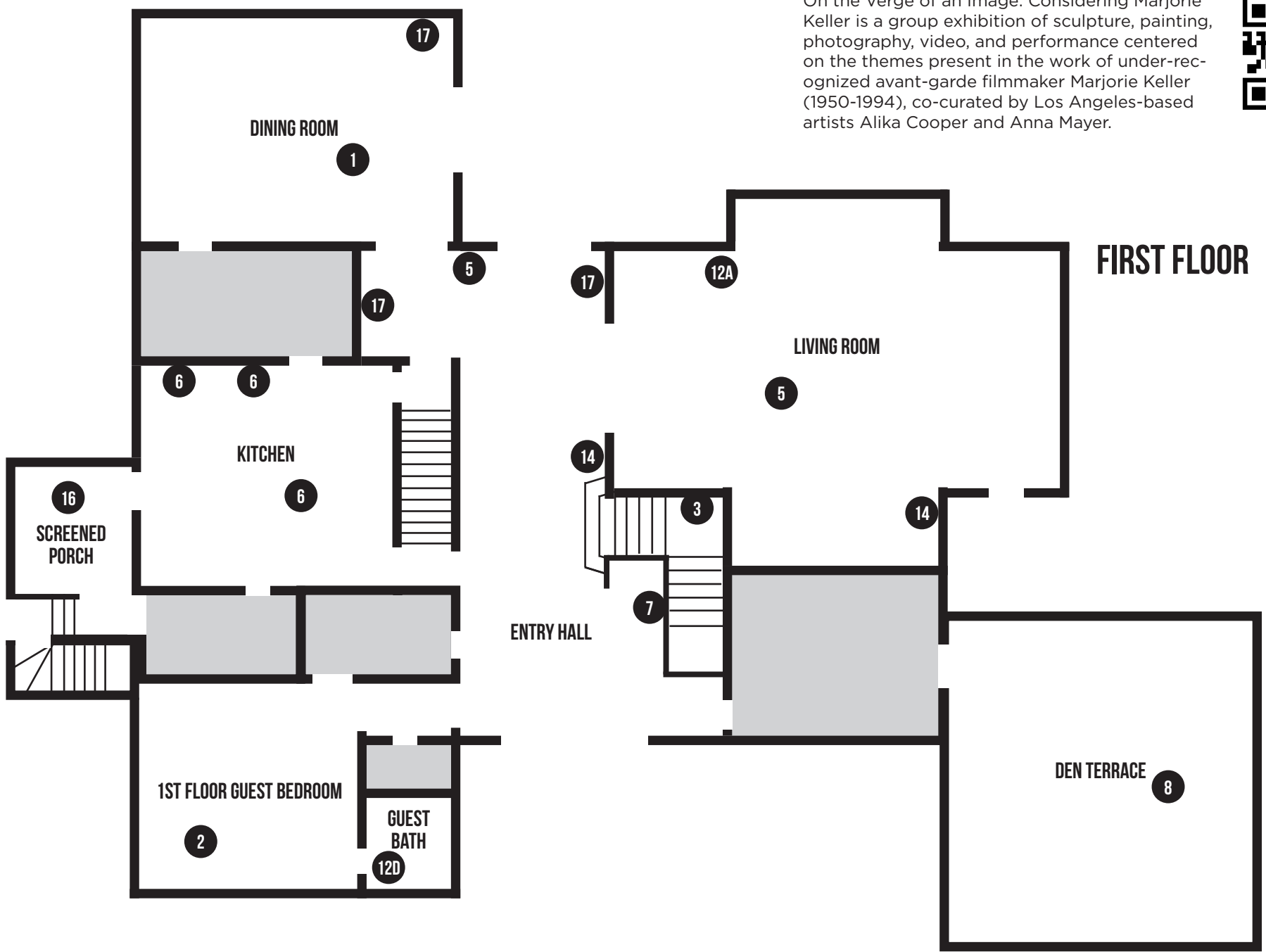


**ON THE VERGE OF AN IMAGE: CONSIDERING MARJORIE KELLER
AT THE GAMBLE HOUSE | OCTOBER 8 – DECEMBER 11, 2016**

Curated by Alika Cooper and Anna Mayer
Presented by LAND (Los Angeles Nomadic Division)

For more information, please visit www.nomadicdivision.org.

On the Verge of an Image: Considering Marjorie Keller is a group exhibition of sculpture, painting, photography, video, and performance centered on the themes present in the work of under-recognized avant-garde filmmaker Marjorie Keller (1950-1994), co-curated by Los Angeles-based artists Alika Cooper and Anna Mayer.



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THIRD FLOOR

1 **CHANTAL AKERMAN**
La Chambre, 1972
Film; color, silent; 11 minutes

Courtesy of Criterion Collection

The revolving perspective of Chantal Akerman's *La Chambre* allows the viewer to leisurely examine a small apartment and its objects as a moving still life. Catching a glimpse of the artist herself staring back at the viewer is both alarming and titillating, interrupting the orbit of space and inverting the viewing experience.

2 **SHIVA ALIABADI**
Imprints (version II), 2013
Copper, body imprints from various artists
Courtesy of the Artist

With a heavy emphasis on process, Shiva Aliabadi's sculptures often represent bodies through their residue or through the use of negative space, rather than image. The ghostly quality allows the work to comment on the excesses of the material world without quite participating in it. *Imprints (version II)* feels tarnished and used, its reflective surface displaying the bodily traces of those who have interacted with the piece and shaped its form.

3 **VANESSA BEECROFT**
vb.dw.039.13, 2013
Charcoal on paper
vb.dw.135.c, 1993-1994
Pencil and watercolor on paper
vb.dw.105.c, 1993-1994
Pencil and watercolor on paper
All Works Courtesy of the Artist

Vanessa Beecroft's drawings illustrate her obsession with the female form and relate directly to her ongoing performative practice. Two small drawings isolate body parts (a single pink arm, a pair of yellow legs in motion) and the large-scale dark portrait present an intimate examination of Beecroft's ongoing preoccupation with singularity and loneliness. The perception and representation of the female body is illustrated as fragile and alone, floating in pictorial space.

4 **ASHLEY CARTER**
Untitled, 2016
Steel, silicone rubber, plastic
Untitled, 2016
Steel, silicone rubber, plastic
Untitled, 2016
Steel, silicone rubber, plastic
Untitled, 2016
Steel, silicone rubber, plastic
Untitled, 2016
Steel, silicone rubber, plastic
All Works Courtesy of the Artist

Using readily available building materials, Ashley Carter's sculptures diagrammatically model the process of construction, exposing each of the distinct parts that make up the composition. This refusal to present a seamless, singular mass points to Carter's interest in hybridized forms and the idealization of the efficient body within capitalism. Her choice of materials and self-conscious fabrication techniques are in part a performance of masculinity that questions the sculptural canon and its common exclusion of female artists.

5 **ALIKA COOPER**
New Suit Attempt, 2016
Mixed media on panel
Two Piece, 2016
Mixed media on panel
Wet Suit, 2016
Bronze
All Works Courtesy of the Artist

Directly echoing the young girl in a red bathing suit in Marjorie Keller's *Daughters of Chaos*, Alika Cooper's paintings and bronze bathing suit sculpture exemplify her interest in abstractly imaging the female body and its absence. Using layers of fabric that have been carefully hand-dyed by the artist, the paintings use collage to suggest that gender is composed and mutable, with the formation of body image still within the control of the individual.

6 **CHERYL DONEGAN**
I Still Want to Drown, 2010
Video; color, sound;
2 minutes, 53 seconds
Audio courtesy of B&O Play
Untitled (red and blue), 2013
Acrylic on jute
Untitled (faded blue and neon pink), 2013
Acrylic on jute
All Works Courtesy of the Artist and David Shelton Gallery

In Cheryl Donegan's work, understated humor is a feminist strategy for making the everyday or banal explicit. In her seemingly off-the-cuff video and invested paintings of color variations of gingham fabric, Donegan's ironic romanticism is expressive and cutting. *I Still Want to Drown* addresses the complexity of the day-to-day lives of many women, while the gingham paintings bring domestic pattern into the complicated history of painting.

7 **VALIE EXPORT**
01-08 and 01-07, 2001
Photograph
Courtesy of the Artist and Galerie Tanja Grunert

VALIE EXPORT depicts and performs the female body attempting to conform and configure with the architectural built environment. EXPORT grapples with how the female form is perceived and received within a repressed, patriarchal culture, depicting the stark architectural environment overwhelming and consuming the woman in the photograph. The diptych suggests that the body can never fully merge with the built environment, which is further emphasized by the framing of the piece itself.

8 **NAOMI FISHER**
Dancarchy - Rugosa Rose, 2016
Peppermint infused wax, wood, mirror, ballet barre, sandbags, acrylic paint
Courtesy of the Artist

Naomi Fisher's sculpture intertwines performance with a strong relationship to dance and physical activity/mutability. *Dancarchy - Rugosa Rose's* wax elements with cast floral motifs will be transformed throughout the course of the exhibition as the sun and other natural elements change the surfaces, and create an impermanent architectural intervention amongst the insistent permanence of the house.

9 **NAN GOLDIN**
Geno in the lake, Bavaria, 1994
Photograph (cibachrome)
lo in camouflage, NYC, 1994
Photograph (cibachrome)
Both Works Courtesy of the Artist and Matthew Marks Gallery

Both of Nan Goldin's photographs depict a single figure with compassion and empathy. From the same generation as Marjorie Keller, Goldin shares with the filmmaker an ability to see value in the familiar. In Goldin's work, the personal is not only political, but is also allowed to remain private and emotional, insisting on the efficacy of both realms.

10 **TRULEE GRACE HALL**
Side By Side By Suggestion, 2016
Video; color, sound; 8 minutes
Audio courtesy of B&O Play
After Misconception, 2016
Resin, papier-mâché, foam, steel
Both Works Courtesy of the Artist

Trulee Grace Hall constructed an elaborate and immersive set for her mirrored video installation, depicting groups of people engaging with each other in ways that feel at once familiar and surreal. She does not shy away from the grotesque, allowing bodies and objects to interact in an open-ended, suggestive fashion. The undulating sculpture in Mr. and Mrs. Gamble's bedroom further highlights the corporeal playfulness of Hall's practice.

11 **DONNA HUANCA**
Echo Vibrate, 2016
Oil, acrylic, and pigment on digital print on canvas
Quetzal Island, 2016
Cast acrylic, pigment and mixed media
Orpiment (body pressing), 2015
Textile and plaster on board
All Works Courtesy of Peres Projects, Berlin

Donna Huanca's paintings grapple with the way in which bodies and subjectivities are constructed in an era when there is an elision between virtual and non-virtual space. The paintings and sculpture use mark-making and color to construct a complex set of skins that are at once grounded, bodily, and suggestive of dematerialized psychic states. The worked surfaces are simultaneously gesture and vestige of the absent body.

12 **MARJORIE KELLER**
She/Va, 1973 (12A)
Film; color, silent; 3 minutes
She/Va collages clips of home movies of children, mostly daughters, filmed by their fathers. The work's quick cuts create a

dance out of the various gestures, which include a girl practicing ballet in the direct sun and a small child walking while holding a demure umbrella. The choppy repetition of the movements suggests the expectation and dedication of a father's gaze.

Objection, 1974 (12B)
Film; color, sound; 18 minutes, 15 sec
Audio courtesy of B&O Play

Begun as a document for insurance purposes, the film is a visual tour of an upper-middle class home. As the objects in the house are catalogued room-by-room, the soundtrack presents household noise from children and adults never seen in the film. The disconnect between the unoccupied rooms and the intensifying sounds of a gathering is eerie and surreal.

Daughters of Chaos, 1980 (12C)
Film; color, sound; 20 minutes
Audio courtesy of B&O Play

"I had four older sisters who married, and I went to a lot of weddings and participated in many. I thought it was the greatest thing that could ever happen - that it would be the culmination of life experience. Yet there was a way in which I remembered and observed the kind of cynicism of pre-teenage girls about this event which they knew to be basically disgusting: that what was going to happen when these people got married was that they were going to have sex. And why anybody would ever do it - they just couldn't fathom." - Marjorie Keller

The Fallen World, 1983 (12D)
Film; color, sound; 9 minutes, 30 sec
Audio courtesy of B&O Play

Scholar Robin Blaetz observes that the film's "thematically and visually disparate elements are edited so rapidly so that they do not tell a story but rather evoke a sense of the connectedness of all things and the ways in which we incorporate a life-altering death into lived experience." The experience of the film evokes the process of forgetting and erasing, and suggests the futility of monumentalizing figures and events.

Private Parts, 1988 (12E)
Film; color, silent; 12 minutes, 45 sec

The third in a series of in-camera edited works, the film sets up a visual relationship between leisure and work, and the phallic and vessel. The first section of *Private Parts* follows a boy shooting off rockets first in a back yard and then at a rocky beach, with a second section depicting a group meal in a yard. The film suggests that gendered expectations are situated in the landscapes inhabited by children.

Part IV: Green Hill, ND (12F)
Film; color, silent; 3 minutes

Part IV: Green Hill creates a lulling landscape that moves between the simple details inside a house and the expansive sheen of the sea's surface outside. The outdoor landscape seamlessly shifts from the grey rubble of the foundation of the filmmaker's home under construction to the trembling trees and glistening water beyond. The intimacy and banality of being indoors in a constructed environment is shown in contrast to the wild and unfixed natural world.

All Courtesy of Canyon Cinema

13 **JOSH MANNIS**
Temple of Fashion featuring Joe Deutch, 2013
HD color video with sound;
8 minutes, 38 seconds
Courtesy of the Artist
Audio courtesy of B&O Play

The performer in Josh Mannis' *Temple of Fashion featuring Joe Deutch* poses and re-poses while dressed in a custom-made costume. The repetitive movements and editing techniques are exemplary of Mannis' work, which ranges from video to sculpture to detailed drawings in which it is the artist himself repeating gestures. The video's insistent soundtrack compels the viewer to remain present and observe the intricacies of Deutch's repetitive movements.

14 **ANNA MAYER**
Can Encount (Henne Cottage), 2016
12-color hooked rug
Can Encount (Tacoma), 2015
12-color hooked rug
Both Works Courtesy of the Artist

Anna Mayer's sculptural process emphasizes the idea of absorption, moving from private, intuitive making to the public presentation of the resulting diagrams, webs, and integrating structures. Mayer's photo-realistic textiles translate groups of objects she gathers in reference to specific people or locations. The resulting pixelated images made of thousands of knots represent the artist's rumination and revelation.

The images cohere the further away you get, falling into abstraction upon closer inspection.

15 **PAUL PESCADOR**
9/6 (01-12), 2016
Digital c-print

All Works Courtesy of the Artist

Shot in the Gamble House, Paul Pescador's photographs highlight the permeable boundary between the fantastic and the mundane as he reconfigures household items and introduces a series of unexpected props. Pescador works with repeated gestures to emphasize the potential for and opportunity in failure. Moving between various rooms of the house, the photographs ask us to revel in a world where familiar objects take on heightened significance.

16 **KARTEMQUIN FILMS**
Inquiring Nuns, 1968
Video; black and white, sound; 60 minutes
Courtesy of Kartemquin Films
Audio courtesy of B&O Play

Inquiring Nuns utilizes a traditional documentary style, well before the ubiquity of reality television and prank journalism present in today's culture. Two young nuns travel to various sites throughout Chicago to ask people the fundamental and complex question: "Are you happy?" The earnestness of the nuns and the artifice of the interview format gives viewers the opportunity to hear diverse worldviews and perspectives.

17 **VINCENT RAMOS**
Living Room (Behind Door), 1310 Venice Blvd. #4, 2014
Pencil and Rubbing on Paper
Living Room (Near Window), 1310 Venice Blvd. #4, 2014
Pencil and Rubbing on Paper
Case Study (C/S), 2016
Ephemera, objects, sound, display case
All Works Courtesy of the Artist

Vincent Ramos' conceptual drawings are intentionally spare. They diagram the walls of Ramos' uncle's home after his death, mapping where photos and pictures previously hung. The viewer witnesses memory and its making, through preserving and transferring the site to the Gamble House. The well-worn vitrine featuring his uncle's record with the music playing further enlivens the house with his uncle's presence.

18 **CAROLEE SCHNEEMANN**
Devour/Goya, 2006
Pigmented ink jet print
Courtesy of the Artist, P.P.O.W., and Galerie Lelong

Carolee Schneemann's photographic work heavily references cinema and avant-garde tradition. *Devour/Goya* employs and juxtaposes imagery associated with women's various cultural roles, suggesting that artists throughout history have projected restrictive ideals onto the female body. Schneemann's collage aesthetic does not shy away from presenting female desire and resistance.

JENNIFER WEST
19 *Movie Memory Imprint Maya Deren Meshes 1466 N Kings Rd (Hand Poppy), 2015*
Inkjet print on vintage movie screen, spray paint
Movie Memory Imprint Maya Deren Meshes 1466 N Kings Rd (Key), 2015
Inkjet print on vintage movie screen, spray paint
Both Works Courtesy of the Artist and Marc Foxx, Los Angeles

Jennifer West visited the Hollywood home where influential surrealist filmmaker Maya Deren shot her seminal work, *Meshes of the Afternoon*. While at the house, West used spray paint to outline objects and otherwise altered stills from Deren's film, using the site to produce these unique prints on vintage movie screens. West's ongoing interest in the specific materiality of filmmaking is apparent through her layering of filmic imagery and media.

For more information and artist bios, please visit www.nomadicdivision.org.

