

THE KITCHEN

VIDEO
MUSIC
PERFORMANCE
DANCE

Village Voice, October 19, 1983

Ken Feingold's 40-minute videotape, *5 dim/MIND* (through the end of October at the Kitchen) resembles Sonbert's work in its freewheeling associative editing. Feingold mixes minimally staged activities, super-8 footage of India (where he has worked as a consultant and U.S. liaison in developing satellite-transmitted "cultural video production"), and material culled from broadcast TV to create "a new text of 'signifying chains.'"

It's the latter component—startling found images of a robot solving Rubik's cube, a diver attacked by a shark, open-heart surgery, a bit of MTV or the head-spin from *The Exorcist*—that gives the tape its bite. Editing is context and it's fundamentally more wrenching to be transported from Feingold's private psychodrama to a secondhand, collective TV image than it is to jump from one city to another.

Accomplished as Sonbert's films are, they're also homogenous; the shots segue more than they collide. Feingold, like Oshima (or Eisenstein), goes for the discontinuous. His images—like theirs—quarrel with each other. My hunch is that that's where meaning is more apt to reside. ■

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