

Summer FlatScreen Programme
Lower Gallery space
4 August–18 September 2016

FlatScreen1

–SCAPE

video works from Californian Coast curated by Jane Mulfinger

The search for works in this series began with images of vast sea, sky and landscapes in light of topical uncertainties. How do we frame infinity while collapse and contortion dominate the public sphere? How do our interior thoughts and external actions manifest while managing the smallest task to larger questions about life?

What developed curatorially takes on the voice of each artist's perspective. The empathetic mimesis of Maya Gurantz' *Elisa Elevator Cinema*, articulated in exacting detail, begins the series in close-up. Gurantz' elevator stage set provides the platform for psychological replay. Jane Chang Mi's *Restaurant Quality* examines the nature of artifice in the Herculean task of imitating Nature. A diorama pan regards this environment slowly and deliberately, in a sense coming to terms with the friction between reality and theater. Kio Griffith's *poetic monochrome*, a brighter memento, fills the screen with gliding slippages that surround the simple task of hand washing. Zooming out into the stratosphere, the mesmeric movement in Laurel Beckman's *The Space Between Objects*, changes the tenor to a distinctly playful glimpse of objects shifting in scale and placement, positing a walnut/brain as the protagonist. A humble Idaho potato in a California desert landscape by Washburn ends the series with an unencumbered root vegetable floating across parched land. What begins as existential crisis in *Elisa Elevator Cinema* ends in existential banality (or contentment) in Idaho.

In order of appearance:

Maya Gurantz

Elisa Elevator Cinema, 2015

03:36

A series of works in video and performance, *Poem of Elisa Lam* uses as its source material the physical language of a woman whose movement was captured by elevator surveillance cameras and posted online by the Los Angeles Police Department as a way to identify her body, located in a rooftop water tank of a downtown flophouse hotel in 2013. In *Elisa Elevator Cinema*, the artist transforms the original footage into cinema by staging herself into a more diverse shot language of close-ups and medium shots.

An artist in video, performance, installation and community-generated projects, Maya Gurantz' work uses these diverse media to interrogate the social imaginaries of American culture, and how constructions of gender, race, class and progress operate in our shared myths, public rituals and private desires. Formally, Maya's work is enriched both by her background as a dancer, as well as over a decade spent as a director of original experimental performance. For over a decade, Maya also facilitated the creation of site-specific, community-based projects with communities as diverse as rural Mississippi and Silicon Valley.

Maya's current projects synthesize sites of overlapping long-term research: constructions of female experience and mother wit—and narratives of spiritualism and madness.

Most recently, her work has been shown at the Museum of Contemporary Art Denver (solo), the Oakland Museum of California, High Desert Test Sites, Autonomie Gallery, LAX><ART and Movement Research at Judson Church. She has produced commissions of public video installations for The Great Wall of Oakland (Best Underground Public Art Installation 2015, East Bay Express), and for the 2016 Field Experiment Atlanta. Maya was recently awarded the 2016 Media Design Practices Summer Research Residency at Art Center for Gunworlds, a project investigating the intractability of the gun debate in America. This fall she will be Artist in Residence at the Grand Central Art Center, Los Angeles, to create new work.
mayagurantz.com

Jane Chang Mi

Restaurant Quality, 2015

02:38

In preparation for this work, Mi visited aquariums and amusement parks to consider how the white continent, Antarctica, is framed. At Sea World in San Diego, she observed the park's huge efforts to mimic the penguins' natural habitat including making environmental adjustments to temperature and light. She found the aquarist and trainers' consistent references to the animals' diet throughout the park as 'restaurant quality' disconcerting.

The ocean and seas have always played a large role in Mi's life. Trained as an ocean engineer and artist, her work considers land politics and postcolonial ecologies, exploring the traditions and narratives associated with environment. Utilizing art, she augments her science and engineering background to work through multi-layered and complex subjects; less constrained by linguistic signifiers, enabling communication across cultures and barriers, and permitting contact with a greater community on a global and international scale, where the multi-dimensionality and multi-vocality of human experience can be more fully expressed. She considers our past, present, and future as we journey towards a technologically oriented society.

Her work has been exhibited most recently at Contact: Foreign and Familiar at the Honolulu Museum of Art and Adjunct Positions in Los Angeles, Art House SomoS in Berlin, and Satoshi Koyama Gallery in Tokyo. She has been a visiting artist at the National Gallery in Amman, Jordan, sponsored by START House and Art Dubai, a scientist on the Arctic Circle Program departing Spitsbergen, Norway, a recipient of the University of California Institute for Research in the Arts grant and a fellow at the East West Center at the University of Hawaii, Manoa.

She is currently based in Los Angeles and Honolulu, where she teaches at both Chaminade and Hawaii Pacific University, and Pepperdine University, Los Angeles.
<http://janecmi.com>

Kio Griffith

a brighter memento, 2015

04:20

Poetry of the Kamakura era expressed edifying sensitivity to experiences of sorrow, loss or decay that reflect the fundamental reality of impermanence. These complex subjective responses to ephemeral external phenomena defy categorization as either positive or negative, productive or counter-productive, or worthy of cultivation or in need of transcendence. Where poetic composition requires a stable, seated meditative posture, the vacillation between stillness and enlightenment in all forms of movement or motion represent the disturbance of un-enlightenment that must be quieted and stilled.

Griffith is an inter-disciplinary artist, working with visuals and sound and is curator and editor producing diverse trajectory projects between the U.S. and Japan. His work posits not simply reflections of his pan-nationality but also of pan-sensory experience. Fine-tuning of the listening experience develops through exposure to the auditory chaos of discordance, euphonies and speech. Griffith reconstitutes 'optiphonic' paradigms into an immersive social communal experience by breathing new life into what may be lost in generational transference.

Growing up in the post modern context of Japan in the 70s, in the reactive industrialization, oncoming waves of westernized pop culture, and the meanderings of drifting side to side between two cultures, Griffith developed a code of aesthetics that could translate in the realm of uncanny nuances, mondegreens that could change meaning and sound, literary ideas and poetic expressions which change form and color when shifted across in translation. Living and working in Los Angeles allows his journey to continue exploring the “in between” senses that could lead to a better understanding of how art, nature and humanity could collaborate effectively.

Griffith has exhibited in the UK, Japan, Germany, Croatia, China, Hong Kong, Korea, Turkey, Belgium and the U.S. He has performed, collaborated or curated various musicians and contemporary artists, dancers and designers in galleries, museums, clubs and unconventional spaces, locally and internationally. His current projects include serving as Project Director at TYPE (Tokyo+Yokohama Projects Exchange), curator and development director at ARTRA, associate editor at Fabrik and Artillery magazines, art director at Angel City Jazz Festival and has designed over 300 album jackets. Griffith was recently invited to exhibit in the 2016 Aichi Triennale and has been selected for the 2017 Emerging Curators program at LACE (Los Angeles Contemporary Exhibitions.)
<http://kiogriffith.com>

Laurel Beckman

The Space Between Objects, 2015
02:40

The Space Between Objects is part of a suite of works that poetically address the relationship between the brain, the mind (consciousness), and affect; featuring the neurocentric quest to map otherwise elusive feelings. This work, in particular, uses the expanding universe- due to the space between (celestial) objects getting bigger*- as the alternately stressful and peaceful environment where the ‘protagonist’ (a walnut without its shell, a virtual mind) is separate from, then becomes part of the cosmos as it tumbles to unknown psychic and physical places.

Working with and nurturing eccentric positions and spaces, Laurel Beckman’s practice investigates perceptual phenomena, affect, stage and screen space, the built and imagined environment. Attending to themes at the crossroads of consciousness + social conditions, meta-physics + science; and through the use of unconventional structure, absurdity and humor, Beckman’s projects are playfully layered, giving equal weight to conceptual and visual richness. Beckman’s projects often enlist commercial, neglected, and civic spaces in the development and/or presentation of her work, including billboards, gas stations, private porches, and an abandoned utopic community. Her video and public works have been presented at festivals, public spaces, art and film venues throughout the United States and abroad in roughly 30 countries including Canada, Peru, Palestine, Australia, India, China, Switzerland, Italy, Germany, Iran, Netherlands, Brazil, the UK and France. She is a professor of art at the University of California Santa Barbara, USA.

*Considered as a source of uncertainty or fear, the expansion of space may explain humans’ feelings of itinerancy and disconnection.
<http://www.arts.ucsb.edu/faculty/beckman/>

Stephanie Washburn

Idaho, 2015

04:59

Idaho presents a still shot of the open desert in Mojave, California. The eponymous Idaho potato then appears to roll across the horizon line. In fact, it has simply been tossed across a flatscreen laid face up on the floor. The effect counters a pictorial vanishing point with the intimate entropy of a horizontal plane, entangles mythic with mundane, a sublime of limits. It is an interpretation of the landscape genre, here at the ghost end of Romanticism.

Stephanie Washburn works in various media including drawing, painting, photography and video. Her work explores the relationship between an image, its materiality, and the psychological space and body of the viewer.

Recent projects use the flat screen as a support for various physical and performative gestures. She then documents, as either photographs or video, resulting combinations of material and digital information, posing a real physicality as the dramatic player in both the digital spectacle and her own hybrid image making.

Her exhibitions include ACME Gallery, Los Angeles, CA; Mark Moore Gallery, Culver City, CA; Claremont University, Claremont, CA; and Fellows of Contemporary Art, Los Angeles, CA. Her work is in various collections including MCA San Diego, the Agnes Gund Foundation and Los Angeles County Museum of Art. She lives and works in Ojai, California.
<http://www.swashburn.com>

FlatScreen2

A BIT OF A GIG, 2016

Giorgio Sadotti

On 24 June at 8pm, the band GIORGIO SADOTTI (line up Giorgio Sadotti, Leda Sadotti, Mary George and Jamie Kirkbride) played in the Arch space to open the parallel exhibitions WINDAUGE and SOUNDS LIKE I (COMPOSING). At the artist's request, the gig was documented by Michael Curran on Mini DV with videotape running out just before Leda Sadotti's final solo, leaving the recording incomplete.



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