

# KEN and FLO JACOBS IN 3D

giovedì 8 marzo 2012 **Eternalism 3D**

## JONAS MEKAS IN KODACHROME DAYS

2009, high-definition digital video, color, silent, 3 min.

Jonas remains most famous for not acting famous. Here he can be seen away from film audiences, dawdling in the cosmos while history happens elsewhere (unless we are mistaken, and the most meaningful and revealing moments are the moments *at ease*). K.J.

## HOT DOGS AT THE MET

2009, digital video, color, sound, 10 min.

*Hot Dogs at the Met* is a computer-generated composition of strobing, stereo snapshots from the 1970s. Unlike his other cameraless works, however, *Hot Dogs* is diaristic, subtly recalling 1960's *Little Stabs at Happiness*.

Stereo photos from the 1970s are digitally animated with 3-D effects to be seen without spectacles. The computer, considering location, emulates a painting technique. Featuring Jonas Mekas, Peter Kubelka, Flo Jacobs, and Azazel.

«Fotografie stereoscopiche degli anni Settanta animate digitalmente, effetti 3D da vedere senza occhiali anche da spettatori con un occhio solo. Jonas Mekas, Peter Kubelka e le loro famiglie mangiano fuori, per poi ritornare a casa con la metropolitana di New York. Appaiono Flo Jacobs e Azazel. Il computer, tenendo conto delle location, emula tecniche pittoriche».

## A LOFT

2010, high-definition digital video, color, silent, 16 min.

A 3-D glimpse of a downtown Manhattan artist's loft about to give birth to new artist's lofts, which is odd, seeing that dentists and the minor hirelings of high finance are likely to be the new renters and buyers. Also odd is the absence of any 3-D technology.

Right under the clouds there is a small loft saturated with history; like some sort of Mesopotamia, the loft is located between two rivers (the Hudson and the East River) and it has also been the cradle of a civilization; in there, Ken Jacobs conceived his work from the 60's until the present and gravity and other physics laws cease to exist. Filmmaking as pyrotechnics makes a triumphal entry with chiaroscuro to create what Jacobs defines as Action Cinema, which unlike regular action movies follow the style of Action Painting.

## CAPITALISM: CHILD LABOR

2006, digital video, color, sound by Rick Reed, 14 min.

**WARNING:** This work contains throbbing light. Should not be viewed by individuals with epilepsy or seizure disorders.

In *Capitalism: Child Labor* Jacobs digitally animates a Victorian stereoscopic photograph of a 19th-century factory floor, crowded with machinery and child workers. Jacobs isolates the faces of individuals and details of the image, as if searching out the human and the particular within this mechanized field of mass production. Space appears to fold in on itself as Jacobs activates the stereograph; the agitated image flickers and stutters, but the motion never, in fact, progresses.

Writes Jacobs: "A stereograph celebrating factory production of thread. Many bobbins of thread coil in a great sky-lit factory space, the many machines manned by a handful of people. Manned? Some are children. I activate the double-photograph, composer Rick Reed suggests the machine din. Your heart bleeding for the

kids? The children will surely be rescued and by their bosses! 'Boys,' they will say, 'Have we got a war for you.'"

#### ANOTHER OCCUPATION

2010, digital video, b/w & color, sound by *Rick Reed*, 15 min. 30 sec.

A stroboscopic train ride along a jungle stream. Asian military men appear with their pith-helmets, keeping the ferns, trees, monkeys, natives in line.

The master of the stroboscopic depth illusion changes territory, but applies his familiar strategy: a ghostly, flicking film takes us into a deep and ominous Asian past. Jacobs: 'Bangkok, is it? Spelled in an unfamiliar way.' A black-and-white train ride along a jungle stream shows us military men in their pith helmets, keeping the ferns, trees, monkeys and natives in line. Sparse intertitles trigger further thoughts about the war economy.

#### SEEKING THE MONKEY KING

2011, digital video, color, sound, 40 min.

The film could have well been called **KICKING AND SCREAMING** but that only describes me in the process of making it, questioning its taste. Once the message kicked in it overrode all objection. The piece demanded J.G. Thirlwell's music, normally way too overtly expressive for me as most of my stuff comes out of painting and is also to be absorbed in silence. Who will even notice visual innovation now, or what's happening with time? Determining a place between two and three dimensions, pushing time to take on substance, is what I do. *SEEKING THE MONKEY KING* is a reversion to my mid-twenties and that sense of horror that drove the making of *STAR SPANGLED TO DEATH*. *Ken Jacobs*

venerdì 9 marzo **Anaglyph 3D**

#### AMERICA AT WAR, THE HOME FRONT: FILM OPENING

2011, digital video, color, sound, 35 min.

Innocent movie-goers never given a chance, captured... in 3D while other Americans invade, bomb and burn to protect our freedoms (to invade, bomb and burn). They are civilians, with bodies and thoughts far from war. Distance protects our serenity, our amiable enjoyments. Innocent monsters? Perhaps.

*Plus other short works to be announced, perhaps*

#### OCCUPY WALL STREET PROTEST IN LOWER MANHATTAN

Anaglyph red-blue spectacles must be distributed to viewers

sabato 10 marzo **Nervous Magic Lantern performance**

Short before the projection

#### THE DAY WAS A SCORCHER

2009, digital video, color, silent, 7 min. 48 sec.

Movie-star Flo, Nisi the thoughtful young girl, and Aza old enough to trudge with the rest of us but still expecting to be pushed around on wheels. The sun doesn't kid around when it's a sunny day in Rome. But it's a perfect day, when -as said- nothing happens.

Through stroboscopic postcards, the Jacobs clan is seen in vacations in Italy; the director describes his characters — "Flo is the movie star and Nisi is the kind one; the little one is able to walk on her own, but she still

wants to be pushed." The family takes a stroll in 1970's Rome under a scorching sun; however, it is a perfect day since nothing at all happens.

The hypnotic 3-D images transform Flo into a Madonna to create a female Trinity which takes the viewer right to the director's innermost past.

A 3-D vacation album, *The Day Was a Scorcher* pictures what Jacobs describes as "movie-star Flo, Nisi the thoughtful young girl, and Aza old enough to trudge with the rest of us, but still expecting to be pushed around on wheels," frolicking in a sun-drenched Rome in the 1970s. Explains Jacobs, "It's a perfect day when nothing happens."

## TIME SQUARED

60 min.

In the last number of years Ken Jacobs's NERVOUS MAGIC LANTERN performances have become a thing of legend. Space, time, and light sculpted, expanded, and exploded. Like nothing you could ever expect, or will see anywhere else.

Ken Jacobs' famous film performances builds on a technique where he employs a simple analogue appliance in order to manipulate the film projector's light, and gets still images, with the help of the viewer's own perception, to move in a stroboscopic flow of pictures, a kind of optical illusion.

Ken Jacobs adds depth, not only in the shape of an escalated 3D effect, but specifically in the reading of the images. His works constitute a kind of the image's own work – in the stroboscopic light another image than the one originally intended, becomes visible. These are painful works, on several levels. The images wobble and pulsate and seem to painfully extract a meaning. A social and political context is brought out.