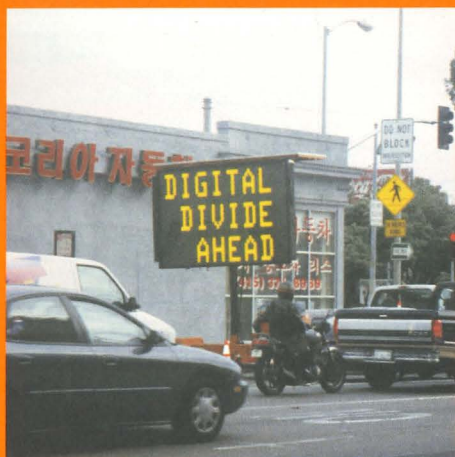# media z lounge

CALENDAR
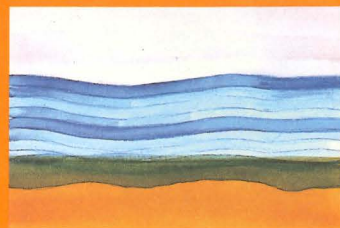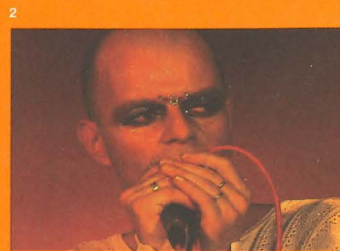# MAR.01 - MAY.01

new museum

MEDIA Z LOUNGE

Cover: Andy Cox *Anti-Capitalist operating System* (2000)
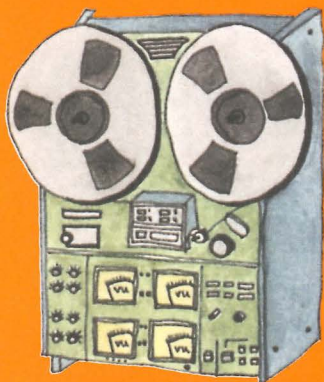**1** Megumi Nakai *The Experimental Makeup* (1999)
2 Teresa Seemann *Discoteca Flaming Star* (2001)
3 Galbraith & Seemann *Tidal Wave* (2001)
4 Alyson Levy *TEAC 3340* (1999)

DAVID GALBRAITH & TERESA SEEMANN **WAVEFORM**

Organized by Anne Ellegood

Featuring the collaborative work of David Galbraith (b. 1965, Milwaukee, WI) and Teresa Seemann (b. 1965, Milwaukee, WI), *Waveform* explores the innovative and unexpected ways artists working with new media are creating on-going exchanges with other artists. The first project in the Media Z Lounge to integrate all the available technology, the title of the exhibition serves as a metaphor for the connections highlighted by the artists through the videos, audio compilations, animations, computer programs, photographs, magazine projects, and ephemera such as fan letters and performance props on display. *Waveform* makes visible the network of collaborations among artists, like Galbraith and Seemann, who have developed an interplay between their work in the visual arts, experimental music, and performance. Using the model of collaborations, links, and connections found in electronic and experimental music, the exhibition examines how increased accessibility to advanced technology is directly influencing the content and context of contemporary art and culture.

Nowhere is the resurgent ideal of the "Renaissance man" more evident than in the impact of media technologies on contemporary art. Today, painters use computer design programs to create photographic prints, animators incorporate handmade drawings into their moving images, sculptors work with robotics, and so on. Increased access to advanced technology has allowed artists to experience a "do-it-yourself" freedom and to embrace cultural production that is not easily contained in a given category. Moreover, this type of practice promotes a strong sense of community among its participants, one where collaboration is intrinsic and authorship, market value, and the autonomy of the art object are reconsidered in meaningful and enlightened ways.

Galbraith and Seemann's practice is characterized by its spontaneity, energy, and adaptability. Working primarily in a situational format, they create each exhibition within the parameters of the given space and context. Although they also make autonomous works apart from a particular installation, their commitment to exchange and exploration has generally kept their work outside of the commercial gallery system. After receiving their undergraduate degrees in different disciplines, they successfully completed both the MFA program at CalArts and the Whitney Independent Study Program as an artistic

team. As collaborators for many years, Galbraith and Seemann pose a powerful challenge to the still-prevalent expectation that every artist should be the sole author of works created in a signature style. And *Waveform* is not only a collaboration between Galbraith and Seemann; it details the interactions and associations of many other artists as well—bands and DJs including The Experimental Makeup, PFR, Discoteca Flaming Star, DJ Steinbrüchel, Twinkle Girls, Marina Rosenfeld, Professor Brown with DJ Jambox, Iron Lap, Hunter Ochs, Christof Kurzmann, and visual artists Megumi Nakai, Michael J. Mahalchick, Marcos Rosales, and Malcolm Jamieson—all contributing to a complex web of interrelated components. As a series of moments, events, and happenings presented in a nonlinear and interactive format, *Waveform* is animated by the spontaneity and energy that characterize collaboration at its best.

23 mar 6-8 pm, The Experimental Makeup
David Galbraith's roots electronica duo, with Michael J. Mahalchick, *The Experimental Makeup*, performs in the Media Z Lounge with the *Twinkle Girls* and *steinbrüchel/brusa*

MAY

03.may. 6.30 - 8 pm
DIGITAL CULTURE EVENING
SONTEXT
Organized by Anne Barlow

Sontext is a collaboration between New York artists Debora Warner (b. 1971, Jamestown, New York) and Steve Hamilton (b. 1962, Van Nuys, California), who are dedicated to exploring the medium of sound as a physical entity. Their previous work includes the performance *Flutter,* a multi-channel surround sound installation on the rooftop of I-20 Gallery. As part of the *Digital Culture Evening* series, Sontext will create a one night only sound piece for Media Z Lounge.

Debora Warner initially trained as a classical pianist and then as a visual artist. She has increasingly focused on sound as a medium, and presented her audio piece *Train Party* at I-20 Gallery in 1999. Steve Hamilton has worked as an editor and sound designer for Independent Film Directors Hal Hartley, Ang Lee, Michael Alemeryda, and Rea Tajiri. He has also worked with a number of artists, and created the sound for Matthew Barney's first *Cremaster* film in 1995.

10. may –08. jul
TROMPE L'OEIL
FICTITIOUS
INTERNET SITES
Organized by Kim Boatner

When going on-line, how often do we visit a website and immediately say to ourselves, "seen this, know what it's about," before ever reading a word? Without hesitation, we tend to confirm our appraisal or dismiss without investigation. What is the basis for these snap judgments? To what extent do our assumptions regarding the quality and character of on-line information depend on its visual presentation? What role does the architecture of a website play in our belief in its authority and authenticity? To help convey these, corporations and institutions traditionally depend on a dynamic visual identity constructed for public consumption through logos and design. "Imitation" websites frequently appropriate this identity to protest or interfere with the function or purpose of the original. Corporations such as Exxon occasionally catch the attention of "imposters" who operate with web addresses so similar to the target's that many unsuspecting visitors are fooled. A slightly different approach taken by "emulation" websites is to produce or construct entirely new on-line identities. Building on a familiar "look and feel", they convince us of their reality and validity when they are actually fictitious.

The artists in *Trompe l'oeil* employ a wide range of visual deceptions to take advantage of our instant assessments, to contradict our expectations, and to challenge our perceptions. In so doing, they help us reflect on the predictability of our behavior while offering an uncommon conclusion to our common experiences on-line. The following websites will be among those featured in the exhibition: *Bodies INCorporated* by Victoria Vesna; *Anti-Capitalist Operating System* by Andy Cox; *Airworld* by Jennifer and Kevin McCoy.

GRAHAM GUSSIN
STATES OF MIND

Organized by Anne Barlow

British artist Graham Gussin (b. 1960, London) creates visual and sound-based works that examine our perception of the real and its relationship to imagined experience. His use of digital media simultaneously invokes Romantic landscape painting and science-fiction films. Gussin takes from each the aesthetic of ideal, surreal, or constructed landscapes, as well as the ability to disorient time and place.

The installation *Fall (7,200-1), (*1996-2000) is a filmed image of a lake, projected large-scale in the gallery. The sound of wind crossing the surface of water induces an almost unnatural sense of calm. At odds with the pace of life in New York City, *Fall* requires viewers to slow down and contemplate the question of what is real and what is simulated in the work. The peace directly refers to the moment in Nicolas Roeg's 1976 film, *The Man Who Fell to Earth,* when a space traveller — played by David Bowie — crashes spectacularly into a lake. For *Fall,* Gussin has digitally created a "splash" but yields control of its timing to the random generation of digits by a computer that is part of the installation. The program is set to give us an only 1-in-7,200 chance of witnessing the event – signified on the computer screen by the appearance of the digit "1" in a stream of zeros.

On average, the splash will happen once every two hours. This fact arouses a sense of expectation in the viewer — the splash could occur at any second while we are there, but it may not happen at all if we do not spend time waiting for it. For those who do not see the 'fall', the experience increasingly resides in the imagination. As we wait, our eyes glued to the image of the lake, we find ourselves superimposing what we think the event might look like — it becomes a "state of mind" rather than an actuality.

Beginning and Ending at the Same Time (Horizontal Movie) (2001) is a new video, specially created for the New Museum, that plays with our desire to locate ourselves in a place, providing tantalizing glimpses of urban and rural landscapes in Iceland, France, Britain, South Korea, Spain and the United States. Like a series of movie "establishing shots", these ten-second glimpses move from wide angle to zoom, offering a way in, and then cutting it off. Without subsequent narratives to fulfill the expectations generated by these shots, the video becomes a disorienting series of expanding and contracting spaces that dissolve on either side of us.

Gussin's work has recently been shown at Tate Britain, London; Galerie Chantal Crousel, Paris; Aarhus Kunstmuseum, Denmark; and media_city seoul 2000, South Korea.

Graham Gussin
Beginning and Ending at the Same Time
(Horizontal Movie) (detail) (2001)

Graham Gussin
Fall (7,200-1) (installation view)
(1996-2000)

Alyson Levy *Teresa at Band Wi[d]th 2000* (1999)