

Pitture d'oggi a New York

give me the

di guardare

HORROR PLENI

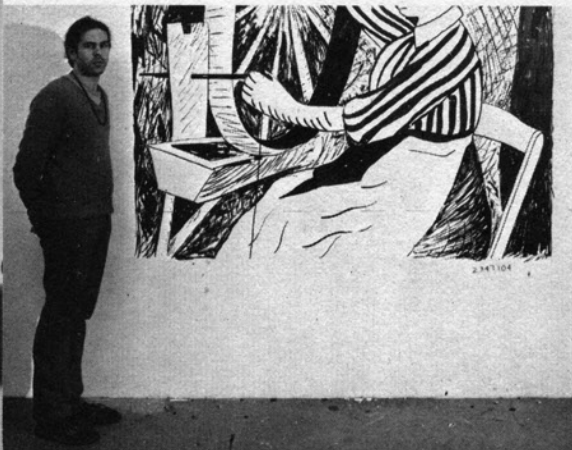
Pictures in New York Today

Ericka Beckman



Jack Goldstein

Jon Borofsky



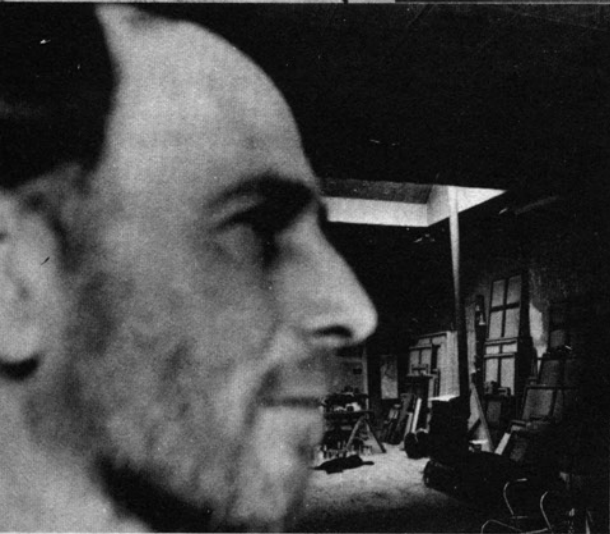
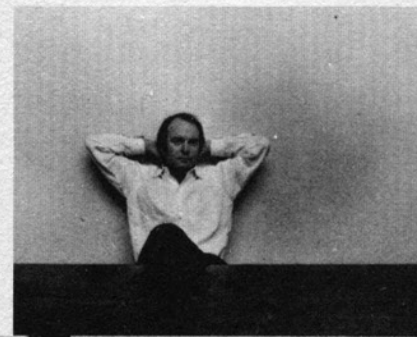
Paul McMahon



Sherrie Levine



Michael Hurson



Robert Moskowitz



Matt Mullican



Susan Rothenberg



David Salle



James Welling



Ericka Beckman

Nasce a Hempstead (N.Y.) nel 1951, vive e lavora a New York. Nel 1974 studia alla Washington University (B.F.A.); nel 1975 si iscrive al Whitney Museum Independent Study Program e un anno dopo alla California Institute of Arts (M.F.A.). Dal 1977 ha realizzato tre cortometraggi: *White Man Has Clean Hands*, *Hit and Run*, *We Imitate: We Break-Up*. Le sue opere nascono come positivi colorati da un congelamento fotografico dell'immagine in movimento. Tra i suoi lavori ci sono spesso sequenze orizzontali di tre o più immagini che funzionano come foto che stabilizzano il tempo di un ricordo, rispetto ai suoi films che piuttosto proiettano un rientro al passato.

Esposizioni

1977: *White Man Has Clean Hands*, The Kitchen Center for Performance and Video, New York; Hallwalls, Buffalo (N.Y.); Artists Space, New York.

1978: *Hit and Run*, 'Films by Artists', a cura di C. Ricki, School of Visual Arts, New York; The Kitchen Center, New York; 'Artists Films', a cura di R. Cornwall, Artist Space, New York; Boston Foundation for Film and Video, Boston (Mass.); *We Imitate: We Break-Up*, Bleeker Street Cinema, New York; San Francisco Cinematheque, San Francisco; Broadway Central Cable Television, New York.

1979: *Films*, London Film Co-op, London; Hochschule für Bildende Kunst, Hamburg; Oasis Film, Los Angeles Institute of Contemporary Art, Los Angeles; *We Imitate: We Break-Up*, The Kitchen Center, New York; Franklin Furnace, New York.

1980: *The People's House*, F.A.R., Los Angeles; *Films*, Millennium, New York; *The Broken Rule*, The Collective, New York; *Stills and Film*, in *The Masters of Love*, esposte all'80 Langton Street, San Francisco.

Notizie bibliografiche

A. Taubin, *Fascinating Fragments*, in «Soho Weekly News», ottobre 1977; J. Hoberman, *Vanguard '79*, in «Village Voice», dicembre 1978; R. Bleckner, *Transcending Anti-Fetishism*, in «Artforum», marzo 1979; Th. Lawson, *The Uses of Representation: Making some Distinctions / Usi della rappresentazione: distinguiamo*, in «Flash Art», n. 88-89, marzo-aprile 1979; Th. Lawson, *Film Review*, in «Reallife Magazine», n. 1, 1979.



Film is creating a reality through the makeshift. My films move backwards, using narrative structures as does the mind of anyone trying to grasp the meaning of images in his memory.

I juxtapose a model of the past, those 'should-be' meanings, with the past as remembered, as known personally to be riddled with mistakes and breeches of meaning. I reconstruct events and places to identify the details of a choice that we are not accustomed to making, or to locate the moment a choice was available but went by unseized. By recalling the fear evoked by choice. Film can fictionalize that fear and provide new consequences.

A photograph is the result and reason for such research; it arrests the image in the film that says.

'this is the moment of surprise'

'this is the precise moment when things went wrong' or

'this is what I imagined the moment of greatest conflict to be'.

