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Creative Time in the Anchorage 2001

Massless Medium: Explorations in Sensory Immersion

Opens May 30

May 1, 2001: Creative Time presents seven international artists creating immersive media environments that impose shifts in our physiological experience of space and time in *Massless Medium*, an exhibition in the Brooklyn Bridge Anchorage. Opening May 30, *Massless Medium* will feature work using sound, light and moving image, blurring boundaries between body and environment, solid and immaterial, immersion and isolation, disorientation and the sublime. The group show includes **Andreas Angelidakis** with **nanogod**, **Masamichi Udagawa** and **Sigi Moeslinger**: **Antenna Design**, **Marco Brambilla**, **Francisco López**, **Liz Phillips/Anney Bonney**, **Erwin Redl**, and **Leo Villareal**. *Massless Medium* will be open to the public through July 29, Thursday through Sunday 1-6pm. In addition to the exhibition, Creative Time continues its six-year tradition of presenting complementary music performances (Thursdays: June 7, 14, 21, 28) in which some of today's most innovative, groundbreaking electronic musicians will perform. Among them are **Porter Ricks**, **Phill Niblock**, **Thomas Brinkmann**, **Jorg Burger** and **Hexstatic**.

For eighteen years Creative Time has opened the vaulted stone chambers of the Brooklyn Bridge Anchorage and used it as a forum for experimentation. By offering artists the opportunity to work freely on a massive scale in the Anchorage, Creative Time has fostered such talents as Shirin Neshat, Jim Campbell, Natalie Bookchin, Doug Aitken, and Granular Synthesis.

Creative Time's emphasis in its programming at the Anchorage over the last six years has been in the exploration of new media by artists working in many disciplines: music, fashion, film, design and video. *Massless Medium* deepens this ongoing exploration by examining how our bodies are impacted by new and hybrid artistic practices. The exhibition's historical precedence lies in artwork by John Cage, Dan Flavin, and James Turrell, who, in the 1960's and 70's, constructed ambient and sublime environments with mundane materials. Artists in *Massless Medium* reference and expand upon such work with both the building blocks of technology — radio waves and LEDs — as well as advanced plasma screens and micro-sequencers. Through sound, light, and moving image, *Massless Medium* sensitizes, disarms but most of all, forces us to re-examine our relationship with our environment in an increasingly technological world.

Andreas Angelidakis is an architect who has designed future homes based on NASA's Bioplex, transformed a storefront into an "office for future information" and designed many other spaces, virtual and land-bound. The artist uses technology to explore how structures can reflect or deflect both their environment and usage. Angelidakis' installation, *My Anchorage*, features a component by **nanogod** and gives a projected tour of a virtual "non-place," expanding the viewer's imagination and relationship to the Anchorage.

Masamichi Udagawa and **Sigi Moeslinger**, Antenna Design, introduce *Firefly*, a project consisting of skeletal, self-illuminated objects staggered throughout the Anchorage. By holding a wireless device (Palm OS) up to each piece, the viewer (through infrared "beaming") will see the effects associated with the particular object such as



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rippling water from a skeletal faucet. In addition, the duo provides a grassy slope intended for viewer relaxation and contemplation.

Erwin Redl, born in Austria and living in New York, heightens visual awareness with *Matrix IV*, by creating an illusory, radiant space with his grid of thousands of red and blue LED lights. Over the last three years, in an attempt to liberate the temporal and visual effects of his computer-generated work from the confines of the monitor, Redl has been using LEDs (a building block of digital imaging) as a sculptural medium. With the piercing purity of LEDs, the artist is “fine-tuning the [individual’s] modes of perception.”

Marco Brambilla's *Arcadia* consists of two, four meter-high monolithic metal towers containing plasma screens that take the viewer on a visceral ride of one of the world's largest roller coasters, *The Millennium Force*. Combined with a soundtrack of mechanical sounds of the ascent and screams from the descent, viewers experience speed, time and movement without actually moving.

Anney Bonney and **Liz Phillips**, American video and sound artists respectively, present *Shaded Bandwidths*, an interactive video and sound environment that explores the phenomenon of “ghosting” (the interference of radio transmissions by architectural and geological formations). In this dramatic installation of large screens, viewers trigger ghosting with their movements, subtly effecting the projected video and sound.

Sonic architect, **Francisco López**, presents *Buildings [New York]*; a sound installation composed of field recordings of white noise in New York City buildings. By recording and integrating sounds in our collective environment - e.g. from boiler rooms, light fixtures, and air filters - López transforms peripheral noise into an encompassing physiological experience.

Leo Villareal, Mexican-American new media artist living in New York, presents *Firmament*, a ceiling of mounted light sculpture composed of strobe lights arranged in concentric rings. The lights are sequenced into constellation-like, animated patterns. Viewers will be able to recline beneath the lights and ponder the artist’s use of the synthetic matter to mimic the organic and the transcendent.

Creative Time's
Music in the Anchorage 2001
Thursdays June 7,14, 21, 28

Complementing and deepening the themes in *Massless Medium*, *Music in the Anchorage 2001* focuses on composers who take minimalist and experimental influences and fuse them with the tools and technology available today. Whether re-molding cultural and industrial effluvia to build new forms, or constructing powerful layers of pure electronic timbres and frequencies, these artists create new sonic experiences that are simultaneously futuristic and historic, simple and monumental, phenomenological and mind-altering.

June 7

Thomas Brinkmann, Jorg Burger a.k.a. the Modernist, and Dimbiman a.k.a. Zip – key figures in the growing minimalist electronic music scene in Germany – will perform avant-garde dance music in an exclusive New York appearance.

June 14



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Phill Niblock makes thick, loud drones of music, filled with microtones of instrumental timbres which, when combined with his corresponding computer-generated videos, generate many other tones in the performance space. His night of music and images features performances with Thomas Buckner, voice; and Guitar Army-Alain Licht, Robert Poss, Michael Schumacher, Richard Lainhart, Roger Kleier, David First, and David Watson.

June 21

A/V Club

In night of multi-media performances and screenings that fuse sound and video using radically new software, Hexstatic will perform their "Rewind" material: playful, high speed sound and video compositions made of stock footage. Battery Operated will present new pieces that combine found sound with digitally manipulated images. Electronic musician Unit will collaborate with Kurt Ralske and Lukas Lysakowski, who use the cutting edge NATO +0.55 software to edit and control video on the fly.

June 28

Mille Plateaux and Force Inc., two of the world's most respected platforms for experimental and electronic music will commemorate their tenth anniversary with an evening of performances by artists who have released groundbreaking work on the labels. Performers include techno-dub pioneers, Porter Ricks and SND-one of the premier groups producing "glitch" music (made from digital glitches) in their first U.S. performances. Also appearing will be Kid 606, a rising star in the experimental electronic scene, as well as jungle producer Panacea and Thomas Heckmann, an influential techno artist.

Adjunct Events:

June 13. Creative Time hosts a summer revel to celebrate *The Paris Review's* new writers issue (#158). Beginning at 8 p.m., **George Plimpton** introduces writers **Jim Carroll, Denis Johnson, Rick Moody** and **Helen Schulman** who will read excerpts from their early work published in *The Paris Review*. To follow, music by Carol C. (Luaka Bop).

June 20

A special performance by sonic architect, Francisco López, followed by a discussion about the *Massless Medium* exhibition between its artists and writer, Christoph Cox. The event is co-hosted by *Cabinet Magazine*.

More information on the web: www.creativetime.org.

Directions to the Anchorage:

The Anchorage is located inside the base of the Brooklyn Bridge on Cadman Plaza West, at the intersection of Hicks and Old Front Streets, Brooklyn. By subway, take the A/C train to High Street or the 2/3 to Clark Street. For the A/C, take a left upon exiting. Walk down Cadman Plaza West towards the river and under the BQE overpass. For the 2/3, exit on Henry Street and turn left. Turn left again on Cadman Plaza West, walk towards the river, under the BQE overpass. The Anchorage entrance is on your right.



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