

MILLS COLLEGE ART MUSEUM

SEP 15–DEC 11, 2011

FRANCES STARK THE WHOLE OF ALL THE PARTS AS WELL AS
THE PARTS OF ALL THE PARTS

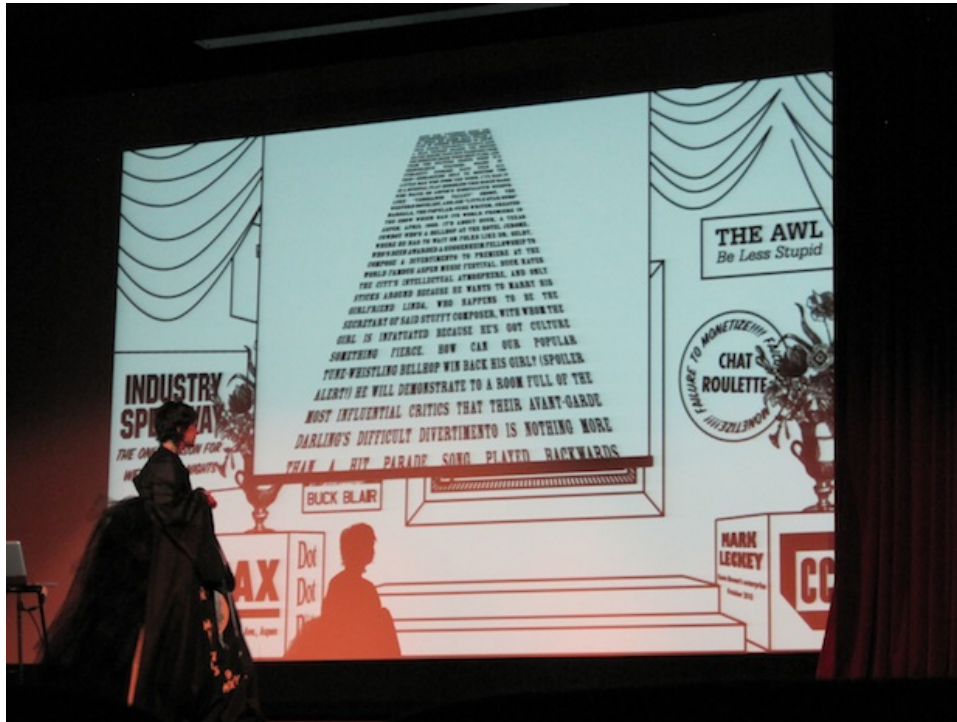


Spotlight Girl, 2011
(video still)

Begins every hour on the hour. Duration: 53 minutes

Frances Stark: the whole of all the parts as well as the parts of all the parts, features multiple video works in a performative installation by Los Angeles-based artist Frances Stark. Stark's exhibition explores the space between text, drawing, PowerPoint, musical score, film, random video chats, animation, installation, and live performance in an eight-part video installation that unfolds one part at a time.

The whole of all the parts as well as the parts of all the parts evokes a cinematic experience in an exhibition, it is not a film, but it is like a film. Orchestrated and directed through the exhibition and space of the gallery, one screen after the other, requires time; upon completion, the gallery is illuminated, revealing another side of the story. Brazenly emerging from the delusion of her desired metamorphosis, Stark contemplates the impossible fact of being herself at the same time that she is herself. The whole of all the parts as well as the parts of all the parts is indeed still in parts, moving toward a final stage and finale that will take place at Performa in New York in November.



I've Had It! And I've Also Had It!, 2010
Performance, Aspen Opera House

The performative impulse in Stark's work has been evolving in a series of works and performances since her exhibition *Torment of Follies* (2008) at the Secession, Vienna, where her installation was compared to the musical interpretation of a libretto in opera. Texts drawn from *Ferdydurke*, the 1937 novel by the Polish writer Witold Gombrowicz reappear in Stark's live performance *I've Had It! And I've Also Had It!* at the Aspen Opera House (2010) which was accompanied by two string trios simultaneously playing Haydn's divertimento *Das Echo* and Lady Gaga's hit-parade song *Telephone* played backwards—later revised and rearranged in her performance *I've had it and a half!* At the Hammer Museum, UCLA (2011). Stark's conception is also about reception—the separation between the artist herself and the form of the work, and the conversation she holds with the audience, return again to herself. In evolving and manifold ways, Stark's work explores the different spaces of language, writing, and working; and of herself, her body, and being an artist in today's world.



Toward a Score for "load every rift with ore", 2010
Paint and printed matter on paper

Frances Stark is a Los Angeles-based artist and writer with an MFA from the Art Center College of Design, Pasadena, CA. She is currently Assistant Professor at the University of Southern California. Solo exhibitions of her work have been presented at the MIT List Visual Arts Center, Cambridge; Portikus, Frankfurt; Secession, Vienna; Van Abbe Museum, Eindhoven, The Netherlands; UCLA Hammer Museum, Los Angeles; and Kunstverein, Munich. Her work has also been shown in the Whitney Biennial, Whitney Museum of American Art, NY; Nottingham Contemporary, Nottingham; Aspen Art Museum, CO; Tate Modern, London; De Appel, Amsterdam; New Langton Arts, San Francisco; Kunsthalle, Basel; San Francisco Museum of Modern Art, CA; Museum of Contemporary Art, Los Angeles; and the Institute for Contemporary Art, London. Stark's exhibition at MCAM coincides with her participation in the Venice Biennale, Venice, Italy, and, in New York, Performa 11.

Curator, Sandra Percival, is the director of YU, a new contemporary art center in Portland, OR.

This exhibition is supported by the Joan Danforth Art Museum Endowment and the Susan L. Mills Art Gallery Fund.