

ART IN GENERAL

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Pepo Salazar, *18591372-N*, 2003, video still, dimensions variable.

Art in General's 9th Annual Video Marathon: *VALUES* July 22, 2007, 4:00-8:00 p.m. 6th Floor Gallery

For Immediate Release New York, NY (June 27, 2007) Art in General's 9th Annual Video Marathon, *VALUES*, explores the long-lasting influence of '90s subculture on video practice in contemporary art. Innovative and anarchistic communities based around music flourished at the time, as people sought extreme and experimental alternatives to corporate youth culture. Many young people both in America and abroad became involved in underground scenes and became passionate about the radical ideas, values, lifestyles and esthetics signified by subcultures—hardcore, punk, riot grrrl, rave, underground hip-hop and indie-rock, to name a few—that were regarded as a refuge from a bland, homogenous and consumerist mainstream society. Many of the most interesting artists working today, including those included in *VALUES*, came of age in those communities.

Conceptually this project began with the work of **Sadie Benning**. One of the most influential artists working in video in the early '90s, Benning made video work that embodied the lo-fi, DIY aesthetics that emerged as a powerful alternative to the clean and artificial style used by mainstream pop. Two videos she made while still in her mid-teens will be screened: *Living Inside and Me* and *Rubyfruit*. She reflects upon suburban life,

youth and acceptance. The significance of these videos, produced on a children's toy video camera, the Fischer-Price Pixelvision, is in their combination of rawness and spontaneity with utterly serious content.

Many artists in the '90s used irony as their weapon of choice. One of these was **Alex Bag**, whose character-driven performance piece, *Untitled '95*, critiques the alienated underground youth culture of the time, including angst-ridden art students, **Björk**, and **Hello Kitty**. The videos of **Slater Bradley** and **YACHT** both use the band **Nirvana's** iconic status to explore the nuances of rock idolatry. In *Phantom Release*, Bradley presents fake footage of Nirvana playing live, starring a doppelganger that resembles not just the artist but also Nirvana's late frontman, **Kurt Cobain**. YACHT is the name of **Jona Bechtolt's** solo music project. His video, *Healthy Student*, an impersonation of a live Nirvana show, features the artist as all three members of the band playing a song created entirely from samples taken from Nirvana songs. Also addressing celebrity is **Anne McGuire's** video, *Joe Dimaggio, 123*, which involves the artist stalking the baseball star with her camera through a parking lot while ad-libbing a love song about him.

The collective **Forcefield** and artists **Klara Liden** and **Pepo Salazar** all deal with the infiltration of public and private space. In *550 Jamaica Avenue*, Liden breaks into an abandoned house in Bed-Stuy, Brooklyn and delivers a strange and powerful performance. Forcefield's *Tunnel Vision* begins with a glimpse of a dark and fantastical ritualistic activity in a tunnel beneath Providence, Rhode Island and then progresses into an extended abstract animation. Salazar's document of a performance at a Spanish gallery, *18591372-N*, shows the artist filling the space with a cloud of colored chemicals from two fire extinguishers, referencing acts of resistance and vandalism.

Steven G. Rhodes's *American Short Story* and **Martha Colburn's** *Manifest Destiny* incorporate appropriated media in order to reflect on the absurdity and violence of contemporary American culture. **Devin Flynn's** animated video *St. Jacques*, featuring a soundtrack by the noise band **Lightening Bolt**, also examines violence in American culture, through a rough and jagged style that draws heavily from alternative comics. Finally, there is **Ryan Trecartin's** *Kitchen Girl* which stars his frequent collaborator Lizzie Fitch. Together they escort the viewer on a whirlwind tour of household dysfunction, child abuse and neglect.

All of the artists included in *VALUES* have been heavily influenced by the music scenes of the 1990s. Also included in the Video Marathon screening is a selection of videos of live performances by bands from the era, including **Bikini Kill**, **Fugazi**, **Nation of Ulysses**, **Nirvana**, **The Boredoms**, **Wu-Tang Clan**, **Underground Resistance**, **Huggy Bear** and others.

VALUES is organized by **Josh Kline** and **Anthony Marcellini**

Josh Kline is a New York-based curator. Since 2004 he has held a position with Electronic Arts Intermix (EAI), managing their communications and public programs.

Recent projects organized for EAI include artist talks and screenings with Dan Graham, Joan Jonas and Nancy Holt, a site-specific project with artist collective Paper Rad at The Armory Show 2006, a series of monthly screenings at Monkeytown, Brooklyn, and video screenings at the NADA Art Fair, Miami in 2005 and 2006. In addition, he has independently curated projects and exhibitions at Canada Gallery, Joymore and Legion in New York. Originally from Philadelphia, Kline graduated with a BA in film and media art from Temple University in 2002.

Anthony Marcellini is the curatorial assistant at Art in General. He joined Art in General in January 2005, and has worked extensively on the organization's Artist Residency and New Commissions Programs, and has curated Audio in the Elevator exhibitions for the past two years. Prior to joining Art in General, Marcellini was co-director of the artist collaborative It Can Change, where he curated and directed various art interventions both locally and internationally. He also has recently curated shows in New York at Artists Space and Cuchifritos. Marcellini's writing has been published in *Satellite* and *Marcelline Delbecq: Close Up*. He holds a BFA from the California College of the Arts.



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