

# LASHOUT

color | stereo | 8 minutes | 1992



LASHOUT creates an atmosphere of conceptual tension that builds throughout by using image, sound and texts that propel the viewer into hearing and witnessing the rhetoric of judgment as well as the *snuffing out* of a male character who's identity is not disclosed. Clues as to whom this might be are suggested at the beginning of this videotape.

# FURBURGER

color | stereo | 6 minutes | 1991



*Furburger intentionally exploits the video medium's intrinsic capacity to create semiotic complexity - image, sound and text are layered so as to create a rich network of connotative meaning. Close ups of a man's anal area serves as the tape's visual and conceptual focal point. In a narrative voiceover, Verabioff intellectually broods over the implications of creating yet another work of art. Near the tape's end, Verabioff announces his decision not to engender a new work of art, thereby necessitating "abortion of the art fetus." We hear about the "art fetus" AND we see it "being aborted."*

Kevin Cook | Parachute #69 | 1993

# STICKSHAKER

color | stereo | 5 minutes | 1987



Stickshaker is intently subliminal in its mix of computer imagery and all-male pornography. Tumbling and spinning out of control are words and pictures that acknowledge a possible “deficiency” - a rimming sex scene between two male porn stars is keyed into the international graphic for Airport. The tape is a provocative metaphor of underlying sexual dynamics.

# CROSSING THE 49TH

color | stereo | 10 minutes | 1985



*Mark Verabioff's "Crossing the 49th." reasons that since there are 25 million homosexuals in the United States and 23 million people in Canada the two populations should change places, forming the world's first nation organized around sexual preference. The ridiculousness of this fantasy cuts both ways. Employing black humor, it points up the need for some kind of guarantee or protection against the abuse our society heaps upon anyone not toeing the line of paternal domination. Secondly, it offers a utopian image of wholeness but under the guise of a perverse patriotism. The bitter irony of this call to all "honchos and dykes" to "cross the 49th" raises the issue of the place of fantasy in any political struggle.*

Dan Walworth | Artists Space | New York | 1988

# KILLING TIME

color | stereo | 6 minutes | 1985



*Mark Verabioff's "Killing Time" alludes to sexual opportunity in a brief visual account of a male's journey that focuses on the act of making a choice and accepting the outcome, symbolized here by the game of coin tossing. This poetic tape glimpses at the truths of daily existence without resorting to steaming, figurative and emotive language, having replaced it instead with frames of solid reverberating color, scenes of suggestive activity punctuated by the occasional image of the words "a-c-t-i-o-n" and a gyrating audio track of industrial sounds. These alternate elements produce a similar symbolic effect and as a totality, this work makes its inscription as a simple, elegant mark.*

Daina Augaitis | Walter Phillips Gallery | Banff | 1986

# **SIMULATED/DESIRE:**

color | stereo | 5 minutes | 1984

**I WANNA BE IN YOUR WORLD**



The videotape's title is that of the same name of a pop song by Donny & Marie. **I WANNA BE IN YOUR WORLD** appropriates the music video format in the same year that MTV and MUCH MUSIC TV debut began their music video programming in the United States and Canada. Throughout the tape one hear's nothing less but a chaotic grotesquely ugly rendition that choreographs the homoerotic moves by a male dressed in blue jeans and tank top cast as both performer and consumer of underlying homoerotic desire.

# **SIMULATED/DESIRE:**

color | stereo | 5 minutes | 1984

## **A SIMULATION**



A SIMULATION was made during a two week video performance workshop instructed by American artist Linda Montano at The Banff Centre in Alberta Canada. It is a psycho-trailer of the daily fetishization of the male gaze and self that turns into an anxiety attack via Hitchcock.