

CORY ARCANGEL, notes on five works



Not Yet Titled (*DAZED AND CONFUSED*)

DVD, edition of five

Cory sent the script for the film *Dazed and Confused* to an executive assistant outsourcing firm in India. The assistants were instructed to read the different parts and record their performances. The results were then sent back to Cory who has painstakingly dubbed the original motion picture. As a viewer watches the feature length film, they are struck the inconsistencies and manipulations that underline the split between sound and image in the cinema. Cory has taken a film in English and had it dubbed into English, an act which makes the familiar strange. In so doing, he comments on the corporate phenomenon of outsourcing – in which jobs are farmed out, to be performed by cheaper labor in foreign markets. Cory's piece also illustrates the manner in which American ideology is sold to foreign countries frequently in the guise of "entertainment."

—NO IMAGE YET—

Not Yet Titled (*THE ED SULLIVAN SHOW*)

Mini-Mac, unique

Cory has written a computer program which will play the Beatles appearance on the Ed Sullivan Show. As the show is played, the program will compress the image and degrade it. Hence, every time the show plays, it looks worse. As in the human memory, Cory's piece takes an original cultural moment and, as time progresses, erodes it.

The piece also comments on the increasing filtering of all media through digital compression algorithms, a fact that is often ignored by the public and artists alike. This video has no ending; it is an infinite process.



Not Yet Titled (*COLORS*)

Mini-Mac, edition of five

This is another computer-based work for which Cory has authored a program. In this case, a computer plays a film one line of pixels at a time. The film in question is the 1987 cop drama *Colors*, directed by Dennis Hopper. As Cory's piece begins, the top line of pixels is stretched to occupy the entire screen. Pulsating bands of color, spanning the entire image surface, are accompanied by the original soundtrack which allows us to follow the story. Soon a narrative relationship is read into the pure colors as a viewer associates what they are seeing on screen with what they are hearing from the speakers. As the piece progresses, additional lines of resolution are played one at a time — the second, then the third, then the fourth and so on. The entire piece runs 33 days.



SWEET SIXTEEN

DVD, edition of five

Cory applied American avant-garde composer Steven Reich's concept of phasing to the guitar intro of Guns and Roses' track *Sweet Child O'Mine*. Rather than use instruments, Cory took the same two clips from the song's music video and shortened one clip by a single note. As the videos loop, the two intros grow farther apart until they are back in sync.



*THE BRUCE SPRINGSTEEN "BORN TO RUN" GLOCKENSPIEL
ADDENDUM*

12" vinyl, edition of three hundred

The famous Bruce Springsteen album *Born to Run* is memorable for including a great deal of glockenspiel. Cory has written, played and recorded glockenspiel arrangements for the songs on the LP that did not originally contain the sound of that instrument. When played alone, Cory's album delivers long passages of silence, punctuated by occasional sections of glockenspiel. When played in tandem with the Springsteen original, Cory's record inserts an instrument where it had been lacking in the first place.