

AN IMAGE is a stage upon which the logic of the image is dismantled through a series of objects, talks, screenings, performances, and reading groups.

Inside the gallery, the exhibition serves as a stage that is constructed by using different elements and artworks in order to demonstrate and employ the strategies of image making. The exhibition design, for example, is based off of an interpretation of archival material of the *Pink House* in Miami Shores, designed by architects Laurinda Spear and Bernardo Fort-Brescia of ARQUITECTONICA between 1976–1979. The home, originally built for Spear’s parents, is one of the most photographed and documented architectural buildings in Miami: appearing in several episodes of *Miami Vice* and in hundreds of advertisements throughout the 1980s. In many ways the home—and its iconic “five shades of pink”—succeeded in recalibrating the image of Miami from a sleepy *racially fractured* retirement destination toward the electrically radiant *racially fractured* real estate fantasy it is today. With the house, and the publicity machine that churned its image across a variety of substrates, ARQUITECTONICA also succeeded in establishing themselves as an international firm and as authors of a distinct architectural vernacular for the Miami of the late 21st century.

September, 15–December 18, 2016
AN IMAGE
Location: ArtCenter/South Florida
924 Lincoln Road

PUBLIC PROGRAMS THROUGH NOVEMBER

SCREENINGS

SATURDAY, OCTOBER 1, 12PM–3PM
HYPERSTITION screening and seminar
with theorist Armen Avanesian
Location: ArtCenter/DOWNTOWN
1035 N. Miami Avenue, 3rd Floor
Miami

THURSDAY, OCTOBER 6, 8PM
Delirious Machines: one-night screening
of short video and animations featuring
works by Sally Cruikshank, Adam
Kaplan, Suzan Pitt, Lucy Raven, Oskar
Schlemmer, and more
Location: New World Symphony,
WALLCAST | 500 17th Street,
Miami Beach

SUNDAY, OCTOBER 16, 8PM
Screening of Thom Andersen’s
Los Angeles Plays Itself and
Oliver Laric’s *Untitled 2014-15*
Location: Miami Beach Cinematheque
1130 Washington Ave, Miami Beach

SUNDAY, NOVEMBER 6, 8PM
Film screening organized
by Black Radical Imagination and
conversation with curators Amir George
and Erin Christovale
Location: Miami Beach Cinematheque
1130 Washington Ave, Miami Beach

LECTURES

THURSDAY, SEPTEMBER 22, 2016, 7PM
Deborah Levitt:
Animation and The Medium of Life
Location: ArtCenter/South Florida
924 Lincoln Road

WEDNESDAY, OCTOBER 12, 7PM
Manuel Shvartzberg:
*The Architectural Image in the
Age of Financial Capital*
Location: ArtCenter/South Florida
924 Lincoln Road

THURSDAY, NOVEMBER 10, 7PM
Gerald Nestler:
The Politics of Resolution
in collaboration with *Parallax Drift*
Faculty member Victoria Ivanova
Location: ArtCenter/South Florida
924 Lincoln Road

READING GROUP

SATURDAY, SEPTEMBER 24, 11AM
(Human) Learning Reading Group
(Part 1 of 3)
Location: ArtCenter/South Florida
924 Lincoln Road

SATURDAY, OCTOBER 22, 11AM
(Human) Learning Reading Group
(Part 2 of 3)
Location: ArtCenter/South Florida
924 Lincoln Road

SATURDAY, NOVEMBER 19, 11AM
(Human) Learning Reading Group
(Part 3 of 3)
Location: ArtCenter/South Florida
924 Lincoln Road

OBJECTS

- 1., 2. Barbara Kasten (b. 1936, United States)
Construct NYC 18, 1984,
Polacolor photograph, 17×19 inches (framed)
Jorge M. and Darlene Pérez Collection, Miami
&
Construct NYC 19, 1984,
Polacolor photograph, 17×19 inches (framed)
Jorge M. and Darlene Pérez Collection, Miami

Influenced by Light and Space artists of the 1970s and by the scenography and stagecraft of Russian set designers like the Stenberg Brothers, Kasten's work has sought to uproot photography's role in representing reality. Instead, opting to assemble reality in works such as *Construct NYC 18* and *Construct NYC 19*. For these pieces Kasten brings together industrial materials as well as stage props—such as mirrors, ornate columns, mesh, and Plexiglas—in compositions that emit striking and saturated hues of pink, red, teal, and blue. The works speak to the essence of abstract photography by revealing the effects of light on an object and the way in which shadow turns into form.

3. Enrique Castro Cid (b. 1937, Chile / d. 1992, Chile)
Black Nude, 1980, Acrylic on canvas, 72×78 inches
Courtesy of Lynne and Daniel Gelfman

In *Black Nude* (1980) Enrique Castro-Cid takes the classically proportioned human figure as his starting point. Then, through a process that employs non-euclidean mathematics, computational conformal mapping, and classical linear perspective Castro-Cid creates a transformed two-dimensional space that is comprised of multiple dimensional planes. His shaped canvases are as much a critique against the geometry of the rectangular canvas, which has its roots in the Euclidian geometry, as they are proposals for a polyphony of realities and perspectives through a post-dimensional painting practice.

4. Suzan Pitt (b. 1943, United States)
Asparagus, 1979, 35mm film and video transferred to DVD, TRT 20:00 minutes

In her classic film *Asparagus*, Pitt takes viewers through the intensely ambiguous, phallic, and psychosexual world of a masked female protagonist. The richly colorful and textured animation uses a variety of layered techniques from handpainted cells to claymation. Throughout the work, Pitt navigates and questions social norms of identity, sensuality, proximity, sexuality, creativity and nature. The result is a film that demonstrates Pitt's use of images to complicate the relationship between inner life and the outer world while illustrating the struggle female artists had in portraying the role of women in images during this period.

5. (Human) Learning, *Holly*, 2016, Algorithmic intelligence software in perennial beta testing phase, Dimensions variable
Roxana Fabius (b. 1982, Uruguay),
Christopher Hamamoto (b. 1984, United States),
and Federico Pérez Villoro (b. 1987, Mexico)

Holly is a custom algorithmic intelligence software programmed to listen and broadcast public programs during the reading groups organized by (human) learning as well as many of the

public programs associated with *AN IMAGE*. *Holly* neutralizes individual voices by rendering conversations as single discourses. Through reinterpretations and misinterpretations, the ever-evolving software embodies the increasing disconnection between complexity in technology and human cognition—further problematizing the relationship between reality itself and its digital construction.

6. Harun Farocki
(b. 1944, Czech Republic / d. 2014, Germany)
An Image, 1983, 16mm film transferred to video
(color, sound). TRT 25:21 minutes

“Four days spent in a studio working on a centerfold photo for Playboy magazine provided the subject matter for my film. The magazine itself deals with culture, cars, a certain lifestyle. Maybe all those trappings are only there to cover up the naked woman. Maybe it's like with a paper-doll. The naked woman in the middle is a sun around which a system revolves: of culture, of business, of living! (It's impossible to either look or film into the sun.) One can well imagine that the people creating such a picture, the gravity of which is supposed to hold all that, perform their task with as much care, seriousness, and responsibility as if they were splitting uranium. This film, *An Image*, is part of a series I've been working on since 1979. The television station that commissioned it assumes in these cases that I'm making a film that is critical of its subject matter, and the owner or manager of the thing that's being filmed assumes that my film is an advertisement for them. I try to do neither. Nor do I want to do something in between, but beyond both.” Harun Farocki, *Zelluloid*, 27, 1988

7. Alan Gutierrez (b. 1986 United States)
Untitled (*Lighting*), 2016, LED & fluorescent video lights, tungsten stage light, lighting gels, gobo, light stands, gaffer's tape, Dimensions variable

Untitled (Lighting) is an artwork that considers the specific psycho-spatial qualities provided by theatrical lighting in relation to the exhibition design and object placement in *AN IMAGE*. Gutierrez's practice utilizes the language and tools of theater in order to scrutinize an exhibition or event as the site of production vis-à-vis the spectacle. In *AN IMAGE*, the stage has been reconfigured to prioritize the strolling public of Lincoln Road: turning the exhibition space into the backstage moment of a production that exists after gallery hours.

8. Heinrich Mueller-Dataphysix Renormalon
Conic Sections, 2016
Soundtrack
TRT 30:30 minutes

This audio track, available on the wireless headphones inside the gallery space and on the website, was produced by Heinrich Mueller formerly of the Detroit techno group Drexciya. The piece is divided into four 7 ½ minute movements (1: Plane-Cone intersection; 2: Circle; 3: Ellipse; and 4: Parabola) that conjure the image of a plane changing its angle while intersecting with a cone, and thus generating various corresponding curves.