

# ART

# PAGES

MIAMI BEACH EDITION DEC. 2012 / V6 N0



THE  
**TRIUMPH OF  
MEDIOCRITY**

THE CHALLENGE OF LIVING  
ARTISTS IN AN ART FAIR WORLD

VERGE & LIGHT  
ASSEMBLY  
PROGRAM  
GUIDE



**Naked Love - Ea's garden** (6m, Denmark) dir. by Sara Koppel. A sensual trip through Ea's sexuality in a surrealistic abstract poetic atmosphere.



**Rehearsals** (45m, Germany) dir. by RP Kahl. Three performers, a hotel room, one big bed – plus a camera and a selected audience. And the question if it is possible to perform real and authentic sex. This is the basis for the video REHEARSALS. For REHEARSALS RP KAHL is undergoing an intimate self-experiment. In a staged rehearsal the three performers Marie Goluke, Aline Mauch and RP Kahl act as the characters Marie, Nina and Hans from BEDWAYS, but at the same time as themselves without the protection of a part or any fictional level. In front of a small audience Kahl and his two comrades are creating a situation that could have been happening behind the scenes of the BEDWAYS production. How do you get into a sex scene? How do you initiate intimacy? How strongly do you have to merge in the moment, when does it become "real"? The three of them rehearse a sex scene with the notion of the camera and the later film audience – except that the audience is physically present in the same room during the rehearsal already. Thus the camera does not only circulate around the actors and their physical interactions but it also documents the spectators, who are becoming part of the performance themselves in the intimacy of the hotel room. Just like the camera they witness a playful as well as honest quest for an authentic way to depict sexuality, the most intimate kind of human performance. Whereas the fictive director Nina Bader fails with her film project in BEDWAYS, RP Kahl is offering a different possibility in REHEARSALS: Dealing with sexuality in an open and sometimes humorous way in front of the audience and camera. With this RP Kahl creates a flickering hybrid of video art, documentary and performance with feature film elements which allows the viewer to reflect, observe and to show empathy, but also to let his voyeurism run free, depending on his perspective.



**Collaborations # 1,3,4,5,6** (14m, USA) dir. by Ei Jane Lin. Video documentation of Performance Art oriented interventions in live realtime interactions with the community of cam4, a participatory amateur pornography website hosting "Free Live Sex Webcams" and "Free Live Cams Sex Chat"

## ART TV / LIVECASTS - SCREENINGS & BROADCASTS AT VERGE ART FAIR AT ESSEX HOUSE



**Don't Go Away** (25m, Canada, U S A) dir. by Christine Kirouac. From celebration to squabbles, food serves as a microcosm for the push/pull of family dynamics. Coming from a passionate French-Canadian restaurant family, Kirouac's experiences of familial relations have been continually filtered through the ubiquitous, yet intimate act of cooking. 'In Don't Go Away', Kirouac combines these histories and emotions into a mediated conversation with her deceased father "Fernie." From 1976-78, Fernand (Fernie) Kirouac co-hosted (with George Knight) "Charcoal Chefs" – one of the first televised cooking shows on CBC (Canadian Broadcasting Corporation) Television. Long before the days of stage sets, pre-cooked conclusions and digital polish, Fernie and Knight demonstrated barbecue cooking techniques on location in a Winnipeg park. Fernie passed away in 1990, leaving behind one episode in the CBC archives. Decades later, Kirouac reformulates the footage to meet her adopted father at an intersection between analog and digital. She hired two North Carolina actors to "play" her, playing Knight opposite her own father via split-screen, (the right side shot in Winnipeg 30 years prior, the left in NC). As dishes are prepared, moments of seamless connection are interspersed with collapse and fragmentation as power shifts back and forth between an experienced chef and his younger assistant(s). As the daughter vies back and forth with the father, we are witness to the vulnerability, humor, discomfort, endearment and even underlying antagonism, loss and memory typical in all our families.



**AGOD** (5m, USA) dir. by Thorne Brandt. This video is a 5:00 minute digital collaged loop of over 1,100 individual hand drawn animated loops that were created by me every day, in less that a day, as a personal meditation and exploration. This video looks different every time it is exhibited, because it is in a state of flux. It is an organic video because it grows towards a state of entropy as more content is added to it. It comments on the decay of meaning as more information is added, and plays with the traditional frame of what a video is.