

TRACTIONARTS

2019 @

tractionarts.org

Curated by Ken Marchionno

SPRING/BREAK LA

1925 East 8th Street, Los Angeles, CA, 90021

VIP Opening Night | Friday, February 15, 5 - 9PM | \$25

Regular Show Days | Saturday - Sunday, February 16 - 17, 12 - 8PM | \$20

Joseph Lally

The Versace Man



rt 7:21

Joseph Lally's menswear series features three separate works - The Nerve Meter, The Versace Man and The Marc Jacobs Man - and is as dark and raw as one would expect from the avant-garde filmmaker. The series aims to actively objectify the male model through coercion and appeal, demonstrating both the power of fashion and the domineering potential of the filmmaker when armed with lens and edit devices. The work toys with perceived notions of the fashion film and aim to give pleasure and reward to the viewer.

Sofia Canales

Mujer



rt 9:56

Three Latina women of different generations take pleasure in helping each other bathe, dress up, and cook a meal for themselves. Mujer flows like a dream, guided by the small mutual generousities of domestic life. It is less of an observational analysis and more of an up-close intimate experience.

Amanda Dahlgren
Allegiance



rt 2:22

In this ongoing body of work, I am exploring ideas about patriotism, allegiance, immigration, and about what it means to be an American. It started because I was thinking about my own experience as an immigrant, moving to the United States when I was roughly the same age as my daughter is now. One of my vivid memories about those first few days after arriving in the middle of 4th grade was learning to recite the Pledge of Allegiance. I didn't really understand it and it made me uncomfortable to be making these promises so formally. More than 30 years later, I still have a complicated relationship with my country. It was founded by immigrants with idealized values of a united nation with liberty and justice for all and yet today's America is a daily disappointment.

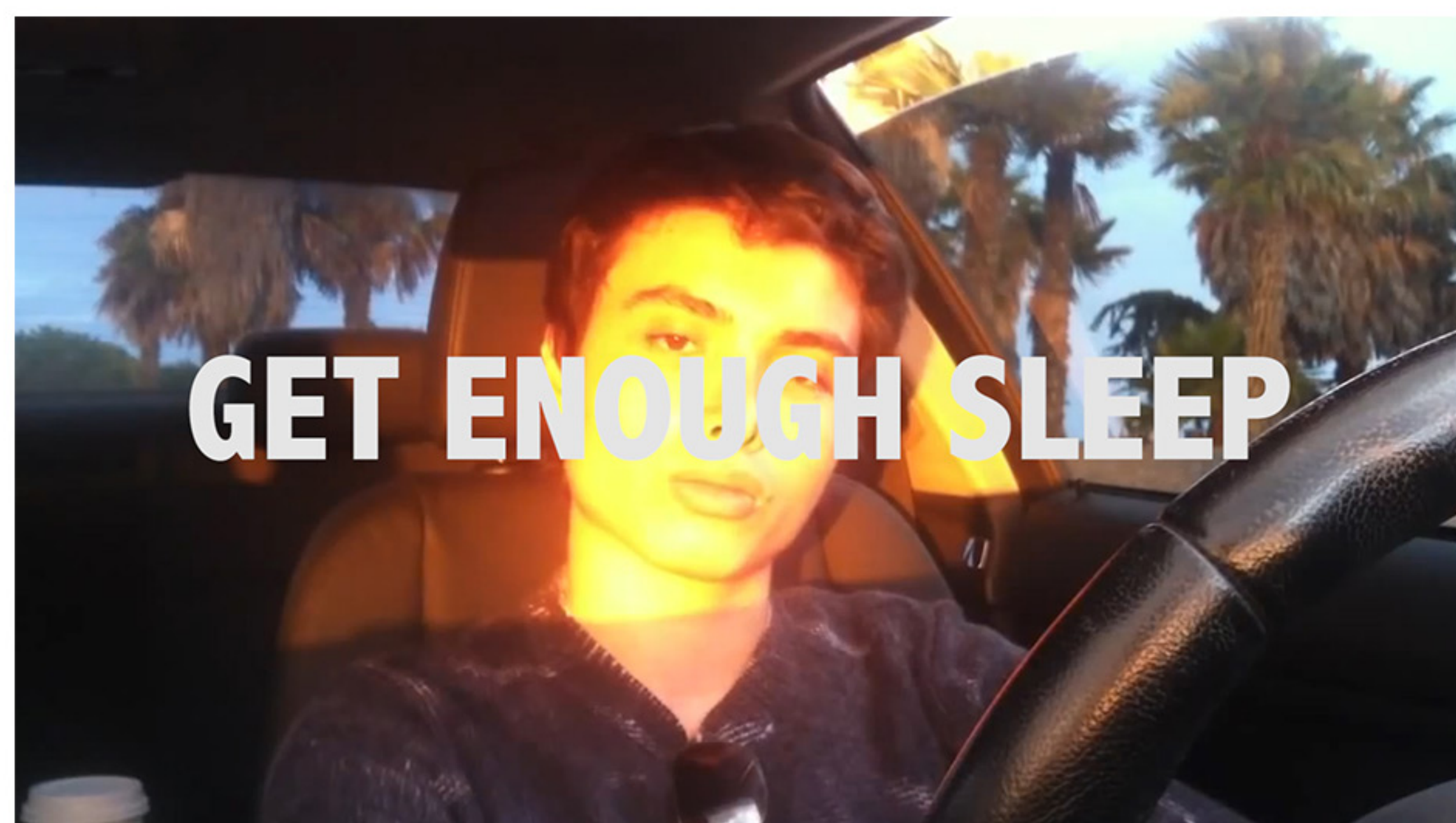
Andrew Caldwell
Curb Appeal



rt 2:22

Far from public view, the four walls of my childhood home bore witness to the full spectrum of familial function and dysfunction. From loving celebrations to unspeakable pain, most of it transpired without the outside world having a clue. Much like our own psyche, the exterior of our home is rarely an accurate indicator of the internal state. Nurtured within this dichotomy, I'm captivated by the truth behind the façade. Through this body of work, I create surreal, hypothetical scenes where the land and sky symbolically suggest stories about the unknown inhabitants of the solitary structures pictured within.

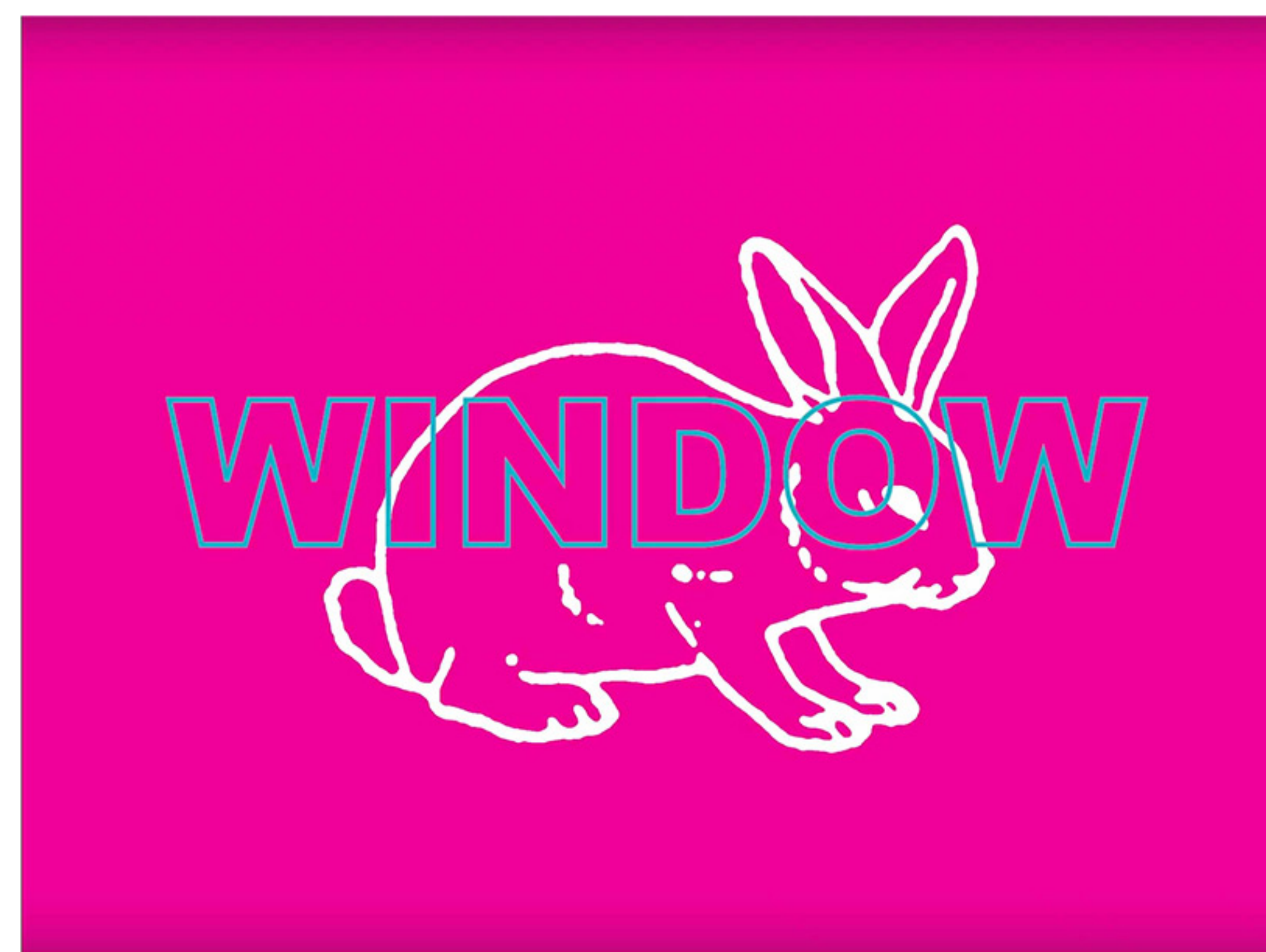
Griffin Pines
7575



rt 5:15

7575 is a product of a random YouTube video URL generator and a randomly assigned phrase from a list of the top 75 "best" three word phrases of the English language. The juxtaposition of words to video are random. The meaning is created by you.

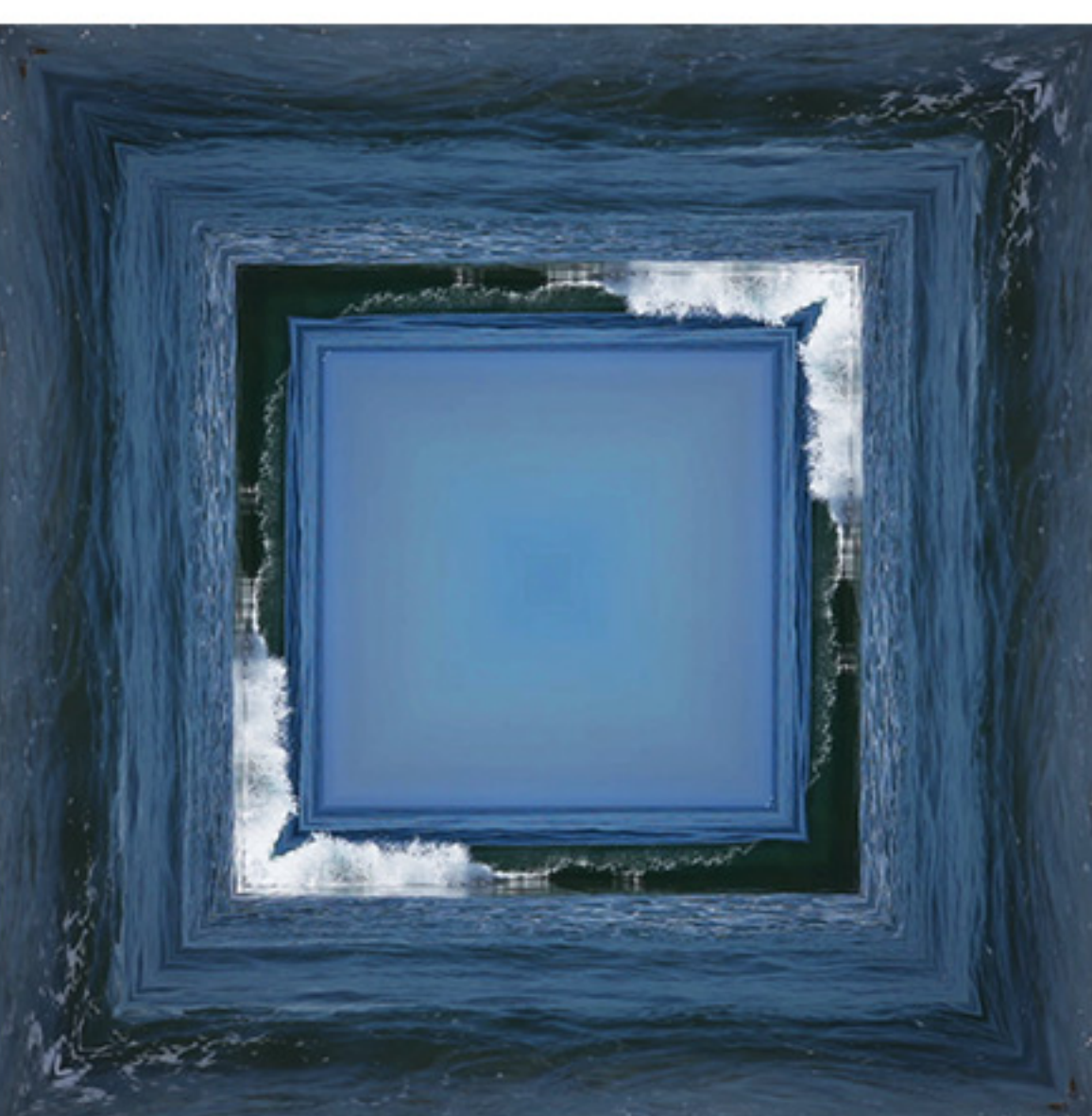
Adam Wand
The 5 Disagreements



rt 1:20

In 1980 Drs. Joan Gay Snodgrass and Mary Vanderwart developed a set of 260 images, generated as stimuli for their cognitive research on word and image agreement. Borrowing four of these images, I have designed my own experiment in response.

Gareth Walsh
Rhombus



rt 2:53

Rhombus is a video projection that transforms the Pacific Ocean horizon line into a self-contained box. A constant procession of waves travels through creating a surreal tunneling effect. By reflecting the video plane on all 4 sides the vastness of the ocean is reduced to a single point perspective. Through this simple gesture, a new perspective is revealed questioning our understanding of the ocean and the space it contains.

Kim Abeles
Re-enactment 1



rt 0:42

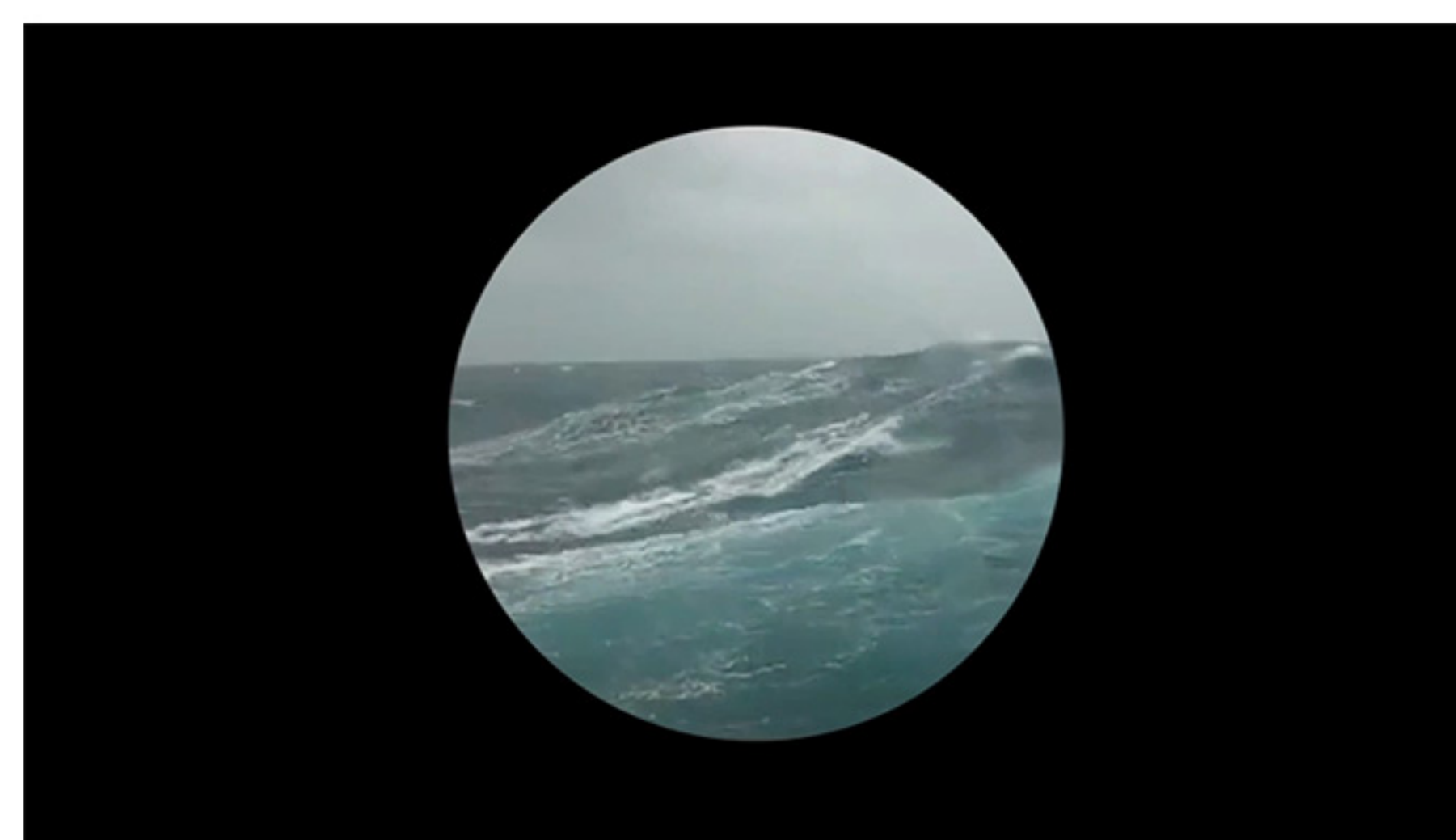
"Re-enactment 1" is part of a series of videos called, Moving Mother. Each part defines a moment in the relationship to a parent in her late 90s. Created in cooperation with the artist's mother, the series begins or ends with "Rehearsal", where the mother stages a death scene while wearing her favorite clothes and jewelry.

Emily Falls
Dress Me



rt 5:15
As he goes back and forth, searching for what to wear, he finds himself transforming. Using over 500 still frames, his style changes within seconds--much like fashion.

McLean Fahnstock
Lovesick



rt 1:51
As if from a porthole in the belly of a vessel, stormy waves rise and wash over the viewer. Lovesick captures the power of the human compulsion to traverse the seas of the world, whatever they may be, and the emotional and physical consequence of that decision when things get rough.

Laura Parker
Rock the Boat



rt 0:43
A tall ship weather vane, firmly anchored to a post, is thrust into a 'dry seas Journey' of light, color, sound and shadow.

Christian Ferretti
scopophilia



rt 2:46
scopophilia noun sco-po-phil-ia \skō-pə-lē-ə\ variants: or scoptophilia play \skāp-tə-lē-ə\
Pleasure in looking; in Freudian psychoanalytic theory, an infantile instinct. The pleasure involved in looking at other people's bodies as (particularly, erot-ic) objects without being seen either by those on screen or by other members of the audience. Mulvey argues that cinema viewing conditions facilitate both the voyeuristic process of the objectification of female characters and also the narcissistic process of identification with an ideal ego seen on the screen.

TRACTIONARTS started as a video venue in the heart of the Los Angeles Arts District that ran from April 27, 2013 to February 5, 2016.

Founded and directed by Ken Marchionno, it existed as a nightly window projection exposing the Arts District to experimental non-narrative short-form video

TRACTIONARTS is now an untethered curatorial entity.

For more information please contact Ken Marchionno.
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