

ABOUT CHRIS LANGDON

Chris Langdon was born in 1952 and attended Cal Arts from 1971-76, receiving both a BFA and MFA. Chris also worked for artists Jack Goldstein and John Baldessari in the production of a number of their films. From the late sixties to the early nineties she created a large and eclectic corpus of work in painting, graphics, sculpture, lithography, assemblage, photography, and other media. Her impressive number of films – about forty 16mm and 35mm shorts – were produced over a period of less than five years. In 1997, she graduated from Chinese medicine school and has worked as an acupuncturist and herbal doctor, living and working in China for several years.

“Chris Langdon is a rare breed: a true original! -a categorization I don't toss around lightly. I learned a lot working on films with her. She should have her own swimming pool by now, but it's not a perfect world.”

– Fred Worden

Funded in part with generous support from Wendy Keys and Donald Pels.

REDCAT is located at 631 West 2nd St., Los Angeles, CA 90012 – in downtown Los Angeles at the corner of 2nd and Hope Streets, inside the Walt Disney Concert Hall complex. Parking is available in the Walt Disney Concert Hall parking structure and in adjacent lots.

Tickets may be purchased by calling 213.237.2800, at www.redcat.org, or in person at the REDCAT Box Office on the corner of 2nd and Hope Streets (30 minutes free parking with validation). Box Office Hours: Tue-Sat | noon–6 pm and two hours prior to curtain.

UPCOMING FILM/VIDEO PROGRAMS

February 1: Paul Chan: *Waiting for Godot* in New Orleans: An Illustrated Lecture

February 27-March 7: REDCAT International Children's Film Festival

March 1: Don Levy: *Herostratus*

March 30: Ross Lipman: *Urban Ruins, Found Moments*

April 5: Light Echoes Dark: *The Films of Julie Murray*

April 19: Sharon Lockhart: *Lunch Break with Exit*

April 26: Jennifer Reeves: *When It Was Blue*

May 3: Gregorio Rocha: *The Lost Reels of Pancho Villa* with Edmundo and Felix Padilla: *The Vengeance of Pancho Villa*

May 10: Starting to Go Bad: *New Narratives* by Pat O'Neill

NOW, YOU CAN DO ANYTHING: THE FILMS OF CHRIS LANGDON

January 25, 2010

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS

REDCAT

NOW, YOU CAN DO ANYTHING: THE FILMS OF CHRIS LANGDON

Monday, January 25, 2010 | 8:30 pm

Jack H. Skirball Series

The exuberant, irreverent and surprising films of Chris Langdon make a welcome return to the screen after many years out of circulation. A student of Pat O’Neill, Robert Nelson, and John Baldessari, Langdon was incredibly prolific, producing a large body of work in painting, sculpture, film, photography, and graphics. Her legendary film work, created between 1972 and ’76, is often a brash and funny mix of the so-called high and low: one short film uses a bondage setup as a pretext for a critique of structuralism, while a ludicrous and satirical portrait of Picasso reveals the questionable authority of moving images. Never ponderous or needlessly abstruse, Langdon’s films are direct, formally unique, and full of intuitive flair and wild humor; they delight in provoking and challenging not only modes of artmaking but our reception of art and its purported messages.

In person: Chris Langdon

“Chris Langdon is the first punk filmmaker and the most important unknown filmmaker in the history of the Los Angeles avant-garde.” – Thom Andersen

“She was one of the best students and most respected by her peers for her films. She shot and helped edit two of my films. They would not have been doable without her help and guidance.” – John Baldessari

PROGRAM

Now, You Can Do Anything (made with Fred Worden, 1973, color, sound, 5.5min.)

“A day at the beach in Malibu, at the northwestern edge of what Reyner Banham calls ‘Surfurbia’ and a wry commentary on surf culture.” (Thom Andersen)

Bondage Boy (1973, color, sound, 5.5min.)*

A quiet evening at home with a little twine....” (Chris Langdon)

This is the Brain of Otis Crawford (1973, b/w, sound, 4min.)

“Sweetbreads 39 cents a pound.” (Chris Langdon)

999 BOY (1974, b/w, sound, 10min.) (aka Express Implication)

Based on a true story.

Bondage Girl (1973, color, sound, 6min.) (aka Immaculate Gate)*

Sometimes a cigar is just a cigar.

“Drugs are bad.” (Chris Langdon)

Interview With an Artist (ca.1975, b/w, sound, 13min.)

“The first mistake of art is to assume that it’s serious.” (Lester Bangs, quoted here without the permission of the filmmaker)

Go Oh Wow (1972, color, sound, 6min.)*

“Oh wow.” (You)

Picasso (April 8, 1973, b/w, sound, 3min.)*

“When Picasso died I wanted to make the first post-mortem documentary, as I knew would happen anyway, and cheaply. The film took four hours to finish from camera to print and cost a little under \$5.” (Chris Langdon)

Thin Premises (1974, color, sound, 5min.) (aka *I’ve Seen Hundreds of Movies 2, 5, 10, 20 Times or More as Long as This, Based on Thinner Premises*)

“One night I was watching a Hollywood musical with Jane Russell, and the quality which it had the most of was that the film was based on absolutely nothing; it only had a semblance of being something – props, costumes, etc....” (Chris Langdon)

Two Faces Have I (1973, b/w, sound, 3min.)

Cruisin’ for a bruisin’.

Love Hospital Trailer (ca.1975, color, sound, 3min.)*

“The existence of good bad literature – the fact that one can be amused or excited or even moved by a book that one’s intellect simply refuses to take seriously – is a reminder that art is not the same thing as cerebration.” (George Orwell, also quoted here without the permission of the filmmaker)

The Last Interview With P. Passolini (1975, b/w, sound, 6min.)

“I’ve never wanted to make a conclusive statement. I’ve always posed various problems and left them open to consideration.” (Pier Paolo Pasolini)

Revisionist history? Wish fulfillment? Mockery? Homage? Outrage? Effigy? Satire? Art assassination?

“Non capisco.” (P. Passolini)

Venusville (made with Fred Worden, 1973, color, sound, 10min.)*

“No montage, no human subjects, minimal visual content, and the artists basically pissing on the fourth wall by calling attention in every way possible to the artifice of what they’re doing. An anti-film school film made at film school.” (Mark Toscano)

The Gypsy Cried (1973, b/w, sound, 3min.)

“Part of the reason I made this is because when one likes something very much, or someone, it is hard to do anything but like it. I didn’t want to take anything away or add anything to this song because I like it a lot.” (Chris Langdon)

TRT 83min.

All films shown in their original 16mm format. Prints courtesy of the filmmaker and the Academy Film Archive. Films marked with an * will be shown in restored prints from the Academy. Program curated by Mark Toscano with Bérénice Reynaud and Steve Anker. Thanks to Thom Andersen, Pat O’Neill, Michael Scroggins, Josh Siegel, and Fred Worden. Thanks to Paul Reubens for revealing the existence of another Picasso.