRIBUTOR: www.EAI.org**First International Whistling Show**

JULES BACKUS

& SKIP BLUMBERG

19:00

1978

Black & white.

This entertaining collaboration between Skip Blumberg and Jules Backus showcases award-winning whistling performances at the First International Whistling Festival in Carson City, Nevada. The small video cameras and informal style of the makers brings the viewer up close to these eccentric but virtuoso musicians. Jules Backus was an extraordinary photographer and videomaker who died in 1996. In 1970, he co-founded Optic Nerve, a video collective in San Francisco. He also collaborated with Chip Lord, Doug Hall, Branda Miller, Antonio Muntadas, Joan Jonas, Kathy High and others.

DISTRIBUTOR: www.EAI.org**The Laughing Alligator: Cameraman's stand-off**

JUAN DOWNEY

3:30

1976-77/1979

Color and black & white.

The Laughing Alligator is a seminal 27-minute anthropological art tape from Downey's Trans America series; it documents the several months he spent living with the primitive Yanomami Indians in Venezuela. In the excerpt, Downey finds himself trapped by two armed hunters in the forest. His video camera is his only weapon. In this '70s precursor to reality television, it's hard to tell if this was the Indians' joke on a foreigner or a serious challenge.

Juan Downey, born in Chile in 1940, came to New York in 1965. As a South American of European heritage living in the U.S., he produced illuminating, poetic works in which he sought to define the self, and to discover his own cultural identity. He merged his interests in autobiography and anthropology, in western art and culture, and in Latin American rituals. Downey died in 1993. He created a body of work that includes videotapes, installations, drawings and paintings of international renown.

DISTRIBUTORS: www.EAI.org www.VDB.org**Media Burn**

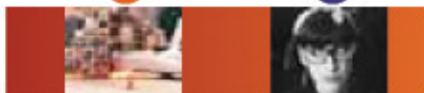
ANT FARM

23:15

1975

Color and black & white.

Ant Farm was an innovative San Francisco-based collective of artists and architects, working together from 1968 to 1978, on the fringe of architecture, performance, media, public art, and graphic design. In *Media Burn*, they organized a huge crew and cast for a spectacular performance art video and media event, in which a customized Cadillac convertible crashed into a wall of burning TV sets. The tape both parodies and critiques television news coverage, while it exploits TV's enormous power to interpret and define reality for viewers. It has become a video art classic. Ant Farm members included Chip Lord, Hudson Marquez, Doug Michels and Curtis Schreier.

DISTRIBUTORS: www.EAI.org www.VDB.org www.Facets.org

1980s

8 VIDEOS
88 MINUTES

CASCADE

*(Vertical Landscapes)*MICA-TV - MICHAEL OWEN &
CAROLE ANN KLONARIDES

6:30

1988

Landscapes are usually horizontal, but from MICA-TV's perspective landscapes cascade vertically, putting the viewer in a seamless freefall. Collaborating with artists Dike Blair, Dan Graham, and Christian Marclay, MICA-TV created a postmodern depiction of the contemporary American landscape, a technical and artistic achievement that was way before its time. Michael Owen and Carole Ann Klonarides began MICA-TV in 1980, and produced several award-winning, witty and technically sophisticated tapes until 1993. Their work often mimics TV formats, subverting them in the service of contemporary art.

DISTRIBUTORS: www.EAI.org www.VDB.org*Pick Up Your Feet:
The Double Dutch Show*

SKIP BLUMBERG

28:20

1981

Skip Blumberg developed his own form of reality TV using the attributes of the video medium to capture the essence of his subjects. Blumberg aims to "warm up the cool medium of television," focusing on action, gesture, personality and the natural humor of real life. *Pick Up Your Feet* is a quintessential example of this; it's an entertaining, classic documentary video about personal achievement and teamwork, featuring the Fantastic Four and other championship rope jumping teams.

DISTRIBUTOR: www.EAI.org*Instant This: Instant That*

TWINART

3:57

1980

Just before MTV began, TwinArt made this early music video. The tape chronicles a day in the lives of the very stylish Nancy and Susie TwinArt and simultaneously celebrates and lampoons superficial consumer culture.

TwinArt is the bi-coastal Emmy-award-winning designer/director team, Ellen Kahn & Lynda Kahn (real life identical twins). Their work has been exhibited internationally in museums and galleries such as the Whitney Museum (NY), The Metropolitan Museum of Art and the Pompidou Center in Paris.

DISTRIBUTOR: www.TwinArt.com*Three Drugs*

CHIP LORD

2:15

1983

Chip Lord's work merges social observation with a dry, sardonic humor in this ersatz commercial spot that darkly defines our pleasures as addictions. Like other video artists, he subverts TV formats to critique contemporary pop culture and everyday life. Lord is a prolific video artist who has produced both single-channel videos and installations; he was a founder of Ant Farm and is the Chair of the Department of Film and Digital Media at the University of California, Santa Cruz.

DISTRIBUTORS: www.EAI.org www.VDB.org*Love Tapes in New York* (excerpts)

WENDY CLARKE

13:45

1980

Black & white.

An interactive video booth in the lobby of the World Trade Center twin towers yielded 357 3-minute "love tapes," tender to rough expressions of and about love. This edit contains excerpts from 10 of the people who recorded their very personal messages to the world. Wendy Clarke has produced many interactive video installations in public spaces around the world and several tapes (including more than 2,500 *Love Tapes*). She has received numerous awards for her videos

including grants from the National Endowment for the Arts and the Rockefeller Foundation. She also makes wearable art.

DISTRIBUTOR: www.EAI.org*World Eskimo-Indian Olympics* (excerpt)

SKIP BLUMBERG

2:30

1983

This excerpt from a half-hour arctic sports spectacular features such sports as blanket toss, knuckle hop and high kicks, in an effort by an indigenous people to keep their culture alive.

DISTRIBUTOR: www.EAI.org*Flying Morning Glory* (on fire)

SKIP BLUMBERG

4:00

1985

This tape is a zany, hot, performance cooking video recorded in the Phitsanulok, Thailand market. The video's playful approach to the magnanimous chef delights the viewer and encourages us to see the magic in the mundane (and to make our own magic).

DISTRIBUTOR: www.EAI.org*Bye Bye Kipling* (Remix)

NAM JUNE PAIK

24:45

1986/2004

Nam June is considered the "father of video art." *Bye Bye Kipling* was Paik's second multicultural live TV satellite special. Today it looks like an early form of channel surfing. Cultures clash and blend in an international multi-media performance art video variety show extravaganza, conceived and coordinated by video ringmaster Nam June Paik! With Keith Haring, Dick Cavett, Ryuichi Sakamoto, Paul Garrin, Kit Fitzgerald, Dan Sandin, the Phillip Glass Ensemble, Shigeo Kubota's *Sado Island*, Dean Winkler's *Celerity*, Skip Blumberg's *Seoul Brother Report*, Betsy Connors, Yion Yon Kim, Kyung-Hwa Chung, the Alvin Ailey Repertory Dance Ensemble, Sankai Juku, Robin Byrd, Konishiki, David Van Teighem, Samul-Nori, Issey Miyake, Arata Isozaki, Arman, the Lou Reed Band, Mary Perillo, Jon Sanborn, Calvin Tompkins, Roger Angell, elephant races and incendiary videographics. Produced by Carol

Brandenburg. Condensed from a 90-minute show that was broadcast worldwide live from Tokyo, Seoul and New York on October 4 in North America and simultaneously in Asia on October 5, 1986.

DISTRIBUTOR: www.EAI.org

1990s

5 VIDEOS

80 MINUTES

THE '90s

TOM WEINBERG &
JOEL COHEN

55:30

1989-1992/2003

THE '90s was an eclectic camcorder videozine series of 52 one-hour shows, broadcast nationally on PBS from 1989 to 1992. In addition to being a variety show of video art styles, it focused on the sub-cultures and alternate cultures that are rarely seen on TV. It was produced by Tom Weinberg, Joel Cohen and more than 300 talented independent video makers, video artists and camcorder reporters.

This specially edited episode focuses on the role of video in our lives and features a variety of camcorder report styles. Twenty-eight short segments include: Philo T. Farnsworth (an inventor of television); President Lyndon Johnson's 1968 home video; Suzi Wehling's portrait of Broadside TV in Tennessee; Cherokee poet Charles Burrell; *Blading Report: Chicago Streets*; the astounding street dance group House-O-Matics; Phil Morton's *Yellowstone News: Ice Fishing*; Nancy Cain's *Surf Report: Hare Krishna fest*; a touching conversation with Erika Becker and her Dad Eddie Becker; *Wired In*: Dan Sandin; Todd Alcott: *Television*; an excerpt from Antonio Muntadas' *Video Is Television?*; *Mule Diving Animal Rights Controversy*; *Your Tape Here: Boy with a Microphone* by Bill Stamets; *Microphone Technique* by R. D. Rosen; Ben Hollis' *Mystery Tour #1*; Skip Blumberg's *Personal Shopper*; a Public Service Announcement by Laurie Anderson; *Attack of the Flying Logos* by



Gregory MacNicol; Global TV: *Video in the Villages* by Vincent Carelli; *Bungee Jump* by Patrick Creadon and Randy Jaffe; and others.

Executive Producer Tom "Score" Weinberg and Producer Joel Cohen are TV and multimedia producers. Weinberg expedited many of the most important broadcast TV series and shows in video art history. He was a co-founder of TVTV, Fund for Innovative TV, and the Center for New TV; executive producer and co-editor of the spectacular performance art event Media Burn; and executive producer of many TV series including *THE '90s*, *Image Union*, *It's A Living*, *Radio Faces*, *Weekend TV*, *Chicago Slices*, and *Wired In*.
DISTRIBUTOR: www.FITV.org

Host

KRISTIN LUCAS 7:30 1997

Lucas blends video game imagery and live action in an ironic story about computer dependency. The protagonist expresses her frustration to tech support, or is it a cyber-therapist? "Ever since the power outage that we had on Thursday I've been feeling outside of my self, kind of depressed... not only did the computer shut down but so did I." Kristin Lucas is an exciting young artist who makes videos, installations and performances that are anecdotal, mysterious and dramatic.

They've been exhibited at festivals in Mexico City, Montreal, New York and San Francisco; the Whitney Museum Biennial, New York; the 7e Semaine Internationale de Video, Geneva, Switzerland; Stedelijk Museum, Amsterdam; and at Dunedin Public Gallery, New Zealand.
DISTRIBUTOR: www.EAI.org

Summer, or Grief

MARY LUCIER 7:30 1998

Mary Lucier's videotapes invite contemplation. She uses light to signify transcendence and evoke the sublime. In *Summer, or Grief*, she has composed a landscape where stillness, ordinary things, and summer's warmth itself seem to absorb grief, and to relax its grip on the heart. Lucier began working in video in the late 1970s after investigating photography, performance and sculpture. Her highly acclaimed multi-monitor installations and single channel tapes have been exhibited at the Capp Street Project, San Francisco; Museum of Contemporary Art, Los Angeles; the Whitney Museum Biennial, New York; Stedelijk Museum, Amsterdam; Artspace, Sydney; and Walker Art Center, Minneapolis. Lucier was selected as "One of the ten artists to watch in the '90s" by *ARTnews* magazine.
DISTRIBUTOR: www.EAI.org

Todd Alcott: Living in Flames

SKIP BLUMBERG 3:45 1992

Performance artist Todd Alcott assumes a character who rants about his frenzied life in the metropolis. "I can't do one thing at a time anymore; I have to do two things... It's like I have to be two and a half times myself just to keep up." Is it New York, or is it just him?
DISTRIBUTOR: www.EAI.org

ConCreep

SKIP BLUMBERG 4:30 1995

On LoBro (lower Broadway) in the Soho (south of Houston) district of New York City, a camcorder reporter's chance encounter with a street performer, a virtuoso home-appliance-parts percussionist, is cut short by the NYC Police Department. Skip Blumberg has produced several hundred camcorder reports for *THE '90s*, *Signal-to-Noise*, *Inside Space*, *National Geographic TV* and as an independent producer.
DISTRIBUTOR: www.EAI.org

14 VIDEOS
EARLY 21ST CENTURY 80 MINUTES

Sign Movie

KAROLINA SOBECKA 1:10 2001

Sobecka's videos are lyrical metaphors, rich enough to hold many interpretations. To us they are about seeking connection with the physical world through our senses: sight, touch, movement. Sobecka transforms her camcorder footage with staccato editing, pixilated video animation, and other computer techniques. In this 21st century road movie, a black and white traveler speeds through a lush color California landscape in the blink of an eye, looking for signs.

Karolina Sobecka was born in Warsaw, Poland and is a graduate of the School of the Art Institute of Chicago. Her works have been screened at the Women in the Director's Chair 2000 Tour and 19th Annual International Film and Video Festival; Dialogues @ Matthew Gallery (Edinburgh, 1999); Animac International Festival in Lleida, Spain; Cinanima Film Festival in Portugal and many others.
DISTRIBUTOR: distribution@tinygravity.com

Welcome to My Home Page

PAPER RAD 3:00 2003

High spirited, frenetic music drives an over the top, eyeball-saturating excerpt from *PjVidz#1: Color Vision*. Paper Rad, creator of this digital *divertissement*, is an artist collective that synthesizes popular imagery from TV, video games, and advertising, reprogramming the references with an exuberant, imaginative aesthetic. Members Benjamin Jones, Jessica Ciocci, and Jacob Ciocci have performed and exhibited at Foxy Productions, Brooklyn, NY; the Museum of Contemporary Art, Chicago; the NY Underground Film Festival; the Big Orbit Sound Lab, Buffalo, NY; Space 1026, Philadelphia, PA and others.
DISTRIBUTOR: www.EAI.org

Modern Daydream: Islands in the Sky

MITCHELL ROSE 4:32 2001

Out in the desolate countryside, dancers atop cherry-pickers weave 50 feet in the air, reaching for the clouds and for each other in extraordinary gestures of yearning that are amplified by the giant machines and sweeping camera movements. This strong and beautiful dance video was directed by Mitchell Rose, a choreographer, performance artist, and now mediamaker, based on the West Coast. He's made 17 short films that have garnered many festival awards and been screened in theatres, television, museums, airlines, the Internet, even on the CBS JumboVision in Times Square.
DISTRIBUTOR: RedRedRose@mindspring.com

Imprint

KAROLINA SOBECKA 0:48 2003

The artist considers this video to be about human touch but we think it's about reach. Her editing style collapses time, and merges multiple efforts to connect with the world into one universal gesture.
DISTRIBUTOR: distribution@tinygravity.com

Docking at X

ANITA THACHER 7:06 2001

The artist dreams a silent journey along the coast, through fields and trees and fog. Mysterious images obscure the view at times; an "X" appears and disappears; a trapeze artist swings gracefully through the air and slides down a rope, perhaps to return to her dreamer's bed. *Docking at X* while always in motion means being where you are. Anita Thacher is a New York-based artist known for her indoor and outdoor multimedia installations, films, videos, and photographs. Her works have been seen at the New York Film Festival, Whitney Museum (NY), Berlin and Melbourne Film Festivals, Jeu de Paume, Belgium Cultural Center and many others.
DISTRIBUTOR: kitty_clearly@MoMA.org



Current

BRIAN DOYLE 6:00 2001

In New York City's Financial Center, a blizzard of paper and ticker tape swirls wildly in the turbulent air that blows through the narrow streets; satellite dishes sprout from every building. Paper shows the wind; the electromagnetic currents are invisible. Glimpses of the World Trade Center twin towers are eerie but merely a background to a serendipitous free-form paper dance. Brian Doyle is a Brooklyn, NY installation, video and photo artist who has had many screenings including Lighthouse Museum (Glasgow, UK), Rotterdam Film Festival, L'Alternativa (Barcelona), Instituto Brasileiro de Audiovisual, Pierogi 2000, Slamdance 2003, Arte's Mic Mac 8 and the New York and the Chicago Underground Film Festivals.

DISTRIBUTORS: www.doylestudio.com, www.vtape.org

One Mile Path

KAROLINA SOBECKA 2:08 2003

In this third video by Sobeka, a barefoot woman walks across many landscapes, taking careful deliberate steps, as if walking for the first time. Then she lifts her gaze toward the skies, connecting multiple images of heaven and earth.

Distributor: distribution@tinygravity.com

Weekend in Moscow

(unofficial art) (opening) SKIP BLUMBERG 3:00 1990/2002

This short excerpt is the antic opening of a 35-minute non-fiction video about American art aficionados touring Moscow during the last days of the Soviet Union. The humorous, ironic first-person travel diary focuses on visits to the studios of an underground community of talented, courageous and often wacky "unofficial," conceptual artists. Skip Blumberg produces cultural documentaries and performance videos that have been seen on TV networks, in festivals and art galleries around the world.

DISTRIBUTORS: www.EAI.org, www.VDB.org

There There Square (condensed)

JACQUELINE GOSS 5:40 2002

Where is there? In this silent video (condensed from the full 14-minute video), Goss eloquently uses terse text and fluid visual coverage of the U.S. map to present fascinating facts and personal ruminations. She tells us that when the explorers arrived on our shores, natives drew maps with circles that filled the square paper. Today the national map is an indelible image for its citizens, yet they still draw highly idiosyncratic versions of it. Jacqueline Goss's videotapes and multimedia projects have been screened internationally including the New York Video Festival, Rotterdam International Film Festival, the Hong Kong Film Archive and Flaherty Film Seminar. She teaches in the Film and Electronic Arts Department at Bard College, Annandale, NY.

Distributor: www.VDB.org

Language Lessons

PAMELA Z, JEANNE C. FINLEY & JOHN MUSE 9:00 2002

Z, Finley and Muse have woven an intricate pattern of narrative fragments about dreamers, outsiders, and believers. Otherworldly images of ordinary objects — immigration forms, butterflies just out of reach, toy airplanes and watery baptisms — obliquely illustrate their words. Viewers must discover the connections and untangle meanings for themselves. Pamela Z is a San Francisco-based composer/performer and audio artist and has toured extensively throughout the U.S., Europe, and Japan with her audio works included in exhibitions at the Whitney Museum (NY) and the Erzbischöfliches Diözesanmuseum (Cologne). Jeanne C. Finley and John Muse have worked collaboratively on numerous experimental documentaries and multichannel video installations since 1988. DISTRIBUTOR: www.VDB.org

One Mile Per Minute

BOBBY ABATE 10:00 2002

Bobby Abate takes us on a sentimental drive through a fictional post-9/11 America where nothing has changed; it's a landscape of media, products, logos, and tract homes. Abate's work deals with ritual, commercialism, self-reflexivity and contradiction and appeared in the 2000 New York Film Festival plus many more off-beat venues. His trilogy of Internet video shorts, *Real Videos*, was named one of the top avant-garde works of 2001 in the *Village Voice*.

DISTRIBUTOR: www.VDB.org

The Light

BRIAN DOYLE 10:18 2003

This video, by the maker of *Current*, is an exquisitely photographed, crisply edited, amazingly detailed study of artificial lights. The fluctuations between darkness and brightness enhance our awareness of the light emanating from a video screen. At first there is incidental coverage, then extensive coverage of the World Trade Center memorial twin towers of light.

DISTRIBUTORS: www.doylestudio.com, www.vtape.org

Cookie Girl in the Hot Zone

SKIP BLUMBERG 4:30 2001

Two days after the World Trade Center twin towers collapsed, 12-year-old Jemma Brown, who lives just a few blocks from the site, baked and served cookies to rescue workers at the end of their shifts, walking away from the cleanup of the still burning rubble. "Thanks to all who helped in the recovery efforts."

Robots/Cyborgs/Immortality

(from Act 3 Dolly of the 64-minute video opera Three Tales)

BERYL KOROT (VIDEO) & STEVE REICH (MUSIC) 11:35 2002

In this segment the robot Kismet and creator Cynthia Breazeal are featured in a tour-de-force blending of audio/video fragments of ideas about artificial intelligence. The opera stars engineers, scientists and philosophers (Ray Kurzweil, Sherry Turkle, Marvin Minsky, Bill Joy, Henri Atlan, Rodney Brooks, Richard Dawkins, Ruth Deech, and Adin Steinsaltz). It includes a luscious, rousing Steve Reich score and Korot's expert intricately woven multi-screen, multimedia, digital visualizations.

Beryl Korot is a seminal video artist, co-founder and co-editor of *Radical Software*, the journal for the 1970s video movement. Her multichannel video installations have been exhibited in galleries and museums around the world including the Whitney Museum (NY), the Reina Sofia and the Düsseldorf Kunsthalle. *Three Tales*, her second video opera in collaboration with composer Steve Reich, was performed with live musicians and singers in Paris, London, Berlin, Torino, Amsterdam, Strasbourg, Lisbon, Vienna, Hong Kong, Perth, New York, Chicago and Charleston, SC in 2002-2003.

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