

ARTISTS SPACE

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FOR IMMEDIATE RELEASE

DARK ROOMS: Judith Barry, Eva Brandl, James Carpenter, Jon Rubin
January 26 - February 23, 1985
Exhibition organized by Valerie Smith

Opening Reception: Saturday, January 26, 1985 5-7pm.

Curator's Tour by Valerie Smith on Saturday, February 9, 1985, 4-5pm

Artists Space is pleased to announce the opening of Dark Rooms, an exhibition of four separate installations by Judith Barry, Eva Brandl, James Carpenter and Jon Rubin. The exhibition, which opens on January 26, 1985, will be on view through February 23.

The four installations on view in the Dark Rooms exhibition combine elements of film, slide projections and sculpture. Judith Barry, Eva Brandl, James Carpenter and Jon Rubin have been exploring and expanding the uses of the image, both static and animated, in the creation of environments that utilize, and even depend upon, the participation of the viewer. This exhibition follows Artists Space's highly successful Dark Rooms show of January 1982 and continues to explore the uses of light-projected imagery in the creation of works of art. Accompanying the show will be an illustrated 8-page brochure with an essay by Craig Owens, Senior Editor of Art in America, statements by the artists, and Acknowledgements by Linda Shearer and Valerie Smith.

JUDITH BARRY's "In the Shadow of the City (Vampry...)" provides the spectator with an architectural setting created by a multiple-screen projection system. The viewer plays an integral part in the activation of the "scenes" suggested by the projections, not just as an onlooker or potential voyeur, but also as a moving projection surface that "revives" the edges of images while passing through the installation. The architectural settings shown on the screen are key components of the piece, which deals, in part, with the passage of time and its effect on "spectatorship and the problems of representations."

Judith Barry has done installations at the Institute of Contemporary Art, London and the International Cultural Center, Antwerp, Belgium, as well as at several other locations in the United States and Europe. Her video work is currently on view at the New Museum in the "Difference: Sexuality and Representation" exhibition and has been shown at the Whitney Museum and the Museum of Modern Art.

EVA BRANDL's installation, "Golden Gates: Section of a Work" combines color projections with sculptural elements. The sculptural aspect of her piece involves the construction of a 20' x 2' bridge, a glass staircase and two 5' towers linked by a scrim on which the oversized image of a waterfall is projected. According to Eva Brandl, "the sculpture/installation concerns a setting of objects and images in collision which produces a series of interlocking ambiguities." The fragmentary components of Brandl's "set" are drawn from personal experience and act to reconstruct or deconstruct the linearity of remembrance through the recombination of physical elements (the sculpture) and the visual cues (the projections). Opening at the Quebec House on February 14, 1985, will be a series of large photographic color prints by Brandl, documenting and restaging elements of the thought process involved in creating "Golden Gates."

Eva Brandl was born in Germany but has been living and working in Montreal, Quebec since 1974. Her work has been included in exhibitions throughout Canada, most recently in a one-person show at the Eye Level Gallery, Halifax. This is her first New York exhibition.



JAMES CARPENTER's "Shaking" utilizes a circular configuration comprised of six 9' x 2' screens. Images of agitating oak leaves filmed in silhouette are projected simultaneously onto the screens which the viewer perceives from the center of the created circle. Filmed in 16mm and then transferred to 8mm film loops, these enlarged images of the leaves tremble with an unnatural violence as if compelled by a potentially telluric force. In past installations, Carpenter has projected films and slides of animals and has even used live animals to illustrate the "non-cultural, non-conventional and non-human" aspects of natural ecological systems. The disorienting potential for the viewer of these instinctual, non-human forces serves to upend fixed expectations about the static viewing of film and sculpture.

James Carpenter's work has been included most recently in the "Kunst Mit Fotografie" exhibition which travelled to the National Museum of Berlin and the Art Museum of Hamburg. Other 1984 exhibitions include the Kunst Fair of Basel, Switzerland and the Chicago Art Fair. Among other New York spaces, his work has been shown at P.S. 1 and The Clocktower.

JON RUBIN derives his installation from "The Floating Cinema" project, which features films rear-screen projected on pontoon boats that maneuver across public ponds, lakes and rivers. The most recent showing of "The Floating Cinema" at Prospect Park, Brooklyn, included "Alice Underwater," a film upon which his Artists Space installation will be based. Using projections of live fish, a sand floor and a ceiling simulating the shiny surface seen above from underwater, Rubin will create an "undersea theatre" where "Alice Underwater" will be viewed on the first quarter of every hour. During the half-hour segments between film viewing times, spectators are invited to view the environment as a "contemplative space." The alternating "half hour on, half hour off" viewing of "Alice Underwater" will raise questions about work of specific duration seen within the gallery context.

Jon Rubin has been involved in filmmaking since 1967 and is currently Assistant Professor of Film at SUNY Purchase. A recipient of grants from CAPS, NEA, and NYSCA, he also received a Guggenheim Fellowship in 1977 and grants from the Jerome and Ford Foundations to help initiate "The Floating Cinema." His most recent installation work includes exhibitions at The Kitchen and P.S.1, both in 1981.

Dark Rooms has been funded in part by a grant from the Film Program of the New York State Council on the Arts.

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