

L A C E



213.624.5650 Los Angeles Contemporary Exhibitions
1804 Industrial Street
Los Angeles, CA 90021

VIDEO EXHIBITION: Opaque Projections: Childhood/Memory

Curated By: Peter Kirby, of the videoLACE committee

DATES: September 27 through October 28, 1990

Tapes available by request during gallery hours

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"Every artist returns to his/her childhood to try and make sense of what he/she has become. Most of this work remains private and hidden. Some artists manage to grapple with their past in ways that transcend the banal, and illuminate corners of memory we carry with us. This group of video works all deal with the world of the child, through different perspectives, often obliquely. Using a variety of strategies, each artist manages to reveal the time of childhood in a different way, whether dealing with a remembered past, or with a more present experience. Some may be upsetting, others skirt the boundaries of cliché and stereotype. Kids are cute. Memories may not be that simple."

- Peter Kirby, curator

Program I

r/t 56:00

"Once Again, Hear Us Speak" by Joanne Kelly (11:00, 1990)

"The Theo Tapes" by John Arvanites (25:00, 1986)

"Martina's Playhouse" by Peggy Ahwesh (20:00, 1989)

Program II

r/t 48:00

"In The Garden of Memory/ The Female Patriarch" by Frederike Anders (20:00, 1988)

"Identity Crisis" by Mindy Faber (3:00, 1989)

"Our Normal Childhood" by Lorna Boschman (12:00, 1988)

"Memories From the Department of Amnesia" by Janice Tanaka (13:00, 1989)

Program III

r/t 23:00

Let's Play Prisoners" by Julie Zando (23:00, 1988)

OPAQUE PROJECTIONS: Childhood/Memory represents a series of investigations into the murky complexities of personal recollection and individual experience. These issues are always present for artists, who come face to face with themselves and their history as they struggle to make work. In addition to adult perspectives on personal identity formation, there exists in this program the presence of the former child, now a parent, who must meet again these same issues from "the other side."

Program I Joanne Kelly's **"Once Again, Hear Us Speak"** reflects the anxiety and desires of trying to reinvent parenthood. **"The Theo Tapes"** extends these concerns, providing a personal vantage point from which to explore the echoes of the past in the everyday intimacies of father and son. **"Martina's Playhouse,"** Peggy Ahwesh's portrait of the precocious play of the young daughter of a friend, playfully and unexpectedly collapses the theory of desire and a desire for theory in an attempt to make sense of girlplay.

Program II West German film & video artist Frederike Anders gathers the fragments of history that surround her family's past and manages to trace a contradictory outline of the influential Great-Grandmother. **"In the Garden of Memory/ The Female Patriarch,"** interweaves old home movies with interviews of a lively cast of Aunts resulting in a complex portrait of a woman who shaped her family for generations. **"Identity Crisis"** captures young Kendra Scheverlein's conscious and unconscious role playing, revealing an early understanding of female stereotypes and the power of gesture. Kendra's dynamic screen presence resonates throughout Lorna Boschman's **"Our Normal Childhood,"** as two women engage in an intimate sharing of their experiences of abuse as children. Colorful drawings and paintings punctuate this sensitive retelling of these all too common violations. Janice Tanaka's **"Memories from the Department of Amnesia"** constructs the past from fragments of fact and feeling, partially revealing another influential female figure in a family whose life was disrupted by the internment of Japanese-American citizens during World War II.

Program III, In **"Let's Play Prisoners,"** Julie Zando presents a powerfully seductive analysis of girlhood power relations. Unsettling from the start, provocative to the end, the tape suggests, in Zando's words, that "love is feigned when a subject feels that she has lost her power."

-Adriene Jenik
Video Coordinator, LACE