

media  lounge

**CALENDAR**  
**NOV.00 - MAR.01**



new  museum

# MEDIA Z LOUNGE

We are pleased to inaugurate the Media Z Lounge with this series of exhibitions and programs. Visitors may experience digital art, experimental video, sound works, and the latest technologies in the only space dedicated to and designed for their presentation in a New York City museum. Working on this project with LOT/EK—the architectural team of Ada Tolla and Giuseppe Lignano—we have created a unique environment for viewing new art forms. LOT/EK's dynamic design more than met the challenge of creating a gallery for twenty-first-century art within the confines of nineteenth-century architecture.

We are very happy to collaborate with Zenith Electronics Corporation for the inaugural year of this project. They share our commitment to innovation and enthusiastically support the use of their technology by artists who are experimenting with the very newest of art forms. In keeping with the Museum's commitment to cutting-edge artists and artistic practices, Media Z Lounge adds another dimension to our programming and helps us showcase an engaging range of artists working with new technologies.

Lisa Phillips  
The Henry Luce III Director



Cover: Images from Candice Breitz's *Babel Series* (1999)  
Right: LOT/EK digital rendering of Media Z Lounge

## NOVEMBER EXHIBITIONS & PROGRAMS

15.nov - 10.dec

### CANDICE BREITZ **BABEL SERIES**

Organized by Anne Ellegood

Candice Breitz's (b.1972, Johannesburg) *Babel Series* (1999) is initially experienced as a cacophonous environment. Loud and seemingly indecipherable noises emanate from seven monitors, placed at varying heights in the gallery. On each monitor, Breitz has appropriated a moment from a popular music video and repeated it endlessly. One monitor, for example, shows Madonna moaning "Pa-Pa," from her song "Papa, Don't Preach." Other performances are similarly manipulated so that the viewer experiences a jarring and disjointed visual image, trapped in repetitive motion, accompanied by monosyllabic utterances ranging from "Me-Me" to "No-No." Here repetition is the vehicle through which meaning is created and the mechanism through which language degenerates into chaos. The title alludes to the biblical allegory of the birth of multiple languages while evoking the root of the word "babble". Caged in the pandemonium of their baby talk, these singers become visual and auditory vehicles of the primary building blocks of what might be interpreted as a universal language. However, Breitz's work suggests that universal languages aspired to by utopian artistic projects of the past (for example, in the poetic structures of Dada or in Futurist visions of a language rooted in technology) may have finally been realized *not* through the establishment of an international community bound by a common language but rather through the near-global dispersal of popular media. At a time when pop English is the only language that may approach "universality" through its dissemination via mass culture to people around the world, the *Babel Series* reflects on the extent to which language is increasingly formed according to the influences of the global media.

15.nov - 10.dec

### **RHIZOME@NEWMUSEUM.ORG**

Organized by Mark Tribe and Jennifer Crowe of Rhizome.org in collaboration with Anne Ellegood and Kim Boatner.

This is the first in a series of programs that will highlight Internet projects and digital media. Rhizome.org is a non-profit organization dedicated to art in new media. Their website serves as a site for the presentation of artists' projects to the public, an archive of works in new media, and a venue for critical discussions about issues related to this rapidly growing and changing

art form. On three stations *rhizome newmuseum.org* presents constantly moving web slide shows of a variety of imagery—a series of splash pages created by Rhizome.org and Alex Galloway's *Every Image*, a screen saver that randomly pulls images from their website. On the other stations are net artworks: Alex Galloway and Mark Tribe's *StarryNight* and Martin Wattenberg's *Spiral*. Both are interfaces for browsing through Rhizome's archive of numerous texts related to work in new media and offer an insider's view into the issues most compelling to this community.

thur.30.nov 6.30-8pm

## JOHN KLIMA GLASBEAD

Organized by Rhizome.org in collaboration with Anne Barlow

Brooklyn-based artist John Klima (b. 1965, Redondo Beach, California) originally worked with photographic still life and furniture design until he owned a 286 mHz ibm clone. He developed an obsession for 3D, marveling at the first primitive flight simulators and CAD programs, and began to build 3D graphics objects and write source code. *glasbead* is a web-based project with a collaborative musical interface allowing players to manipulate and exchange sound sample files. *glasbead* will be projected large-scale in the Media Z Lounge, where guest DJs will "play" the piece and invite the audience to take part.

## DECEMBER

14.dec - 31.dec

## CHRISTIAN MARCLAY THE SOUNDS OF CHRISTMAS

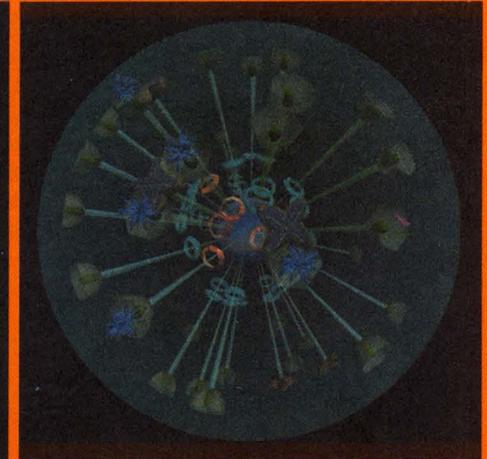
Organized by Dan Cameron

Beginning twenty years ago as a pioneer of the experimental turntable movement and continuing with innovative forays into the intersections of visual art and music, Christian Marclay (b.1955, New York) has made a unique contribution to our increasingly hybrid culture. For this project, which originated at ArtPace in San Antonio, Marclay has assembled more than a thousand LPs of Christmas music, incorporating every conceivable format and nationality. Presented as a publicly accessible "archive," the records are also documented through a video index and a computerized database projected in the exhibition space. On four separate evenings, a group of invited DJs will create live re-mixes of their own selection from Marclay's Christmas records; these



Left: Christian Marclay *The Sound of Christmas* (installation view) (1999)

Above: John Klima *glasbead* (1999)  
Below: Antoni Abad *Ego* (1999)



Above: Adam Frank *The Audience Project* (1999)



Right: Kristin Lucas *Invisible Inhabitants Network* (1999)

recorded performances will in turn provide a continuous audio soundtrack for visitors to the installation. Marclay's conviction that even such a hackneyed genre as Christmas music can be the basis for invention illustrates the vital place his work occupies in current experimental composition. Combining the blatant sentimentality of his source material with the vanguard practices of a new generation of turntable musicians, Marclay suggests that the categories we have erected to distinguish "serious" music from its opposite are both arbitrary and arcane. *The schedule of performances is as follows:*

14 dec 6-9 pm, Toshio Kajiwara, Darryl Hell, Christian Marclay

16 dec 6-9 pm, DJ Singe, Justin Boyd, Hahn Rowe

23 dec 6-9 pm, DJ Olive, Marina Rosenfeld, Timeblind

30 dec 6-9 pm, 5th Platoon, a DJ ensemble with Kutting Kandi, Roli Rho, Dandy Dog, and Neil Armstrong

14.dec - 31.dec

## TRUST ME

Organized by Anne Barlow

As we spend more time on computers, we increasingly give out personal information on-line, whether in the form of credit card numbers, responses to marketing surveys, or conversation in chat rooms. To what extent do we consider who sees this information, how secure it is, or how it is being used? Do we see the computer as a person or an object, and how does this affect our ability to trust? By subverting formats we have become used to—questionnaires, diaries, and information websites—the artists in *Trust Me* make us reconsider how we behave in on-line space. If the computer becomes our "confidante," how much will we reveal and what kind of intimacy does this create?

## JANUARY

09.jan - 4.mar

## 66.7.64.162 HARVESTWORKS.ORG SELECTED ARTISTS' WORKS

Organized by Carol Parkinson of Harvestworks in collaboration with Anne Ellegood and Kim Boatner.

Harvestworks is a non-profit organization founded to cultivate artists' use of electronic technologies, ranging from electronic music and audio production to video and multimedia work. With an extensive artist-in-residence

program, the organization functions as a laboratory where artists learn new technologies and are able to actualize projects integrating a number of media components. 66.7.64.162, their current web address, presents web art on one station, including works by Peter D'Agostino, Zoe Beloff, and Jennifer and Kevin McCoy, among others. Another computer will feature "Creative Contact," an Internet database of multidisciplinary artists who have completed residencies with Harvestworks, including Maureen Connor, John Pilson, and Andrea Polli. On a third computer will be Tennessee Rice Dixon's work *aCount*, an interactive movie exploring memory that responds to sound levels and the movement of the mouse.

09.jan - 4.mar

## ANTONI ABAD EGO

Organized by Dan Cameron

Antoni Abad (b. 1956, Leida, Spain) has emerged in recent years as one of the most innovative European artists working in new media. He is known for video installations that expand the traditional boundaries of exhibition space, projecting onto ceilings and floors and employing mirrors to create large-scale illusory spaces. More recently Abad has created computer-based projection works, and, *Ego*, among the most dramatic of these, uses drawing software that enables the computer to generate swarms of houseflies that buzz and flit around the space in random patterns. Every few minutes several dozen flies gradually group themselves to spell out a single English or Spanish word, "I," "Me," "Yo," or some variant of the first-person singular. No sooner has the word become legible, then the flies disperse and scatter to the far margins of the projection wall before reassembling once more. *Ego* brings an unusual combination of wit, absurdity, and paradox to questioning the human tendency to see ourselves as the sole possessors of advanced cognitive skills. The notion that flies are capable both of spelling and of self-consciousness raises the possibility that human self-awareness seems the most developed only because we cannot decode the constant communication of other species that surround us.

thur.11.jan 6.30-8pm

## KRISTIN LUCAS AND ADAM FRANK

Organized by Thundgergulch in collaboration with Anne Barlow

New York based artists Kristin Lucas and Adam Frank, the Summer 2000 Thundergulch residents from the Lower Manhattan Cultural Council's *World Views* residency program, profile new media projects produced during their residencies, along with other work. Kristin Lucas (b. 1968, Davenport, Iowa) works in video, installation, performance, and most recently, internet

art. Her work addresses the complex physical and psychological impact of technology and machines on our work and living spaces – particularly in terms of ‘non-visible’ energy such as radiation, microwave and sound waves. For her *World Views* residency, *Invisible Inhabitants Network*, Lucas developed a video and web-based project to investigate how converging energy patterns inside the World Trade Center affected residents and visitors. Adam Frank (b. 1970, San Francisco, California) is an artist, inventor and software designer. In the early 1990s he designed ground-breaking 3D digital theater environments and effects which interact with live actors on stage. He is also the creator of the world’s first virtual pet. At the *World Views* residency, Frank developed *Illuminator*, a projected image of a light bulb that convincingly acts as a ‘real’ light source, as well as continued work on an ongoing, large-scale installation, *The Audience Project*.

## MARCH

thur.01.mar 6.30-8.pm

# CARLOTA ALVAREZ-BASSO TALK ON ANTONI ABAD

Spanish curator Carlota Alvarez-Basso talks about the progression from the “material to immaterial” in Antoni Abad’s work, from his early sculpture, to his video installations and projections, to his current interest in computer generated projects such as *Ego*. Alvarez-Basso is the former curator of Espacio Uno at the Museo Reina Sofia, Madrid, where she developed an extensive program of media-based exhibitions.

Media Z Lounge is a collaboration between the New Museum and the Digital Leader.

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