



Mon Oct Nov 21 | 8:30 pm

Jack H. Skirball Series

FILM AT REDCAT PRESENTS:

Collapse Into Image

Drawn from some of the most distinctive media installations of the last few years, this program showcases projects by artists who translate their extended, multifaceted creative processes onto the picture plane of the moving image and, through this transposition, invite new thinking about time, space, actions and materials. The selection includes *Geometric Persecution* (2010), a recent piece by **Erika Vogt**, known for her rich and rigorous practice of abstracting images and layering media. Also featured are **Alex Hubbard's** often humorous, always thought-provoking videos, wherein painterly surfaces exist only to be dismantled, as in his most spatially complex piece to date, *The Border, The Ship* (2011). **William E. Jones**, meanwhile, salvages, alters, manipulates, or recontextualizes archival footage and photography, challenging the opposition between flatness and depth while deconstructing the relationship between power and imagemaking—vividly shown in *Spatial Disorientation* (2011), which is receiving its theatrical premiere.

The screening will be followed by a panel with artists Alex Hubbard, William E. Jones and Erika Vogt; art critic Joanna Fiduccia; consulting curator at the Getty Research Institute Glenn R. Phillips and curator Madison Brookshire

“Erika Vogt is among the most skilled of these artists who have been undoing the conventional limits of digital image-making with equal urgency and efficacy. Her work demonstrates a sophisticated understanding of photographic media and its ambiguous plasticity.”

– Catherine Taft, *Art Review*

"Hubbard uses flowers, balloons, plastic letters, and other mundane things in bizarre, at times aggressive ways, calling attention to their purpose and altering them through a series of vaudevillian maneuvers." — Lauren O'Neil Butler, *Artforum*

"Jones' repetitions feel luxurious, seductive, like the hook of a slow jam that breaks the moment when the needle skips – and, yes, poetic... Its horizontal language is rearranged, revealing new possibilities for vertical meanings, compressed energies, interstitial and even illicit desires." – Michael Sicinski, *CinemaScope*

Program

Erika Vogt, ***Geometric Persecution***

16mm and Digital Video on Digital Video, 15 minutes, 2010.

"A lone wayfarer travels through an abandoned set of landscapes and employs magic walking sticks and rusted devices and tools to assist her in her travels... As in much of Vogt's previous work, there is a refreshing lack of fixity in the images she assembles and disassembles, composes and decomposes." – Aram Moshayedi, *Artforum*

"At some point we realize, Vogt's film is as much a prescription as a record, a guide to handling and hooking and balancing our bodies with foreign geometries." – Sarah Lehrer-Graiwer, *Artslant*

Alex Hubbard: ***The Collapse of the Expanded Field I-III***

HD, 4 minutes and 28 seconds, 2007.

"A phone rings, and a tart yellow computer-generated square quivers in response. Cut to a tabletop seen from above, where a plastic cloth is unfurled; a vase is set down, filled with water and a rosy bodega bouquet; said flowers are decapitated, buds tumbling onto the slab in a series of dully emphatic thumps; the vase is shattered; the whole tableau—scattered flower bits and thick beads of water—is spray-painted black; a hooked cane snares and drags away the refuse; and the tablecloth is pulled off, leaving behind the cane, alone, before the screen goes dark..." – Susan Hudson, *Artforum*

Alex Hubbard: ***Lost Loose Ends***

HD, 4 minutes, 2008.

A Hans Hofmann-like play of rectangles immediately gives way to a tragicomic table-top performance involving letters, a light bulb, a fan and spray paint. In this video every thing changes, but the change

usually leaves a mark. Paint is more often used to make a kind of time-shadow than to record a gesture (although it does that as well). Finally, the destruction of a cymbal-cum-umbrella becomes a surreal musical happening.

Alex Hubbard: ***The Border, The Ship***
HD, 9 minutes and 30 seconds, 2011.

Super-imposed pipes spew paint; pulleys lift spinning weights; saws saw sawhorses; and red, yellow and blue proliferate in semi-casual drips, spatters and pours. An ever-present plastic skeleton transforms this seemingly comic scenario into a vanitas. Spatially, this is the most complex of Hubbard's works to date

William E. Jones: ***Killed***
Sequence of digital files, black and white, silent, 1 minute and 44 seconds, 2009.

& ***Punctured***
Sequence of digital files, b/w, 4 minutes and 57 seconds looped, 2010.

During the 1929 Depression, the Historical Section of the Resettlement Administration documented American society in photographs. The director of this program, Roy Emerson Stryker, had the ultimate say over which of the 145,000 negatives were worthy of printing and publication. Nearly half of the pictures made under the program's auspices from 1935 to 1943 were rejected, or "killed" by having holes punched into them. Stryker finally stopped destroying his subordinates' work in early 1939. After that date, all killed negatives were preserved and filed away, but they remained unprinted, and until recently, unseen. *Killed* and *Punctured* give us glimpses of these suppressed images in animated zooms, each beginning with a giant black hole in the center of the frame and culminating with a brief view of the entire picture.

William E. Jones: ***Spatial Disorientation***
Sequence of digital files, color, silent, 4 minutes and 45 seconds looped, 2010.

The original footage of *Spatial Disorientation* is a flight test seen from the cockpit of a U. S. Air Force plane. The material has been edited into a loop that repeats in variations: magenta and green, with motion blurs applied to each individual frame, some blurs parallel to the horizon line in the shot, and others perpendicular to it. The result is the longest, most visually complex movie I have yet made, with stroboscopic sequences that are a challenge to the eye. (W.E.J.)

William E. Jones: ***Monument***

Sequence of digital files, b/w, silent, 7 minutes and 52 seconds, 2011.

Monument derives from 44 photographs taken by the Detroit Photo Company circa 1905, and now in the collection of the Library of Congress. The photographs document public sculptures in North America. Each shot of *Monument* is a zoom into the face of a person represented in the sculpture, then a quick zoom out to the inscription identifying the subject. The sculptures recall a time when conventional ideas about public art and what it should commemorate were firmly entrenched, before other, more modern ideas supplanted them.

William E. Jones: ***The Soviet Army Prepares for Action in Afghanistan***

Sequence of digital files, color, sound, 2 minutes and 55 seconds, 2011.

The Soviet Army Prepares for Action in Afghanistan is derived from four shots of a Soviet film called *Heirs of Victory* (1975), which commemorates the Allied triumph over fascism in World War II. The original film celebrates the military might of the USSR in images of explosions and armed men leaping through flames. These images are subjected to such thorough manipulation that they become patterns flickering like a multitude of abstract paintings. Progressively, though, the shots become less abstract until they are completely recognizable in all their lurid grandeur.

Curator's Statement:

In recent years, one can detect a shared quality among the work of otherwise dissimilar artists. The subject, style and technique may differ, but a similar use of space pervades many recent moving-image artworks (as well as corollary bodies of prints, drawings, photographs and collages).

The images, arrived at over time, compress several processes onto one plane. The result is a picture that is flat, yet distended with a curious temporal density and an uncanny sense of space. The work may document an object, an action or even a performance; yet it does not take place in three-dimensional space.

The picture is graphically flat, but its history (or the history of its making) gives it depth. There are two planes – the vertical plane of the image (i.e the picture plane) and the plane of time – and the new work can achieve push/pull on either one. Instead of the taut space of

abstract expressionism, however, there is a kind of void dotted with objects and artifacts both significant and utterly mute – as though the very strangeness of the world could collapse into image.

Artists, Panelists and Curator's Biographies

Working in film, video, photography and drawing, **Erika Vogt's** practice is a conceptual investigation of different image-making processes. Vogt lives and works in Los Angeles. She received her BFA from New York University and her MFA from California Institute of the Arts in Valencia, CA. Her work has been exhibited nationally and internationally including exhibitions at Overduin and Kite, Los Angeles; the Henry Art Museum, Seattle, WA; the 2010 Whitney Biennial; the Centre Pompidou, Paris; The Museum of Modern Art, New York; and The Contemporary Art Center, Cincinnati, Ohio.

Alex Hubbard was born in Toledo, Oregon. He received his BFA from the Pacific Northwest College of Art and was a participant in the Whitney Museum of American Art Independent Study Program. He has exhibited his work widely, including solo exhibitions at Michelle MacCarone Gallery, New York; Standard, Oslo; The Kitchen, New York, Eleni Koroneou Gallery, Athens; and House of Gaga, Mexico City. He has participated in many group exhibitions, including the 2010 Whitney Biennial. His work is in the collection of the Museum of Modern Art, New York as well as the Museum of Contemporary Art, Miami. He lives and works in New York City.

William E. Jones has made two feature length experimental films, *Massillon* (1991) and *Finished* (1997); several short videos; a feature length documentary; and many installations. His work has been shown at the Cinémathèque française and Musée du Louvre, Paris; International Film Festival Rotterdam; Sundance Film Festival; Museum of Contemporary Art, Los Angeles; and Museum of Modern Art, New York. He has had retrospectives at Tate Modern, London; Anthology Film Archives, New York; Austrian Film Museum, Vienna; and Oberhausen Film Festival. He was included in several Whitney Museum of American Art Biennial Exhibitions; the Venice Biennale; and the Istanbul Biennial. His work is exhibited by David Kordansky Gallery, Los Angeles and Galleria Raffaella Cortese, Milan.

Joanna Fiduccia is an art critic and graduate student of art history at UCLA. She is an associate editor of *Kaleidoscope* magazine.

Glenn R. Phillips is Principal Project Specialist and Consulting Curator in the Department of Architecture and Contemporary Art at the Getty Research Institute in Los Angeles Prior to working at the Getty he was Assistant Curator for Special Projects at the Whitney Museum of American Art. He is currently a member of the curatorial team for *Pacific Standard Time: Art in L.A. 1945-1980*, a series of more than sixty concurrent exhibitions taking place across Southern California between Fall 2011 and Spring 2012.

Madison Brookshire lives in Los Angeles, where he makes films, videos and music. He has shown his work at the Toronto International Film Festival, the New York Film Festival, Migrating Forms, International Film Festival Rotterdam, Los Angeles Filmforum, REDCAT as well as solo exhibitions at the wulf. in Los Angeles, Parker Jones in Culver City and Presents Gallery in Brooklyn. In 2008-9, along with three collaborators, he was an artist in residence at the Hammer Museum. He received his BA in cinema and philosophy from Binghamton University and his MFA in Film and Video from the California Institute of the Arts.

Curated by Madison Brookshire.

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