

# CRISTIN TIERNEY



*peter campus, Convergence d'images vers le port, 2017*

*peter campus: video ergo sum*  
Jeu de Paume, Paris  
February 14 – May 28, 2017

Cristin Tierney Gallery is pleased to announce *peter campus: video ergo sum* at the Jeu de Paume. Open from February 14 through May 28, 2017, this survey exhibition—the artist's first solo show in France—retraces Campus' career from 1971 to present. The exhibition also marks the premiere of a new four-channel video commissioned by the museum entitled *Convergence d'images vers le port*.

This historic survey is curated by Anne-Marie Duguet, Professor Emeritus at the University of Paris | Pantheon-Sorbonne, and Director of the Anarchive Project and Publications. To coincide with the event, Anarchive has produced a publication that documents not only the exhibition, but also much of Campus' *oeuvre*.

Following studies in experimental psychology and film, Campus began to create a series of innovative videos and closed-circuit installations in 1971. Their conceptual and technical skill, combined with their psychological and cognitive content, resulted in widespread attention by art critics and scholars. Campus' works subsequently became an important point of reference in the history of moving image, and have been discussed in numerous publications examining video as an art form.

The exhibition at the Jeu de Paume begins with works taken from this seminal phase of his career. In the videos and installations produced from 1971-1977, Campus explored issues of spatial awareness and identity construction through the use of unusual

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perspectives and multiple timeframes. This is particularly true of Campus' closed-circuit installations. Thanks to the live transmission of the electronic picture in such works as *Interface*, 1972, the visitor is handed a strange and unsettling experience: the confrontation with his or her double, separated by time and space. In a later installation—*Head of a Man with Death on His Mind*, 1976—the visitor is no longer surprised by images of him- or herself but is instead confronted with an unknown face: an enlarged projected image of a man's face staring directly at the visitor. The result is a kind of blockage or impasse for the visitor, and they are once again relegated to the status of observer.

The next part of the exhibition explores the artist's work from the 1980s to the present day, and opens with a series of black and white photographs of faces, followed by an installation of stones projected onto the walls. With his photographic work, Campus engaged more with the outside world, the suburban space, and the natural elements that surrounded him. He also continued to explore the notion of perception, including its sensory, cognitive, and psychological dimensions, which produced an intensification of vision and emotion.

Video, abandoned for a time in favor of photography, made its return to Campus' *oeuvre* in the 1990s. In these works, the body is no longer the primary focus of experimentation. Although elements of the performative are present at first, they gradually give way in later videos to landscapes, particularly the sea, and other objects affected by time, natural phenomena, or human activity.

The artist's current video work is presented at the end of the exhibition. These works explore the possibilities of high definition digital video and allow Campus to work on his images, pixel by pixel, rather like a painter. His new four-channel installation, *Convergence d'images vers le port*, is a paradigm of this recent work.

Peter Campus (b. 1937, New York) is widely considered a seminal figure in the history of video and new media art. One of the very first to pick up a video camera and create art, Campus' works are part of numerous collections including The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; Tate Modern, London; Fondation Louis Vuitton, Paris; Centre Georges Pompidou, Paris; Hamburger Bahnhof - Museum für Gegenwart, Berlin; Centro Cultural de Arte Contemporáneo, Mexico City; San Francisco Museum of American Art, San Francisco; Philadelphia Museum of Art, Philadelphia; Walker Art Center, Minneapolis; Kunsthalle Bremen, Bremen; National Gallery of Victoria, Melbourne; Fondation Cartier; Fondation Berne; and the Kramlich Collection.

Artworks to be exhibited at the Jeu de Paume include the videos and video installations *Kiva*, 1971; *Interface*, 1972; *Three Transitions*, 1973; *Anamnesis*, 1973; *Third Tape*, 1976; *Head of a Man with Death on his Mind*, 1976; *a wave*, 2009; *barn at north fork*, 2010; and *Convergence d'images vers le port*, 2017; as well as a select group of photographs and photo projections including *Inside Out*, 1987, and *Untitled (Man's Head)*, 1979.

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