



**JOVIAL TALES  
FOR TRAGIC SENSIBILITIES**

*A RETROSPECTIVE OF THE WORK OF JEANNE C. FINLEY + JOHN MUSE*



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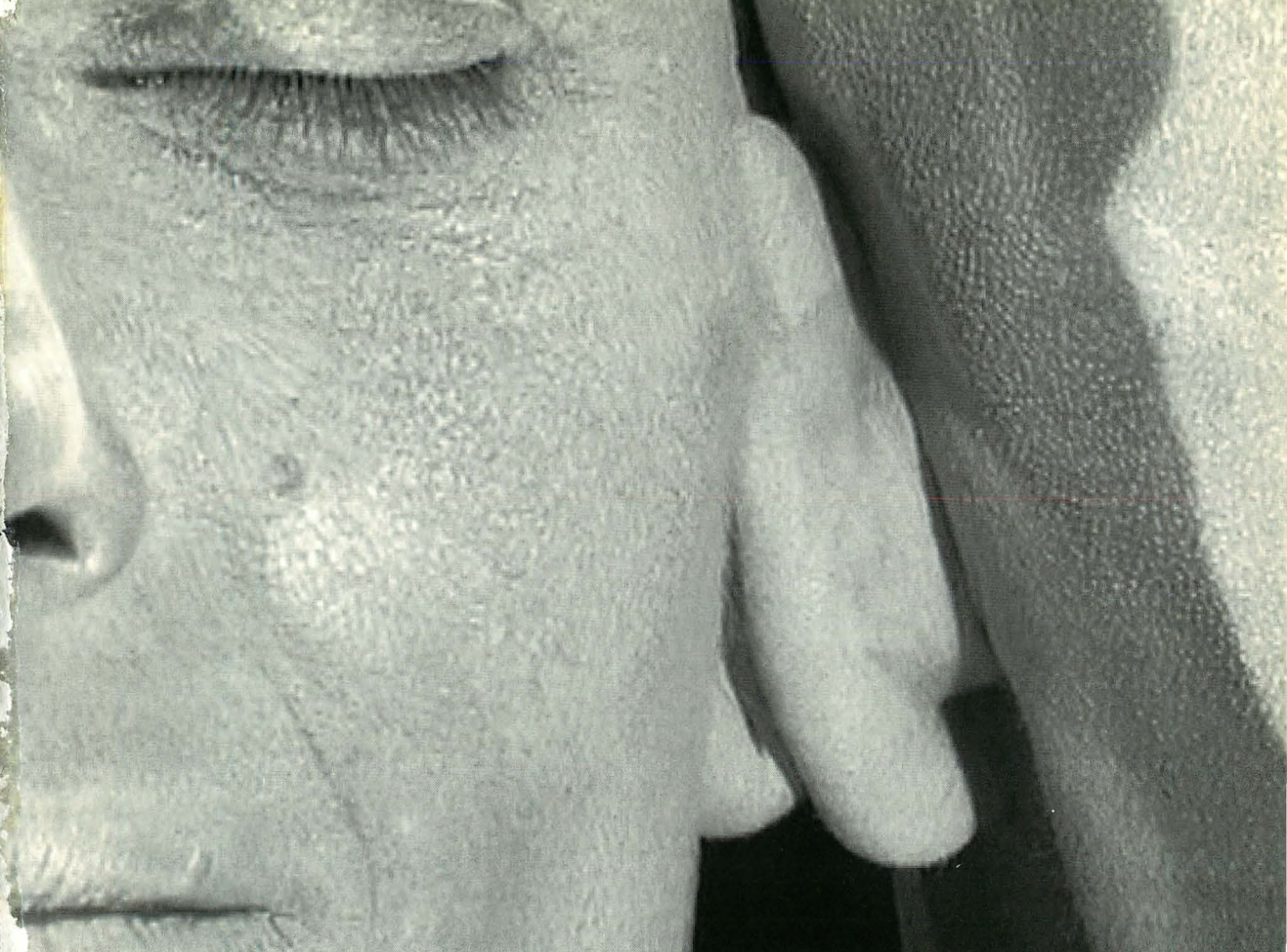
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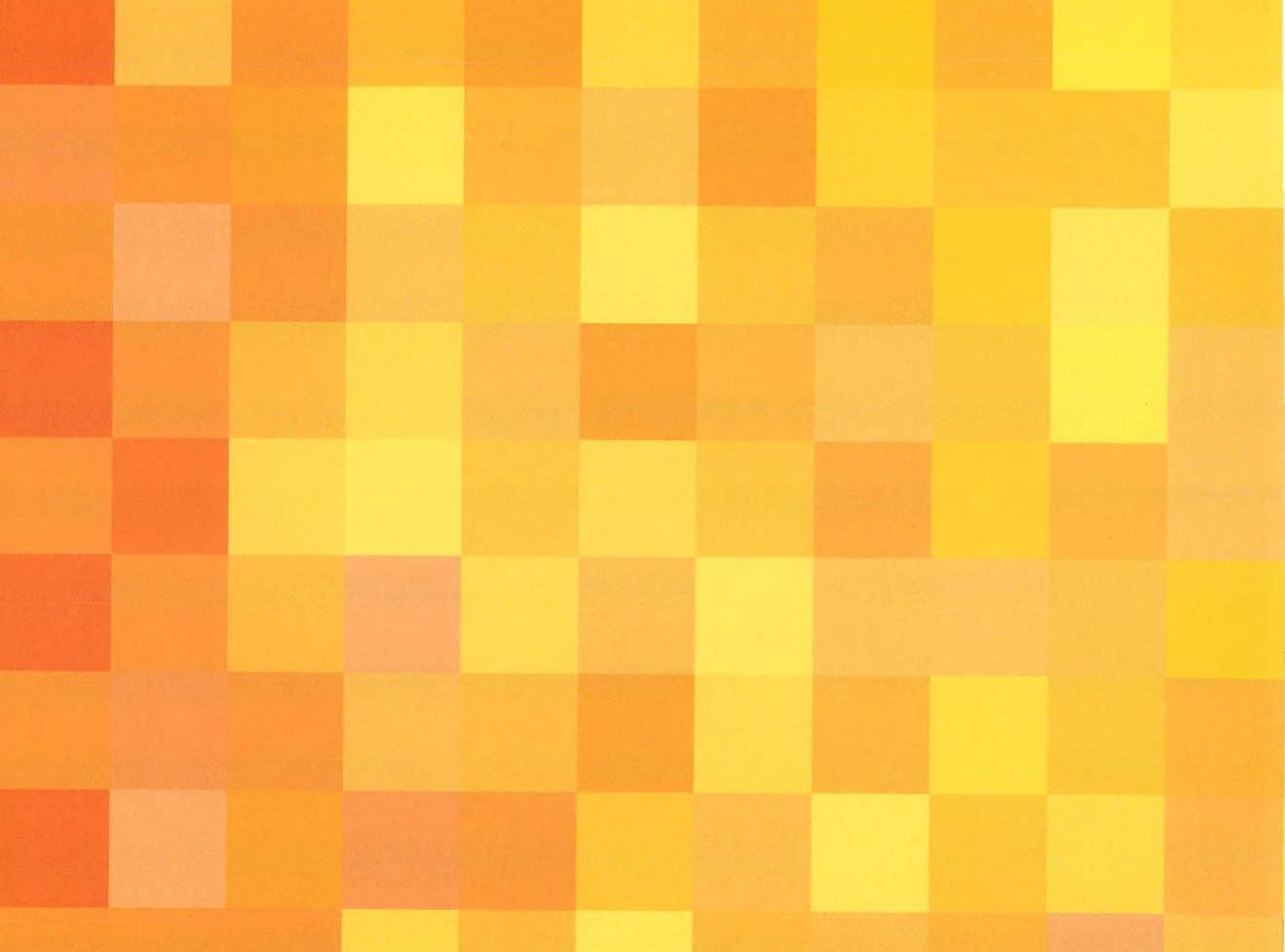
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New Langton Arts  
1246 Folsom Street  
San Francisco, CA 94103  
ph: 415.626.5416  
fx: 415.255.1453  
[www.newlangtonarts.org](http://www.newlangtonarts.org)



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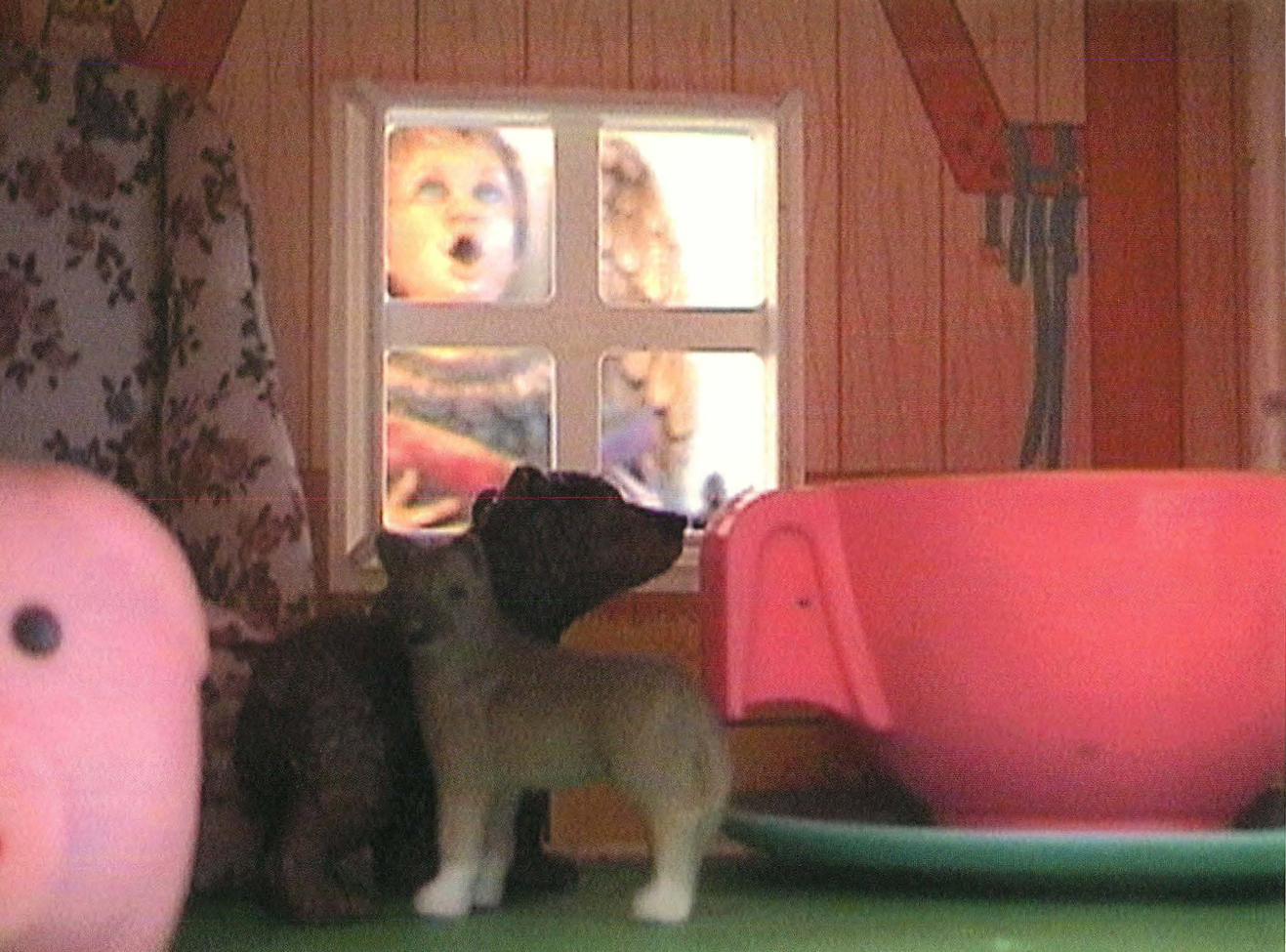
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## INTRODUCTION

> > > In Jeanne C. Finley and John Muse's collected works, presented for the first time in *Jovial Tales for Tragic Sensibilities*, we see complex themes and explorations dealing with language and meaning; voice and identity; and the boundaries of fiction and non-fiction. As a whole, their works in installation or single-channel video carry an exceptional level of aesthetic and theoretic discourse, at a comfortable and accessible distance. The passions of the soul and the strange beauty of life fix their mediated canvas, raising more questions than answers about the nature of reality. Most of all, they know how to tell a good story.

> > > It is our hope that *Jovial Tales* not only offers a view into the collective practice of these two media artists, but also connects viewers with the Bay Area tradition of experimental documentary film and video. Highly representative of this genre, Finley and Muse's collaboration mirrors this regional style by replacing the documentary's formal and authoritative standards with their personal style and playful use of form and language. We are grateful to our San Francisco partners, the Exploratorium, Film Arts Foundation, and San Francisco



Cinematheque, for joining us in presenting aspects of their work through their own programming and sharing their appreciation of the contributions that these artists have made to the film and video medium.

> > > We are also fortunate to have the contributions of many to produce a catalog accompaniment to *Jovial Tales*. A special appreciation goes to the artists, catalog editor and Langton program director James Bewley, artist and critic Mark Alice Durant, designer Morla Design, author and educator Margaret Morse, Mohawk Paper Company, and photographer Sven Wiederholt for their creative and financial contributions. We are also extremely grateful to the financial support provided by anonymous, Creative Capital Fund, San Francisco Arts Commission, the Exploratorium, Film Arts Foundation, San Francisco Cinematheque, San Jose Institute of Contemporary Art, Patricia Sweetow Gallery, and the board of directors and members of New Langton Arts. Your contributions to this catalog have helped shape an appreciation and preserve a history of the San Francisco and Bay Area artistic community.

> > > In 1975 New Langton Arts opened its doors on Langton Street in San Francisco's South of Market district. Founded by a collective of artists and art dealers, the alternative artist-run space was created as a center for experimental art and designed to support art making in ways that traditional institutions would not or could not by preserving the voice of the artist in all aspects of its mission and governance. Langton was and remains an exercise in collaboration among artists, funders, dealers, audiences, and visionaries from all walks of life. It is interesting to note that Jeanne C. Finley was a video curator at Langton from 1989 to 1993 and initiated many projects in collaboration with her fellow artists on the board of directors. Many years later, it is our pleasure to celebrate the spirit of collaboration in the collective practice of Jeanne C. Finley and John Muse as seen in *Jovial Tales for Tragic Sensibilities*. We hope you will find, as we have, that collaboration creates rare and mysterious hybrids worthy of close examination.

Susan Miller



**THE CONVERSION OF ANGELS  
DOCUMENTS OF BEAUTY AND NONFICTION**

**We like to say to ourselves, when we create images like the spinning purse, the date stamp, the ears touching, the boots underwater, the exit sign, sunlight burning through paper, flares of light flickering through grass as the train interrupts the sun—perhaps these reticent phrases recall the images, perhaps not—we say they work, they’re beautiful; we fall in love with them. Are they also rigorous? Yes. But how?**

Jeanne C. Finley and John Muse

> > > The retrospective of installation and documentary work by Jeanne C. Finley and John Muse on view at New Langton Arts is a selection from their collaboration that began in 1989. This work has a complex relation to nonfiction that, according to Finley and Muse, “mixes autobiography with reportage and parable with instruction.” We encounter formal and thematic features that one seldom associates with nonfiction—the ravishingly beautiful image, the narrative of sudden and puzzling shifts of allegiance and belief, and movements, sounds and rhythmic cues that at once entrance us and invite attentiveness. Furthermore, recurring water

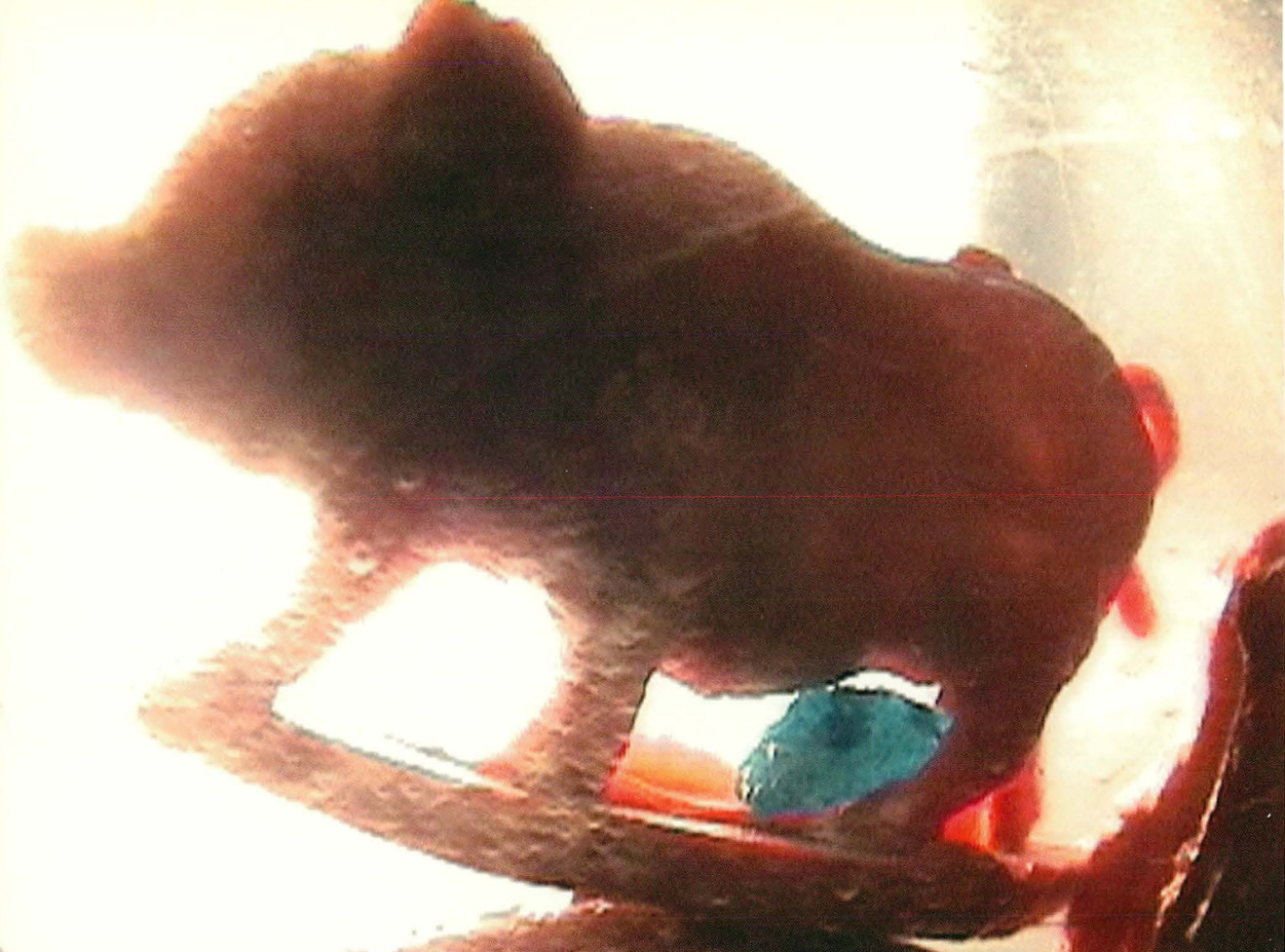
imagery—seen at times in contrast with the sky or in transitory states from bubbles and waves to whirling snow and winking bulbs of neon—expresses a theme that can be traced in much of the work included in this exhibition. This liquid subtext is the theme of *immersion*, so often associated with popular entertainment and mindlessly consumed. To “immerse” something is to plunge or sink it into liquid partially or completely. Since at least the 17th century, the word “immersed” has also been used metaphorically to mean “the state of being deeply engaged or involved” in something. Nonfiction, in contrast, is supposed to distance you

from the subject and make you think! Considering the list above of lovely images that have been carefully constructed to be emphatically beautiful and to glow seductively, Finley and Muse clearly have chosen to question standards of sobriety and disinterested contemplation in documentary. What I hope to show is how these dazzling images, sounds and movements can be tools of thought, drawing also on my previous thinking about installation art that sees it as a way of learning with the body itself.<sup>i</sup>

> > > Thinking with the body draws on “deep metaphors” of orientation in space, such as high and low, up and down, inside and out.<sup>ii</sup> These metaphors of corporeal experience also have a bearing on social distinctions, values and hierarchies. In the imaginary hierarchy of air, land and sea, land is our home, while air and ocean are alien realms with vastly different values and connotations. The air is the realm of higher values and aspirations, closer to heaven, while the realm submerged beneath the surface of land or water has been long associated with both the unconscious and with sunken domains of the past. The







undifferentiated world beneath the waves is not merely a realm of the dead; it is also the scene of baptism and rebirth. The “oceanic” feeling is the euphoria of losing ego boundaries and intermingling of self and other. These social connotations of deep metaphor are precisely what Finley and Muse choose to complicate by incongruously mixing and layering these realms together. In specific pieces, images of the cosmos and the depths are literally crossed and converted.

> > > Take, for example, two angels in their site-specific installation *A Wing and a Prayer* at the Palace of Fine Arts, an

ornate beaux-arts *folie* built for the 1915 Panama-Pacific International Exposition in San Francisco. (The 2002 installation was commissioned by the Exploratorium and reprised for this retrospective as the science education institution leaves this site.) The angels are originals made of plaster and burlap as was the Palace itself, which was designed by the architect Bernard R. Maybeck to fall into ruin in a rising glade of redwoods. Ironically, the Palace was recast later in more permanent stuff. At night, the artists splashed the fifteen-foot angels with two different video projections of aquatic imagery, verses by Shelley and phrases from





Maybeck's vision for an ephemeral architecture. In essence, sky and water, present and past, and science and the realm of the unconscious glow together for just a little while on decaying statues of angels. The two angels of the Palace do not merely gaze down; they are implicated in the depths of the lagoon beyond. This is not to say that the point of view and voices *of* a piece are the same as a point of view *in* the piece. For instance, in Finley's and Muse's documentary or installation work on view we often see images of captivating or terrifying experiences from a child's point of view: from below and sometimes from inside a dollhouse looking

out. It is fallacious, however, to conclude that the piece can be identified with the childlike or entirely with immersion in fantasy. Consider their title for a documentary trilogy: *O Night without Objects* (1998). The title cites the following passage from Rilke's "*The Childhood of Malte Laurids Brigge*": "O night without objects. O obtuse window outward, o carefully closed doors; arrangements from long ago, taken over, accredited, never quite understood." Like Rilke's text, their art is clearly based in retrospection. Thus, their aim is not explicit ideological critique, nor is it withdrawal into predominantly immersive experience. Rather, contrasting

and superimposed points of view and many different voices together invoke the implicit, the tacit and the imaginary—the better to understand the past and the here-and-now.

> > > The angel of history in Walter Benjamin's interpretation of Paul Klee's *Angelus Novus* also stares backward, but in contrast to the retrospection of the angels of the Palace, his eyes are wide and mouth ripped open at the sight of the wreckage of one gigantic catastrophe called "progress." He might like to stay awhile to wake the dead and to put together what has been shattered, but the winds of heaven blow him ceaselessly into

the future.<sup>iii</sup> The angels of the Palace do not face the overwhelming rate of change that confronts the angel of history. Their temporality is the long take of a camera or the childhood stare or the engrossed fascination with the beautiful. Surely the fact that Finley and Muse both studied photography supports their estimation of the expressiveness of the still image.<sup>iv</sup> Even in a time-based medium like video, the pacing in their work often conveys a sense of the still or barely moving—a speed that is a gift to thought. Just as we move more slowly underwater, the objects and movements that belong to another realm also obey a different temporality.

EXIT

A weathered wooden sign with the word "EXIT" in large, red, 3D block letters. The sign is mounted on a wooden post and is set against a background of a beach, palm trees, and the ocean under a cloudy sky. The sign shows signs of age and wear, with some discoloration and faint markings. The word "EXIT" is the central focus, rendered in a bold, sans-serif font. The background features a sandy beach in the foreground, a line of palm trees, and the ocean with white-capped waves in the distance. The sky is a pale, overcast blue.

> > > The angels of the Palace are guardians of nonfiction in that by reflecting and refracting above and below, mixing sky and water and crossing points of view, even the hierarchies supported by deep metaphor are contested. Furthermore, common associations of the word or logos with contemplation and truth and of the image with seduction into error are contradicted in these works by Finley and Muse. We repeatedly discover that the liquid realm and the beautiful image invested with memories, motives and emotions are more reliable in conveying truth than words. While the poetic word

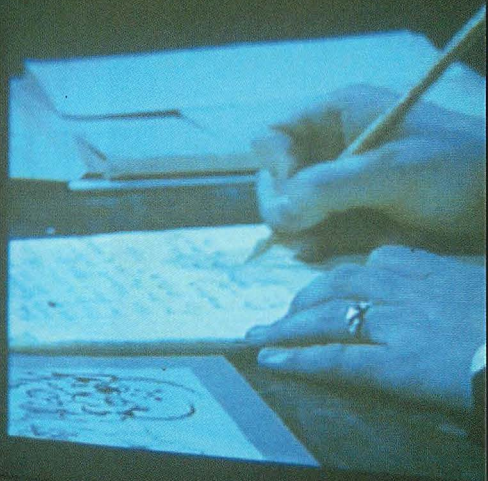
can be a guide, the phrase that is often splashed across the projected image is rather a deluded or absurd formulation of a particular society and period. In this retrospective, this deluded writing is associated with America since the 1950s and modes of social control that capture and contain the imagination.<sup>v</sup>

> > > Voices can also belong to the realm of delusion—for example, a deep male “voice of god narrator” in parts of both the documentary *Loss Prevention* (2000) and the performance visuals *Language Lessons* (2002, in collaboration



with Pamela Z, who also produced the sound). He narrates the conquest of the American continent as a search for the fountain of youth. Similarly, in *Language Lessons*, a female “teacher’s” voice speaks the rules of etiquette of a new country in authoritative tones, while a choir sings a series of vowels with shifting consonants, and a tentative, male Japanese-accented voice goes over the parts of an immigration form. The visa form is often seen in extreme close-up and underwater; bubbles act like magnifiers of particular words, conveying both desire and anxiety.

> > > In their work, the beautiful image is, of course, embedded in images that are not so beautiful, often accompanied by movements of camera or background that invoke unease. In the media installation *The Adventures of Blacky* (1998), the visitor witnesses an actual personality test from the 1950s that uses cartoons of a family of dogs—only one of which is black—being administered to an empty chair heaped with pencil shavings. The virtual child is asked how Blacky would feel if her (or his) tail were cut off. A knife is brandished magically in the air, and Blacky’s poor sibling Tippy is seen being threatened. In contrast to the

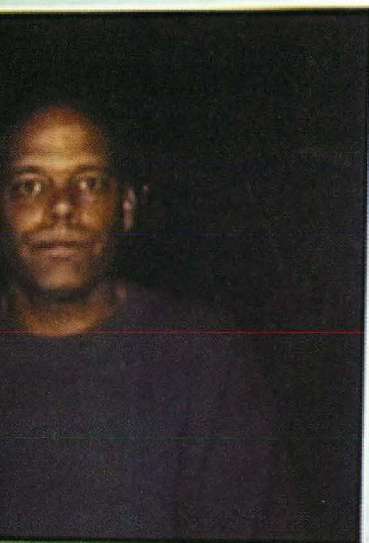


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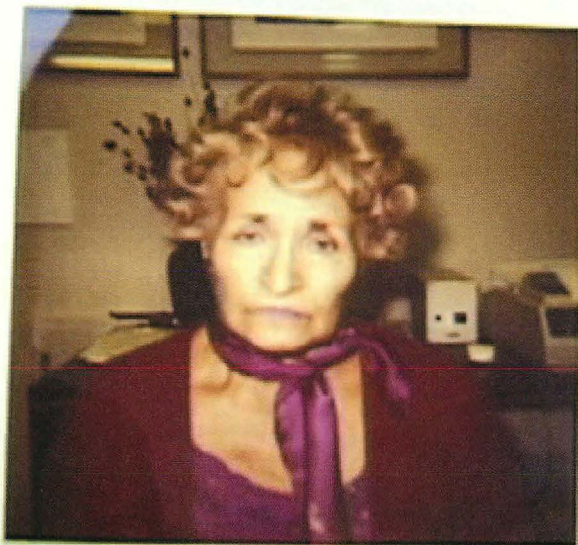
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**POLICE**



cartoons projected on one wall, beautiful images from the liquid world are projected on the wall perpendicular to it. Meanwhile, the noise of a pencil writing and being sharpened adds both a rhythmic attraction and sense of deep anxiousness. As a victim of the humiliating test-taking period of the 1950s, I view *The Adventures of Blacky* as particularly successful in conveying the dark mood and the naked manipulation and naïveté of a period that believed in tests.

> > > In a way, this work uses the deep metaphor of our orientation in space to put us off balance and to confound our categories. How does this conversion of high and low play out in specific documentary and installation work by Finley and Muse? Since I cannot address them all, I will discuss the glowing purse from *Loss Prevention* as well as the experience of “mechanized swooning” (from the title of Kenneth Baker’s review of the installation *The Trial of Harmony and Invention*, 2001).<sup>vi</sup>

### The Golden Purse

> > > Gleaming bubbles cling over the golden surface of a slowly spinning purse like transparent pearls. Only the very bottom of an interior is naked and possessed of folds strikingly like labia. Indeed, the purse is a womb-like space that appears to open into yet another world below—or perhaps onto a void. Delightfully enough, the purse appears in a video documentary (*Loss Prevention*, with Doug Dubois) about a shoplifter, a 79-year-old woman in Florida. We never see the perpetrator, but do see reenactments of her misdeeds and hear voices from the Senior Citizen Shoplifting

Prevention School. The shoplifter's daughter regards the narrative as a test: Which shall I be—my mother or the law? Here, the beautiful object is very alive and very desirable, part of a “discourse that salvages things, moments, movements, accidents, ephemera and ‘error’ that seem to count for nothing in the artifacts themselves and yet are the secret situation of things.”<sup>vii</sup> That secret is further hinted at in the documentary by an image of waves lapping against a palm-lined beach. However, much like the vagina-like folds in the purse, this beach scene has a slightly off-center exit sign. Here are images that acknowledge our gaze



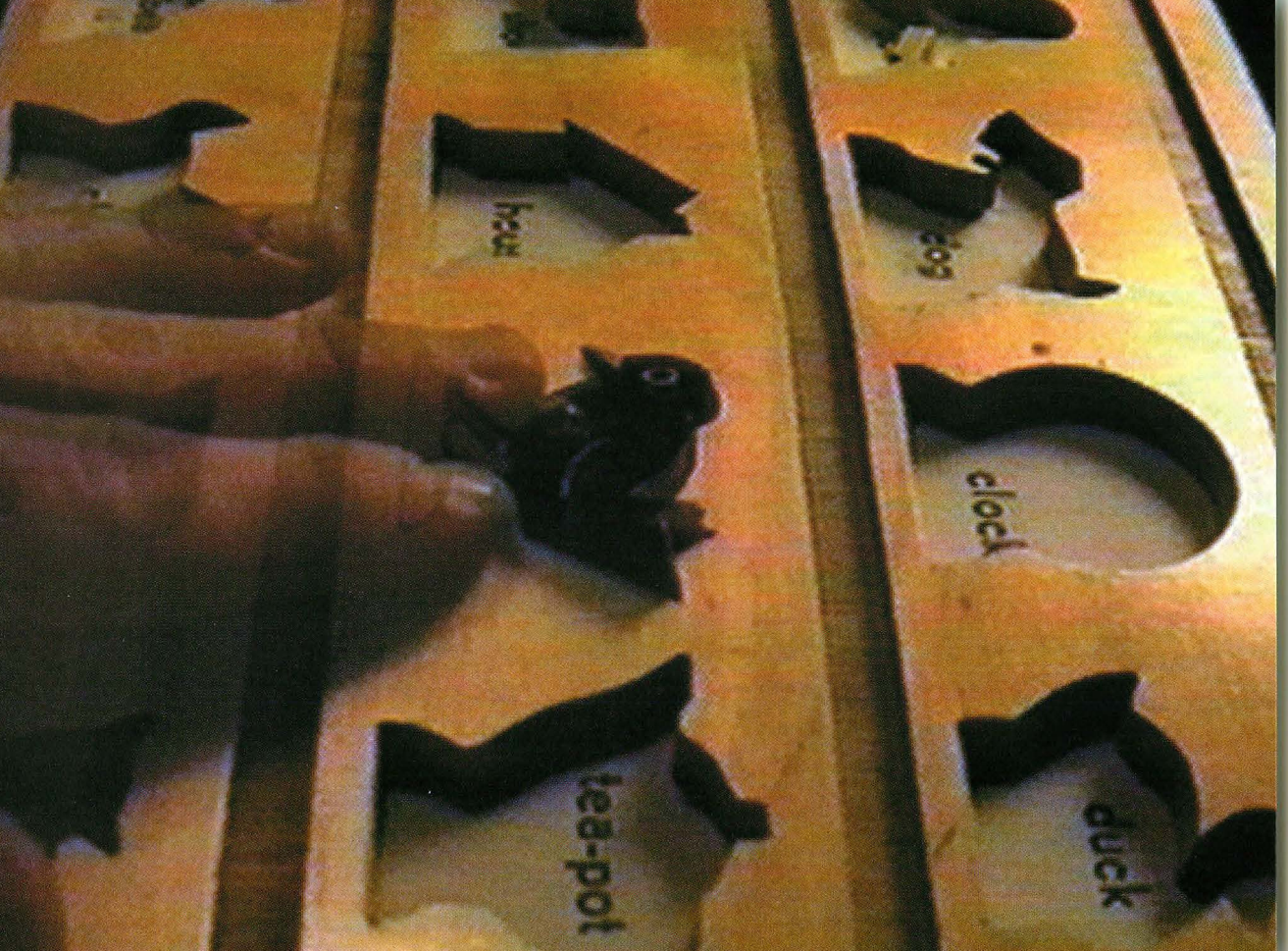
by opening themselves up. Yet, at the same time, they resist our gaze by some occlusion that also leads away from revelation. Secrets ultimately remain secrets. The aforementioned, deep male voice of a tourist attraction in St. Augustine joins the voice of daughter, police and the elderly thief, intoning the story of Ponce de Leon's fruitless search in storm-tossed galleons for the fountain of youth. Florida is seen as a realm of objects lost or never found and things taken away that deserve to be replaced—as long as you don't get caught. The tourist image of Cape Canaveral—an astronaut floating in outer space—is matched

by the neon sign of a mermaid, her tail sparkling with lights that seem like stars. Thus, her tail unites the cosmos and eternity with a liquid world under the waves. Indeed, what is so deliberately shiny and stolen from another realm is a beacon or guide to the fantastic,<sup>viii</sup> a labile and shifting condition between what is imaginary and what are science and the law. Consider that when the fountain of youth reappears in *Language Lessons* it is linked with immigrant dreaming as well as nasty forms supplied by the Immigration and Naturalization Service.



> > > In the shards of forms, tests and regulations, another recurring theme in the work of Finley and Muse is broached: conversion or lability of belief and allegiance that has deep roots in childhood and the unconscious. The conversion theme is concerned with obsessions and compulsions that surround social experience in the United States—even (or especially) when it deals with immigration, as in *Language Lessons* or with the story of Larry Trapp, Grand Dragon of the Ku Klux Klan, who joins the family of a rabbi and is converted to Judaism in the documentary *Based on a Story* (1997); or Finley's own story of her childhood conversion

to Christianity in Baptist Summer Camp in *Time Bomb* (1995). In the transitions within a trilogy of documentaries—*The Adventures of Blacky*, *Loss Prevention*, *Time Bomb*—united under Rilke's invocation *O Night without Objects*, toys of different scale are amulets against the empty night. The dollhouse is evidently spinning vigorously according to the view of the interior of the big house seen from the dollhouse window—or is it the big house that is spinning out of control? (Again from Rilke: “It is as though the picture of this house had fallen into me from an infinite height and had shattered against my very ground.”<sup>ix</sup>) In their text associated with their



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dog

clock

tea-pot

duck

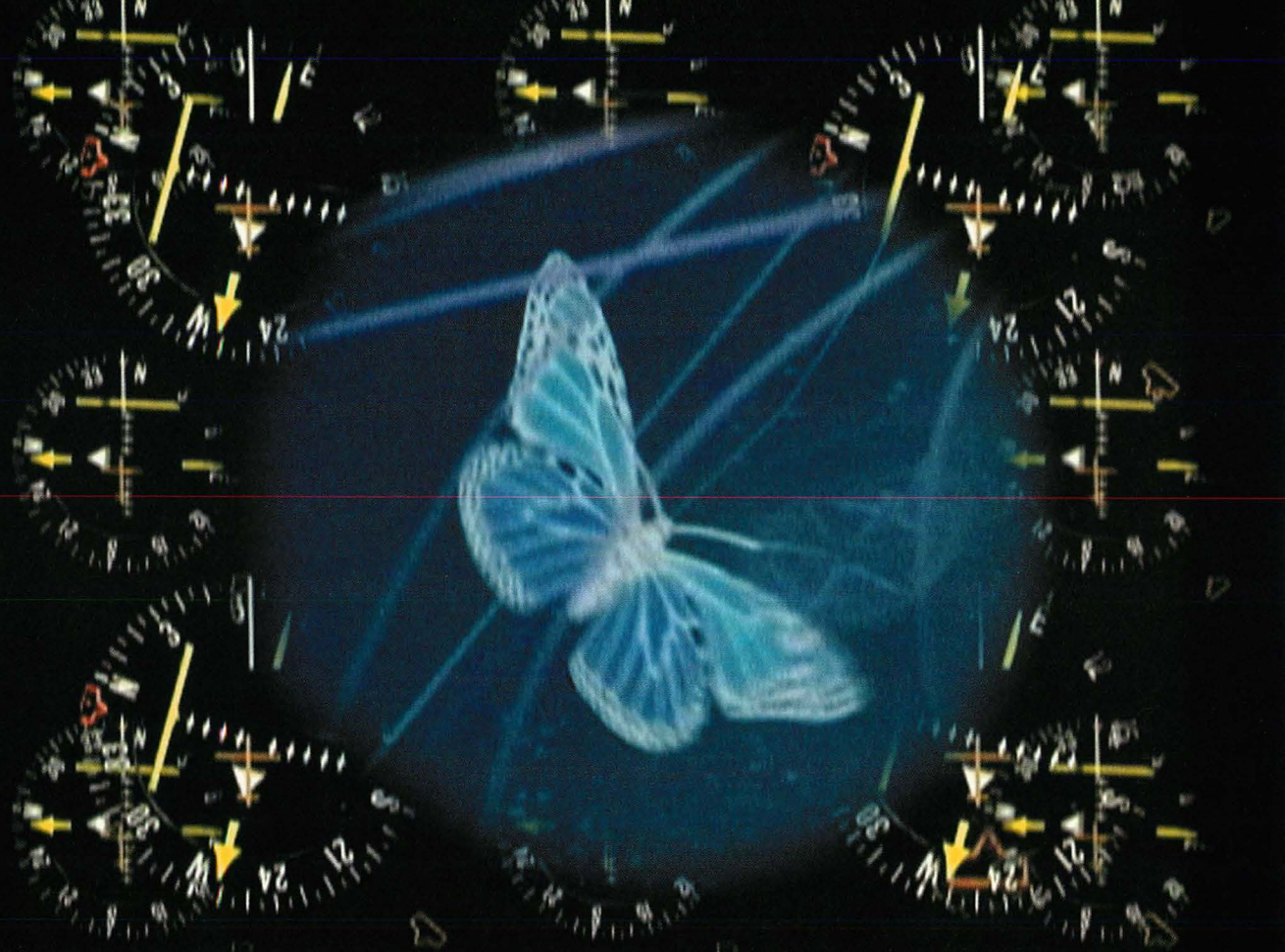
Xerox Parc residency in 1995, Finley and Muse explain that the conversion theme is their answer to a dilemma. It has been widely believed in critical thinking about documentary that interrupting narrative breaks the seductive power of story and image in favor of insight and activation. What does “interruption” mean, however, in a digital world of incessant interaction with machines? Finley and Muse have nonetheless embraced the notion of interruption of narrative continuity, not formally, but rather as a shift in narrative itself as expressed in the theme of conversion. They further explain that conversion presupposes an opposition

that was never total in the first place: “Generally understood to be a radical break with the past, conversion is never absolute and depends for its power on the past that it seeks to leave behind.”\* To make sense of the lability of faith and belief thus requires understanding of the emptiness and fear signaled by pencil scratching (*The Adventures of Blacky*) as well as the seduction of images self-aware of their beauty, like the golden purse. Sometimes, the desired and feared object is a glowing visa application seen underwater and suffused with bubbles. An image and a sound document the imaginary, a signpost of the conversion of air and water.

### **The Ground Opens Down and the Image Shatters**

> > > The documentary video and installations discussed thus far offer the spectator a position at the threshold or outside of shifting points of view, narrative discontinuities and convergences. The installation *The Trial of Harmony and Invention: Winter* (2001), however, puts the visitor inside the crossing points of these diverging elements. There are two projectors with two different series of images. One projects a slowly toppling statue and an aerial view of ocean waves onto the floor. A visual equivalent of the spinning purse evolves here

as a circle of sea imagery in the center separates itself and begins to revolve, producing a labia-like fold. The floor is usually a very stable part of the environment. Here, it appears to open in a downward movement into illusory depths at the visitor's feet. The second projector casts images onto a turning mirror ball that shatters them into tiny replicas that sweep across the walls—two turning toy airplanes underwater, multiplied many times, nose each other over a colored map, as if in combat. A butterfly appears and a wall of nine altimeters shows needles whirling backward in a countdown from 2000 to zero. A woman is submerged in the deep.



> > > These beautiful sinking and whirling images are accompanied by Vivaldi's *Winter* from *The Four Seasons*. Twenty-four different performances of the piece in slightly different tempi have been edited together into layers that end at the same time. The music is gorgeous even when harmonies seems to fight among themselves; yet, such small divergences can be more profoundly disturbing than if two entirely different kinds of music were crossed with each other in some way. If Rilke's house shattered earlier, and the dollhouse in *Blacky* spins, here the entire environment is spinning, sinking and

falling apart. There is no space to stand and no itinerary that allows the visitor to take it all in. If there is an exit, it is the hardness and stability of the floor and the walls on which the installation is projected—even if they are not so permanent or unshakeable. If Benjamin's angel of history views the catastrophe called progress, this must be the winter of the angels of nonfiction.

Margaret Morse

<sup>1</sup> See Margaret Morse, "The Body, the Image and the Space-in-Between: Video Installation Art," *Virtualities: Television, Media Art and Cyberculture* (Bloomington, IN: University of Indiana Press, 1998), pp.155-177, 238-40.

<sup>2</sup> For example, see George Lakoff and Mark Johnson, *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought* (New York: Basic Books, 1998).

<sup>3</sup> Walter Benjamin, *Theses on the Philosophy of History Illuminations: Essays and Reflections* (ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken, 1968), p.257f. Actually, Klee's angel may be genderless, but I read him as male. The angels of the Palace are both blocky and androgynous.

<sup>4</sup> Finley's early narrative work took the form of the slide show. The collage sequences in *Against a Single Match the Darkness Flinches* (1988) are animated in a way that foregrounds sources in flat, still images in the popular press.

<sup>5</sup> The language and logic of power have been addressed from the beginning of the Finley + Muse collaboration in *Involuntary Conversion* (1991), made in the context of the Gulf War.

<sup>6</sup> Kenneth Baker, *Mechanized Swooning: Finley, Muse present smart new video piece*, San Francisco Chronicle (February 10, 2001), p.B1.

<sup>7</sup> Lucy Suchman, Jeanette Blomberg, Randy Trigg and Susan Newman, Response to 'Notes on 'Notes,' *Art and Innovation: The Xerox Parc Artist-in-Residence Program*, ed. Craig Harris (Cambridge, MA and London: MIT Press, 1999), p.58.

<sup>8</sup> See Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre* (Ithaca, NY: Cornell Press, 1975).

<sup>9</sup> Cited in Part 3: *Blacky* in Jeanne C. Finley and John Muse, *O Night without Objects* in: *Art and Innovation*, p.99.

<sup>10</sup> Jeanne C. Finley and John Muse, *Art and Innovation*, p.49.







THE STORY UP TILL NOW

> > > Even under normal circumstances the foreboding was there. We did not require obvious signs. Foreboding was an essential ingredient in one's sense of place, sense of identity. One had the certain feeling that even on a perfectly cool and sunny San Francisco day that ultimately things would be difficult, and when the fog rolled in under the Golden Gate, we were not comforted. Dark forces gathered in the periphery, often behind the blinding smiles of those who claimed to have come in peace. We were criticized—left-wing paranoia, romantic illusions of a world in ruins, apocalyptic indulgence, media vultures hovering over tragedy. They tried to convince us that what we thought was coming at us was coming *from* us. We were accused of being stubborn, delusional, anachronistic oppositionists. “Come join the party,” they commanded with a Bud Lite in hand. “The world is not so bleak.”

> > > Seeing no option, we joined their circle, tentatively occupying the outskirts, but we never let down our guard. Nor did we reveal our most secret thoughts. We danced a bit, had a few beers, and laughed occasionally. Amazingly, we even had children. Time passed, and when it occurred to us, we peered out our windows. There were peripheral wars between the competing

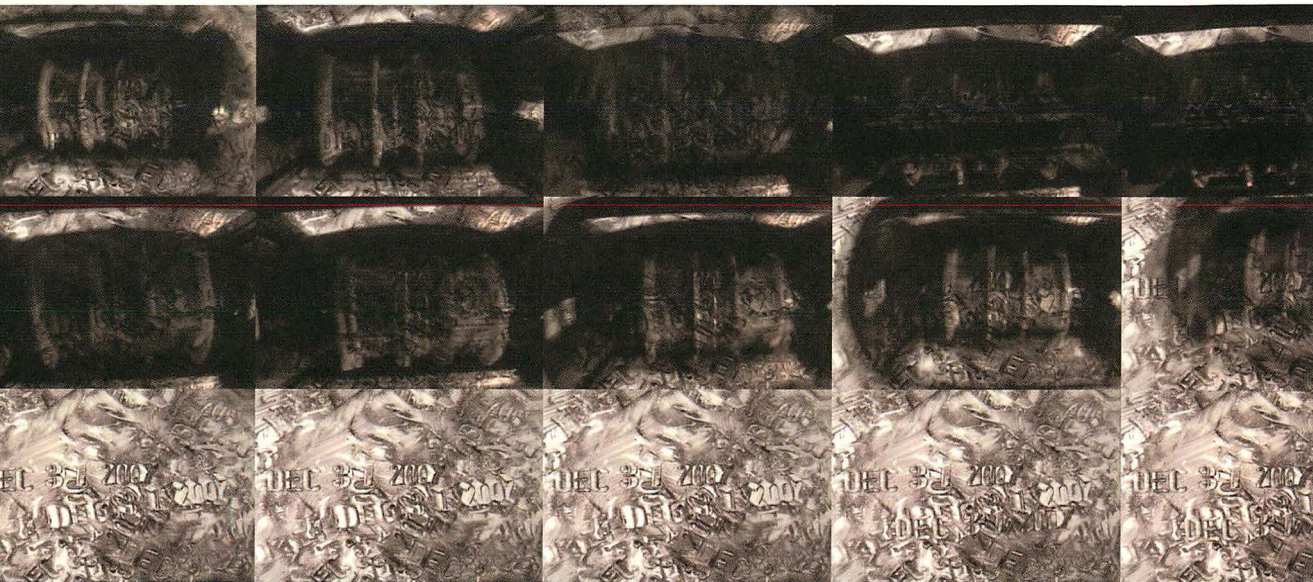


empires. Some tried to find solace in the lack of major conflict, yet at the edges nasty things were unfolding. Newly elected governments of independent-minded Third World countries were overthrown. Criminals were installed as presidents, good men were jailed, heroic women disappeared. Explosives were detonated in harbors to undermine commerce. Mercenary armies were anointed as “freedom fighters” and proceeded to slaughter peasants. We read newspapers in the attempt to remain informed. We signed petitions.

> > > At home, the authority over schools, jails, and healthcare was turned over to entrepreneurs. For a time, sex scandals and television shows distracted us from our primary worries, but there was a recently contested election, and something happened behind closed doors. In an effort to reassure the civilian population, the victor claimed to be compassionate, to be a healer and not a divider. He appointed men and women who were fierce and uncompromising. They equated their own fortunes with the public good. We had no choice but to go on as if everything would be okay. Then came the attack and we had some ambivalence about those symbols. Nevertheless, it was terrible and many died. We are still in shock. In our grief we cried, “Not in our name!” but the retaliations began.

> > > We often think of artists as hermetically sealed in their studios, lost in their own worlds, occasionally coming out to seek food, sex, funding, and/or critical attention. Over the course of twenty years, Jeanne C. Finley has made collaboration a primary mode of working. Since 1989, Finley's most lasting and productive collaboration has been with John Muse. Ideally, collaboration produces what Brion Gysin and William S. Burroughs called in their collaborative efforts, the "Third Mind." In other words,  $A + B = C$ . Collaboration is a public relationship; it bursts the bubble of the isolated artist, suggesting that the solutions arrived at through the give-and-take of negotiation may have more pointed social relevance than the privileged individual internal landscape.

> > > The sense of threat and the question of chance that infused Finley's early works, such as *Risks of Individual Actions* (1985), *Common Mistakes* (1986), or *Involuntary Conversion* (1991), has blossomed into a full-blown paranoia with the Muse collaborations, *The Adventures of Blacky* (1998), *Trial of Harmony and Invention: Winter* (2001), *Guarded* (2003), and others. Yet this pessimism and foreboding is tempered, saved even from overbearing gravitas by an abiding







respect for beauty and a wickedly perverse sense of humor. The collaborative works of Finley and Muse are powered by the friction created between despair and its antidote, engaged storytelling. Finley and Muse marry the fictional with the documentary, the still with the moving image, the vernacular with cultivated elegance, the mythic with the mundane, and monumental social forces with the most humble of narratives. From the start of this prolific partnership between Finley and Muse the work in videotapes and installations has combined disparate artifacts and seemingly mutually exclusive forms.

> > > What is the rhetoric of doom? Your own government has provided it for you in a recent pamphlet entitled *Preparing for the Unexpected*. Finley and Muse modify the chilling calmness of its language in their stunning installation *Guarded*.

*They had prepared a disaster supply kit in an easy-to-carry container. It included: a change of clothes, bottled water, tools, infant formula, birth and marriage certificates....*

Two video projectors facing opposite directions are mounted on a rotating turntable; the beams of light circle the walls of the gallery in a hypnotic sweep. References and allusions tumble out—a twirling panopticon, a guard-tower searchlight, a lighthouse beacon, some fantastic communication tower designed by a present-day Vladimir Tatlin. One cannot look at both beams at once. To pay attention to one necessarily robs you of the information from the other; you are never fully informed. If you try to spin your body with the sweep of the image you will fall down from dizziness. Do not panic. Accept your limited perspective and discern what you can.

> > > A hand-stamp violently plunges down, inscribing specific dates in the near future—November 2, 2005; October 20, 2006; September 10, 2007. The relentless gesture suggests that history is in the hands of a malevolent deity, implacable and deaf to our pleas for reprieve. The cumulative specificity of the stamping builds to a thick patina of letters and numbers. The ink smears and blurs, obscuring our vision; we are blinded by the accumulation of tragedy. The sound is like a punch to the head, pounding our consciousness into submission. We have no control; we cannot stop the endless days filled with dread.



> > > Hoping for relief you might turn toward the second projection making its rounds. Texts of various sizes and fonts scroll across the frame:

*When disaster struck they tried to remain calm and patient. They checked for injuries. First aid was given and help for the injured was sought. They listened to the radio for news. As recommended, the children were not permitted to watch television reports of the event..They checked for damage only by using a flashlight; no matches or candles were lit, and no electrical switches turned on...*

> > > Under the streams of text is an image of a child walking down the street, her head tucked into a hood. She walks with an intentionality rare in children. A shadow creeps up on her—the shadow of an adult. It moves closer, and then like a sputter in the film, slips back to its previous position. The image shifts. Money is being counted. Someone is getting married. Fireworks are set off. The child returns, and a woman overtakes her, walking briskly ahead. The child picks up the pace, wanting to catch up.

> > > In the installation *Guarded*, the narrative is kinetic and sculptural. It encircles us while animating the room with its apocalyptic litany. In some sense, the narrative is also internal. No disembodied voice of authority booms over the loudspeaker telling us what we are looking at or what we should feel. This strategy differs from the storytelling that powers the single-channel tape *Loss Prevention* (2000). A story of shoplifting and punishment on one level, it also evokes, in the minor apocalypse of an individual life, feelings of thwarted desire and alienation from materialist culture. Voices overlap in this tape; the regretful voice of the daughter remembering her mother's thefts and defiant fantasies, the unambiguous tone of the court-appointed rehabilitation and the mother's own version, which is both refreshingly unapologetic and tragically delusional.

> > > All narratives are experiments in reality. Narratives in film and video double the experimental just as they use real time, persons, places, and objects in their propositions. Contrary to the culturally accepted binary of documentary/fiction, the mixing of the two is the natural state of things. Our subjective experience of history collides and collages with our

internal landscapes. The shifting boundary between what we understand to be fact and what we hope is fiction creates, in a fundamental way, the texture of our personal and collective histories. Finley and Muse mix documentary authenticity with allegorical truth. The psychological, rhetorical, and political aftershocks of recent events infuse the experience of *Guarded*, allowing us a public space for the possibility of emotional catharsis—to feel anger without resorting to knee-jerk patriotism and to grieve without vengefulness. Drawn as they are toward dramatic shifts in scale, Finley and Muse employ the miniature in service of the monumental, and the fragment stands in place of the grand sweep of things. Inside the box of the monitor or inside the box of the gallery, Finley and Muse create immersive narratives that remind us that we are not outside of history. Although feelings of helplessness may sometimes lead to disassociation, we are here. We are witnesses to our personal and collective passage through time and landscape.

Mark Alice Durant



APR 15 2006

SEP 10 2007

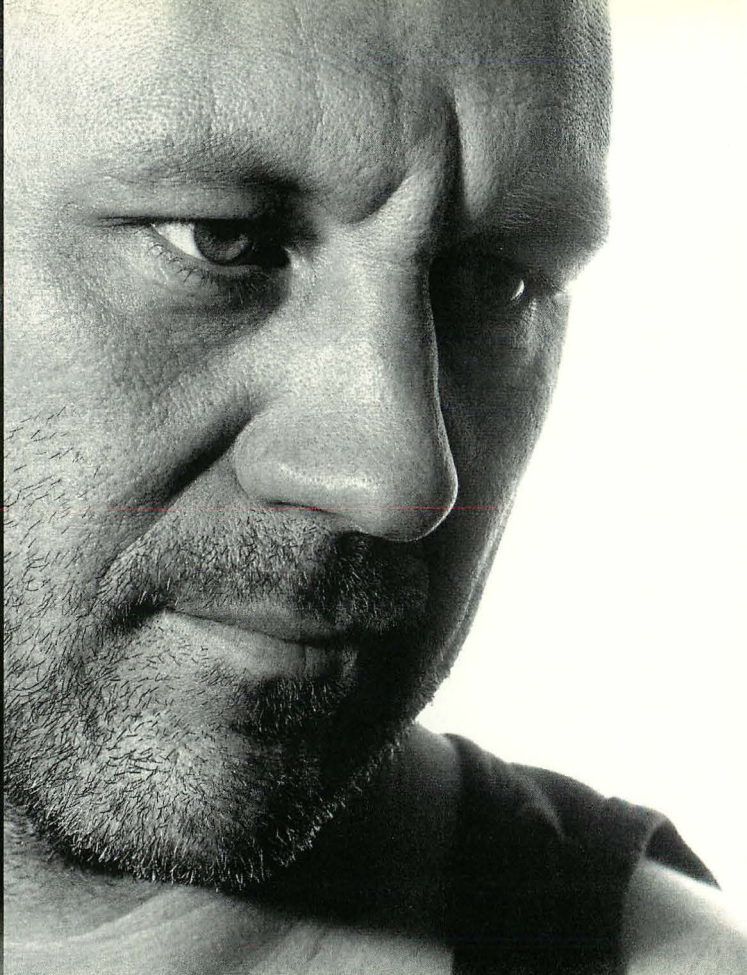
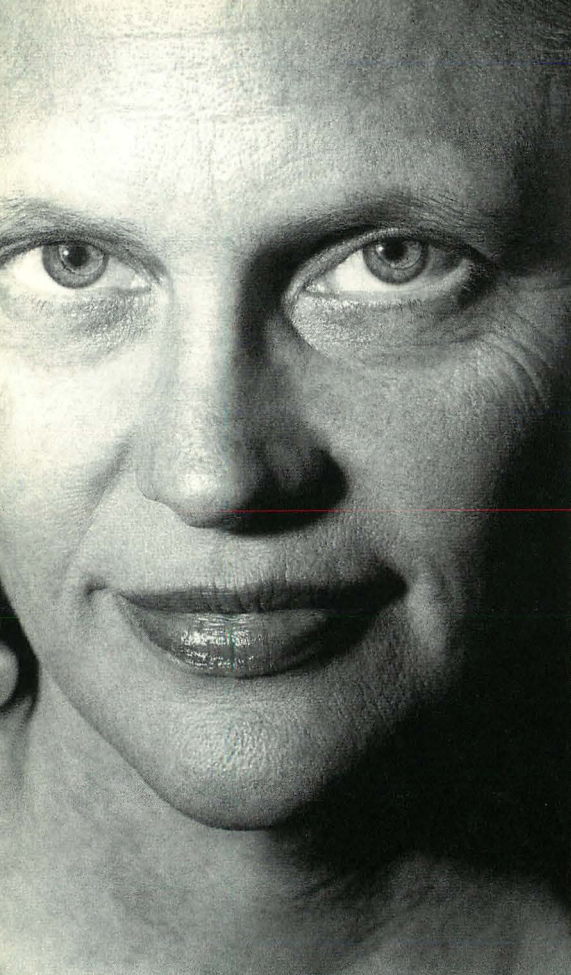
2005

OCT 20 2006

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2006





**Jeanne C. Finley and John Muse** have worked collaboratively on numerous experimental documentaries and video installations. These works have been exhibited nationally and internationally, at festivals and galleries, including the San Francisco International Film Festival, Berlin Video Festival, Toronto, and World Wide Video Festival. They are 2002 Rockefeller Media Arts Fellows. In 2000 they received a Creative Capital Foundation Grant, and from 1995 to 1996 served as Artists in Residence at the Xerox Palo Alto Research Center.

**Jeanne C. Finley**, a Guggenheim Fellow, Fulbright Scholar, and Alpert/Cal Arts Award winner, is a Professor of Media Studies at the California College of Arts and Crafts. She lives in San Francisco with her husband, daughter, and son.

**John Muse** is currently a Ph.D. candidate at U.C. Berkeley in the Department of Rhetoric. He was recently appointed Graduate Fellow by Berkeley's Townsend Center for the Humanities. He lives in Vallejo, California with his wife and daughter.

**Mark Alice Durant** has written extensively on the nexus of photography, performance and cultural phenomena with essays appearing in such journals as *Art in America*, *New Art Examiner*, *Exposure*, *Afterimage*, and *the Boston Book Review*. He was co-curator and essayist for *Some Assembly Required: Collage Culture in Post-War America* (Everson Museum 2002). Most recently he is the author of *Robert Heinecken: A Material History* (Center for Creative Photography 2003) and co-editor and essayist for the Fall 2003 issue of the CAA Art Journal on the topic of *Photography and the Paranormal*. He teaches at the University of Maryland, Baltimore County and the Milton Avery Graduate School of the Arts at Bard College.

**Susan Miller** has been the Executive Director of New Langton Arts since 1993. She has curated, organized, and assisted numerous artist projects including *Untitled* by Ursula Von Rydingsvard 1990, Capp Street Project; *Black Box/White Box* by Adrian Piper, 1993; *The Library; A Public Reading Room on the Atomic Bombing of Nagasaki*, 1995; *Alchemy* by Lyle Ashton and Thomas Allen Harris, 1998; and *Jim Pomeroy: A Retrospective*, 1999 at New Langton Arts. She was the Program Director at Capp Street Project (1989-1992) and Promotions Director

at the Institute of Contemporary Art, Boston (1983-1986). She graduated with a BA in Art from Colby College in 1980. She is pursuing a Masters degree from the Visual Criticism Program at CCAC, San Francisco.

**Margaret Morse** teaches in the Film and Digital Media Department at the University of California at Santa Cruz. She is the author of *Virtualities: Television, Media Art and Cyberculture* (Indiana Univ. Press, 1998) and co-author of *Hardware, Software, Artware* (Cantz Verlag and ZKM 1997), as well as numerous essays on contemporary art, the erotics of listserves, what cyborgs eat, and whether or not robots might feel pain.



## CHRONICLE

- 2003 ● Townsend Dissertation Fellowship, UC Berkeley
- *Guarded*; multi-channel video installation, Patricia Sweetow Gallery, San Francisco
- *Two Installations: The Trial of Harmony and Invention: Winter and The Adventures of Blacky*; Pittsburgh Filmmakers, Pittsburgh, Pennsylvania
- Pamela Z premieres *Voci*, a one woman show, ODC Theater, San Francisco; Finley + Muse provide video set components.
- Creative Capital Grant
- 2002 ● John and Vicky's daughter, Celeste St. Cloud Funari Muse, born December 31.
- John's father, Leonard Alva Muse, dies October 3.
- William Bolat Montgomery joins the family, September 18.



GUARDED

APRIL 1 THROUGH APRIL 28

PATRICIA SWEETOW GALLERY, SAN FRANCISCO

● Jeanne C. Finley  
 ● John Muse  
 ●● Finley + Muse

- *Language Lessons*; videotape, TRI:12 minutes, with Pamela Z; screens at San Francisco Museum of Modern Art, Ladyfest Bay Area, and Other Cinema, San Francisco.

2002

- Rockefeller Foundation Media Arts Fellowship
- *The House of Drafts (Dom Promahna)*; 30 minute videotape and website, co-directed by Jeanne C. Finley and Lynne Sachs with artists from the Sarajevo Media Arts Center; [www.house-of-drafts.org](http://www.house-of-drafts.org)

- *Drip Drop: (Life and Age)*; site-specific video installation, San Jose Institute of Contemporary Art

- *A Wing and a Prayer*; site-specific, multi-channel video installation, Exploratorium, San Francisco





2001

● ● *Trial of Harmony and Invention*: Winter; multi-channel video installation, Patricia Sweetow Gallery, San Francisco

● Passes Qualifying Exams at UC Berkeley.

● ● *Video, Photographs, Installation*: solo exhibition, Galerija Marino, Umag, Croatia

● ● *Gajjin*, performance work by Pamela Z, Theater Artaud, San Francisco; Finley + Muse provide video set components.

● ● *Loss Prevention*; videotape, TRT: 17 minutes, co-directed by Doug Dubois, assistant director, John Muse; screens at Dallas Video Festival and *Art in Motion: Second International Festival of Time Based Media*, University of Southern California, Santa Monica.

● ● *Jovial Tales for Tragic Sensibilities*; evening of single channel works at San Francisco Cinematheque

## Mechanized Swooning

● ● *Mechanized Swooning*, video installation, Patricia Sweetow Gallery, San Francisco

● ● *Loss Prevention*, videotape, TRT: 17 minutes, co-directed by Doug Dubois, assistant director, John Muse; screens at Dallas Video Festival and *Art in Motion: Second International Festival of Time Based Media*, University of Southern California, Santa Monica

● ● *Jovial Tales for Tragic Sensibilities*, evening of single channel works at San Francisco Cinematheque

● ● *Video, Photographs, Installation*, solo exhibition, Galerija Marino, Umag, Croatia

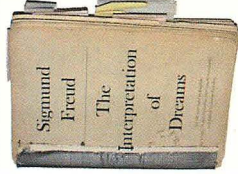
● ● *Trial of Harmony and Invention*, multi-channel video installation, Patricia Sweetow Gallery, San Francisco

● ● *Gajjin*, performance work by Pamela Z, Theater Artaud, San Francisco; Finley + Muse provide video set components

● ● *Passes Qualifying Exams*, at UC Berkeley



- Co-authors *Which Man Runs, Which Man Sits Still at Home* with Marina Grzinic, Afterimage.
- Arts Link Fellowship to Sarajevo, Bosnia
- Moves to Vallejo, California with Vicky Funari.
- **2000** *Cuttings: The Interpretation of Dreams, Hamlet, and Other Botanical Monographs*; paper presented at University of Minnesota
- Joins Board of Directors, SF Cinematheque.
- Jeanne and family move back to San Francisco from Brooklyn.
- *Loss Prevention* wins Best Short Film, San Francisco Independent Film Festival and screens at Lincoln Center Festival, New York.
- Adjunct Professor of Art, New York University, 1998-2000



1999

- Adapt *Loss Prevention for This American Life: The Lure of Crime*; National Public Radio Broadcast, Public Radio International.



SOUL OF THE EASTERN THE NEW YORK  
**VIDEO**  
FESTIVAL



- *Concealed for Ransom*; video installation, Koussevitzky Art Gallery, Pittsfield, Massachusetts

1998

- Alpert/Cal Arts Award in Film/Video



- *O Night Without Objects, A Trilogy* (*The Adventures of Blacky, Time Bomb, and Based on a Story*); videotape, TRT: 60 minutes; Best Documentary Award, International Jewish Film Festival, San Francisco; screens at Muumedia Festival, Helsinki, Finland and New York Video Festival, Lincoln Center, New York.

Walter Reade Theatre, Lincoln Center  
JULY 17-25, 1998  
**FESTIVAL**  
The Film Society of Lincoln Center

THE VIDEO AWARDS  
ARTIST-IN-RESIDENCE  
PROGRAM  
JULY 17-25, 1998



- *O Night without Objects*; chapter in Art and Innovation: the Xerox PARC Artist-in-Residence Program, ed. Craig Harris, MIT Press, with Lucy Suchman, Jeanette Blomberg, Susan Newman, and Randy Trigg

●● *The Adventures of Blacky*; video installation, Patricia Sweetow Gallery, San Francisco

1997 ●● *Fahrenheit 451*, group show curated by Cheryl Coon, San Francisco Arts Commission Gallery

●● *Based on a Story*; videotape, TRT: 44 minutes; screens at Pacific Film Archive, Berkeley.

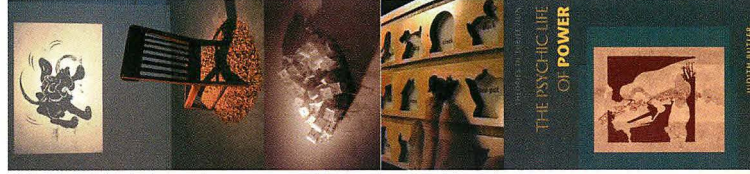
●● *Stirred Not Shaken*, group show curated by Permi Gill, Refusalon Gallery, San Francisco

●● Provides jacket art for *Psychic Life of Power: Theories in Subjection*, Judith Butler, Stanford University Press.

●● Jeanne and family move to Brooklyn.

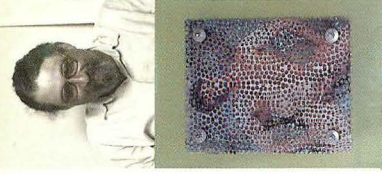
●● Syracuse University, Artist-in-Residence

●● *The Adventures of Blacky*; videotape, TRT: 9 minutes; screens at SF Cinematheque.



1996

- Xerox Parc Artist in Residence Program, 1995 - 1996



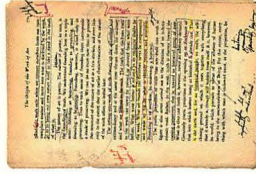
- *Nothing Matters*, group show curated by Charles Linder, Refusalon Gallery, San Francisco

- Society for Photographic Education, panel presentation.

- Begins graduate studies at UC Berkeley, Department of Rhetoric.

1995

- *Time Bomb*; videotape, TRT: 7 minutes; screens at SF Cinematheque



- *Conversations Across the Bosphorus*; videotape, TRT: 42 minutes, in collaboration with Mine Turner; Best Film and Video Award, Black International Cinema, Berlin; screens at Charlotte Film & Video Festival, Charlotte, North Carolina and The 18th Tokyo Video Festival, Japan.



- Cecily Maja Montgomery born September 4th.



- Co-Director, Rowe Senior High Summer Camp, 1993-1995

1994

- Marries Michael Daum Montgomery, July 2nd.

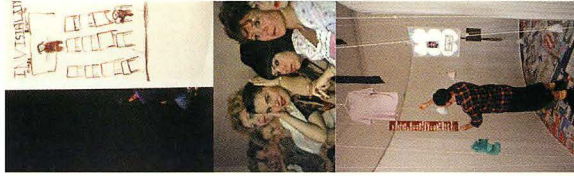
- Guggenheim Fellowship

- *Affective Topography*, Projections in Public: Market Street; group show curated by Karen Atkinson, with AWOL (Artists and Writers Out Loud) and students from Aim High at Urban School, San Francisco

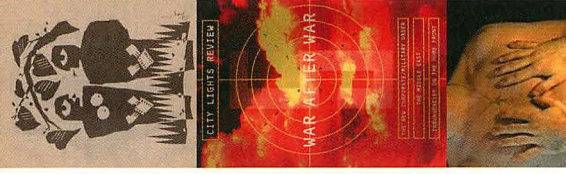
1993

- *A.R.M. Around MOSCOW*; videotape, with Gretchen Stoeltje, TRT: 57 minutes; screens at International Documentary Film Festival, Amsterdam and *Biennial Exhibition*, Whitney Museum of American Art, New York.

- *Utopia in the Teen Age*; in collaboration with AWOL and McAteer High School students, Capp Street Project, San Francisco



- *The Training of a Fragile Memory*; installation with Mark Alice Durant, Artists Space, New York
  
- Lila Wallace Readers Digest Foundation, Six Month Artist in Residence, Istanbul, Turkey
  
- 1992 *Dial 1-800-585-FEAR*; site-specific public installation, Mill Valley Film/Video Festival, Mill Valley, California
  
- *War on War*, chapter in *City Lights Review #5*, *War After War*, ed. Nancy Peters, City Lights Books, San Francisco
  
- 1991 *Nomads at the 25 Door*; videotape, TRT: 43 minutes, assistant director, John Muse; Best Documentary Award, Atlanta Film and Video Festival; screens at SF Cinematheque and Berlin Film and Video Festival.

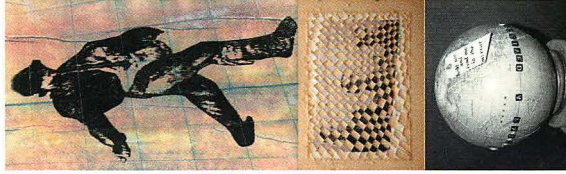


● Slovenian Athens; group show curated by Marina Grzinic, Modern Gallery, Ljubljana, Slovenia

1991 ● *In Situ: Encountering Connotation*; group show curated by Mark Van Proyen, Yerba Buena Gardens Cultural Center, San Francisco

● *Involuntary Conversion*; videotape, TRT: 9 minutes, assistant director, John Muse; Best of Festival Award, Berlin Film and Video Festival, Fort Worth Festival, and Montbeliard Video and Television Festival, France; receives Visions of America Award from the American Film Institute; and screens at *Biennial Exhibition*, Whitney Museum, New York.

● *Collateral Damage / Human Response: Who's Afraid of the the New World Order*, in collaboration with AWOL, Ubik Gallery, San Francisco





- *War on War: Karen Finley / Desert Storm / Masochism*; *Artspace Magazine*

- Co-curates *IRWIN-KAPITAL*, traveling exhibition; contributes essay to the catalog.

- Western State Regional Arts Fellowship

- 1990
- *A Theater of Small Gestures*; site-specific video installation, American Cultural Center, Belgrade, Yugoslavia

- *Connie Hatch (Playing Dead Serious)*; *Artspace Magazine*.

- *Considering Losses: 'History', 'Disaster', and 'Home' in the work of Jeanne C. Finley*; catalog essay, XS Gallery, Carson City, Nevada

- *Which Man Runs, Which Man Sits Still at Home*; videotape, TRT: 9 minutes, and *Mozart's Requiem*; videotape, TRT: 12 minutes; broadcast on National TV Belgrade, Yugoslavia.



1989 GREGG TAYLOR: MOUNTAIN PEAKS



JEANNE C. FINLEY: THEATER OF SMALL GESTURES

- Dean of 4-D studies, California College of Arts and Crafts

1989

- *At the Museum: A Pilgrimage of Vanquished Objects*; videotape, TRI: 23 minutes, assistant director, John Muse; screens at the Oakland Museum, California and broadcast by WNET TV, New York.

- *Tableau Vivants*; group show curated by Christine Tambllyn, San Francisco Arts Commission Gallery

- Fulbright Scholar, Belgrade University and National TV Belgrade, Yugoslavia

1989

- Artist-in-Residence Production Grant, Oakland Museum

- New Langton Arts, Board of Directors, Video Curator, 1986-1989

- Curator, Center for Creative Photography, Tucson, AZ, 1982-1989.

1988

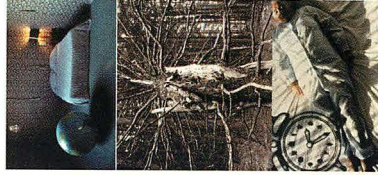
- MFA, Photography, San Francisco Art Institute



- *Against a Single Match, the Darkness Flinches*; installation, San Francisco Camerawork and San Francisco Arts Commission Gallery
- *The Body Lost and Found; Cinematograph*, ed. Christine Tambllyn
- *So, You Want to be Popular?*; videotape, TRT: 18:30 minutes; screens at Museum of Contemporary Art, Sao Paulo, Brazil and Brooklyn Museum of Modern Art, New York.
- Artist-in-Residence Production Grant, Oakland Museum
- Adjunct Professor, SFIAI, 1985-1988
- *Accidental Confessions*; videotape, TRT: 6 minutes; screens at Infermental 8, Tokyo and Video Drive By, Chicago.
- 1986 ● Finley + Muse meet at SFIAI.
- *Common Mistakes*; installation, Centre Georges Pompidou, Paris and Longbeach Museum, California



- Assistant Director, SF Camerawork,  
1983-1986
  
- 1985 ● *Risks of Individual Actions*; installation,  
Videonale, Bonne and The Kitchen,  
New York
  
- *A Look at Nature, Photographs by John  
Muse*; solo show, Mississippi Museum of  
Modern Art, Graphics Study Center,  
Jackson, Mississippi
  
- BA in Physics, Cornell University
  
- 1984 ● Internship at the Maine  
Photographic Workshop
  
- *Beyond the Times Foreseen*; installation  
and video, TRT: 10:30 minutes; Visual  
Studies Workshop, Rochester, New York  
and screens at San Francisco  
International Film Festival.
  
- Staff Photographer, Kaiser Hospitals of  
California, 1983-1984.



- 1983 ● *Deaf Dogs Can Hear*; installation and videotape, TRT: 5:20 minutes; First Place Award, Video Culture Festival, Canada; screens at La Jolla Museum of Contemporary Art and Museum of Modern Art, New York; and broadcast on WGBH, Boston.

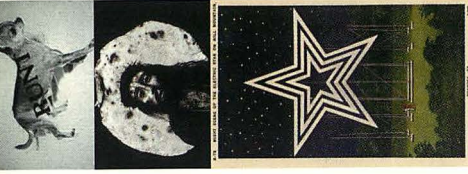
- 1982 ● *I saw Jesus in a Tortilla*; installation and videotape, TRT: 3:30 minutes; Los Angeles Institute of Contemporary Art and screens at San Francisco International Film Festival

- MFA in Photography, University of Arizona

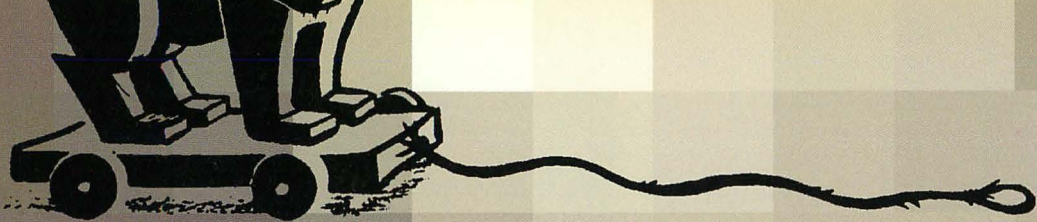
- 1977 ● BA in Aesthetic Studies/Photography, UC Santa Cruz

- 1962 ● Born September 10th, 1962, Roanoke VA.

- 1955 ● Born November 2nd, 1955, Los Angeles, CA.







**WORKS, EVENTS, AND CREDITS**



### **Accidental Confessions**

5 minute videotape, Jeanne C. Finley, 1987

*Accidental Confessions* combines scenes from a demolition derby event with statements taken from automobile insurance claims.

### **The Adventures of Blacky**

Installation; 2 slide projectors and video projector;  
Jeanne C. Finley & John Muse, 1998

Perverse drawings of a family of dogs accompany an examiner's pointed questions while ingenious visual responses of the test subject fill an opposing wall.

### **Against a Single Match the Darkness Flinches**

2-projector slide installation, Jeanne C. Finley, 1988

*Against a Single Match, The Darkness Flinches* enters the world of a young boy who, after reading in the *National Enquirer* that aliens were coming, gets up in the middle of the night, packs a lunch, and goes out into the back yard to await their arrival.

### **A.R.M. Around Moscow**

57 minute videotape, Jeanne C. Finley & Gretchen Stoeltje, 1994

*A.R.M. Around Moscow* documents an American-Russian matchmaking service. When it becomes clear that "writing, phoning and faxing just isn't enough," Ron Rollband brings his clients on a tour to Moscow where they meet 500 Russian women in 10 days.

### **At the Museum: A Pilgrimage of Vanquished Objects**

23 minute videotape; director, Jeanne C. Finley;  
assistant director, John Muse, 1989

Using the Oakland Museum's displays and collections as an environment, the narrator in *At the Museum: A Pilgrimage of Vanquished Objects* leads the viewer on a tour of a mythical museum. Displays and the individuals represented within them come alive and discuss how becoming an artifact or an image relates to their actual lives.

### **Beyond the Times Foreseen**

2-projector slide show, Jeanne C. Finley, 1994

*Beyond the Times Foreseen* presents the ideal marriage as defined in the 1950's and then reveals how the failure of that ideal affected some of the baby-boom generation through various types of abuse.

### **Common Mistakes**

Installation with 2 slide projectors, 1 video projection,  
ice picks, black lights; Jeanne C. Finley, 1986

*Common Mistakes* uses the four synonyms of the word mistake (fallacy, error, accident, and blunder) to present a sample of "truths" later proven to be misconceptions.

### **Conversations Across the Bosphorus**

42 minute videotape; directed by Jeanne C. Finley,  
in collaboration with Mine Terner; 1995

*Conversations Across the Bosphorus* intertwines the narratives of two Muslim women from Istanbul: Gokcen, from an orthodox Islamic family, takes off the veil after years of struggle and Mine, from a secular family, explores her faith living as an immigrant in San Francisco.

### **Deaf Dogs Can Hear**

5 minute videotape or 2-projector slide show,  
Jeanne C. Finley, 1993

*Deaf Dogs Can Hear* presents tragic yet humorous vignettes of the artist as a young girl and her pet Chihuahua.

### **Drip Drop: (Life and Age)**

Site-specific installation, San Jose I.C.A.; video projector,  
silent; Jeanne C. Finley & John Muse, 2002

*Drip Drop: (Life and Age)* presents a series of illusory encounters between silhouetted figures, cascading machines, and a pool of floating objects.

### **Guarded**

Installation; 2 video projectors, rotating projection platform;  
Jeanne C. Finley & John Muse; 2003

Two video projectors mounted on a rotating turntable throw images that follow each other around opposing walls. *Guarded* explores chance, accident, and our precarious relationship to expectation. The projections move across the wall much like the beams of a searchlight, evoking the eerie sense that the most important events occur behind your back.

### **The House of Drafts (Dom Promaha)**

30 minute videotape and website; co-directors, Jeanne C. Finley & Lynne Sachs, in collaboration with artists from the Sarajevo Media Arts Center; 2002

*House of Drafts* (Dom Promaha) is a virtual apartment building inhabited by the imaginary characters created by eight Bosnian and American media artists. As they

refuse the opportunities of exile and chose to stay in Sarajevo, each character's experiences are filtered through poetic reflections, original music, and video.

### **I Saw Jesus in a Tortilla**

3:30 minute videotape or 2-projector slide show, Jeanne C. Finley, 1992

A sequence of slide dissolves recounts the story of Ramona Barraras, a New Mexico woman who saw the face of Jesus while preparing her husband's burrito.

### **Involuntary Conversion**

9 minute videotape; director, Jeanne C. Finley; assistant director, John Muse; 1991

This apocalyptic comedy meditates on the relationship between language, meaning, and social decay. Its script derives solely from "double-speak" found in a variety of media sources.

### **Language Lessons**

9 minute videotape; Jeanne C. Finley & John Muse; 2002

*Language Lessons* entwines the search for the fountain of youth with the dream of a common language. The fountain promises and endlessly defers eternal life, while this dream offers hope for common ground. The lessons, made vivid by watery elemental images and multiple voices, suggest that communication remains at the limits of our imagination.

### **Loss Prevention**

17 Minute videotape; co-directors, Jeanne C. Finley & Doug Dubois, assistant director, John Muse; 2001

*Loss Prevention* tells the story of Irene's shoplifting arrest and her sentence of 10 weeks of Senior Citizen shoplifting prevention school. Narrated by her daughter, it explores the alienation of aging and the conflicts of a daughter and her aging parent.

## Nomads at the 25 Door

43 minute videotape; director, Jeanne C. Finley;  
assistant director, John Muse; 1991

Through a series of mutual interviews between the video maker and Mickey Yates, a 22 year old woman serving a double life sentence in the Nevada Woman's Correctional Institution for the murder of her mother, *Nomads at the 25 Door* explores memory's construction of an ephemeral homeland when a concrete one is lost, stolen, or left behind.

## O Night Without Objects: a Trilogy

60 minute videotape with 3 parts: *The Adventures of Blacky*, 9 minutes; *Based on a Story*, 44 minutes; *Time Bomb*, 7 minutes; Jeanne C. Finley and John Muse; 1998

*O Night Without Objects* explores the relationship of conversion experiences religious and therapeutic—to technology, fear and family values.

*The Adventures of Blacky* narrates the administration of a psychological test to a young girl. *Based on a Story* explores the story of Nebraska's KKK Grand Dragon, Larry Trapp whose harassment of the local Cantor's family led to their unexpected friendship, his denouncement the Klan, conversion to Judaism and his move into the Cantor's home. *Time Bomb* tells the story of a young girl's experience at a Baptist retreat.

## Risks of Individual Actions

11 minute videotape & Installation with 2 slide projectors  
and 1 video projection, Jeanne C. Finley, 1995

*Risks of Individual Actions* is based on the findings of a medical team who have determined how much life expectancy is lost due to various activities. For example, being an unmarried male cuts your life expectancy by almost 10 years.

### **So, You Want to be Popular?**

18 minute videotape, Jeanne C. Finley, 1988

Through the memory of a high-school classmate, footage from a film for teenagers entitled, *Be Popular!*, a video dating tape, and performances by recent political and entertainment characters, *So, You Want to be Popular?* investigates how culture determines an individual's self-worth.

### **A Theater of Small Gestures**

Site-specific installation, American Center, Belgrade, Yugoslavia; Jeanne C. Finley in collaboration with John Muse; 1990

Using photographs, video, text and shoe laths in a window display on Belgrade's busiest pedestrian street, this installation presented interior and exterior spaces amidst an impending civil war.

### **The Training of a Fragile Memory**

Installation, Mark Durant & Jeanne C. Finley, 1993

Photographs, video and printed material follow a river looking at the transformation of history along its banks.

### **The Trial of Harmony and Invention: Spring**

Installation; 2 video projectors, monitor, one-way mirror; Jeanne C. Finley & John Muse; 2003

*Spring* places the viewer at the intersection of vanity and pleasure, simultaneously eliciting and frustrating desire. A large one-way mirror separates two rooms partially reflecting the spectators' images within an elusive play of video projected on the walls. When viewers walk within the space, their own images penetrate, overcome, and recede behind the surrounding images.

### **The Trial of Harmony and Invention: Winter**

Installation; 2 video projectors, rotating mirror ball;  
Jeanne C. Finley & John Muse, 2001

Projected images of flight reflect off the shards of a rotating disco ball, multiply, and swirl across the walls while on the floor, a slowly spinning projection counters the rapid pace of the hundreds of tiny wall images. *Winter's* sonic component layers 24 different performances of Vivaldi's *Winter* concerto creating a new composition eerily unmoored from rigorous tempo.

### **Which Man Runs, Which Man Sits Still at Home**

9 minute videotape; director, Jeanne C. Finley;  
assistant director, John Muse, 1990

Directed for Belgrade television, this videotape explores the choice of running or sitting still as another Balkan conflict loomed.

### **A Wing and a Prayer**

Site-specific installation; The Exploratorium, San Francisco;  
Jeanne C. Finley & John Muse; 2002

A separate channel of video is projected onto each of the Exploratorium's 15 foot tall angels. *A Wing and a Prayer* explores the decay, destruction, and feats of preservation. The video include images of aquatics, the Palace and its lagoon and quotes from the architect and Percy Bysshe Shelley.

SCHEDULE OF EVENTS

**Gallery Exhibition**

September 17 - October 18, 2003

Opening reception: Thursday, September 18, 2003, 6 - 8 pm  
New Langton Arts, 1246 Folsom Street, San Francisco

Langton presents single channel videos available for screening along with three installations: *The Trial of Harmony and Invention: Winter* (2001), the premiere of the newly commissioned *Spring* (2003) and *The Adventures of Blacky* (1998).

**Opening Night Screening**

Thursday, September 17, 2003 at 6:15 and 7:15 pm  
New Langton Arts, 1246 Folsom Street, San Francisco

Langton screens a program of four short Finley + Muse works during the opening reception; *Involuntary Conversion* (1991, TRT 9:15), *Language Lessons* (2002, TRT 9:00), *Time Bomb* (1995, TRT 7:12), and *Loss Prevention* (2000, TRT 17:00).

**An Evening with Jeanne C. Finley,  
Margaret Morse, and John Muse**

Moderated by Craig Baldwin  
Tuesday, October 7, 2003 at 7 pm  
Film Arts Foundation  
145 9th St, #101, San Francisco

Film Arts Foundation hosts Finley and Muse with filmmaker Craig Baldwin and critic Margaret Morse in a discussion about the interchange of still and moving images, and the role that spatial disorientation plays in their work. Brief clips of the artists' past works will be screened.



## Early Slide / Video Works by Jeanne C. Finley

Organized by San Francisco Cinematheque

Thursday, October 9, 2003 at 7:30 pm

Yerba Buena Center for the Arts

701 Mission Street, San Francisco

SF Cinematheque screens rare, early slide shows by Finley including:

*I Saw Jesus in a Tortilla* (1982, TRT 3:30),

*Deaf Dogs Can Hear* (1983, TRT 5:20),

*Beyond the Times Foreseen* (1984 TRT 10:30),

*Against a Single Match*,

*Darkness Flinches* (1988, TRT 23:00),

*Risks of Individual Actions* (1985, TRT 11:00), and

*Common Mistakes* (1986, TRT 13:40).

## Installation and Performance

*A Wing and a Prayer*, Jeanne C. Finley and John Muse

Selections from *Voci* and *Gaijin* by Pamela Z

Thursday, October 16, 2003 from 7:30 - 9:30 pm

The Exploratorium

3601 Lyon Street, San Francisco

The Exploratorium remounts Finley + Muse's *A Wing and a Prayer* (2002), a site-specific video installation that projects video onto each of the Exploratorium's two 15-foot tall angel sculptures, relics of the original Palace of Fine Arts. This one-night event also features a musical performance by Pamela Z, who will perform two segments from *Voci* (2003) and *Gaijin* (2002), solo works created in collaboration with Finley + Muse. The Exploratorium is a museum of science, art and human perception located in San Francisco's Marina District.

*PRODUCTION CREDITS*

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**Editors**

James Bewley  
and Susan Miller

**Design**

Morla Design

**Essayists**

Mark Alice Durant  
Susan Miller  
Margaret Morse

**Additional Photography**

Sven Wiederholt

**Project Assistants**

Jennifer McCabe  
Jason Mortara

**Copy Editor**

Ted Pushinsky

**Printing by**

pressArts

**Paper**

Mohawk Paper

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The mission of New Langton Arts is to cultivate experimental and innovative contemporary artworks in visual and media arts, music, performance, literature, and interdisciplinary projects while encouraging broad public appreciation and access to the art of our times. Our mission is achieved by providing professional support to contemporary artists from diverse economic, social, and cultural backgrounds through exhibitions, performances, readings, new works commissions, awards, and publications. Audiences benefit through direct experience of Langton's artist projects with the assistance of education, outreach, and audience development programs.

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James Bewley, *Program Director*  
sharon maidenberg, *Finance & Development Director*  
Susan Miller, *Executive Director*  
Alex Vladimirovskiy, *Operations Manager*  
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*As of July 17, 2003*

