

Reflection: a video program

Tuesday: Phyllis Baldino
Wednesday: Alex Hubbard
Thursday: Glenn Ligon
Friday: Andrea Zittel
Saturday: Patricia Esquivias

AUGUST 25 – NOVEMBER 21, 2009

OPENING RECEPTION - AUGUST 26 5-8PM

In *Reflection* video works by five artists are linked by their varying approaches to artistic agency. How do artists conceive of the work they do? How do they picture themselves? Is the proposition of artistic agency a proposition for individual agency, as well? In video works by Phyllis Baldino, Alex Hubbard, Glenn Ligon, Andrea Zittel and Patricia Esquivias featuring the artist's voice, activity, and milieu, the question of individual responsibility is variously addressed.

In her *Gray Area* series of works, Phyllis Baldino creates actions with studio and domestic objects. Low-tech and often absurd, the videos document the artist in the process of assembling found objects, taking them apart, reconstructing them, or transforming their function. Typically, the artist's actions result in oppositions, contradictions or incongruities revealing ironic gaps between the objects and the meanings assigned to them. The artist is proposed as the means of philosophical disclosure.

Alex Hubbard's video *Screens for Recalling the Black Out* features studio manipulations of material for the camera. In previous works the artist who affects these actions was often unseen, but here glimpses of Hubbard can be made out, forcing recognition of the actions on camera as performance, demystifying the gags.

In *The Orange and Blue Feelings* Ligon depicts several visits to his therapist. As proposed by Mignon Nixon, Ligon's disturbance of the therapist/patient dynamic intertwines art making and psychoanalytic transference, asserting a self-reflexive agency that avoids the narcissistic impulse classically attributed to video.

In a documentary-like fashion, Andrea Zittel's *Small Liberties* is a sequence of photographs given narration by intertitles that advance the artist's autonomy as agency. By ostensibly describing her *Wagon Station* project, Zittel tells a partial history of her own desire to avoid bureaucratic systems, as well as the history and beliefs of the individuals who adapted and personalized Zittel's *Wagon Stations* for themselves.

Patricia Esquivias is a storyteller. In a laconic voice she narrates looping subjective takes on history proffering for the camera a seemingly improvisational set of photographs, notes and computer images to weight the story. The informal nature of this proposition of material—presented most typically as the artist's hand holding a photograph up for the camera—and the artist's unlikely combination of facts suggest the artist's storytelling as a model for history-making as a democratic, continuous, permeable and participatory activity

GALLERY 400

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