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LUTZ BACHER  
*CRIMSON & CLOVER (OVER & OVER)*

Exhibition Dates: November 21 - December 19, 2004  
Opening Reception: Sunday, November 21, 7-9pm

From November 21 - December 19, PARTICIPANT INC will present *CRIMSON & CLOVER (OVER & OVER)*, 2003, a single-channel video projection/installation by LUTZ BACHER. Conceived for PARTICIPANT INC, *CRIMSON & CLOVER (OVER & OVER)* recreates one of the performances in a memorial concert for art dealer Colin de Land (by the rock band Angelblood joined by others). An epic rendition of the classic rock song, Bacher's video begins amidst the chaos of an interminable sound check on the stage at CBGB, New York's legendary punk club. Gradually, over the course of 30 uncut minutes, this gritty tangle of performers, equipment, and screaming feedback mutates into an ecstatically focused collaboration for searching camera, piercing guitars, whispering vocalists, and shimmering stage lights. In the process, this messy terrain and repetitious refrain transform into something unexpectedly eloquent and sublime. Fulfilling the age-old desire for synesthesia--the visual evocation of sound-- *CRIMSON & CLOVER (OVER & OVER)* also functions as an extended family portrait, recombining personal and formal elements that span generations of Bacher's career.

The lower level of PARTICIPANT INC will be transformed into backstage by a large wall of prints assembled from video--an a-systematic, non-chronological sampling of the scene, the performers, and the changing mood on- and off-stage at CBGB. These stills vibrate with the imprint of movement and the energy of music. The scale of the wall piece (6.5 x 15 feet) echoes the dimensions of the video projection, adding more characters to the dynamic social sphere of the clubhouse environment evoked by the installation. On the left, characters hover in dark and shadowy suspension, punctuated by graffiti and cigarettes, neon and beer bottles. On the right, fractured details of figures emerge, dissolving in a lavender mist, penetrated by white light or flash-frozen blue.

The video describes a similar arc, moving from recognizable figures towards increasing detail and ultimate abstraction with a glowing white "horizon" line and dancing dust particles in a strangely-colored atmosphere. Sound undergoes a parallel evolution from crackling feedback and partial melodies to conclude with the plaintive refrain of voices and guitar: you just have to love her, over and over, over and over, crimson and clover. Video and soundtrack are deployed as an accumulation of fleeting moments in unending process, echoing Bacher's previous video work, including *HUGE UTERUS* (1989), a 6-hour real time medical video; and *CLOSED CIRCUIT* (1997-2000), a chronicle of one of the last years in the life of Pat Hearn.

The installation will be accompanied by a catalogue published by the artist that uses broken signatures and episodic montage to capture the elusive sense of moving video. One in an ongoing series, Bacher's books function as a cumulative catalogue of tactile fragments whose tangible intimacy provides a poignant reminder of the evanescence of her time-based art.

Bacher's practice began over thirty years ago with mediated images and texts taken from such popular sources as pulp fiction, self-help manuals, pornographic magazines, celebrity interviews, gossip columns, and medical videos. *JOKES* (1987), her series of tabloid-style photographic blowups of politicians and entertainers inset with rude captions from a 1970s joke book, was exhibited this September at American Fine Arts, Co., NY, concluding Bacher's long-term affiliations with the galleries of Pat Hearn and Colin de Land. Bacher's history of exhibition and collaboration with these two visionary art dealers provides the elegiac context for *CRIMSON & CLOVER (OVER & OVER)*. As well, her relationship with another generation of artists/performers inspired by this alternative spirit continues.

Bacher was represented by Pat Hearn Gallery and American Fine Arts Co., NY, for over ten years, where she had numerous solo exhibitions including *PLAYBOYS* (1993), *DO YOU LOVE ME?* (1995), *MEN AT WAR* (2000), and *MANHATTA* (2003). Other solo shows include: Simon Watson, NY (1990); Mincher/Wilcox Gallery, San Francisco, CA (1991); White Columns, NY (1991); Trial Balloon, NY (1992); Berkeley Art Museum, Berkeley, CA (1993); TRI Gallery, Los Angeles, CA (1995); Bunny Yaeger, Los Angeles, CA (1997); and Rupert Goldsworthy Gallery, NY (1998). Bacher was included in *Spectacular Optical*, Thread Waxing Space, NY (1998); *White Noise*, Bern Kunstshalle, Bern, Switzerland (1998); *100 Years of Sculpture*, Walker Art Center, Minneapolis, MN (1998); *Searchlight*, CCA Institute, San Francisco, CA (1999); *Bay Area Now*, Yerba Buena Center for the Arts, San Francisco, CA (1999); *Picturing Media*, The Metropolitan Museum of Art, NY (2000); The 2000 Whitney Biennial; *Bit Streams*, The Whitney Museum of American Art (2001); and *CTRL (Space) Rhetorics of Surveillance*, ZKM Center for Art & Media, Karlsruhe, Germany (2001).

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PARTICIPANT INC is located at 95 Rivington Street, between Ludlow and Orchard Streets on the Lower East Side.

Gallery Hours: Wednesday-Sunday, noon-7pm.

Visit us at: [www.participantinc.org](http://www.participantinc.org)