

DALLAS WINTER MEDIANALE III 2015

Beginning January 9, 2015, the [Video Association of Dallas](#) (VAD) will present the **Dallas Medianale** at the [McKinney Avenue Contemporary](#) (the MAC).

The *Dallas Medianale* will comprise installations, screenings, and intermedia performances in the galleries and black box theater of the MAC, showcasing works by internationally renowned artists. We will revisit pioneering computer films alongside bleeding-edge experiments in moving images and interactivity. Works will range from iconic achievements in early video art to immersive performances with radical repurposing of obsolete video technology.

Artists will include Francis Alÿs, Andrew Blanton, Kyle Evans + James Connolly/Cracked Ray Tube, Harun Farocki, Gary Hill, Owen Kydd, Liz Larsen/LZX Industries, Dani Leventhal, Jodi Mack, Sean Miller, Bruce Nauman, Tara Merenda Nelson + Gordon Nelson, Jennifer Reeder, Michael Robinson, Ben Russell, William Sarradet, Lillian Schwartz, Joe Sola, Micah Stansell, Deborah Stratman, Stan Vanderbeek, John Whitney, and many more.

SCHEDULE

Fri., Jan. 9

7pm: Seated Screenings in the MAC's Black Box Theater

Cybernetic Cinema Revisited: Early Computer Films, curated by Michael A. Morris

Lillian Schwartz, *Pixillation* (1970), 4 min.

Lillian Schwartz, *UFOs* (1971), 3 min.

Lillian Schwartz, *Olympiad* (1971), 3:20 min.

Stan VanDerBeek, *Symmetricks* (1972), 7 min.

John Whitney (American, b. Altadena, California 1917-1995), *ARABESQUE* (1975)
16mm film, color, sound, 7 min.

Score Manoocheher Sadeghi

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Lillian Schwartz, *Veil of Years* (1977), 11 min.

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8:15pm: Seated Screenings in the MAC's Black Box Theater

Now You See: Intermedia Performances, curated by Michael A. Morris

Cracked Ray Tube, 20 min.

Liz Larsen, 20 min.

Half Asexual, 20 min.

Sean Miller, 20 min.

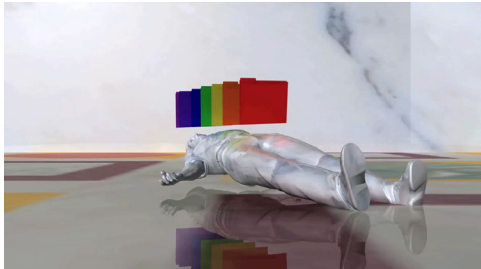
Andrew Blanton, 20 min.

11pm at [Texas Theatre](#), behind the screen: VIDEOBAR with Bart Weiss

Sat., Jan. 10



Ian Haig, *Meat Friends on the Internet* (2014), still from HD video



House of Style, *Infinite Leaks in the Memory Palace* (2013), still from HD video

1 - 6pm at Oil and Cotton

Workshop, *Hardware Hacking and DIY Audio/Video* (REGISTER at oilandcotton.bigcartel.com),
taught by James Connolly + Kyle Evans.

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4:30 - 8pm: Seated Screenings in the MAC's Black Box Theater

Three compilations curated by Michael A. Morris

1. *All that Is Solid*

Jeremy Moss, *The Blue Record* (2013), 16:37 min., 16mm to HD video
Jim Finn, *Encounters with Your Inner Trotsky Child* (2013), 21:10 min., video
Olivia Ciummo, *Over Fractured Water* (2014) 4:55 min., HD video
Alexander Stewart, *Fort Morgan* (2014) 22min., 16mm film to HD video

2. *Nothing Himself, Beholds Nothing*

Michael Robinson, *The Dark Krystal* (2013), 9:34 min., HD video
Deborah Stratman, *Hacked Circuit* (2014), 15:06 min., HD video
LJ Freeza, *Nothing* (2014), 6:27 min., video
Danielle Georgiou, *#hewouldonlyfuckmeintheshower* (2014), 3:54 min., HD video
Ying Liu, *Ham over Rice* (2014), 3:37 min., HD video
Ed Rankus, *Thorns vs. Roses* (2014), 14min., HD video
Hannah Piper Burns, *outer darkness: the rite* (2014), 4:16 min., HD video
Rhayne Vermette, *Full of Fire* (2013), 2:15 min., 16mm to HD video
Colette Copeland, *The Victorian Woman Flies a Plane* (2014), 3:44min., HD video
Ariana Gerstein, *Performance for Perfection 1200* (2014) 13:26 min., HD video

3. *The Body Speaking Its Mother Tongue*

Harun Farocki, *Parallel 1* (2012), 15:53 min., HD video
Eric Stewert, *Wake* (2014), 8 min., 16mm film
Kent Lambert, *Reckoning 3* (2014), 11:14 min., HD video
Ian Haig, *Meat Friends on the Internet* (2014), 1:30 min., HD video
Kristin Reeves, *Threadbare* (2013), 5:41 min., 16mm film
Eric Souther, *Dissecting Muybridge* (2014), 14:14 min., video
Jodie Mack, *Let Your Light Shine* (2013), 3:11 min., 16mm Film
House of Style, *Infinite Leaks in the Memory Palace* (2013), 5:04 min., HD video

8:15pm in the MAC's Black Box Theater

The Short Films of Jennifer Reeder, followed by art talk; curated by Michael A. Morris

A Million Miles Away, 27 min.

And I Will Rise If Only To Hold You Down, 24 min.

Seven Songs About Thunder, 20 min.

Tears Cannot Restore Her; Therefore, I Weep, 10 min.

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Sat., Jan. 17



Joe Sola, *Studio Visit* (2005), still from SD video

5:30 - 7:30pm in the MAC's main galleries

Opening reception: *Call and Response*, video installations; co-curated by Charles Dee Mitchell + Danielle Avram Morgan. Through Mar. 7 except as otherwise noted.

Large Rectangular Gallery:

Gary Hill, *Meditations (towards a remake of Soundings)* (1979/1986) SD Video, 4:17 min.

Color video camera/recorder, two microphones, audio mixer, speaker and sand
“The beginning of a remake of an earlier work [*Soundings*, 1979] in which I wanted to extend the reflexivity of each text in relation to the interaction between different physical substances—in this case, sand—and the speaker cone. A loudspeaker fills the screen and I begin to speak, referring to the speaker itself. This is followed by more declarations of what I am doing, ‘...a hand enters the picture....’ A hand filled with sand enters the picture and slowly releases it into the loudspeaker’s cone. Every nuance of speech vibrates the speaker’s cone (or membrane), bouncing the grains of sand into the air. The more I speak about what is happening, the more it changes—or feeds back into—the movement and patterns of the sand. At times the grain of the voice seemingly merges with what is experienced as ‘sand.’ The hand allows more and more sand to trickle onto the loudspeaker until the cone is no longer visible. The timbre of the voice crackles and is radically muffled. When the speaker is completely buried, the voice sounds distant but remarkably clear.” —Quasha, George and Charles Stein. *An Art of Limina: Gary Hill's Works and Writings*. Barcelona: Ediciones Polígrafa, 2009, p. 584.

Owen Kydd

Bruce Nauman, *Walking in an Exaggerated Manner Around the Perimeter of a Square*

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Tara Merenda Nelson and Gordon Nelson, *End of Empire* (2014), 16mm film, Super 8 film, slide film and sideo; continuous loop.

Part 1 in the *FourMats* series: This multi-media installation uses four formats to compose a single image of the Kodak building in Rochester, NY. Using discontinued color-reversal film stocks in 16mm, Super 8 and slide film, along with HD video, this looping installation documents the final days of the Kodak empire. *End of Empire* is both an homage to Warhol's 1964 durational film, *Empire*, and an elegy to Kodak film in the final days of the industry.

Joe Sola, *Studio Visit* (2005), SD video

Square Gallery:

Francis Alÿs, *Children's Games* (through Sat., Feb. 7)

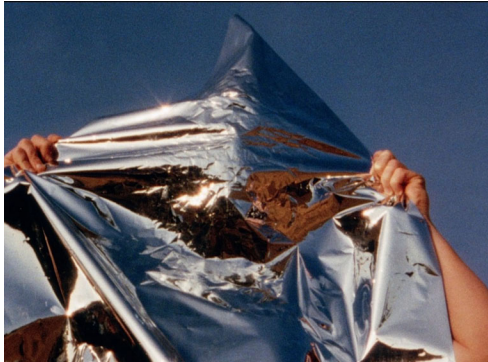
Michael Stansell (Sat., Feb. 13 - Mar. 7)

Mon., Jan. 26

7:30pm CentralTrak

Performance by Roger Beebe, wrangled by Michael A. Morris

Fri., Feb. 13



Mike Stoltz, *Under The Atmosphere* (2014), still from 16mm film

7:30: Seated screenings in the MAC's Black Box Theater

Curated by Michael A. Morris

The Lost Worlds (compilation), curated by Michael A. Morris

Ben Russell, *Atlantis* (2014), 23:30 min., 16mm Film to HD video

Harun Farocki, *Parallel II* (2014), 8:23 min., HD video

Richard Bailey, *The Disappearance of the Grackles* (2014), 8 min., HD video

Nicky Tavaras, *Call Me By Heart* (2014), 2:22 min., 16mm film

Dani Leventhal, *Sister City* (2013), 4:40 min., HD video

Mike Stoltz, *Under the Atmosphere* (2014), 14:30 min., 16mm film

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8:45: *Experimental Response Cinema*, 60 - 90 min.

Experimental films and videos from Austin, TX [artists and titles t.b.a.]

Sat., Feb. 28

Closing Program: *Existential Virtuality*

Seated screenings in the MAC's Black Box Theater

Curated by Carolyn Sortor

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

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

!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.

Laure Prouvost, *Wantee* (2013), 14:22 min. Presenting as a naively charming, pretend-documentary about a conceptual artist grandfather gone missing, this video operates on multiple levels, weaving together memorably odd impressions relating to mortality and aesthetic influence, subjectivity and desire, representation and knowledge, and general mucking about. The artist received the Turner Prize for this piece in 2013.

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 intense, haunting imagery and audio, exquisitely composed videography, and darkly sensuous aesthetic for which the Pyes are known.

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.

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. Supported by the Arts Council of England.

Addie Wagenknecht & Pablo Garcia, *Webcam Venus* (2013), 2:41 min. The artists asked sexcam workers to assume poses from iconic works of art.

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Wagenknecht is an Eyebeam alum, member of F.A.T. Lab, and Warhol Foundation grantee; Garcia is an Asst. Professor at SAIC.

7:15: (Single screening)

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.

8:15PM (Compilation Screening:) *Death, Desire, + Commerce in 5-D*
(See description above at 5:45PM.)

10PM: After-party; location t.b.a.

**Please check the [Dallas Medianale website](http://www.c-cyte.com/Dallas_Medianale_website)
at www.c-cyte.com/Dallas_Medianale_2015 for updates.**