

FOR IMMEDIATE RELEASE
5 January 2006

Contact: Lia Gangitano
212 254 4334

John Brattin's
The Triumph of Night
January 13 - February 12, 2006
Opening Reception: Friday, January 13, 7-9pm

Written and Directed by John Brattin

Gwyn Hervochon	<i>Grace Fogg</i>	Arturo Samperi	<i>Tree People</i>
Jim Fletcher	<i>Silas Greyfield</i>	Jay Weilminster	
Stephanie Fischette	<i>Anna Greyfield</i>	Millacent Fearon	<i>Toys</i>
Melissa McNeeley	<i>Mrs. Grooms</i>	Jack Ferver	
Andrew Haynes	<i>Mr. Brand</i>	Andrew Haynes	
Tracy Westmoreland	<i>The Toymaker</i>	Alvin Hayek	<i>Prologue Players</i>
Emily Shapiro	<i>The Ghost</i>	Jay Kinney	
Abdel Kader Ouedraogo	<i>The Soothsayer</i>	Killer Melford	
		Spencer Sweeney	
		Julie Tolentino	
		Vesta	
		Tracy Lee Westmoreland	<i>Children</i>
		Lia Gangitano	
		Andrew Haynes	<i>The Wolf</i>
DIRECTOR OF PHOTOGRAPHY	T.W. Li	PROP FABRICATION	Caitlin Bermingham
LIGHTING DESIGNER	T.W. Li		Maura Jasper
SOUND ENGINEERS	Ronnie Yehezkel		Wyatt Nash
	Killer Melford		Diana Puntar
GAFFERS/GRIPS	Alex Antitch	SCENIC PAINTERS	Heidi Hahn
	Max Berger		Alexander Haring
	Paul Goss	ORIGINAL MUSIC	Dorit Chrysler
	Tara Young		Johanna Fateman
BOOM OPERATORS	Tom Leach		J Mascis
	Tara Young		Richy Midnight
HAIR AND MAKEUP	Millacent Fearon		Mark Perretta
WARDROBE ADVISOR	Vicki Farrell		Jozef Van Wissem
COSTUME CONSTRUCTION	Jill Herman	EDITORS	Fernando Feria
	Jay Kinney		Laura Parnes
	Maura Jasper	SOUND EDITOR	Quentin Chiapetta
VINTAGE COSTUMES	What Comes Around	CASTING SUPERVISOR	Tom Cole
	Goes Around	DIALOGUE COACH	Robert Ramirez
BACKDROP PAINTING	Kimberly Kae	SCRIPT SUPERVISOR	Elisabeth Subrin
	Huntington	ADDITIONAL DIALOGUE	Andrew Haynes
SET CONSTRUCTION	Winston Braman		Kaarin Von Herrlich
	Paul Goss	STILL PHOTOGRAPHY	Alex Antitch
	Tom Leach	TITLE DESIGN	Rene Ricard
SET DRESSERS	Jill Herman		Glen Fogel
	Jay Kinney	FILM PROCESSING/TRANSFER	Pro8mm, Burbank

From January 13 - February 12, 2006, PARTICIPANT INC presents *The Triumph of Night*, a new Super 8 film by **John Brattin**. Shot entirely on location at PARTICIPANT INC, *The Triumph of Night* will be screened continuously within an installation comprised of the theatrical remains of Brattin's sets, designed according to his drawings and storyboards, also on view.

Brattin's project involves the conceptualization of settings, constructed as the locus of a semi-narrative experimental film, approximately thirty minutes in length. *The Triumph of Night*, whose title is derived from an Edith Wharton short story of the same name, involves a highly structured approach to script, an ensemble of actors, and the collaboration of set-builders, scenic painters, lighting and camera personnel. Without prioritizing one element of activity over the next, Brattin elaborates a self-perpetuating region through a variety of mediums, eliciting fears rooted in childhood stories of make-believe castles, forests, and shadowy interiors. These settings present a certain departure from the ordinary world to a place existing mostly in darkness. As artist Tony Oursler stated: "John Brattin is a creator of haunting mental locations. He moves with fluidity from video to installation to painting with astonishing exactitude... A Walt Disney gone bad." (*Station to Station*, Artists' Space, 1997)

The Triumph of Night begins with a group of people gathered to share ghost stories. An unknown guest recites a story involving a young woman who travels to a small town to take a domestic position caring for a sickly woman. From the moment of her arrival, the situation is unusual. The plot unfolds to reveal that the various characters who inhabit an old house are somehow complicit in a series of strange disappearances, particularly that of the town's children. Through a dream sequence visitation of a ghost, the protagonist discovers the source of this unwholesome disturbance.

Drawing from sources ranging from *Bambi* to *The Turn of the Screw*, this morbid tale utilizes dialogue appropriated from characters including the Wicked Witch of the West and Vivien Leigh's Emma Hamilton (*That Hamilton Woman*, Alexander Korda, 1941). Brattin crafts a story of stained innocence and sadness, set in an ambiguous Victorian past, somewhere between *Oliver Twist* and *The Texas Chainsaw Massacre*.

As in his 1997 film, *The Long Corridor*, Brattin elicits fear and high drama from allusions to horror genre masterpieces. Perhaps not limited to fear in the traditional sense, Brattin also cites other references: "In 1970 I was a five-year-old suburban kid. Within that year or the next I had voiced my decision to become an artist. The inspiration being the annual television broadcast of the 1939 film, *The Wizard of Oz*." In previous works, Brattin utilized miniature sculptures and tabletop models to fashion uncanny dream worlds in which artifice and the unconscious seemed to merge. Often, these idyllic childlike locations seamlessly curdle into unsavory nightmares, evoking fear, disorientation, and loss. His last film, *The Season of Sadness* (1998), involved a 3/4-scale façade constructed in the artist's studio. *The Triumph of Night* furthers this ambitious trajectory, deploying the exhibition space itself as a series of fragmented theatrical settings in which the film will be presented.

John Brattin lives and works in New York. *The Triumph of Night* is his first solo exhibition. Group exhibitions include *Free Coke*, Greene Naftali, NY (1999); *Spectacular Optical*, Thread Waxing Space, NY (1998); *Station to Station*, Artists' Space (1997); and *STAY: Transience and Sentimentality*, The Institute of Contemporary Art, Boston (1998). His work has been screened internationally, including *The Fruit Farm Film Festival*, McMinnville, OR (2002); *The American Century*, The Whitney Museum of American Art, NY (2000); *Warhol's Grave*, Mecano, Amsterdam (1999); *Gothic*, The Institute of Contemporary Art, Boston (1997); A, Holly Solomon Gallery, NY (1996); *Conspiracies*, Exit Art, NY (1994); Pat Hearn Gallery (1993); and *Ambush*, The Collective for Living Cinema, NY (1990).

The Triumph of Night, 2006, was produced by the artist in collaboration with PARTICIPANT INC. This project is made possible with the generous support of Cuts and Burns Residency Program with funding provided by Outpost Artists Resources, Inc.; Daedalus; Christine Fazio at Eastern Effects; Kimberly Kae Huntington; Pamela and Paul Johnson; Pianos; Ben Wolf at Topiary Productions; and What Comes Around Goes Around. Special thanks: Allison Anders; Michel Auder; David Dixon; Keith Edmier; Bridget Edwards; Katharine Finneran; Meredith Flynn; Margo Gibson; Camille Hempel; James Hoff; Alan Jacobson; Ruth Kahn; Julia King; Jay Kinney; Yoav Kipnes; Humi Kobayashi; Pierre Kraitsowits; Rachel Lowther; Gerard and Karen Maione; Carmen Marusich; Laura Parnes; Todd Perlmutter; Barbara Pollack; Corinna and Mike at Pro8mm; Adam Shecter; Janell Waddington; and Kim Whickers, Director of Horticulture, Madison Square Park, NY.

PARTICIPANT INC's exhibitions are made possible with public funds from the New York State Council on the Arts, a state agency. PARTICIPANT INC has received generous support from the Harriett Ames Charitable Trust, Bloomberg, The MAT Charitable Foundation, Peter Norton Family Foundation, The Andy Warhol Foundation for the Visual Arts, and numerous individuals.

PARTICIPANT INC is located at 95 Rivington Street, between Ludlow and Orchard Streets on the LES. Hours: Wed-Sun, noon-7pm.