

FILM AT REDCAT PRESENTS

Mon Apr 7 | 8:30 pm |

Jack H. Skirball Series

\$10 [members \$8]

Body and Flesh: The Tactile Cinema of Luther Price

Luther Price's painstakingly handcrafted films and slides are truly one of a kind as the artist layers viscerally distressed found film strips with provocative images, anarchic visual patterns, dirt, mold and other detritus in a sensuous, even ecstatic, vision of entropy and mortality—inscribed directly onto the film medium. Price's uncompromising work has been presented at storefront cinemas, underground performance venues and, in recent years, museums such as MoMA and the Whitney. The program features two slide projection pieces, including *Light Fractures* (2013) and several Super 8 films.

In person: Luther Price

<http://www.redcat.org/event/luther-price>

The short films of the underappreciated underground filmmaker Luther Price — one of the Biennial's stars — are part of the film program. But in one of the third-floor galleries Mr. Price also contributes some of the show's best pictorial art: projections of his lavishly scarified slides, pieced together from found film, filigreed with mold, textured with dust. In these entrancingly delicate, implicitly violent works, life, chance, obsessive art making and an intense artistic psyche descended from Pollock, Rauschenberg and Jack Smith — if not Hercules Segers — flashes before your eyes. — Roberta Smith, *New York Times*

"What emerges [from the films] is Price's great subject — the breaches, breakdowns, and collapse of body, family, and society, and by extension all of life, in the face of unstoppable philosophical forces. What makes it work is the nonstop flow of extraordinary, unforgettable imagery." — Gary Morris, *Bright Lights Film Journal*

In collaboration with the Los Angeles Filmforum and the Echo Park Film Center.

Program

Home (1990-99, Super-8mm, b&w, sound, 15 min.)

The Flood Slides (7 min.)

Recitations (2000, Super-8mm, 7 min.)

Light Fractures (2013, 35mm slides, 7 min.)

Door #2-37" (1998, Super-8mm, 17 min.)

Meat (dry 02) (1999, Super-8mm, 10 min.)

Ritual 629 (1990-99, Super-8mm, color, sound, 10 min.)

"I FIND MYSELF IN FEAR SOMETIMES.....I TRY TO GAIN SOME
WEIGHTBUT IN THE JOURNEY OF MY LIFE , MY BONES AND
FLESH WANT TO DEPART FROM MEMY VISIONS TRAVEL
.....VERY FAR AWAY.....AS AS I CRY SOMETIMES NOW
.....ONLY BECAUSE IT IS THE LAST HUMAN THING I CAN DO
.....THE SPRINKLES OF MY TEARS FALL IN ANOTHER TIME
AND ON MY MOTHERS BEAUTIFUL FACE AS SHE HELD ME IN HER
ARMS AT BIRTH.....WE CRIEDWE CRIED FOR LIFE"
.....LUTHER

What does the matter of film look like? A clean image transformed by nature; dust and stains that have never been washed off. Pieces cut and glued to other pieces, sculpting each other. Film can be seen as a cocoon that holds a life inside it; when its physical essence is manipulated, burned, buried, painted, and sliced, the cocoon is cut open to reveal a caterpillar and a butterfly posing together with the carcass and gathering ants and flies. The American artist Luther Price disfigures film to reveal the beauty of the process of putrefaction. Price has been doing this for over 25 years, most recently in the form of handmade 35- millimeter glass slides. In these, he makes the matter of film into its content, exposing what is actually present in it and on it, rather than what is represented through it. Minute, infinite braids and strands appear calligraphically within a coil of hair framed by translucent film. Dead ants curl up inside holes cut into filmstrips that have been chemically dyed brilliant shades of pink, purple, red, yellow, and blue. – *Idiom*

Luther Price will be presenting two additional screenings of different programs during his too-rare visit in Los Angeles.

**Saturday April 5 | 8:00 PM |
Echo Park Film Center**

I'll Cry Tomorrow, and other Super 8 films

1200 N Alvarado St. (@ Sunset Blvd.) Los Angeles, CA. 90026
(213) 484 - 8846 | info@echoparkfilmcenter.org

<http://www.echoparkfilmcenter.org/cinema/schedule.html>

**Sunday April 6th | 7:30 PM |
Los Angeles Filmforum**

Luther Price: Poetry of the Found

At the Spielberg Theatre at the Egyptian,
6712 Hollywood Blvd., Los Angeles CA 90028

For more event information: www.lafilmforum.org, or 323-377-7238

Tickets: \$10 general, \$6 students/seniors; free for Filmforum members. Tickets at the door or available by credit card in advance at <http://www.brownpapertickets.com/event/605977>

Experimental filmmaker, sculpture and performance artist **Luther Price** was born 1962 in Marlboro, MA. He attended the Massachusetts College of Art (BFA 1987) where he studied with Saul Levine. He teaches at the Massachusetts College of Art and Design. His work has been widely screened in the United States and Europe at such venues as the Museum of Modern Art, the Whitney Museum of American Art, The Wexner Center, the ICA Boston, the San Francisco Cinematheque, the Toronto International Film Festival and the Oberhausen Film Festival. His work was featured prominently in the 2012 Whitney Biennial. He lives and works in Revere, MA.

Price's films are distributed by Canyon Cinema in San Francisco, The Film-Makers' Cooperative in New York, and Light Cone in Paris. He is represented by Callicoon Fine Arts.

Known since the 1980s for his Super-8 films and performances, Luther Price has, in recent years, turned to 16mm film, creating new works from discarded prints of old documentaries, snippets of Hollywood features, and other examples of cinematic detritus. He re-edits the footage by hand, effaces the image through scraping, buries the films

to rot and gather mold, and adds chaotic visual patterns using colored inks and permanent markers. For soundtracks, he frequently uses only the brutal electromechanical noise generated by sprocket holes running through the projector's audio system. Each reel he produces is thereby a unique object, often altered to such an extent that it struggles through the projector, as if playing out the end of film itself; his is a cinema that ecstatically embraces its death drive, so as to achieve maximum potency.

Using some of the same techniques as for his films, the artist also creates handmade slides. He makes these slides to stand as general representations of his film pieces; when asked to contribute an image of his work for publication, he prefers to submit a slide, rather than reproduce one frame of a filmstrip, because each slide exists as a discrete, independent work. These isolated objects, however, demonstrate just as much strength as the films they are intended to epitomize.

Price typically begins with found footage, which he cuts up and reassembles, combines, and otherwise alters. He often presses other things between the two glass plates of the slides, projecting ants, dirt, and adhesive materials onto the gallery wall. Like his films, these slides are studies of a dying technology, pushing and exploring the qualities of light projected through and onto a variety of transparent, semitransparent, and opaque materials.

– Whitney Museum of American Arts

Filmography

Selected Slide Projection works

Light Fracture, 2013, 720 slides, 3 projectors *Meat*, 1999-2012, 80 slides *Sorry*, 2005-2012, 80 slides # 9, 2012, 400 slides, 5 projectors

Utopia, 2012, 160 slides, 2 projectors *Birthday*, 2012, 80 slides *Ribbon Candy*, 2012, 80 slides

Selected 16MM Films

2013 *Fragment* 2012 *Bergen and Tonic*; *Sorry* (2010-12); *Sorry - Horns* 2011 *Inkblot #40: Sleep*; *Inkblot #41: Sal Mineo is Gay*; *Inkblot #44: Aqua Woman Sorry - Walking*

the Cross "Quatch"; *Sorry #3*; 2010 *Inkblot #12: Pinch*; *Shelly Winters*; *Sprocket Blue*

2008 *Gift Givers Inkblot #11: The Biscuit Song*; *A Hallow Kiss for Mark LaPore*; *Helen's Dreaming*; *Inkblot #9: At Twilight*; *Inkblot #15: Inkblot*

#19: Sal Mineo at Sea; The Night Before; Old September Biscuits; Tamponia

2007 After the Garden of Eden; After the Garden: Dusty Ricket; The Biscuit Day; The Burnt Night; Drunk on the Couch; Inkblot #1; Kittens Grow Up; Mark Lapore is Dreaming of Elephants; The Mongrel Sister; Suffering Biscuits; Singing BiscuitsBiscuits; Sleeping Beauty; The Turquoise Garden

2006 Birthday; Deaf for Chicken Lip; Dreammaker; Fancy; Inside Velvet K; Nice Baskets; Rocket; Silk; URF16; Velvet K

2005 6789; Dipping Sauce; Domestic Blue; Have a Pickle; Jelly Flower; Nice BiscuitsBiscuits (1); Nice BiscuitsBiscuits (2); Same Day, Nice BiscuitsBiscuits; September Song; Turbulent Blue; You've Got The Toni

2004 Andy Warhol, Dirty Ribbon; Dirty Rosa; Patch of Green; Ribbon Candy

Selected Super 8 Films

2003 *Clown* (complete revised) 2002 *Mother* (revised) 2000 *Recitations* 1999 #5; *Dead Ringer*; *Home*; *Mother*; *I'll Cry Tomorrow* Parts 1 & 2; *Meat (blue 03)*; *Meat (dry 02)*;

Meat (situation 04); *Ritual 629*; *Yellow Goodbye* 1998 *Door #2-37*

1996 *Girl*; *Rex is the Dog*; *Slam*; *These and Those* 1995 *A*; *Me Gut No Dog Dog* 1994 *Clown Part II: Scary Transformations*; *In Black & White*; *Jellyfish Sandwich*;

Portrait of Tom Rhoads; *Sodom* (Double Projection) 1993 *Bottle Can*; *Run*

1992 *Clown (part 1)*; *Meat* 1991 *The Chronic Chapters*; *Nostril Hair* 1990 *HSC*; *Hump*; *Nancy*; *Porcelain Ribbon* 1989 "12"; *Eruption Erection*; *Sodom*; 1988 *Friend*; *Green*; *The Look of Love*; *Meet Me Near The Clothes Pin Honey Cup*

Cunt; *Mother*; *Mr. Wonderful*; *RHA RHA RHA*; *Summer Time Sucks*

Too; *Warm Broth* (Second Version) 1987 *Big Dog Is Dead*; *Noni (75)*; *Red Rooster*; *Ribbon*; *Shit Rags*; *Warm Broth*

1986 *Chicago Film*; *Cold, Cold Heart*; *Portrait*

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Curated by Steve Anker and Bérénice Reynaud