SOUND SPEED MARKER

Teresa Hubbard / Alexander Birchler 28 February – 10 August 2014

Ballroom Marfa is pleased to present *Sound Speed Marker* by Teresa Hubbard and Alexander Birchler. The three video installations and related photographs, covering a span of five years of work, explore film's relationship to place and the traces that movie making leaves behind. The exhibition includes the premiere of *Giant* (2014), a work commissioned by Ballroom Marfa. The exhibition will be on view at Ballroom Marfa until August 10, 2014 and will be accompanied by a comprehensive catalogue to be published in December 2014. *Sound Speed Marker* will travel to the Irish Museum of Modern Art in December 2014 and the Blaffer Art Museum at the University of Houston in May 2015 in May 2015.

Grand Paris Texas (2009) considers the physical and social space of a dead movie theater, a forgotten song and the inhabitants of a small town. The Grand Theater, an abandoned, pigeon-filled movie theater in downtown Paris, serves as the protagonist in a narrative that explores Paris as a meta-location constructed through celluloid and soundtrack. Grand Paris Texas connects three seminal movies of the Southwest: Wim Wenders' Paris, Texas (1984), Bruce Beresford's Tender Mercies (1983), and King Baggot's classic silent film, Tumbleweeds (1925).

In *Movie Mountain (Méliès)* (2011), Hubbard/Birchler explore the site of a mountain in the Chihuahuan Desert near the town of Sierra Blanca. The project generates several narrative strands that interweave memory and forgetting. *Movie Mountain (Méliès)* features a script-writing cowboy as well as local residents whose relatives performed in an original silent picture filmed at the mountain. The project also encounters a possible link between Movie Mountain and Gaston Méliès, the brother of famous filmmaker George Méliès.

Giant (2014) interweaves signs of life and vistas of a decaying movie set built outside of Marfa: the Reata mansion from the 1956 Warner Bros. film, Giant starring Elizabeth Taylor, Rock Hudson and James Dean. After filming was completed the three-sided facade was left behind in the landscape. Hubbard/Birchler explore the skeletal remains of the set as seasons change, day turns to night and parts of the structure swing and fall off. Scenes of a film crew recording the current conditions are juxtaposed with a Warner Bros. office in 1955, where a secretary types up the location contract for the motion picture that has yet to be created.

Teresa Hubbard, born in Dublin, Ireland 1965 and Alexander Birchler, born in Baden, Switzerland 1962 have been working collaboratively in video, photography and sculpture since 1990. Their work is held in numerous private and public collections including the Museum of Contemporary Art, Los Angeles, Hirshhorn Museum and Sculpture Garden, Washington D. C.; Kunstmuseum Basel; Kunsthaus Zurich; Modern Art Museum Fort Worth; Museum of Fine Arts Houston; Yokohama Museum of Art and the Pinakothek der Moderne, Munich. Work in this exhibition appears courtesy of Tanya Bonakdar Gallery, New York and Lora Reynolds Gallery, Austin.

It is part of Ballroom Marfa's mission to enable artwork that would be impossible to realize elsewhere. This project – with its roots in the landscape that we call home – brings Hubbard/Birchler's trilogy to a close, and clarifies Ballroom Marfa's role as an organization committed to commissioning new work.

Sound Speed Marker and its programs have been made possible by the generous support of Aargauer Kuratorium, The Andy Warhol Foundation for the Visual Arts, The Brown Foundation, Inc.; L & M Charitable Foundation, Inc.; The Moody Foundation, National Endowment for the Arts, and Texas Commission on the Arts.

With underwriting support provided by Charles Attal, Suzanne Deal Booth, J. Travis Capps, Jr.; Molly Kemp, Jeanne & Mickey Klein, John Thornton, Melba & Ted Whatley, and Ballroom Marfa members.

In-kind support provided by Lance Armstrong, Big Bend Brewing Company, Charles Mary Kubricht & Ron Sommers, and Quality Quinn.

Additional support provided by the Bill & Bettye Nowlin Research Fellowship in Photography at the University of Texas at Austin, Blaffer Art Museum at the University of Houston, Irish Museum of Modern Art, Lora Reynolds Gallery, and Tonya Bonakdar Gallery.

Special thanks to AEP Texas, Francesca Altamura, Skye Ashbrook, Lalo Baeza, Brice Beasley, Jennifer Bell, the Big Bend Sentinel, Michael Camacho, Joe Cashiola, Ross Cashiola, Rob Crowley, Dan Dunlap, Hilary duPont, the Evans family, Fat Lyle's, Cuca Flores, Frama, Bill Haddad, Erin Kimmel, Gerry Luján, Marfa Public Radio, Nicolas Miller, Minerva Lopez, William Parrott, Francisco Rosas, Gory Smelley, Junie Villareal, and WNP Industries.

Giant was commissioned by Ballroom Marfa.

Grand Paris Texas was commissioned by the Modern Art Museum of Fort Worth.

Movie Mountain (Méliès) was created with generous support of the Alturas Foundation.





Teresa Hubbard / Alexander Birchler Installation View, *Sound Speed Marker*, Ballroom Marfa, 2014



Photo Credit: Frederik Nilsen

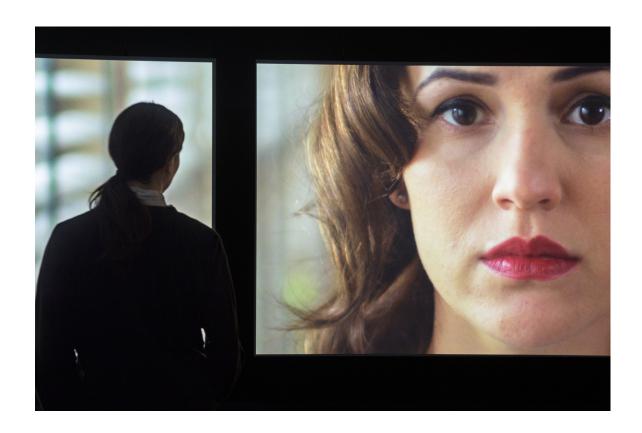


Photo Credit: Frederik Nilsen

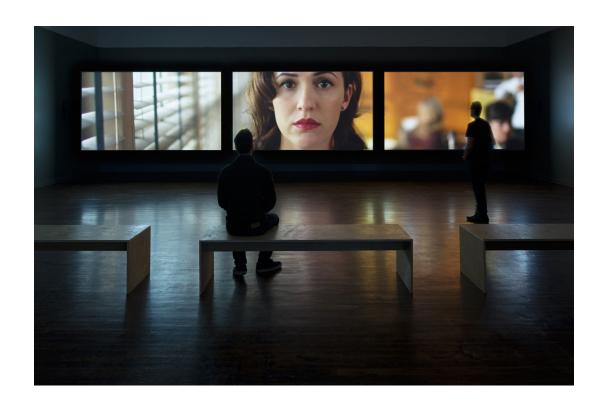
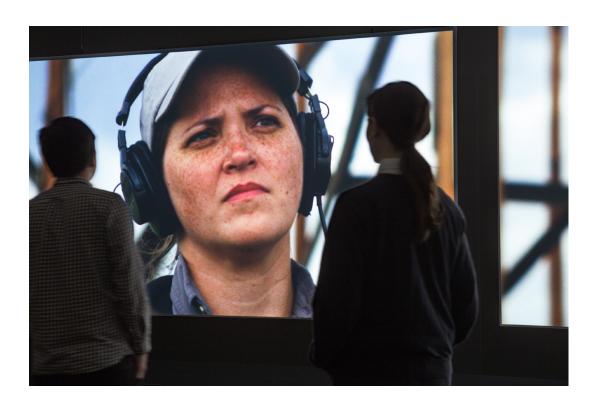


Photo Credit: Frederik Nilsen



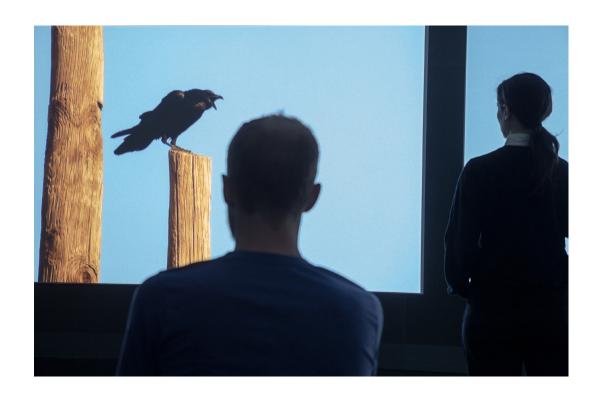


Photo Credit: Frederik Nilsen



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Teresa Hubbard / Alexander Birchler Production still, *Giant* 2014

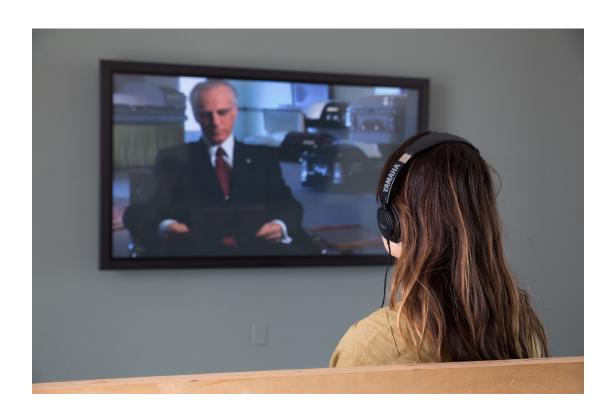
Photo Credit: Chris Austin



Teresa Hubbard / Alexander Birchler Production still, *Giant* 2014



Teresa Hubbard / Alexander Birchler Installation View, *Sound Speed Marker*, Ballroom Marfa, 2014



Teresa Hubbard / Alexander Birchler Installation View, *Grand Paris Texas* 2009 High Definition Video with Sound Duration: 54 min. Courtesy of Tanya Bonakdar Gallery, New York and Lora Reynolds Gallery, Austin Collection Modern Art Museum Fort Worth

Photo Credit: Frederik Nilsen



Teresa Hubbard / Alexander Birchler Installation View, *Grand Paris Texas* 2009 High Definition Video with Sound Duration: 54 min. Courtesy of Tanya Bonakdar Gallery, New York and Lora Reynolds Gallery, Austin Collection Modern Art Museum Fort Worth



Teresa Hubbard / Alexander Birchler Production still, *Grand Paris Texas* 2009



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Teresa Hubbard / Alexander Birchler Installation view, *Eiffel Tower, Paris Texas* 2009 Digital archival print Image: 24 x 30 inches Courtesy of Lora Reynolds Gallery, Austin



Teresa Hubbard / Alexander Birchler Installation view, *Sunrise Filmset Sunset* 2012 2 digital archival prints, diptych Each image 43.5 x 54.5 inches Courtesy of Lora Reynolds Gallery, Austin



Teresa Hubbard / Alexander Birchler Sunrise Filmset Sunset 2012 2 digital archival prints, diptych Each image 43.5 x 54.5 inches Courtesy of Lora Reynolds Gallery, Austin



Teresa Hubbard / Alexander Birchler Sunrise Filmset Sunset 2012 2 digital archival prints, diptych Each image 43.5 x 54.5 inches Courtesy of Lora Reynolds Gallery, Austin



Photo Credit: Frederik Nilsen



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Teresa Hubbard / Alexander Birchler Production still, *Movie Mountain (Méliès)* 2011



Teresa Hubbard / Alexander Birchler Production still, *Movie Mountain (Méliès)* 2011



Dead Cat on Movie Mountain, Sunrise, 2011
Digital archival print
Each image 43.25 x 54.75 inches
Courtesy of Tanya Bonakdar Gallery, New York and Lora Reynolds Gallery, Austin



Dead Cat on Movie Mountain, Sunset, 2011
Digital archival print
Each image 43.25 x 54.75 inches
Courtesy of Tanya Bonakdar Gallery, New York and Lora Reynolds Gallery, Austin













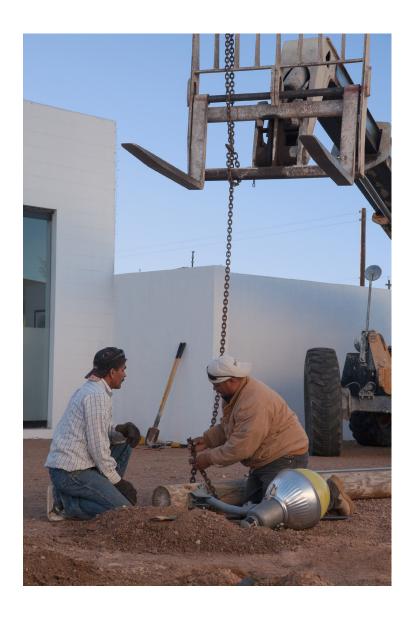




Teresa Hubbard / Alexander Birchler Production Still, *Missing Truffaut* 2014



Teresa Hubbard / Alexander Birchler Production Still, *Missing Truffaut* 2014



Teresa Hubbard / Alexander Birchler Production Still, *Missing Truffaut* 2014



Teresa Hubbard / Alexander Birchler Production Still, *Missing Truffaut* 2014



Teresa Hubbard / Alexander Birchler Production Still, *Missing Truffaut* 2014