

FILM AT REDCAT PRESENTS:

Mon Feb 4 | 8:30 pm |

Jack H. Skirball Series

\$12 [members \$9]

MADISON BROOKSHIRE: Pure Time

Exploring the tactile elements of the cinematic experience, the work of artist/filmmaker/ educator/curator Madison Brookshire often features light play that produces complex, unexpected physical reactions through experiments with framing and duration. With *As Water Is In Water*, he merges his much-lauded camera-less work on 16mm (soaking the film strips in paint) with digital technology.

Rephotographed and edited in short, hallucinatory loops, the paintings collide to produce flat panels of time distended with space (set to *Revenant*, a composition by his collaborator Tashi Wada). He also shows other 16mm films, including *Over 30 Minutes*, made entirely at the lab using the timing lights of the printing process; and *Veils*, hand-made and paint soaked, allowing evaporation, dust, crystallization, mold, and more to inform the image.

In person: Madison Brookshire, Tashi Wada

"Walter Pater famously wrote that all art aspires to the condition of music, but Brookshire's films simply assume it, turning cinema from theater into happening." – *Modern Painters*

"Madison Brookshire comes to filmmaking through his attentiveness to the practices of contemporary musical composition. Inspired by composers such as La Monte Young and Éliane Radigue, as well as his studies with James Tenney and James Benning, he approaches time experientially, drawing our attention to the manner of its unfolding."
– Chris Kennedy

Program

Madison Brookshire and Tashi Wada:

As Water Is In Water

HD, color, sound, 31 mins, 2017

Paintings collide to produce flat panels of time distended with space, set to Tashi Wada's composition, *Revenant*. Wada's score, performed

by Wada and Stephan Mathieu, is spare, lean as the image is excessive, its meter working with and against the imagery. The picture is made from paint-soaked 16mm filmstrips, photographed with a digital camera, then edited to cycle in short, hallucinatory loops, forming abstract thaumatropes. Movement emerges from combinations of still images and steady tones, progressing as a series of eerily organic, affective plateaus.

Two

16mm, color, sound, 6 mins, 2018

Two is mostly dark except for two flares that articulate the darkness. Made from two 100-foot rolls of 16mm film that are unexposed except for when they are loaded into and out of the camera, the color extends to the sound track area of the film, producing a soft noise that changes slightly at the moments the film flares.

Over 30 Minutes

16mm, color, sound, 32:24 mins, 2018

A 16mm film made entirely at the lab using the timing lights of the printing process. The color is made by setting all three timing lights—red, green, and blue—to the number 36 out of a 50 point scale; the length of the film derives from this number as well, $36 \times 36 \times 36 = 46,656$ frames or 1,166 feet + 16 frames, or 32 minutes, 24 seconds. The image is simply a flat field of color, a deep purplish gray, unchanging except for minor variations of film grain, chemistry, and dust. The color extends to the area that the projector interprets as sound, creating a soft, pink noise. Both image and sound then, if not entirely static, are very steady. What becomes clear is how time affects our perception: staring at a relatively undifferentiated field of color for such a duration causes it to change, at first almost imperceptibly, then over time, dramatically. The image moves, but largely because of the viewer's physiological and emotional response to it; however, it is very much a film and can only be experienced with the pressure of time, such that "a little time in its pure state" as Deleuze writes, "rises up to the surface of the screen. Time ceases to be derived from movement, it appears in itself..."

Veils

16mm, color, silent, 18fps, 15 mins, 2013

A hand-made, paint soaked film, allowing evaporation, dust, crystallization, mold, and more to inform the image. Film strips—stained over days, weeks, and months with acrylic paint, ink, urine, termite droppings, etc.—are soaked in paint and saturated with time, resulting in a turbulent palimpsest with many layers and textures visible at once, each one moving with its own rhythm. There is an affective quality to the excesses of the imagery that is both repetitive and ecstatic, yet the overall experience is quiet and reflective.

Filmmaker's Statement

I believe that a philosophy of time is necessary for political action, and that studying it is necessarily a political act. I search for new concepts of time in combinations of images, sounds, and silences, carefully examining the feelings that temporal experiences produce. Merleau-Ponty once wrote that Cézanne wanted "to make *visible* how the world *touches* us." I seek to make visible—*sensible*—time's embrace.

Time is the means and medium of cinema, though not always its subject. I have endeavored to create a cinema free from what Giorgio Agamben refers to as an "eternal repetition of what happened" and is instead productive, reflective of a "pure potentiality." That is, I have worked to create films that do not diminish the virtual even as they become actual. At present, this means creating a largely imageless cinema that focuses on stasis—achieved, perhaps ironically, through repetition. It is this emphasis on repetition, a repetition at the heart of time itself, that resists the reification inherent in the image's "what was" and expresses a pure potentiality—the potential to be *and not to be* an image. As opposed to an "eternal repetition of what happened," I seek a cinema that can be an "eternally repeated action."

Experiencing these films makes us mindful of the reciprocal relationship between percept and perception. They open a rift between sensations and their objects, an opening that continues to evolve over time and allows us to engage with and even "read" our own perception as a kind of text. Though often abstract, my work is not an attempt to communicate "without mediation;" rather it reveals that perception itself is already a medium.

My ultimate goal is for the work to be generous—to be both giving and open. I use simple means and a human scale to emphasize the role of

the viewer and create art that aspires to the emotional complexity and richness of life.

About the Artists

Madison Brookshire is an artist and filmmaker whose work moves between experimental film, music, painting, and performance. While firmly rooted in the tradition of experimental cinema, he uses a wide variety of media—digital and analog; film, video, installation, and music—to engage viewers in deep experiences of time. He also frequently collaborates with musicians and composers, such as Tashi Wada, Mark So, and Laura Steenberge. His work has shown at REDCAT, MOCA, the Toronto International Film Festival, DokuFest, Union Docs, the New York Film Festival, International Film Festival Rotterdam, Bradford International Film Festival, Migrating Forms, Exploratorium, Los Angeles Filmforum, Echo Park Film Center, the Hammer Museum, and Artists Television Access. He has had solo exhibitions at Parker Jones, Culver City; and Presents Gallery, Brooklyn; and has been in group shows at the Torrance Art Museum; Gallery 400, Chicago; and Heliopolis, Brooklyn. His awards include a Rema Hort Mann Foundation Emerging Artist Grant, an ARC grant from the Center for Cultural Innovation, and being an Artist in Residence at the Hammer Museum and Echo Park Film Center. Currently, he teaches in the Art Department at the University of California, Riverside and works for VTS (Visual Thinking Strategies), an arts education non-profit.

Tashi Wada is a Los Angeles-based composer and performer whose works explore harmonic overtones, resonance, and dissonance through precise tuning and gradual change in pitch. Wada studied composition at CalArts with James Tenney, and presents his work internationally often in collaboration with other artists, including Charles Curtis, Julia Holter, and his father, composer Yoshi Wada. His most recent album *Nue*, was released last fall by Brooklyn-based label RVNG Intl.

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