

# CRISTIN TIERNEY



## *peter campus: video ergo sum*

The Bronx Museum of the Arts  
March 6 – July 22, 2019

Opening reception: Thursday, March 7, 6:00 to 8:00 pm  
Curator: Anne-Marie Duguet

Cristin Tierney Gallery is pleased to announce *peter campus: video ergo sum* at The Bronx Museum of the Arts. Open from March 6 through July 22, 2019, this exhibition presents select works from campus' career, dating 1971 to present. It is the first survey of campus' work in the United States, organized by the Jeu de Paume, Paris and curated by Anne-Marie Duguet.

Following studies in experimental psychology and film, campus began to create a series of innovative videos and closed-circuit installations in 1970. Their conceptual and technical skill, combined with their psychological and cognitive content, resulted

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in widespread attention by art critics and scholars. campus' works subsequently became an important point of reference in the history of moving image.

The exhibition at The Bronx Museum displays works from different periods in campus' practice side-by-side. It opens with a selection of single-channel videos from the 1970s opposite several works from the last decade. In the videos produced from 1971-76, campus explored issues of spatial awareness and identity construction through the use of unusual perspectives, precise editing, and multiple timeframes. Newer works, on the other hand, largely forego the body to instead feature landscapes, particularly the sea, and other objects affected by time, natural phenomena, or human activity. The purpose of this shift was to move away from campus' obsession with the psyche, toward the more nuanced view provided by the landscape.

Several rarely seen historic video installations are among the exhibited works in *video ergo sum*. Thanks to the closed-circuit technology used in campus' interactive installations, the visitor is presented with a strange and unsettling experience in *Anamnesis*, 1973: one live image of themselves, projected next to a second image separated by a three-second delay. As the visitor moves in the room, their two images, dislocated in time, also transit across the projection—placing them in both the past and the present simultaneously. In a later installation—*Head of a Man with Death on His Mind*, 1976—the visitor is confronted, not by their own image as before, but by an enlarged projected image of a man's face staring directly at them. Although implicated by his gaze, the viewer does not interact with the man in this installation. They act only as an observer, witness to the psychological intensity he embodies.

Recent single-channel works and multi-channel installations provide the conceptual and technological bookends to the exhibition. They explore the possibilities of high definition digital video and allow campus to work on his images pixel by pixel like a painter. His two-channel videograph installation *ebb and flow*, created in 2017, is paradigmatic of his recent practice. The dual projections portray fishing boats moored to docks or churning through water, creating powerful juxtapositions of form, perspective, and color. campus' use of 4K technology gives the works hyperrealistic definition, but the overall effect is visually idiosyncratic. Actions are slowed, whether they are those of a bird landing on a wooden pillar or a trawler slicing across the harbor. Colors are heightened to an expressive degree. Between each sequence, the

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screen cuts to imageless blackness. Deftly executed, these manipulations nod to the cinematic imagery that has inspired and propelled the artist for the last fifty years.

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 Bronx Museum include the videos and video installations *Kiva*, 1971; *Optical Sockets*, 1972-3; *Three Transitions*, 1973; *Anamnesis*, 1973; *Third Tape*, 1976; *Head of a Man with Death on his Mind*, 1976; *a wave*, 2009; and *ebb and flow*, 2017; as well as a select group of photographs including *Untitled (Man's Head)*, 1979.

After *video ergo sum* concludes its run at The Bronx Museum, the exhibition will travel to North Carolina, where it will be hosted jointly by Hanes Art Gallery at Wake Forest University, SECCA, and Reynolda House Museum of American Art.

The premiere of *video ergo sum* coincides with Cristin Tierney's booth of peter campus single-channel videos at The Armory Show, previewing March 6th. On March 10th at 3:00 pm, The Armory Show will present a discussion with campus and Dr. Tina Rivers Ryan, Assistant Curator at the Albright-Knox Art Gallery. Also in March, Times Square Arts: Midnight Moment will present campus' 1976-77 video projection *Head of a Sad Young Woman* in partnership with The Bronx Museum and The Armory Show.

For more information please contact Candace Moeller at [candace@crisintierney.com](mailto:candace@crisintierney.com).

Image: peter campus, *Anamnesis*, 1973. Installation at Jeu de Paume, Paris, 2017. Photo Raphaël Chipault © Jeu de Paume / Peter Campus. Courtesy the artist and Cristin Tierney Gallery, New York.