

## **SEASONAL AFFECTIVE**

Charles Atlas / Merce Cunningham  
Stephen Beck  
Forcefield  
Maggie Lee  
Chris Marker

November 9, 2023 – February 3, 2024

### **Charles Atlas and Merce Cunningham**

*Coast Zone*, 1983

*Coast Zone*, a video-dance collaboration between Merce Cunningham and Charles Atlas, was shot in the vaulted Synod House of the Cathedral of St. John the Divine in New York City. The great spatial depth of the cathedral allows for the use of deep focus and camera mobility; dancers in the background are seen with equal clarity to those in the foreground. Extreme close-ups of dancers' faces contrast with the movement of those behind them to create a layering effect. Instead of presenting a "complete picture" of the dance, the camera moves gracefully and unobtrusively among the thirteen dancers, at one point circling the action one and a half times in a single, smooth trajectory; rarely does the camera shoot from a fixed position.

Exemplifying Cunningham's idea that dancers operate autonomously, *Coast Zone's* choreography mirrors the fragmentary nature of its filmic technique. Soloists move within and are traversed by ensembles of two or three dancers that break off from one another and then reassemble, bringing to mind shifting sands or the ebb and flow of a coastline that the title of the dance and its music evoke. Larry Austin's composition "Beachcombers" is performed by John Cage, Martin Kalve, Takehisa Kosugi and David Tudor, setting the dancers to metallic clangs and a voiceover that quietly repeats the word "discordance."

*Choreography: Merce Cunningham. Directed by Charles Atlas. Music: Larry Austin, "Beachcombers." Artistic Advisor: Mark Lancaster. Produced by: the Cunningham Dance Foundation. Dancers: Helen Barrow, Louise Burns, Susan Emery, Lise Friedman, Alan Good, Neil Greenberg, Catherine Kerr, Judy Lazaroff, Joseph Lennon, Rob Remley, Robert Swinston, Susan Quinn.*

### **Stephen Beck**

*Anima*, 1974

In the video dance composition *Anima*, Beck merges the abstract electronic imagery of his synthesizer with the fluid movements of dancer/choreographer Katie McGuire.

*Dancer and Choreographer: Katie McGuire. Music composed and performed by : Jordan Belson.*

*Union*, 1975

*Union* explores video and film techniques in a metaphoric reflection on material and spiritual unification.

*Music composed and performed by Stephen Beck*

## **Forcefield**

*Forcefield Video Collection, 1996-2000*

*Forcefield Video Collection* features the group's earliest videos. These loosely-wrought narrative vignettes combine Forcefield's shrouded figures, handmade props, and a range of evocative backdrops, brought together by hyperkinetic editing, video effects, and vivid electronic soundtracks.

*Video I* appears to be a short story without resolution. We are given the following disparate clues: A repetitive, static-like noise; flashing portraits of a stuffed, chattering robot; overlapping, abstract animations; and images of walking and tapping knit booties. In *Video II*, three shrouded, hypnotically bobbing characters are animated by a continuously rolling moon, abstract flashing blobs, and a repetitive electronic soundtrack. They then scatter from one end of the screen to the other. In *The Sad Robot* a friendly-looking robot is struck by a laser in a field.

*Video III* combines glimpses of a frenzied, cultish congregation, sketches reminiscent of a children's TV program, and a rich, noisy electronic soundtrack. *Live 2000* documents an energetic and intriguing performance at the Safari Lounge in Providence, Rhode Island.

## **Maggie Lee**

*Fall NYC, 2014*

*Fall NYC* compiles glimpses of an autumnal New York City. Writes artist Whitney Claflin: "In Maggie's videos, documentary and fantasy play b2b sets—the mundane is transformed into the magical almost immediately, only to have the next frame bring an action right back into its earthly setting. In *Fall NYC*, sound swerves across the scene as Maggie carries us with her around town. Blips of upbeat dance music ride over the visuals, woven un-Shazaamably with spoken words."

*Hand Dryer, 2012*

In *Hand Dryer*, the artist dries her hands in the bathroom of the Loews Theater in Union Square after a screening of *Men in Black III*. The camera draws attention to the force and loudness of the dryer.

## **Chris Marker**

*Chat écoutant la musique, 1990*

This first tape in the Bestiaire trilogy provides Marker's beloved cat, Guillaume-en-Egypte, with his "most widely acclaimed" screen role. As Marker recalls, "He was fond of Ravel (any cat is) but he had a special crush on Mompou. That day (a beautiful sunny day, I remember) I placed Volume I of the complete "Mompou by Mompou" on the CD player to please him ..."

*An Owl is an Owl is an Owl, 1990*

A sly, entrancing meditation on the smooth and beautiful automation of an owl's glance.

## **About Electronic Arts Intermix (EAI)**

Founded in 1971, Electronic Arts Intermix (EAI) is a nonprofit arts organization that is a leading international resource for video and media art. A pioneering advocate for media art and artists, EAI's core program is the distribution and preservation of a major collection of over 4,000 new and historical video works by artists. For 50 years, EAI has fostered the creation, exhibition, distribution and preservation of video art, and more recently, digital art projects.

EAI supports artists through the distribution, preservation, exhibition and representation of their media artworks, and works closely with educators, curators, programmers and collectors to facilitate exhibitions, acquisitions and educational uses of media artworks. EAI provides access to video art within an educational and cultural framework.

The EAI collection spans the mid-1960s to the present, and is recognized as one of the most comprehensive video art collections in the world.