

hyper-
post-
alter-
anti-

at the Bonaventure
curated by Ken Gonzales-Day and Cindy Smith

The Services to Artists Committee of the College Art Association is pleased to present *post-/hyper-/anti-/alter-at the Bonaventure*, a video program hosted by The Westin Bonaventure Hotel on the occasion of CAA's 100th Annual Conference.

The Bonaventure Hotel, opened in 1977, stands as an architectural cornerstone in the redevelopment of the Bunker Hill neighborhood of downtown Los Angeles. In 1988 literary theorist Frederic Jameson hailed it as a cogent example of "postmodern hyperspace."ⁱ In the 1980s architecture more than art figured as the most universal example of postmodernity and Jameson's text *Postmodernism or, The Cultural Logic of Late Capitalism* placed the Bonaventure squarely at the center of postmodern debates.

Reflecting Jameson's claim that "the postmodern space seen in the Bonaventure is representative of the global multinational and decentered communicational network that is Late Capitalism"ⁱⁱ and that a "confluence of high art" and "commercial forms"ⁱⁱⁱ distinguishes postmodern hyperspace, this exhibition is an attempt to measure our thinking and production in a new millennium against Jameson's statement from 1988, "that we ourselves, the human subjects who happen into this new space, have not kept pace with that evolution; there has been a mutation in the object unaccompanied as yet by any equivalent mutation in the subject."^{iv} Here Jameson bumps up against what Antonio Negri and Michael Hardt argue in *Commonwealth* (2009) as a condition for altermodernity: "in order to defeat modernity and go beyond antimodernity, a new humanity must be created."^v According to Negri and Hardt, most theories of postmodernity are limited due to their ambivalence regarding "resistance"—emblematic of antimodernity—but also in their inability to articulate what constitutes "beyond modernity."^{vi} Jameson famously noted a vague sort of "resistance" to capitalism in the spatial dysfunction in the lobby of the Bonaventure. It is the interior, not the exterior, of the Bonaventure where Jameson focuses most of his attention, and, for him, it is this dysfunction that distinguishes the Bonaventure as postmodern even though the building itself does not necessarily exhibit the most obvious of postmodern details found in work by architects like Venturi or Gehry.

Jameson writes about feeling disoriented in the public areas and lobbies of the Bonaventure, of visitors getting lost, of shops being vacant or discounting their products because visitors cannot locate them or return to them and of corporate measures taken—after the fact—to address these issues via signage and color coding—measures recalling what Jameson refers to as "an older space."^{vii} Jameson sees this dysfunction in the building as a "return of the repressed"^{viii} given that Portman's hotels are businesses first and foremost. But any hint of "resistance" is diluted by the fact that the Bonaventure functions as a successful luxury hotel, international tourist destination, and Los Angeles landmark as critics of Jameson have noted. In fact the Bonaventure's geographic location positions it in a unique relation to the networks of globalization—"built near the conjunction of six major freeways, and, it is implied, all the major conduits to other states, and of course other cities all over the world (at the endpoint of at least one conduit is LAX...)." ^{ix} I would argue that the Bonaventure functioned for Jameson as a very personal experience turned example of the contradictions of postmodernity that he was in the process of articulating: "We have seen that there is a way in which postmodernism replicates or reproduces—reinforces—the logic of consumer capitalism; the more significant question is whether there is also a way in which it resists that logic."^x

Jameson again bumps up against Negri and Hardt by invoking resistance as a pressing question in the articulation of postmodern theories. According to Negri and Hardt, resistance is the basis for antimodernist struggles and therefore a precondition for altermodernity where, however, the emphasis must shift "from resistance to alternative."^{xi}

Finally, in Jameson's sweeping statement below is a suggestion of Negri and Hardt's decade long exploration of empire, the multitude, and the common because of the way it positions the individual subject together with others at the limit of our knowledge of the systems/apparatuses or "dispositifs" from which we are inseparable.

"So I come finally to my principal point here, that this latest mutation in space—postmodern hyperspace—has finally succeeded in transcending the capacities of the individual human body to locate itself, to organize its immediate surroundings perceptually, and cognitively to map its position in a mappable external world. It may now be suggested that this alarming disjunction point between the body and its built environment—which is to the initial bewilderment of the older modernism as the velocities of spacecraft to those of the automobile—can itself stand as the symbol and analogon of that even sharper dilemma which is the incapacity of our minds, at least at present, to map the great global multinational and decentered communicational network in which we find ourselves caught as individual subjects."^{xii}

Antonio Negri and Michael Hardt, it would seem, have taken up Jameson's dilemma by attempting to theorize a way to work with the contradictions posed by postmodernity—that stunned Jameson and caused some paralyses in intellectual, artistic, political and social production—through the forging of a landscape of altermodernity: "The critical vocation, in other words, must be pushed forward to move continually from rupture with the past toward charting a new future."^{xiii}

For the purposes of this exhibition the Bonaventure will constitute a site of struggle, much like a historic battlefield, where theories of the postmodern have been played out and haunt the place like ghosts. One can only hope that contemporary cultural producers will engage with Negri and Hardt to occupy a position similar to what they outline as the new role of the intellectual—“not ‘out in front’ to determine movements of history or ‘on the sidelines’ to critique them, but rather completely ‘inside.’”^{xiv}

Cindy Smith 2011

- ⁱ Jameson, Frederic, *Postmodernism or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, pg. 44.
ⁱⁱ Berger, Jason, *Tethering the Butterfly: Revisiting Jameson's "Postmodernism and Consumer Society" and the Paradox of Resistance*. Cultural Logic, 2004, pg. 2.
ⁱⁱⁱ *ibid.*, pg. 2.
^{iv} Jameson, Frederic, *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, pg. 38.
^v Negri, Antonio and Hardt, Michael, *Commonwealth*, Cambridge, MA: The Belknap Press of Harvard University Press, 2009, pg. 118.
^{vi} *ibid.*, pg. 114.
^{vii} Jameson, Frederic, *Postmodernism or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, pg. 44.
^{viii} *ibid.*, pg. 44.
^{ix} Buchanan, Ian. "Schizophrenic Utopianism" in *Architecture Theory: A Reader in Philosophy and Culture*, New York: Continuum, 2005, pg. 277.
^x Jameson, Frederic. "Postmodernism and Consumer Society." 1988. *The Cultural Turn*. London: Verso, 1998, pg. 20.
^{xi} Negri, Antonio and Hardt, Michael, *Commonwealth*, Cambridge, MA: The Belknap Press of Harvard University Press, 2009, pg. 102.
^{xii} Jameson, Frederic, *Postmodernism or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, pg. 44.
^{xiii} Negri, Antonio and Hardt, Michael, *Commonwealth*, Cambridge, MA: The Belknap Press of Harvard University Press, 2009, pg. 118.
^{xiv} *ibid.*, pg. 118.

works in the exhibition

Lisa Blas

Expedition in gold, silver, copper and all other reflections 2012

digital video

7:11 min.

In this video work of still and moving images, the Bonaventure will become a site of portraiture where public and private space merge. Working from the building's formal qualities of an exterior glass surface, which absorbs the city and mirrors its surroundings, while maintaining cavernous and surprisingly quiet interior spaces, this iconic hotel will be reimagined as a place for political and social reflection. In addition to the global financial crisis of 2008, the history of Bunker Hill as a massive redevelopment site by city planners in the 1950s will be invoked as markers of such reflection. An architectural landmark of Los Angeles that is at once a monument, tourist destination, and index of personal and cinematic memory, the Bonaventure will be visualized across timelines and histories, past and present.

Andrea Fraser

Little Frank and His Carp 2001

DVD NTSC

6 min.

Shot with hidden cameras in the Guggenheim Bilbao, *Little Frank and His Carp* is based on an unauthorized intervention in the museum designed by Frank Gehry (the "Little Frank" of the video's title). In *Little Frank and His Carp* Fraser reverses her well-known role as museum docent, performing instead the position of a museum visitor listening to the official audio guide— which advises visitors, among other things, to caress the building's "powerfully sensual" curves. *Little Frank and His Carp* was inspired by the text of the audio-guide as a particularly outrageous example of the way corporatized museums like the Guggenheim are packaging artistic transgression and transcendence, subversion, and sensuality. Biological metaphors and sexually suggestive anecdotes are paired with figures of technological wonder and cybernetic prowess in what could be seen as a catalogue of museological seduction in the age of globalization and neoliberalism.

Victoria Fu

Portmanteau 2009

16mm film transferred to two-channel digital projection with sound

5:30 min., looped, edition of 3

Shot at Arcosanti, the failed experimental city in Arizona, *Portmanteau* shows a lone figure wandering the deserted spaces of what was once a possible utopia. The palpable melancholy of the vast, unfinished project is echoed in the use of 16mm film and a score that nods to 1970s cinema. The title comes from the definition of "portmanteau" (coined by Lewis Carroll): a word concocted by fusing two different words together. The dual-screen format illustrates the two faces of hope and desolation as well as two subjectivities, simultaneous and whole—opening up time and space to its alternates.

Pato Hebert and Alexandra Juhasz, featuring the work of Susan Hebert, Shu Lea Cheang, and gallery visitors *Les Cles E* (Shu Lea Cheang, 4:12 mins) / *Daily Gallery Documentation Day 3* (Shu Lea Cheang, 5:31 mins) *This Isn't Supposed To Be Here* (Susan Hebert, 1:24 mins) / *Gallery Documentation Day 23* (Susan Hebert, 1:03 mins)

PerpiTube: Repurposing Social Media Spaces, co-curated by Pato Hebert and Alexandra Juhasz, models a purposeful, complex, and artful use of social networking technologies and the spaces that hold them. First in the gallery and then and always on YouTube, this novel art show organized the media of 29 invited participants alongside the video production of daily visitors to the gallery, everyday YouTube users, invited community members, and you. The unique structure of the show was designed to highlight how various spaces, on and offline, amplify the connections and contradictions between local place and digital mobility, the reception and production of social media, the tension between the ephemeral and the archive, and the "artist" and "amateur."

Tomonari Nishikawa

Tokyo - Ebisu 2010

Japan, 5 min., 16mm, sound, color, 1.33:1

Shibuya - Tokyo 2010

Japan, 10 min., 16mm, sound, color, 1.33:1

JR (Japan Railway Company) Yamanote Line is one of the Japan's busiest lines, consisting of 29 stations and running as a loop. *Tokyo - Ebisu* shows the views from the platforms of 10 stations in Yamanote Line, from Tokyo Station to Ebisu Station clockwise. The in-camera visual effects and the layered soundtrack may exaggerate the sense of the actual happenings at the locations. The film also exhibits the shooting and recording methods. As a following sequence of *Tokyo - Ebisu, Shibuya - Tokyo* shows the views around the exits of 20 stations in JR Yamanote Line, from Shibuya Station to Tokyo Station clockwise. The images captured by the masking and multiple exposure techniques show the movements of people and vehicles on the street, and signs of train stations as backgrounds.

Michael Owen/Carole Ann Klonarides

CASCADE/Vertical Landscapes 1988

MICA-TV in collaboration with Dike Blair, Dan Graham, and Christian Marclay

6:30 min., color, sound

Collaborating with artists Dike Blair, Dan Graham, and musician/composer Christian Marclay, MICA-TV crafts an ironic ode to the urban and suburban architecture of the contemporary American cultural landscape. Visually breathtaking, *CASCADE/Vertical Landscapes* is constructed as a continuous parade of vertical camera movements and image layerings. Integrating the humor and specific visual and aural deconstructions of their collaborators, MICA-TV borrows "found" sound and images from pop culture to trigger associations and memories. Consumer products and junk food fall like pop cultural debris through a vertical corridor of postwar cathedrals—shopping malls and urban arcades. Structured as a continuous flow of verticality, seamlessly edited and scored, this witty display both critiques and celebrates the contemporary American landscape as inscribed upon the collective unconscious. Producers/Directors: Carole Ann Klonarides, Michael Owen in collaboration with Dike Blair, Dan Graham. Music: Christian Marclay. Executive/Creative Consultant: Peter Caesar. Editor: Peter Eggers. A co-production with U.K.'s Channel 4, for the series "Ghosts in the Machine."

Hans Weigand

COTTON 2001/2010

The film, staged by Hans Weigand as a crime story in an artistic milieu, was first shown in 2001 in the Wiener Secession. Further episodes have taken place in Cologne, Los Angeles, Portland, New York, and Tijuana. Along with the Jerry Cotton dime-novel series, Stanley Kubrick's film classic *2001: A Space Odyssey* was the point of convergence for the artistic investigation of media transmitted, utopian fictional worlds as conceived in the 1960s. The site of the exhibition is taken into account; thus personal friends and artists are incorporated into the story at the film location and take part as actors. In the Viennese version, for example, the host of the Paris Bar in Berlin is Michel Würthle; the New York gallerist Colin de Land and the artist Raymond Pettibon can be seen in other roles. The star of the story is the curator Stefan Bidner in the leading role of the cool killer, Nitch, who is on the trail of Jerry Cotton. (text by Juli Carson)

Bruce and Norman Yonemoto

Made In Hollywood 1990

56:12 min. (with Patricia Arquette, Michael Lerner, Ron Vawter, and Mary Woronov)

Informed by Freudian psychoanalysis, *Made In Hollywood* embodies the pervasive themes endemic to the rich and famous: art world ennui, clichéd romantic quandaries, and hedonistic pursuits. Every character is classically unfulfilled, their lives devoid of any real depth. Using frequently employed tropes of sex, money, power—a potent combination ensuring the success of any Hollywood cinematic venture—this Yonemoto soap opera consciously mobilizes and exploits the idea that in our consumerist society "eventually, we all believe in the reality of our fantasies."

Lisa Blas is a visual artist from Los Angeles, California, currently based in Brussels, Belgium. In her art, she practices a personal and site-specific notion of portraiture, still life, and landscape to reflect upon the visual culture and social history of past and present with a specific interest in 19th century archives and museum collections. Recent exhibitions include *As if pruning a tree, after Matisse* at the Musée Matisse, Cateau-Cambrésis, *Tourner la page*, at the Galerie Commune, Tourcoing, France, *Meet Me at the Mason Dixon* at Gettysburg College, Gettysburg and group exhibitions at Addison Ripley Fine Art, Washington, D.C. and Jaus, Los Angeles, California. Ms. Blas is a visiting artist/professor at the Université de Lille 3, where she created the seminar *Nomadism, site-specificity*, and other modes of transit, a collaboration with the University's art department and the Ecole Régionale Supérieure d'Expression Plastique in Tourcoing.

Andrea Fraser is a Professor of New Genres at UCLA. Fraser's artistic approach can be placed in the traditions of feminist performance art and institutional critique. In her works she analyzes the functions of both art and art institutions from sociological, psychoanalytical, and feminist perspectives. Major projects include, among others, installations for the Berkeley Art Museum; the Kunstverein Munich; the Venice Biennale (Austrian Pavilion); the Whitney Biennial; the Generali Foundation, Vienna; and Tate Modern. She has also created performances for the New Museum of Contemporary Art, New York; the Philadelphia Museum of Art; the Wadsworth Atheneum, Hartford; inSITE, San Diego/Tijuana; and the MICA Foundation, New York. She has performed solo work at the Whitechapel, London; the Dia Art Foundation, New York; the Museum of Modern Art, Vienna; the Museum of Modern Art, New York; the Centre Pompidou, Paris; and the Museum of Contemporary Art, Los Angeles, among other venues. Books include *Andrea Fraser: Works 1984-2003*, published by Dumont, and *Museum Highlights: The Writings of Andrea Fraser*, released by MIT Press in 2005.

Victoria Fu (www.victoriafu.com) is a visual artist whose drawings and video installations have been shown at venues including De Appel in Amsterdam, Samsøen Projects in Boston, Seoul National University, Zona MACO, Frederieke Taylor Gallery in New York, Hirshhorn Museum in D.C., and General Public in Berlin. She received her B.A. from Stanford, M.A. in Art History from USC and MFA from CalArts, and was a participant of the Whitney Program and Skowhegan. She is a cofounder of ART OFFICE for Film & Video (www.artoffice.org) and currently teaches Media/New Practices at American University in Washington, DC.

Patrick "Pato" Hebert is an intermedia artist, educator, and cultural worker. His work explores the aesthetics, ethics, and poetics of interconnectedness. Hebert received a 2010 Mid-Career Fellowship for Visual Artists from the California Community Foundation, and in 2008 he received the Excellence in Photographic Teaching Award from Center in Santa Fe, NM. During the 2011-12 school year he is teaching as a Visiting Assistant Professor of Art at Reed College in Portland, Oregon.

Alexandra Juhasz is Professor of Media Studies at Pitzer College. She makes and studies committed media practices that contribute to political change and individual and community growth. She is the author of *AIDS TV* (Duke, 1995), *Women of Vision* (Minnesota, 2001), *F is for Phony*, coedited with Jesse Lerner (Minnesota, 2005) and a born-digital online "video-book" about YouTube available for free at MIT Press (2011). She is the producer of the lesbian features *The Watermelon Woman* (Cheryl Dunye, 1997) and *The Owls* (Dunye, 2010), as well as a large body of activist video on issues from feminist family and film history, to AIDS, to anti-war activism.

Ken Gonzales-Day is an artist, author, professor, and Chair of the Art Department at Scripps College. His interdisciplinary and conceptually grounded projects consider the history of photography, the construction of race, and the limits of representational systems ranging from the lynching photograph to museum display. His *Searching for California Hang Trees* series brought light to the lynching of Latinos in the West while his most recent project, *Profiled* considers the origins of racial profiling in sculpture. Monographs include *Lynching in the West: 1850-1935* (Duke, 2006) and *Profiled* (LACMA, 2011). His work has been widely exhibited, recent solo exhibitions include: Fred Torres Collaborations (NYC), Las Cienegas Project (LA), Steve Turner Contemporary (LA), LAXART (LA), and Palais de Tokyo (Paris).

Nishikawa has been showing his film and video works at film festivals since 2003, including Berlinale, Hong Kong International Film Festival, International Film Festival Rotterdam, New York Film Festival, and Toronto International Film Festival. He also has been working on installation projects, and one of them, *Building 945*, received the 2008 Grant Award from the Museum of Contemporary Cinema in Spain. Nishikawa worked as a guest advisor/curator of Yebisu International Festival for Art & Alternative Visions in Tokyo, and he is one of the cofounders of KLEX: Kuala Lumpur Experimental Film and Video Festival in Malaysia, for which he works now as a festival adviser. In 2010, he served as a juror for the Ann Arbor Film Festival, and he was a screening program consultant for the Aichi Art Triennale in Japan. He currently teaches in the Cinema Department at Binghamton University.

Michael Owen is an award-winning producer of documentaries, commercials, music videos, and television. His firm MediaCombo produces educational and corporate media projects. Recent projects include creating the videos for the Brooklyn Navy Yard's new Building 92 museum. In the world of music videos he has worked with many directors and musicians including Sam Peckinpah, Joel Schumacher, Peter Sellers, Jim Jarmusch, Laurie Anderson, David Byrne, and Jonathan and Ted Demme.

Carole Ann Klonarides is an independent curator, writer, and consultant for artists and non-profit art organizations. She moved to California in 1991, when she became media arts curator at the Long Beach Museum of Art, and then was the curator of programming at the Santa Monica Museum of Art from 1997-2001. Over the past fifteen years she has lectured and taught video history and media arts at California art schools and universities, including CalArts, UCLA, UCI, Otis, and ArtCenter. From 2006 to 2007 she served as a consultant for the Getty Research Institute for *California Video*, an exhibition and publication involving the acquisition of the Long Beach Museum of Art Video Collection.

Owen and Klonarides collaborated for over twenty years as MICA-TV, producing a series of video pieces about contemporary art and artists. The videos have been broadcast on Channel Four and BBC2 in Great Britain and Canal Plus in France and screened at video festivals in the US, Europe, and Japan. The work has also been included in recent exhibitions at the Whitney and the Metropolitan Museum of Art. *CASCADE/Vertical Landscapes* is included in the February 2012 MUSIC + IMAGE screening event which is part of the Long Beach Museum of Art's Exchange and Evolution video art retrospective.

Cindy Smith has been making interdisciplinary, project-based work since the 1990s that explores the role of gender in American history and popular culture. Filtered through a mixture of "real" and "contrived" documentary tropes, Smith's installations and interventions use video, sound, and found and fabricated objects. She received her MA in Visual and Cultural Studies from the University of Rochester and attended the Whitney Museum of American Art Independent Study Program. Her investigations have been manifested in installations, museum exhibitions, curatorial projects, writings, lectures, and publications throughout the United States and Europe. Smith's projects have been exhibited at institutions including The New Museum of Contemporary Art, The Wexner Center, White Columns, PS1 Center for Contemporary Art, the Irish Museum of Modern Art, Accademia Filarmonica Romana (Rome, Italy), Ben Maltz Gallery-Otis College of Art (Los Angeles), and the Pedagogical Museum in Belgrade. She lives and works in NYC and South Windham, VT.

Hans Weigand, born 1954, lives and works in Vienna. Exhibitions (selected): (2011) Para Pavillon curated by Franz West, Venice Biennale; (2010) Vortex, MAK, Museum of Applied Art, Vienna; Deep Water Horizon, University Art Gallery, San Diego USA; (2009) Panorama Galerie im Taxispalaz Innsbruck and Tiroler Landesmuseum Innsbruck; Kunsthau Zug, Zug; (2007) Gallery Gabriele Senn, Vienna; (2008) Gallery Arndt&Partner, Zurich; (2006) Gallery Crone, Berlin; (2005) Hans Weigand _ Von Hier nach dort, Neue Galerie Graz; Gallery 500 and PICA _ Portland Institute of Contemporary Art, Portland; (2003) Before and after the final judgement, Tiroler Landesmuseum; Serious Play / Metaphorical Gestures, Gemäldegalerie, Academy of Fine Arts Vienna; (2002) Jerry Cotton 2002, Museum Ludwig Cologne; (2001) Cotton 2001, Secession, Vienna (2000) Porsche Austria, Salzburg; DAF de Doef, Performance im Marstall, München (with J. Meese & R. Pettibon); (1999) Life-Boat, MAK-Schindler House, Los Angeles; (1998) Museum Abteiberg, Mönchengladbach; Galerie Hoffmann und Senn, Vienna; (1997) Villa Arson, Nice; (1996) Nice Fine Arts, Nice; (1995) Forum Stadtpark, Prague; (1993) Salzburger Kunstverein (with Thomas Locher); Gallery Achim Kubinski, New York

Bruce and Norman Yonemoto have developed a body of work which positions itself within the overlapping intersections of art and commerce, of the gallery world and the cinema screen. Their work attempts to manipulate an audience with a simultaneous recognition of the machinations of the manipulation. They believe that the composition of mass media has become a new historical site of the domination of human behavior. During their twenty-year collaboration they have been honored with numerous awards and grants from the National Endowment for the Arts, the American Film Institute, The Rockefeller Foundation, and the Maya Deren Award for Experimental Film and Video. Their work was featured in Los Angeles 1955-85 at the Pompidou Center, Paris, The Getty Museum, LA >ART, and MOCA LA.

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