



Robin Rhode, *The Moon is Asleep*, 2016. Super 8mm film transferred to digital HD, duration: 1 minute, 50 seconds, edition of 5. Courtesy the artist and Lehmann Maupin, New York and Hong Kong

ROBIN RHODE: THREE FILMS

NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER
October 1, 2016–January 23, 2017

ROBIN RHODE: THREE FILMS

South African, Berlin-based artist Robin Rhode (b. 1976) engages a variety of visual languages—photography, performance, drawing, film—to construct lyrical narratives with social and political import as well as a good bit of poetry. Making use of everyday materials, such as soap, charcoal, chalk and paint, Rhode creates fantasy narratives, often with a Chaplin-esque character played by Rhode himself at the center of the drama. Coming of age in a newly post-apartheid South Africa, Rhode was exposed to many different forms of expression, namely, hip-hop, film, and popular sports, as well as the black community's continued reliance on storytelling in the form of colorful murals. Rhode applies a hybrid, street-based aesthetic to intervene in urban landscapes and transform them into imaginary worlds.

Robin Rhode: Three Films features, in a continuous loop of approximately ten minutes, *Rocks* (2011), *A Day in May* (2013), and *The Moon is Asleep* (2016).

All Works Courtesy the Artist and Lehmann Maupin, New York and Hong Kong



Rocks, 2011
Digital animation
Duration: 2 minutes, 45 seconds



A Day in May, 2013
Digital animation
Duration: 3 minutes, 15 seconds



The Moon is Asleep, 2016
Super 8mm film transferred to digital HD
Duration: 1 minute, 50 seconds

FOTOFOCUS BIENNIAL
PHOTOGRAPHY,
THE UN-
DOCUMENT
OCTOBER
2016

ROBIN RHODE: THREE FILMS

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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