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Wintergarden, 2011

Simon Lee | Eve Sussman

A Side Window

September 6th – October 12th, 2013

Gallery hours:

Tue – Sat: 10am–6pm

Locks Gallery presents *A Side Window*, a video and photography exhibition by Simon Lee and Eve Sussman. The exhibition will be on view September 6th through October 12th, 2013. There will be a reception for the artists on September 6th, from 5:30 to 7:30pm.

The exhibition showcases four videos by Lee and Sussman and photographs created by Simon Lee during the production of Sussman's experimental film *whiteonwhite:algorithmicnoir*, all shot over two and half years and multiple travels, primarily through Central Asia. The moving and still images result from an attentive observation of the way people inhabit given architectures and spaces. All videos are looped and use a single viewpoint on the world around. Being virtually silent, they bring the video format close to the photographic.

The video works reflect upon the humanity of a people's collective unconscious and shared history. *Wintergarden*, a video triptych produced in Bishkek, Kyrgyzstan, juxtaposes three bricked-in balconies of typical Soviet-era apartment blocks, slowly morphing into each other. These open spaces, ill conceived for a hostile climate, were inevitably blocked in by each resident. The images slowly evolve through infinite modifications, transforming the standardization into a vernacular architecture marked with personal expression.

In *How to Tell the Future from the Past v.2* (a video triptych made in collaboration with Angela Christlieb), sequences of landscapes slide behind the frames of six train windows, intermit-

[continued on reverse]

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tently verging on the abstract. Shot during a 72 hour train journey across the Central Asian steppe, the video conceptualizes time as daily life runs backwards and forwards simultaneously with the manifestation of humanity as the constant.

Simon Lee's photographic series *Where the Future Throws a Shadow Over the Land* explores the same landscapes. His subdued shots of the open space were taken from vehicles in motion and printed on large sheets of etching paper, bringing both the ghostly presence of its inhabitants and the veiled light of the region to the surface. The images all contain a sense of time speeding by, as the impending future – implied through a contradictory metaphor of darkness – throws “a shadow over the land”.

In the dead of winter in Berlin, the artists trained their camera on the exterior of a generic apartment building as day slides into night to make *Seitenflügel* (Side Wing), a single screen video that captures glimpses of mundane fragments and implied narratives in the daily life of their neighbors. Channeling their previous works *Balcony* and *Wintergarten*, with an obvious nod to Hitchcock's *Rear Window*, *Seitenflügel* takes the voyeurism ever present in urban life and delivers an unreal view of the lives across the courtyard, volleying it back forever changed by the act of the observer. *Waiting for an Icon* isolates a single window with a single protagonist, zeroing in on a circle of clear glass in an otherwise frosted surface, to create a quasi-pictorial portrait in motion.

Eve Sussman incorporates film, video, sculpture, and architecture in her work. In 2003, she founded Rufus Corporation, an ad hoc think-tank of collaborators whose video installation *89 Seconds at Alcázar* premiered to international acclaim at the 2004 Whitney Biennial. The twelve minute looping video is an imaginative recreation of Velázquez's painting *Las Meninas*. Other works by Rufus Corporation include *The Rape of the Sabine Women* (2006) and *whiteonwhite:algorithmicnoir* (2011). Sussman's work has been shown internationally in exhibitions at the Bass Museum of Art, Miami; Leeum, Samsung Museum of Art, Seoul, Korea; Louisiana Museum of Modern Art, Humlebæk, Denmark; Musée d'art contemporain de Montréal, Canada; Museum of Modern Art, New York; The National Gallery, London, UK; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; and Whitney Museum of American Art, New York.

Simon Lee works in photography, video and installation; his latest project *MOTHER IS PASSING. COME AT ONCE* is a multi-screen, kinetic installation. His work is known to often be “a powerful metaphor for the random flow of history and a low tech formal tour de force” (Holland Cotter, New York Times). Lee has exhibited at the Brooklyn Museum of Art; The Berkshire Museum, MA; Roebing Hall, New York; the Moscow International Film Festival; Musée d'Art Contemporain de Montreal; Poznan Biennale, Poland; The Rotunda Gallery, Brooklyn NY; Tinguely Museum, Basel, Switzerland; Espace Paul Ricard, Paris, France; and The Whitney Museum of American Art, New York. The film *Where is the Black Beast?* has been shown at the Sagamore Collection in Miami, Zebra Poetry Film Festival Berlin, and IFC Center in New York. His photographic series *Where the Future Throws a Shadow Over the Land* has been presented in exhibitions in Moscow, Copenhagen and Montreal.

IMAGES AVAILABLE FOR THE PRESS



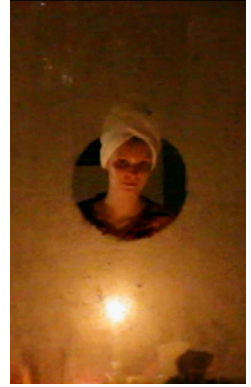
Simon Lee | Eve Sussman, Wintergarden, 2011, 3 channel HD video, 36:00 minutes



Simon Lee | Eve Sussman, How to Tell the Future from the Past v.2, 2009, 3 channel HD video, 23:30 minutes



Simon Lee | Eve Sussman, Seitenflügel (video stills), 2012, single channel HD video, 28 minutes



Simon Lee | Eve Sussman, Waiting for an Icon, 2012, single channel HD video, HD monitor housed in custom fabricated oak frame, 16 1/4 x 24 1/2 x 3 3/4 inches



Simon Lee, Fence, 2009, inkjet print on archival etching paper, 47 x 66 inches



Simon Lee, Carousel, 2009, inkjet print on archival etching paper, 47 x 66 inches