Jennifer and Kevin McCoy

Title   *The story of Jennifer and Kevin McCoy*

Genre   interactive installation

Applicant's Role in Production   artists and producers

Production Format interactive installation with robotics, miniature sets, and screens

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Brief Project Description (do not exceed space given below)

The Story of Jennifer and Kevin McCoy is an on-going project in which we restage scenes from our lives as they intersect media and culture. The pieces consist of miniature film sets, dozens of live miniature cameras with computerized switchers, and video projection. For our fellowship period, we intend to develop site-specific installations as part of this series of works. To date, we have completed stand-alone sculptures using a similar form and one site-specific work that has ignited our interest. This piece is installed at JFK's Terminal 5 and uses the architecture of the space as a backdrop for our miniature scenes.   In new site-specific sculptures, we intend to research and develop strategies for the wireless transmission of images across farther distances, enabling the scattering of the fragmentary physical scenarios across larger and more unorthodox exhibition venues.

In our proposed project, we will miniaturize narrative fragments, some from our lives and some from fictional scenarios. These parts are crosscut and interwoven to create a highly mediated form of autobiography in which our personal mythologies are made indistinguishable from our experience as spectators of media. Formally, we are interested in the difference between the three dimensional unrealistic space of the models and the realistic simulation the computers and cameras can create. Motors are also used in this work to further the sense of cinematic illusion.

Jennifer and Kevin McCoy

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title   Recent Projects: Jennifer and Kevin McCoy

Year   2003-2004

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
_____ Software	_____ Software	_____ Windows
_____ Web	_____ Web	_____ Mac
X Installation	_____ VHS	_____ Unix
_____ Other _____	X Other **DVD-Video**	_____ Other _____

Web Information (answer only if sample work is in Web format)

_____ URL _____(if more than one please list them below)
_____ Browser requirement(s) _____
_____ Plug-in requirement(s) _____
_____ This sample requires broadband connection (fast Internet connection)
_____ A local copy of the sample work has been included with the application

Special Information for Screening:

Description of Work (use an additional sheet if necessary)

This DVD contains documentation from four installations:

1.*Soft Rains* I (suburban horror), 2003, 3:00 excerpt -computer controlled installation with robotics, light, and sound dimensions variable.

This excerpt and the two that follow document two platforms from *Soft Rains,* the series of work that began ideas we would like to extend for our proposed project. *Soft Rains* consisted of 7 sculptural platforms, each of which was inspired by films of distinct narrative genres: action, horror, musicals, mysteries, love stories, and "classic European" cinema. Each platform has a set of miniature video cameras that switch under computer control in real-time to tell a short visual story from a set of sculptural miniatures.

2.*Soft Rains* V (action scene), 2003, 1:50 excerpt

3.*Soft Rains* VII (European spa) , 2003, 4:45 excerpt

4.*Our Second Date*, 2004, 3:25 excerpt

   This piece is part of *Traffic,* a four platform series that begins our strategy of working narratives from our autobiography into the fictional space of a movie. In this project, we intercut shots from a large turntable of models representing a traffic jam scene from Godard's *Weekend* with views representing us watching that film in a facsimile of a cinema. In 1990, on our second date, we saw *Weekend* in a Paris cinema.

As is typical with our work, all three of these projects develop custom technological systems of hardware and software for producing and presenting the work. Developing such frameworks through practical experimentation is integral to our collaborative creative process.

Check One: __X___ Sample
_____ Supplemental

Jennifer and Kevin McCoy

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Title   Recent Projects: Jennifer and Kevin McCoy

Year   2004

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
_____ Software	_____ Software	_____ Windows
_____ Web	_____ Web	_____ Mac
X Installation	_____ VHS	_____ Unix
_____ Other _____	X Other ___**prints**___ **(3)**	_____ Other _____

Web Information (answer only if sample work is in Web format)

_____ URL _____(if more than one please list them below)
_____ Browser requirement(s) _____
_____ Plug-in requirement(s) _____
_____ This sample requires broadband connection (fast Internet connection)
_____ A local copy of the sample work has been included with the application

Special Information for Screening:

Description of Work (use an additional sheet if necessary)

"How We Met", site-specific, computer controlled installation with robotics, light, and sound dimensions variable, September, 2004, JFK Terminal 5.

These photos (taken September 29, 2004) document the installation at Eero Saarinen's landmark site. The lobby of the terminal provides backdrops for the miniatures, with one camera being focused on the space itself to create an establishing shot. The narrative interweaves a story about how we met for the first time at the luggage claim in the Paris airport, and a fictional story about switched bags and mistaken identites. The camera

views are edited together with a probability based algorithm that subtley shifts the meaning of the story on each subsequent re-telling.

*We are submitting these photos in lieu of an installation diagram because our proposal is for a site specific installation for a currently undetermined site.

Artist Statement : Jennifer and Kevin McCoy

We are interested in creating projects about how human thinking is structured through genre and repetition, and the role that technology plays in those processes. In order to focus attention on these structures, our work takes a formal analysis of narrative as a point of departure, reexamining television series, films and classic science fiction literature, creating installations, net art, or live events from what we find. Our method is to interpret mainstream visual culture from the pre-digital era by cross-referencing and reconstituting the original material into a non-linear repository of content available, much like all computer data, for selective viewing and manipulation. We are interested in adding to the history of machines used to create moving images, from magic lantern theaters and zoetropes through net art.

We feel our contribution to the field has been the development of a distinctive artistic practice that brings the languages and techniques of digital production and Internet culture to the worlds of film and television viewing. In our work, the database is a collection of not only facts and files but also of more slippery ideas of genre, stereotypes, relationships, and representational techniques.

At this moment, we feel it essential to bring our personal history as a couple and collaborative team into our work. Although our work is not political in content, we feel that free creative experimentation by individuals is fundamentally a political act that has repercussions in the culture that it reflects. Current events can overwhelm the senses and paralyze action, a condition that makes cultural work all the more important.

Project Narrative – Jennifer and Kevin McCoy

The Story of Jennifer and Kevin McCoy is an on-going project in which we restage scenes from our lives as they intersect media and culture. The pieces consist of miniature film sets, dozens of live miniature cameras with computerized switchers, and video projection. For our fellowship period, we intend to develop site-specific installations as part of this series of works. Depending on the scale of the installation sites, the grant might be used for two or more works. To date, we have completed stand-alone sculptures using a similar form and one site-specific work that has ignited our interest in this new challenge. This newest piece is currently installed at Eero Saarinen's JFK Terminal 5 (formerly the TWA terminal) and uses the architecture of the space as a backdrop for our miniature scenes.

In our proposed project, we will miniaturize narrative sequences, some from our lives and some from fictional scenarios. These parts will be crosscut and interwoven to create a highly mediated form of autobiography in which our personal mythologies are made indistinguishable from our experience as spectators of media. The work explores the gap between the flat screen and our lived realities, the difference between the time within the plot of a movie and the time actually watching it. These experiences of watching constitute many hours of our life and represent one, not unimportant, aspect of our relationship. Formally, we are interested in the difference between the three dimensional unrealistic space of the models and the realistic simulation the computers and cameras can create. Motors are also used in this work to further the sense of cinematic illusion.

In these new site-specific sculptures, we intend to research and develop strategies for the wireless transmission of these images across farther distances, enabling the scattering of the fragmentary physical scenarios across larger and more unorthodox exhibition venues. This strategy could have larger implications for the dissemination of electronic media in the public sphere. One avenue we will pursue is using wireless internet as our mode of connectivity. Sculpturally, these projects will adapt to and reflect their environments, the technical apparatus serving as their visual form. The cameras capture images of the installation location and of the miniatures, collapsing different scales into the same frame. Since the actual installation and presentation of the project is so dependent on site-specific details that are not yet defined, we have not included diagrams of the projects.

With the TWA Airport project, entitled "How We Met", we have developed a flexible mode of working that can be adapted to many kind of architecture. The content of our stories will also depend on the type of space the work will occupy. For example, if the work were built for a hospital we could tell the story of our daughter's birth intercut with a fragment from John Ford's *The Searchers*. If it were staged in a museum we could tell the story about our first date, a trip to a conceptual art show. This would be intercut with scenes inspired by DePalma's *Dressed to Kill*. The juxtapositions and associations between real and fiction stem from shared memory, film history, and a commitment to humor in our work.

We feel that the site-specific aspect of this proposal is a logical progression from our recent endeavors in that it truly enunciates the live, performative aspect of the work.

The live cameras can mediate a real space, including images of real people and spaces into the interwoven narrative fragments on the platforms.

Feasibility Statement- Over the course of the past two years, we have developed a flexible and reliable way of using miniatures, electronics and software--using sculpture to make live short films. Our most recent project "How We Met" provides a blueprint to this new, extended, site-specific direction. Our proposal comes from this newest work in that we would like to expand the spatial relationships between the work and the architecture it inhabits on the level of both content and form. We also intend to free up the visual staging possibilities by investigating wireless transmission modes.

Use of Work- We intend to spend the fellowship period identifying public and private venues in which to build this work. These spaces could include traditional or non-traditional mountings in galleries and museums but could also extend to hospitals, hotels, corporations, shopping centers, and outdoor spaces. We feel that this is our first work truly suited to non-art venues and are excited by the possibility of reaching new audiences and reflecting alternative cultural situations.

Fellowship Use/Budget Narrative- We will apply the fellowship funding to expenses for equipment, materials, manufacturing and production, and consultants. We also plan to use the funding to cover our research and development time, ideally with one or both of us taking some leave from our full-time teaching jobs. We will also apply funding for travel to potential installation sites. Because we are at the beginning of the planning period the budget is scalable in that we could produce one or more works of various scales. "How We Met", the airport project, cost $10,000 inclusive of an artist's fee. Our projected budget is $35,000.

Jennifer and Kevin McCoy • *The Story of Jennifer and Kevin McCoy*
Budget

Project Phase	Item	Expense
PreProduction Planning & Initial Set and Circuit Materials for Research	Motors	$ 50.00
	Cameras	$ 200.00
	Controller Hardware	$ 200.00
	Set Materials	$ 400.00
	Electrical Supplies	$ 100.00
SUB TOTAL		**$ 950.00**
Production: Robotics, Special Effects, and Set Design	Construction Consultant Fee	$ 2000.00
	Electrical Supplies	$ 1700.00
	Additional Motors	$ 250.00
	Additional Cameras	$ 1000.00
	Computer Controllable Video Switchers	$ 2000.00
	Computer Hardware Controllers	$ 1500.00
	Production Design Consultant Fee	$ 1500.00
	Model- Making Supplies	$ 1600.00
	Lights and lighting hardware	$ 1500.00
	Lumber	$ 500.00
SUB TOTAL		**$ 13,550**
Testing / Post-Production	Miscellaneous Supplies	$ 200.00
	Documentation	$ 600.00
	Software Archiving	$ 100.00
SUB TOTAL		**$ 900.00**
Artists Fee		$ 6000.00
Living Expenses	(6 mo.1 person or 3 mo. 2)	$12,200.00
Administrative Costs		$ 1400.00
SUB TOTAL		**$ 7400.00**
Totals		**Total Expense**
		$35,000.00

Jennifer and Kevin McCoy   **www.mccoyspace.com**

Education : Kevin McCoy
1994   Rensselaer Polytechnic Institute, Troy, NY; Master of Fine Arts in Electronic Arts.
1990   University of Paris III, Paris, France; Dept. of Cinema and Audio-Visual Studies.
1989   Whitman College, Walla Walla, WA; Bachelor of Arts in Philosophy.

Education : Jennifer McCoy
1994   Rensselaer Polytechnic Institute, Troy NY; Master of Fine Arts in Electronic Arts.
1990   Cornell University: Ithaca, NY; Bachelor of Arts in Theater Arts, concentration in Film Studies.
1990   University of Paris III: Paris, France; Critical Studies Film Program with CIEE.

Awards
2003   Eyebeam Artists in Residence, New York NY
2002   Emerging Fields Award, Creative Capital Foundation, New York, NY
2001   New Media Art Fellowship, Colbert Foundation, New York, NY
2001   Finishing Funds Grant, Experimental Television Center, Owego, NY
2000   Net Art Commission/Residency, The Alternative Museum, New York, NY
1999   New York Foundation for the Arts Computer Arts Grant recipient, New York, NY
1999   "World Views" Thundergulch Artist in Residence, New York, NY
1999   "Emerging Artist/Emergent Media" Grant recipient presented by the Jerome
          Foundation through the Walker Art Center, Minneapolis, MN.
1999   HarvestWorks Artist in Residence, New York, NY.

Solo Exhibitions

2004   "Jennifer and Kevin McCoy", Van Laere Contemporary Art, Antwerp, Beligium *December 2004*
          "Soft Rains", Postmasters, New York, NY. *May 2004*
          "Robot Films" Sala Rekalde, Bilbao, Spain. *January 2003*

2003   "eternal return" Gallerie Guy Bartschi, Geneva, Switzerland. *November 2003*
          "Robot Films" FACT, Liverpool, England *September 2003*
          "Stardust", SJSU Art Gallery, San Jose, California. *March2003*

2002   "We Like to Watch" VanLaere Contemporary Art, Antwerp, Belgium, *October 2002*
          "Love and Terror," Butler Institute of American Art, Youngstown, OH, *October 2002*
          "We Like to Watch," Postmasters, New York, NY. *April 2002*

Selected Group Exhibitions

2004   **"Villette Numerique," Parc de la Villette, Paris, France**
          "Open House: Working in Brooklyn," Brooklyn Museum of Art, Brooklyn, NY
          "The 2004 Armory Show," Postmasters Gallery, New York, NY
          "The Game Show," James Cohen Gallery, New York, NY

2003   "Hot Summer Cool," Postmasters Gallery, New York, NY.
          "Recon / Decon", Pacific Film Archives, Berkely, CA.
          "Art of the Encyclopedic", Carnegie Art Center, Buffalo, NY.
          "The 2003 Armory Show", Postmasters Gallery, New York, NY.
          "Americ@n Dream, " Ronald Feldman Gallery, New York, NY.
          "Critics Choice," Rotterdam International Film Festival, Rotterdam, NL.
          "Late to Work Everyday, Dupreau Gallery, Chicago, IL.

2002   "watery domestic," The Renaissance Society, Chicago, IL.
          "Future Cinema," Zentrum für Medien Kunst, Karlsruhe, Germany
          "The Omega Manual," Smack Mellon, Brooklyn, NY.
          "Where Do We Go From Here?" Cornerhouse Gallery, Manchester, England.

"Flay, Splat, Play", Espace Paul Ricard, Paris, France. (part of the Paris/Brooklyn exchange program).
"New Acquisitions in Photography" The Metropolitan Museum of Art, New York, NY.
"The Armory Show," New York, NY.

2001   "Video Viewpoints," The Museum of Modern Art, New York, NY.
"Animations," PS1 Center for Contemporary Art, New York, NY
"Video Jam", Palm Beach Institute of Contemporary Art, Lake Worth, FL,
"The Brewster Project", Brewster, NY.
"Mapping the Web Informe", New Langton Arts, San Francisco, CA.
"Trompe l'Oeil", Media Z Lounge, The New Museum, New York, NY.
"WRO Media Art Biennial", Wroclaw, Poland.
"Outsource", Flipside, Brooklyn, NY. *interactive*
"The Armory Show", New York, NY. *interactive*
"The BabySitter Tapes", Walden Gallery, New York, NY.
"Technically Engaged", A.I.R. Gallery, New York, NY.

2000   "Pink Light", Postmasters Gallery, New York, NY.
"Verbal 3", The Kitchen, New York, NY.
"Dissection - New Electronic Interaction", Macau Museum of Art, Macau.
"B-2000", Centre Bruxelles, Brussels, Belgium,
"Through the Looking Glass", Beachwood Center for the Arts, Cleveland, OH,
"The Skin Game", Smack Mellon, Brooklyn, NY.
"Subject to Sound", The Rotunda Gallery, Brooklyn, NY.
"South by Southwest Interactive Festival", Austin, TX.
"Tenacity", The Swiss Institute, New York, NY
"Greater New York," P.S.1., New York, NY.
"Airworld Tonight," Postmasters Gallery, New York,NY.
"Arts Entertainment Network", The Walker Arts Center, Minneapolis, MN,

1999   "Viper International Media Festival", Lucerne, Switzerland.
"Virginia International Film Festival", Charlottesville, VA.
"Kino Vision", Gallery Fleur, Kyoto, Japan.
"Airworld", Walker Art Center, Minneapolis, MN.
"The 1999 Robert Flaherty Film Seminar", Durham, NC.
"WRO 99 7th Internation Media Art Biennale", Wroclaw, Poland.
"Toys and Noise", OK Center for Contemporary Art, Linz, Austria.
"Contact Zones", Centro de la Imagen,Mexico City, Mexico.
"Contact Zones", Johnson Museum of Art, Cornell University, Ithaca, NY.
"Fin de Siécle", Mire, Nantes, France.

1998   "ISEA98", F.A.C.T., Manchester, England.
"Trance Dance", Pacific Film Archives, Berekeley, CA.
"Tomorrow's Homes Today", Museum of Science and Industry, Manchester, England.
"Touchware", SIGGRAPH '98, Orlando, FL.
"Video Room Video Festival", Brooklyn, New York.
"European Media Art Festival", Osnabrück, Germany.
"Impakt Festival for Audiovisual Arts", Utrecht, Holland.
"Arts Edge", Art Gallery of Western Australia, Perth, Australia.
"Viper International Media Festival", Lucerne, Switzerland.
"A Common Thread: Digital Media and the Creative Process", Fine Arts Gallery, Wake Forest University, Winston-Salem, NC.

1997   "Maintenance /Web", The Thing, NY, NY.
"Small Appliances", The Light Factory, Charlotte, NC.
"Digital Studies", Alt-X web magazine.
"Excavations", Bay Area Video Center, San Francisco, CA.

"Blast 5 Drama", Sandra Gering Gallery, New York, NY.

1996   "Cluster Images," Werkleitz Geselschaft, Tornitz, Germany.
"11th Fringe Film and Video Festival," Edinburgh, Scotland.
"The Next 5 Minutes, Tactical Media" V-2, Rotterdam, The Netherlands.

Jennifer and Kevin McCoy- Selected Collaborative Works

Soft Rains- 2003; interactive installation

The Kiss- 2002; computer installation

448 is Enough- 2002; interactive installation

How I Learned- 2002; interactive installation

Onscreen- 2002; DVD edition of 10, color, sound, 20:00

Horror Chase- 2002; computer installation

Every Anvil -2002; interactive installation

201: a space algorithm – 2001; interactive video/web project

Every Shot, Every Episode-2001; interactive installation

The Babysitter Tapes - 2001; media performance

Pink Light- 2000; interactive electronic sculpture, light, and sound

Radio Wonderland- 2000; electronic sculpture, microwatt radio installation

Radio Frankenstein - 2000; electronic sculpture, microwatt radio/internet project
http://www.radiofrankenstein.net

Airworld Probe- 1999; videotape, color,sound, 3:50

Airworld Transit Lounge (sense of space)- 1999; interactive installation

Airworld - 1999; web project/mixed media project
http://www.airworld.net/

Sense of Space- 1999, interactive digital video installation

Replay - 1998; interactive digital video installation

Small Appliances - 1997; interactive video installation and CD-ROM

Transmission - 1997; videotape, color, sound, 7:00

Maintenance/Web - 1997; web project.
http://www.thing.net/~m

Donor- 1995; videotape, color, sound, 5:00

Snow Burns My Heart - 1993; videotape, color, sound, 5:25

Recent Critical Reviews, Press and Media Coverage

2002
Jim Supanick, "Pounding Pulling Slapping Whacking: Jennifer and Kevin McCoy's "Every Anvil" *New York Arts Magazine* (June 2002).

Roberta Smith, "Art in Review" *The New York Times* (April 19, 2002).

2001
David Frankel, "Openings: Jennifer and Kevin McCoy," *Artforum* (November, 2001): pp. 136-137.

Anthony Huberman, "Ether Talk, " *The Wire,* (October, 2001): p82.

Stefan Caldana, "201 - a space algorithm," *el ciberPais,* (July 5, 2001): http://www.ciberpais.elpais.es/d/20010705/ocio/portada.htm

Carl Skelton, "aen.walkerart.org," *dART International,* (Winter 2001): pp.28-31.

Holland Cotter, "Events Listings," *The New York Times.* (January 25, 2001).

2000
Jeff Howe, "net.aesthetics," *The Village Voice,* (September 6 - 12, 2000): p. 85

James Oliver Cury, "Motion Pixels," *Spin,* vol. 16, no. 7 (July 2000): p.127

Claire Barliant, "The Challenge of Exhibiting a Supernatural Instrument," *Feed,* (May 31, 2000): http://www.feedmag.com/essay/es343lofi.html

Martin Spinelli, "Viva Frankenstein," (New York: PS1, 2000): http://www.ps1.org/cut/java/essays/spinelli.html

Nicholas Noyes, "Frankenstein," (New York: PS1, 2000): http://www.ps1.org/cut/java/essays/noyes.html

Laura Marks, "Making a Scene With Live Video," *The Independent Film & Video Monthly,* vol. 23, no. 6 (July 2000): p.34-37

Lisa Curtis, "Subject to Scrutiny," *Brooklyn Papers,* (May 22, 2000): p. 9

Catherine Hong, "United Artists," *Harper's Bazar,* (May 2000): p.132 *photo*

Glen Helfand, "WebArtopia, The Art Entertainment Network has it all," *San Francisco Gate Online,* (April 26, 2000): http://www.sfgate.com/cgi-bin/article.cgi?file=/technology/archive/2000/04/26/webartopia.dtl

Rachael Stark, "Music in Wonderland," *Brooklyn Daily Eagle,* (April 20, 2000): J13

Howard Halle, "State of the Art," *Time Out New York,"* no. 234, (March 16, 2000): p.80

Robert Cozzolino, "Airworld," *Isthmus,* (January 14, 2000): p. 22

1999
Laura Marks, "Low Tech is How Electrons Remember," *Nach dem Film,* no. 1 (December 1999): http://www.nachdemfilm.de/no1/mar01eng.html

G.H. Hovagimyan, "Jennifer and Kevin McCoy"
Collider (New York: The Thing, August 19, 1999)
The publication is a video interview published online at http://bbs.thing.net

Josephine Bosma, "Airworld: An Interview with Jennifer and Kevin McCoy"
(Minneapolis: The Walker Art Center, 1999)
Published online at http://www.walkerart.org/gallery9/mccoy/bosma.html
Republished (forthcoming) in Hacktivism: network art activism, The Electronic
Disturbance Theatre, ed. (New York: Autonomedia, 2000)

Felix Stalder "Internet Retrograde: The Rise of the Net Infomercial", (Minneapolis: The
Walker Art Center, 1999) *Published online at*
http://www.walkerart.org/gallery9/mccoy/stalder.html

Steve Deitz, "Art.commerce," (Minneapolis: The Walker Art Center, 1999)
Published online at *http://www.walkerart.org/gallery9/webwalker/ww_june.html#3*