

For Immediate Release

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**TERROR DEPICTED THROUGH THE INGENUITY
AND INVENTIVENESS OF TODAY'S ARTISTS**

TERRORVISION

**An Exploration of How Personal, Spiritual, Political and Physical Events
Influence Ideas of Terror**

New York, NY — Recent historical events have compelled us to move through our lives in fear of what lies ahead. At this moment in history, Exit Art, a nonprofit contemporary art center, presents *Terrorvision* from May 1 to July 31, 2004. *Terrorvision* is a multidisciplinary arts project that examines how definitions of terror in today's society are shaped by individual and collective visions, experiences, memories and histories.

Terrorvision explores how personal, spiritual and physical events influence our notions of terror. How these unforgettable moments, and the cultural and media artifacts that represent them, have come to define our most extreme fears. *Terrorvision* investigates the interplay among the historical, personal, spiritual, political, ethical and metaphorical ideas of terror, and, even further, how these definitions and relationships change based on geography, generation and personal experience. *Terrorvision* is designed to serve as a study of terror as depicted through the ingenuity and inventiveness of today's artists.

Threats and demonstrations of terror have most certainly infiltrated our daily lives. We experience heightened security on the subway, in airports and near entrances to tunnels and bridges. The news media validates and often even encourages these extreme fears by immediately and constantly presenting stories of suicide bombers, kidnapped children, natural catastrophes, environmental disasters, Anthrax threats, domestic violence, and devastating global diseases.

While Exit Art conceived of *Terrorvision* before September 11, 2001, the attacks on the Pentagon and World Trade Center make this exhibition seem even more significant. This show responds to the renewed urgency with which contemporary artists are presently addressing the concept of terror. To visualize these responses, Exit Art invited 59 international artists who created works that define their most extreme fears. *Terrorvision* is composed of five, inter-related programs: an exhibition of 36 artworks, 18 videos that are part of ongoing daily screenings, a discussion series, performance, and video evenings. The public programs will further explore the themes raised in the exhibition and present works that show a history of artists who have come to define what terror means to them through their artwork.

Terrorvision has been organized by Cultural Producer Papo Colo, Curator Jeanette Ingberman, Associate Curator Jodi Hanel, and Curatorial Assistant Camila Marambio. Exit Art is collaborating with Electronic Arts Intermix (EAI) on a series of video programs that explores how artists historically respond to terror through the format of video.

***Conceptplus* Exit Art's New Curatorial Model**

Since the move to Hell's Kitchen in spring 2003, Exit Art has been using a new curatorial model to organize exhibitions called *conceptplus*. *Conceptplus* begins with a concept or theme publicized through an international open call to artists who then submit proposals that directly relate to the curatorial premise. Exit Art used this *conceptplus* strategy to organize *Terrorvision*. In December 2003, an open call for submissions was sent to Exit Art's 10,000-address email list, asking artists to "...propose works that define their visions of terror. Artists may respond to personal experiences, to those iconic images or events that have gripped the national and global collective imaginary, or any of the many mirrors in which our society's greatest fears are reflected – terror in life, news media, film, literature and beyond." Over 650 proposals from around the world were received from this call, resulting in an exhibition of 36 artworks by 39 artists and 18 video works. Papo Colo, Exit Art's Cultural Producer and creator of the *conceptplus* strategy explains this curatorial approach, "The *conceptplus* process provides curators with a diverse range of work from which to curate a show, creating a more democratic process of programming exhibitions. Everyone has the opportunity to be a contender."

36 New Artworks

The artworks in *Terrorvision* encompass an extraordinarily rich variety of forms, media and cultural references.

Artist **Joy Garnett** uses declassified footage from the U. S. Department of Energy's Historic Films Preservation Archive to create a two channel video installation about nuclear weapons testing, and the image of the apocalyptic in the American landscape. One channel features images of nuclear tests conducted by the United States in the Nevada desert during the Cold War. The second channel shows images of military personnel and machinery. Garnett's use of these images conjures up pertinent questions regarding society's taste for war and destruction, as well as addressing the increasingly secretive and victorious agenda of our governing powers.

Barbara Broughel also uses the Cold War as a reference in her Cuban Long Filler sculpture. For Broughel, the Cuban Missile Crisis was the most terrifying event in recent history, prior to 9/11. For this work she constructed a cigar box filled with miniature replicas of the Soviet SS Sandal nuclear missiles that were said to be aimed at Washington and other U.S. mainland targets. The cigar bands and box top labels list American companies operating in Cuba at the time of the "crisis" and the banking and land distribution programs that sponsored them. Elements in this piece make reference to our current foreign policy and defense strategies of embargo, containment and invasion.

International forms of terror and terrorism are featured prominently throughout the exhibition. Israeli artist, **Michal Heiman**, clips photographs of suicide-bombed scenes from newspapers. From these, she creates long scroll-like images of pictures that are explicitly gruesome. For one panel, photographs of an anonymous blood-splattered street include journalistic writing stating the human remains pictured were being tested for DNA evidence, the victims' bodies were so severely damaged that there was nothing but blood and tissue to identify them. Another photographer, **Gillian Laub**, takes photos of survivors of political violence in both Palestine and Israel. In addition to the photographs, she exhibits handwritten stories of the survivors' experiences. These photos and stories put a face to the victims of these horrific attacks. The media reports bombings and typically states the number of people killed and the number of survivors. What the American public does not often hear is how severely injured the survivors can be. One of Laub's works features a woman who was so badly burned that even years later she is in constant pain with scars covering most of her body. Even so, her handwritten story inspires hope for her future and for peace in the Middle East.

Kevin Noble, has been making photographic portraits of people in the Republican Movement in Ireland and in the United States for the past 10 years. These straightforward black and white portraits show the diversity and humanness of this community that British and United States governments have labeled as terrorists. Included in *Terrorvision* are portraits of Sinn Fein leader Gerry Adams, musician Chris Burne, and American civil rights lawyer Mary Pike. Chilean artist, **Iván Navarro**'s sculpture addresses the murders perpetrated during Augusto Pinochet's dictatorship in Chile. It engages the impact of the regime on American citizens by focusing on

the assassinations of three Americans citizens and the accidental death of one more caught in crossfire.

Many of the artists in the exhibition deal with more personal, rather than political, experiences of terror. **Liselot van der Heijden** presents the audio project *Fears*, her slant on the museum audio guide. Over the past year, van der Heijden has collected about 15 hours of answers to the question “What are your fears?” She has recorded hundreds of answers, and has edited and compiled them onto a 30-minute audiotape. The artist encourages gallery visitors to “check out” the audio guide, available on a Walkman player, and listen to these fears as you walk through the exhibition. **Ariela Shavid**’s artwork deals with her personal terror of being diagnosed with breast cancer, and the heavy emotional and psychological toll caused by her illness and mastectomy. Through staged self-portraits, she confronts viewers with the loss of a significant part of her body, her breast, an organ that identifies her as a woman. Seemingly hopeless and sad, Shavid’s work is meant to be seen as hopeful, a symbol of courage and power. The personal and political intersect in **Flash Light**’s digital work. A monitor scrolls text expressing his fears on the measures that the U. S. government has taken to combat terrorism and his belief that the government censors his freedom of expression. As you approach the monitor to read his fears, the text is replaced by a U. S. flag. For Light, this is the most apt expression of the terror he feels at losing his right to free speech, hiding behind the self-defensive act of flag waving.

Artists

Yochai Avrahami, Francisca Benitez, Barbara Broughel, Gabo Camnitzer, Uri Dotan, Christoph Draeger, Joy Garnett, Gideon Gechtman, Cheo Goya, Michal Heiman, Robert Hickman, Saoirse Higgins, Gary Keown, Fawad Khan, Kosyo, Peter Kuper, Gillian Laub, Flash Light, Reuben Lorch-Miller, Jason Lujan, Dennis K. McGinnis, Arnaldo Morales, Joel Murphy, Iván Navarro, Lior Neiger, Kevin Noble, Rodrigo Piza, Frank Raczkowski, Simon Schiessl, Tamar Schori, Ariela Shavid, Mike Peter Smith, Florin Tudor, Liselot van der Heijden, Mona Vatamanu, Gal Weinstein, Paul Wirhun, Pavel Wohlberg, Francois Zelif

Artists in the Ongoing Video Program

laurie halsey brown, Norman Cowie, Carina Gosselé, Mark Gould, Michael Hermann, Bill Jones, Naomie Kremer, Michael Laird, Elahe Massumi, Ben Neill, Nurit Newman, Predrag Pajdic, Jayce Salloum, Martin Sastre, Michal Sedaka, Doron Solomons, Millette Tapiador, Claudia X. Valdes, Michael Zansky, Anabela Zigova

Video Screening Events, Fridays May 7, 14, June 4, 11, 18 at 7:30pm

EAI has organized and will present three Friday evenings (June 4, 11, 18) of video works from their collection. A selection of works include The Wooster Group's *Rhyme 'Em To Death* and *White Homeland Commando*; Martha Rosler's renowned works *Domination and the Everyday* and *Watchwords of the Eighties*; and Peggy Ahwesh's *73 Suspect Words / Heaven's Gate*.

Exit Art will present two video programs on May 7 and 14 curated by Jodi Hanel. Exit Art's program will investigate the role of the media in producing and reproducing terror in society, exposing issues of racism, domestic violence, terrorism and war.

See www.exitart.org for more information.

Video Screening / Discussion

Saturday, May 8, 2004 at 6:30pm, artist **Jayce Salloum** will present "*part 3b: (as if) beauty never ends..*" and other works from the ongoing video project, '*untitled*'.

6:30pm 'part 2: beauty and the east'

7:30pm, Artist will discuss the 'untitled' project, and introduce 'part 3b' and 'part 1'

The project deals with how one experiences terror from torture, detention, and exile to the spiritual aspects of survival.

Performance

Saturday, May 22, 2004 at 8pm, **Ben Neill and Bill Jones** will present their collaborative performance *Terrorvision Remixed*. Images and sounds from the *Terrorvision* exhibition will be remixed live by Ben Neill and Bill Jones. Using laptops, DJ and VJ technology, Neill and Jones will merge music and visual art, bringing the improvisational real-time performance of music to video and still images. Neill performs on his self-designed mutant trumpet, a hybrid electro-acoustic instrument which can control the moving pictures.

Sponsorship

Terrorvision is supported with a generous grant from Catharine and Jeffrey Soros. Additional support provided by the National Endowment for the Arts, Liman Foundation, Jerome Foundation, Greenwall Foundation, Starry Night Foundation, Rockefeller Brothers Fund, New York State Council on the Arts and our members. Special thanks to Rivka Saker for her assistance with this exhibition, and to Krystaltech for lending technology.

Exit Art Interns

Matthew Abate, Brian D. Lange, Catherine LaSota, Eva Levinson, Christina Mancini,

Sarah Ryhanen, Stefanie Trojan, Helena Winston

About Exit Art

Since 1982, the non-profit, interdisciplinary organization Exit Art has grown into one of New York's most important venues for new work by young and emerging artists who need a platform to exercise and realize their art-making. Exit Art also serves as a venue for landmark historical exhibitions bringing under-recognized ideas and art practices to a larger public—both locally and globally. In its first decade, Exit Art's primary focus was on presenting the work of under-recognized and mid-career artists. They gave artists such as Martin Wong, Adrian Piper, David Hammons, Ursula von Rydingsvard, and Krzysztof Wodiczko their first critical exposure. In late 1992, Exit Art moved to a 14,000 sq. ft space located on Broadway in SoHo. Tripling its exhibition space, Exit Art expanded its mission, goals, and programs to explore all aspects of contemporary art—the visual arts, design, music, film/video, and performance/theater. Groundbreaking Exit Art exhibitions include *Fever* (1992), *Let the Artist Live!* (1994), *Endurance* (1996), *LP Show* (2001) and *Reactions* (2002). Using its unique curatorial model, *conceptplus*, Exit Art has presented *Exit Biennial: The Reconstruction* (2003) and *L Factor* (2003-2004).

General Information

Exit Art is located at 475 Tenth Avenue at 36th Street. *Terrorvision* will be open each Tuesday through Thursday, 10 am – 6 pm; Friday, 10 am – 8 pm; Saturday, 12 noon – 8 pm and Sunday, 12 noon – 6 pm. There is a suggested donation of \$5. For more information, the public may call 212-966-7745 or visit www.exitart.org.

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