



CHRIS BURDEN: Daylong Tribute Screening

PROGRAM

- 11:30 am – 1:25 pm** **Documentation of Selected Works 1971-74**, 1971-75, 34:38 min, color and b&w, sound
The TV Commercials 1973–1977, 1973-77/2000, 13:46 min, color, sound
Big Wrench, 1980, 15:12 min, color, sound
The Big Wheel, 1980, 29:02 min, color, sound
Willoughby Sharp Videoviews Chris Burden, 1973-75, 27:45 min, b&w, sound
- 1:30 pm – 3:25 pm** **Documentation of Selected Works 1971-74**, 1971-75, 34:38 min, color and b&w, sound
The TV Commercials 1973–1977, 1973-77/2000, 13:46 min, color, sound
Big Wrench, 1980, 15:12 min, color, sound
The Big Wheel, 1980, 29:02 min, color, sound
Willoughby Sharp Videoviews Chris Burden, 1973-75, 27:45 min, b&w, sound
- 3:30 pm – 5:25 pm** **Documentation of Selected Works 1971-74**, 1971-75, 34:38 min, color and b&w, sound
The TV Commercials 1973–1977, 1973-77/2000, 13:46 min, color, sound
Big Wrench, 1980, 15:12 min, color, sound
The Big Wheel, 1980, 29:02 min, color, sound
Willoughby Sharp Videoviews Chris Burden, 1973-75, 27:45 min, b&w, sound
- 5:30 pm – 7:25 pm** **Willoughby Sharp Videoviews Chris Burden**, 1973-75, 27:45 min, b&w, sound
The Big Wheel, 1980, 29:02 min, color, sound
Big Wrench, 1980, 15:12 min, color, sound
The TV Commercials 1973–1977, 1973-77/2000, 13:46 min, color, sound
Documentation of Selected Works 1971-74, 1971-75, 34:38 min, color and b&w, sound

Documentation of Selected Works 1971-74, 1971-75, 34:38 min, color/ b&w, sound

Chris Burden's provocative, often shocking conceptual performance pieces of the early 1970s retain their raw and confrontational force in these visual records, shot on Super-8, 16mm film, and half-inch video. Guided by the artist's candid, explanatory comments on both the works and the documentative process, these segments reveal the major themes of Burden's work—the psychological experience of danger, pain, and physical risk, the use of the body as an art object, and the psychology of the artist/spectator relationship. Included are *Shoot* (1971), in which Burden allows himself to be shot in the arm; *Bed Piece* (1972), in which he stayed in bed in a gallery for twenty-two days; and *Through the Night Softly* (1973), which featured Burden, arms tied behind his naked torso, dragging himself over shards of broken glass. Also included are: *220* (1971) *Deadman* (1972) *Fire Roll* (1973) *Icarus* (1973) *B.C. Mexico* (1973) *TV Ad* (1973) *Back to You* (1974) *Velvet Water* (1974).

Film: Michael Brewster, Barbara Burden, Don Von Valkenburg, Phyllis Lutjeans, Paula Sweet, Charles Hill. Video: Andy Mann.

The TV Commercials 1973–1977 , 1973-77/2000, 13:46 min, color, sound

The TV Commercials is a recent compilation of Burden's four legendary television interventions, which date from 1973 to 1977. For each of these conceptual projects, Burden purchased commercial time on broadcast television and aired his own subversive "ads." Included are *TV Ad: Through the Night Softly*; *Poem for L.A.*; *Chris Burden Promo*, and *Full Financial Disclosure*. Burden's on-screen text adds precise details about the airing of these pieces. Writes Burden: "During the early seventies I conceived a way to break the omnipotent stranglehold of the airwaves that broadcast television had. The solution was to simply purchase commercial advertising time and have the stations play my tapes along with their other commercials."

Edit: Peter Kirby, Media Art Services.

Big Wrench, 1980, 15:12 min, color, sound

In this narrative performance for video, Burden tells the story of his relationship with a truck named "Big Job." To relate his autobiographical monologue, he sits deadpan before the camera with moving images of the truck behind him. Writes Burden, "During a six-month period, while the artist wrestles with the problem of owning an antique 16,000 lb. freight-truck, Big Job becomes a metaphor for personal insanity. [I] talk about the 'curse of Big Job,' my foiled plans to transform the truck into a rolling communications command post or a traveling museum, and my difficulty in getting rid of the rig. A true story."

Producer: La Mamelle.

The Big Wheel, 1980, 29:02 min, color, sound

During the 1980 exhibition of Burden's monumental kinetic sculpture *The Big Wheel* at Ronald Feldman Fine Arts, New York, Burden and Feldman were interviewed by art critic Willoughby Sharp. Burden articulates the process of creating *The Big Wheel*, a 6,000-pound, spinning cast-iron flywheel that is initially powered by a motorcycle, and discusses its relation to his earlier performance pieces and sculptural works. Addressing his motivations and the meaning of this potentially dangerous mechanical art object, Burden discusses such topics as the role of the artist in the industrial world, "personal insanity and mass insanity," and "man's propensity towards violence."

Director: Willoughby Sharp. Camera/Editor: Robert Burden. Audio/Video: Alfred Vazquez, Jr. Produced by Sharpcom in association with NVI. With: Chris Burden, Ronald Feldman.

Willoughby Sharp Videoviews Chris Burden, 1973-75, 27:45 min, b&w, sound

A videotaped interview ("videoview") of Chris Burden by Willoughby Sharp takes place by a swimming pool on a sunny California day. Burden talks about such subjects as his progression as a performance artist, what America thinks about life as art, and his relationship to his own body.

Special thanks to the Willoughby Sharp Archive