

Pace Digital Gallery

Me, My Camera, and I

Nov 9 - Dec 3, 2010

Kara Hearn

Alison S.M. Kobayashi

Frank McCauley

Adie Russell

Pace Digital Gallery
Pace University
163 William St
(between Fulton and Anne Sts)
New York, NY 10038
212.346.1814

info + map + directions:
www.pace.edu/digitalgallery

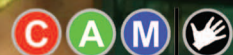
hours:
tues - fri, 12 - 5pm

directors:
Francis T. Marchese and Jillian McDonald

The goal of **Pace's Digital Gallery** is to foster the creation and understanding of digital art for the benefit of Pace University, the surrounding community, and the general public. It furthers Pace University's commitment to educational excellence, diversity, and civic involvement by exhibiting the work of Pace faculty and students, and regularly exhibiting curated work of leading digital artists. It sponsors lectures and symposia on digital art and publication of materials for its documentation and promotion.

The Pace Digital Gallery gratefully acknowledges the financial support of Pace University's President, Stephen J. Friedman and Constance A. Knapp, Interim Dean, Seidenberg School.

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Kara Hearn reenacts Hollywood blockbusters such as *E.T.* and *King Kong* in her series *Reincarnated Scenes*. Using absurdly simple props she plays every role herself, in a manner at once pathetically earnest and undeniably humorous. A tangle of red yarn represents blood oozing from a wound while a green t-shirt pulled up like a hood signifies E.T.'s alien form. Perhaps the most remarkable aspect of her films is that Hearn makes very little attempt to look different as she plays each character. The imagination is left to the audience, more in the manner of reading a book than watching a film. It's an ambitious effort, to encapsulate a major studio film's emotional weight in a few minutes with an unabashedly low budget, but her mission works for the same reason that recounting favourite films with a friend always serves up at least a vestige of the original emotional response.

www.karahearn.com

this page: Kara Hearn,
One Thing After Another,
2007

Alison S.M. Kobayashi uses found text, such as a letter or a recorded answering machine tape, and embodies on screen the (presumably) real life characters. For example, she populates Dan Carter's ordinary life with thriftshop-derived stereotyped characters. A jam-smearing wide-eyed face and cropped hair depict Dan's child; glossed pouty lips, a low-cut shimmery leotard, and luscious locks outfit Dan's lover; and sideburns, chest hairs, and a velour V-neck bedeck the very subject of the conversations, our Dan. Not only her costumes, but Kobayashi's set decoration is meticulous: the wallpaper and telephones all seamlessly create a 70s era portrait and together satisfy the audience's voyeuristic impulse to glimpse the world of a perfect stranger.

www.asmk.ca

front cover: Alison S.M. Kobayashi,
From Alex to Alex, 2006

Frank McCauley is interested in hyper-masculine Hollywood action heroes, most notably cyborgs Robocop and The Terminator. Via a homemade video projection suit, McCauley plays the heroes with zero gusto, alone in ordinary places where they appear shiny and bright but unexceptional, impotent, even bored. In his performance videos, McCauley strips these iconographic figures of their characteristic fearlessness and heroism and portrays them home alone, dejectedly "de-activated" to the tune of piped-in melodramatic film soundtracks. These are very intimate portraits, and it is embarrassing to see them this way. Immersed in the bathtub, seated at the kitchen table, or from beneath a pile of messy sheets near an unmade bed, The Terminator reaches out an arm or leg, as if summoning strength for the day's action. Robocop stands forlorn at an empty refrigerator, or waits - in the glaring light of a nondescript parking lot - for nothing in particular, or perhaps for his brand of über-heroism to be needed again.

www.frankmccauley.com

this page: Frank McCauley,
Action at Home,
2010

Adie Russell's *Covers* series features highly reserved performances that nevertheless command attention. The camera doesn't move, and we find Russell against photo studio backdrops where even the water rapids are frozen. Russell is a talking head: her lips are the only moving objects in the perfectly composed scenarios, as she lipsynchs to seminal texts spoken by famous men - Ingmar Bergman, Jack Kerouac, Allen Ginsberg, or Richard Alpert. Her body language is limited. Through simple gestures, she inhabits the voice of each man: expressive, idiosyncratic, accented. She sighs, touches one hand to the other, and lifts her brows to think on cue. Her scripts are precisely rehearsed and very strange because no matter how quickly we suspend our disbelief that this male voice belongs to the pretty woman on screen, coiffed and dressed appropriately to the era, we cannot help slip out to deconstruct the situation.

www.adierussell.com

back cover: Adie Russell,
*Most Extreme Perfect
That Exists*, (Ingmar
Bergman),
2010

