

## Eyes Wide Open: New Curatorial Perspectives

Program 8

## Passion on the Edge

Curated &amp; Presented by Anita Chang

Matthew Abaya, Susan Brunig, J.G. Chapman, Al Hernandez, Etang Inyang,  
I.H. Kuniyuki & Camera Obscura in person

Saturday, June 26, 1999—San Francisco Art Institute—7:30 p.m.

This final program of **Eyes Wide Open** features provocative short experimental films and videos by west coast makers, in which content and form intersect at the hyper-sensuality of the moving image medium, and a passion that finds its roots in the makers' particular cultural bias. Seeking to share, with wit and humor, the artists' own personal and political reverie, they become portraits of what impassions the makers - of what is urgent - from the beautiful to the tragic.

**28** by Greg Sax (1997, 16mm, 12 min., color, sound)

This film explores the question, "What happens when a person takes your breath away?"

Greg Sax is a filmmaker living in Los Angeles and is currently working on an experimental narrative documentary called *Push*, a portrait of a city.

**New Freedom** by Camera Obscura (1993, 16mm, 8:30 min., b/w, sound)

A delightful tale depicting a young girl's solution to the stress incurred by menstruating at school amidst all her classmates' ridicule.

Camera Obscura was born in Hollywood, California in 1961, the Year of the Rat. After applying to USC film school five times, she was finally admitted and one year later, expelled. She was also kicked out of grad school at NYU. Obscura cites her cinematic influences as Jack Smith, Leni Riefenstahl, Maya Deren, Ozu and Roman Polanski. She says she would give her eye teeth to have been the girl involved in the infamous Polanski controversy. *Virtue*, her first feature film, will be showing at the Lumiere Theatre from July 30-August 5. It is the story of a woman searching for a computer program to replace her husband who dies of autoerotic asphyxiation.

**Your Tax Dollars at Work** by J.G. Chapman (1997, 16mm, 3 min., b/w, sound)

"Occasionally, one wonders what democratic processes accomplish. In a moment of legislative nebulum, this film abruptly arrives at the question: What are we paying these people for?" (GC) This film was made without any laboratory assistance.

J.G. Chapman has worked in and around audio/visuals in San Francisco since 1985. As recording engineer, he has been involved in hundreds of recordings ranging from *Thinking Fellers* to *Faith No More*. With devotion and respect reserved for the non-commercial, otherwise obscure, or projects somehow placed under the vague guise of higher meaning, he has worked in composing, recording and producing music and sound for films. He has written, directed and produced numerous shorts, and a feature, *...and then god became disoriented in the forest of higher animals...* Chapman is owner of non productions, a small audio/visual factory, and works as a technician, consultant, negative cutter, among other duties, in an effort to finance his personal projects.

**Splayd Molecular Time** by I.H. Kuniyuki (1995, video, 8 min., color, sound)

About the experience of the moment of time before its end: death. "The moment when time is extended and distorted, where pain, pleasure, torment and beauty are one." (IK)

I.H. Kuniyuki is a Seattle-based film/videomaker. In pre-school, she was constantly scolded for not staying in the lines when coloring books. At 5, she needed glasses. She has a BFA in Photography from University of Washington. Kuniyuki currently teaches art to at-risk youth, curates shows in the Pacific NW, and still refuses to "stay in the lines."

**Operculum** by Tran T. Kim-Trang (1993, video, 14 min., b/w, sound)

*Operculum* is the second of Trang's eight-tape series on blindness and its metaphors, to be completed in the year 2000. This video focuses on blepharoplasty (eye operation) with cameo appearances by Beverly Hills' and West Hollywoods' top eye surgeons.