

CRISTIN TIERNEY

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2019 in Review: Varied solo shows highlighted this year's exhibitions calendar

By Tom Patterson Special Correspondent Dec 22, 2019



A still from "a wave," HD video, 2009, 24 minutes, is in the Hanes Gallery at Wake Forest University, courtesy of the artist and the Cristin Tierney Gallery.

[peter campus/](#)

SECCA

In the fall SECCA joined forces with Wake Forest University's Hanes Art Gallery to present "video ergo sum," an important survey of experimental

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videos and photography by peter campus (who spells his name in all lower-case letters). Since his career peaked in the 1970s campus has remained relatively unknown outside the specialized realm of experimental videography, but this show — which originated in 2017 at the Jeu de Paume in Paris — seemed to herald a resurgence.

Repeatedly screened on a small video monitor at Wake Forest were his earliest single-channel video pieces, limited to interior views from moving or stationary cameras. They established campus' preoccupation with multiple visual perspectives, a theme also reflected in viewer-activated video installations at both venues.

The 1980s marked a hiatus in campus' video work and the beginnings of his involvement with still photography. In the late 1990s campus started working with digital video technology, then relatively new.

His most recent work was a specially commissioned four-channel video installation at the Hanes Art Gallery. It surrounded viewers with four sets of ultra-high-definition color images made in the vicinity of a French seaport and projected in steady rotation.

To augment “video ergo sum,” Reynolda House Museum of American Art mounted a small show combining some of campus' landscape-based videography with landscape paintings from Reynolda's own collection. It remains on view through Dec. 31.