

For Immediate Release  
LUTZ BACHER, *Being There—I Like to Watch TV*  
An ongoing video series in collaboration with:

PARTICIPANT INC  
white columns

Taxter & Spengemann, Participant Inc and White Columns are pleased to present *Being There—I Like to Watch TV*, a multi-part, multi-venue, video exhibition by Lutz Bacher. For every month of the 2005-06 gallery season, each venue will simultaneously present a new installment of *Being There* as a continuous single channel video on a monitor.

The videos have been selected by the artist specifically and thematically according to the venues, and include pieces dating from 1996 to the present. Taxter & Spengemann will present a recent series of brief, fragmentary pieces on a monitor in the office. *Bartender* and *The O.C.* (both 2005), for example, are deceptively simple but nonetheless reveal the artist's ongoing interest in distorting notions of authorship. Many layers of appropriated imagery, sound and performance reside in these short studies.

Participant Inc will host early ambient pieces such as *Blue Moon*, *Olympiad* and *Closed Circuit*. In contrast to the episodic works at Taxter & Spengemann, this selection is characterized by the artist's sustained attention to her subjects, often over long periods of time.

The White Columns program will focus on the video "album" works from the *Lost in America* series, which spring from the various road trips of Bacher's peripatetic existence, particularly those pieces that relate directly to the musical and audio traditions of road movies and memories of family car trips.

*Being There* will culminate in one-day video presentations in select private residences throughout Manhattan. Visitors will be given a guide that states which video is being shown where, and will travel to that location to watch the host's TV. *The Apartment Tour* brings the TV back into the home and presents a unique scenario for each apartment, reflecting a level of collaboration with its inhabitants. With this manifestation of the project, Bacher provides a particular and transformative context for her work that insinuates the return of video to the domestic environment.

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