
EMOTIONAL REALISM

Thurs. 18 Oct. 8pm, Th3 Syracuse Arts Night

ARTISTS : Miriam Backstrom, LaToya Ruby Frazier, Dena DeCola and Karin Wandner, Eija-Liisa Ahtila, Amanda Baggs

CURATORS : Emily Vey Duke and Cooper Battersby

@ **Watson Theater**, 310 Waverly Ave. at Comstock, Syracuse University

Programmed in conjunction with **COME ON: Desire Under The Female Gaze** at The Warehouse Gallery, Syracuse, New York

Videos pose questions about the rhetoric of honesty and the production of empathy

The Warehouse Gallery of Syracuse University is pleased to present *Emotional Realism*, a collection of short videos exploring "the real," curated by Emily Vey Duke and Cooper Battersby. This is programmed in conjunction with The Warehouse Gallery's exhibition, *COME ON: Desire Under The Female Gaze*, which focuses on the psychological, social, cultural and political dimensions of desire, subjectivity and pleasure.

Why have we become so fascinated with the real that we have nearly abandoned the practice (if not the strategies and formulae) of fiction? What does the real provide that the fictive does not? This preoccupation with the real is evident in mass media as well as in the art world.

Emotional Realism proposes that the truth claim made by documentaries as well as reality-style features and vignettes allows the viewer to identify with the author/subjects more profoundly and to engage the work with greater mercy.

- In *Rebecka* **Miriam Bäckström** presents a filmed encounter between herself and Rebecka Hemse. To construct her narrative she borrows the tools of investigative journalism: the recorded interview, the edited text and the intimate photograph. Rather than sharing their spontaneous reflections, both actors appear to be reading prepared answers. Not even when Hemse picks up sheets of paper from the table in front of her are we willing to accept that her answers might be scripted.

Miriam Bäckström lives and works in Stockholm.

- In *A Mother to Hold* **LaToya Ruby Frazier** depicts an intensely complex relationship with her drug-addicted mother. The artist's combined role as daughter, photographer and filmmaker transcends the objective approach of traditional documentary practice, which Frazier believes has allowed many observers to disregard the poor and working class African American experience.

Frazier received an Outstanding Achievement Award in Photography from Edinboro University and a Patron Purchase Award from the Erie Art Museum in Erie, Pennsylvania. Her photographs have been exhibited at Light Work, Community Folk Art Center and the Everson Museum.

- In *5 More Minutes* **Dena DeCola** and **Karin E. Wandner** play two women spending an afternoon recreating time with one of their mothers. What begins as play-acting is broken

THE WAREHOUSE GALLERY

international contemporary art

open into a world where the sweetness of love and the agony of having to say goodbye exist side by side.

Dena DeCola and Karin E. Wandner wrote, acted in and directed 5 More Minutes.

- In *Consolation Services* **Eija-Liisa Ahtila** follows a young couple as they make their decision to divorce public. Narrated in a voice-over by the couple's neighbour, the work exploits three dramatic moments in order to build its story. Camera angle and perspective change are used to parallel the shift in narrative, and an underwater monologue contemplates the past and death. The film concludes in a "consolation service"—a final relinquishing of the couple's failed relationship. The narrative combines documentary realism with cinematic invention and is fragmented between two adjacent screens, allowing a dichotomous point of view on a single scene while inviting us to see beyond the illusion of fiction.
- *In My Language* presents filmmaker **Amanda Baggs** as a young woman with autism who has created a powerful and articulate video that "translates" from her world of environmental interaction to the neurotypical forms of speech and perception. A stunning view into how she experiences and makes sense of the world, the film is also a forceful philosophical argument concerning how the mainstream understands people who don't think or communicate in conventional manners. Presumably speech-less (either through choice or development), Baggs communicates to the viewer using a voice synthesiser and on-screen text. Baggs describes her work as part native language and part translation.

Emotional Realism is a special program curated by **Emily Vey Duke** and **Cooper Battersby** for the San Diego Women's Film Festival, which will also tour to The Warehouse Gallery in Syracuse, New York on October 18, 2007.

MORE INFORMATION ON *COME ON*:

The Warehouse Gallery exhibition *COME ON: Desire Under The Female Gaze* presents an array of ideas, imagery and experiences on the topic of sexuality from the perspective of women. The artists in this exhibition employ diverse media, including large-scale drawing, video installation, text work and ephemeral sculpture. *COME ON* reveals what is not represented in popular culture and provides a counterbalance to the ubiquitous imagery of sexualized female bodies created for mainstream heterosexual male sensibilities.

BASIC INFORMATION FOR SCREENING:

Screening Name:	EMOTIONAL REALISM
Screening Date and Time:	Thursday, 18 Oct. 2007, 8pm
Admission Cost:	Free
Notice:	This exhibition contains work generally intended for mature audiences
Scheduling Interviews:	Emily Vey Duke, emily@dukeandbattersby.org
Artists:	Miriam Backstrom, LaToya Ruby Frazier, Dena DeCola and Karin Wandner, Amanda Baggs
Curators:	Emily Vey Duke and Cooper Battersby
About The Warehouse Gallery:	The Warehouse Gallery is a Syracuse University-affiliated public art gallery exhibiting and commissioning work by contemporary international artists. The gallery's mission is to engage the community in a dialogue regarding the role the arts can play in illuminating the critical issues of our times.