



# pluggedin

HUDSON NEW YORK

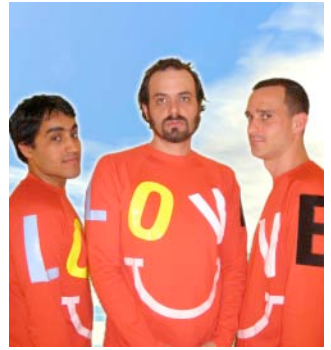
A public exhibition of electronic media works throughout Hudson, NY

Eutopia, from the Greek: "good" or "well", and τόπος "place." This is a positive utopia, different from "utopia" in that it means "perfect" but not "fictional."

Phalanx 1. any closely grouped mass of people. 2. a number of people united for a common purpose. 3. an ancient Greek battle formation of infantry in close ranks [Greek] 4. A self-sustaining cooperative community of the followers of Fourierism. a. The buildings in such a community. b. An association resembling a Fourierist phalanstery.

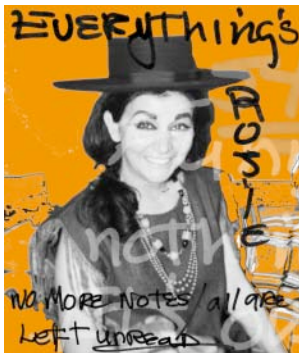


Inspired in equal parts by Charles Fourier, Fashion magazines, and each other - the video installation uses the vernacular of the Billboard, to give its participants an opportunity to become part of *Eutopia VIDEOart Phalanx*. The piece consists of the artists, **JONATHAN OSOFSKY**, **JASDEEP GOSAL**, and **GIORGIO HAND-MAN** in front of moving clouds, as if they are in the sky inside the billboard – perhaps in another dimension. The screen is a kind of portal between Warren Street and a video Eutopia. Eyes are projected below the screen in the building's two windows, filling the entire window frame. The eyes look this way and that, into the street, and up into the billboard. As the video progresses the artists lift people into the frame – into the plane of the billboard – as if off the street, into this other dimension. Thus each participant will have an opportunity to inhabit the billboard and utilize it as a means of expression.



This expression is conveyed through the body language of the participant and a series of rapidly paced iconic images representing the participants' answers to a short questionnaire. After each participant has their moment on the billboard, they return back into the "real" world, as members of a art phalanx and a new participant is lifted. This cycle continues with as many people as the artists can accommodate. Interspersed between these sequences will be the thoughts inside the artists own minds conveyed through the use of symbols as well. The effect will be one of empowering themselves and the participants, albeit in a poetic way.

In 1830, Moses Ashley Curtis heard slave boatmen on the Cape Fear River singing the popular sea chantey "Sally Brown," and recorded its refrain in his diary; it spoke longingly of a beautiful Jamaican woman. Lonely mariners sang "Sally Brown" sailing the Atlantic and half a world away in the Pacific, at the same time these boatmen crooned it on Cape Fear. (Stan Hugill, *Shanties from the Seven Seas*, 1916.) Sally Brown's character was sometimes aloof and inaccessible, but many, many versions of the song feature a very lascivious Sally Brown. Everything's Rosie explores a derivative of the Sally Brown songs, "The Wildest Girl in Town." The song was written for and sung by a once-glamorous and always-wild Rose who shared a turbulent, lifelong marriage with a high-ranking Skull-and-Bones CIA

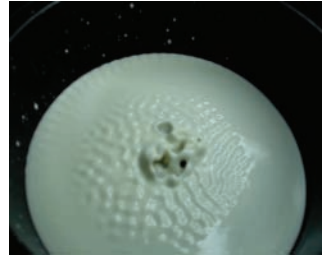


agent, who were stationed in Chile during the early 1970s. **CHRISTINE SCIULLI** has chosen to insert both video and print interventions into an open air thrift market on Warren Street to sift through and recontextualize almost 30 years of Rose's acerbic journal entries, and contrasts the elderly yet confident Rose singing "The Wildest Girl in Town."



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That snow you're seeing on the screen? That is the electrical remnant of the Big Bang itself. The endless movements, random patterns of that fluid? The same. The installation *Spirit and Marrow* by **JOSHUA PELLETIER** is about technology as a translator, conduit, or interpreter.



As with all interpretations, a bias exists between what is actual (the input) and what is being put forth (the output). Inside this bias lays an entirely new mythology waiting to be born. It is a rich crucible of pure data, a language which we often fail to comprehend. Our attempts to glean meaning from this language end up not as illumination, but only as reflections of our own hidden biases - endlessly edited, annotated and refined, but reflections nonetheless. Technology's eyes are the purest eyes possible. It is we who are imperfect filters, all spirit and marrow.



Love Artist **KATHE IZZO**, raising the bar on her commitment to an unconditional, high threshold of intimacy with complete strangers, transcends the physical limitations of her participatory love transactions by permanently embedding a virtual love performance in a finely-wrought pendant. Perpetuating her six-year manifesto to love the world one person at a time, Izzo stowed herself away, alone in farmhouse in the countryside of

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Vermont, loving the world via video lens. She has boldly embedded her ethereal, whispering, and erotic digital promise into bone, gold and stone with collaborator/conceptual jeweler **JENN TRASK**, to be viewed exclusively via flash drive through the visceral private world of the personal computer. "How do you belong to someone? This is what I want: to be supplicant, to surrender, to be absorbed completely, osmosis." says The Love Artist. Trask adds, "Bone is considered the absolute reductive essence of our physical selves... While bones seem permanent, they evolve like any cell with an assigned function; bone will break down and re-form, and incorporate evidence of what we ate, how we worked, injuries, traumas, illnesses, and environmental conditions during our lifetime."

5

**BART WOODSTRUP** and **CHIP FASCIANA** are combining efforts to create subtle and intriguing life in the quiet narrow alleyways of Warren Street, Hudson. In the piece, *Schematic Nests*, located on the east side of City Hall, Found/vintage electronic equipment is suspended in mid-air, seeming to support and connect the

adjoining historic brick buildings. Woven through this site-specific installation are LED lights which respond to a continuous mp3 audio loop. In their second installation, *Erstwhile*, located in the alleyway along the west side of City Hall, small, low-powered speakers are suspended along the narrow pathway between the two buildings. *Erstwhile* will incorporate contemporary sounds collected from downtown Hudson with generated sounds representing Hudson's past.



*The Sparkling* is an interactive video installation by **JILLIAN MCDONALD** in which the viewer's proximity to a video, featuring a static chandelier, triggers a "supernatural" response. As the viewer approaches the video projection, this chandelier will begin to tremor, sway, shake its crystals out of tune, and utter a high-pitched noise. Projected large, the video emphasizes the larger-than-life haunted object, with a louder- than-life soundtrack.

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*The Sparkling* bears a titular reference to films like *The Haunting* and *The Shining* but also to its monster, the chandelier whose crystals sparkle when light hits them. The chandelier appears as a beacon in horror films like *Amityville Horror* and *Fright Night*, tinkling eerily in a supernatural breeze. The chandelier is treated as a monster in other cross-genre films including *War of the Roses* and *Salm-*

*onberries*. In both films, the filmmakers focus on this precarious inanimate creature as it crashes to the ground, broken and wobbling to its demise

**INGRID LUDT's** process stems from a desire to question her place in the world as artist and individual. With this project, the artist is exploring her relationship to both political and societal power and how this affects her concept of freedom. Her goal is to create an art experience that undermines the constraints and oppression associated with these structures and practices. This piece is supported with an original score composed by David Smooke.

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*Vivarium* is a site-specific video installation by **BRYAN ZANISNIK** located in front of Noonan Antiques. Utilizing the aquarium-like case in front of the antique store, the video presents the artist as a male mermaid inside a bathtub. The video examines issues of masculine identity while also subjecting the artist's self to the abject – yet slapstick – act of being bathed by two men dressed as doctors. This video will be displayed inside the antique glass case, along with casts of

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aquarium tchotchkes, faux-antique objects, and images printed on domestic houseware.

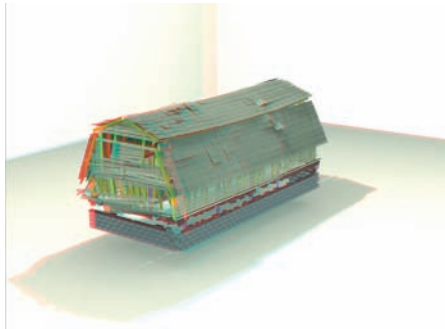
# 9

The Plain Text series plays on the “infinite monkey theorem.” It states that given an infinite amount of monkeys, typewriters, and time, the monkeys will type out any particular text you choose. If one instructs the monkeys (or monkey simulators), to type the King James Bible, one of them eventually will. Interestingly, this also includes all the text that you did not choose or any text that might ever be written. Here, **FERNANDO ORELLANA** applies a version

of this theorem to a series of short phrases that, over an extended period of time, cycle through every possible permutation of themselves. One of the phrases on exhibition will be: “You want \_\_\_\_\_.”

Starting right-to-left (like an odometer, only with letters) all the blank spaces in the phrase sequentially cycle through every letter in the alphabet. By this method, every word that is six characters long will eventually appear in the phrase above.

Differing in theme, amount of blank spaces, and speed, each piece in the series has a different phrase displayed by itself on a large LCD screen.



# 10

Peering into a space through a lens attached to a window, the viewer spots a mirage; a recognisable form rendered weightless by technology. Sometimes it retreats back to the wall from where it came; occasionally it floats towards the viewer deeper into open space, an apparition, a ghostly image. The objects react to the space; they connect with surfaces and interact with the existing environment. **GREG LOCK'S** virtual reality projection highlights the existence of the real world and articulates its spatial qualities

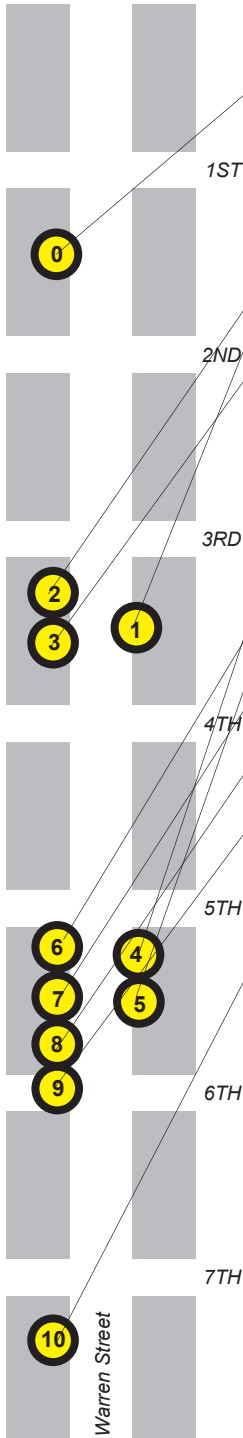
# 11

*Odds Against Tomorrow* is considered one of the last great works of film noir, and was directed by Robert Wise. In the film, a jazz vibraphonist, Johnny Ingram (Belafonte) is in debt to a mobster for 7500 dollars. An old friend, an ex-cop, has a set-up for the perfect heist: a bank in Upstate New York, in small town Melton (Hudson). The third man on the job is a blatant racist, misogynist, and ex-con. He doesn't want to work with Ingram, but has no choice: he too is desperate for cash, but for different reasons. He has lost his sense of self worth, living with and sponging off his girlfriend, unable to find work.

It's really not a film about a bank heist. Belafonte wanted to push race into the foreground, and the tensions between the two leads are palpable. The end of the film is a brilliant commentary on the human condition. It demonstrates (in what could have been a grotesque way), that under the skin, we are all the same. In *Against Odd Tomorrows*, **MICHAEL OATMAN** has taken the bank heist sequence and made several small visual changes, like restoring the name of "Hudson" to the bank's clock and various signs. But the major change has been to present the heist in two ways: as it was shot, and then again in negative.



## Hudson River



### 0 Greg Lock

CCCA, 209 Warren (commissioned installation)

### 1 Jonathan Osofsky, Jasdeep Gosal + Giorgio Handman

PARC Foundation Billboard, 330 Warren

### 2 Christine Scuilli

John Doe Books & Records, 347 Warren

### 3 Joshua Pelletier

Empty Storefront, 357 Warren

### 4 Kathe Izzo + Jenn Trask

Ornamentum, 506 1/2 Warren

### 5 Bart Woodstrup + Chip Fasciana

Alleyways on either side of City Hall, 520 Warren

### 6 Jillian McDonald

Empty Storefront, 527 Warren

### 7 Ingrid Ludt

Mexican Radio, 537 Warren

### 8 Bryan Zanisnik

Noonan Antiques, 551 Warren St

### 9 Fernando Orellana

Mark McDonald Ltd, 555 Warren

### 10 Greg Lock

Soon-to-be John Findysz Studio, 701 Warren

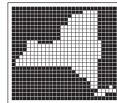
### 11 Michael Oatman

Location To Be Announced

Many thanks to the participating artists, the entire City of Hudson and the cooperating businesses who put up with our crazy requests, The David G. Whitcomb Foundation, PARC Foundation, Andrew Nelson and Down in the Valley Events, Carrie Haddad, Hilary Hillman, Luke Nickerson, William Huber, Ven Voisey, Mike Conlin, Moke Mokotoff, Kyle Turon, Keegan Ales, Capital Wine and Spirits and the following businesses and organizations for their tremendous help and support



State of the Arts



NYSCA

