



ADAM KHALIL

APRIL 25, 2022

8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society..

ADAM KHALIL

With a prankster's side-eye and biting critique, 2021 recipient of The Herb Alpert Award in the Arts in Film/Video Adam Khalil's work breaks and bends linear time, weaves narrative, documentary, and experimental forms together with humor and unapologetic political inquiry to address the ongoing trauma of colonization. His practice involves multiple collaborations. A member of the Ojibway Tribe, he is a core contributor to New Red Order, an interdisciplinary "public secret society" that co-produces video, performance, and installation works confronting obstacles to Indigenous growth. He is a co-founder of COUSIN, an Indigenous-led non-profit collective created to provide support for Indigenous artists who expand the moving image through experimentation. Khalil presents a personally curated collection of recent collaborative shorts made with Bayley Sweitzer, Oba, Zack Khalil, Maria Meinild, Anton Vidokle and members of the New Red Order.

Special thanks to The Herb Alpert Award in the Arts

In person: Adam Khalil

"If America is premised both on desires for indigeneity and the violent erasure of Indigenous peoples, New Red Order (NRO) asks how those desires can be routed into something productive and perhaps even sustainable." – *Artforum*

"Through collaboration, we aim to emphasize the work we produce and to undermine the notion of author." – Adam Khalil

PROGRAM

New Red Order - **Never Settle: Calling In** (4 min)

A short recruitment video for the public-secret society "New Red Order," which simultaneously satirizes and sincerely engages with solidarity and the desire for Indigenous epistemologies.

Adam Khalil and Maria Meinild - **Blue Communiqué** (15 min)

15 min single channel version of loop 2-channel HD video

In this moment when the believability of our reality continues to stretch - blue people are hoping to enter into our reality environment.

New Red Order - **Culture Capture: Crimes Against Reality** (9 min)

Culture Capture: Crimes Against Reality extends this examination into desires for monumentality and its dissolution, pursuing fantasies of removal by morphing monuments into metastasizing flesh via ritualized photogrammetric capture and virtual manipulation, performing a sort of sympathetic magic. The piece literalizes the violence of settler-colonial propaganda and features high-profile monuments such as the equestrian Theodore Roosevelt statue that stands in front of AMNH in New York City and "End of the Trail," both created by American sculptor James Earle Frasier. The video mines the archive of Frasier, going beyond simple iconoclasm to probe deeper, investigating desires for capturing indigeneity that motivated the artist, desires that continue to pervade the myths, dreams, and political foundations of the so-called Americas.

New Red Order - **What is Savage Philosophy (rhetorical question)?** (4 min)

A series of questions – have you ever met an Indian? what do you want from Indians? what do Indians want from us? – that lead to a discussion of representation versus usage and the question: What are savages for?

Adam Khalil, Bayley Sweitzer, Anton Vidokle - **A I O U** (30 min)

The distant future. An orbital facility of unknown origin. Here, the debt of taking a life will be finally repaid ... through resurrection. The victims of military violence across time are systematically brought back to life and guided through the all-too-familiar facility. As a staff of identical ushers draws back layers of confusion and pain, the freshly resurrected gradually become aware of the reality of their corporeal reinsertion: perhaps the world of the living is not a world at all; to be alive in this place may merely be an exhibit. We, the resurrected, overwhelmed by a literal second life, will of course discover our one inevitable destination: a place to sit, have a drink, and talk it out.

Adam Khalil, Bayley Sweitzer with Oba – **Nosferasta: First Bite** (30 min)

Spanning 500 years of colonial destruction, *Nosferasta: First Bite* tells the story of Oba, a Rastafarian vampire, and Christopher Columbus, Oba's original biter, as they spread the colonial infection throughout the "new world." Formally a vampire film and series of installations, the stylistically impressionistic *Nosferasta: First Bite* examines the guilt of being complicit in imperial conquest, while also acknowledging the difficulty of unlearning centuries of vampiric conditioning. At its core *Nosferasta: First Bite* asks, how can you decolonize what's in your blood?

Winner Ammodo Tiger Short Competition, Rotterdam International Film Festival

ABOUT THE ARTISTS

New Red Order (NRO) is a public secret society facilitated by core contributors Jackson Polys, Adam Khalil, and Zack Khalil. Polys is a multi-disciplinary artist who examines negotiations toward the limits and viability of desires for Indigenous growth. He holds an MFA in Visual Arts from Columbia University and was the recipient of a Native Arts and Cultures Foundation Mentor Artist Fellowship. Adam Khalil is a filmmaker and artist whose practice attempts to subvert traditional forms of image making through humor, relation, and transgression. He received his B.A. from Bard College and is co-founder of COUSINS Collective. Zack Khalil is a filmmaker and artist whose work explores an Indigenous worldview and undermines traditional forms of historical authority through the excavation of alternative histories and the use of innovative documentary forms. He received his B.A. at Bard College in the Film and Electronic Arts Department, and is a UnionDocs Collaborative Fellow and Gates Millennium Scholar. Their work has appeared at Artists Space, Haus der Kulturen der Welt Berlin, Kunstverein in Hamburg, Lincoln Center, Museum of Modern Art, Museum of Contemporary Art Detroit, New York Film Festival, Sundance Film Festival, Toronto Biennial 2019, Walker Arts Center, and Whitney Biennial 2019, among other institutions.

New Red Order (NRO) works with networks of informants and accomplices to create grounds for Indigenous futures. NRO emerges in contradistinction to an older, extant secret society dubbed "The Improved Order of the Red Men," an American organization, revived in 1934 as a whites-only fraternity, whose redface rituals and regalia are inspired by the country's most

famous, foundational act of Indigenous appropriation: the donning of Mohawk disguises by the Sons of Liberty during the Boston Tea Party. If the foundation of settler society rests both on desires for indigeneity and the violent displacement of Indigenous land and life, NRO asks how those desires could be channeled toward productive and sustainable ends.

Maria Meinild is an artist working primarily in video. Alongside her use of the moving image, she creates installations and objects both separate and in relation to the screen. In her works, she combines methods from the worlds of film and theatre with investigations of the staging of everyday life, patterns of social behavior, and our ideas of normality. She holds an MFA from the Royal Danish Academy of Fine Arts in Copenhagen and she has also studied at the Academy of Fine Arts in Vienna. She has exhibited her work at the Kunsthalle Exnergasse, Vienna; Vermilion Sands, Copenhagen; Galleri CC, Malmö; Aarhus Kunsthall, Aarhus; Kunsthall Charlottenborg, Copenhagen; Künstlerhaus Halle für Kunst & Medien, Graz; New Jörg, Vienna and Galerie Les Territoires, Montréal, among others. She lives and works in Copenhagen, Denmark.

Bayley Sweitzer is a filmmaker living and working in Brooklyn, whose practice revolves around an ongoing attempt to repurpose narrative film form in order to convey radical political possibilities. His work has been shown at Film at Lincoln Center, Walker Art Center, Tate Modern, Berlinale, Anthology Film Archives, Bozar in Brussels, Pacific Film Archive, Los Angeles County Museum of Art, Other Cinema in San Francisco, and Artists Space in New York City. Sweitzer has received a 2021 Creative Capital Awards and recent moving image commissions from the Park Avenue Armory in New York City, Gasworks in London, and Spike Island in Bristol. Sweitzer also works professionally as a focus puller and is a member of the International Cinematographers Guild, IATSE Local 600.

Anton Vidokle is an artist and filmmaker born in Moscow and based in New York and Berlin. He is a founding editor of *e-flux journal*. His films have been presented at museums, festivals and events worldwide, including the Yokohama Triennale; the National Museum of Modern and Contemporary Art, Seoul; Haus der Kulturen der Welt, Berlin; Documenta 13, Kassel; the Venice, Istanbul, Moscow and Taipei Biennales; as well as the Berlinale, the Locarno Film Festival, the Moscow International Experimental Film Festival and Doclisboa.

Oba ‘the Artist and Musician’. Born Wendell Scotts in Port-of-Spain, Trinidad, Oba is an artist, chef and actor based in Brooklyn. His paintings, sculptures and t-shirts have been featured at Motel Gallery and Rumpelstiltskin, Brooklyn. From 2016 to 2018, Oba was lead singer of the avant-noise supergroup Dead Companionship alongside Austin Sley Julian, Adam and Zack Khalil. He starred as King Alpha in Adam Khalil and Bayley Sweitzer’s 2018 film *Empty Metal*. Oba’s world-class corn soup has been slurped at the legendary Club Temptation in Flatbush, as well as fine establishments across the world.



The Jack H. Skirball Series is organized by Bérénice Reynaud and Eduardo Thomas and funded in part by the Ostrovsky Family Fund.