

47 CANAL

Electronic Arts Intermix
in residence

Paul McCarthy
Carolee Schneemann
Bruce Nauman

curated by Trevor Shimizu

September 20–October 25th, 2025

In conjunction with Trevor Shimizu's sixth solo exhibition at 47 Canal, Electronic Arts Intermix will be in residence with a selection of video works curated by the artist.

Shimizu started as an employee at EAI in 2005. He eventually was promoted to Technical Director for the collection, working closely with artists such as Schneemann, Dan Graham, Shigeo Kubota, and Dara Birnbaum. These artists' approach to integrating video into their practice left a lasting influence on Shimizu, as well as his time spent in the collection and editing room. On the occasion of these two exhibitions, EAI will also host a screening and conversation with Shimizu at their offices nearby on Canal Street on October 2nd.

Founded in 1971, EAI is a New York-based nonprofit resource that fosters the creation, exhibition, distribution and preservation of media art. EAI's core program is the distribution and preservation of a major collection of over 5,000 new and historical video works by artists, supported by public programming, preservation, education, and publication initiatives. EAI works closely with educators, curators, programmers and collectors to facilitate exhibitions, acquisitions and educational uses of media artworks. Learn more about their important work by visiting eai.org.

All works in this exhibition are courtesy the artists and Electronic Arts Intermix.

Bruce Nauman

on view October 15th to October 25th

Dance or Exercise on the Perimeter of a Square (Square Dance), 1967–68

video projection, black & white, sound,
16 mm film on video
8 minutes 24 seconds

Black Balls, 1969

video projection, black & white, silent,
16 mm film on video
8 minutes

The first three videos I watched from the EAI collection were Chris Marker's *Bestaire*, Michael Smith and William Wegman's *The World of Photography*, and Alex Bag's *Untitled Fall 95*. This was in 2005. My love for animals, pop culture, and humor are evident in my choices.

After a sledding injury in 2020, I visited a physical therapist. I've been trying to balance and strengthen my body ever since, but I'm often reminded that decades of bad posture and physical imbalance takes a lot of work to correct. This led to painting ambidextrously. My therapist suggested that I perform my exercises "like a robot." I've also incorporated this method into my painting, but my approach is irrational and unpredictable, depending on how my body wants to move. I'm doing this not as a conceptual gesture, but for practical and ergonomic reasons.

What I'm attracted to in early video art has evolved as I have. The works selected for this viewing room relate to my more recent focus on the body, its limitations, potential, and how this applies to the process of painting.

Trevor Shimizu, September 2025

Gustave Courbet and Bruce Nauman inspired me to use myself as the subject for many early works. While working at EAI, however, I couldn't relate to his performance works and his connection to dance. I was physically unfit, drank, smoked, ate a lot of high cholesterol foods - I was nothing like the graceful Bruce Nauman seen in his works. When in college, I aspired to look like Nauman. I wore tight black jeans and a tight white t-shirt, however, this look accentuated my unbalanced core. When my early works required more joke writing than painting, physical fitness wasn't a concern. Health scares, injuries, and parenting became great motivators for change. As I embraced a healthy life/work balance, I was able to relate to the Nauman works from a new perspective.

Paul McCarthy

on view September 20th to October 1st

Painting Face Down—White Line, 1972

video projection, black & white, sound
2 minutes 3 seconds

Whipping the Wall with Paint, 1974

video projection, black & white, sound
2 minutes 17 seconds

"Painter", 1995

video projection, color, sound
50 minutes 1 second

Carolee Schneemann

on view October 2nd to October 14th

Meat Joy, 1964 (re-edited 2010)

video projection, color, sound, 16 mm film on video
10 minutes 33 seconds

Body Collage, 1967

video projection, black & white, silent,
16 mm film on video
4 minutes 12 seconds

Up To and Including Her Limits, 1976

video projection, color, sound
29 minutes

I was Josh Kline's intern at Electronic Arts Intermix in 2005. We became friends while sealing envelopes and discussing techno. A few years later, we decided to share a studio in Long Island City. I had become interested in painting again. My girlfriend and I separated soon after. I became destructive and trashed my studio. I loved this messy and chaotic process. It was cathartic. I remember watching a dub of *Painter* and thinking that it was the greatest thing, something I could truly relate to.

I edited video with Carolee for several years. We both have a love for cats and a favorite book in common, *Why Cats Paint*. Each artist profiled in the book has a distinct style, personality, and instinctive approach to painting. We would take editing breaks and look at this book. If I'm ever feeling aimless or uninspired, I'll think about these cats and try to emulate their approach.