



SPECIAL PROGRAM FROM **orcglobe/DETROIT**

Curated by **odie rynnell cash**

Video art is a wide field of practice. For most of us interested in and producing video art, video represents a unique window to look into both our present day culture and also examines the counter-cultural and artistic world of our time. Post/Neo-video artists, usually artist born after 1962, are producing work created from a "privileged viewpoint" due to our influences of commercial media, modern film and most recently (i.e the last 25 years) music videos, as well as, the impact of our predecessors (Acconci, limura, Oppenheim, Graham, Jonas and others) who had the initial notion to experiment with the medium and have changed the way video art is produced and viewed today. This programme, which orcglobe/Detroit is pleased to submit to The 4th Annual eKsperim[E]nto Film & Video Festival will examine a variety of ideas and emotions by five (5) artist centered around the idea of the contemporary urban landscape and contemporay living. The artist included in orcglobe/Detroit submission (in order of appearance on video) are: Julie Meitz, odie rynnell cash, Kelly Parker, Richard Reeves and Matthew Noel-Tod. The single thing that unifies this diverse group of artists and their brand of contemporary art is that their work undertakes a different perspective on it's possibilities of structure under the associations of industrialist viewpoints and/or industrialist living essentially reflecting on it's banality.

* when I say privileged viewpoint I'm not speaking in the concept of class systems but that most of our generation and beyond were raised during the middle stages of television/film and technology allowing us to view things in different perspectives.

For more information please visit <http://www.geocities.com/orcglobal/ekspartist.html>

Comments on Work:

Julie Meitz video practices which includes digital video, staged scenarios as well as footage recording happenings and performances are all incorporated in her video "**Up/Down**" a story of a dead-pan mime, expressing 'up and down' emotions like a campy minimalist dancer, is colorfully blended into a kaleidoscope world of digital-impressionism.

"**transpolitics**"(odie rynnell cash) offers fragments of narrative that it explores briefly and then leaves behind through a single shot of traffic and a passing train in Detroit that is edited into variuos segments through a chance determination of edits with text to question the American postion in relation to global advancement. The video is edited to Music for Changes IV, by John Cage.

Kelly Parker's video "**She Moves Me**" (2002) gives a voyeuristic and objective perspective as it moves through the home of the characters in the video painting a extensive picture of dysfunctional relationship of a mother and daughter with an ending that focuses on the extremes in their relationship through the use of

banal objects and ingredients.

Richard Reeves gives us a partial glimpse into the present state of urban American society with "**Red**". Reeves states "The video is, on its simplest level, an edgy arrangement of reds with no more meaning than the music that accompanies it. This speaks to the isolation associated with the main character in the work who is ignored and bumped in his pursuit in the city. He continues "On the level that requires the most faith, "Red" is a message conveyed by its contents and their composition within the video frame". This speaks to the boundaries of cities and disassociation or inclusion with a cities frame work.

In "**Jetzt Im Kino**" (2003), Matthew Noel-Tod takes a city enclosed in a single structure as a platform for several interconnected bodies of work. The cinematic structure is modelled on the sprawling city landscape of modern Berlin and focuses on the urban exterior as theatrical space and the movement through this environment as a montage encompassing residential, retail, manufacturing, commercial industry, government and entertainment in a solitary focus on the condition of mankind.