

George Kuchar / Anne McGuire

Video Valentines

Thursday, February 14, 2008, 8 pm — Artists' Television Access

Tonight! Anne McGuire and George Kuchar, two twinkling pixels of video art goodness, team up for a Valentine's Day love fest, presenting a bountiful bouquet of voyeuristic melodrama, bemused tragicomedy, soap opera sentimentality and touching personal portraiture. Gorgeous George, the prowling, camcording everyman, presents new episodes of his continuous series of everyday video encounters, including *The Legend of Creepy Hollow*, *VistaVisions*, *Centennial*—a new weather diary (or sorts)—and a sure-to-be-special “new work of the new year.” The magnificent Ms. McGuire will present televisual meltdowns *All Smiles and Sadness* (featuring Kuchar) and *I'm Crazy and You're Not Wrong*; her self-portrait-as-cyborg, *When I Was a Monster*, the stalkeriffic, SF Marina-lensed *Joe DiMaggio 1, 2, 3*; as well as *Turntable* and *Wegman*. Bring a date and overdose on the sweetness! (Steve Polta)

by Anne McGuire

Joe DiMaggio 1, 2, 3 (1991); video, color, sound, 11 minutes, from the maker

“McGuire’s use of her camera as a conduit for shared experience [is] at the heart of the piece that first brought her to a wider audience, *Joe DiMaggio 1,2,3*, a video in three parts about a chance encounter. Sitting in her parked car in San Francisco’s Marina, McGuire’s camera was running when elderly baseball legend Joe DiMaggio unexpectedly walked into the shot. In the tape, she follows him, continuing to shoot, and begins making up songs about her feelings for him as she drives.” (Nicole Armour, “Alternate States,” Film Comment, July/August 2000)

When I Was a Monster (1996); video, color, sound, 6 minutes, from the maker

“While *When I Was a Monster* conveys McGuire’s feelings about her own body after falling off a cliff, it also articulates the universal lack of satisfaction women feel when contemplating their physical selves, and encapsulates another part of McGuire’s project: the demonstration of the performative, grotesque aspects of femininity. [...] Though she appears to be in pain, our sympathy hasn’t been solicited, and the fact that we can observe such a private examination feels like an intrusion [...] McGuire confronts the audience with her weakened, disfigured body and reminds us of our own fragility.” (Nicole Armour, “Alternate States,” Film Comment, July/August 2000)

I Am Crazy and You're Not Wrong (1997); video, b&w, sound, 11 minutes, from the maker

A wonderfully witty work about nostalgia and desperation. Anne McGuire portrays a Kennedy-era singer performing in the space where theatre meets television. McGuire’s Garland-esque gestures provide both a sense of tragedy and humor. *I Am Crazy And You're Not Wrong* weaves narrative, performance, memory and history into an ironic and haunting work of singular proportions. (Video Data Bank)

After Wegman (2003); video, color, sound, 4 minutes, from the maker

“Anne McGuire shows that men are dogs.” (Ed Halter, New York Underground Film Festival, 2003)

“The droll conceptualism of William Wegman gets the choke chain in Anne McGuire’s ode to pedigree, *After Wegman*. The trim weimaraners of *Two Dogs Watching* are replaced with equally trim boys, better trained than their canine counterparts. Where Man Ray and pal lavished obedience on man’s best artist, McGuire’s attentive post-puberty pets track the scent of their own desire. Slyly, we realize that the instincts differ—the ingrained servitude of dogs being perhaps more noble than the libido’s leash on guys. As epilogue, McGuire enacts another Wegman piece, the slurping of a glass of milk, grown monumental in the foreground. With the impediment of a less tactile tongue, our young lapping lad struggles toward satiation, the cloudy liquid splashing and slopping often just out of reach. There is sustenance here: at the trough of desire, yes, but also in a lineage of artists that hasn’t gone to the dogs.” (Steve Seid, Pacific Film Archive, 2003)

Turntable; video, color, sound, from the maker

All Smiles and Sadness (1999); video, b&w, sound, 7 minutes, from the maker

McGuire constructs a murky black and white soap-opera world of endless, timeless, and placeless limbo, where the characters talk to each other entirely in clichés, bad poetry, and other contrite forms of speech—a short TV show in which nothing is resolved. The tape culminates in an absolutely stunning monologue performance by legendary underground film and videomaker George Kuchar. (Video Data Bank)

by George Kuchar

VistaVisions (2007); digital video, color, sound, 15 minutes, from the maker

A tribute to people everywhere who spread their glorious visions on canvases both large and small, beaded or lenticular, glossy or matte finished. A joyous celebration of lofty peaks and deep dished delights all basking in the limelight of luminous imagery from the visionaries of tomorrow who create today so that yesterday is not forgotten. (George Kuchar)

The Legend of Creepy Hollow (2007); digital video, color, sound, 15 minutes, from the maker

A collection of literary and visual art is exhibited in the home of a noted author who displays great hospitality to the horrors and kinks of artistic expression. The viewer gets an up-close look at things best left behind the sofas of decent housing. (George Kuchar)

Centennial (2007); digital video, color, sound, 13 minutes, from the maker

A weather diary of sorts where my mouth is pretty much shut but the window is wide open to various cloudscapes and local color tinged with a twang. Spring on the prairie with a sprinkling of Porky Pig pixie-powder on the lips of he who crunches in protein paradise. (George Kuchar)