

**Rebecca Ann Tess – *Home Time Show Time***

**Opening: March 8, 2013 at 7 pm**

**The exhibition runs from March 9 through April 20, 2013.**

We are pleased to announce the opening of *Home Time Show Time*, our second solo exhibition with Rebecca Ann Tess in our Berlin gallery on March 8 at 7 pm. The video *Home Time Show Time* was shot during her residency at the Villa Romana in Florence in 2011. Together with *Dad Dracula is Dead* (2009) and *A Crime must be Committed* (2010) it is part of Tess' trilogy dealing with film and TV history.

Fiction and reality, sender and recipient, inside and outside, these concepts of communication and media theory have run their course. While in the first two parts of the trilogy – *Dad Dracula is Dead* and *A Crime must be Committed* – the reenactment of stereotypical and oppressive gender roles allows a moment of subversive iterability, *Home Time Show Time*, grapples with the ideas of TV show formats, US TV Series and the present, making it clear that today, repression and resistance, reality and fiction have become two sides of the same coin.

*Home Time Show Time* takes place in a room, whose function and appearance are perpetually changing. Initially, it is inhabited by a gathering of friends flipping through TV channels. They debate about the authenticity, that US series like *The Wire* or *Oz* attempt to create. And about how the audience accepts them as real, reproduces and repeats them and by doing so, transforming the fictional series into a factual reality postscriptum.

We repeatedly find ourselves switching to the fictional talk show, TeleMilano. This takes place in the same room in which the friends sit, however the lighting is different and the windows are replaced by screens. Two of the friends appear as guests of the show, the others as the alternated moderators embodying Silvio Berlusconi, Rupert Murdoch and Donald Trump. The two guests are the actors Julia Jung and Flo Maak. While Veline, half naked showgirls, who serve as studio decoration in Italian TV shows, flicker on the screens in the background, Flo Maak chats willingly about the shooting of the film *Dad Dracula is Dead* and *A Crime must be Committed*. Julia Jung interrupts the self-referential banter repeatedly, trying to speak with the moderators about the interdependence of media and politics. Ignored, stalled and reprimanded, she achieves at the most that she is being taken as a notorious malcontent.

As night descends on the talking friends in front of the TV, a judge appears in the room and proclaims the judgment. The sociable group is actually the cast of a reality show and every day one person will be voted out.

In the conclusion of the trilogy, in which Rebecca Ann Tess explores film and TV history of the 20th century, the artist demonstrates how difficult it has become to plant subversive principles and practices in today's media landscape. While the first part of the trilogy still

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showed us how the young medium of film managed capturing and processing non-hegemonic beliefs despite the powerful normative rules and the second part demonstrated how the heteronormative identity-establishing crime genre, can be deconstructed and decoded, the third part shows how today, all that is over. The instruments of resistance have become blunt in today's postmodern media landscape. There is no criticism, subversion or insurrection that the media cannot immediately incorporate and absorb into the canon thus making the social pressure powerless.

One can observe this in the case of the *Simpsons*, a television show able to criticize their home broadcaster Fox without consequence. It manifests on the series *The L-Word*, which runs on a channel owned by a man who stated he likes to watch women and this is still better than being homosexual. One can see it in the self referential nature of the media, who rebuke themselves, and on that, how – in the end – the protagonists of the Reality TV show are allowed to stay, that brought forth the wittiest and most critical arguments against the reality machinery of television. Roles and names are interchangeable. There no longer exists an outside.

The participant of the reality show who has been voted out understands this, when before leaving the "Villa", he says "I have no problem with leaving but I live here. This is my fucking home." One of the judges knows it even better, stating "Those are the rules of the show. We know that, the viewers at home know that and the candidates know that. So, here we go."

*Richard Schmising*

For further information or images, please contact the gallery.

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