



Guy Hundere's Rift

VISUAL ARTS

In the swim

BY JOHN EWING

In the gallery shuffle, one person's loss is another's gain. Left with an unexpected opening in its summer exhibition schedule, UTSA Satellite Space has chosen new multi-media artist Guy Hundere to pick up the slack, and his video installation *Rift* fills the bill swimmingly. Through June 18, visitors to the student-oriented art space will enter a darkened, contemplative environment where projected images of naked bodies captured from the bottom of a pool move across organically shaped, floor-bound objects. Evocations of the solid, the liquid and the electronic combine in this new-media sculpture.

"This is the kind of thing I want to do more of. Since I don't have a reputation in the San Antonio art community, I'd like to start off early being known for it," says Hundere, who studied mechanical engineering and computer science at Vanderbilt University, then moved to

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Seattle with a job at Microsoft. A computer graphics and animation artist, Hundere paid his dues in the video game industry with a stint in San Francisco, but came home last year to San Antonio, where brothers Lars Hundere and Davis Sprinkle are active in the local art scene. Although painting is his first love, Hundere's "day job" has given him the technical know-how to build a digital studio in his home.

"I wanted to show all paintings for my first solo exhibit, but the process of doing a project like *Rift* is so much more fun than sitting alone in a studio painting," comments Hundere, who has added dive equipment and an underwater video bag to his artist's paraphernalia. "I guess I'm working my way out from the technical end of what my studies were for, and more toward building and creating art."

That's an apt description of the evolution of video art, as well. From its early days as a

monitor-bound form, video art was first conceived within the context of commercial television, or as a reaction to it. In the late 60s, pioneer Korean artist Nam June Paik placed monitors in subversive settings with works such as *T.V. Garden* and *T.V. Bra* (the titles say it all). Building on the media theories of Marshall McLuhan, video collectives like the Bay Area "Ant Farm" would later challenge the visual and verbal rhetoric of corporate television with pre-cable, guerrilla programming.

As technology has improved and grown more pliable, video has become supple and ubiquitous. No longer moored to its commercial origins, this young medium is joining forces with more traditional means of expression like painting and sculpture. The work of current heavyweights like Bill Viola and Tony Oursler is discussed in terms of art history, not television history. Along with many of his peers, Hundere is swimming up this widening stream in contemporary art. ■

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San Antonio Current, June 8-14, 2000