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76 GRAND STREET NEW YORK NY 10013



SUE DE BEER / LAURA PARNES *HEIDI 2*

JANUARY 20, 2000 – FEBRUARY 19, 2000

For the turn of the millennium, Deitch Projects presents Sue de Beer and Laura Parnes's *Heidi 2*. is the unauthorized sequel to Mike Kelly and Paul McCarthy's *Heidi*. The installation contains a two-channel mini-feature film enclosed in a pre-packaged anatomically correct toy wonderland. It includes oversized abject action dolls in vacu-formed packages, infectious flower chairs, movie posters and astro-turf. *Heidi 2* is not a parody or homage. *Heidi 2* is a sequel, and follows the rules of any good sequel; more blood, additional celebrities and better special effects.

For our story-addicted generation, “the end” is no longer desired, or possible. As narrative junkies we demand sequels, prequels, back-stories, comic books, action dolls, web sites and t-shirts to flesh out and make real our culture’s favorite tales. These fictionalized worlds enter our lives, becoming as real a part of our thoughts as actual life experiences. Slowly dissolution forms between living and viewing. Shot like a mini-feature, with a script, cast and crew, blue screen rooms, storyboards and make-up artists, *Heidi 2*’s cinematic format demonstrates a generational shift in video art making practices. The artists embrace narrative as they seamlessly move in and out of fine art and popular culture.

As mass media integrates imagery and ideas which were once considered extreme, the complexity of our relationship to popular culture increases. Birth is a starting point for this black comedy, which features infanticide, projectile bulimia, self-operations, and surgically implanted television sets squeezed through a cartoon matrix. The fusion of such disparate references as video games, horror films, plastic surgery, and fine art, draws parallels between them.

Heidi 2’s loose narrative centers on a maternal relationship, rather than the paternal relationship explored in *Heidi 1*. Here all roles have been inverted. As Grandfather has lost his tyrannical rule and young Peter becomes an untouchable celebrity, the elder Heidi assumes her position of matriarch. As the power shifts the tension between mother and daughter escalates, culminating in a scene of graphic violence and debasement.

Laura Parnes is a multimedia artist living and working in Brooklyn. Her feature length film and art installation entitled "No Is Yes" was recently exhibited in "Spectacular Optical" at Thread Waxing Space. Her video work was included in the 1997 Whitney Biennial. She is the Co-Director of Momenta Art in Williamsburg.

Sue de Beer received a BA from Parson's School of Design and an MFA from Columbia University. Her work has been included in "Current Undercurrent" at the Brooklyn Museum 1997, "Searchers" at Artist Space 1999 and the web art section of the 1998 Sao Paulo Biennial. She lives and works in Brooklyn.

GALLERY HOURS ARE TUESDAY – SATURDAY, 12 – 6 PM.

FOR ADDITIONAL INFORMATION PLEASE CONTACT SUZANNE GEISS AT 343-7300.