

HARMONY KORINE
DAVID LAMELAS
from June 17 to August 5, 2001

Harmony Korine (*1977) lives and works in New York City. Korine's cinema shares a spiritual kinship with "Dogma 1995", a manifesto against the worldwide film industry formulated by Lars von Trier and other Dutch filmmakers. In 1999, Korine made *Julien Donkey-boy*, the sixth film in the "Dogma" series. He admits to having been influenced by the French "Nouvelle vague", by Dreyer and Herzog. In fact, it was Herzog's 1970 film "Die Zwerge haben auch klein angefangen" (The Dwarfs Too Started Out Small) that triggered his cinematographic ambitions. He first won international critical acclaim in 1995 with the screenplay for Larry Clark's film *Kids*, which he wrote at the age of eighteen.

The violence and the bluntness of Korine's cinema assumes the shape of "idiot games", that explore the psychological or even pathological traits of figures often inhabiting the social fringe. Both his manner of filming and the subjects he deals with are a form of resistance against the present day capitalist and free market system, and his idiot games are transformed into games of intelligence calling for an alert mind.

His plots are often elliptical, his dialogues rely on improvisation that dissolves traditional narrative form. On the borderline between mainstream and "exhibition" cinema, Korine links private life stories and banal news items. The realism of his psychodrama affects us through its context, which is very similar to what we live ourselves. Without heroes or spectacular effects, these stories look much like ours. Filmed by numeric DV cameras, they have an amateurish side. In their spontaneity, these images reject both the professional actors and the tenets of Hollywood: "A non-actor can usually give you something an actor can never give you" (Harmony Korine interviewed by Craig Mc Lean, *The Face*).

At FRI-ART, Korine establishes a dialogue between his non-narrative cinema and current Hollywood "icons", confronting critical cinema and *cinéma vérité* with film viewed as entertainment only, which often aims to comfort, or even to stupefy us. His goal is to "challenge the lulling power of worldwide cinema."

Source : *Art Press*, n°265, February 2001

<http://www.angelfire.com/ab/harmonykorine/>
www.oraos.com

Originally from Argentina, **David Lamelas** (*1946) works and teaches in Los Angeles. Whereas films and television subject the audience to a narrative order, Lamelas disturbs the traditional temporality of the narrative form. Thus, he spaces duration out and stretches time, giving rise to a "motionless" or exhibition cinema. Lamelas did not always make films, however. It is interesting to see that his first orientation was towards Pop Art. *Carlos Gardel* (1964) is probably the most representative work of this period, a painting based on the image of Carlos Gardel, international tango icon and Argentinian folk hero.

From his first works through his installations of the late 1960s, which dealt with information and the information media (TV screen, telex), Lamelas always questioned art as medium and structure. As of 1969, he turned to films to convey his work and to confront the audience with time and its structure, asking people just how they perceive time and their own environment. Of his first film *Time as Activity*, Lamelas says: "What happens in the film is a comment on the situation of the person looking at it". For Lamelas, structure is fundamental to communicating - or making - information (or a work of art). Time is part of the structure of the film; Lamelas focuses his activity on the temporal element. His quotations from certain works of his compatriot *Jorge Luis Borges* (*Historia de la eternidad / History of Eternity*, or *A new Refutation of Time*), enrich a train of thought he has been pursuing for a long time.

By going to Hollywood in 1977, he demonstrated a lively interest in the mass-media and in the American film and television industries, subsisting alongside his alternative narrative proposals. His "stories" or "fictions" are a way of questioning our attitudes towards the customary narrative. Lamelas is looking for such links between static and moving images as might intensify our perception of reality in the same way as traditional narration does. Lamelas' videos may seem motionless, but their relative immobility plunges the viewer into a state of meditative perception. Sources : *Art Press* (1), and the catalogue *David Lamelas. A new Refutation of Time*, 1997

This exhibition was staged with the friendly cooperation of the Galerie du Jour, agnès b., Paris,
Patrick Painter Santa Monica (CA/ USA) and ; Galerie Kienzle & Gmeiner, Berlin.

During the show, La Cuisine will be open every Thursday evening. Information and reservations : 026 323 23 51
Thursday June 28 at 8 p.m. : Guided visit of the exhibition with Michel Ritter, director of Fri-Art
Atelier de créativité pour enfants : Pacplanet for Kids, call Fri-Art for more information)
Coming exhibition : Artistes fribourgeois : 09.09-21.10, opening Saturday September 8 at 5 pm

