

PART 1 : July 20 - September 5, 2024

PART 2 : November 2024 - January, 2025

This exhibition marks the first of a two part exhibition series by artist Arthur Jafa.

Part 1 is centered around Jafa's newest film, *LOML*. The title, an acronym that spells out 'Love Of My Life', pays direct tribute to musician and cultural critic Greg Tate, a dear friend of Jafa's who passed in 2021.

The film, shown as a singular and immersive installation, makes manifest the intense and overbearing experience of grief. At the center of grief is a destabilisation, a sense of absolute molecular disruption. The inherent paradox is that it is the most painful of any emotion, but also the most pure. No moment holds more clarity than at the center of grief, where the pain is absolute.

It is from this position that this work was born, seeing a stripping away of any abundance of imagery for which Jafa is known. The core, the heart, of his work lies here : in the manipulation of the sonic and pure light. Power, love and ascension are made manifest. There is no beauty without pain, and in this work, both are held.

The score's main sample is from Michael Jackson's 'Someone in the Dark', famously featured on the soundtrack to Spielberg's *E.T.* Its sound is a dissonant outpouring, at once deeply moving and melancholic, manifesting the desire to grapple with the scale of loss, but also embracing flashes of joy - in this case, through music.

The piece envelops the viewer in a sonic and visual texture, akin with the experimentations seen in Man Ray's earliest films, or in Sturtevant's destabilised allusions to Plato, where the surface of the image is rendered unstable, dissolving the certainty one holds in images, while embodying a vibrating tonality, and pushing to enter a space of the internal, and, in turn, eternal.

Arthur Jafa (b. 1960, Tupelo, Mississippi)

At the forefront of thinking through how Blackness is rendered, imagined and lived in society, artist, filmmaker and theorist Arthur Jafa draws from a substantial film and still image database he has been assembling since the 1980s, to make bold, visceral films and room-size installations that lay bare anguish, outrage, power, history, cultural memory, rupture, pleasure, and repair. Placing one resonant cultural artifact – footage whether newly shot or found – next to another, through astute juxtaposition of images and ideas, coupled with lyrical, syncopated editing, he renders both the beauty of a 'new harmonic' and searing critique. Renowned for his cinematography – a body of work that includes Julie Dash's seminal 1991 film *Daughters of the Dust*, films by Spike Lee, Isaac Julien, and John Akomfrah – Jafa creates work that approximates the radical power, beauty, and alienation of Black life in the West, while seeking to make visible (or emancipate) the power embedded in modes of African expression.

Solo exhibitions of Jafa's work have been organised by London's Serpentine Gallery, the Berkeley Art Museum and Pacific Film Archive, and the Louisiana Museum of Modern Art, Denmark. In 2019, he received the Golden Lion for Best Participant of the 58th Venice Biennale. In the summer of 2020, Jafa worked with a global consortium of art museums and institutions to live stream *Love is the Message, The Message is Death* in alignment with global uprisings for racial justice. Jafa's films screen at the Los Angeles, New York, and Black Star Film festivals, and his artwork is in celebrated collections worldwide, including the Metropolitan Museum of Art; Tate Modern, London; the Stedelijk Museum, Amsterdam; and the LUMA Foundation, in Zurich and Arles, amongst many others.