

What happens when a body that by all rights should fall—e.g., the roadrunner escaping the coyote by hurtling across thin air—remains, in flagrant contradiction of the laws of physics, suspended? Artist Rosa Aiello and writer and curator Kari Rittenbach will examine how animation acts as a technique and as a state that may be suddenly and surprisingly assumed by seemingly inanimate things. They will explore the ways in which filmmakers lend matter agency, will, or activity by means of mechanical techniques and editing tricks that alternately reveal, conceal, amplify, and defy the grip of natural forces on persons as well as objects. How does the manipulation of these forces provide credibility to realms in which standard causality is perturbed, if not jettisoned entirely? The visceral effect of such works on the viewer, which may even lead to physical disorientation, is a tribute to the animator's craft.

Aiello will read from her forthcoming digital project on computer-generated representations of physicality, affect, and liveliness, and the feelings these representations inspire. After the reading, Aiello and Rittenbach will screen a series of film and video works. A discussion will follow, moderated by Triple Canopy associate editor Matthew Shen Goodman.

Dina Kelberman, *Smoke & Fire*,
2013-ongoing, animated gifs,
30m 10s (discontinuous)

Rivane Neuenschwander and
Cao Guimarães, *The Tenant*,
2010, video, sound, 10m 34s

James Richards, *Not Blacking
Out, Just Turning the Lights Off*
(excerpt), 2011, digital video,
sound, 45s

Robert Breer with Pontus
Hulten, *Un Miracle*, 1954, 16mm
transferred to video, 15s

Nina Könnemann, *M.U.D.*,
2000, video, sound, 8m

Alex Hubbard, *The Border, The
Ship*, 2011, video, sound, 9m

Judith Goddard, *You May Break*,
1983, video, sound, 4m 28s

Maggie Lee, *Close Window*, 2014,
digital video, sound, 15s

Maggie Lee, *Bar Drei VJ*, 2014,
digital video, sound, 1m 42s

Rosa Aiello, *Arc1*, 2015, digital
video, sound, 27s

Bas Jan Ader, *Fall 1 (Los Angeles)*,
1970, 16mm transferred to video,
24s

Ian Cheng, *Thousand Islands
Thousand Laws*, 2013, infinite
duration dynamic simulation
(screen capture excerpt, 2m 20s)

David Lamelas, *To Pour Milk Into
a Glass*, 1972, 16mm transferred
to video, 7m 34s

Erwin Wurm, *Memory*,
1994/2000, video, sound, 10m

Rosa Aiello, *Arc3*, 2015, digital
video, sound, 36s

Rosa Aiello, *Arc2*, 2015, digital
video, sound, 1m

Hannah Black, *The Fall of
Communism*, 2014, digital video,
sound, 5m 23s

Rosa Aiello is an artist and writer. Her work has been exhibited and screened at the Modern Institute, Glasgow; the Showroom, London; and SculptureCenter, New York.

Kari Rittenbach has written for *Afterall*, *Artforum*, *Art Papers*, *Frieze*, *Paper Monument*, and *Texte zur Kunst*. She has organized exhibitions and events at SculptureCenter, Artists Space, and at other institutions in New York, London, and Berlin.

This evening's films have been kindly loaned by the artists; most would feature as part of larger gallery installations or more extensive edits, and are not necessarily intended for cinema-style viewing, including the scale of the projections shown tonight. Many have been adapted or excerpted for this program.

All films courtesy the artists and Lehmann Maupin, New York; Mathew, New York; Tanya Bonakdar Gallery, New York; Stephen Friedman Gallery, London; Galeria Fortes Vilaça, São Paulo. Thanks to additional support from gb agency, Paris and LUX, London.

**Some Minor Effects of Gravity,
with Rosa Aiello and Kari Rittenbach**

**A reading and screenings of films
concerning animation, falling bodies,
and the liveliness of matter**

**Friday, January 16, 2014
7:00 p.m.
155 Freeman Street
Brooklyn, New York**