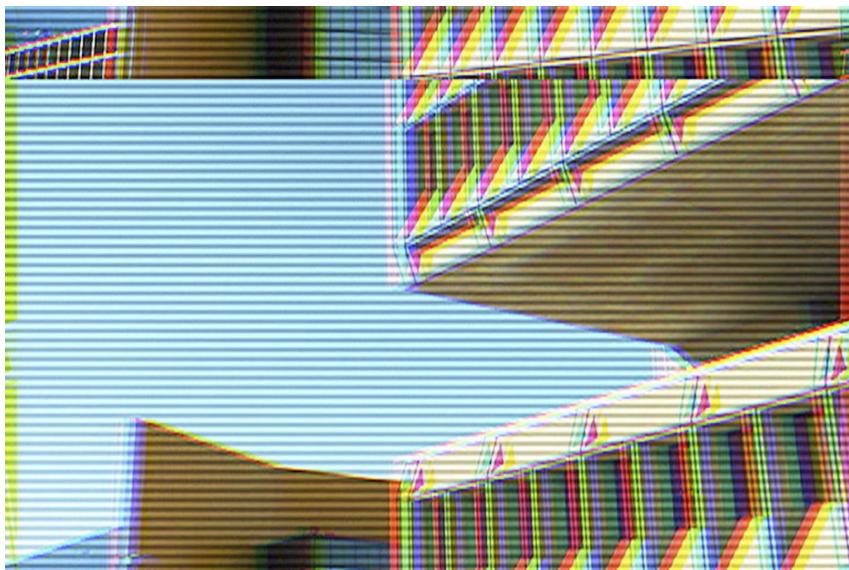


FOR IMMEDIATE RELEASE, September 2010

Contact: Lia Gangitano, 212 254 4334



Cecilia Dougherty, *The Fourth Space*, a video installation,
with *Moving Parts*, a sound installation by Aleksei R. Stevens

October 3 - November 7, 2010

Opening Reception, Sunday, October 3, 7-9pm

Musical performances directed by Aleksei R. Stevens:
Thursdays, October 14 and 21 at 7pm

From October 3 - November 7, 2010, PARTICIPANT INC presents *The Fourth Space*, a video installation by Cecilia Dougherty, with *Moving Parts*, a sound installation by Aleksei R. Stevens. *The Fourth Space* comprises impressions of place from several angles: a straightforward record of unrehearsed daily life in four specific locations (*The Third Space*); a low-tech microcosm revealing the horror of necessity (*The Third Interval*); an attentive regression into spiritualism at Brighton Beach (*Tetragrammaton*); mining desire from the endless imaginary architectures of freely downloadable 3D modeling software (*The Scenography*); and, finally, from the unreality that is realism to a reopening of the spaces within a universe of analog video (*The Fourth Space*).

Moving Parts is a six-channel generative sound installation, which uses as its source material ambient sounds of the man-made environment, such as the buzzing of flickering lights, the whirrs of fans and other electronic devices, and the resonances of subway tunnels. These sounds offer a rich variety of rhythms and harmonic spectra when listened to closely. The sound installation makes use of recordings of instrumental improvisations inspired by **field** recordings, and is centered around the continual, real-time combination and recombination of elements from two finite sets, one of source sounds and one of behavioral patterns.

A central concern of Cecilia's videos: *What is seeing? What is being seen? Who made me?* *Do you like my shirt?* (Laurie Weeks) Known for her subversive video biographies that shift queer representation from mainstreamed pop cultural love stories to challenging explorations of identity, language, assimilation, and love, Dougherty's new works are not especially committed to realism, and make reference to French novelist, essayist, and filmmaker Georges Perec's *Species of Spaces*. With his characteristic experimental word play, lists, and attempts at classification: *The subject of this book is not the void exactly, but rather what there is round about or inside it.* (Georges Perec) Less interested in categorizing than in observing what may be an arbitrary set of circumstances such as time of day, weather, geography--the apparent purpose and associations of these "species of spaces" are unburdened by submitting them to the fictions of electronic mediation.

PARTICIPANT INC
253 East Houston Street NY NY 10002

Dougherty's five video works consider three types of space: the physical and architectural space of streets, buildings, corporations, apartments, kitchens, bedrooms; historical space, places that have meaning beyond the present or whose meaning originates in another time, places that represent turning points in a chronicle of events, such as "this is where the first shot of the revolution was fired"; and places that have meaning beyond the obvious: "this is where I fell in love," "this is where so-and-so was murdered," for example. Dougherty includes psychic space in this continuing investigation, which involves representation and metaphor, as well as ideas within the logic of perception, abstraction, and poetic syntax. Dougherty collects images without preconceived notions regarding what the images might determine, but rather to locate where the body ends and where its surroundings begin; and to make visible the electronic other of spaces and places, to open up the record of what is observed and insert it into the function of the body--sight, memory, position, movement--in the creation of each everyday anew.

Cecilia Dougherty works in video and photography. She has been making experimental videos since 1985, and her themes have been largely about psychology, language, sexuality, outsider interpretations of popular culture, and everyday life. Her videos have screened extensively in the US and abroad, including the New York Film Festival, the Whitney Museum of American Art, New Museum, NY, Irish Film Center, Dublin, the Wexner Center, Columbus, Ohio, and at every major gay/lesbian film festival in North America and Europe. She has had numerous gallery screenings and retrospectives, including Vox Populi, Philadelphia, Pacific Film Archives, Berkeley, Thread Waxing Space, NY, the Nelson-Atkins Museum, among others, with works ranging from essay to documentary to narrative and video installation.

Aleksei R. Stevens is a composer and sound artist living in Brooklyn, New York. His work brings together traditional instruments with found sound and interactive electronics. Stevens has had his music performed at many of the leading experimental venues in New York City including The Stone, The Tank, Monkeytown, 3-Legged Dog, Chelsea Art Museum, The Flea Theater, The Monkey, White Box, and many others. Additionally, his music has been featured at Carnegie Hall, Symphony Space, and venues in Europe. He has presented work in festivals such as *Make Music NY* (New York City), *Ear to the Earth* (New York City), *Source* (Washington, D.C.), and *Tevereterno* (Rome, Italy). Recent collaborators include Jessica Schmitz, James Moore, Jennifer Stock, Jessie Marino, Okkyung Lee, Vongku Pak, Kathy Supove, Madeline Shapiro, Joan La Barbara, Joel Chadabe, Matthew Wright, Alvin Scott, and others. Ensemble commissions include Flexible Music and Mantra Percussion. In 2008, Stevens was the recipient of a MacDowell Colony Fellowship, and earned a Masters Degree in composition from (?)

The work in this exhibition was supported in part by the Waxner Center for the Arts, and Ohio State University. Support was also provided by The Experimental Television Center, Owego, New York.



PARTICIPANT INC's exhibitions are made possible with public funds from the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties.

Archiving and documentation projects are supported by an award from the National Endowment for the Arts.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

PARTICIPANT INC receives generous support from the Harriett Ames Charitable Trust; Bloomberg; The Brown Foundation, Inc. of Houston; Foundation 20 21; Foundation for Contemporary Arts; Gesso Foundation; The Ruth Ivor Foundation; The Daniel M. Neidich and Brooke Garber Foundation; Peter Norton Family Foundation; The Andy Warhol Foundation for the Visual Arts; an anonymous donor of the Community Foundation of Abilene; FRIENDS of PARTICIPANT INC; numerous individuals; and Materials for the Arts, NYC Department of Cultural Affairs/NYC Department of Sanitation/NYC Department of Education.

PARTICIPANT INC is located at 253 East Houston Street, between Norfolk and Suffolk Streets on the LES. Subway: F/V to Second Avenue, Allen Street exit or J/M/Z to Essex/Delancey.

PARTICIPANT INC
253 East Houston Street NY NY 10002