

Films highlight artists' work in video genre

by Molly Tomutsa
Contributing Writer

University of Dallas' first video exhibition, *Untilted* (Bowers, Hamilton, Schwarz, Steinfeld), opened last Friday evening in Haggerty Gallery. The four artists, none of whom work exclusively in this media, used video to capture human behavior in the five exhibited pieces.

Each of the videos shows the viewer a different mentality (either from the outside or a manifestation of the inside)—the seeming clash is characterized by the strange combination of noises that the solitary viewer hears upon entering the gallery.

Everything from Pink Floyd, to the excited echoes of a high school basketball game, to the rush of conversation and traffic from a busy street, to a man cheerfully singing, "there's a doctor I found who can cure the boy," murmurs between the walls.

"The pieces explore the many ways in which people look at themselves and others. The videos share a sense of spying, snooping, and give the feeling that maybe we're not really meant to be watching," curators Christine Bisetto and Steffen Boddeker wrote.

With an *American Beauty* voyeurism, the viewer can watch cheerleaders as they smile, act tough, shake their hips, scream and kick their legs in Andrea Bowers' *Touch of Class*. In this piece, Bowers moves the focal point of the high school basketball game from the court to the sidelines.

"You are completely focused on the cheerleaders," Boddeker said. "Separating out these gestures makes you look at them in a new way."

Aware and unaware of their physical presence, the cheerleaders bubble back and forth between self-confidence and self-consciousness. All the while, they move with a beauty characteristic of teenage girls—a mixture of girlishness and sexiness.

in the rabbit land. While she rests, the dominance of her humanity recedes and the little, timid creatures play. Her quiet allows them to act naturally. They sniff at her, stare at her and almost climb over her.

The viewer feels as though she is watching something private, but it is difficult to decide whether she snoops in on the secret world of rabbits or Steinfeld's psyche.

The rabbits and the environ-



photo courtesy of Daniela Steinfeld

Bunnies scamper over a "sleeping" figure in Daniela Steinfeld's Soulvideo, part of the Untilted exhibit, which will run until Oct. 3.

The viewer changes from the external voyeur to an internal one with Daniela Steinfeld's piece, *Soulvideo*. Lying near the center of the screen, Steinfeld seems the focus at first glance yet remains motionless throughout. Rabbits, hopping into the scene, and background music are the only motion.

With a dress matching the roof of a rabbit house, the "sleeping" artist looks almost like furniture

ment seem like projections of her sleeping mind. The rabbits are thoughts—sniffing this way and that—allowed freedom from the constraint of wakeful alertness.

Equally surreal, but much goofier, are Ludwig Schwarz's *Great Moments in Painting #3* and *Three Minute Cure*.

Like Steinfeld, Schwarz includes himself in one of his videos—*Great Moments in Painting*

#3. Upon the wall hangs a mini-TV. On the screen a little figure (Schwarz) improvises karate moves from memories of martial arts films. Even though his gestures are awkward, and his noises sound more like a chicken-ape than a warrior, a strange seriousness exists in the performance.

Directly contrasting the improvised performance in *Great Moments in Painting #3*, *Three Minute Cure* is very rehearsed. Within this piece, a 15-second segment from the 1976 movie *Tommy* is looped for three minutes.

The segment begins with a man first looking to the right and then to the left with a gleeful smile on his face.

Then it cuts to him marching into a room, slinging a pheasant in one hand and carrying a rifle in the other. He marches up to a motionless woman, dressed in a black and white polka-dot bathrobe and staring into a mirror, in order to announce with song: "There is a man who can bring us all joy! There is a doctor I found who can cure the boy!" It then loops back to the gleeful smile.

Soon after *Three Minute Cure's* creation, the piece received the best compliment, Schwarz said. It was exhibited in a gallery where a homeless man, who was looking around, commented, "It looks like stoner basement art."

Untilted (Bowers, Hamilton, Schwarz, Steinfeld) closes Oct. 3.