

Q. How has video's history intersected with questions of identity and sexuality. Reference to Rosalind Krauss's article, *The Aesthetics of Narcissism* (1976)

Cecilia D: Video fosters live, in-process experimentation

[Screen scenes from *Sick*, *The Drama of the Gifted Child*, *Joe-Joe*, *My Failure to Assimilate*, *You Make Me Feel (Mighty Real)*]

What Rosalind Krauss (*The Aesthetics of Narcissism*, *October Magazine*, 1976) may have seen as narcissism may be better-discussed as discovery

If the self is not a permanent fixture, a finished product of either genetic inheritance or cultural tradition, or of self-reflection and self-improvement schemes, then what is narcissism, in the art-analytical way she used it?

The body is the subject

In video, fortunately, the body gets to do things that it can't do in real life

fractal imagery

chroma key

split screen

time-delay

and, of course, vertical roll

No need to discuss what digital editing brings to the mix

Krauss sees video as inherently requiring psychological strategies

She's acknowledging the process, which has often been forgotten as value is placed more on product by audiences and makers alike, nowhere more evident than in Film and Video departments in colleges and universities.

One ends up wondering how young people can enter a medium for which no history is provided, only the alternate history of video as film.

The stress is on post-production: you can fix that in post.

The computer is the new home of video production and the main venue for video screening. It's nice to see the monitors again (Wynne's show), to put the image back in the box.

[Screen scenes from *Gay Tape: Butch and Femme*]

Video was really the light-bulb for me. I had been painting. It was good practice and I like it. But when I first used video, I knew I could forego excessive attempts at symbolism, eliminate any traces of sentimentalism in my work, avoid completely the necessity for making definitive statements or coming to any conclusion at all, and engage in time-travel.

I would describe video as a very problematic medium. Can we create sustainable practices? Environmental waste, but also the idea of green computing.

Video and electronic media production uses non-renewable resources, mostly minerals and metals. Some of the elements are toxic. Some of the factories have oppressive working

conditions.

How do I, being an artist, help either workers or the environment?

The division between science, technology, production, use and sustainability is the same as the division between those with access to 'progress' and those employed at the factories assembling the devices, whose work belies the idea of progress.

This leads directly to personal economics. I have to use what is available to me. Lately, it's the computer desktop and software.

The artist's relationship to work, career, income, and public funding is based on the interleaving of public funder and curator-driven trends in art production. The artist has to be smarter and be willing to create work that satisfies other needs, maybe not primarily the needs or even the processes of the artist herself.

This show is one exception, and there are others in terms of exhibitions and screenings, perhaps because it's within the area of education. Other exceptions are the Mix Festival, the small galleries opening up in Brooklyn and elsewhere, artist-run spaces, Participant, Microscope Gallery etc. But there's no money in most of these enterprises.

Feminist video and queer video – are these terms? Or are they realities. I'm pretty sure they're realities. If one has a problem with either term, then the terms are not serving their work. All of the issues of queerness are first and foremost feminist issues. There can be no post-feminism in a world where girls are shot in the head for going to school, where female is

still without original subjectivity and is always a product of domination, or where women are routinely corralled into working in the sex industry against their will. So, what does this have to do with video? Let's just say feminist video is the same as feminist everything.

[Show stills, clips from *Laurie, Leslie, Eileen, Joe, Kevin & Cedar*] – note: I did not show these clips

Bad Girls – I never liked the title. I was always a good girl. Being queer was good. It meant not lying to myself or anyone. Being oppositional was not an action of mine, it was an action of the state first, the corporate creation of a blissful heterosexual family norm and woman as sexual object, and the outlawing and debasement of me and those like me within the social realm – on levels that were often very close to the body – gay bashing!

My work was always an examination of the space of the lesbian body within the structures established by the state, by corporate capitalism, and of the social realm.

[Screen clips from *Claudia, Grapefruit, CMG, Gone, The Third Space, The Scenography, The Fourth Space, Occupy Wall St Redux, and The Apartment*]

Regarding Wynne's show, I think Wynne is looking closely at the spaces inhabited by a person who is aware of the conundrum of the personal being political, of a young lesbian woman being in charge of her life and being able to create her own space. It's what you have

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to do – it's not what you get to do, it's what you have to do.