

Single-Channel Video Works

Video Works by Brandon Bauer



Overview

As an intermedia artist, Brandon Bauer has developed several single-channel video works as stand alone works or as elements of larger installations, and extended video series. These works explore themes central to his work, including U.S. politics, mass media, war, terrorism, nuclear abolition, and the climate crisis.

Select Single-Channel Video Works

"Daisy Girl" Redux

color/sound 02:17 (2020)

Cut: [The Sea Is All That Remains]

color/sound 05:33 (2015)

On The Second Day

color/sound 01:10:16 (2009)

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color/sound 21:04 (2007)

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color/sound, each episode ½ hour (2007-2011)

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short/cuts (twenty-four video series)

color/sound, each video under one minute (2006)

Fallen Landscape

color/sound 06:31(2005)

Moon (music by Franz Buchholtz)

color/sound 02:50 (1999)



"Daisy Girl" Redux single-channel video, color/sound 02:17 (2020) [Preview Link](#)

Description: *"Daisy Girl" Redux* is an update of the controversial "Daisy Girl" television ad by the Lyndon Johnson presidential campaign that was first aired on September 7, 1964. This project was created for Jonathan Horowitz's Daily Trumpet project. "Vote on November 3rd, the stakes are too high for you to stay home."



Anthropogenic Horizon single-channel video, color/sound 03:13 (2020) [Preview Link](#)

Description: Anthropogenic Horizon is a single-channel video work 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.



Cut: [Extended Montage: Time Remapped (Fast)
Extreme Close Up Shot / Time Remapped (Fast)
Low Medium Pan / Filter Effect / Close Up / Time
Remapped (Slow) Low Medium Pan / Flash Out]

Cut: *[The Sea Is All That Remains]* single-channel video, color/sound 05:33 (2015) [Preview Link](#)

Description: *Cut: [The Sea Is All That Remains]* uses as its source material the ISIS propaganda video 'A Message Signed with Blood to the Nation of the Cross'. The video was released in February of 2015, and depicts the beheading of 21 people in Libya along the Mediterranean Coast. The dehumanized images and sounds from the video are removed leaving only the seascape establishing shots. The propaganda images by ISIS are replaced with descriptions of the edited construction of the video, and the soundtrack is replaced with the sounds of crashing waves along the Mediterranean Sea.



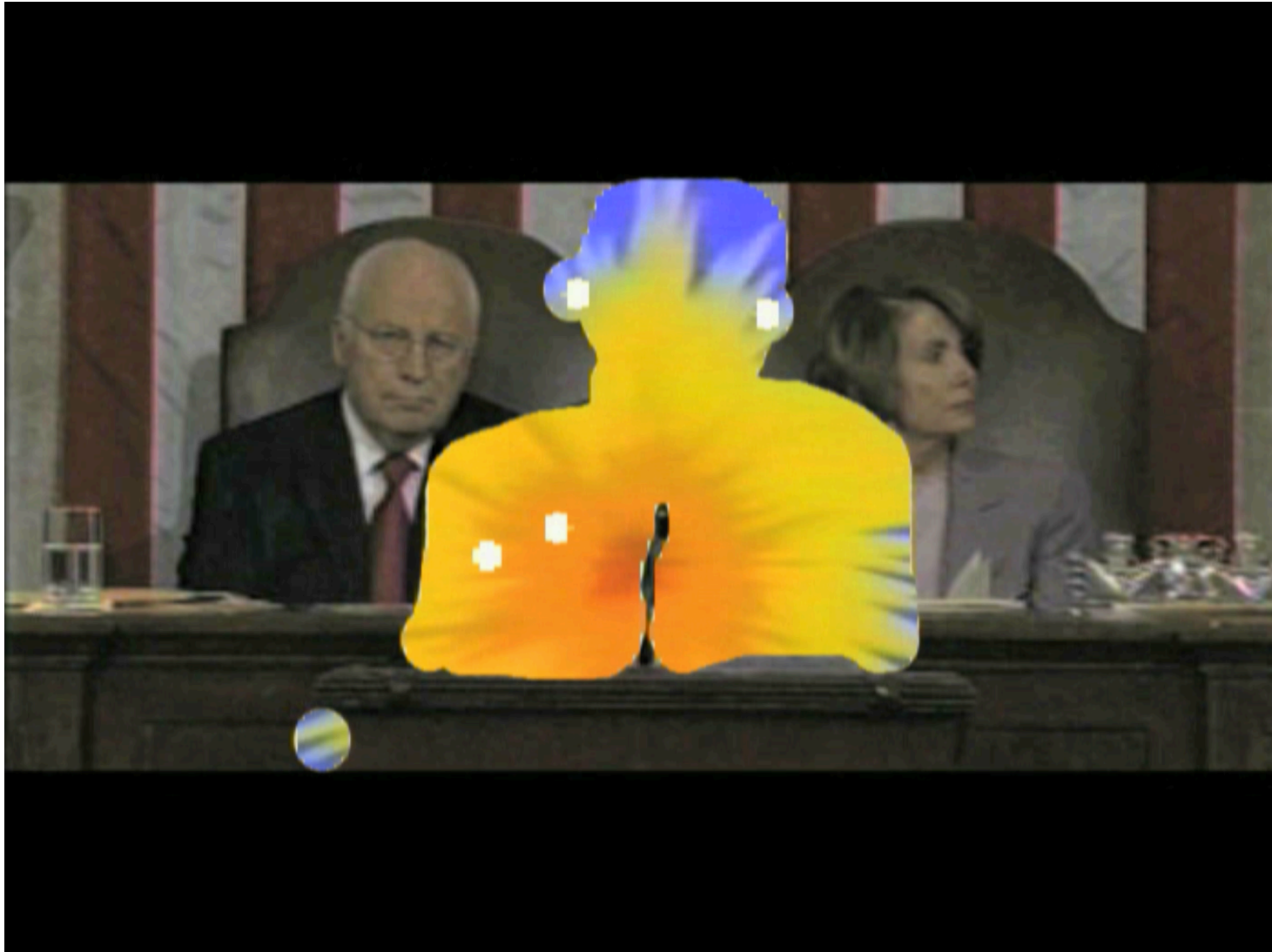
AN602: *Tsar Bomba* color/sound 03:21 (2014) [Preview Link](#)

Description: *AN602: Tsar Bomba* is a video of manipulated archival footage from the Russian AN602 Hydrogen Bomb Test. This test remains the largest artificial explosion in human history. The flash point of the explosion from the test footage has been slowed down and re-edited to pulsate and go through subtle color shifts before the footage resumes and the mushroom cloud appears. The video was devised with a desire to create a more nuanced, contemplative, and anti-spectacular image of nuclear weapons. The video visually and metaphorically addresses the limits of vision inherent in the development and deployment of these weapons.



On The Second Day color/sound 01:10:16 (2009) [Preview Link](#)

Description: *On The Second Day* is a video collage bringing together the audio and motion graphics from MSNBC's coverage of the National Prayer Service and the confirmation hearing for Treasury Secretary-nominee Timothy Geithner on the second day of the Obama Presidency. The urgency, anxiety, and hope are palpable on the second day of the Obama presidency, as the first African-American President, in the midst of two foreign wars and economic meltdown. The broadcast footage is combined with slowed footage of the sunrise over Lake Michigan in January creating a poetic counterpoint to the dialog and scrolling texts.



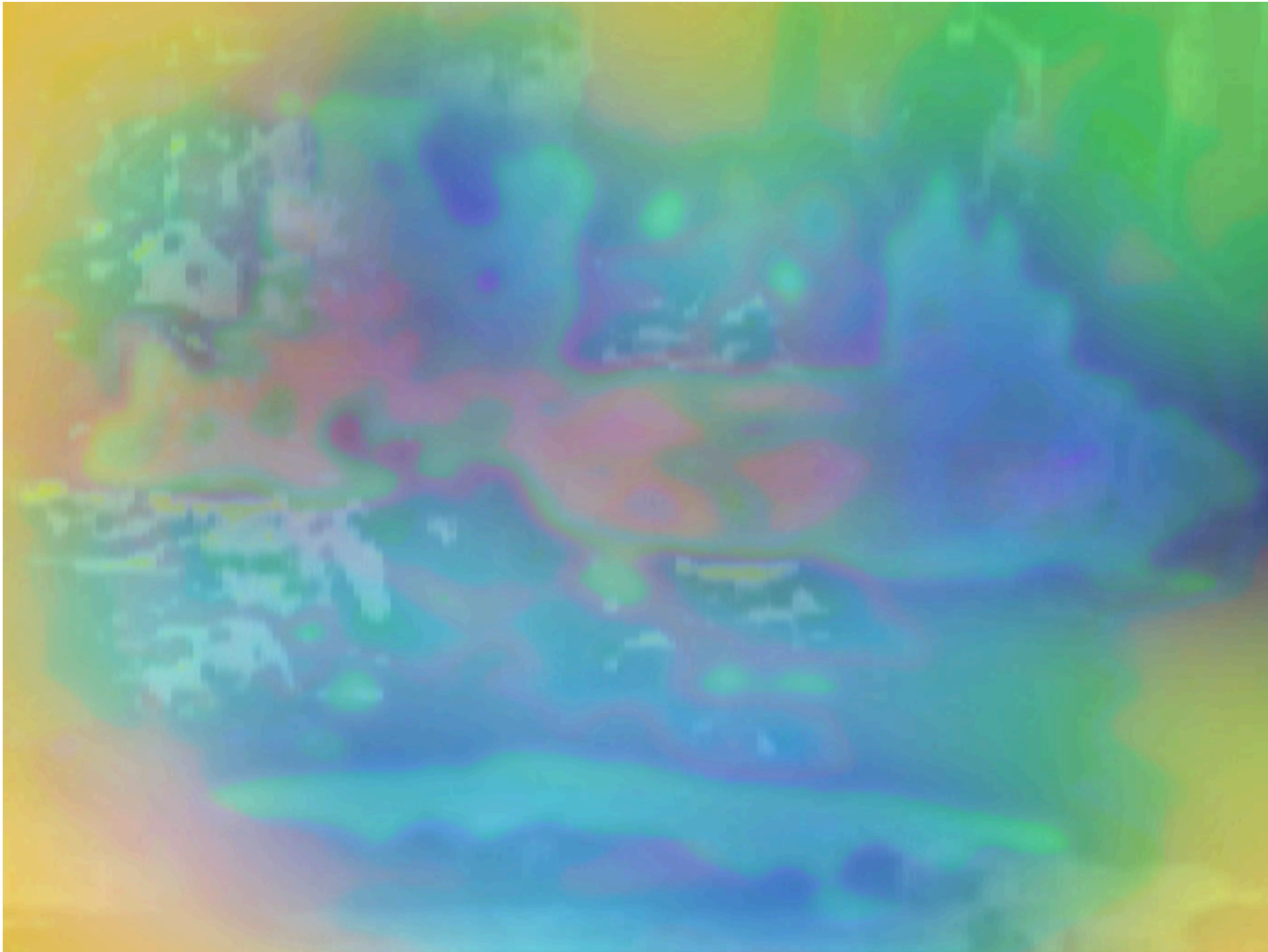
State Of The Union color/sound 02:57 (2008) [Preview Link](#)

Description: *State of the Union* uses humor to highlight the gestures of the proceedings in televised presidential addresses. The work is a potent tragicomic expression of the waning days of the Bush era specifically, but also speaks in a general way about the formality of such events. In this way the video can be seen as a comment upon the decorum of official proceedings of this nature within an atmosphere of urgent and pressing issues.



Hungry Ghosts (in collaboration with Peter J. Woods) color/sound 21:04 (2007) [Preview Link](#)

Description: A collaboration between Brandon Bauer and the noise musician Peter J. Woods. Two works were developed from this collaboration, one in which Brandon created a video that Peter responded to with an audio accompaniment and one that Peter created an audio track in which Brandon responded to with a video accompaniment. In *Hungry Ghosts* Peter created the audio first and Brandon responded with the video accompaniment.



Psychoplasma (in collaboration with Peter J. Woods) color/sound 21:28 (2007) [Preview Link](#)

Description: A collaboration between Brandon Bauer and the noise musician Peter J. Woods. Two works were developed from this collaboration, one in which Brandon created a video that Peter responded to with an audio accompaniment and one that Peter created an audio track in which Brandon responded to with a video accompaniment. In *Psychoplasma* Brandon created the video first and Peter responded with the audio track.



Fractured Landscapes color/sound 02:55 (2007) [Preview Link](#)

Description: *Fractured Landscapes* speaks metaphorically to the devastation caused by the loss of manufacturing and the environmental toll of pollution in Milwaukee's Menomonee Valley industrial corridor.



The Spin Zone color/sound 04:32 (2007) [Preview Link](#)

Description: *The Spin Zone* is a video transfiguration of broadcast news media. The sound and image for the piece were appropriated from the CNN program “American Morning” and was cut apart, rearranged, and manipulated to become a hypnotic meditation of the state of the war in Iraq.



The BATHAS Tapes (public-access TV works) color/sound, each episode ½ hour (2007-2011) [Preview Link](#)

Description: BATHAS Internationale was an art collective platform founded in 2007. The project explored anonymity in cultural production, collective authorship and identity, as well as the creative misuse of previously authored production. Various BATHAS projects included the production of a public access television show, video art, installation art, interventionist art in the public sphere, sound art, and performance art projects. BATHAS TV regularly aired on MATA Community Media Channel 96, Milwaukee, WI from 2007-2011. Each episode was co-produced by Brandon Bauer and Theo Von Briesen.

BATHAS Collaborators Included:

The Steve Allen Liberation Army, Anti-Artists Anonymous, Arve, Avenging Destro, The Babies, Nano Bangbang, Ms. Brandi Jo, Challenger Crew, The Flying Clementes, 'One Eye' Jack Clements, Ol' Double B, Duck Aam Mallard, Dulabomber, Dynamic Lifters, E=MC Hammer, Emcee MC, Ertrok, Mikey Fritz, FTAM, Gridworks, Hass, Merle Killgoregore, Koxa.nu Design, Orlando Loon, The Man's Inhumanity To Man One Man Band, The Sons Of The Sons Of Lee Marvin, Mary O, Maximumplus, Mr. Maximus, Mr. Mike, MC Scribby Scribes, MXPLS FAM, People Again, Pat Riot, Poets Of The Now, Random Cultural Productions, Ron 1977, The Seiser Family, LTD., Smokin' Joe, Bob Somnambulist, James Spider, Ricky Tornado, Used Without Permission Productions, Videographers Without Borders, Weirsch, White Wolf Avalanche, and Whitty Remarks

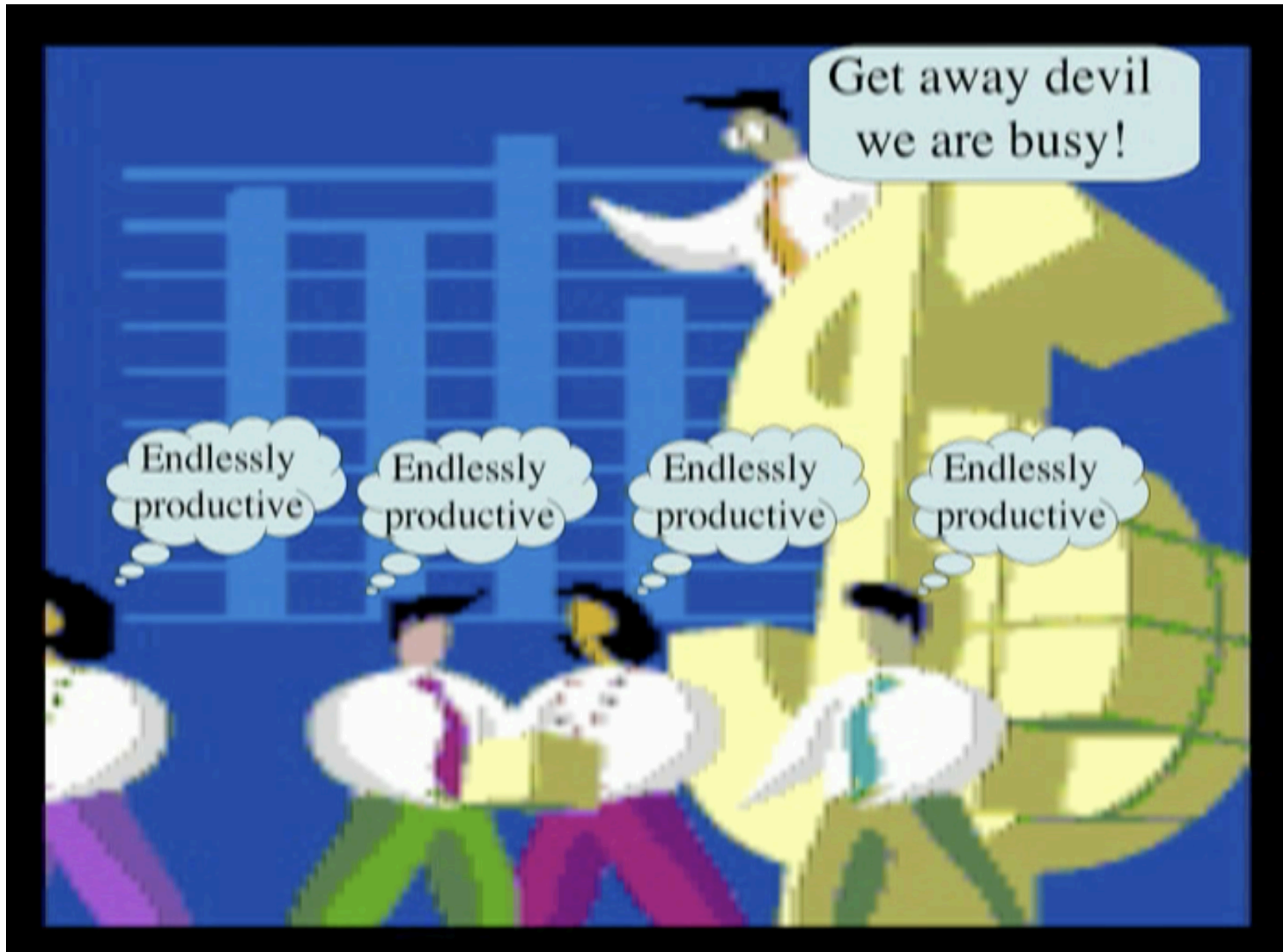


short/cuts (twenty-four video series) color/sound, each video under one minute (2006) [Preview Link](#)

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.

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)



Endless Productivity color/sound 07:08 (2006) [Preview Link](#)

Description: *Endless Productivity* was created in PowerPoint using only clip art, animation, and templates available through the program along with audio samples from archival educational films about capitalism. The work uses the corporate aesthetics of PowerPoint to skewer capitalism in a humorous and poignant way.



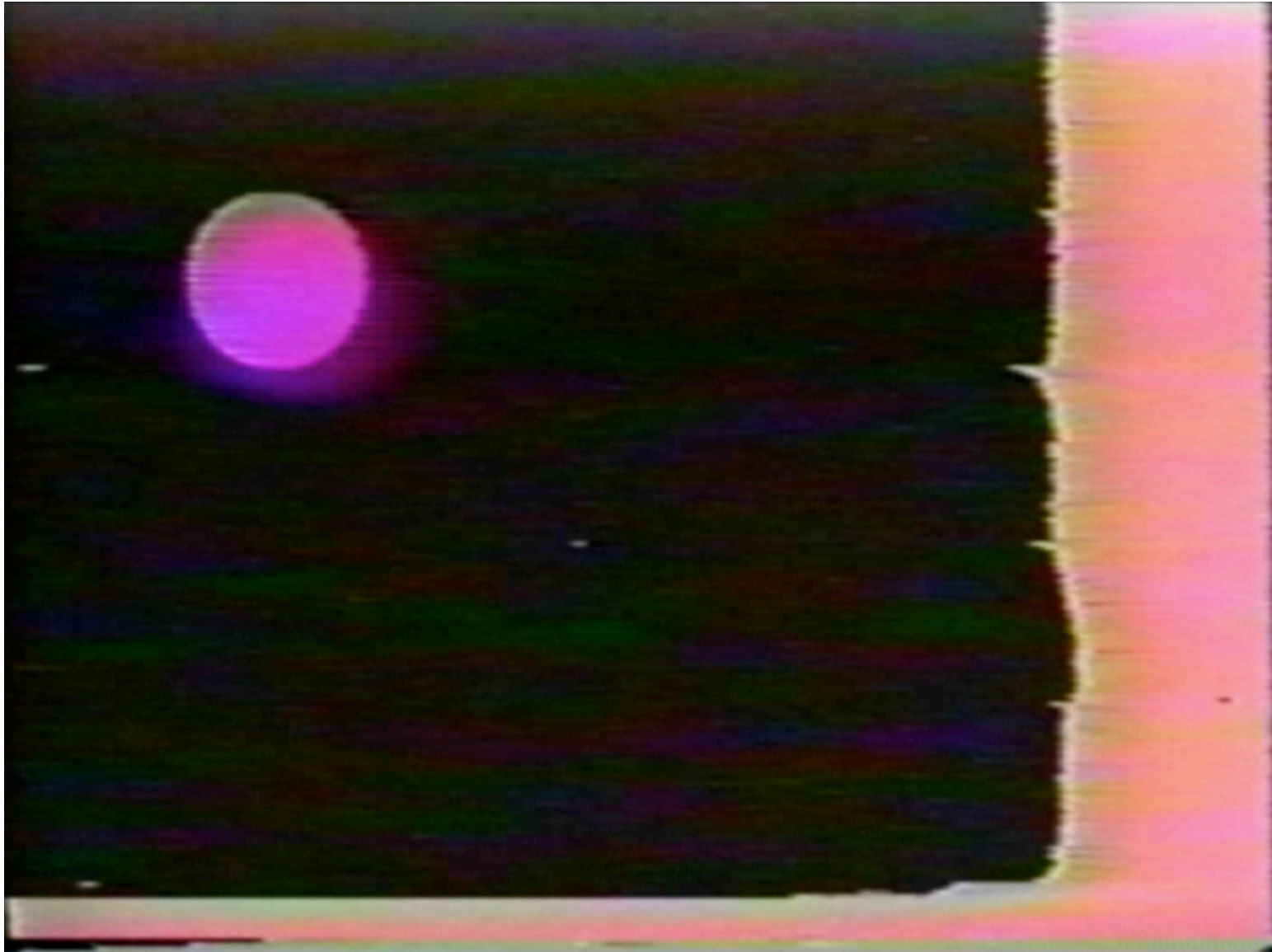
Fallen Landscape color/sound 06:31(2005) [Preview Link](#)

Description: *Fallen Landscape* is a walk through a compressionist landscape of digital glitch distortions. The work navigates a space between a documented glitch and an edited meandering exploration of a landscape of malfunction.



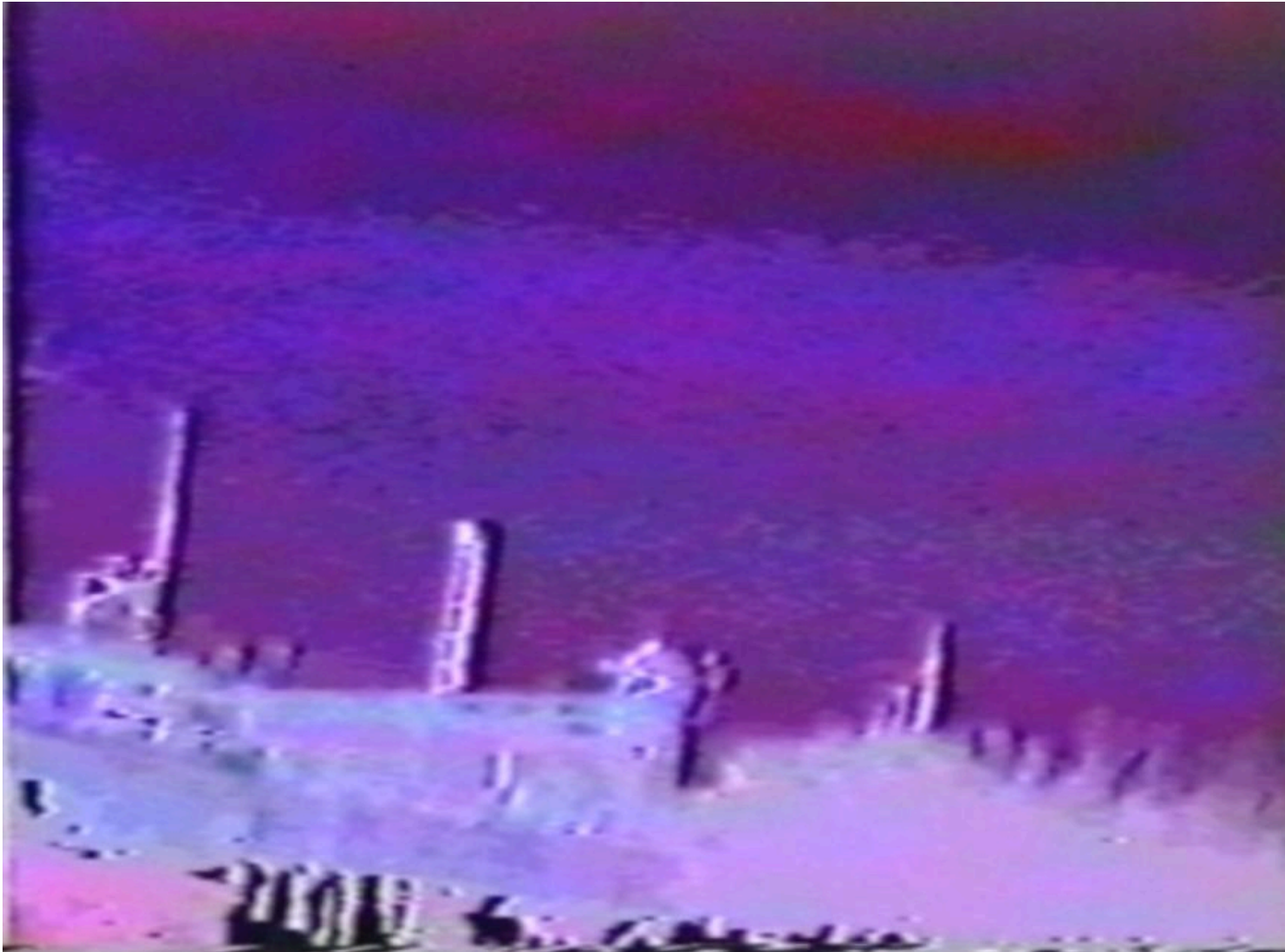
Static color/sound 06:15 (1999) [Preview Link](#)

Description: *Static* was an experiment in analog video degeneration exploring the beauty in the degenerated qualities of analog video.



Moon (music by Franz Buchholtz) color/sound 02:50 (1999) [Preview Link](#)

Description: *Moon* is an early video work experimenting with analog image processing creating a static filled landscape with music by Signaldrift.



A Day Under The City (in collaboration with Franz Buchholtz) color/sound 50:22 (1999) [Preview Link](#)

Description: A collaboration between Brandon Bauer and electronic musician Franz Buchholtz (Signaldrift). *A Day Under The City* is the result of digital versus analog fighting for space within a dense structure of sights and sounds. Spliced videotape and noise samples accompany a pulsing rhythm synonymous with life in a Midwestern American city on the edge of a new era.

Artist Information

Brandon Bauer M.F.A. is an Associate Professor of Art at St. Norbert College in De Pere, WI. 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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