

**ARTISTS SPACE**

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**FOR IMMEDIATE RELEASE**

Programs:

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Document and Dream  
a selection of videotapes  
organized by Dan Walworth

April 13 through May 13, 1989  
Opening Reception: Thursday, April 13, 6-8pm

**Video Program:**

Color Schemes, by Shu Lea Cheang, 28 minutes, 3/4", color, 1989.

Heavy Metal Parking Lot, by John Heyn, 17 minutes, 3/4", color, 1986.

Making Pharaoh's Red Flag Video, by Jonathan Horowitz, 9 minutes, 3/4" (shot on Video-8), color, 1988.

A Man's Woman, by Laura Kipnis, 52 minutes, 3/4", color, 1988. Produced in association with Channel Four, UK.

Danny, by Stashu Kybartas, 20 minutes, 3/4", color, 1988.

My Life Is for the Rest of My Life (Ma Vie c'est pour le restant de mes jours), by Robert Morin, 27 minutes, 3/4", color, 1980. (In French with English subtitles.)

The Thief Lives in Hell (Le Voleur vit en enfer), by Robert Morin, 20 minutes, 3/4" (shot on 8mm film), color, 1984. (In French with English subtitles.)

Episode 1: So. Cal., by Jayce Salloum, 33 minutes, 1/2", color, 1988.

A Public Appearance and a Statement, by Keith J. Sanborn, 18.5 minutes, black and white, 3/4" (original format: 16mm), 1987.

Hey Bud, by Julie Zando, 10.5 minutes, 3/4", color and black and white, 1987.

The program will be screened continuously, 11:00am-6:00pm, Tuesday through Saturday. Call for schedule information.

An illustrated, eight page brochure with an essay by Dan Walworth will accompany the exhibition.

The entire program is available for rental on VHS for home viewing.

Artists Space is pleased to present ten experimental documentaries that combine aspects of realism with other cinematic and theatrical forms. Both suspending and insisting on credibility, these tapes engage the viewer in a complex subjective structure, exposing the role of fantasy in the construction of any realist text.

The videomakers in this exhibition use a variety of techniques to destabilize the signifiers of verisimilitude, from Laura Kipnis' fictionalized Brechtian docu-drama of a Phyllis Schlafly/Marabel Morgan-like-character to Jonathan Horowitz's hysterical banalization of the making of a music video. In each case something goes awry in the presentation of an object which is "out there" and unchanging, for a subject which is "in here" and variable.

Robert Morin's The Thief Lives in Hell begins with an intertitle stating: "The elements of this film were found in an abandoned house," yet the unseen and alleged camera-man who narrates this found footage has definitely lost it. We overhear him conversing with a "Depressed Anonymous" operator, rambling about his welfare check, his neighbors and filmmaking: "When I realized I was doing dreamlike things, I started shooting this 8mm film. I didn't feel like shooting all that much, I just wanted to make sure all this was really happening."



Heavy Metal Parking Lot, Hey Bud and My Life Is for the Rest of My Life work in an opposite manner. They begin with an event which is already incredible, and commit it to tape. Not in order to prove its reality, but to infuse filmic realism with a fantasy that is already "out there." Heavy Metal introduces us to a motley collection of drunken rock fans waiting in a stadium parking lot before a Judas Priest concert. My Life explores the bizarre social relations in a rural Canadian strip bar, while Hey Bud compares the televised suicide of the late Bud Dwyer with feminine exhibitionism. In each case the desire before, or in front of the camera, even though presented in long takes and with a minimum of montage, wreaks havoc with viewer identification and projection, the life-lines of "reality testing."

As with Hey Bud, the image of death destabilizes the objective camera in both Danny, by Stashu Kybartas and Statement, by Keith Sanborn. Danny is a young man with AIDS from Stubenville, Ohio. In stills of his face and body we see the changes--the appearance of lesions, the loss of weight--as death approaches. Yet this image never loses its sensuality. In fact, its sexual attractiveness seems to grow as we drift through the rust belt of the Ohio valley, privity to the details of his life story, narrated by a man who loved him.

Sanborn, on the other hand, appropriates the most public of death's images. In one incredibly long take we see the arrival and disappearance of John Kennedy's body as it is delivered from Dallas aboard Air Force One. In fact, we never see the body, and get only a brief glimpse of the coffin, narrated, with long stretches of silence, by a TV commentator.

Shu Lee Cheang's Color Schemes is a montage of ideas concerning race, ethnicity, and community. Like the work of Paper Tiger TV, each of the skits in this tape makes no claims to realism, yet the issues and ideas which are bantered about in this loose essay-like format, are far from fiction. Color Schemes is a document of ideas which the objective lens and the long take can never see.

Finally, Jayce Salloum's Episode 1: So. Cal. uses montage on the image track and a nearly 33 minute long take for the sound track (there is one cut). We are pulled along by the seamless voiceover of a young hispanic woman talking about friends, love affairs, class relations and death. The mundane, suburban images from the San Diego area lend this individual tale an epic scale.

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