



Mon Oct 24 | 8:30 pm

Jack H. Skirball Series

\$10 [students \$8, CalArts \$5]

FILM AT REDCAT PRESENTS:

Proto-Ethnographic Works

Presented as part of **Pacific Standard Time**, in conjunction with the Long Beach Museum of Arts.

This anthropology-themed program surveys strategies used by video artists who disavow “objectivity” in exploring cultural experiences different from their own, and instead actively participate with their subjects. In ***The Singing Mute*** (1978), **Juan Downey** spends nine months with a Yanomami tribe in the Amazon. Other artists critique the outsider gaze—**Terese Svoboda** in ***Headhunters*** (1992), **Sandra Kogut** in ***What Do You Think People Think Brazil Is?*** (1990). **Wendy Clarke’s *Love Tapes*** (1974–88) invites 800 people to record thoughts about love, while Lowell Darling and **Ilene Segalove** befriend retired prizefighters-turned-Hollywood entertainers in ***The Cauliflower Alley Tapes, Part One*** (1976). In ***Rahime, Femme Kurde de Turquie*** (1981), a Kurdish villager recounts her trials in Istanbul to **Nil Yalter** and **Nicole Croiset**, who construct imagery to complement her story. Finally, **Azian Nurudin’s *What Does Pop Art, Pop Music, Pornography and Politics Have to Do with Real Life?*** (1990) is a Warhol remake exhorting us to pay closer attention to our surroundings.

In person: Nancy Buchanan, Kathy Rae Huffman, Azian Nurudin and Lowell Darling (pending).

Presented as part of **Pacific Standard Time**. This unprecedented collaboration, initiated by the Getty, brings together more than 60 cultural institutions from across Southern California for six months beginning October 2011 to tell the story of the birth of the L.A. art scene. Pacific Standard Time is an initiative of the Getty.

The presenting sponsor is Bank of America.

"Downey's insertion of himself into Yanomami life... questions the place of the observer of another culture." Constance Penley

Curated by Nancy Buchanan. Presented in conjunction with the exhibition *Exchange and Evolution: Worldwide Video Long Beach, 1974–1999* at the **Long Beach Museum of Art**, curated by Kathy Rae Huffman.

Curator's Statement

The thesis of this screening is that, from the earliest days of portapack recording, video artists were unique in the ways in which they included their personal perspectives as documentarians—a move that was reflected in much scholarship in visual anthropology during the 1980s.

Each work in this screening was presented at the Long Beach Museum of Art, during the years of its video art program. (NB)

Program

Juan Downey: *The Singing Mute*

1978, color & B/W ½" open-reel video, shown on DVD 10:16 min.

Juan Downey, self-exiled from Chile following the 1973 coup, made a series of journeys throughout Latin America from 1973-76, exploring regional cultures in a collection of videotapes. He and his family spent nine months with the Yanomami Indians, recording everyday activities and playing back tapes; *The Singing Mute* was one of the Yanomamis' favorites.

Ilene Segalove and Lowell Darling: *The Cauliflower Alley Tapes Part One*

1976, color ½" open-reel video, shown on DVD, 20:00 min.

As Ilene Segalove characterized this video series: "We were doing science—with friends;" the result is a warm portrait of ex-boxers who come together to tell jokes and recount their fight years as well as their roles as "heavies" in gangster movies.

Nil Yalter and Nicole Croiset: *Rahime, femme Kurde de Turquie*

1979 (Original in French, remastered with English subtitles, 2011); color U-Matic video, 23:00 min.

Rahime was born in a small Turkish village but moved to Istanbul to work as a domestic. Her life was harsh: "I do not put cotton under my children in the cradle, like the rich. I put ashes and earth under them."

Wendy Clarke: *Selected Love Tapes*

1974–88, b/w ½" open reel and color U-Matic video, shown on DVD; 9:30

min.

Employing a private recording space for participants, more than 800 short meditations on the subject of love, in its many forms, were recorded by Clarke since 1974. Three of these having to do with children and love will be screened.

Terese Svoboda: *Headhunters*

1992; color U-matic video, 15:13 min.

Headhunters provides an unrelenting satire of various feelings of entitlement possessed by white tourists. But, as Svoboda states, "the position of privilege must be unmasked in order to change."

Sandra Kogut: *What Do You Think People Think Brazil Is?*

1990, color U-matic video, shown on DVD, 5:30 min.

And, one might ask, "what people?" With her quick-paced montage, Sandra Kogut presents comments from Rio, a place that has an unusually high tourist population.

Azian Nurudin: *What Does Pop Art, Pop Music, Pornography and Politics Have to Do with Real Life?*

1990, color U-matic video, 19:00 min.

Azian Nurudin's video is part Warhol remake, part revolutionary rap, exhorting us to pay attention to our surroundings. Nurudin appears as the role of Andy Warhol, interviewing "Jeff Koons" and other guests.

Artists and Curator's Biographies

Wendy Clarke took part in her mother, Shirley Clarke's video workshops and made the first *Love Tape* as a diary piece. Following her *Love Tapes* project, Clarke worked in the California prison system, using video to create dialogues between people in prison and people on the outside. She also worked with HIV-positive inmates on a series of media projects, leading to the topic of AIDS. *Remembrance*, installed at the Walker Art Center, was an installation providing museum visitors a way of expressing their personal feelings and to tell their own stories of how AIDS has affected their lives.

Lowell Darling is perhaps best known for his performance art political campaigns: running for California Governor in the 1970s as well as in 2010. His recent projects include *Hollywood Archaeology*, a digital film appropriation series with sound by Sasha Pushkin. **Ilene Segalove** began her video career in 1972, making a series of short tapes featuring her mother, *The Mom Tapes*, which quickly became video classics. She has also created photographs and installation works. Segalove and Darling's *Cauliflower Alley* project was realized as an installation, a series of videos,

and a performance.

Juan Downey (1940-1993), video pioneer, installation artist and architect, was born in Santiago, Chile. He lived and worked in New York. His work has been shown in the Venice Biennale, Documenta in Kassel, and other major venues. In 1998 Institut Valencia d'Art Modern, Centre Julio Gonzalez in Valencia, Spain hosted a major retrospective of Downey's extensive body of work From May 6 – July 10, 2011, the MIT List Visual Art Center, where Downey was a Fellow, presented "Juan Downey: The Invisible Architect."

Since 1984 **Sandra Kogut** has performed, written, directed and produced theater, documentary and musical television, advertisements, videos and films. Reflecting her own heritage, her 2001 *Um Passaporte Hungaro (A Hungarian Passport)*, centered around her convoluted journey to reclaim her Hungarian nationality, in the process revealing issues of anti-semitism and forced emigration.

Azian Nurudin, born in Malaysia and raised in a Moslem family, completed her film studies at the San Francisco Art Institute. Originally working in Super-8 film, she began using video in the mid-1980s, and participated in the Bay Area punk scene as both performer and producer. The Long Beach Museum of Art awarded her an Open Channels grant for the completion of *What Does Pop Art, Pop Music, Pornography and Politics Have to Do with Real Life?*

Terese Svoboda is a prolific writer of poetry and prose, whose most recent work is the novel *Bohemian Girl*. Svoboda's background in ethnographic film, writing, and art allowed her to bridge the activist/art movement that developed in the Seventies' video world. She co-founded The New York Anthropology Film Center (now the Margaret Mead Film Festival). Her video work, which includes the documentary, *EPA Poisons EPA: My Sister's Story*, has been shown on PBS, and at venues including the Museum of Modern Art and the American Museum of the Moving Image.

Nil Yalter was born in Cairo in 1938 and moved to Paris in 1965, where she currently resides. Internationally recognized for her work in various media, she made a ground-breaking performance video, *La Femme sans Tête ou La Danse du Ventre* in 1974. **Nicole Croiset** has produced video since 1975 and in 1985 began to work with interactive media; she is a central participant in SIGGRAPH (the Association for Computing Machinery's Special Interest Group on Computer Graphics and Interactive Techniques); she currently resides in Toronto. Yalter and Croiset have produced collaborative work for 16 years. The installation of *Rahime* has been exhibited at I.C.A., London. Museum of Modern Art, Paris, the Centre George Pompidou and the

Museum Santral Istanbul. Croiset and Yalter have produced several collaborative video artworks with Turkish and Kurdish immigrants in France, Belgium and Germany, collaboratively as well as separately

Nancy Buchanan began using video as an extension of her work in performance art. She has been a faculty member of the School of Film/Video at CalArts since 1988.

The Jack H. Skirball Series is supported in part by the Academy of Motion Picture Arts and Sciences.

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