

Multi-Channel Video Works

Works By Brandon Bauer



Overview

As an intermedia artist, Brandon Bauer has developed several multi-channel video works, installations, and extended video series. These works explore themes central to his work, including mass media, terrorism, nuclear abolition, and the climate crisis.

Multi-Channel Video Works

Anthropogenic Landscape - Operation Dominic (Christmas Island, 1962) / Ilulissat Glacier Calving Event (Western Greenland, 2008)

Two-Channel Video Installation (2020) – Top Channel: 03:06 color/sound (Looped) / Bottom Channel: 03:06 color/sound (Looped)

Trinity

Three-Channel Video (2019) – Left Channel: 14:34 color/sound (Looped) / Center Channel: 02:30 color/sound (Looped) / Right Channel: 02:18 color/sound (Looped)

The Colors I Cannot Explain

Two-Channel Video Installation (2014) - 04:21 color/sound (Looped)

Triptych For The 1980s

Three-Channel Video (2014) - 00:59 color/sound (Looped)

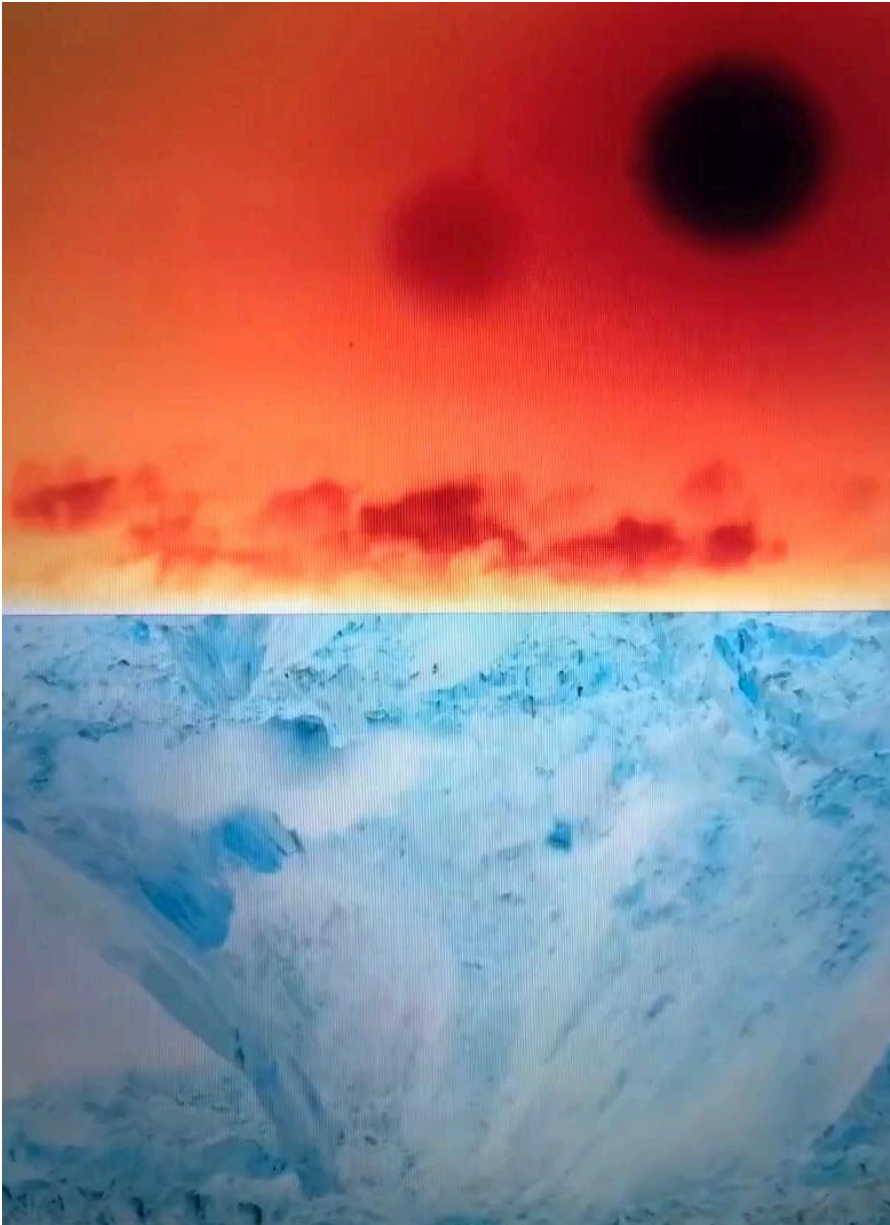
These Visions

Two-Channel Video Installation (2012) - Left Channel: 05:51 color/silent (Looped) / Right Channel: 13:30 color/sound (Looped)

short/cuts

Twenty-Four Video Series (2006)

Anthropogenic Landscape | Two-Channel Video Installation



Anthropogenic Landscape - Operation Dominic (Christmas Island, 1962) / Ilulissat Glacier Calving Event (Western Greenland, 2008)

Two-Channel Video – Top Channel: 03:06 color/sound (Looped) / Bottom Channel: 03:06 color/sound (Looped) (2020)
(Installation Video Still)

Description: *Anthropogenic Landscape* is a two-channel video installation exploring the concept of the Great Acceleration and the atomic origins of the Anthropocene. The video combines footage of the Operation Dominic nuclear test (Christmas Island, 1962) and the Ilulissat Glacier Calving Event (Western Greenland, 2008) to create a metaphorical anthropogenic landscape.



**Anthropogenic Landscape - Operation Dominic
(Christmas Island, 1962) / Ilulissat Glacier Calving
Event (Western Greenland, 2008)**

2-Channel Video Installation – Top Channel: 03:06
color/sound (Looped) / Bottom Channel: 03:06
color/sound (Looped) (2020)

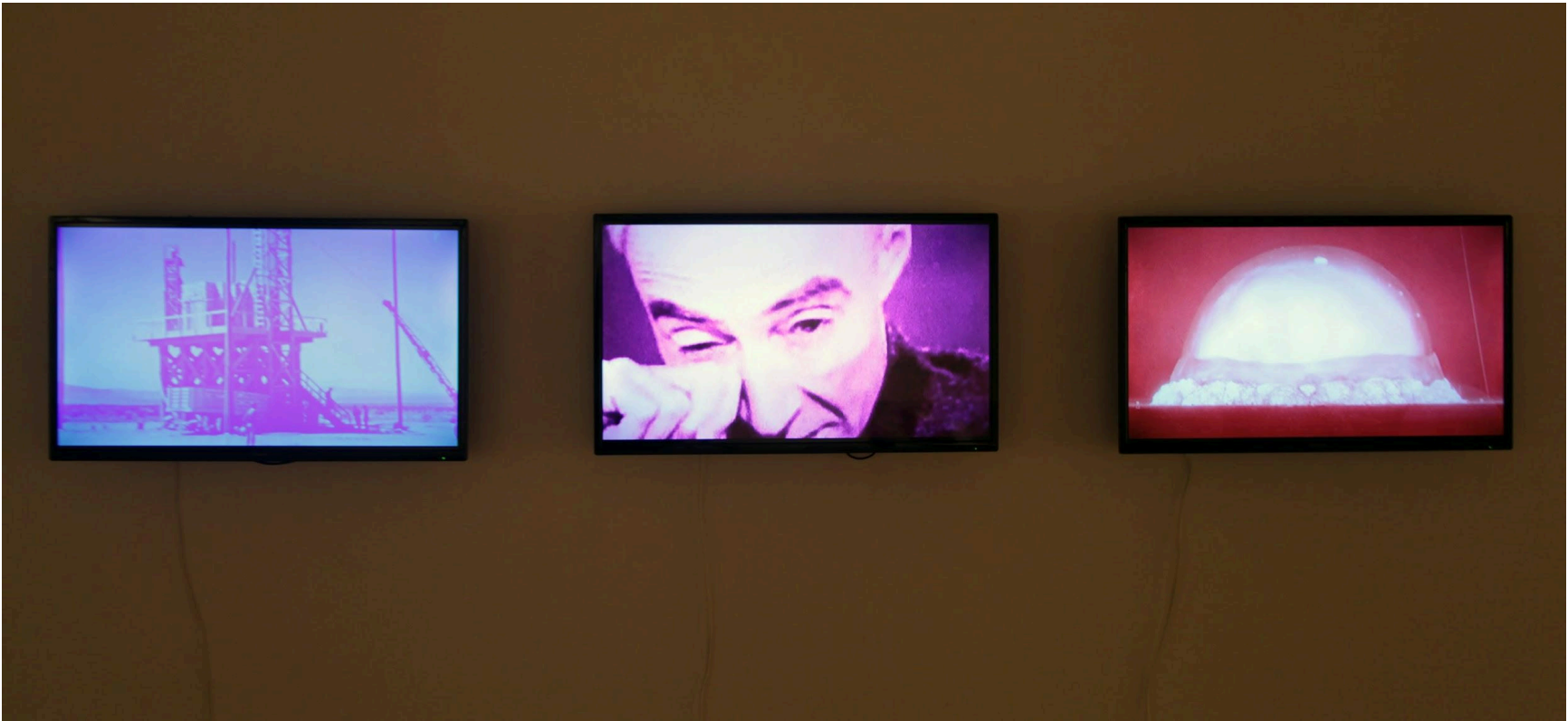
Bush Art Center Installation View as part of the
Fragments of the Acceleration exhibition, 2020

Equipment Needed:

(2) video projectors with external speakers & (2)
looping media players.

The artist will provide two looping media players
with video files and HDMI cables to connect to
the gallery-provided video projectors. Both video
projectors should be similar models and
brightness for optimum performance. Video
support can be flexible based on the gallery and
installation considerations. The sound is intended
to be atmospheric and ambient, for best sound
quality and control it is recommended that
external speakers are used.

Trinity | Three-Channel Video



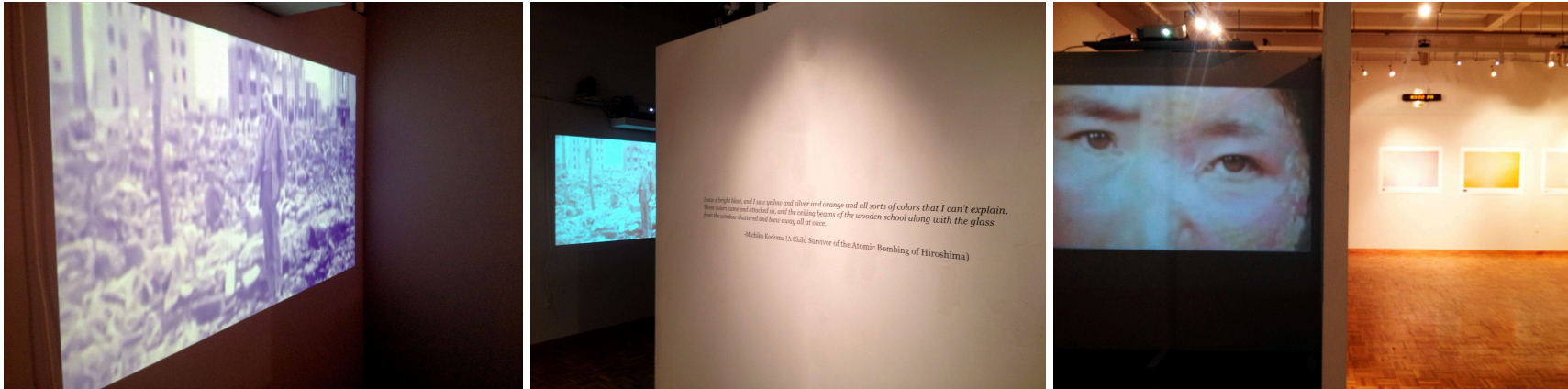
Trinity

3-Channel Video – Left Channel: 14:34 color/sound (Looped) / Center Channel: 02:30 color/sound (Looped) / Right Channel: 02:18 color/sound (Looped) (2019)

Description: *Trinity* explores the development and documentation of the first atomic weapon and Robert Oppenheimer's reflection on the test.

Equipment Needed: (3) monitors or video projectors (with external speakers) & (3) looping media players. Video support can be flexible based on the gallery and installation considerations.

The Colors I Cannot Explain | Two-Channel Video Installation



The Colors I Cannot Explain Installation Views, University of Wisconsin Oshkosh Annex Gallery, Oshkosh, WI (2014)

The Colors I Cannot Explain

Two-Channel Video Installation - Channel One (The Hibakusha): 04:41 color/sound (Looped) / Channel Two (USSBS): 04:41 color/silent (Looped) + Wall Text (2014)

Description: In the video installation *The Colors I Cannot Explain*, two screens loop archival footage of the aftermath of the U.S. atomic bombing of Hiroshima. On one screen is footage of atomic survivors with a repeated close-up of a survivor's eyes and details of documentation of the survivor's wounds. On the other screen is footage from the United States Strategic Bombing Survey (USSBS), of a man from the U.S. military standing in the rubble of Hiroshima pointing at the ground. This footage repeats as the man looks up and down, and the color of this footage shifts several times as the loop cycles. The viewer becomes positioned between the documentation of the aftermath and facing the witnesses of the attack when confronted with the eyes of the survivors of the bombing.

Equipment Needed:

Two video projectors, two media players, & stereo speakers & vinyl wall text.



The Colors I Cannot Explain Installation Diagram 1



The Colors I Cannot Explain Installation Diagram 2

The Colors I Cannot Explain Installation details:

The two channels must be projected on opposite walls so that the viewer is caught between the two projections. The wall text may be included in the installation on a third wall between the two screens, or it may be located outside of the installation near the entrance if there is only one entrance and exit for the installation.

Triptych for the 1980s | Three-Channel Video



Triptych for the 1980s

Three-Channel Video color/sound 00:59 (Looped) (2014)

Description: *Triptych for the 1980s* explores the nuclear tension of the cold war in the 1980s and its psychological effect reflected in popular cultural film ephemera and counter-cultural musical expressions.

Equipment Needed: (3) monitors or video projectors (with external speakers) & (3) looping media players. Video support can be flexible based on the gallery and installation considerations.

These Visions | Two-Channel Video Installation



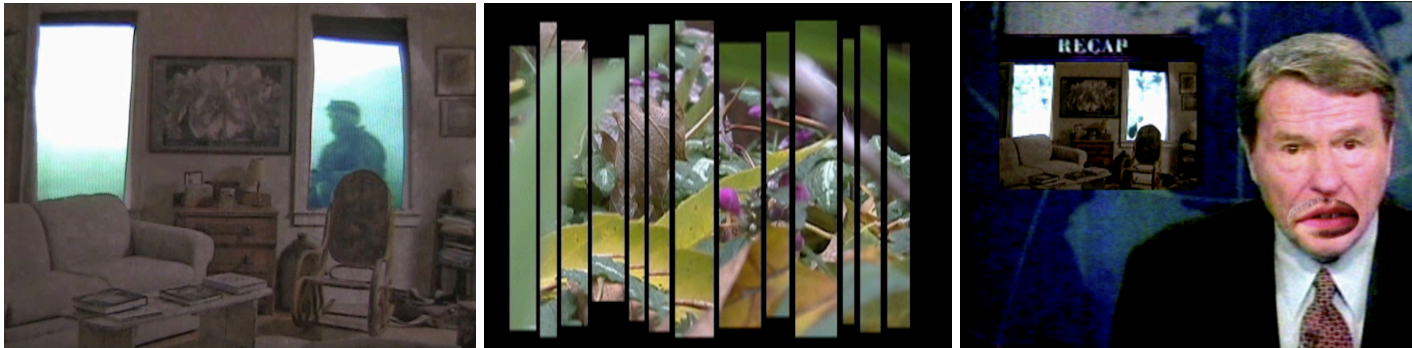
These Visions

Two-Channel Video Installation (2012) - Left Channel: 05:51 color/silent (Looped) / Right Channel: 13:30 color/sound (Looped)

Description: *These Visions* is a two-channel video installation. The piece is a meditation on mediated images and the implied narratives they create. A slideshow of rotating images drawn from television news is contrasted with the real time movement of clouds and a selection of rotating text, which asks the viewer to consider the images in new ways. Dialog on the soundtrack is from the 1973 film “The Society of the Spectacle” by Guy Debord. The text and dialog in this work is composed as a critical framework for understanding the constructed nature of mediated images and the underlying pattern they put forward, as well as offering a glimmer of hope and resistance to the inevitability they often present.

Equipment Needed: (2) video projectors with external speakers & (2) looping media players. Video support can be flexible based on the gallery and installation considerations.

short/cuts | Twenty-Four Video Series



Videos included in the *short/cuts* series

A Short and Incomplete History of Experimental Film and Video (color/sound 00:44), **Bike Ride Along The Lake To The Art Museum In 30 Seconds** (color/sound 00:45), **Bunny** (color/sound 00:48), **Dire, so some say...** (color/sound 00:40), **Fire** (color/sound 00:43), **Fish** (color/sound 00:42), **Flicker** (color/sound 00:42), **Freedom** (color/sound 00:45), **Iraq** (color/sound 00:44), **Justice For Jude** (color/sound 00:49), **Lake Trash** (color/sound 00:46), **Leaves** (color/sound 00:41), **Lost** (b&w/sound 00:46), **Mad Beeps** (color/sound 00:41), **Major General Reality** (color/sound 00:41), **Message From Theo** (color/sound 00:44), **Mods and Rockers** (color/sound 00:42), **Solar Drums** (color/sound 00:46), **Soup Cans** (color/sound 00:45), **Trumpets for the Millennium** (color/sound 00:47), **Vigilance** (color/sound 00:43), **War at Home** (color/sound 00:42), **Youth International Party** (color and b&w/sound 00:48), **Recap** (color/sound 00:46)

Description: The *short/cuts* series collected video works each under one minute in length that explore various approaches to the video medium. From experiments in video collage, digital rotoscoping, analog and digital mash-ups, abstraction and image processing, as well as small slices of life. The pieces drawn from an extended series of work created in 2006 represent an immediate, engaged, and instinctual practice within the video medium.

Equipment Needed: The *short/cuts* series can be exhibited in a variety of ways. It can be shown as a curated single-channel sequence of videos, it can be screened as the extended series, or each of the individual videos can be presented looping on their own monitor in an installation. Video support can be flexible based on the gallery and installation considerations.

Artist Information

Brandon Bauer M.F.A. is an Associate Professor of Art at St. Norbert College in De Pere, Wis. He uses art as a space for critical and ethical inquiry, exploring issues relating to mass media, terrorism, nuclear abolition, and the climate crisis by examining critical histories embedded in cultural ephemera and through other conceptual approaches.

Brandon received his master of fine arts in intermedia from the University of Wisconsin-Milwaukee. His work utilizes photography, video, collage, and installation. Brandon's work has been exhibited and screened internationally, including at the Aces(s) electronic media festival, Pau, France; the European Media Arts Festival, Osnabruck, Germany; the Carnival of e-Creativity, Shillong, India; and Experiments in Cinema, Albuquerque, NM. He has published in journals such as Media-N, Hz, and Arts & International Affairs.

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