

# Lewis Klahr

## **Saturn's Diary. Sixty Six, Episode 6, 2014**

Video HD, colour, sound, 6' 14 "

Ed. 5 + 1 PA

Anthony Reynolds and àngels barcelona are pleased to present Saturn's Diary, the 6<sup>th</sup> of the 12 short films that make up the anthology "Sixty Six". The complete, feature length version of "Sixty Six" received its world premiere at MoMA New York in December 2015 and will be presented at Tate Modern on the 24th of June 2016.

Lewis Klahr, considered by many as one of America's most original and prolific filmmakers, has been working with collage filmmaking since 1977 and his uniquely idiosyncratic experimental films and cut-out mobile tableaux have been screened extensively in the United States and Europe. With their complex superimpositions of imagery and music, and their range of tones and textures at once erotic and sinister, his films resemble hypnotic dreams of 1960s and 1970s Pop culture. While the Klahr talks more of 'poetic shape' rather than narrative, the films draw deeply from the collective narrative storehouse. Tales of sunshine noir and classic Greek mythology are inhabited by comic book super heroes and characters from photo romance who wander through midcentury modernist Los Angeles architectural photographs and landscapes from period magazines where generic women and bland men struggle with both villainy and masculinity.



As the artist states, "*Saturn's Diary* is just that – a diary of the God's mundane, earthly existence during the first 4 months of 1966. Saturn bathes, eats, drinks and reads. We catch glimpses of his busy romantic life as he travels about Los Angeles – the towering ziggurat city hall a recurring landmark. Brightly coloured comic book noir characters pop against the iconic B&W L.A. architectural landscape. Photos and drawings merge with sound FX and snippets of music (sometimes backwards) to create a mythical L.A. In the film's final section, as the representation is replaced by the abstraction of silence and pure color flicker, Saturn and the LA he inhabits disappear. The film concludes as a colour diary".

In an article published on December 3, 2015 Manohla Dargis of the New York Times considered Klahr's Sixty Six as "a perfect intersection between mass culture and mythology in which the dangers of desire and fear mingle, offering a dizzying showcase of rescued images and sounds from the past which, once together, form a kind of cinematic archeology of the American subconscious" and she included it amongst her 10 best films of the year. ,

*"Klahr's great subject is time, which certainly explains the exquisitely melancholy tone that pervades his work. He traffics in modes that are pitched just beyond the realm of reason."* (Chris Stults)

*"Klahr's films generate a blend of melancholy and desire from this interplay of grasping and losing, remembering and forgetting."* (Tom Gunning)

For further information: [info@anthonyreynolds.com](mailto:info@anthonyreynolds.com) / [info@angelsbarcelona.com](mailto:info@angelsbarcelona.com) +44 20 7439 2201 / +34 93 412 54 00

**Lewis Klahr** (New York, 1956) is an artist and film director who also teaches at CALARTS (California Institute for the Arts) in Los Angeles. Called "the reigning proponent of cut and paste" by J. Hoberman of the *Village Voice*, master collagist Lewis Klahr has been making films since 1977. He is known for his uniquely idiosyncratic collage films which have screened extensively in the United States, Europe and Asia—in venues such as New York's Museum of Modern Art, the Whitney Biennial, the New York Film Festival, the Toronto International Film Festival, the Hong Kong International Film Festival, the London Film Festival, the LA County Museum of Art, the Tate Modern and REDCAT. In May of 2010, The Wexner Center for the Arts presented a five program retrospective of Klahr's films. In March of 2013 the Museum of the Moving Image presented a retrospective weekend of Klahr's digital work since 2008. His film *Wednesday Morning Two A.M.* was awarded a Tiger Award for Best Short Film at the 2010 International Film Festival at Rotterdam. In *Film Comment* magazine's poll of the top 50 experimental filmmakers from 2000 to 2010, Klahr was ranked fourth. His epic cutout animation *The Pharaoh's Belt* received a special citation for experimental work from the National Society of Film Critics in 1994. Klahr's feature length film *The Pettifogger* was selected as one of the best films of 2012 by *Artforum Magazine*. He has also received commissions from European arts organizations such as the Grønnegård Theater in Copenhagen, Denmark (*Lulu*) and the Rotterdam International Film Festival (*Two Minutes to Zero*). His work is in the permanent collection of the Museum of Modern Art in New York and is a recent addition to the Colección Inelcom.

Klahr was The Wexner Center for the Arts 2010 Media Arts Residency Award Winner, the 2013 Brakhage Vision Award winner, a 1992 Guggenheim Fellow and has also received funding from the National Endowment for the Arts, the NY State Council of the Arts, the City of Los Angeles, The Jerome Foundation and Creative Capital.

### **àngels barcelona>focuses on the debate of contemporary culture and art practices**

Pep Agut | Efrén Álvarez | Lúa Coderch | Peter Downsbrough | Marcelo Expósito | Harun Farocki | Esther Ferrer | Joan Fontcuberta | Jeanno Gaussi | Ion Grigorescu | IM Heung-soon | Daniela Ortiz | Mabel Palacin | Tristan Perich | Jaime Pitarch | Jorge Ribalta | Pedro G. Romero | Mireia C. Saladrígues | Mireia Sallarès | Michael Snow | Richard T. Walker

**Anthony Reynolds Gallery is a nomadic organisation staging exhibitions with its artists in collaboration with galleries and other venues internationally.**

Richard Billingham, Ian Breakwell, Erik Dietman, Peter Gallo, Paul Graham, Lucy Harvey, Emily Jacir, Kai Kaljo, Lewis Klahr, Asier Mendizabal, Andrew Mansfield, Lucia Nogueira, Georgia Sagri, Nancy Spero, Sturtevant, Jon Thompson, Amikam Toren, Nobuko Tsuchiya, Apichatpong Weerasethakul