



Humanities Institute at Stony Brook  
**Faculty Lecture Series**

**Wednesday, November 19**

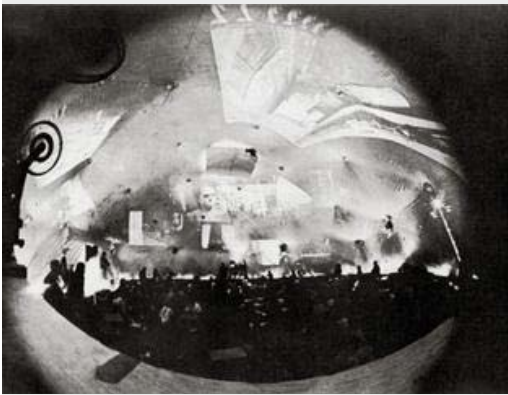
**4:30pm**

**Humanities Building 1008**

**Andrew V. Uroskie**

Department of Art

# Intermedia Assemblage



Stan VanDerBeek, "Movie-Drome," 1963  
Interior view © Stan VanDerBeek

**Robert Breer** and **Stan VanDerBeek**, like so many young artists raised in the shadow of Abstract Expressionism, became frustrated early on with the stasis and finality of the painted canvas. For both, the particular conjunction signaled by the term "motion-picture" remained full of mystery and wonder. How was one to understand, compose and view an art no longer held in stasis? For both artists, one solution arose through the conjunction of the two-dimensional surface of the modernist canvas with the three-dimensional "deep space" of the photographic image. These animated juxtapositions precipitated a newly hybrid form of aesthetic spectatorship. Going further, each would come to invoke the physical space of projection, bringing a sculptural and performative dimension to the cinematic event and, in so doing, give rise to the new genre of intermedia assemblage.

**Andrew V. Uroskie** works on late modern and contemporary art, with a particular interest in the intersection of place, performance and technologies of recording in the art of the 1960s and '70s. His first book, *Between the Black Box and the White Cube: The Emergence of the Moving Image in Contemporary Art*, is forthcoming from the University of Chicago Press. His essay "La Jetée en Spirale: Robert Smithson's Stratigraphic Cinema" was published in the MIT press journal *Grey Room*, and his recent work on the conjunction of cinema and site-specificity has been collected in *Art and the Moving Image: A Critical Reader* (Tate Modern and Afterall); *The Place of the Moving Image* (Minnesota); *Screen/Space: The Projected Image in Contemporary Art* (Manchester), and *Impossible Cinema* (Centro Montehermoso).

