

THE HEART IS THE FRAME

January 8–February 14, 2015

RECEPTION
January 7, 2015 | 7PM–10PM

WORKS BY

Leidy Churchman
Harry Dodge
William E. Jones
Sharon Lockhart
Emily Roysdon
Anna Sew Hoy
Tris Vonna-Michell



6522 Hollywood Blvd, Los Angeles, CA 90028
welcometolace.org

*"It is not by chance that a poem must be learned by heart.
The head is the organ of exchange, but the heart is the amorous
organ of repetition."*

—Gilles Deleuze, *Difference and Repetition*

The Heart is the Frame sets the image of the factory as a backdrop. Rather than a designated context, the image—doubled—serves as a metaphorical placeholder to retain questions of production, performance, and duration throughout the presented works. This factory takes the shape of Sharon Lockhart's assembly hall in Bath Iron Works, a shipyard in Maine.

Lockhart's photographic diptych, *Panel Line Lunch Break*, presents two scenes of a worker in rest, seemingly captured moments from each other, almost identical from a distance. Closer, the image sequence jumps in time, like a clockhand's tick towards the hour. The act of rest offers a moment of stasis in which the redundancy of labor is halted and the flow of production is stilled within the still image. Here, Lockhart offers a glimpse into an almost-antiquated category of time: the lunch break.

The Heart is the Frame starts with this pause, in order to deliberate between moments of action and to question how learned and performed routines, often fueled by the inertia of daily life, shape our conception of time and our relationship to the body. As philosopher Maurice Merleau-Ponty states, *We remain physically upright not through the mechanism of the skeleton of muscular tone, but because we are caught up in the world . . . My body is wherever there is something to be done.* But does verticality require a movement forward? Does it need the pull towards an advanced and productive state or are there alternative agendas, and conditions of involvement, in which one can remain *caught up* in the world?

Considering the idiom, *learning-by-heart*, the project asks how repetition and routine inform the way we learn, perform, and identify. The claim suggests that the process of learning by rote necessitates a provocation of desire and sentiment, as well as a seamless flow of repeated acts that uninterruptedly moves one through course. If processes of learning (i.e. processes of normalization) utilize desire, can desire be reclaimed and employed to unlearn ideology? To propel moments of disintegration and deliberation, *The Heart is the Frame* brings together works that explore a disruption in the inertia of life, whether achieved by honing in on uncompromising moments of minutiae or by reconfiguring everyday activity into fragmented frisks in time. It starts, and moves out, from the idea that ordinary actions carry intensities, and that adding punctuation at the end of each movement is to reassert the gravity of every instance.

The Heart is the Frame is curated by LACE Assistant Director Shoghig Halajian.

EXHIBITION CHECKLIST

Leidy Churchman

Flotsam and Jetsam, 2014

12 part: oil on canvas, 420 × 44 cm

Courtesy of the artist and Silberkuppe, Berlin

Harry Dodge

Emergency Weapons, 2003–2014

Found material, dimensions variable

Courtesy of the artist

Anna Sew Hoy

Dialog Bench, 2013

Glazed stoneware, denim, blue tissues, vinyl wallpaper,

108 × 18 × 9 in

Courtesy of the artist

Echo Chamber Group I, 2009

Steel, mirror, plaster, flocking, wheels, armature wire and mixed media, dimensions variable

Courtesy of the artist

Emily Roysdon

Untitled (David Wojnarowicz project), 2001–2007

12 black and white photographs, 2 embroidered, 11 × 14 in. each

Courtesy of the artist and Higher Pictures, New York

William E. Jones

Berlin Flash Frames, 2010

Sequence of digital files, black and white, silent, 9 minutes and 18 seconds looped

Courtesy of the artist and David Kordansky, Los Angeles

Sharon Lockhart

Panel Line Break Room: Roland, Phil, John and Shermie, 2008

Two framed chromogenic prints, 49¹/₆₁ × 61¹/₄ in each

Courtesy of the artist and Blum & Poe, Los Angeles

Tris Vonna-Michell

audio poems: distracted listening, 2011

Dual synchronised sound and slide installation

Courtesy the artist, Metro Pictures, New York and Overduin & Co., Los Angeles

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