

Catch up on the history of the medium that's at the forefront of attention in the contemporary art world. In celebration of its 20th anniversary, the **Video Association of Dallas is presenting a series of five programs of "greatest art video hits" from its archives.**

The series takes place on five **consecutive Fridays beginning on June 29, at Conduit Gallery, at 1626-C Hi Line Drive (near the Oak Lawn exit off of 35E). Doors open at 7:30 pm; screenings start at 8 pm.** Co-curated by Carolyn Sortor and Danette Dufilho. **For more info, call Conduit Gallery at (214) 939-0064.**

(Running times below are approximate; program length will be about an hour and a half. Last-minute substitutions may occur. **Parental discretion is advised.**)

Program #1 - Friday, June 29

Untitled #29.95 (ca. 1999), by @Tmark, 15 min. The history of video art as told by a collective at the forefront of the copyrights-are-moot movement.

Semiotics of the Kitchen (1975), by Martha Rosler, 6 min. Classic, groundbreaking work by a brilliant feminist.



I Like Men (2002), by Anne McGuire, 55 secs. "I like men . . . in stay-pressed slacks."

Medea (1988), by Lars Von Triers, 76 min. Domesticity – *not*. One of the most beautiful programs ever produced for television, rarely if ever broadcast in the U.S.

Program #2 - Friday, July 6

Der Frost (2003), by Ulrich Polster, 5 min. An old poem visualized with timeless resonance.

Manifestoon (1995), by Jesse Drew, 8.20 min. The Communist Manifesto illustrated entirely with clips from cartoons.

Happiness (finally) after 35,000 years of civilization (2001), by Paul Chan, 4 min. Trailer for a longer work animating outsider artist Henry Darger's "Vivian Girls."

OYMA (Outstanding Young Men of America) (1996), by Michael Smith, 9.23 min. Smith's wit strikes again.

Artist, commissioned by Tracey Moffatt (1999), 10 min. Exhilarating montage of film clips on the subject of artists and their relations to their patrons and

their art. (Courtesy of L.A. Galerie, Frankfurt.)

Flat is Beautiful (1998), by Sadie Benning, 49.41 min. Visually compelling, poignantly funny pixelvision work about growing up lesbian, from the co-founder of Le Tigre.



Program #3 - Friday, July 13

Make Love to the Camera, Baby (ca. 1997), by The Art Guys, 3 min. **With live performance** pursuant to the artists' directions.

(Untitled) by William Wegman [We Lick Milk], short. Starring the most famous Weimaraner ever.

The Subconscious Art of Graffiti Removal (2001), by Matt McCormick, 17 min. Ready or not, the subconscious asserts its taste (again).

(Untitled) by William Wegman [Dog Spelling Quiz Review]. Who's smarter?

Pony Glass (1997), by Lewis Klahr, 15 min. Visually stunning take on how one comes out of the closet.



Death in the Seine by Peter Greenaway (1989) 44 min. A magnificent but rarely-seen work from the famous director.

Program #4 - Friday, July 20

Pie Fight 69 (1969), by Sam Green & Christian Bruno, 8 min. As fun as it sounds.

Analogue Assemblages by Nam June Paik (2000), 2 min. Work from a premier video art pioneer.

Don from Lakewood by Eric Saks and Peter Tierney (1991), 23 min. Hilarious pixelvision from now-infamous pranksters.

"I'm Not the Girl Who Misses Much" (1986), by Pipilotti Rist, 7.46 min. Work from a favorite European video artist.

Nausea II (2004), by Guy Richards Smit, 58 min. Rock opera satirizing the art world, featuring weary porn stars, shot at MoMA with art world celebs – plus the music's good.



Program #5 - Friday, July 27

Disturbance (2007), by Bob Paris, three-channel installation. Highly-choreographed, manipulated clips from a tape of television footage recorded by the artist over a two-day period during the L.A. riots -- complete with violence, newscasts, Presidential comments, and commercials.



Heartfelt thanks to everyone who helped with this series, especially Nancy Whitenack of Conduit Gallery, Quin Mathews of Quin Mathews Films, and Bart Weiss and Laura Neitzel of the Video Association.

Visit www.videofest.org for more info.