

For Immediate Release

BLACK BONDS/
JUTTA KOETHER AND STEVEN PARRINO
NOVEMBER 12 2002 - JANUARY 4 2003
OPENING RECEPTION: TUESDAY NOVEMBER 12 / 6 - 9 PM
WITH PERFORMANCE BY ELECTROPHILIA / 7PM

WITH THE FOLLOWING PERFORMANCES
ELECTROPHILIA / FEATURING KOETHER AND PARRINO / TUESDAY NOVEMBER 12 / 7PM
CHRISTIAN MARCLAY / TUESDAY NOVEMBER 19 / 8PM
MERZBOW / FRIDAY DECEMBER 6 / 8 PM
FOOT / FEATURING THURSTON MOORE, DON FLEMING and JIM DUNBAR / THURSDAY DECEMBER 12 / 8PM
BLACK DICE / TUESDAY DECEMBER 17 / 8PM
ELECTROPHILIA / FEATURING KOETHER AND PARRINO / SATURDAY JANUARY 4 / 8PM

Taking inspiration from the anarchic history of Dada and their own involvement with punk rock, Jutta Koether and Steven Parrino have come together to create BLACK BONDS, an exhibition which reinvents anti-art's collaborative spirit. The gallery will feature Koether and Parrino's "failed paintings": blacked-out by the artists to cancel, and in turn, reconstruct their works. The black paintings will serve to define a conceptually destructed environment in which six noise performances will take place. Koether and Parrino will perform as Electrophilia at both the opening and closing events, and have invited Black Dice, Foot, Christian Marclay and Merzbow to join their collaboration. Looking to our avant-garde roots in Zurich, the SI will serve as a new *Cabaret Voltaire*, hosting a reincarnation of noise, and anarchic play, in the spirit of both Dada and punk rock.

"Jutta and I had a discussion about failed paintings. Maybe the color wasn't right or they were fucked-up in some way (physically, ideologically, or by situation). Our solution was to save them by blacking them out, canceling the image/object. A positive/negative, deconstruct to reconstruct, chaos to order to chaos...We decided to show these re-claimed paintings and dedicate the show to George Grosz's *Deathdada*, caught in the flux between dissonance and consonance." -S.P. 2001

SEE MORE ON WWW.SWISSINSTITUTE.NET

Gallery Hours: Tues - Sat / 11am - 6pm

Press Contact: Gabrielle Giattino, Assistant to the Artistic Director
tel: 212-925-2035 ext. 13
program@swissinstitute.net

Jutta Koether
August 2000

Scenario 1 (Future):

The Black-Stuff-Project by Koether/Parrino Black is the color of NY. Black is the color of fashion. Black sucks. Black is the color of a cover-up of a materialistic mess. We paint over works that were found, dismissed, or had been sent back to us by art-dealers. Work, that didn't make it, only causes black moods. Color black, a symbol for rough trading. Black is the failure of failure. So are our paintings. They are mental-events. Self-alienating spirits at work. They are extremists, they are deranged drills for a vanishing anti-market behavior. Here is the Painting Liberation Army! Causing deliberate Black-Outs. We feel a necessity to practice a temporary brutal formalism. Black Black is the color of Paintings. Our project also includes sessions of Black-Out-Sound, numerous performances that will take place right there in the same space, where the paintings will be installed beautifully. (We are still looking? Would you be hip to us? A very white cube for a showroom preferred!) From there the Black Stuff will scream: It was us who did it, not you!

Scenario 2 (Present):

Now, what are we doing here? We are in the gray zone, confronted with a re-actualized painting (painting), discovering that it (painting) still "speaks to us"? Painting practiced as outside art as in outside music (Sun Ra, Sonic Youth, the original Dream Syndicate, Morton Feldman, K Salvatore...etc..). It is a semi-improvisational painting, abstracted, but with a motive (could be...eagle, gothic emblem, bat, or a Milton Avery-bird)tumbling down. jewellified There is an option for studying the process carefully, closely (magnifying sheet). A field presenting the psychic economy, that does us in. A field that is about looking, a field that is about digging. Made in layered sessions in NYC, turbulent dives from art into everyday life and lives ,conversations, visual encounters. Call it process or social substance, it it's a leap of faux n'faith. Paraphrasing Slavoj Zizek in the process I would like to describe this work as painting containing the notion of our abyss of freedom, some analytical aggression, and the "dimension of universality as the true opposite of capitalist globalism"! Sure I know "the universally accepted point of reference is missing, we are thrown into a process of radically open and unending symbolic re)negotiation and (re)invention" . But then... yes,oh yes, it is a site, that provides us symbolically with the ground on which we thrive, the all is -already-always-there-stuff. And the artist is both its stumbler and accelerator! (Hail Royal Trux!) And out of that emerges an imagination/subject with a disruptive, anti-synthetic visuality.

Scenario 3(Past):

The foundation for "the subject..." was an installation made of a series of black works, large unstretched canvas, with words, marks, threads, attached magnifying sheet. The project had been titled "Ladies of The Rope". All goods got lost in transportation. Some drawings, look books and the poster remained. (See Poster!) Then, coming out of the aftershock, I remade the complete Ladies- show (April-July 2000) , an effort that also generated the painting on view here titled " a subject is the local occurrence of a process of truth". Lastly, I also would like to call it "Aus-Schwung" or "extraflight".

BLACK BONDS
JUTTA KOETHER & STEVEN PARRINO

November 12 2002 – January 4, 2003

LOBBY BOX: “?”

Fia Backström, *Still from 'Edger Mitchell - 6th Man on the Moon'* Nov 12 - Nov 18

Blair Thurman, Nov 19 - Nov 24

Sophie Bernhard, *Sorority*, Nov 25 - Dec 2

Kim Gordon, *X-Girl / Love Merzbow T-shirt* Dec 3 - Dec 9

Mai-Thu Perret, *Untitled*. Dec 11 - Dec 17

Lizzie Bougatsos Dec 17 - Dec 18

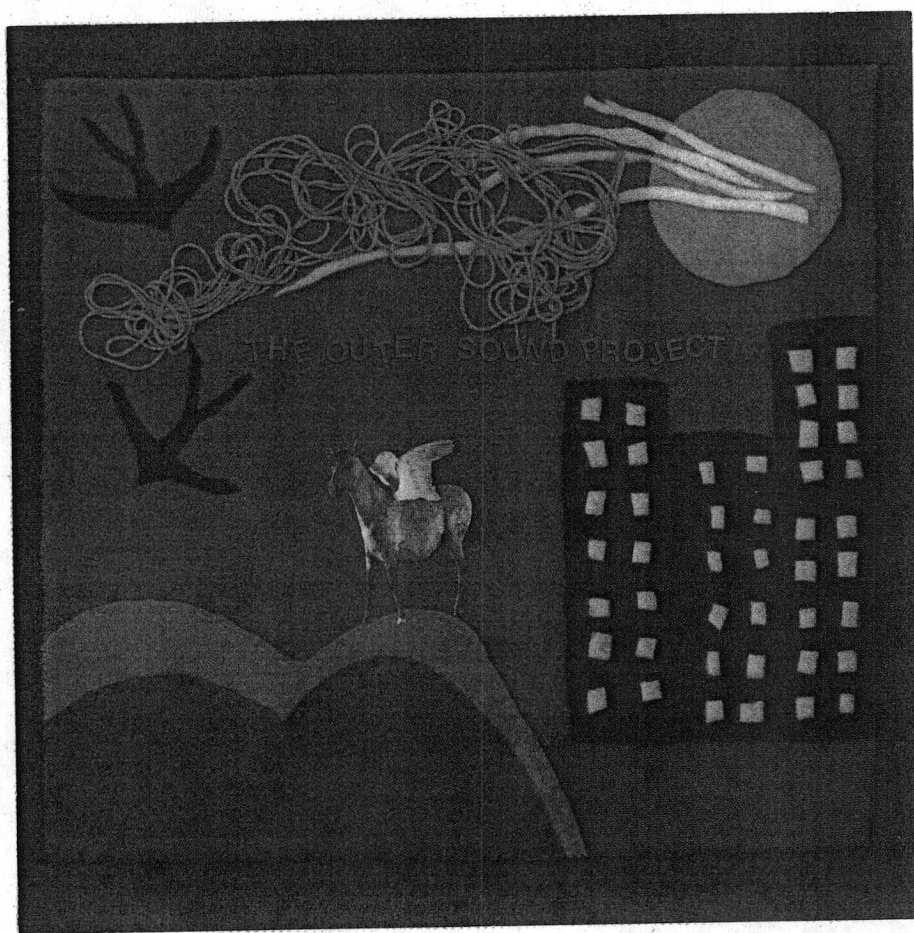
Philippe Decrauzat “REM” 2002 Dec 18 - Jan 2

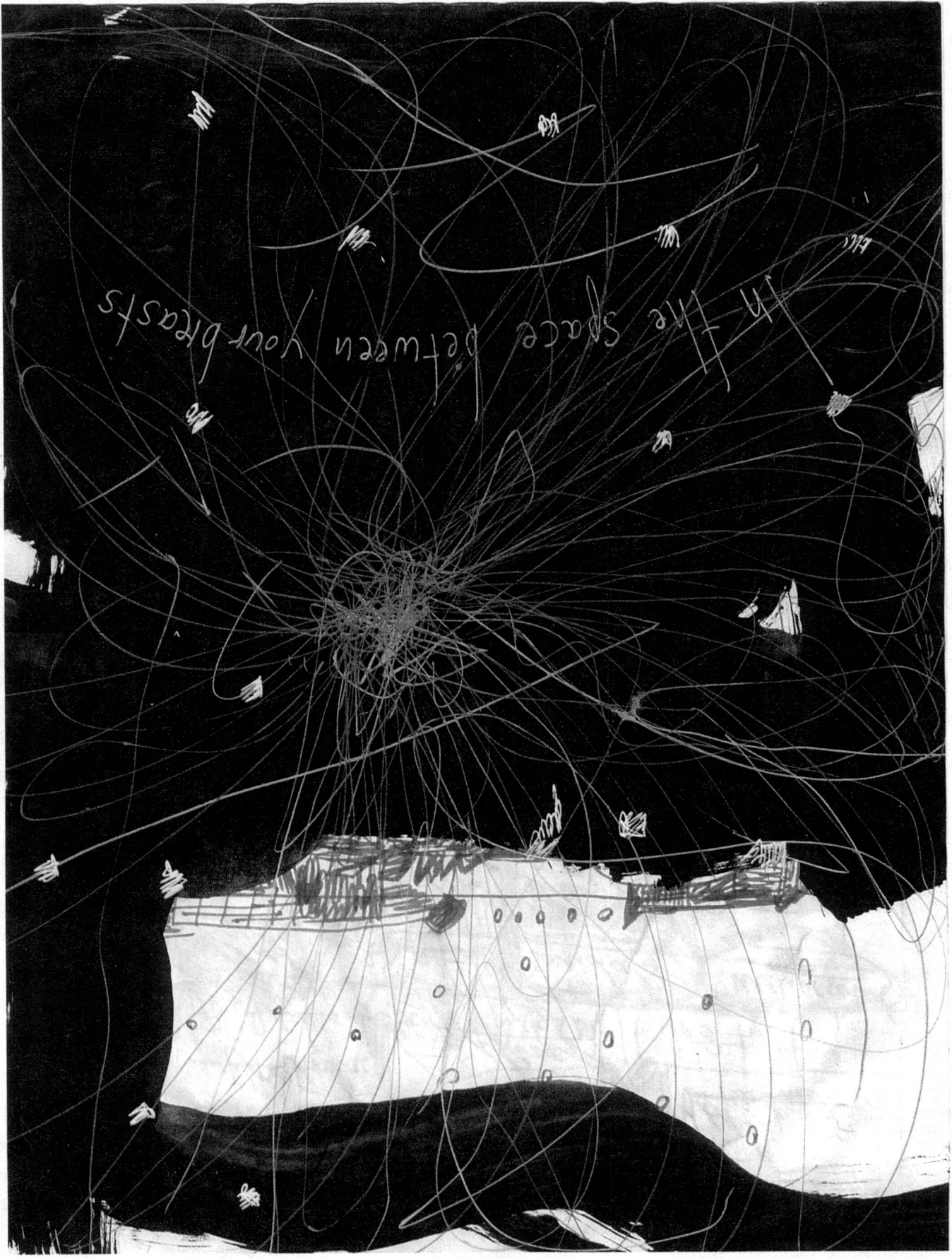
Valitine Carrone Jan 2 - Jan 4

the outer sound project

we as artists know & feel the true identity of sound from existentialism to our immediate surroundings. for us this was a project of triumphant research exploring movement, sound, & emotion. movement of our universe, the sound of this movement & the affects of them together. culture of sound experienced in everyday life, while cruisin' and talkin', a utilize a fair. a sonic field of poles, a materialist activity, an instinctual pulsation from which aural pictures of social relations, far and close, emerge. reaction, interactions, a reactions of beings and objects. something that keeps us alive, picked up while talkin', creating our songlines, seeking spiritual meaning in material space. our dance and music, based on a temporary loss of self in chosen surroundings of sound. those are our songs, ambivalently involved, detached, yet dialogical, interacting with what we found. our seekers' trips through streets, spots, stores, a kitchen. we are creating some ultimate reality. everywhere, there is life full of incident. we feel one is one's life. you can hear us working on it. time's embroidery of blood, music, laces, laughter.. and here we go: "talkin' on, leather, leather, leather...a.a.a...talk'on" ...talk right into those 40 minutes of sound, encountered, and created music by jess holzworth & jutta koether recorded in nyc may-nov 1999, processed in nyc feb 2000.

sound transfer by jason meagher photo by rosalie knox layout by chris habib
artwork by jess holzworth & jutta koether





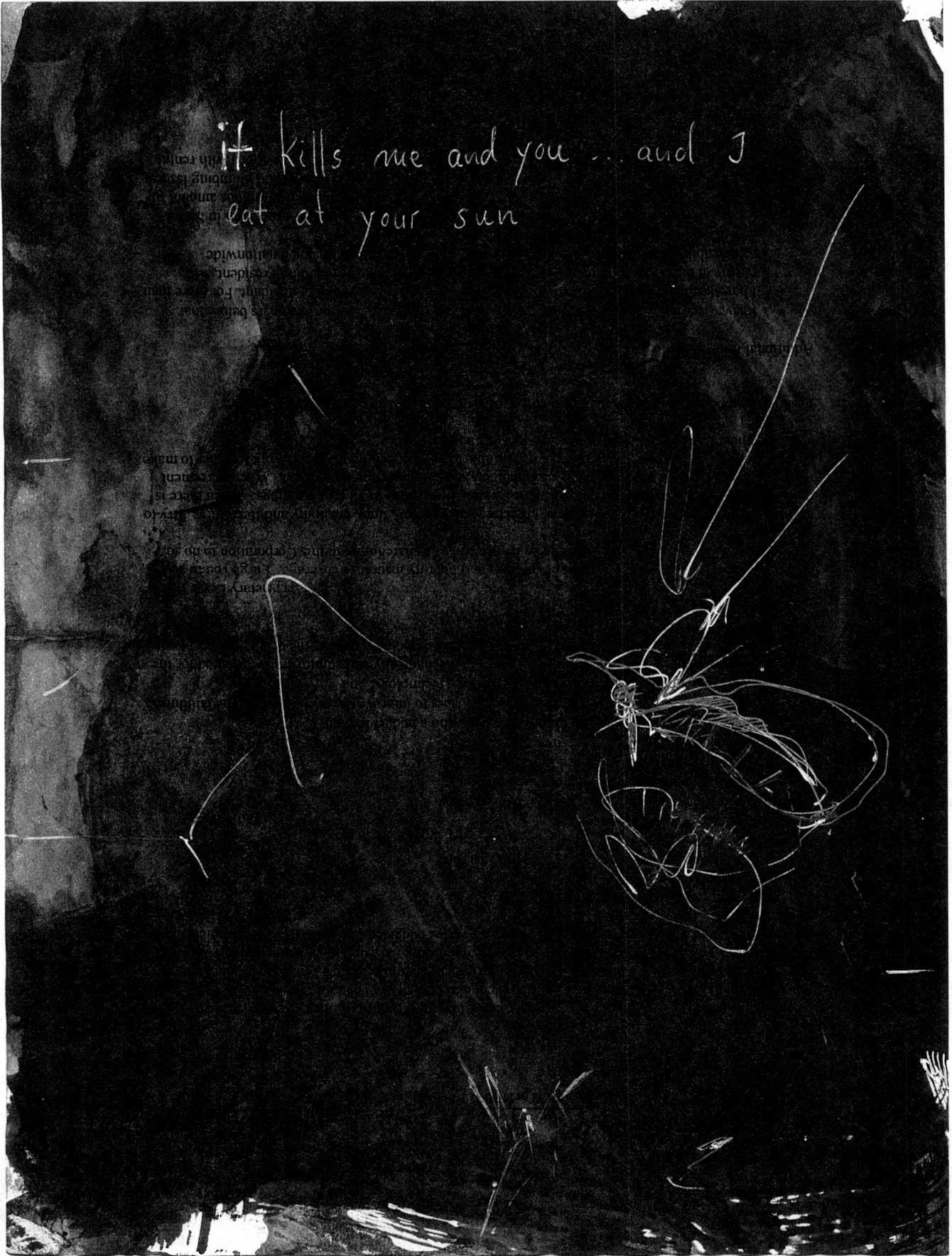
I love the ash the slag a head of hard
stone and the insistence of my life



Weep! weep!

Dream! Dream!

if kills me and you ... and I
eat at your sun



will

You will

According to your boundaries

we know we

we shall even

are

at the station

to w. j.

