



Crystal Z Campbell

- Listen Now, We Speak Beyond This Moment

Film/Video

October 23, 2023

8 PM

PRESENTED BY

REDCAT

Roy and Edna Disney

CalArts Theater

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California Institute of the Arts

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.

Crystal Z Campbell

• Listen Now, We Speak Beyond This Moment

Crystal Z Campbell's films speak with collective power. Speaking before, and beyond, our present moment, these works unravel tangled and ignored histories, while also building future repositories for healing and knowledge. Campbell pulls from public records, long-lost archives, and future histories, reflecting upon our present-day failures. This evening of short films does not abide by a rubric of legibility. Rather, legibility is anathema to the social protection and fortified secrets of Campbell's artistic worlds—worlds constructed in service of Black bounty and reaping.

Please note: Listen Now, We Speak Beyond This Moment contains strobe lights.

The program includes a post-screening talk with Crystal Z Campbell, moderated by Jheanelle Brown.

The Jack H. Skirball Series is organized by Jheanelle Brown and Bérénice Reynaud.



Campbell's practice is geared, among other things, toward throwing light on the seemingly invisible or inaudible aspects of public secrets.



-Carina Evangelista, The Black Wall Street Times

Revolver (2022), 17 min.

Revolver is an archive of pareidolia, a situation in which someone sees a pattern or an image of something that does not exist, narrated by a descendant of Exodusters, Black people from the southern United States who fled violence and inequities following the American Civil War of 1861-'65. The city of Nicodemus in Kansas was deemed a refuge for Exodusters. Two contradicting narratives about this city are difficult to hold at once: the lure of a potential utopia while also being exiled in one's own land. Guided by memory, history, and rumor of a fabled Black utopia, *Revolver* pairs abstraction and perceptual inquiry with psychic conjuring. Sonic transitions forge this experimental documentary, a perpetual chronicle of witnessing and wayfinding.

Currency (2019), 3 min.

Currency is a sound film of refusal—a woman wears bygone forms of currency on the tips of her hair while preserving the greatest currency for herself.

Performer: Angela Davis Johnson / Videographer: David Wayne Reed

Flight (2021), 24 min.

Flourishing Black townships of Oklahoma in the 1920s — an archival record of communities in exile, awash in colors deemed “impossible.” Commissioned by OK Contemporary.

A Meditation on Nature in the Absence of an Eclipse (2017-2020), 8 min.

Running like water, an eclipse streams glimpses of irreversible consequence.

Go-Rilla Means War (2017), 19 min.

A filmic relic of gentrification. Featuring 35mm film salvaged from a now demolished Black civil rights theater in Brooklyn, *Go-Rilla Means War* is a parable weaving intersections of development, cultural preservation, and erasure.

Director: Unknown / Editor, Sound Designer: Crystal Z Campbell

ABOUT THE ARTIST

Crystal Z Campbell, a 2021 Guggenheim Fellow in Fine Arts, is a multidisciplinary artist, experimental filmmaker, and writer of Black, Filipinx, and Chinese descents. Campbell finds complexity in public secrets — fragments of information known by many but undertold or unspoken. Campbell’s recent works use underloved archival material to consider historical gaps in the narrative of the 1921 Tulsa Race Massacre, revisit questions of immortality and medical ethics with Henrietta Lacks’ “immortal” cell line, ponder the role of a political monument and displacement in a Swedish coastal landscape, and salvage a 35mm film from a demolished Black activist theater in Brooklyn as a relic of gentrification.

A featured filmmaker at the 67th Flaherty Film Seminar programmed by Almudena Escobar López and Sky Hopinka. Campbell’s films and art have screened and exhibited internationally: MIT List Visual Arts Center (Cambridge, Massachusetts); San Francisco Museum of Modern Art; Walker Art Center (Minneapolis); The Drawing Center (NYC); Nest (The Netherlands); ICA Philadelphia; the Museum of Modern Art (NYC); BLOCK Museum (Evanston, Illinois); REDCAT; Artissima (Italy); Studio Museum of Harlem (NYC); Bemis Center for Contemporary Arts (Omaha, Nebraska); Project Row Houses (Houston); SculptureCenter (NYC); and San Francisco Museum of Modern Art, among others. Campbell’s film *Revolver* received the Silver Hugo at the Chicago International Film Festival (an Academy Award qualifying festival).

Other honors include a 2022 Creative Capital Award, Harvard Radcliffe Film Study Center/ David and Roberta Logie Fellowship, Pollock-Krasner Award, MAP Fund, MacDowell, Mid-America Arts Alliance, Skowhegan, Rijksakademie, Whitney ISP, Franklin Furnace, Tulsa Artist Fellowship, and Black Spatial Relics.

Campbell’s writing is featured in *World Literature Today*, *Monday Journal*, *Hyperallergic*, and two artist books published by Visual Studies Workshop Press. Founder of the virtual programming platform archiveacts.com, Campbell is currently a visiting associate professor in Art and Media Study at the University at Buffalo and lives and works in New York and Oklahoma.

UPCOMING AT REDCAT

Eyeworks Festival of Experimental Animation: Al Jarnow

October 27

The Eyeworks Festival of Experimental Animation returns to REDCAT with a special retrospective screening of films by filmmaker and artist Al Jarnow. Since the late 1960s, Jarnow has created hundreds of animated films, including dozens of shorts for “Sesame Street” and PBS and his personal experimental films that bridge science and the quotidian, using time-lapse, drawing, and stop-motion techniques. Jarnow will present a program of his films in person, followed by an onstage conversation with Eyeworks Festival curators Alexander Stewart and Lilli Carré. Founded in 2010, Eyeworks is a curatorial project dedicated to exhibiting distinctive, personal, and visionary experimental films that use the technique of animation.

Tenzin Phuntsog: Heeding (Land) / Roaming (Heart) / Grasping (Language)

November 13

In Tenzin Phuntsog’s film and videos, he and his camera roam seemingly endless landscapes. The quietness of these landscapes are deafeningly loud. What are the hills saying? What guidance are they screaming to impart? What should we heed? But Phuntsog’s work also asks other questions: What happens when we abandon the act of roaming for the act of loving, the act of caring? Sitting still and deciding to extend grace to our parents? What should we heed when we listen to the achingly desperate beating of elders’ hearts? What do we do then? How do we respond? Digging deep into his personal history, Phuntsog makes films that, instead of leading with prescribed artistic or cinematic languages, lead with yearning and a journey to heeding knowledge beyond our immediate grasp.



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