

Chez Bushwick Presents
Video Art from France

Curated by
Christopher Eamon

FIAF • Florence Gould Hall, 55 East 59th Street, NYC
Friday, October 12, 2007 at 8pm

–PROGRAM–

Charles de Meaux

You Should Be the Next Astronaut, 2004, 1 min.

Video, color, sound

This work by de Meaux, one of the founders of the Anna Sanders Films, is a trailer for a non-existent science fiction film. A parody of the techniques perfected by the entertainment industry for advertising, de Meaux evokes the hopes and aspirations of a fictive audience.

Philippe Parreno

The Boy from Mars, 2003, 11 min.

35mm transferred to high definition video, Dolby Digital 5.0 stereo with musical score by Devendra Banhart, 11:40 minutes

Shot at the location of an artist-designed structure built for Tiravanijaland, the site of an artists' residency program founded by artist Rirkrit Tiravanija in the north of Thailand, Parreno's evocative film is an allegory for the notion of progress. In front of the building, two buffalos pull on weights, producing electricity for the house, the structure of which is made of concrete and a synthetic coating resembling foliage. Finally, the power generated by the buffalos enables a surprising closing action.

Mircea Cantor

Deeparture, 2005, 5 min. (excerpt)

Video, color, sound

This work, which is intended for viewing in installation format—looped without a clear beginning and end—creates a tension derived from the coexistence of predator and prey. For the shoot, Paris-based, Romanian born, Cantor places a wolf and deer in a gallery together with no escape route. Shooting from multiple angles and employing long, medium and close-ups shots, Cantor sensitively foregrounds the relationship between the two animals.

Anri Sala

Time after Time, 2003, 5:22 min.

Video, color, sound

A horse on the side of a busy highway at night, sandwiched between guardrail and the passing traffic, can be seen only as the headlights approach. The shock of this situation can be read as a metaphor for the situation of the citizens of a war-torn country. Albanian artist Sala's exceptional ability to find situations such as these, isolate them and capture them on video, transforms the scene into powerful poetry.

Dominique Gonzalez- Förster

Atomic Park (film version), 2003/4 c. 8:14 min.

35mm film, black & white, sound

One of series of videos shot in various location around the world, *Atomic Park* is one of the most evocative of Förster's recent works. Shot on location at White Sands, New Mexico, very near Trinity Site—the location of the first atomic explosion, the film captures sunbathers and tourists taking in the striking sun. On the soundtrack we hear faintly the voice of Marilyn Monroe and hints of violence from *The Misfits* (1961). Partially obscured by a degree of over-exposure, *Atomic Park* evokes the contradictory experiences of leisure and danger. *Most often screened in art galleries on video, the 35mm original will be screened in this program.*

Pierre Huyghe

Blanche Neige (Lucie), 1997, 4 min.

35mm film, color, sound

This celebrated film by artist Pierre Huyghe investigates the issue of identity in both concrete and subtle ways. The work features the French actress Lucie Dolène who, in the 1960s, was dubbed in as the voice of Walt Disney's *Snow White and the Seven Dwarves* in the French-speaking world. The French Snow White over the past 50 years Lucie's identity has been taken from her in a sense because, although she gave her voice to Snow White, she received no royalties for the release of the film on DVD in 1993. In 1996, Dolène sued Disney Corporation for copyright restitution and won her case only to find in 2002 that her voice had been replaced with another's—a strategy used by the company to avoid paying future royalties. *Most often screened in art galleries on video, the 35mm original will be screened in this program.*

Jean-Gabriel Periot

If She Had Been a Criminal, 2006, 10 min.

Video, black & white, sound

In his work video artist Jean-Gabriel Periot has taken the genre of the collage film to new levels. The intricate weaving of single frames from hours of footage taken from many sources creates a uniquely sensual and predominately visual sense of time. The fluidity of his editing afforded by new technologies belies the terrible images of the treatment of women in Paris in 1944 believed to have had affairs with German soldiers during the occupation.

Maïder Fortuné

Totem, 2001, 10 min.

Video, black & white, sound

Fortune's work in video and performance almost always involves her own image. This examination of the image of the self has roots in the early performance video work of Bruce Nauman, Vito Acconci, and Abramovic and Ulay to name a few. In Fortuné's work and especially in *Totem*, she often recreates herself in the persona of young girl in a fairy tale. This video, which is also part of a 5-channel installation, also examines the degradation of the image through motion in time-based media. In it the fairy-tale image of a girl is mutated into a specter more reminiscent of a surrealist Man Ray photograph.

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ABOUT THE CURATOR: CHRISTOPHER EAMON

As Curator of the Pamela and Richard Kramlich Collection over the past decade, Eamon has helped build the collection and curated exhibitions that contextualize it. A major exhibition curated by Eamon for the Hamburger Bahnhof Museum, Berlin, entitled "Beyond Cinema: The Art of Projection" closed in February 2007. In 2002, along with Klaus Biesenbach and Barbara London, he co-curated "Video Acts: Single Channel Works from the Collection of Pamela and Richard Kramlich and New Art Trust," which traveled to ICA London in 2003. As Director of New Art Trust he has organized and participated in a number of symposia on media art preservation, including "TechArcheology: Preserving Media Installation Art" in early 2000 and the new Media Matters project hosted by Tate.co.uk's major research site. As Assistant Curator of Film and Video at the Whitney Museum of American Art, Eamon curated an exhibition of video installations by Julie Becker and Christian Marclay. His newly released book *Anthony McCall: the Solid Light Films and Related Works* was published by Northwestern University Press, Evanston IL and Steidl, Germany in the Fall 2005. Forthcoming books by Eamon include *Prime Mover: 5 Exhibitions for the Pamela and Richard Kramlich Collection*, to be published by Steidl in Spring 2008 and an anthology, co-edited with artist Stan Douglas entitled *Elsewhere: Recent Writings on The Cinematographic and Art* published by Hatje Cantz for Fall/Winter 2007.

ABOUT CHEZ BUSHWICK

Chez Bushwick, Inc. is a Brooklyn-based organization that has emerged as a new model for the creation, support, and presentation of new dance and performance. Under the leadership of Jonah Bokaer in 2002, a group of artists and choreographers formed Chez Bushwick, a collaborative venture that has significantly impacted a new generation of dance artists, choreographers, and performers. Founding artists include Jonah Bokaer, Loren Dempster, Miguel Gutierrez, and Jeremy Wade, who each developed a series of public programs that are emblematic of a new way of working: across borders, across disciplines, employing variable aesthetic signatures, and overturning divisions between choreographer, curator, producer, and audience member. Through strategies of collaboration, activism, and public dialogue, these artists achieved economic amnesty during a threatening real estate and funding climate in New York City. With respect to choreography, its processes, and its support structures, new ground was broken in dance and performance.

Presently, Chez Bushwick is a nonprofit organization with offices in Brooklyn and Paris. Guided and administered by artists under the leadership of Jonah Bokaer, the organization is dedicated to fostering the research, development, and presentation of new dance and performance works. The organization succeeds in offering the most inexpensive artists subsidy program in New York City (stabilized at \$5 an hour since the organization's inception), and vigorously advocates towards economic justice for the performing arts. Chez Bushwick also produces adventurous programs of contemporary dance, music, performance, video art, and related forms, and has earned a reputation for creative risk-taking, political activism, and cross-disciplinary collaboration. Funding for Chez Bushwick is received by its Board of Directors, 2wice Arts Foundation, Brooklyn Arts Council, Cowles Charitable Trust, Dance Theater Workshop, Foundation for Contemporary Arts, FUSED/French U.S. Exchange in Dance, the John S. & James L. Knight Foundation, and contemporary arts galleries in New York, Los Angeles, and Paris. Chez Bushwick also received the "Passing It On" Award from the Brooklyn Arts Exchange in 2006.

www.chezbushwick.net

ABOUT CROSSING THE LINE

From September 25 to October 30, 2007, New York's French cultural center, FIAF (French Institute Alliance Française) presents the first-annual Crossing the Line: FIAF Fall Festival featuring leading French and American artists from the worlds of theater, dance, music, visual arts and film. The festival takes place at FIAF as well as at partner cultural institutions including Baryshnikov Arts Center, Peter Norton Symphony Space, Performance Space 122 and Chez Bushwick.

Complete festival details: www.fiaf.org/crossingtheline.

ABOUT FIAF

FIAF, a not-for-profit organization created in 1898 by American Francophiles, is one of the largest and most respected centers of French-American activities in the United States, widely known as the home of New York's foremost French language school, the leading all-French library in the country, and New York's only performing arts center dedicated to French and Francophone culture. FIAF's mission is to encourage interaction and better understanding between French-speaking and American communities by creating programs in the arts and education that promote and enhance knowledge of French and Francophone culture. www.fiaf.org.