

William E. Jones, *Punctured*, 2010. Sequence of digital files, black and white, silent, 4 min., 56 sec., loop. Courtesy of the artist and David Kordansky Gallery, Los Angeles

NEW SLIDESHOW
CONTEMPORARY ART CENTER
October 6–9, 2016

NEW SLIDESHOW

FILMS

William E. Jones
Punctured, 2010
Duration: 5 minutes

Robin Rhode
Open Court, 2012
Duration: 1 minute

Seth Price
Feeling in the Eyes, 2002
Duration: 5 minutes, 56 seconds

John Stezaker
Horse, 2012
Duration: 2 minutes, 13 seconds

Sophia Peer
I'd Rather Be Sleeping, 2013
Duration: 5 minutes, 35 seconds

Mishka Henner
No Man's Land (A Road Movie), 2014
Duration: 6 minutes, 48 seconds

Patricia Esquivias
Natures at the Hand, 2006–2010
Duration: 3 minutes, 48 seconds

Nan Goldin
Scopophilia, 2011
Duration: 25 minutes

Film and video are mediums made from still photographs that are set into motion for naturalistic effect. Breaking or disrupting film's naturalistic illusion is one strategy artists have engaged in order to insert a critical position within a medium that is most often used for straightforward storytelling or documentary purposes. By exposing the gaps between individual frames, or putting together rapid-fire images that don't quite blend together, artists are able to create other forms of narrative.

Slideshows have been part of the photography landscape since lantern slide projections of the nineteenth century and domestic evenings spent with families revisiting family vacations. Artists began using the slideshow format during the 1960s: Chris Marker's film *La Jetée* (1962), a sci-fi psychological thriller, was composed almost entirely of still images, imbuing the film with an uncanny and otherworldly mood. Projected slideshows became a common way to exhibit photography in museums as well; photographers such as Garry Winogrand and Helen Levitt exhibited their color work at MoMA in slide format during the 1960s and 1970s, respectively, in part because color photographs were at that time unstable and expensive to print. Nan Goldin's landmark work *Ballad of Sexual Dependency*, of 1985, was conceived and shown as a slideshow.

Since the 1980s, artists have continued to explore the slideshow as a medium somewhere between still photography and film. *New Slideshow* features works by eight contemporary artists exploiting the potential of the slideshow. A highlight of the exhibition is Nan Goldin's 2011 film *Scopophilia* (running time, 25 mins). Other artists include: Patricia Esquivias, Mishka Henner, William E. Jones, Sophia Peer, Seth Price, Robin Rhode, and John Stezaker.

New Slideshow is approximately one hour in length and starts on the hour, every hour.



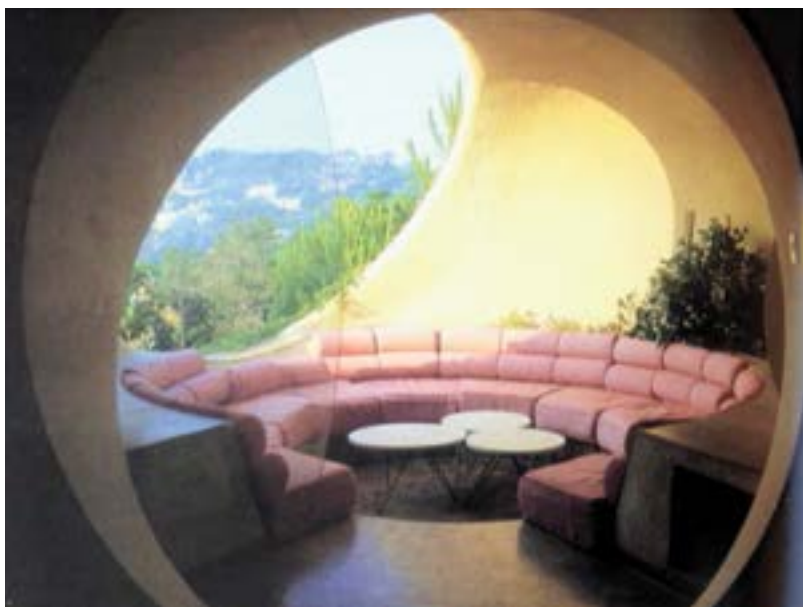
William E. Jones
Punctured, 2010
Duration: 5 minutes
Courtesy of the artist and David Kordansky, Los Angeles

Jones' quasi-violent video compilation comprises hundreds of Farm Security Administration (FSA) photographs by Walker Evans, Marion Post Wolcott, and others, "killed," or deaccessioned, by FSA director Roy Stryker by puncturing the negatives with a paper punch.



Robin Rhode
Open Court, 2012
 Duration: 1 minute
 Courtesy of the artist and Lehmann Maupin, New York and Hong Kong

Making use of found props and sets, Rhode stages a performance at a Richard Serra sculpture in Berlin, lobbing snowballs at the formidable steel object in a David-and-Goliath act of irreverence for the older artist and perhaps modern art itself.



Seth Price
Feeling in the Eyes, 2002
 Duration: 5 minutes, 56 seconds
 Courtesy of the artist and Petzel Gallery, New York

Price's own spacey electronic soundtrack serves as a backdrop to a slideshow of fantastical domestic interiors taken from design magazines of the 1970s and 1980s.



John Stezaker
Horse, 2012
 Duration: 2 minutes, 13 seconds
 Courtesy of the artist and Captain Petzel, Berlin

Rapid-fire images of different racehorses in a standard pose, appropriated from 30 years of the same racehorse catalogue, combine to conjure a single, idealized, nervously trembling horse on screen.



Sophia Peer
I'd Rather Be Sleeping, 2013
 Duration: 5 minutes, 35 seconds
 Courtesy of the artist

Peer's father Aaron narrates a slideshow of a trip to the American West, made with his wife Alice, elevating the banal to the beautiful in occasional and unexpected moments.



Mishka Henner
No Man's Land (A Road Movie), 2014
 Duration: 6 minutes, 48 seconds
 Courtesy of the artist and Bruce Silverstein Gallery, New York

Selected Google street views of women stationed by the road in rural landscapes, sourced through online forums where men share information about the whereabouts of sex workers, constitute Henner's often surreal meditation on the nature of contemporary social exchange.



Patricia Esquivias
Natures at the Hand, 2006–2010
 Duration: 3 minutes, 48 seconds
 Courtesy of the artist and Murray Guy, New York

Three short videos comprise *Natures at the Hand*, in which Esquivias ponders nature in various ways: by lighting matches to illuminate matchbox illustrations of animals; by comparing elaborate topiaries from European palaces to urban shrubs in Guadalajara, Mexico; and by throwing a basketball against a window with a view to the setting sun.

Nan Goldin
Scopophilia, 2011
 Duration: 25 minutes
 © Nan Goldin. Courtesy of the artist and Matthew Marks Gallery, New York

A reappraisal of *The Ballad of Sexual Dependency*, Goldin's classic slideshow of 1985, *Scopophilia* ("the love of looking") also features intimate portraits of Goldin's circle of friends, taken throughout her career, here shown in relation to paintings in the Louvre Museum, where Goldin was granted permission to photograph freely in 2010.

FOTOFOCUS BIENNIAL
PHOTOGRAPHY,
THE UN-
DOCUMENT
OCTOBER
2016

NEW SLIDESHOW

CURATED BY FOTOFOCUS

Kevin Moore, Artistic Director and Curator

The FotoFocus Biennial 2016, themed *Photography, the Undocument*, features over 60 exhibitions at Participating Venues and eight exhibitions curated by FotoFocus Artistic Director and Curator Kevin Moore. These eight exhibitions bear diverse and nuanced, yet interconnected, relationships to the theme, which seeks to break apart assumptions about photography's documentary character by emphasizing the medium's natural tendency to distort, edit, and reshape the visible world.

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