



point of view



Point of View: An Anthology of the Moving Image

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As video art evolved from its low-tech, do-it-yourself origins in the 1960s and 1970s to the high-end production values achieved by more recent generations of artists, its pricing became equally prohibitive. With limited editions by today's most sought after video artists currently selling for hundreds of thousands of dollars, the market for video art is no longer distinguishable from that of oil paintings or bronze sculptures.

On the most pragmatic level, the *Point of View* anthology is based on the premise that instead of following strict rules of scarcity and demand, a digital medium like video art can also be produced for a broader audience, within a more open framework. In this spirit, the eleven artists commissioned to create new works for *Point of View* made their contributions with the knowledge that the final result would be distributed within an unlimited format.

Point of View: An Anthology of the Moving Image functions simultaneously as an archive, a teaching and research tool, and an exhibition inside a box. Each DVD contains the commissioned work, along with an interview between the artist and a well-known critic or curator, a biography, and images of other works. Taken together, the works provide an international, inter-generational overview of the state of video art in 2004.

Francis Alÿs, *El Gringo* (2003)

Running time: 4 minutes 12 seconds

In *El Gringo*, viewers experience the discomfort of being an outsider when the camera is confronted by a pack of snarling dogs.

David Claerbout, *Le Moment* (2003)

Running time: 2 minutes 44 seconds

Claerbout uses cinematic techniques to create a suspenseful journey through a dimly lit forest that reaches an unexpected conclusion.

Douglas Gordon, *Over My Shoulder* (2003)

Running time: 13 minutes 48 seconds

In this simple head-on shot, Gordon uses hand gesticulations against a white sheet to communicate violent and sensual emotions.

Gary Hill, *Blind Spot* (2003)

Running time: 12 minutes 27 seconds

A brief encounter in the street with a man in a southern French city that has a large North African population is slowed down, forcing the viewer into an intimate relationship with the subject and the shifting emotions in his face.

Pierre Huyghe, *.05* (2003)

Running time: 5 minutes

Huyghe's conceptual film references Andy Warhol's *Empire State* and pays homage to Steven Spielberg's *Close Encounters* by incorporating the Devil's Tower monument made famous in the film. Huyghe splits the screen in half, creating a mood of suspense, as we wait for a correction that never takes place.

Joan Jonas, *Waltz* (2003)

Running time: 6 minutes 24 seconds

Jonas's performance piece, an homage to 18th-century French outdoor theater, incorporates mythology into its narrative alongside spontaneously occurring events.

Isaac Julien, *Encore (Paradise Omeros: Redux)* (2003)

Running time: 4 minutes 38 seconds

The stunning, color-saturated images that make up this work refer to the African Diaspora and the quest to find roots in a New World.

William Kentridge, *Automatic Writing* (2003)

Running time: 2 minutes 38 seconds

Kentridge's hauntingly beautiful series of animated black and white drawings brings viewers into the artist's unconscious, using surrealist techniques to explore the point where writing and drawing intersect.

Paul McCarthy, *WGG (Wild Gone Girls)* (2003)

Running time: 5 minutes 20 seconds

Depicting a sailing party gone wrong, McCarthy questions the effects that violence and mutilation, both real and simulated, have on the viewer in contemporary culture.

Pipilotti Rist, *I Want to See How You See* (2003)

Running time: 4 minutes 48 seconds

Rist explores the macrocosm of humanity in a video, art, and music collaboration. A lyrical tale of a witch's coven is played over images of a person where each body part symbolically represents an area of the world.

Anri Sala, *Time After Time* (2003)

Running time: 5 minutes 22 seconds

The details in Sala's oblique and barely moving frame stimulates the viewers' visual and auditory capacity by forcing them to concentrate on a single puzzling image until its essence is revealed in an unexpected flash of light.

Point of View was produced by Bick Productions (Ilene Kurtz Kretzschmar and Caroline Bourgeois) and the New Museum of Contemporary Art as the first commercially available anthology of the moving image in contemporary art.

The Anthology consists of a boxed set of eleven DVDs, each containing a newly-commissioned work; an in-depth interview with the artist conducted by either Dan Cameron, senior curator at the New Museum of Contemporary Art, curator Hans Ulrich Obrist of the Musee d'Art Moderne de la Ville de Paris, or Richard Meyer, Associate Professor, Department of Art History, University of Southern California; an image library of the artist's previous work; and biographical material. The initial print run is 1500 and is available for purchase through the New Museum store and website, www.newmuseum.org.

Generous funding for *Point of View* has been provided by Executive Directors: Jumex Collection, Mexico, and Blink Digital, New York, and Sponsor: The New Art Trust, San Francisco.

Caption: Details of video stills from left to right, top to bottom: Francis Alys, *El Gringo* (2003); David Claerbout, *Le Moment* (2003); Douglas Gordon, *Over My Shoulder* (2003); Gary Hill, *Blind Spot* (2003); Pierre Huyghe, *.05* (2003); Joan Jonas, *Waltz* (2003); Isaac Julien, *Encore (Paradise Omeros: Redux)* (2003); William Kentridge, *Automatic Writing* (2003); Paul McCarthy, *WGG (Wild Gone Girls)* (2003); Pipilotti Rist, *I Want to See How You See* (2003); Anri Sala, *Time After Time* (2003).

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