

## FILM AT REDCAT PRESENTS

**Mon Sept 21 | 8:00 PM |  
ONLINE**

Jack H. Skirball Series

\$10 [members \$8]

To get tickets, visit: [All the Reasons](#)

## All the Reasons

Program co-curated by Mariah Garnett and Aimee Goguen

*All the Reasons* presents short films made by moving image artists who play with embodiment, queerness, identity, sexuality and the grotesque. By turns pornographic, silly, anxious, titillating, and horrifying, these works look at the world askance, while dealing with the messiness of having a body. Co-curated by two moving image artists, the selection aims at shifting the films' usual screening conditions (galleries or museums) to an innovative online single-channel viewing experience. Made from outsiders' perspectives, not to fit spectators' expectations but to create discomfort, these pieces are now transported to another setting where they don't necessarily "belong." The title of the program is loosely inspired by *100 Reasons* – a provocative 1991 collaboration between Sheree Rose, Bob Flanagan and Mike Kelley. Other titles include: Patty Chang's *Untitled (Eels)* (2001) and Michael Robinson's *Onward Lossless Follows* (2017).

**In person via Zoom: co-curators Mariah Garnett and Aimee Goguen;  
artists TBA**

"[Mike Kelley was] one of the most influential American artists of the past quarter century and a pungent commentator on American class, popular culture and youthful rebellion." - *The New York Times*

"The thing that people don't understand is that Bob was *my invention*."  
- Sheree Rose.

"[Patty Chang's *Untitled (Eels)*] calls attention to the viewer's own darker zones of fantasy and desire." - *The New York Times*

"[Michael Robinson's *Onward Lossless Follows* is] a mystifying reflection on man-made catastrophe, digitally-mediated romance, and the dangers lurking in small-town suburbia ... [It] is perhaps the filmmaker's richest work to date." - *Film Comment*

## **Program:**

Michael Robinson: ***Onward Lossless Follows***  
16mm, HD, iPhone, VHS, DV, and screen capture, USA, 17 min., 2017

A password-protected love affair, a little vapor on Venus, and a horse with no name ride out in search of a better tomorrow. The piece is a collaged film about heartbreak in the contemporary American psyche. It looks at the desire to find romance within a collapsing world, and considers abduction as a form of ecstatic escape – a potential shortcut to a better place.

**Michael Robinson's** collaged films explore the emotional mechanics of popular media, the nature of heartache, and the instability of the reality we inhabit. His work has shown internationally and has been included in major festivals such as Rotterdam, New York, London, Berlin, Oberhausen, Hong Kong and Toronto. Robinson has received support from FIDLab Marseille, The MacDowell Colony, Creative Capital, The Kazuko Trust, The Wexner Center for the Arts, and The Headlands Center for the Arts.

Seamus Harahan: ***Ubaldo Continiello***  
DV, color, stereo, Northern Ireland, 1:18 min., 2013

In line with the greater project of Harahan's work, *Ubaldo Continiello* focuses on the "marginal or ephemeral features of city experience," as it follows raindrops traveling tenuously along wires. "This patiently observed minor phenomenon takes on a peculiar, sensual elegance." – Declan Long

**Seamus Harahan** was born in 1968. He grew up in London and east Tyrone, where he currently lives. He is an ex-director of Catalyst Arts Belfast. He received the Film London Jarman Award in 2015.

Sheree Rose, Bob Flanagan, Mike Kelley: ***100 Reasons***  
Video, USA, 6:41 min., 1991  
Special thanks to Electronic Arts Intermix.

*100 Reasons* is a re-enactment of a live performance that was originally publicly staged in celebration of Bob Flanagan and Sheree Rose's 10th anniversary. The video shows a close-up shot of Flanagan's buttocks as Rose spanks him with a paddle and Mike Kelley reads text that he has written - "a list of one hundred appropriate names for a paddle."

**Mike Kelley** (1954 – 2012) is widely regarded as one of the most influential artists of his time. His diverse multi-media practice mines American popular

culture while drawing on the Minimalist and Conceptual art movements of the 1960s. He often worked collaboratively with other artists and was a leading figure in the Los Angeles art scene. In 2008, he established the Mike Kelley Foundation for the Arts to further his philanthropic work through grants for innovative projects.

**Bob Flanagan** (1952 – 1996) and **Sheree Rose** (born 1941) met in 1980 and documented their life and work up until Flanagan's death in 1996. Their work in performance art began with the 1989 piece *Nailed*, presented in conjunction with the release of the RE/Search publication, *Modern Primitives*. **Bob Flanagan** had cystic fibrosis and famously practiced sadomasochism as a means of coping with this affliction. **Sheree Rose** photographed many performance artists, including Genesis P-Orridge, Dennis Cooper, Amy Gerstler and Exene Cervenka and John Doe of X. Rose and Flanagan's long-term sadomasochistic collaboration is the subject of Kirby Dick's 1997 film *Sick: The Life and Death of Bob Flanagan, Supermasochist*, and their collected archives are kept at the ONE National Gay & Lesbian Archives at the University of Southern California.

Martha Colburn: ***Cats Amore***  
Super 8mm, USA, 2:20 min., 2000

A stop motion animated film using collages from paintings about cats in a state of exhibition. Soundtrack by Jacque Berrocal, James Chance and Jason Willett.

Born in rural Pennsylvania, **Martha Colburn** is an artist and filmmaker based in Los Angeles and Amsterdam. Her films are regularly screened and exhibited internationally.

Ilana Harris-Babou: ***Decision Fatigue***  
HD Video, USA, 8:32 min., 2020

The artist's mother stages an intimate, absurd, and sometimes painful makeup tutorial, tracing the choices she has made in her life in order to hold onto youth and remain well. Playing on phrases like "clean eating" and "minimalist lifestyles," Harris-Babou questions a world in which structural failures are often framed as personal choices.

**Ilana Harris-Babou's** work is interdisciplinary, spanning sculpture and installation, while being grounded in video. She speaks the aspirational language of consumer culture, mimicking cooking shows, music videos, and home improvement television, among others. She has exhibited work throughout the US and Europe.

Roksana Pirouzmand: ***Squeaking Carpet***  
HD Video, Iran/America, 21 sec., 2018

This video is excerpted from an interactive sculpture and a multi-channel video installation, and it depicts the artist's grandmother walking in a circle on a carpet that squeaks.

**Roksana Pirouzmand** is an Iranian multidisciplinary artist currently living and working in Los Angeles. She received a BFA from the California Institute of the Arts and is a current MFA candidate at the University of California Los Angeles.

Lucas Michael: ***Björn Again***  
Digital Video, USA, 1:55 min., 2004

Taking both iconic tennis photography and the pornographic "money shot" from the 1970s and 1980s as reference points, the piece tragic-comically probes cultural notions of winning and the societal pressure to succeed.

**Lucas Michael**, born in Buenos Aires, Argentina in 1965, received a BA from Rhode Island School of Design in 1988. He lives and works in New York City.

Skip Arnold: ***Marks***  
Video, color, sound, USA, 13 min, 1984

3-camera documentation of a live performance made for TV, performed at MP/TV, on 1/23/84 in which the artist uses his body to make marks on the walls of an 8x8x8' white room until he loses consciousness while an audience watches on closed-circuit TV.

**Skip Arnold** maintains a transgressive practice of performance, film and installation art. His work has been exhibited internationally, and he has received a number of awards, including a John Simon Guggenheim Memorial Foundation Fellowship. He lives and works in Paris.

Orian Barki and Meriem Bennani: ***2 Lizards Episode 1***  
HD Video, New York, 1:26 min, 2020

Made collaboratively in quarantine, this first episode, in a series of eight animations, depicts a beautiful moment of communion through sound waves in Brooklyn despite social distancing - the virus's protective membrane is

very sensitive to soap and heat but also bass. These two lizards are lucky: they work from home and can afford to stay inside.

**Orian Barki** is an Israeli documentary filmmaker whose work often centers on coming of age stories. She films and edits her raw and intimate documentaries herself.

**Meriem Bennani** is a Moroccan artist who works in video and installation. Juxtaposing and mixing the language of reality TV, documentaries, phone footage, and animation, she explores the potential of storytelling while amplifying reality through a strategy of magical realism and humor.

Angus Fairhurst: ***A Cheap and Ill-Fitting Gorilla Suit***

Betacam SP, UK, 4 min., 1995.

Copyright: Angus Fairhurst Estate, courtesy Sadie Coles HQ, London.

*A Cheap and Ill-Fitting Gorilla Suit* depicts the artist jumping around wearing a crude Gorilla costume, in an equally crude impression of the great ape. Over time, the suit disintegrates and reveals the nude body of the artist - "a skinny naked geezer" in his own words.

**Angus Fairhurst** (1966 – 2008) graduated from London's Goldsmiths College in 1989 and is one of the key members of the group of artists associated with the college in the late 1980s. He participated in the seminal exhibition *Freeze* (1988), which introduced the generation that became known as the Young British Artists. His work is included in numerous major collections including that of Tate, which houses his archive of video and animation.

Brontez Purnell: ***100 Boyfriends Mixtape (The Demo)***

16mm, USA, 8:06 min., 2017

In this urban fairytale, a young romantic talks to an unknown caller on his landline telephone and relates his philosophy of the world while shrink-fitting his shoplifted Levi's 501 jeans.

**Brontez Purnell** is a writer, musician, dancer, filmmaker, and performance artist. He is the author of a graphic novel, a novella, a children's book, and the novel *Since I Laid My Burden Down*. Recipient of a 2018 Whiting Award for Fiction, he was named one of the 32 Black Male Writers for Our Time by *The New York Times Style Magazine* in 2018.

Patty Chang: ***Untitled (Eels)***

Video, color, sound, USA, 17 min., 2001

“Video of eels in my shirt while laying on my back.” - Patty Chang

**Patty Chang** is an LA-based artist using performance, video, installation and narrative when considering identity, gender, transnationalism, the environment, and impacted subjectivities. Her work has been exhibited nationwide and internationally at multiple institutions. Her acclaimed exhibition *Milk Debt* will be held at the 18th Street Art Center, Santa Monica, CA in October 2020.

### **The Curators**

**Mariah Garnett** is an artist and experimental filmmaker whose films deconstruct the conventional hierarchy between filmmaker and subject. She holds an MFA from the California Institute of the Arts and a BA from Brown University. She was awarded a Guggenheim Memorial Foundation Fellowship in Film & Video in 2019. Her work has been exhibited and screened internationally at venues including The New Museum, the Los Angeles Municipal Art Gallery, Made in LA Hammer Biennial, CPH:DOX, New York Film Festival and Hot Docs. She lives and works in Los Angeles.

**Aimee Goguen** is a video artist who combines analog video with animation elements. Her work often re-imagines scenarios of bullying and putrefaction as staged, repetitive actions. She co-curated *Afterglow: Summer Video Series* with Harry Dodge. Her work has shown internationally including at CASSTL, Panel LA, LAXART, Participant Inc, and White Columns. She earned a BFA and an MFA at the California Institute of the Arts. She lives and works in Los Angeles.

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