

2015-02-28; curated by Carolyn Sortor for the *Dallas Medianale*. Presented at the McKinney Avenue Contemporary by the Video Association of Dallas. More info at tinyurl.com/nrd6wc5.

This program contains nudity and other content that might be considered inappropriate for children.

Except as otherwise noted, all works are in HD video.

5:45PM (Compilation Screening:) *Death, Desire, + Commerce in 5-D*

Silence Your Cell Phones by Frank Marshall (2014), 0:44 min.

Intro created for the *Medianale* by Alex Revier (2014), 1:06 min.

!MedienGruppe Bitnik, video capture from *Random Darknet Shopper* (2014), 2:30 min.

For an exhibition at Kunst Halle St. Gallen, the artists installed an online shopping bot programmed to make random purchases on the deepweb, giving the bot a budget of \$100 per week. Installation view courtesy of the artists.



Laure Prouvost, *Wantee* (2013), 14:22 min.

Presenting as a naively charming, pretend-documentary about a purported conceptual artist grandfather gone missing, this video operates on multiple levels, weaving together memorably odd impressions relating to mortality and aesthetic influence, representation and knowledge, subjectivity and desire, and general mucking about. The artist received the Turner Prize for this piece in 2013. Still courtesy of MOTinternational.

Sheila & Nicholas Pye, *Loudly, Death Unties* (2007), 11 min.

Part of a trilogy featured at the 2014 Moving Image Fair NY, this piece typifies the intensely evocative imagery and audio, exquisitely composed videography, and darkly sensuous aesthetic for which the Pyes are known. Still courtesy of the artists.



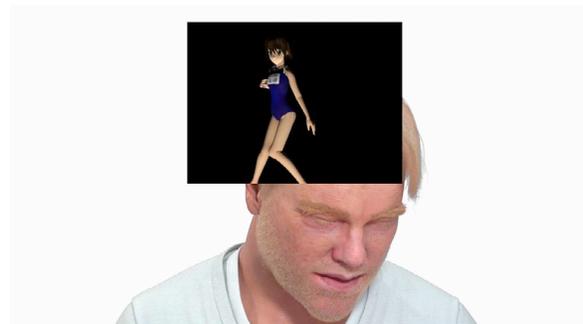
Harm van den Dorpel, *Strategies* (2011), 5:05 min.

Images and materials collected by screencapture software developed by the artist were re-worked and collaged with advice from business experts, martial arts gurus, software developers, and Jacques Derrida. The artist's work has been shown internationally including at the New Museum and MoMA PS.1. Still courtesy of the artist.

Cécile B. Evans, *Hyperlinks or it didn't happen* (2014), 22:37 min.

In an intensification of so-called "hyperlink cinema," this piece presents various digital iterations of humanity – the CGI persona of a deceased actor, an invisible woman, a spam bot, et al. – as they function across various settings, genres, and modes of representation. Storylines build, converge, and collapse around overarching ideas of existence without anatomy: the ways in which we work and live within the machine. Evans

recently completed *Agnes*, a bot who lives on the Serpentine Galleries' website (you can meet Agnes at www.serpentinegalleries.org/exhibitions-events/agnes). Supported by the Arts Council of England; still courtesy of the artist.



Addie Wagenknecht & Pablo Garcia, *Webcam Venus* (2013), 2:41 min.

The artists asked sexcam workers to assume poses from iconic works of art. Wagenknecht is an Eyebeam alum, member of F.A.T. Lab, and Warhol Foundation grantee; Garcia is an Asst. Professor at SAIC. Still courtesy of the artists and bitforms gallery.

Outro created for the *Dallas Medianale* by **Maria Sanchez** (2014), 0:47 min.

7:15PM (Single screening)

Silence Your Cell Phones by Frank Marshall (2014), 0:44 min.

Trailer created for the *Medianale* by Yuma Morris (2014), 0:58 min.

My Barbarian, *Universal Declaration of Infantile Anxiety Situations Reflected in the Creative Impulse* (2013), 30 min.

This *sui generis* musical collage draws from influential texts by psychoanalyst Melanie Klein and former first lady Eleanor Roosevelt, casting the artists and their mothers in a variety of roles from Impressionist Mary Cassatt to the White Trash Ladies Club. Exhibited in the 2014 Whitney Biennial. Still courtesy of the artists and Susanne Vielmetter Los Angeles Projects.



Outro created for the *Medianale* by **Maria Sanchez** (2014), 0:47 min.

8:15PM (Compilation Screening:) *Death, Desire, + Commerce in 5-D*

(See description above at 5:45PM.)

10PM After-party

Magnolia Bar, upstairs in the Landmark Magnolia Theatre, 3699 McKinney Ave. in West Village, with video (behind the bar):

Jeff Gibbons, *Humming Music / Grinding Teeth* (2012), SD video, 31:56 min.

Part 1 of an ongoing video diary. His work is currently also on view at the Goss-Michael Foundation and Conduit Gallery.

DALLAS WINTER MEDIANALE 2015

For the last several years, I've been thinking of the dimension of information and imagination, including cyberspace, as the fifth dimension.

We've always lived in five dimensions, to some degree – insofar as our senses and cognitive faculties are the stages on which all our experiences of the world take place, we've always lived inside our heads. (Much of whatever constitutes relationships, too, is and always has been virtual.)

But within relatively recent history, vast portions of our lives have moved onto digital platforms, and our experiences have become further mediated (by tools rapidly becoming as invisible to us as our own sense organs), and in some sense more virtual.

We still tend to think of meatspace as “real,” rightly recognizing crucial differences between it and the spaces inside our computer-assisted heads. If we fail to concern ourselves with what happens in the first four dimensions, the physical resources and infrastructures upon which both our “real” and cyber lives depend quickly deteriorate, or are plundered by opportunists.

But since art began, artists and others have been conducting experiments in blending “art” and “reality” in various ways. And given the extent to which our lives are now conducted online, not to mention the degree to which our actions are shaped by the images and other information that we encounter, it makes less and less sense to think of the fifth dimension as if it were not part of reality.

Through the ages, humanity's wrestled with issues relating to identity and alienation, love and connection, mortality, meaning, and our desire to pass on some kind of enduring mark or legacy. Though those issues remain complex, we may have believed we'd begun to understand them.

But our ongoing, tectonic shift into digital virtuality seems now to raise far-reaching new questions. We've graduated from, “if a tree falls in the forest and no one sees it . . .,” to “what does existence mean, when things online can last longer and affect us more deeply than much of ‘reality,’ yet cease to exist with a click?”

This shift into the fifth dimension may ultimately bring into better focus a more comprehensive and elegant understanding of the dimensions as interdependent and of existence as a continuum (is not the concept of separate dimensions itself fictive?); it also challenges us to re-think nearly everything we thought we knew.

When I began my research for this program, my mission was to simply try to bring you the most exciting recent works that could appropriately be experienced in seated screenings.

But as I proceeded, many of the works I found most interesting seemed to me to relate to the questions above. They explore both “real” and virtual aspects of identity, creativity, visibility and extinction, transdimensional relations, and other issues newly complicated by our shift into virtuality – and they do so with wit and in visually irresistible forms.

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