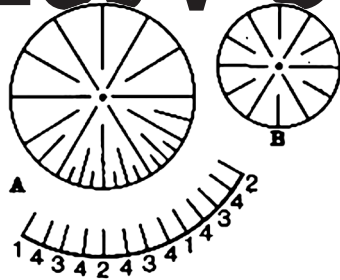


Two Faces Have I



curadoria

curated by

Ampersand

Chris Langdon

Jana Euler

Pati Hill

Sylvie Fanchon

Território / *Territory* #5

3–8

Two Faces Have I
(PT)

9

Lista de obras
List of works

10–14

Two Faces Have I
(ENG)

FIDELIDADE
DIREÇÃO DE RELAÇÕES
INSTITUCIONAIS E
RESPONSABILIDADE SOCIAL
*DIRECTORATE OF INSTITUTIONAL
RELATIONS AND SOCIAL
RESPONSIBILITY*
Teresa Ramalho
Teresa Campos

PROGRAMAÇÃO TERRITÓRIO
TERRITORY PROGRAM
Bruno Marchand

CURADORIA TERRITÓRIO #5
TERRITORY #5 CURATED BY
Ampersand with Justin Jaeckle

PRODUÇÃO
PRODUCTION
Sílvia Gomes (Coordenação/
Coordination)
Joana Leão

MONTAGEM
ASSEMBLY
SGLDA

DESIGN GRÁFICO
GRAPHIC DESIGN
Sofia Gonçalves

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CHRIS LANGDON

Two Faces Have I, 1973

Filme 16mm transferido para digital, p/b, som, 3'00"
16mm, transferred to digital, b&w, sound, 3 mins

Bondage Boy, 1973

Filme 16mm transferido para digital, p/b, som, 5'00"
16mm, transferred to digital, b&w, sound, 5 mins

The Gypsy Cried, 1973

Filme 16mm transferido para digital, p/b, som, 2'30"
16mm, transferred to digital, b&w, sound, 2 mins 30 secs

This is the Brain of Otis Crawfield, 1973

Filme 16mm transferido para digital, p/b, som, 3'00"
16mm, transferred to digital, b&w, sound, 3 mins

My Laser, 1974

Filme 16mm transferido para digital, p/b, som, 4'00"
16mm, transferred to digital, b&w, sound, 4 mins

Os filmes de Chris Langdon foram restaurados pelo Academy Film Archive, Los Angeles./ *The films of Chris Langdon were restored by the Academy Film Archive, Los Angeles.*

9

JANA EULER

slug speed of background, 2018

Óleo sobre tela, 90 x 210 cm,
Coleção privada, Langen
Oil on canvas, 90 x 210 cm,
Private collection, Langen

slug speed of slug, 2018

Óleo sobre tela, 90 x 210 cm
Coleção privada, Langen
Oil on canvas, 90 x 210 cm
Private collection, Langen

Global Warnings! (Invitation), 2018

Colagem, 42 x 38 cm; 55 x 58 cm (c/ moldura)
Cortesia da artista
Collage, 42 x 38 cm; 55 x 58 cm (framed)
Courtesy the artist

Coffee bean - Where the energy comes from I, 2023

Óleo sobre tela, 300 x 180 cm
Cortesia da artista e Galerie Neu, Berlim
Oil on canvas, 300 x 180 cm
Courtesy of the artist and Galerie Neu, Berlin

PATI HILL

Papel de parede concebido a partir da coleção "Women and Vacuum Cleaners" (c.1960-2000) de Pati Hill, com a permissão de Arcadia University Archives, Glenside, Pennsylvania, todos os direitos reservados. 75 x 2872 cm, padrão repetido. Design de Ampersand & Ana Baliza, 2024./ *Wallpaper created using Pati Hill's collection 'Women and Vacuum Cleaners' (c.1960s-2000s), with permission of Arcadia University Archives, Glenside, Pennsylvania, all rights reserved. 75 cm x 2872 cm repeating pattern. Design by Ampersand & Ana Baliza, 2024.*

Untitled (bacon), 1976-79

Xerocópia/ *Xerograph*, 28 x 21.5 cm

Untitled (beans), c.1980

Xerocópia/ *Xerograph*, 29.7 x 21 cm

Untitled (lilac), c.1980

Xerocópia/ *Xerograph*, 29.7 x 21 cm

Untitled (rose), (from the series "Common Objects"), c.1977-79

Xerocópia/ *Xerograph*, 28 x 21.5 cm

Untitled (telephone), (from the series "Common Objects"), c.1977-79

Xerocópia/ *Xerograph*, 28 x 21.5 cm

Untitled (roses), c.1990

Xerocópia a cores/ *Colour xerograph*, 41.9 x 29.6 cm

Cortesia/ *Courtesy* Air de Paris, Romainville

SYLVIE FANCHON

Motifs, 2006

Acrílico sobre tela/ *Acrylic on canvas*, 46 x 55 cm

Tableaux bêtes, 2012

Acrílico sobre tela/ *Acrylic on canvas*, 114 x 162 cm

Image double, 2011

Acrílico sobre tela/ *Acrylic on canvas*, 130 x 197 cm

Monochromes décoratifs, 2008

Acrílico sobre tela/ *Acrylic on canvas*, 60 x 81 cm

Pèle-mêle, 2013

Acrílico sobre tela/ *Acrylic on canvas*, 30 x 40 cm

Pèle-mêle, 2013

Acrílico sobre tela/ *Acrylic on canvas*, 30 x 40 cm

Todos os trabalhos, cortesia de Sylvie Fanchon Estate
All works, courtesy Sylvie Fanchon Estate

I had aspired to be a painter... But somewhere around the time I entered art school, it became somewhat apparent that was not going to happen. I liked narrative in art, “B” movies, the hidden genius of bad art, and low budget films... [*Two Faces Have I*] probably came from that intuitive corner of my painter’s soul. The few times I have seen it, I don’t believe I could have known that something in it transcended my smart-ass young self who made it. It has all the animistic sadness of whatever we try to do, work hard at, and retire from.¹

– Inga, 2023, on the work of Chris Langdon

Two Faces Have I gathers works by Jana Euler (1982-), Pati Hill (1921-2014), and Sylvie Fanchon (1953-2023), to orbit films by Chris Langdon (1952-), “the most important unknown filmmaker in the history of the Los Angeles avant-garde.”² Taken from a Langdon film,³ the show’s title could also refer to its two iterations (Lisbon/Porto), or to the gesture through which something might become something else, especially if placed in either of these artists’ hands.

10

Reflecting on their work *The Gypsy Cried* (a fixed shot of a 7” record playing from start to finish⁴), Langdon has said:

When one likes something very much, or someone, it is hard to do anything but like it.⁵

Is there a better curatorial imperative?

1 Inga. Email sent to Ampersand to offer notes and context on the Chris Langdon films selected for *Two Faces Have I*, 30 October 2023.

2 Thom Andersen. First published in the programme notes for the REDCAT screening, *Now, You Can Do Anything: The Films of Chris Langdon*, 25 January 2010.

3 *Itself* named after the Lou Christie song that soundtracks it.

4 Which would become a trope on YouTube 30 years later...

5 Chris Langdon, on their film *The Gypsy Cried* (1973). First published in the programme notes for the REDCAT screening, 2010.

This exhibition combines still and moving images and sounds from the dead and the very much alive. It has always been thought of as four solo shows in one, in an approach not uncommon across Ampersand's past seven years of activity in Lisbon.

It has been written of Jana Euler's work,

A sense of comical uncertainty underlies Euler's interrogation of the idea that an institutional boundary might be both a home and an obstacle for the artist, or a burden and a muse of endless fascination.⁶

11 *Ampersand has similarly always felt like both a home and an obstacle, a burden and a muse, and has relied on the engagement and generosity of symbolic and literal family to navigate and negotiate the comedy of its own uncertainty. For Two Faces' precious four, such confusion also seems to be a constant, often involving some kind of retirement from the art world, even if remaining central to it. This exhibition's title could also point to this predicament.*

Chris Langdon is a rare breed: a true original! – a categorization I don't toss around lightly... She should have her own swimming pool by now, but it's not a perfect world.⁷

A programme of five of Langdon's films cuts through the entirety of the exhibition, synchronised to play at the same time in different scales and rooms. Hard to miss. Chris Langdon (now known as Inga) was one of the first students at radical LA art school CalArts, studying, and collaborating, with artists including John Baldessari,

6 Jay Sanders and Jamie Stevens. *Exhibition brochure for Jana Euler: Uniform, Artists Space, New York, 21 February - 19 September 2020.*

7 Fred Worden. *First published in the programme notes for the REDCAT screening, 2010.*

Jack Goldstein, and Fred Worden. Langdon's time there (1971-1976) was prolific, making around 40 films in four years. By the end of it he would quit filmmaking forever however, and in the 90s would retire from art making⁸, moving to China to study herbal medicine and acupuncture for some years, and becoming Inga.

Inga returned to painting in 2010, around the same time Chris' films first reappeared in public through the efforts of Mark Toscano (to whom we are forever grateful) with the Academy Film Archive. These films continue to be credited to Chris Langdon at the artist's choice. Two Faces Have I presents a selection of them in an exhibition context for the first time.⁹

Jana Euler's slugs greet at entrance and exit, implying the movement of both the viewer and the painting's subject, while her bean centres the exhibition – where the energy comes from – and the molten faces of her collage are not two but sixteen. Though Euler refrains from commenting on her works, they themselves are far from mute, speaking simultaneously in a whisper and a scream, fully cogent of painting's double bind – stretching and itching, as always.

Often working in a form of quasi-series, we show limbs from two of Euler's bodies, including two works never presented publicly before. A slimy line can be traced from her slugs to her portrait of Whitney Houston (for the Whitney Museum). Sharks rub up against coffee beans and electrical sockets. After solo shows at Artists Space, Stedelijk Museum, Portikus, and Kunsthalle Zürich, and a central position in the last Venice Biennale, Euler's presence in Portugal is a blessing.

⁸ After having created, since the late 60s, a large and eclectic corpus of work in painting, graphics, sculpture, lithography, assemblage, photography, and other media.

⁹ With special thanks to the Academy Film Archive, who created digital scans of them especially for Two Faces Have I.

Fanchon assumes the death of painting with the grace of being out of time. Therefore, rather than aiming on geniality, she plays.¹⁰

Sylvie Fanchon punctuates the galleries, offering the exhibition additional syntax, rhythm, and protagonists, some more pèle-mêle within the exhibition's own. The "radical economy of means" of artist, teacher, and friend Fanchon's paintings – always exclusively executed in one medium (acrylic) and never with more than two colours – makes her our ally. Her response to the proliferation and inflation of images she found herself in, as do we, offers two dimensional solutions to focus the eyes and the mind. Sylvie: We miss you.

The living masters of expression by free association – William Faulkner and Casey Stengel – have something to learn from Pati Hill. In time she may surpass the Nobel laureate and the manager of the Yankees and rank right along with James Joyce...¹¹

*American artist and writer Pati Hill was, in her own words, "born famous" in Ashland, Kentucky.¹² Her success as a model would first take her to France, where she would eventually settle, focusing first on her writing – subsequently published in *The Paris Review*, *Harper's Bazar*, *Time Magazine*, *Carolina Quarterly*, *Top Stories*, and by Pati herself. An intimate friend of Diane Arbus (to whom she dedicated her third novel¹³), a close correspondent of Charles Eames, an interviewer (of Truman Capote and Henri Matisse – the latter*

10 Helena Chavez Mac Gregor. JESUISDESOLEEJENAIPASCOMPRIS. A reflection on truth in Sylvie Fanchon's painting, *Text Work*, May 2023.

11 Charles Poore. Books of The Times: Realistic Make-Believe, *The New York Times*, 9 July 1957, p. 27.

12 Pati Hill. Some Notes on My Life, published in the guide for Hill's solo exhibition Wall Papers, Bayly Art Museum, University of Virginia, Charlottesville, 15 April - 18 June 2000.

13 One Thing I Know (1962). Republished by Daisy Editions in 2022.

recounted in Lily Tuck's novelisation of Pati¹⁴), a lifelong lover of cats, (and an "Angry French Housewife"¹⁵ for a time), her biography deserves to be Googled. She has previously been exhibited at Ampersand, included in octopus notes, and (re-)published by Daisy Editions (both Ampersand-adjacent activities).

Hill was best known as a practitioner of art via the photocopier, which she would experiment with for four decades. Beginning in 1973, she created a tremendous body of work comprising thousands of Xeroxes of everyday objects.

From the early 1960s to the early 2000s Hill also collected advertisements, instruction manuals, images, and ephemera related to vacuum cleaners. This collection was easily labelled as an aside to Pati's work, but can be read alongside her lifelong exploration of how image and text might "fuse to become something other than either".¹⁶ It is this material of uncertain status, gathered by Pati over perhaps 40 years for her emblematic collection Women and Vacuum Cleaners,¹⁷ that has been transformed, with Ana Baliza, into a wallpaper for this exhibition, which absorbs its 391 documents into a repeating pattern.

14

Long life to [the vacuum cleaner] and to the society that wishes, like the cat, to lick itself clean.¹⁸

14 Interviewing Matisse or the Woman Who Died Standing Up, 1991.

15 The Angry French Housewife was the title of a story Hill published in 1974 in Carolina Quarterly which would later be re-worked and re-titled to become Hill's last novel, Impossible Dreams (1976), illustrated with 48 photocopied photographs.

16 Pati Hill. Letters to Jill (New York: Kornblee Gallery, 1979), p. 121. This fusion of text and image is also found in the collection of diagrams and instructions Hill transformed into Informational Art (1962-79), her creation of a hieroglyphic "universal symbol language," and later in landmark publications uniting her virtuosity with both words and images produced on the IBM Copier II.

17 Items from Women and Vacuum Cleaners were first presented publicly by the collection's first advocate, Baptiste Pinteaux, in the exhibition, Heaven's door is open to us / Like a big vacuum cleaner / O help / O clouds of dust / O choir of hairpins, Air de Paris, Romainville, 12 September - 17 October 2020. With thanks to the invaluable support of Richard Torchia, former director of Arcadia University Art Gallery.

18 Pati Hill. Handwritten note found in the collection Women and Vacuum Cleaners (c.1960s-2000s). Probably written as part of a draft for an unpublished book based on this collection.

AMPERSAND

Two Faces Have I tem a curadoria de Ampersand e Justin Jaeckle, amigo e colaborador frequente. Ampersand é uma plataforma artística e cooperativa dirigida pela editora e investigadora Alice Dusapin e pelo artista Martin Laborde, fundada em Lisboa em 2017. É um programa que visa o empreendimento artístico e que inclui, mas não se limita à conceção de exposições. Está intimamente ligada à editora Daisy e à revista octopus notes.

Two Faces Have I is curated by Ampersand with friend and frequent collaborator Justin Jaeckle. Ampersand is a cooperative structure run by the editor Alice Dusapin and the artist Martin Laborde, founded in Lisbon in 2017. It is a program looking at artistic enterprise. It includes but is not limited to exhibitions. It is closely linked to the publishing house Daisy and the magazine octopus notes.

www.ampersand-ampersand.com

O programa anterior de Ampersand incluiu as seguintes exposições e artistas:

Ampersand's previous program was made with & about:

11/2023 *Peau d'Ana-Reprise*, ANA JOTTA. 08/2023 *Systema, Marseille*. 06/2023 *PROS*, JEAN-CHARLES DE QUILLACQ, JIMMY DESANA & SOFIA MONTANHA. 05/2023 *A World Redrawn: Eisenstein and Brecht in Hollywood*, ZOE BELOFF. 03/2023 ILENE SEGALOVE (screening curated by Tobi Maier). 02/2023 *Things Happen*, RICHARD HAWKINS, PATI HILL & ARTUR VARELA. 12/2022 ANA JOTTA, TINA GIROUARD, SARA GRAÇA & BEN TAYLOR. 10/2022 *As Maravilhas da Natureza*, GABRIEL ABRANTES, NANCY GRAVES & ARTUR VARELA. 07/2022 *Ocean and Other Animals*, KEREN CYTTER. 07/2022 *One Thing I Know*, PATI HILL (launch by Daisy editions). 03/2022 *Success in Failure*, WOLFGANG STOERCHLE (launch by Daisy editions). 07/2020 SYLVIE FANCHON, PATI HILL, MARTIN LABORDE & ANAFAIA SUPICO. 06/2020 *One*, BRUNO PACHECO. 02/2020 ANA SANTOS & WOLFGANG STOERCHLE. 01/2020 *Source d'espoir*, GABRIEL BARBI. 12/2019 MOYRA DAVEY. 2019/2000 *Peau d'ana*, ANA JOTTA. 09/2019 GREER LANKTON, LIL PICARD and OCTOPUS NOTES 9. 05/2019 *A Few Video Works by Wolfgang Stoerchle (1944 – 1976)*, WOLFGANG STOERCHLE, *Galerie Air de Paris, Paris*. 10/2018 DAVID WOJNAROWICZ & OCTOPUS NOTES 8, *Casa da Cerca, Almada*. 04/2018 *Before you can pry any secrets from me*, WOLFGANG STOERCHLE, *Galerie overduin and co, Los Angeles*. 03/2018 *dogs chew shoes*, MARTIN LABORDE, JOSEF STRAU & CHARLES VEYRON. 02/2018 *Monotipias*, MARTINA MANYÀ (launch by Senhora do Monte). 12/2017 *Crisis*, JONAS MEKAS, TYLER MURPHY, KAREEM LOTFY, LILA DE MAGALHAES, ANE HJORT GUTTU (screening curated by Mona Varichon). 12/2017 JONATHAN BINET, JOHN DIVOLA & WOLFGANG STOERCHLE. 10/2017 *Measures of Distance*, MONA HATOUM, CHARLES ATLAS & MICHAEL CLARK, GILLES DELEUZE, POLA SIEVERDING, KLARA LIDEN, MARK LECKEY (screening curated by Mona Varichon). 09/2017 ROBERT BREER, CECILIA BENGOLEA & JEREMY DELLER (screening curated by Alice Pialoux). 07/2017 *The plant is like me : too big to be cute / I often talk about that time, but she has never told anyone / You can call an ocean the lake, but you can't call a lake the ocean*, ANNE-MAI SØNDERBORG KELDSEN. 06/2017 *Vis-à-Vis*, OLAF NICOLAI, WILLEM DE ROOIJ, STANLEY BROUWEN, TIM HOLLANDER, HAMISH FULTON, ANNEA LOCKWOOD, JOSEPH GRIGELY & BRUNO MUNARI (curated by Christophe Daviet-Thery). 04/2017 *Everybody's Don't Book*, BERN PORTER.



Da coleção/ From the collection "Women and Vacuum Cleaners", Pati Hill, © [c. 1960s-2000s];
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