

P R E S S R E L E A S E

Contact: Erin Starr 214-821-2522

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November 4 ~ December 23, 2005

Moving Pictures: *digitized work that reads as paintings*

Mix! Series

Luz María Sánchez

with support from Universidad de Guadalajara
funded in part by Texas Commission on the Arts

Hallworks

Tiana Wages, *Mother / Daughter*

3 D on Swiss Tom Sale, *Pinky Diablo's Trailer of Amazing Monstrosities*

Opening reception

Friday, November 4, 2005, 6 ~ 8 pm
members free, guests \$10, students \$5

with digital sound performance by Paul Slocum & Tree Wave

Co-curated by **Dean Terry, John Pomara** and **Joan Davidow**, *Moving Pictures* focuses on artists using high and low technology to create works that read as digitized paintings. "This is the first show of its kind in Texas that focuses on video painting," states co-curator John Pomara.

Moving Pictures examines the medium of video as painting. It explores many of the same issues that concern painting and the elements added when motion and variable states are introduced. Distinct from conventional film and video, *Moving Pictures* focuses on image rather than scene, sequence over narrative, and change more than drama. The work is experiential, inviting the viewer to interact with the image in an encounter that is far from the passivity of watching of television or film. There is no set viewing period or length; the presentation of the work is variable: different technologies, sizes, and installations.

This is the first completely video-based exhibition at The Dallas Contemporary with New York, California, and Texas artists of regional, national, and international repute. Filling the gallery will be these artists' images on everything from large projections to small television screens and personal computers. In *Moving Pictures*, the potential of motion is realized in an array of approaches by a diverse group of artists:

Cory Arcangel's large projection of ironic and ambitious situations drawn from video games

Mary Benedicto's geometric abstraction in motion shot from her handmade fabric designs

Robert Flowers' pulsating, vibrating orb with sound that refers to modern abstract painting

Max Kazemzadeh's constructed interfaces generate relationships between physical and digital states

Damien La Plante's mysterious, aestheticized mundane actions resembling a 19th century science

Karen Mahaffey's luscious and subtle still life projections quietly move

Casey Reas' spinning bit forms of programmed software paintings

Paul Slocum's low tech interactive work with music generated from the computer gaming world

Dean Terry's series of short experimental videos shot on a mobile camera phone and sent via the Internet

Critic **Charissa Terranova's** essay graces the exhibition brochure.

Mix! Series: Luz María Sánchez

In her video and sound installation, San Antonio artist Sánchez uses conversational elements from Mexican-Americans, Mexican immigrants, and Mexican nationals to explore the multi-layered border culture.

Hallworks: Tiana Wages, Mother/Daughter

Dallasite Tiana Wages' expressively painted and drawn figures deal with her relationship with her mother.

3 D on Swiss: Tom Sale, Pinky Diablo's Trailer of Amazing Monstrosities

Dallas artist Tom Sale parks his hot pink trailer filled with bizarre found-object sculptures.

Art tours for students and adults can be booked with Education Coordinator Maureen Jenkins.

The Dallas Contemporary presents *Texas artists-of-our-day to engage audiences to think in new ways.*

The Dallas Contemporary is free and open Tuesday ~ Saturday, 10 am to 5 pm and is located in the Wilson Historic District 1 mile East of Dallas Arts District on Swiss Avenue. Please call 214-821-2522 or email info@thecontemporary.net. **Major funding:** City of Dallas, Office of Cultural Affairs; Texas Commission on the Arts.

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