

Document Citation

Title	Artist's television reframes popular fantasy
Author(s)	
Source	<i>Los Angeles Contemporary Exhibitions</i>
Date	1990
Type	press release
Language	English
Pagination	
No. of Pages	2
Subjects	Kluge, Alexander (1932), Halberstadt, Germany
Film Subjects	[Why are you crying, Antonio?] (Why are you crying, Antonio?), Kluge, Alexander, 1988 [Blue hour tango time] (Blue hour tango time), Kluge, Alexander, 1988 [Antiques of advertising] (Antiques of advertising), Kluge, Alexander, 1988 [Eiffel Tower, King Kong and the white woman, The] (The Eiffel Tower, King Kong and the white woman), Kluge, Alexander, 1988

L A C E

213.624.5650 Los Angeles Contemporary Exhibitions
1804 Industrial Street
Los Angeles, CA 90021

For Immediate Release
Contact: Adriene Jenik
(213) 624-5650
Photos and preview
tapes available

VIDEO EXHIBITION: Ten to Eleven: Television by Alexander Kluge

SHOW DATES: April 5 through May 20, 1990

TAPES SELECTION AND PROGRAM NOTES BY MARGARET MORSE

CONTINUOUS SCREENING DURING LACE GALLERY HOURS:

Tuesday through Saturday 11-5pm, Sunday 12-5pm

Artist's Television Reframes Popular Fantasy

New German Cinema director Alexander Kluge's recent television work produced for the West German series *Ten to Eleven* will enjoy a six-week run in LACE's video viewing room. "Kluge has a Brechtian project of enlightenment, but not by means of rationalizing the irrational. He sees his task as coming to terms with 'the work of fantasy as the means by which authentic experience is produced,'" writes Margaret Morse. Utilizing elements of opera, film, radio, cartoons, advertisements, and television from this century, Kluge reproduces and recombines these fragments, offering the viewer the means of experiencing the visual and aural power of these fantasies as well as the means to reflect on them.

Tapes Include:

***Antiques of Advertising* (15:00, 1988)**

Ads for defunct and foreign products are interspersed with newsreel and documentary footage. The result is a distanced view of the link between desires and commodities.

***Blue Hour Tango Time* (25:00, 1988)**

The story of the Argentine tango star, Carlos Gardell, is retold in a (computer graphic) theater in which his 1935 movie is projected. If the tango is "a sad thought one can dance" then we are offered the spectacle of romance as compensation. The battle of Marne and the cooling towers of an atomic plant provide the context for "a new beginning."

***The Eiffel Tower, King Kong and the White Woman* (25:00, 1988)**

If the resemblance between the RKO logo and the Eiffel tower never occurred to you before, this will clinch the association. King Kong appears in various collages of a white cruise ship, while someone in a cartoon has stolen the Eiffel tower, which now stands over an abyss in the American West. Will the Eiffel tower be rescued?

***Why Are You Crying, Antonio?* (25:00, 1988)**

Chamberlain, Mussolini and their aides attend a 1938 performance of *Macbeth* in Rome. This audience is itself made into the raw material of the opera as Chamberlain and his aides are charged with lack of fantasy, a fatal flaw.

Total running time **90 minutes**

Margaret Morse is Assistant Professor of Critical Studies in the School of Cinema-Television at the University of Southern California. She has written extensively on both film and video.