



Images courtesy (left to right): Scott Hug, Stephan Apicella-Hitchcock, Matthew Buckingham

Gigantic ArtSpace [GAS] presents:

THE GOLDEN HOUR

curated by **Susanna Cole** and **Erin Donnelly**

September 13 – October 28, 2006

OPENING RECEPTION: Wednesday, September 13, 6-9pm at Gigantic ArtSpace,
59 Franklin Street, New York, NY 10013

This exhibition is inspired by the term “golden hour,” which denotes the ephemeral moment of perfect cinematic twilight. From stereoscopes to soundtracks, contemporary artists in this show draw upon early film techniques to imagine new possibilities for the motion picture. The contemporary artist's relationship to film, perhaps the most important medium of the last century, is that of fan, critic and creator. From summer trailers and online reviews to the 19th century study of hysteria and the war in Iraq, these works entertain the politics and the poetry of the moving image in the information age and in popular culture.

PARTICIPATING ARTISTS:

Karina Aguilera Skvirsky, **Stephan Apicella-Hitchcock**, **Matthew Bakkom**, **Zoe Beloff**, **Matthew Buckingham**, **Melissa Dubbin & Aaron S. Davidson** (with collaborating artists Katja Aglert, Marc Ganzglass, David Gray, Pierre Huyghe, Christine Rebet, and Christopher Seguire), **Rebecca Hackemann**, **Scott Hug** (in collaboration with Borna Sammak), **Jon Kessler**, **Joe McKay**, **Kambui Olujimi**, **Lisa Oppenheim**, and **Jenny Perlin**.

Borrowing a suspenseful soundtrack and the cinematic language of the Italian “New Wave,” the narrative in **Karina Aguilera Skvirsky's** video *The Conversation*, shifts between the constructed, the real and the banal.

Stephan Apicella-Hitchcock's project *A Triangulation*, features sound recordings made en route to the Aeolian Islands, north of Sicily, in search of “Anna” who disappeared from Antonioni's film *L'Avventura*.

Statically remixing archival footage, *Une Histoire de Sange (Story of the Monkey)*, an installation by **Matthew Bakkom**, harks back to analog editing, each loop in the chain is a one-second clip of found film.

Charming Augustine, a 40-minute stereoscopic film by **Zoe Beloff**, links the prehistory of film with the study of hysteria, will be screened at GAS on Tuesday, October 24, show times: 7:30 and 8:30pm.

Matthew Buckingham's book *One Side of Broadway* transforms a photographic survey into a mythic journey along 84 blocks, noting along the way such motion picture firsts as the window from which New York City was given its first close-up as well as locations of the early movie houses.

In *Sound Design for Future Films*, **Melissa Dubbin & Aaron S. Davidson** focus on sound as primary source material, supplying 6 other collaborating filmmakers and video artists with a two-and-a-half-minute sound design, in which sonic events, Foley effects and aural narratives become principal players in new moving images.

Rebecca Hackemann's optical sculptures revive the stereoscope as an early form of popular entertainment, prompting viewers to “peek,” “look” and “see” her political and philosophical imagery in 3D.



59 Franklin Street New York, NY 10013

T 212 226 6762 F 212 226 6505

www.giganticartspace.com



Scott Hug's composite movie trailers lay bare the artifice and allure of "coming attractions" for summer blockbusters giving viewers access to the disturbing recurring themes both visual and narrative that underpins so many of them collectively.

Jon Kessler's installation elaborates upon his recent hi-tech/ low-tech mechanical sculptures, which present the viewer with a dystopic reality where life is compromised by a feeling of anxiety, fragility and ironic self-consciousness.

Joe McKay's *Prereview* playfully takes a stab at the industry of movie reviews by asking the audience to review unseen movies.

Kambui Olujimi's *How to Climax/His* and *How to Climax/Hers* use the photographic technique of Muybridge to dissect a performed orgasm in a series of consecutive frames. By focusing each shot on the face of the performer one oscillates from looking at these photographs as erotically charged film stills, scientific observation and "how to" manuals.

Lisa Oppenheim uses documents from The Library of Congress visual archives. By reusing and manipulating historical documents she explores the relationship between image, idiom and time.

Jenny Perlin's *Review* combines headlines about the war in Iraq with interjections speech from major classical operas, and receipts from movie tickets and film rentals, connecting the daily experience of news with the subsequent escape into cinematic entertainment.

RELATED EVENTS

Exhibition

Moving Pictures: American Art and Early Film, 1880-1910, Grey Art Gallery, New York University, 100 Washington Square East (between Waverly Place and Washington Place) on view from September 13 through December 9, 2006

Moving Pictures explores links between American art and film at the turn of the 20th century. The first exhibition to integrate cinema into the history of American art, revealing how technological advances affected both representation and visual perception.

Panel

Mit Out Sound: Moving Image Visual Culture and Technology, Wednesday, October 18, 6:30-9 pm, New York University, 19 University Place (between East 8th St. and Waverly Place), co-sponsored by NYU's Deutsches Haus and Grey Art Gallery.

With Zoe Beloff, artist, filmmaker, and Assistant Professor, Queens College; Jonathan Crary, Meyer Schapiro Professor of Modern Art and Theory, Columbia University; and Jon Kessler, artist and Associate Professor, Columbia University, this panel discussion will explore relationships among art, theory, film, science, and technology.

Film

Charming Augustine by Zoe Beloff (in magnificent 3-D!) Tuesday, October 24, 7:30pm and 8:30pm show times at Gigantic ArtSpace [GAS], 59 Franklin Street, (see below for directions and contact information).

Inspired by series of photographs and texts on hysteria published by a well-known insane asylum in Paris in the 1880's Beloff's stereoscopic film explores connections between early psychology and the prehistory of narrative film. Space is limited.

Gigantic ArtSpace [GAS] is located at 59 Franklin Street (btw. Broadway and Lafayette).
Directions by subway: 1 to Franklin Street, A/C/E/N/Q/R/W/6/J/M/Z to Canal Street.
Gallery hours: Tuesday through Saturday 11am to 7pm.



59 Franklin Street New York, NY 10013

T 212 226 6762 F 212 226 6505

www.giganticartspace.com



Media Contact: Dylan Gauthier, Associate Director, 212 226 6762,
info@giganticartspace.com or visit www.giganticartspace.com for more information.



59 Franklin Street New York, NY 10013

T 212 226 6762 F 212 226 6505

www.giganticartspace.com

