

OPEN-ENDED
FESTIVAL OF TIME-BASED MEDIA



2007-2008 TUCKER-BOATWRIGHT FESTIVAL

Organized by the Department of Art & Art History in collaboration with
University Museums, University of Richmond

OPEN-ENDED FESTIVAL OF TIME-BASED MEDIA

February 28th, 29th & March 1st - 7pm

Solvent Space
0 East 4th St. & Hull St.
Richmond, Virginia
(Plant Zero Arts Center)

Curated by Jeremy Drummond
Assistant Professor of Art
Department of Art & Art History
&
N. Elizabeth Schlatter
Deputy Director & Curator of Exhibitions
University Museums



University of Richmond

Cover Image: Grace Ndiritu, "The Nightingale," 2004. Courtesy Lux, UK.

ART, HYBRIDITY & THE NEW COSMOPOLITANISM

WELCOME

Welcome to *Open-Ended*, the final event of the 2007-2008 Tucker-Boatwright Festival of Literature and the Arts: *Art, Hybridity and the New Cosmopolitanism*, organized by the University of Richmond's Department of Art and Art History and the University Museums.

This year's festival revolves around the concepts of art, hybridity and the New Cosmopolitanism. These concepts are at the very core of the issues that we, citizens of the increasingly interconnected world, must confront and address. In ever more important conversations about diversity, theories of hybridity challenge the entrenched assumptions and established modes of inquiry regarding questions of national and cultural identity, difference and assimilation. Theories and creative strategies of hybridity and the New Cosmopolitanism reestablish the "other" as a cultural agent, operating in the complex web of social, political, and cultural contexts. They subvert the view of the "other" as a passive, silenced victim of cultural dominance. We hope that the events of this year's Tucker-Boatwright Festival offer a glimpse into a significant body of current art and scholarship that challenges the established notions of diversity and introduces dynamic strategies of thinking about and mapping of emerging cultures.

The 2007-2008 Tucker-Boatwright Festival is a result of dedicated work by many individuals and of financial and organizational assistance provided by many people within the University and beyond. I would like to thank the faculty, staff and students of the Department of Art and Art History and the University Museums, the Office of the President of the University of Richmond, the Office of the Provost, the School of Arts and Sciences, the University Cultural Affairs Committee, the Office of International Education, the Modlin Center for the Arts, and the Departments of English and of Latin American and Iberian Studies at the University of Richmond. We are also grateful to the Department of Painting and Printmaking at Virginia Commonwealth University's School of the Arts and to Richard Roth for allowing us to present *Open-Ended* at Solvent Space.

Tanja Soffic
Associate Professor of Art
Department of Art & Art History
University of Richmond
Chair, Tucker-Boatwright Festival 2007-2008

CURATORIAL STATEMENT

Hybridity, identity, and the New Cosmopolitanism – these three "open-ended" concepts informed the basis of our curatorial choices for this festival, which is the concluding event in the University of Richmond's 2007-2008 Tucker-Boatwright Festival of Literature and the Arts. Our final selection of works was culled from more than 100 videos submitted from our call for participation and from international video art distributors, with the culmination of the festival consisting of the screening of Coco Fusco's *Operation Atropos*.

We derived the festival's purposely nebulous title early on to allow us flexibility when deciding what work to include. But the title became prophetic as the chosen videos examine these overlapping themes from extremely varied perspectives. When determining the order of the programs for the first two nights, we created four groupings within which each video contributes another facet to the subject.

Identity Construction – Social, Political, and Personal
The New Cosmopolitanism – Civilization, Urbanism, and Isolation
Hybridity – Dislocation, Separation, Change, and Fear
Hybridity – Global Citizenship, Curiosity, and Confusion

Seen in totality, we hope that the videos in this festival present creative interpretations of these inter-related ideas relevant to contemporary society and examined throughout the entire Tucker-Boatwright Festival.

We would like to thank the following for their assistance in organizing, promoting, and presenting this festival: Liz Clark, Alicia McCarty, Richard Roth, Samantha Sawyer, Hank West, and the staff, faculty and students in the Department of Art and Art History and the University Museums, University of Richmond.

Jeremy Drummond	N. Elizabeth Schlatter
Assistant Professor of Art	Deputy Director and Curator
Department of Art and Art History	of Exhibitions
University of Richmond	University Museums
	University of Richmond

Note: The following program notes were written by the curators. Notes on individual videos and artists' biographies were provided by the artists and/or their distributors.

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FESTIVAL PROGRAM

Tonight's screenings include examinations of identity construction and New Cosmopolitanism in the 21st century. Grace Ndiritu's almost impossibly elegant *The Nightingale* presents one extended gesture that touches upon issues of recognition, stereotypes, feminism, beauty, enclosure, and torture. Together, Köken Ergun's *I, Soldier* and Martin Brand's *Station* show two very disparate groups of people conforming to predetermined codes of behavior and appearance, dictated by the military in Ergun's video and by youth counterculture in Brand's work. Thorough language and imagery, Minette Lee Mangahas and Miyuki Nishiuchi examine individual responses to the concept of hybridity. The variety of approaches to time-based media are exemplified by Ryan Trecartin's video with its acid colors, warped sounds, and overly mannered actors portraying chat-room personas and Michael V. Smith's personal narration about gay adolescence.

Within the "New Cosmopolitanism" group, Jeroen Kooijmans' *Cargo* and John Smith's *Dirty Pictures* examine how a city exists and re-constructs itself following dramatic and destructive events whereas Mike Stubbs' work reveals the challenges and failure of urban planning projects. Casper Stracke's *No Damage* and Semiconductor's *Acousticity* look at the dynamics and elasticity of the metropolis as a subject. The pattern and flow of imagery and sound are woven together in both Blake Carrington's *Sky and Wires*—a digital diary of nomadic life—and Jennifer Schmidt's *Tulipmania/Everquest*, which, by fusing the curious obsession with tulips in the 17th century with the look and feel of video games, provides commentary on the mercerial quality of assigning value to nonpermanent or intangible things.

FESTIVAL PROGRAM

Program One: 7:00pm **Identity Construction – Social, Political, and Personal**

Grace Ndiritu: *The Nightingale*, 7:00, Pg. 9
Minette Lee Mangahas: *Kiss My Hyphen | On Love Across Margins*, 5:00, Pg. 10
Ryan Trecartin: *(Tommy Chat Just E-mailed Me)*, 7:15, Pg. 11
Michael V. Smith: *Invitation*, 4:00, Pg. 12
Miyuki Nishiuchi: *Identification*, 5:00, Pg. 13
Köken Ergun: *I, Soldier*, 7:14, Pg. 14
Martin Brand: *Station*, 14:52, Pg. 15

Intermission

Program Two: 8:15pm **The New Cosmopolitanism – Civilization, Urbanism, and Isolation**

Casper Stracke: *No Damage*, 12:30, Pg. 16
Semiconductor: *Acousticity*, 3:00, Pg. 17
Blake Carrington: *Sky and Wires: At Home and Homeless*, 10:00, Pg. 18
Jeroen Kooijmans: *Cargo*, 1:30, Pg. 19
Mike Stubbs: *Cultural Quarter*, 10:00, Pg. 20
John Smith: *Dirty Pictures*, 14:00, Pg. 21

Installation:

Jennifer Schmidt: *Tulipomania/Everquest*, 8:00 (Loop), Pg. 22

*See page numbers for video descriptions and artists' biographies.

THURSDAY, FEBRUARY 28th, 2008

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