



Gaudel de Stampa
presents
Hildegarde Duane and David Lamelas
AppleLife®
New video and other works-2009
November 14 to January 16

Recent works in a collaboration of three decades, *AppleLife®* continues the artists' exploration of politics, morality, humor and glamour.

Lamelas, the internationally exhibited conceptual artist and filmmaker here continues his deconstruction of archetype and self-myth with the Rock Star, while Los Angeles based storyteller Duane tackles the iconic scientist, the most recent of her inquiries into the cultural significance of maligned and celebrated female icons. Duane and Lamelas's works range across many genres (documentary, film noir, social satire) and media (film, video, prints, sculpture, installation) in the attempt to illuminate the eternal and the mundane, with *AppleLife®* poised where the quest for knowledge, genetic modification and the Fountain of Youth meet.

Lamelas & Duane's work has been exhibited at MOMA New York, the Whitney Museum, MOCA, Hartford Athenaeum, ICA Boston, Long Beach Museum of Art, Centre Pompidou Paris, Museo Tamayo Mexico City and various other museums and galleries worldwide.

Abstract of a conversation between David Lamelas, Pierre Bal-Blanc and Pascal Beause (2004).

DL : [When I arrived in Los Angeles...], I watched a lot television, and what fascinated me the most were talk shows, where people speak with the accent of truth. It was spectacle show as if it was reality. So I invented a talk show titled "The Newsmakershow", a parody of American television when it wants to handle political issues from time to time, but transforming them into spectacle. Actually, I had the idea in London and I finally produced it five years later in Los Angeles, in 1976. The Hand is about terrorism. It is the story of a rock star who returns to Los Angeles to return to the stage, ten years after having disappeared from show business. Since the reasons for his return awaken a great deal of suspicion, the police search his hotel room and find three suitcases full of arms and explosives. A reporter interrogates him on television. He says that they are part of his private collection. And right at the moment when he is about to tell the truth, they kill him. This was during the period of investigative reporting, at the time of Watergate, when the press had new power. It is a film about the impossibility of knowing the truth.

This kicked off a series of videos, on which you worked [with Hildegarde Duane since 1976: The Dictator, Scheherazade, The Dictator Returns, Manilia Run, Smart People G.U.N, Out of Gas], on issues related to current political and media events.

DL : All these videos [with Hildegarde Duane] take on the question of the form in which American television views international politics, always in relation to a dictator who must be eliminated- the Shah of Iran, Marcos, etc. The dictator figure has left a mark on my life, being from Argentina. My family had left Spain because of Franco, and later in Buenos Aires Peron appeared. Dictators have always been in my repertoire as a kind of phantasm. A dictator provokes a feeling of admiration. A dictator is the image of the strong man. But in fact a dictator is a victim, product of the system that does away with him when he no longer serves their purpose. In history all over the world it has always been like that. All this was inspired by Barbara Walters, who was the first female reporter who interviewed important figures such as Fidel Castro. I created the Barbara Lopez character. For me parody was the best way to show the use that television made of dictators in order to gain a larger audience.

In these videos, you combine the soap opera genre with the current events. You transfer the political figures evoked to the world of spectacle.

DL: Yes, I made them banal. Because for American television, it's the only acceptable way to see them. This then serves them in order to create fictions. [...]

On the occasion of this exhibition **AppleLife®**
Centre Pompidou presents :

Hildegarde Duane and David Lamelas
Scheherazade, 1980
G.U.N, 1997
Smart People, 1991
Out of Gas, 2003

Centre Pompidou - Cinéma 2
Saturday 14 November, 8 pm, projection and meeting with the artists and Pierre Bal-Blanc.

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