

Jason Heath's *Resonant Bodies* (2012-ongoing) is an interactive audiovisual installation that treats the main entrance of the Culver Center as a resonant space; where people in motion affect harmonic sounds, as well as the colorful video feed displayed on two custom-built screens flanking the Culver's front doors. The internal components of this resonance are always in subtle motion, always with shifting relationships between them, and so the sonic fabric never actually repeats, and will never sound exactly the same; and yet these shifts are gradual enough to generate a sense of calm, quietude, and stasis in the overall texture. As guests approach, or pass by the entry way both the video and the audio will begin to react; and the quiet and still resonance will swell and become more dynamic, inviting you in, towards the entrance of the space. The video gradually reveals the source of harmonic resonance, the calm motion of strings.

Blocking the Exits (2011) portrays the collapse of civilization as envisioned in cinema and literature. Reflecting on a theme ubiquitous to science fiction, **Christopher O'Leary** depicts an apocalyptic world where four characters have the final experience of crumbling pillars of civilization: water, food, energy and communication. The work warrants the viewer to see these fleeting moments elongated, distorting the normally explosive instant of "the end" to long stretches of time. To achieve these animated sequences, numerous high-resolution photographs of the characters were merged together through a morphing tool, which creates the characteristic slow motion effects. The backgrounds were also shot as photographs around Los Angeles and manipulated and composited in post-production.

Michael Toillion exploits visual data in video games such as Grand Theft Auto, Halo, and LEGO Star Wars by reworking and isolating their audio/visual properties to be played as a beat or a sample. *Beatendo 3D* (2012) ranges in its visual composition and provides the viewer an illusion of depth into the assortment of popular video games and their complimenting soundtrack.

Jennifer West makes "cameraless" films by physically manipulating 16mm, 35mm, and 70mm film with a variety of materials and actions. In *Idyllwild Camping Smell Film* (2008) she draws the viewer to imagine the process of making the film by listing the materials she used to create it in the title. The outcome is a synesthetic representation through language, image, and the materiality of film.

Jemima Wyman's *Chromophonozone* (2006) was a multi part interactive performance that occurred in a Brisbane karaoke room in 2006. The general public coming to a karaoke club was invited to participate in Chromophonozone by prerecorded video instructions to choose a song and wear an artist-made mask. Initially live video from the performance was projected in the karaoke room, but after each night the recorded videos were altered and edited and then mixed back into the live feed for the masked performances on the following evenings. The result was a feedback loop of the increasingly chaotic videos of anonymous performing guests. This final installation consists of three video works that both recreate performance environment and also document the video induced performances.

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RENDER: New Construction in Video Art is organized by UCR California Museum of Photography and curated by Jeff Cain, Exhibition Designer, UCR ARTSblock and Jennifer Frias, Associate Curator, UCR Sweeney Art Gallery, and Georg Burwick, Director of Digital Media, UCR ARTSblock. Support for *RENDER: New Construction in Video Art* is provided by UCR's College of Humanities, Arts and Social Sciences. *ByteMaps* | *Artist Conversations* and *Spiro/Graph* | *automatic drawing on appropriated pictures* are supported by the Gluck Fellows Program of the Arts at UC Riverside. The Gluck Fellows Program is made possible by the generosity of the Maxwell H. Gluck Foundation. Special thanks to all the artists who participated in the exhibition, along with the cooperation and assistance from Catlin Moore at Mark Moore Gallery and Lia Trinko-Browner at Marc Foxx Gallery. **IMAGES** | (Cover) Christopher O' Leary, *Blocking the Exits* (2011). (Insert, left to right) Jonathan Cecil, *Los Angeles Spin* (2011). Victoria Fu, *The Lake House* (2007).





RENDER | New Construction in Video Art California Museum of Photography | February 4 - April 14, 2012

The artists featured in *RENDER: New Construction in Video Art* explore the physical and phenomenological processes of video in contemporary art. Their works examine the intermingling of the materiality of technology and video in which pixels and particle units from digital applications, software and film are applied to interpret new layers of mediated work. “Render” or “rendering” is the process used through numerous disciplines in the visual arts that creates the final image. In digital media it is a process where a computer compiles and completes the final edits into a single continuous clip. While the works in the exhibition focus on techniques generated by modern digital technology, early photographic artifices and practices such as stereoscopy popularized in the 1900s, the Zone System formulated by Ansel Adams, and Eadweard Muybridge’s study of movement resonate with the context of the videos presented. The techniques that contribute to the rendering process of the videos range from multi-layering, superimposition, colorization, image mapping, pixelation and time manipulation.

Altering visual history and memory by erasing the photographic record is the basis of **Josh Azzarella’s** work in *Untitled #7* (16mm) (2005) and *Untitled #9 (W.T.P.1)* (2006). Using computer programs, Azzarella rebuilds the footage, frame-by-frame, of a World Trade Center attack of September 11, 2001 and the Kennedy assassination of November 22, 1963, to produce modified sequences, rewriting history. In both works, Azzarella erases the impact that is inscribed in our memory and radically reconstructs an alternate outcome. Azzarella’s latest body of work focuses on transforming iconic scenes from popular motion pictures and slowing down its original viewing speed generating layers of meditative sequences. *Untitled #125 (Hickory)* (2011) is based upon the 6 minutes and 30 seconds from the *Wizard of Oz*, particularly the scenes when the tornado makes its grand entrance up until Dorothy’s encounter with Gilda the Good Witch. The outcome is a 120-hour composition of chromatic spectrums based on reducing the play back speed of the film and combining graphic design programs by layering the opacity of the scenes. The parenthetical reference refers to a deleted scene from the film where the farmhand, Hickory, is working on a machine to ward off tornados.

In **Rebecca Baron** and **Doug Goodwin’s** *Lossless* series (2008), the artists use common MPEG compression (the common video codec that compresses video for played on DVDs) and the internet on various digital devices, as a creative tool for manipulating found film footage. *Lossless #3* was generated from excerpts from John Ford’s *The Searchers*, and *Lossless #5* was generated from a water ballet choreographed by Busby Berkley.



Los Angeles Spin (2011) is part of an ongoing project where **Jonathan Cecil** uses aerial imagery and geospatial information to investigate geologic and urban structures, particularly in areas of political interest. In this project aerial images of downtown Los Angeles are the input for a computational process that produces a high-resolution 3D mesh, which is rendered with ray tracing software to produce the final image of a defamiliarized mass of our urban landscape.

Scale (2012) is a collaborative site-specific project that explores the most fundamental elements of both visual and musical composition by looking at the architecture of the California Museum of Photography (CMP) and the methodical experimentation of Josef Albers’ color studies in his seminal series *Homage to the Square*. **Robert Crouch** and **Yann Novak** chose a limited 10-color pallet, inspired by Ansel Adams’s 10 Zone System, which the CMP building was originally painted to reference. Assigned to each color is a single waveform and harmonic complement based from audio recordings of the background room tones recorded when the building is a “silent” gallery of photographs. As the color sequence progresses, the sound elements change in both pitch and timbre, creating an audio composition that simultaneously determines the sequence of colors.

Beginning in 2007, **Sean Dockray** created a custom piece of software that automatically generates four-minute videos that are comprised of a unique RGB color and an unrelated sine tone and uploads them to a YouTube channel named after the Russian avant-garde artist Alexander Rodchenko. In 1921, Rodchenko made some of the first monochrome paintings that “reduced painting to its logical conclusion” and declared it the end of painting. Like many of the Russian Constructivists, this attack on art was an attempt to end art as we know it so that we could envision a new revolutionary that would blend with life. In *Logical Conclusion* (2007/2012), Dockray revisits this revolutionary gesture through computer-generated videos and in 2007, created the largest collection of videos on YouTube. To exhibit this work in 2012, Dockray reactivated the software that now generates new videos live from the museum. He also chose to exhibit the cease and desist correspondence letters that were generated by automated scripts from YouTube that scan uploaded videos for copyright violations.

Victoria Fu’s work illustrates the elasticity of time and its possible breaks and slippages as it continues to move forward. In *Lake House* (2007), Fu employs the “rewind effect” to illustrate a visual palindrome. The featured characters interact and coexist in opposing dimensions through formations of symmetry or doubling. Through this process, the characters’ actions correspond to the control-struggle of their relationship, and suggest a rupture in the temporal structure of the narrative. The “rewind effect” is also implied in *Five Attempts at a Palindrome* (2010), which documents a dancer’s performance. Fu records dancer, Matilda Lidberg illustrating a choreographed palindrome dance that was superimposed over backwards footage of the original.