

ARTISTS SPACE

223 West Broadway

New York, NY 10013

(212) 226-3970

For further information
contact: Dan Walworth
(212)226-3970

FOR IMMEDIATE RELEASE

Programs:

Artists Space
Exhibitions and Events

Artists Grants
Exhibition Funding

Artists File
N.Y.S. Slide Registry

SIGNS OF FICTION
an exhibition of videotapes
curated by Sharon Greytak

March 2 through April 1, 1989
Opening Reception: Thursday, March 2, 6-8pm

After the Paint Has Dried, by Rohesia Hamilton Metcalfe, 15 minutes, (original format: 16mm), color, 1986.
Still Stories: Watching, Hiding, and Breaking and Entering, by Margot Starr Kernan, 30 minutes, 3/4", black and white, 1988.
Sharon and the Birds on the Way to the Wedding, by Lynn Kirby, 26 minutes, (original format: 16mm), color, 1987.
Der Elvis, by Jon Moritsugu, 23 minutes, (original format: 16mm), color, 1987.
Tooth and Mask, by Pola Rapaport, 12 minutes, (original format: 16mm), 1987.
Loisaida Lusts, by Ela Troyano and Uzi Parnes, 28 minutes, (original format: 16mm), color, 1987.
Present Tense, by Jack Walsh, 27 minutes, (original format: 16mm), color and black and white, 1987.

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

This exhibition will be available on VHS for home viewing.

An eight page brochure with an essay by Sharon Greytak will accompany the exhibition.

Artists Space is pleased to announce the presentation of Signs of Fiction, a program of experimental videotapes and films on tape produced by seven independent film/videomakers. The works presented in Signs of Fiction are not as concerned with the adaptation of narrative fiction to the screen image, as they are to being perceived primarily as literary hybrids that give equal attention to the spoken or written text, as well as to the text and subtext of the visual image. If a different approach to viewing these rarely screened works could occur, it might be to envision them completely in description, written on paper, as a courtroom transcript of their sounds, images, sensations, pace and tone. The connection that might be drawn is that these works resemble and parallel much of the work by new contemporary fiction writers.

Present Tense, by Jack Walsh contrasts pastoral with industrial landscapes and idealized objects of desire with the "real." By centering on personal experience, Walsh defines his identity through the interplay of power relationships drawn from historical, personal and cultural contexts.

In an extremely elegant video trilogy entitled Still Stories: Watching, Hiding, and Breaking and Entering, Margot Starr Kernan draws closer to a literary history of the photograph than to the lineage of the writer. With her prose aurally superimposed over the still image, one's own picturing succumbs to the filmic image by virtue of the maker's precise vision. There are obvious correlations to be made with Roland Barthes' "Camera Lucida" in its quest to isolate the "punctum" of the image: the undefinable fragment.



In a similar vein is Rohesia Hamilton Metcalfe's After the Paint Has Dried. The attempt to grasp and name elusive points of transition is one of the primary subjects of the film. We hear a male voice-over telling a story of meeting a woman at a party. She gives him her phone number. He calls. An answering service picks up. In a panic, he decides to leave a message for Ernest Borgnine, only to find that it is, in fact, Ernest Borgnine's service. The story trails off...

Pola Rapaport's Tooth and Mask, centers on two ancient and historical art objects belonging to the filmmaker's mother, Marjorie O'Brien-Rapaport, an artist now in her late sixties. She tells of experiences relating to the pieces, anecdotes of events which happened during her years in France, including an eerie story that underlines the seemingly supernatural quality of the Japanese mask.

In extreme contrast to the high pitched austerity of Tooth and Mask is the fractured narrative film Loisaida Lusts by Ela Troyano and Uzi Parnes. Based on the "exquisite corpse" experiments of the surrealists, but set in the rubble strewn streets of New York's Lower East Side, we are offered an array of emblematic characters: witches, bag ladies, a black voodoo dancer, a cheap-rent-Carmen-Miranda-look-alike (who also doubles as her own adoring butler), and a director straight from La Dolce Vita.

Sharon and the Birds on the Way to the Wedding by Lynn Kirby, utilizes a female talking head device to bracket and suggest the melancholic reality of married life and the expectations imposed by others. With alternating male/female voiceovers, the film clearly illustrates the double gender perception of the same relationship.

Finally, in the aggressive and completely irreverent film entitled Der Elvis, Jon Moritsugu traces the phenomenon of "El King" with the yellow journalistic eye of a documentarian's id. For Der Elvis, its link to language and the literary is its semiotic structure.

Artists Space activities are made possible by the National Endowment for the Arts, a federal agency; Institute of Museum Services; New York State Council on the Arts; New York City Department of Cultural Affairs; Art Matters, Inc., Cowles Family Charitable Trust, Foundation for Contemporary Performance Arts, Inc., Joyce Mertz Gilmore Foundation, Jerome Foundation, W. Alton Jones Foundation, Charlottesville, VA, The J. M. Kaplan Fund, Leonhardt Foundation, The Joe and Emily Lowe Foundation, Inc., Menemsha Foundation, Mobil Foundation, Inc., Open Society Fund, Betty Parsons Foundation, The Reed Foundation, Inc., Mark Rothko Foundation, Robert Sterling Clark Foundation, Lila Wallace-Reader's Digest Fund, A.T.&T. Foundation, American Express Company, Chase Manhattan Bank N.A., Citibank, N.A., Consolidated Edison, Equitable Real Estate Group, Inc., General Atlantic Corporation, R.H. Macy Company, Morgan Guaranty Trust of New York, Philip Morris Companies, Inc., The Artists Space Exhibition Circle, Galleries in Support of Artists Space, as well as numerous Friends.

Artists Space is a member of the National Association of Artists Organizations (NAAO) and Media Alliance.