



SCOPE 1

June 4 - 17

SCOPE, the summer video festival, is intended to provide an overview of work received from an international call for entries. In an attempt to essentially 'erase' the role of the curator, the selections are not based on my own personal taste, but respond directly to the work received; installation of the exhibition and the thematic schemes which emerge are dictated by what I review in the two weeks prior to each rotation of the festival, rather than from pre-conceived constructs into which the work is placed and thus framed. I have obviously not been able to completely eliminate my role in directing the exhibition's content, but the work in **SCOPE 1** reflects as objective a selection as possible.

I have been delighted by what I have seen thus far for **SCOPE 1**. Many tapes here are first videos by artists and, in keeping with the mission of Artists Space, all of the artists participating in **SCOPE** are emerging and unaffiliated commercially. I have simply and loosely grouped videos which have certain commonalities; whether they be dealing with the abstraction of the body through technological means, with urban vs. suburban sensibilities, the impact of media and television on the formation of the self, and to my surprise, I received several tapes by collaborating men who deal with a strangely combative union - they perform strange acts in unison, struggling to find a balance between the desire for power and control and the need to cooperate in order to function.

All tapes will be screened on monitors and projection throughout the space and will also be available by request at the viewing station.

I eagerly anticipate viewing the next round of submissions for **SCOPE 2 & SCOPE 3**, the deadlines for which are again, two weeks prior to the openings.

Pip Day
Curator

What follows are some of the artists' statements about their own work.

Adam Ames *(not)hole* (1998) 6:20 min

My videos explore the symbiotic relationship between artist and audience. As an artist, I wish to manipulate my captive viewers by cultivating tension between the creative act and its presentation. The audience and I participate in exposing ourselves and our personal, possibly unnerving, predilections. Exploring this uncomfortable connection exists as my primary motivating factor. I call attention to the not-so-benign pathology that hides itself in intimate physical and psychological spaces.

Perry Bard *My Little Box of Nazis* (1997) 3:40 min

Images of Nazis and neo-Nazis mixed with a recipe for grandma's chicken soup, a children's song and a countdown form a disjunctive narrative which describes a space between memory and history, between personal and public. The piece was inspired by an encounter I had with a Nazi. Some of the images are documentary, some archival, many have been manipulated, some were drawn on acetate. 80 slides were videotaped in Hi8 and edited on Avid.

Lynn Cazabon *White Boy* (1998) 2:59 min

The video alternates between whiteness and blackness in tone, as it refers to the photographic and filmic use of negative and positive. This piece is situated between stillness and motion; video and film. The action (taking place on the body of a man) takes place outside the time frame of the film by an unseen perpetrator. The audio further alludes to the title of the piece, involving complex issues of race.

Martin Christel and Inge Lechner *Untitled* (1997) 3:30 min and *Horizontal Dancing* (1997) 9:30 min

Dan Cooney *Blowing, Sucking, Breathing* (1998) 19 min

As he grows older he sheds his skin and I realize that it now fits me. It is this process that becomes my work. The process of dying, growing, becoming a man and living as an individual in the world. As I negotiate my path through life I look back at what I have learned and accept the responsibilities that are passed on to me. My image of manhood does not fit into the pre existing codes that attempt to define me.

I question the lessons I learned, the structure that exists and the methods by which both are enforced. I am unprepared and unwilling to function within boundaries that erase possibilities and individuality. The work is a diary of my attempt to redefine those codes and find an acceptable way to live as a man.

Carola Dertnig *Dancing with Remotes Rehearsal* (1998) 4 min

In *Dancing with Remotes rehearsal*, I invited some friends to dance in front of my camcorder to various techno sounds. The dancers practiced with a sound box for the video tape *Dancing with Remotes* which includes a DJ. While dancing, the dancers used their remote controls to sample image and sound thereby creating their own music track. The result is a dilettante sampled techno-video track.

Edy Ferguson *Earth People* (1998) 5:30 min and *Metropolitan Life* (1998) 6 min

What I am trying to achieve in my work is not meaning, but to create a small slice of the real. I think one can only grasp reality in an indirect way. Reality is not "meaning" - it is not a concept or a truth. It is a verb. It is the energy created by two different things that say the same thing. One medium is not a translation of the other, nor does it necessarily explain the other, although at times it can.

Peter Freund *Foreign Film* (1998) 12 min

Five experimental vignettes exploring the psychology and politics of 'foreignness'. Each segment considers the obscured yet indispensable place of foreign elements within existing systems; an assortment of 'foreigners' are contemplated: the deaf, Islam, labor, sleep and poetry.

Nancy Golden *Soul Murder* (1998) and *Gerry Goodbye* (1998)

My work reflects a concern with questions of identity and the "self", experience, and the struggle to make sense of the world at large.

Yasmyn Karhof *Not Waving but Drowning* (1998) 3 min

I chose this kind of interior because it refers to how a common exhibition space looks. I am wondering how my work relates and communicates with its public. The space where one sees a work plays an important and dominating role, it interferes with the piece. My attitude towards this is sometimes a bit ambivalent.

So Yong Kim *She Dog* (1998) 1:48 min

She Dog combines simple actions of cleansing with a memory from childhood. The voice over tells the story of my grandmother. She picked up a family's dead dog off the road and gave it to her ill friend to be eaten as a medicine.

Harold Klemm and Theo Lipfert *Make Sure Our Address Shows Through Window* (1997) 27 min

This video was originally designed to accompany the live performance of Hans Werner Henze's *El Rey de Harlem*, a musical composition for chamber ensemble and mezzo soprano based on Federico Garcia Lorca's 1929 surrealist poem *Oda El Rey de Harlem* which chronicles Lorca's observations of the cultural life of Harlem and of his outrage at racial oppression.

While making the video we experienced a strictly scripted Harlem - much of the footage was shot from a double decker tourist bus while cruising down 125th Street. Technology, urbanization and industrialization are referenced in the video as ambient social forces, both contributing to racial and economic oppression and offering routes to material and political gains. These issues intersect with themes of access, boundaries and mobility. For this reason, the New York City subway features prominently in the video; there, all classes, races and ethnicities meet on a daily basis.

Debra Bosio Riley *Silent Orange Movie* (1998) 10:44 min

Reconstructing broadcast/network shows such as soap operas, commercials, talk-shows, cartoons and movies, *Silent Orange Movie* is taped from TV, recut and digitally manipulated. It is the second in a series of six, each with a different color overlay.

These works relate to contemporary media, not just as art, but as part of a larger system of cultural production. Subsequently the piece is intended to address the audience as *art viewers* and as willing participants in media's larger spectacle of image construction and consumption.

Lise Skou *TV-Surveillance No.2* 5:50 min

This is the second video in an ongoing series that started in 1996. Each year I do a surveillance of my own television from March 31 - April 7. It follows a determined system that I created; surveilling my television for 2 seconds every hour, 24 hours a day in a week. By doing so, I reverse the relation between television and our world, creating new structures which undermine the temporal and spatial relationships that generally orient us to our world.

Franck and Olivier Turpin *Siamoiserie II* 6:30 min

Type A *Dance* (1998) 5 min

Based on a personal experience, *Dance* explores the domination and humiliation of competition. Expectations of a one-sided victory inherent in male-male relationships create a pervasively hostile dynamic which defines much of what can and cannot be done between men. Sexual tension, screened by aggressive ritual, can be safely displayed only within the accepted framework of athletic competition. The strict uniforms, behaviour and time limits in sports create a safe environment in which to indulge in otherwise taboo urges. *Dance* both valorizes and condemns the seemingly necessary physical and psychological struggle accepted by the participants and demanded by the audience.

Mara Zoltners *Duet* (1997) 3 min & *Descending Odalisque* (1997) 3 min

My works are time based works where common occurrence and actions are exaggerated and re-presented as an inquiry into the codified social relations of desire. My work brings together signs and signification at the level of the imaginary to create visual structures for desire. I am interested in the suggestive qualities of images and the conditions of memory and experience we bring to the reading of images. Pluralism, simultaneity and repetition act as a kind of imprinting, where rhythms, movements and images become more familiar, more specific, with each new seeing.