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"Periphera" 5 January - 9 February 2002

Ann Lislegaard
Corey McCorkle
Marina Rosenfeld
Julianne Swartz

Periphera. Through the lens the line of vision shifts. The focus is drawn away from the center, to the edge and beyond, allowing an oblique glance at the world. The works in this exhibition explore a space where images are not constant, but anticipate another moment - where reality is lost to the margins.

Marina Rosenfeld presents a segment of her ongoing project, *fragment opera*. This audio visual work is composed of music on vinyl or acetate records played on simple turntables accompanying lenticular photographs. As the viewer moves toward the 3D images, illuminated windows blink, gems of light bounce off of mirror balls and dancing limbs and guitar come momentarily to life.

In **Corey McCorkle's** *Selections for Another Oshi-ita*, an enlarged continuity shot of actress Shirley MacLaine serves as the vase for 80 (out of 365) *ikebana* flower arrangements presented as a small-format slide show. *Oshi-ita* refers to the sacred site of ritual offering. Projected into a corner the work becomes its own *tokonoma*.

A tiny, twinkling object dances on the diminutive screen of **Julianne Swartz's** *Periscope*. The glittering evanescence is captured neither on film nor video but is a physical presence located elsewhere. The viewer peers through the curious optical instrument into an alternate, inverted universe.

Ann Lislegaard, whose work centers on shifting emotions by destabilizing sensory perception, has recorded the myriad microcosms created by raindrops on a window pane. These ephemeral lenses turn the world upside down and transform a very familiar neighborhood into a land of make-believe

Ann Lislegaard has exhibited widely in Europe and the US. She had had solo shows at the Moderna Museet, Stockholm and the Louisiana Museum of Modern Art in Denmark. She is currently showing in the exhibition *Humid* in Miami.

Corey McCorkle's work is also on view in *Humid*, Miami as well as in *Presentness is Grace* at the Arnolfini, Bristol, UK and *Detourism*, at the Renaissance Society, Chicago.

Marina Rosenfeld is widely known for her *sheer frost orchestra*, a performance ensemble of 17 women playing electric guitars with nailpolish bottles, seen recently in Whitney Museum at Philip Morris, New York and the Yerba Buena Center for the Arts, San Francisco and. Her music compositions were included in last year's *Bitstreams* at the Whitney Museum and in 2002 she will participate in the Whitney Biennial and *Rock My World* at the CCAC Institute in San Francisco. Her CD *theforestthegardenthesea: music from fragment opera* came out in 1999 on the Charhizma label, Vienna; a second Charhizma CD, *the sheer frost orchestra - drop, hop, drone, scratch, slide and A for everything*, is due for release this month.

Julianne Swartz has exhibited extensively in the US. Recently her work has been shown at the Palm Beach Institute of Contemporary Art and in *Interval: New Art for a New Space* at New York's Sculpture Center. An installation is currently on view at Schroeder Romero in Williamsburg.