



**EXIT**

**A R T**

**THE PURPOSE OF EXIT ART IS:**

- to research essential issues in contemporary art and to present a thorough analysis and overview of these issues through the organization of exhibitions and the publication of catalogues.
- to organize comprehensive one person exhibitions of mid career artists.
- to document artists whose work is difficult to categorize or exhibit either because of their content or manner of working, and to make this information available to a larger public through exhibitions and publications.
- to produce special projects and events that bring together artists of various disciplines to work collaboratively on an event including: film, dance, music, performance, poetry and visual art.
- to publish special editions of artists work in a literary or visual format.

**EXIT ART is a not for profit arts organization founded in 1981 by Jeanette Ingberman and Papo Colo. It is funded in part by the New York State Council on the Arts, the National Endowment for the Arts, Foundations, Corporations and our Members.**

FOR IMMEDIATE RELEASE

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**TRANSCULTURE/TRANSMEDIA - VIDEO PROGRAMS**

SEPTEMBER 18 - OCTOBER 18, 1986

The video programs of **TRANSCULTURE/TRANSMEDIA** focus on tapes made by video producers living in the United States, originally from other countries, whose work reflects their own culture, in one way or another, through the new vision they have acquired with the North American information.

**PROGRAM A:**

**The Roman Wars:** 1983, 6 min., 1983. Irit Batsry (Israel)  
**Oued Nefifik: A Foreign Movie,** 28 min., 1982. Liza Bear (Morroco)  
**Passeggiate Romane,** 16 min., 1985. Caterina Borelli (Italy)  
**Evita : A Video Scrapbook,** 15 min., 1984. Jaime Davidovich (Argentina)  
**Video From Russia: The People Speak,** 50 min., 1984. Dimitri Devyatkin (USA)

**PROGRAM B:**

**Afterimages: an exercise in video poetry,** 8 min., 1986. Lily Diaz (Puerto Rico)  
**Postcards from Beirut,** 38 min., 1985. Karine Hrechdakian (Lebanon)  
**Room Service,** 8 min., 1980. Tony Labat (Cuba)  
**Polish Dance,** 2 min., 1980. Miroslaw Rogala (Poland)  
**The Motherland,** 7 min., 1986. Juan Downey (Chile)  
**Images of Iceland,** 10 min., 1986. Steina Vasulka (Iceland)  
**There, Here,** 57 min. 1986. Regina Vater (Brazil)

Programs curated by Jordi Torrent.

**SHOWINGS:**

**Tuesday thru Friday (Free)**

12 - 3 PM Tapes shown on request

Program A: Tuesday & Thursday, 3 - 5:30 PM

Program B: Wednesday & Friday, 3 - 5:30 PM

**Saturday (Free)**

Program A: 12 - 2:30 PM

Program B: 3 - 5:30 PM

**Special Evening Shows (\$3.00)**

Program A: Wednesday, September 24, 8 - 10:30 PM

Program B: Wednesday, October 1, 8 - 10:30 PM

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## TRANSCULTURE/TRANSMEDIA

### Program notes

#### Program A

##### The Roman Wars: 1983

6 min., 1983, Irit Batsry (Israel)

The artist is conducting The Great Roman Army (in real time) and joining a sing-along as Israeli TV, street and disco footage is juxtaposed with a Hollywood movie.

##### Oued Nefifik : A Foreign Movie

28 min., 1982, Liza Bear (Morroco)

An experimental narrative that incorporates a real political situation. The film was shot in the immediate aftermath of violent upheaval in Casablanca, June 1981, and characterizes the experience of a political event for people outside of it. The point of view is an absurd and sympathetic character based on Jacques Tati's Monsieur Hulot who is distanced from the post-colonial milieu in which he finds himself. (He doesn't speak the language, he doesn't speak their language). French with English subtitles. Mr. Hue Low is played by Michael McClard.

##### Passeggiate Romane

16 min., 1985, Caterina Borelli (Italy)

The text: Trading cities-4 (from The invisible cities by Italo Calvino) is the point of view from which I look at the tape. "In ERSILIA, to establish the relationships that sustain the city's life, the inhabitants stretch strings from the corners of the houses...

When the strings became so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain.

From a mountainside, ERSILIA's refugees look at the labyrinth of taut strings and poles that rise in the plain.

That is the city of ERSILIA still, and they are nothing."

This tape is between me and where I am from.

Reality/representation feed themselves unto the experience of my distance. (Caterina Borelli)

Evita : A Video Scrapbook

15 min., 1984, Jaime Davidovich (Argentina)

Jaime Davidovich's look at Argentina's recent political history is a portrait of the consummate media figure, Evita Peron. Evita is immortal because she is television, and so Davidovich begins her biography where any such story would begin --watching a 1940's Argentinian period piece on TV. The show is preempted by a voice informing us that Evita has "entered immortality today", and Davidovich proceeds to dissect her life. Three expatriate artists and writers discuss the social-political context to Peron rule --which merged the army and workers (vis a vis the middle class) in an almost evangelistic movement reminiscent of Hitler youth. Found footage of sepia-toned newsreels is juxtaposed to manipulated graphics, popular American media images, and Davidovich's own personal commentary. (From Global Village 10th Annual Video and Television Documentary Festival program notes)

Video from Russia : The People Speak

50 min., 1984, Dimitri Devyatkin (USA)

Born in New York (third generation of Russian grandparents) Devyatkin was a student at the State Institute of Cinematography in Moscow in 1973-74. Since then he has been producing works that use his heritage to uncover emotional and psychological aspects of Russian character.

This tape is a series of interviews with Russian people of six cities (Moscow, Kiev, Kazan, Ulyanovsk, Leningrad and Volgograd). They were conducted spontaneously; no official permission was sought or obtained, and there were no obstacles to taking the footage out of the country.

"I feel there's a dehumanization campaign going on in the United States (...) It's like in the Vietnam War, when the GIs called the enemy gooks. It's easier to kill someone if you pretend they're like cows". (From an interview at The International Herald Tribune, Sept.28,1984).

## Program B

### Afterimages: an exercise in video poetry

8 min., 1986, Lily Diaz (Puerto Rico)

"Technically speaking, I strived to achieve a presentation where actors, camera, synthesizer and sound operated spontaneously and independently, yet as part of a media performance event. Conceptually I sought to present various levels of information... The viewer may choose to process all at once, or opt for switching on and off at various levels. I believe this may be part of the bilingual, bicultural aspect of the Puerto Rican experience. The tape is based on my poem "Afterimages of the Puerto Rican Parade in New York City" and on Julia de Burgos' poem "Nada". (Lily Diaz)

### The Motherland

7 min., 1986, Juan Downey (Chile)

Docu-fiction about the house where I was conceived, born and lived the first 21 years. Two actors represent the mother and the prophet son. Shot in Chile during August of 1986. Work in progress. (Juan Downey)

### Postcards from Beirut

38 min., 1985, Karine Hrechdakian (Lebanon)

I was born in Beirut, Lebanon. In the spring of 1975 the civil war broke out, I was fourteen years old. Eight months later I left. Eight years after that I returned with a camera in hand. A personal documentary about my return as an adult to the land of my childhood. The movie is in the form of a letter made up of a series of 'postcards' sent home. The camera follows my days from a trip to the frontline, to a hike with friends, to witnessing aerial attacks from my balcony.

Amidst the ten year conflict, in between the falling mortars and adjacent to the bullets, life is shown to be a pragmatic defiance of war. (Karine Hrechdakian)

Shot in 1982, in Super 8 and B/W VHS, transferred and edited in 1" video at M.I.T.

Room Service

8 min., 1980, Tony Labat (Cuba)

A witty yet pointed tape which deals indirectly with the arrival of the marielitos (Cuban boat people) and the language barriers most immigrants must overcome. Labat plays a recently arrived immigrant who rehearses his only English phrases and experiences terrifying disorientation in a motel room. Interspersed is Labat telling a classic Lenny Bruce immigrant joke. (From Electronic Arts Intermix catalogue)

Polish Dance

2 min., 1980, Mirosław Rogala (Poland)

In this tape, dedicated to the Workers' Movement in Poland, Rogala turns his face away from the camera as if being chased. The essence of communication is often gesture. (From Video Data Bank's Artists Tapes catalogue)

Images of Iceland

10 min., 1986, Steina Vasulka (Iceland)

The images are from the land of my ancestors, however the opening and closing segments has the North Atlantic Ocean flood the Western land where I now live.

The composition of the piece is based on continuous interaction of two image elements at one time, land - electronically generated pattern - ocean - steam - lava - on the screen. These compositions are designated for larger environments with multiple channels of video and sounds. (Steina Vasulka)

There, Here

57 min., 1986, Regina Vater (Brazil)

In this video Regina Vater and Luiz Pereira Duprat during a Brazilian meal share their intimate feelings about being here and not there. They talk freely and spontaneously about their lives in the United States and also how they feel about Brazil from the distance. The conversation touches on a large range of issues from personal relationships to social values.

Programs curated by Jordi Torrent.

Thanks to Bob Harris (Anthology Film Archives), Chris Straayer (Video Data Bank), the staff of Electronic Arts Intermix, Hannah Silverman and all the artists.

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