

Foxy Production
2 East Broadway, 200
New York, NY 10038, USA
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Video Store

13 January - extended through 19 March 2023

Clockwise from entrance:

Left wall:

1. Cory Arcangel 2. Michael Bell-Smith 3. Rafal Bujnowski 4. Erin Calla Watson

Back wall:

5. Ellen Cantor 6. Olga Chernysheva 7. Petra Cortright 8. JODI 9. Steve Reinke
10. Sterling Ruby 11. Travess Smalley 12. Abbey Williams

See following program notes for details:

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1. Cory Arcangel

☕, 2019

Single-channel screen recording of a live bot performance on Instagram, November 26, 2019
46 min. 36 sec.
Edition of 1
CA_FP4849

2,082 posts
216k followers
267 following, 2019

Single-channel screen recording of a live bot performance on Instagram, November 26, 2019
60 min.
Edition of 1
CA_FP4847

Cory Arcangel's videos document a bot he created to interact with commercial Instagram accounts: every posting is "liked." In what the artist describes as a "bot performance," faceless mega-corporations—here Cracker Barrel and Starbucks—have their overly folksy and familiar ploys to ingratiate themselves with the public held under a microscope, subtly parodied, and ultimately undermined.

The seeming horizontality of social media, where monolithic companies pretend to be somehow on par with friends and family is very gently held to ridicule. With the artist's apparent approval of every tricky entreaty, the act of assent becomes invalidated. Instagram is no longer pictured as a community interaction; it rather feels like an internal monologue within a corporate communications department.

Arcangel has stated: "Eventually, Web 2.0 happened and scrolling became a way of life. In 2014, I made the "Surfs" series, where I navigated corporate websites for the brands Subway, Office Max, Starbucks, and Dunkin Donuts. Those also had to do with my interest in capturing online spaces that so often just vanish."

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2. Michael Bell-Smith

While we slept, 2004
Video loop with sound
3 min. 27 sec.
Edition of 5 with 2 AP
MBS_FP772

While We Slept is a black and white, very pixelated video loop that begins with a sunset. The black and white patterning references early Mac Paint applications from the 1980s, in which various black and white effects were used to denote texture. After the sun sets, the scene scrolls up into the sky and through the stars and universe. There, a battle begins and the black night is lit up with white flashing explosions as a sleeping city is bombed below. Once the battle ends, the screen scrolls back to the original setting in time for sunrise. With a sense of peace and tranquility, there is no sign that a bombing ever took place—perhaps Bell-Smith's commentary on both the terrible yet magical potential of technology. *Marcin Ramocki and Paul Slocum*

Some Houses Have Pools, 2006
Video with sound
2 min. 55 sec.
Edition of 5 with 2 AP
MBS_FP791

Some Houses Have Pools (2006) is an aerial view of suburbia that unnervingly becomes obscured by Hokusai-like clouds and smoke from a house-fire. The work reflects upon uniformity and divergence within a formal examination of perspective, abstraction, and movement.

Michael Bell-Smith operates in the gap between animated cartoons and painting with unusual effectiveness. His short digital loops, shown on small screens or painting-like wall monitors, portray landscapes, cityscapes, figures and oblique social commentary. But their main concerns are color, space and light, tweaked and amplified by digital technology and restrained animation. Whether we are flying high above an endless suburbia, as in "Some Houses Have Pools," or looking at the artist as he stands in the middle of a Midtown street, as in "Self-Portrait NYC," the excitement lies in grasping the layers of the image and the way they do, or don't, change. *Roberta Smith*

Magic Hands, 2012
Video loop with sound
3 min. 14 sec.
Edition of 3 with 2 AP
MBS_FP2408

Magic Hands uses the visual trope of a magician's hands to introduce a series of stock electronic sound effects and motion graphics. The hand's impression on the screen has now become central to the process of accessing information: in this video, hands initiate a barrage of sounds, objects, and actions, that, while identifiable in themselves, never coalesce into a definitive statement. It is the hands, center-stage, that unite all the work's disparate elements, on both a metaphoric and structural level, into a linear system.

"*Magic Hands* and *De-Employed* utilize similarly debased lexicons. In the former, a pair of white-gloved conjuror's hands repeatedly clasp and unclasp, each motion revealing a new object, image, or effect that hovers in space until replaced by the next in a seemingly endless sequence." *Michael Wilson*

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CC Ghost, 2021
Video with sound
2 min. 47 sec.
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MBS_FP4596

CC Ghost uses found aerial footage of New York City from television programs. These intros to the cityscape are accompanied by an insistent city soundtrack and poetic text that sustains a tension that's ongoing, evocative, and never reaches a reassuring resolution. Like the city itself, the video immerses the view in a continual present.

Appetite, 2023
Video, silent
2 min. 54 sec.
Edition of 3 with 2 AP
MBS_FP4859

Appetite uses standard design templates and text to produce a luscious veneer that is punctured by a sense of anxiety, a sense that underneath the sheen of formulaic aesthetics is an unnerving feeling that the surface

3. Rafal Bujnowski

Zug (detail), 2003
Video with sound
11 min. 7 sec.
Edition of 1
RB_FP4835

Drzewa (detail), 2003
Video with sound
8 min. 19 sec.
Edition of 1
RB_FP4832

Flora (detail), 2003
Video with sound
9 min. 8 sec.
Edition of 1
RB_FP4833

Dzielnica (detail), 2003
Video with sound
13 min. 8 sec.
Edition of 1
RB_FP4837

Sad (detail), 2003
Video with sound
12 min. 46 sec.
Edition of 1
RB_FP4836

St. Michael (detail), 2003
Video with sound
9 min. 13 sec.
Edition of 1
RB_FP4834

Rafal Bujnowski's *Video Painting* series documents the artist over-painting monochrome scenes until all that remains is a black canvas. Each video was originally exhibited alongside its black painting. The work is about erasure and memory, where the process of painting hides the image rather than revealing it.

Writer Karol Sienkiewicz has described Bujnowski's "process of the transformation of a scene into black monochrome – night falling."

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4. Erin Calla Watson

Heathen, 2023
Video, silent
2 min.
Edition of 3 with 2 AP
ECW_FP4863

Erin Calla Watson's videos and photographs capture scenes of monochromatic rooms featuring iconic figures from popular culture. The artist models scenes based on an images found on r/malelivingspace, a reddit thread where single men seek interior design advice from other single men. For the artist, each inserted character represents the alienation and desire inherent in their rooms and questions surrounding them. The flattened image and reflective materiality of the reconstructed scenes produce an uncanny perspective that hovers somewhere between two and three dimensions and between realism and a heightened theatricality. The video's accompanying text—both original and appropriated—gives a poetic voice to the the work's animated characters.

5. Ellen Cantor

Evokation of My Demon Sister, 2002
Video with sound
4 min. 36 sec.
Unlimited edition
EC_FP4850

Cantor reimagines Kenneth Anger's *Invokation of My Demon Brother* (1969) as if it were a paean to Hindu goddess of destruction Kali instead of Lucifer. In Cantor's take, Anger's hypermasculine imagination of the occult is replaced by that of an ironic depiction of female "hysterics." *EAI catalog*

Ellen Cantor and John Cussans
Whitby Weekender, 2006
Video with sound
58 min. 50 sec.
Unlimited edition
EC_FP4851

Whitby Weekender is 60 minute documentary film about Northern Soul made with the artist Ellen Cantor. It was shot during the Togetherness Soul Weekender in Whitby, North Yorkshire in 2005. It contains a Northern Soul dance lesson for Ellen, personal interviews between Ellen and three of my childhood friends exploring their emotional attachments to the Northern Soul scene and talking frankly about their early sexual experiences. It includes an interview with the soul singer Alexander Patten, who performed at the event. *John Cussans*

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6. Olga Chernysheva

Untitled. Dedication to Sengai, 2008

Video with sound

5 min. 40 sec.

Edition of 5 with 2 AP

OC_FP1153

Chernysheva's video *Untitled: Dedicated to Sengai* portrays a street vendor selling a child's erasable sketchpad on a bleak city square. Opening with a close-up of the seller's face, Chernysheva's camera reveals a keen self-possession and determination. Demonstrating her product, the seller draws and deletes and then redraws the square, triangle and circle of Sengai's famous painting *Universe* with a Zen-like demeanor.

Trashman, 2011

Video with sound

6 min. 30 sec.

Edition of 5 with 2 AP

OC_FP1876

Chernysheva's video, *Trashman*, observes a young man as he stands with a large trash bag in front of the screen as people leave a cinema. Patrons fling their drink cups and other refuse into the bag he holds open, as the various films' end-credits roll down and the final songs of their soundtracks blare out. His calm, self-possessed demeanor recalls the idealized workers of Realist painting or Soviet cinema; yet, here in the new Russia, the model worker stands alone, contemplative, appearing out of place and time, disconnected from the broader social realm moving around him.

Effigies of Tenuous Shapes, 2021

Video with sound

6 min. 26 sec.

Edition of 5 with 1 AP

OC_FP4846

In *Effigies of Tenuous Shapes*, Chernysheva captures remnants of urban celebrations – what is left behind in the wake of a communal gathering. Discarded gloves remain, like memory handprints from the ghosts of a party past. Composed in Chernysheva's characteristically lyrical style, the film is a reflective commentary on the strange ways the recent COVID-19 pandemic manifested in day-to-day life, when the gathering of people was suddenly perceived as a threat. *Kathmandu Triennial, 2022*

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7. Petra Cortright

(Untitled) January 29 2007, 2007

Webcam video

1 min. 33 sec.

Edition of 3

PC_FP4859

666 Smielyz, 2008

Webcam video

2 min. 2 sec.

Edition of 3

PC_FP2810

moer dancing redux, 2008

Webcam video

1 min. 51 sec.

Edition of 3

PC_FP2839

Das Hell(e) Modell, 2009

Webcam video

3 min. 49 sec.

Edition of 3

PC_FP2816

Oh my God how we.. Increase. Oh my God, how we rise, 2010

Webcam video

2 min. 22 sec.

Edition ???

PC_FP2819

Sparkling I, 2010

Webcam video

1 min. 34 sec.

Edition of 3

PC_FP2822

911 King, 2011

Webcam video

2 min. 43 sec.

Edition of 3

PC_FP2811

True Life: I'm a Selfie - (Fake True's Negativity Remix), 2013

Webcam video

1 min. 40 sec.

Edition of 3

PC_FP2824

banksi unbrush ponitaeyel, 2015

Webcam video

1 min. 8 sec.

Edition of 3

PC_FP3211

FIRE (FANTASTIC PLANET), 2016

Webcam video

1 min. 8 sec.

Edition of 3

PC_FP4843

yellow_rose, 2016

Webcam video

1 min. 25 sec.

Edition of 3

PC_FP4844

smoking-vase-1, 2022

Webcam video

2 min. 45 sec.

Edition of 3

PC_FP4861

(Untitled) September 6, 2018 at 1:42 PM, 2018

Webcam video

54 sec.

Edition of 3

PC_FP4860

Petra Cortright's early short videos were presented on YouTube and mimicked the "camgirl" genre, while adding consumer-grade visual effects that her webcam software made available in odd and surprising ways. Spanning three decades now, Cortright has continued to make performance-to-camera work, including Instagram live videos for Stella McCartney.

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Petra Cortright: There was this certain consciousness that I wanted to record—the spirit of AOL Instant Messenger chatrooms. But people stopped hanging out on their desktops and moved to their phones, which I think are less helpful in artistic pursuits because they're constantly asking for and dividing your attention. Now, because of self-isolation, everyone is on the computer again.

It is physically and psychically painful to be in front of a computer all day, especially looking at yourself. That's what most people do on Zoom or FaceTime: They look at themselves. It turns people a bit manic and kind of silly. It's easy to become a cartoon. We watch so much entertainment, and we're used to seeing work that is produced by a team of people that are filming other people, but we aren't used to having their own image circulating so freely. Most of us don't realize that it takes a lot of work to be the person in front of the camera and the person in charge of filming. That's why things like the "Myspace angle" or the "selfie angle" exist. They're physical templates for you to be alone, reassurances that you can look okay.

Of course, the webcam that's built into phones and computers is almost unusable to me because that perspective—looking up underneath your chin—is so unflattering. There's no good way to do it unless you're really away from the computer and you lift the computer up. But then you can't actually use the computer. I always have to position the webcam higher to make a video. I use a Logitech webcam that I bought in 2009. It has a long neck, so it's kind of up high already. But I usually need to even boost it up higher on a stack of books, my glorified pedestal.

When I was making videos of myself using a webcam, I always wanted maximum control, but that's very difficult to achieve when you're alone. People have always underestimated how much control I've exerted over the files that I've uploaded or made available publicly. I used to get asked, "Oh my god, aren't you weirded out that you're beaming your image for all the world to see?" And it's like, no, not really, because it's been vetted by me, it was not live. There's no editing, but it's prerecorded, which is a big difference. And in a way, the works weren't about me at all, but about maintaining a sort of neutrality, letting the customization effects overpower any sense of self. It's funny to me how overlooked this has all been when people talk about the webcam videos. *As told to Giampaolo Bianconi, Artforum*

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8. JODI

Geo Goo, New York, 2003-2008, ongoing
Software program
Duration variable
Edition of 5 with 1 AP
JH_FP4852

Geo Goo, New York, revels in error by radically disrupting Google maps. The platform seems to go mad with flowing icons, sharp zooms in and out, wild pans, and disorienting multiple perspectives in Street View:

JODI explores the relations between the Internet world built on Google Maps and the other empirical world based on our mental and physical maps, mapping these online geometrical constructs to reality and vice versa. Services such as GoogleMaps have dramatically changed our worldview by making the Globe accessible as a commercial multi-user surface. The audience can see the “dropped pins” and other features of google Maps overlay their figures as jogging paths for creating user-generated maps in a corybantic animation. *Hua Chun Fan*

9. Steve Reinke

The Genital is Superfluous: Final Thoughts, Series Four

The Natural Look, 2014
Video with sound
36 min. 32 sec.
Edition of 3 with 2 AP
SRE_FP4853

There is no future in reproduction. I have no concern with any species extending itself through time. You think you have given birth to a baby, when really you have given birth to a bus driver, or tax collector. Instead I'm interested in the placenta, the real mother of us all, forgotten discarded. The softest machine, all lipids and blood, that blooms and rots like any vegetal/floral martyr. That umbilical cord did not connect you to your mother. It connected you to that most partial of objects — the placenta — part you, part mom, all martyr and garbage. It is not the afterbirth but the essence of birth itself.

The Natural Look is a video dedicated to all things placental. It is constructed out of material all downloaded from the internet, mostly from YouTube. Nature films — both professional and amateur. Seven chapters are introduced by quotes from E. M. Cioran and Clarice Lispector, which provide a larger context for thinking placentally. The genital is superfluous, but pop music remains central. *Steve Reinke*

A Boy Needs a Friend, 2015
Video with sound
21 min. 37 sec.
Edition of 3 with 2 AP
SRE_FP4854

"The title, *A Boy Needs A Friend*, is both a pathetic plea and just a fact." – Steve Reinke

Steve Reinke ostensibly turns to the subjects of friendship and intimacy in *A Boy Needs A Friend*, in particular investigating the notion of queer Nietzschean friendship. Using his signature dry voice-over

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monologue to tie together an eclectic array of disparate images, ranging from found footage collages to digital animation and cell phone video, Reinke sets forth theories about the identity of Stephen King and Joyce Carol Oates, needlepoint doodles, the upsides of owning both U.S and Canadian citizenship, and the ability of corpses to have sex. *Video Data Bank*

Welcome to David Wojnarowicz Week, 2016

Video with sound

14 min.

Edition of 3 with 2 AP

SRE_FP4855

“Plankton, Kafka, Bette Davis, Wednesday afternoon visits with friends, more plankton, burning villages, Hollis Frampton, Sammy Davis Jr. as a libidinal machine producing sadness, opera, disembowelment, and poetry”

Reinke proposes a new holiday with the motto MORE RAGE LESS DISGUST: David Wojnarowicz Week and takes us through his seven days of celebration. *Video Data Bank*

10. Sterling Ruby

Dihedral, 2006

Video with sound

8 min. 1 sec.

Edition of 3 with 2 AP

SR_FP4838

A voice-over intones a modified quote from sociologist Roger Caillois’s surrealist etymological text, “Mimicry and Legendary Psychasthenia,” as waves of color encounter a clear liquid. *Dihedral* illustrates the process that is captured in Ruby’s *ACTS* series, in which liquid dye is fixed inside clear urethane blocks. The film will be screened during gallery opening hours, from 10am to 6pm. The event is free and open to the public.

Lamictal Club Mix, 2006

Video with sound

59 sec.

Edition of 3 with 2 AP

SR_FP877

Sterling Ruby's 2006 "Lamictal Club Mix" is a commentary on the unwanted side-effects the drug prescribed for bipolar conditions. The screen flashes a crazy-making rainbow animation set to industrial noise music, the color show periodically interrupted briefly by the Lamictal logo.

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11. Travess Smalley

Blur Hard Mix Script for Photoshop, 2023

Video, silent

Duration: variable

Edition of 3 with 2 AP

TS_FP4865

Travess Smalley's vivid new video, made with javascript, photoshop, automator, and ffmpeg, is a mix of random and pre-determined contours that create hard-edged abstractions and flaring bursts of subdued color. Smalley strikes a balance between process and output, between strategy and experimentation. His work's visual immediacy incorporates the many histories of mark-making and reproduction within its own distinctive vocabulary.

12. Abbey Williams

YES, 2002

Video with sound

4 min. 2 sec.

Edition of 10

AW_FP4856

The subway is a public place in which strangers often stand close to each other and have a kind of tacit permission to look. Passengers are expected to respect each other's personal space and not to stare, but as a train lurches to a sudden stop, for example, bodies may come in contact. The song that Williams uses for the soundtrack for YES, "I want you" you is by Revlon 9, a Swedish Trio with a female vocalist, perfectly encapsulates the issue raised: sung with a breathy, insistent urgency, the lyrics have a boy crazy aspect, but also remind us that the need for human connection is constant, as in the plaintiff refrain, "I want you / I need you / I want you to / need me too." By placing us in the position of the erotically/neurotically driven protagonist, Williams implicates us in the game/drama that she enacts. She

has written, "I traced the line between the ecstasy and constraint of my consumption as an attempt to break down the fuzzy binarim of our Yes-No culture." *Bob Nickas*

Overture, 2020

Video with sound

3 min. 25 sec.

Edition of 5 with 2 AP

AW_FP4858

Williams continues to explore an oppositional gaze as an exercise in her *Overture* (2020), which splices together parts of the 1964 musical dramedy *My Fair Lady* that grapple with the politics of gender and class—a film reshaped from George Bernard Shaw's 1913 play *Pygmalion*, drawing from Greek mythology. Also interwoven are contemporary hip-hop recordings by Black female artists such as CupcakKe's "Doggy Style" (2016), Princess Nokia's "Tomboy" (2017), and Khia's "My Neck, My Back" (2002). The artist makes known her hand by applying the editorial strategy of redaction in the form of black stripes that appear intermittently across the screen, barring the legibility of text and images. Theorist Christina Sharpe's Black redaction and Black annotation as ways of mediating viewership take on new shape and form via Williams's application. This, alongside visual splicing and sonic remix, creates moments of disembodied atemporality and optical disconnection that, in their opacity, shift the possibilities of direct readership.

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Williams considers *overture* in its dual definition: mutually as a type of introduction and an orchestral precursor to a performance. Williams's redactions take us from a cinematic space to a cosmic space, a blackness that in taking over the screen becomes so all-encompassing in its encryption of information that the only place left to go is up and into the stars, a constellation that proposes a celestial afterlife of Black femmehood, held tenderly in its expansiveness. *Legacy Russell*

Intermission, 2018-2023

Video with sound

3 min. 7 sec.

Edition of 3 with 2 AP

AW_FP4857

In *Intermission*, Williams calls forth funk and soul singer Ada Ray through the haunting layering of Ray's song "I No Longer Believe in Miracles" (1962). Entwined with Ray's vocals, Williams shows monochromatic tiles shifting on the screen, an eerily empty stage in changing light, viewed from above, Ada Ray just out of reach. Ray herself was a member of the Bronx-based American girl-group the Jaynetts, known for their hit "Sally Go 'round the Roses" that reached No. 2 on the charts in 1963, the same year JFK was assassinated. The group's success was short-lived, disbanding in 1965; since then the music and Ray's legacy has been largely underrecognized, with Ray passing away in 2012. Thirty-three seconds into this rare track we hear Ray performing a moment of breakdown, a weeping that prompts the music to come to a halt and a voice "off-stage" (perhaps spoken by Ray herself, an internal monologue, made external) to call out: "Ada, pull yourself together, we have a record to do!" An intermission inside of an intermission, Williams in this pairing triggers the senses. The artist challenges the audience to hold and make space for Ray in ways beyond a sight set solely to consume her budding celebrity within the moment the record was made, giving her a gentle spotlight, long past due. *Legacy Russell*