

PLAY &

REWIND

Ode to Summer on Film

August 12 - October 7, 2018

The exhibition is organized by Olga Dekalo, Assistant Curator, and is made possible through the generous support of Vickie Morris, Amanda and Darrell Alfieri, and Dyllan McGee.

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PLAY & REWIND: Ode to Summer on Film presents film and video installations that take on the form of repositories of images framed by the summer landscape. The title refers, in part, to ideas and images of play and recreation and also references the act of recalling and reminiscing about the past. Using both digital and analogue processes, the majority of the works allude to how images are constructed and their physicality. Also noteworthy, the majority of the artists in the exhibition take traditional approaches to media utilizing constructed and found materials, 3-D and slide projection, as well as 8mm and 16mm film that further inflect nostalgic overtones. These methods of storytelling hint at parallels between the act of reminiscing and the nature of working with film where scenes are cut, sequenced and often reordered to suggest meaning.

The works depict an array of subjects, predominantly youth, occupying settings such as the seaside, play yards and dramatic plains. Collectively they map geographies extending from the Hudson Valley to New England, Los Angeles, Puerto Rico and Europe. These settings undergo a transformation by the subjective and emotive lens of artists who span different generations and include luminaries such as the photographer Tina Barney and abstract painter Agnes Martin, whose only film, *Gabriel*, is on view. *PLAY & REWIND* also includes younger practitioners such as Trisha Baga, Phil Collins, Laida Lertxundi, Beatriz Santiago Muñoz and Cengiz Tekin.

TINA BARNEY's iconic tableaux portray the daily life of the social elite. When asked about the lack of interaction in her work, she has said, "This is the best that we can do. This inability to show physical affection is in our heritage." Perhaps best illustrated by those connected to the artist, the sentiment persists in her many portraits of siblings. Typically made with an 8-by-10 large-format view camera, Barney's portraits detail affluent settings and the lives of young people who occupy them. Departing from the medium of still photography and using an 8mm video camera, Barney adapts a directorial mode of picture making where subjects are seen interacting with the artist—albeit silently to the viewer. This evidence of interaction between the artist and her subjects further imparts the individuality of her "sitters" and reveals a certain angst and ambivalence of pre-teen and teenage youth.

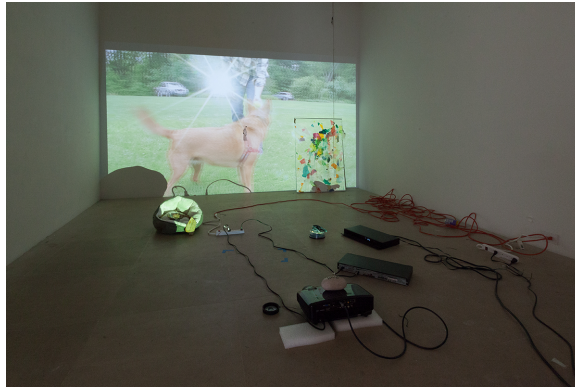


Tina Barney. *Youth*, 2016. 8mm transferred to video. Video still. Image courtesy of the artist and Paul Kasmin Gallery

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TRISHA BAGA's room-size installations incorporate video, sculpture, found objects and performance. The 3D video work *Dog Day* begins with the sound of Bob Barker calling a *Price Is Right* contestant to "come on down" layered atop of cut scenes of audience members watching the trans-genre artist Mx Justin Vivian Bond perform. Consequent footage—projected in 3D and also hand rendered—is largely centered around a day in the life of PG the dog. Interspersed scenes of the artist at the beach and driving coalesce with PG's roaming the picturesque grounds of Bard College in upstate New York. Baga often takes such a patchwork approach to media by weaving a disorienting array of images and installation elements and offers an on-and-off screen experience.

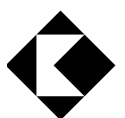


Trisha Baga. *Dog Day* (2013). Installation view. Image courtesy the artist and Greene Naftali, New York

PHIL COLLINS' image-making examines how we participate in and understand culture through the camera's lens. Continuing a participatory aspect of his practice, *free fotolab* is an homage to 35mm film on the brink of its dissolution in the digital era. Combining images collected from strangers in different European cities such as Milton Keynes, St. Gallen, Belgrade, Eindhoven and Banja Luka, Collins creates a photographic archive of randomly developed rolls of 35mm film. He sourced the images through an open call and subsequently processed and developed the negatives for free with the condition that participants cede all image rights to the artist. Collectively, the eighty slides that comprise the nine minute and twenty second slide show present a physical trace and serve as a forebear of the present proliferation of image sharing. Moreover, the formal presentation of the commonplace subject matter in the museum gallery removes the family photo album from its original context and facilitates an alternative viewing of scenes of everyday life.



Phil Collins. *free fotolab*, 2009. Installation view. Image courtesy Shady Lane Productions, Berlin and Tanya Bonakdar Gallery, New York



LAIDA LERTXUNDI's films explore how viewers' desires and expectations are shaped by cinematic forms of storytelling. Her work searches for alternative ways of linking sound and music with a particular setting. Lertxundi's 2010 film *Cry When It Happens* depicts staged scenes of play, loss, and the transformation of everyday environments. Shot within and around Los Angeles, the work maps a geography of different landscapes transformed by affective and subjective states of her characters. The work stems from the filmmaker's shared experiences with non-actors and depicts Lertxundi's friends and acquaintances. Here, young people dominate the screen and reveal various character interventions in the landscape.

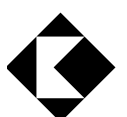


Laida Lertxundi, *Cry When It Happens / Lloro Cuando Te Pase* (2010). 16mm film transferred to video. Image courtesy of the artist.

In 1967, at the height of her career, AGNES MARTIN left New York and returned to her home in Taos, where she abandoned painting to pursue writing and meditation. As Martin made her return to painting in the 1970s, in the course of five months, in 1976, she made her only film *Gabriel*. In the film, Martin follows the protagonist, a ten-year-old boy who lived near the artist on the mesa in Cuba, New Mexico. As he ambles through sand, water, and sky, the artist introduces the sound of Bach's Goldberg aria. These documented vistas are, of course, grids, Martin's great subject. The film premiered at the Museum of Fine Arts, New Mexico and was screened at the Institute of Contemporary Art, Philadelphia and the Anthology Film Archives, New York in 1977. Most recently, *Gabriel* was shown at the Solomon R. Guggenheim Museum, New York (2016).



Agnes Martin. Still from *Gabriel*, 1976. 16mm transferred to digital video, color, sound.



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Working in an uncontrived, observational style, **BEATRIZ SANTIAGO MUÑOZ** combines the sensibility of documentary film while blurring the boundaries between fact and fiction. In *Other Uses*, she fragments scenes of calm waters and fishermen casting their lines off the dock of Roosevelt Roads, the former US Naval Station in Ceiba, Puerto Rico. Using a handcrafted device the artist named *malascopios*—or reflective sculptures—made of aluminum and glass, Santiago Muñoz captures the serene subject matter as it gets reflected and fractured through a prism. The work's implementation of layering alludes to the artist's intricate rendering of multifaceted narratives and history associated with a place. The setting is defined by Puerto Rico's refusal of American military presence in Ceiba and a subsequent repurposing by the Naval Activity Puerto Rico (NAPR) before it was eventually inoperative. Now, the site is occupied by the José Aponte de la Torre Airport that has been a major source of landing and transport of humanitarian aid to the survivors of hurricane Irma and Maria.

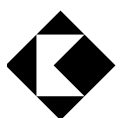


Beatriz Santiago Muñoz. *Otros Usos (Other Uses)* 2014. 16 mm film transferred to video. Image courtesy of the artist and Galería Agustina Ferreyra

CENGIZ TEKIN utilizes photography, film and video to explore themes of uncertainty and instability pertaining to the Kurdish uprooting in Turkey. Diyarbakir—Tekin's birth place and one of the largest cities in southern Turkey—is widely acknowledged as the unofficial capital of Turkish Kurds. The artist ciphers the severity of the subject matter by injecting humor and absurdity into seemingly ordinary events and situations that take place in and around his hometown. Tekin particularly focuses on youth culture and himself is a fan of the tradition of popular Turkish humor magazines. This spirit of humor spills into Tekin's installation where the act of play takes on a physicality on screen and in the gallery. In the work *Untitled* (2013) watermelons—a staple crop and symbol of pride in Diyarbakir—pour out of a delivery truck into a village street where children gather and quickly decipher the spoof of the disguised fruit and attempt to frantically collect the inflated balls. This orchestration quickly reveals the haves and the have nots and serves as an allegory of human desperation and possessiveness.



Cengiz Tekin. *Untitled* (2013). Video still. Image courtesy of the artist.



Checklist of Works

Righter Gallery:

Trisha Baga

Dog Day, 2013

3D Video projection

8:20 minutes

Courtesy the artist and Greene Naftali, New York

Agnes Martin

Gabriel, 1976

16mm transferred to digital video, color, sound

78:00 minutes

Courtesy Pace Gallery

Atrium:

Tina Barney

Youth, 2016

8 mm transferred to video

4:00 minutes, looped

Courtesy the artist and Paul Kasmin Gallery

Beitzel Gallery:

Beatriz Santiago Muñoz

Otros Usos (Other Uses), 2014

16 mm film transferred to video

7:00 minutes

Courtesy the artist and Galería Agustina Ferreyra



Laida Lertxundi

Cry When It Happens / Lloro Cuando Te Pase, 2010

16mm film transferred to video

14:00 minutes

Courtesy the artist

Cengiz Tekin

Untitled, 2013

Digital video

Courtesy the artist

Spot Gallery:

Phil Collins

free fotolab, 2009

35mm slide show (80 slides)

9:20 minutes

Courtesy Shady Lane Productions, Berlin and Tanya Bonakdar Gallery, New York



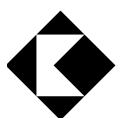
Biographies

TINA BARNEY (b. 1945, New York, New York) resides in Watch Hill, Rhode Island and New York, New York. Her work is in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, Los Angeles County Museum of Art, and the Museum of Fine Arts, Boston, among many others. Barney was included in the 1987 Whitney Biennial. Her recent solo exhibitions include *Tina Barney: Landscapes*, Paul Kasmin Gallery (2018); *Tina Barney: Photographs*, New Orleans Museum of Art, LA (2016); *The Europeans*, Frist Center in Nashville, TN and Barbican Art Gallery, London, UK, and Museum of Art, Salzburg, Austria (2015-2016). Barney's work was also included in *Picturing Love: Photography's Pursuit of Intimacy* at the Katonah Museum of Art (2017).

TRISHA BAGA (b. 1985, Venice, Florida) lives and works in New York. Recent solo exhibitions include *Biologue*, shown in three locations in 2015: Gallery TPW, Toronto; 356 Mission Road, Los Angeles; and Greene Naftali, New York. Other solo presentations include *Trisha Baga: CCC* in Carpenter Center for the Visual Arts, Harvard College, Cambridge; and Gio Marconi, Milan (2014). Her major work *Peep-Hole* was shown in Milan (2013); Societe, Berlin (2013); Whitney Museum of American Art, New York (2012); and Greene Naftali, New York (2011). Her work is in the collection of the Whitney Museum of American Art, New York; Zabludowicz Collection, London/New York/Sarvisalo; Julia Stoschek Collection, Düsseldorf; Moderna Museet, Stockholm; Aishti Foundation, Beirut; and the Museum of Modern and Contemporary Art of Trento and Roverto.

PHIL COLLINS (b. 1970, Runcorn, England) lives in Berlin and Cologne, Germany. Collins' recent solo exhibitions include *Phil Collins*, Tanya Bonakdar Gallery, New York (2017); *El Mundo No Escuchara*, Museum of Contemporary Art, Chicago (2016); *Phil Collins: how to make a refugee*, Metropolitan Museum of Art, New York (2015); and *Tomorrow Is Always Too Long*, Gallery of Modern Art, Glasgow (2015). His work has also been included in numerous group exhibitions at the Museum of Modern Art and MoMA PSI, New York; Museum of Contemporary Art, Chicago; Van Abbemuseum, Eindhoven; New Museum, New York; and many more. He currently holds the position of Professor of Video Art at the Academy of Media Arts in Cologne, Germany.

LAIDA LERTXUNDI (b. 1981, Bilbao) lives and works in Los Angeles, California. Her work has been screened at the Museum of Modern Art, New York, Los Angeles County Museum of Art, the New York Film Festival, the Rotterdam International Film Festival, among many other institutions. Her films have been included in *Made in L.A.*, Hammer Museum (2016); *Entre la Idea y la Experiencia*, Bienal de La Habana, Cuba (2015); Lyon Biennale (2013); and the Whitney Biennial (2012). She received the Tom Berman Award for Most Promising Filmmaker at the 48th Ann Arbor Film Festival and was named in CinemaScope's "Best of the Decade" reviews and as one of the "25 Filmmakers for the 21st Century" in Film Comment's Avant-Garde Poll. She is a film and video programmer in the U.S. and Spain, and has published various articles on film, most recently in the anthology *La risa oblicua* and *Bostezo* magazine. She teaches film at the University of California San Diego.



AGNES MARTIN (1912 - 2004, b. Macklin, Canada) dedicated more than forty years to creating paintings composed of grids and stripes. Martin termed her work as “abstract emotions” visualizing happiness, love, and experiences of innocence, freedom, beauty and perfection. Major exhibitions of Martin’s work have been organized by Tate Modern, London (2015); Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2015–16); and Los Angeles County Museum of Art (2016). Martin has been honored with, among other awards, the Skowhegan Medal for Painting (1987), Oskar Kokoschka Prize (1992), Golden Lion for Lifetime Achievement at the Venice Biennale (1997), National Medal of Arts from the Office of the President (1998), and Lifetime Achievement Award from the Women’s Caucus for Art (2005). Martin died in Taos, New Mexico, in 2004.

BEATRIZ SANTIAGO MUÑOZ (b. 1972, San Juan, Puerto Rico) is a filmmaker living and working in San Juan. She has had solo exhibitions at Espacio 1414, San Juan, Puerto Rico (2008); CCA Wattis Institute for Contemporary Arts, San Francisco (2008); Telic Arts Exchange, Los Angeles (2010); and Gasworks, London (2013). Her work has also been included in a number of important group exhibitions including *Bienal del Caribe*, Museo de Arte Moderno, Santo Domingo, Dominican Republic (2003); *El Museo’s Bienal: The (S) Files, The Selected Files*, El Museo del Barrio, New York (2005); *Infinite Island: Contemporary Caribbean Art*, Brooklyn Museum, New York (2007); *Careos/ Relevos*, Museo de Arte Contemporáneo de Puerto Rico, San Juan (2010); the Trienal Poli/Gráfica de San Juan, Puerto Rico (2011); and *Materia Prima*, Centro de Arte Contemporáneo, Quito (2013). Santiago Muñoz’s honors include the first prize from Certamen Nacional de Artes Plásticas, Museo de Arte Contemporáneo, San Juan, Puerto Rico (2002). Muñoz received her MFA from the School of the Art Institute of Chicago.

CENGIZ TEKIN (b. 1977, Diyarbakir, Turkey) is a graduate of the Department of Painting at the Faculty of Fine Arts at Çukurova University in Saricam/Adana, Turkey. His solo exhibitions include *The Original Message*, Pilot, Istanbul, Turkey (2009) and *So Called portrait of the Artist*, Diyarbakir Art Centre, Diyarbakir, Turkey (2007-2008). Tekin participated in numerous group exhibitions that include *Consequences are no coincidence*, Pilot Gallery, Istanbul (2012); *Alternativa 2011*, Wyspa Institute of Art, Gdansk, Poland (2011); *East by South West*, Galerie Krinzinger, Vienna, Austria (2011); *Second Exhibition*, ARTER, Istanbul (2010); *Fantaisie et Ile / Fantasy and Island*, FRAC Corse, Corsica, France (2010); *Not Easy to Save the World in 90 Days*, TANAS, Berlin, Germany (2009); and *What about Power Relations?*, Vzgalica Gallery of City Museum of Ljubljana, Slovenia (2008). His work was included in the 7th Santiago Video and New Media Biennial, Santiago, Chile (2005); *Free Kick, Hospitality Zone*, 9th Istanbul Biennial (2005); and *Love It or Leave It*, 5th Cetinje Biennial, National Museum of Cetinje, Montenegro (2004). This is Tekin’s first participation in a museum exhibition in the United States.

