SPRING-WOUND: Works by Jeff Preiss, Anthony McCall, Josiah McElheny, Andrea Fraser, Nicolás Guagnini, Moyra Davey, Barney Simon and Isaac Preiss
Dates: April 27- May 25, 2008, Gallery hours: Thurs. – Sun. 1-6 pm
Opening: Sunday, April 27, 6PM with performances 7-8 by Josiah McElheny and Anthony McCall.

Spring-Wound opens on Sunday, April 27th at 6:00 pm with two performances:

Josiah McElheny presents a performance reading of *Das Lichtklub von Batavia--The Light Club of Batavia* based on translations of *Der Lichtklub von Batavia*, by Paul Scheerbart, published in 1912 in *Die Kritische Tribüne* (vol. 1 / issue 1). Performers will include Christoph Gerozissis, Janic Guy, John Miller, Claus Ottman, Claudia Steinberg and Gregory Volk.

Anthony McCall's *Five-Minute Drawing* was originally performed on June 20, 1974 at Art Meeting Place in London as part of an evening of five-minute presentations by artists, writers and composers. It relates to his interest in durational structures found in his solid light film installations, fire performances, and in particular to his large-scale 1974 drawing "Two Pencil Durations," and to "Two-Minute Drawing" performed at Jean Dupuy's now legendary "Soup and Tart" event at the Kitchen on November 30, 1974.

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Spring-Wound is based on five collaborations produced at Orchard by Jeff Preiss with Andrea Fraser, Nicolás Guagnini, Anthony McCall, Josiah McElheny and Moyra Davey.

Andrea Fraser: *Orchard Document: May I Help You?* (text 1991) 2005, (16mm to DVD, continuous loop) Orchard revisited *May I Help You?*, now sixteen years old, for its inaugural exhibition. Fraser herself performed the piece every day for one week, introducing one type of relationship Orchard's program draws upon: the connection between prior moments of critique and politicization in the art world and its contemporary conditions. Preiss filmed Fraser's performance over the course of several days in 16mm. In their new film, Preiss and Fraser have situated *May I Help You?* within Orchard's examination of current conditions of exhibition and distribution.

Nicolás Guagnini: *Discharge*, 2005/06, (16mm to DVD, 9 minutes) "Satisfied genital object love is thus the most powerful opponent of the destructive drive of pregenital masochism, of yearning for the womb, and of the punitive super-ego. This superiority of sexuality over the destructive drive is the justification of our therapeutic efforts." From "Genitality in The Theory and Therapy of Neurosis" by Wilhelm Reich, translated from the German "Die Funktion des Orgasmus", first published in 1927.

Anthony McCall: *Orchard Document: Five-minute Drawing. April 27, 2008.* First realized at Art Meeting Place, London, on June 18, 1974. *2008* (Video, shot during the performance at Orchard, 5 minutes).

Josiah McElheny, *Light Club*, 2008 (16mm to DVD, 75 minutes). In McElheny and Preiss's video, *Light Club*, footage of McElheny's sculpture taken with Preiss's signature 'spring-wound' technique (a panning/rotating shot), creates the image of cascading glass—a repeated descent into light and darkness. Inspired by a variety of earlier film experiments, not least Stan Brakhage's iconic *The Text of Light* (1974), the video is over one hour long, with voiceover readings of texts from McElheny's book by Martin Beck, Andrea Geyer, Ulrike Müller, and Barbara Schroeder.

Moyra Davey, Isaac Preiss and Barney Simon: *High School Am Over/Gin Crash* 2008 (YouTube, 10 minutes). Preiss and Davey invited their respective children to create a video response to Davey's *Calandar of flowers, gin bottles, steak bones* exhibition. Isaac Preiss and Barney Simon's video response turned out to be a prepubescent fantasy of inebriation in the context of an art exhibition.

Accompanying this grouping of collaborative work is a new film by Jeff Preiss:

Spring-Wound (in progress), 2005-2008 (16mm to DVD, 75 minutes). Filmed over the course of Orchard's three-year program, *Spring-Wound*'s subject and organizing principle is the collision between cinema's claim to be a virtual cognizance and the limitations of its mechanism. A series of panning shots that reverse direction result in a cut that reads as a mechanized visual bounce, rendering ambiguous the real-time length of each shot, casting doubt on the power of the filmic mechanism to represent the edge of the visual field.

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Also on view during the exhibition:

The premiere of a slide work by Anthony McCall entitled *Slit-Scan,* (Eighty-one 35 mm colors slides, carousel projector) conceived, produced and completed in 1972 but never before exhibited. *Slit-Scan* is built from a single vertical photograph which is systematically divided into horizontal slivers, distributed across the 81 slides and presented as a visual glissando.

In the window box, constructed of colored glass modules stacked and mortared, *Model for a Film Set (The Light Spa at the Bottom of a Mine)* is McElheny's abstract envisioning of the monstrous architectural installation described in Scheerbart's tale. Displayed in Orchard's front window, it continues the gallery's tradition of referencing the original commercial/display history of the space.

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On going works at Orchard in the bathroom and at the sink:

Nicolás Guagnini and Jeff Preiss*, SSS (Surge, Shit, Sargeant),* 2007, photograph and DVD.

Judith Barry, *Untitled (Solo at the sink/So low at the sink)*, 1975
from the series: *How visual does an art work have to be to be an art work?*
1974 -1982; cassette from a live performance, 1974, installed to be. activated by turning on the sink.

As part of the exhibition, Josiah McElheny will release and offer for sale ($20) his new book, *The Light Club of Batavia*. This book includes texts, translations and reinterpretations of a 1912 story by German fabulist Paul Scheerbart. In addition to reproducing Scheerbart's and Georg Hecht's original texts in facsimile, McElheny has commissioned and edited the first English translation of these texts by Wilhelm Werthern and Brian Currid, and Barbara Schroeder, respectively. Critical reinterpretations of the story, in the form of a poem, play and short story, are by Ulrike Müller and Gregg Bordowitz, Andrea Geyer, Josiah McElheny.

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Orchard is located between Hester and Grand St.
F train to East Broadway or B, D to Grand
Gallery Hours: Thurs-Sun 1 to 6 pm

Check-list
Counter-clockwise beginning with the corridor near the front door

Anthony McCall, *Slit-Scan*, 1972, eighty-one 35 mm colors slides, carousel projector.

Josiah McElheny, *Model for a Film Set (The Light Spa at the Bottom of a Mine)*, 2008, glass, wood, mortar.

Nicolás Guagnini, *Discharge*, 2005/06, 16mm to DVD, 9 minutes.

Jeff Preiss, *Spring-Wound*, 2005-2008, 16mm to DVD, 75 minutes.

Andrea Fraser, *Orchard Document: May I Help You?*, 2005/06, 16mm to DVD, continuous loop.

Moyra Davey, Jeff Preiss, Isaac Preiss and Barney Simon, *High School Am Over/Gin Crash*, 2008, YouTube, 10 minutes.

Nicolás Guagnini and Jeff Preiss, *SSS (Surge, Shit, Sargeant)*, 2007, photograph in toilet and DVD.

Judith Barry, *Untitled (Solo at the sink/So low at the sink)*, 1975, cassette activated by turning on the sink.

Anthony McCall, *Orchard Document: Five-minute Drawing. April 27, 2008*, 2008, video, shot during the performance at Orchard, 5 minutes.

Anthony McCall's *Five-Minute Drawing* was originally performed on June 20, 1974 at Art Meeting Place in London as part of an evening of five-minute presentations by artists, writers and composers. It relates to his interest in durational structures found in his solid light film installations, fire performances, and in particular to his large-scale 1974 drawing "Two Pencil Durations," and to "Two-Minute Drawing" performed at Jean Dupuy's now legendary "Soup and Tart" event at the Kitchen on November 30, 1974.

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