



Blame the Audience

A Film Series Organized by Jason Simon

November 1, 2018–March 7, 2019

MOCA Grand Avenue, Ahmanson Auditorium

The film and video program accompanying *One Day at a Time: Manny Farber and Termite Art*, works itself backward from the final quarter Manny taught his renowned film survey course at the University of California, San Diego. The course was entitled “A Hard Look at the Movies, VA154,” and instead of re-presenting its feature film list, which Manny arranged in weekly twos and threes, I’ve formulated my own list, based on his combinatorial themes, elusive as they are. As a showcase of films that point to Manny’s ethos as an artist, writer, and teacher, this program aspires to Manny’s flair for grasping, riffing on, and then serving up, the proof of art’s necessity.

Of all the films on Manny’s course list, only the first, Michael Snow’s, is repeated in mine; the rest belong to our contemporaries and their influences. Termites, Manny’s honorific for the persevering producers who make the most personal work in the most industrial contexts, abound now at least as much as then. The films and videos I’ve included in MOCA’s tribute to Manny—to his vivid, stalwart, and trickster reckoning—reflect my having been in attendance at one time, and then finding myself among these fellow termites, witness to their own wit and invention, thirty years later.

—Jason Simon

This text is excerpted from Jason Simon, “Blame the Audience,” in the exhibition catalogue *One Day at a Time: Manny Farber and Termite Art* (Los Angeles: The Museum of Contemporary Art, 2018).

November 1, 2018

7pm | MOCA Grand Avenue, Ahmanson Auditorium

In person: Jason Simon

Michael Snow, *Standard Time*, 1967, 8 Minutes

Rainer Werner Fassbinder, *A Little Chaos*, 1966, 9 minutes

Joyce Wieland, *Solidarity*, 1973, 11 minutes)

Chris Petit, *Notes on Negative Space*, 1999, 39 minutes

Manny had few shorts in his film history syllabus, but he made exceptions for Snow and Fassbinder. Wieland appears in one of Manny's avant-garde survey articles, and gives a radical spin on shoegaze. Petit's portrait of Manny introduces the series best, with the man himself.

December 13, 2018

7pm | MOCA Grand Avenue, Ahmanson Auditorium

William E. Jones, *Contraband*, 2010, 4 minutes

Jumana Manna, *The Umpire Whispers*, 2010, 15 minutes

Mike Kelley, *Bridge Visitor (Legend-Trip)*, 2004, 18 minutes

Danny Lyon, *Born to Film*, 1982, 33 minutes

William E. Jones' archival deconstruction flows over the bodies of marine recruits, while Manna and Kelley dive into the deep end of the waters of youth. Danny Lyon considers generational imprinting as both work and play.

January 7, 2019

7pm | MOCA Grand Avenue, Ahmanson Auditorium

Jonathas de Andrade, *The Uprising (O Levante)*, 2013,
8 minutes

Kahlil Joseph, *Wildcat*, 2015, 7 minutes

Dani Leventhal, Jared Buckhiester, *Hard as Opal*, 2015,
29.5 minutes

This poetry moves, and it was the horses that made me link them in the first place. Then I listened again, for the stories, from Andrade's city of Recife; from Joseph's Oklahoma; and from Leventhal and Buckhiester's scarred American hinterland.

February 21, 2019

7pm | MOCA Grand Avenue, Ahmanson Auditorium

Steve Reinke, *Children's Video Collective*, 1996, 3.5 minutes

Wendy Clarke, *The Love Tapes*, 1977-2001, excerpt of
12 minutes

Liza Johnson, *In the Air*, 2009, 22 minutes

Chris Marker, *Prime Time in the Camps*, 1993, 28 minutes

Video as a young medium had a period—or maybe it was just an attitude—when it felt distinct and essential and even life changing. Reinke marks the first learning of that potential; Clark and Johnson are portraitists in youth; while Marker goes right to its most urgent deployment.

March 7, 2019

7pm | MOCA Grand Avenue, Ahmanson Auditorium

Roddy Bogawa, *If Andy Warhol's Super-8 Camera*

Could Talk, 1993, 2.5 minutes

Andy Warhol, *Tiger Morse*, 1967, 34 minutes

K8 Hardy, *Outfitumentary*, 2016, 82 minutes

Has there ever been fashion without its own record, its own reflection upon itself? Bogawa introduces us to Warhol's mechanical companion, and Warhol's camera tries to match his subject's intensities frame by frame. Hardy explodes the assumption of video's mirror-function by going through the looking glass.

One Day at a Time: Manny Farber and Termite Art

October 14, 2018–March 11, 2019

MOCA presents an ambitious exhibition inspired by American painter and film critic Manny Farber and his legendary underground essay “White Elephant Art vs. Termite Art” (1962). *One Day at a Time: Manny Farber and Termite Art* features approximately thirty artists and more than 100 works of painting, sculpture, photography, film, video, and sound dating from the 1950s to the present. The exhibition is conceived as a cross between a monographic exhibition and a group show—an experiment in exhibition-making in the spirit of Farber’s call for an art of “both observing and being in the world.” Originally appearing in *Film Culture* magazine, “White Elephant Art vs. Termite Art” was written as a screed against the idea of the masterpiece and works of art produced by “overripe technique shrieking with preciosity, fame, ambition.” Farber championed art that was committed to observation, deep attention, and the unique temporalities of the quotidian. In his words, the production of termite art is a process of “journeying in which the artist seems to be ingesting both the material of his art and the outside world through horizontal coverage.” *One Day at a Time: Manny Farber and Termite Art* takes Farber’s idea of termite art as a starting point for assembling works by a diverse group of contemporary artists who explore the problems and pleasures of the everyday.

Artists featured in the exhibition include: Dike Blair, Joan Brown, Beverly Buchanan, Jordan Casteel, Vija Celmins, Leidy Churchman, Moyra Davey, Taylor Davis, Tacita Dean, Manny Farber, Fischli & Weiss, Jean-Pierre Gorin, Jennifer Guidi, Maurice Harris, Roni Horn, Kahlil Joseph, Sylvia Plimack Mangold, Chris Marker, Josiah McElheny, Roy McMakin, Rodney McMillian, Aliza Nisenbaum, Catherine Opie, Patricia Patterson, Quintron, Charles Ray, Rachel Rose, Sue Schardt, Nancy Shaver, Lorna Simpson, Becky Suss, Wolfgang Tillmans, and Jonas Wood.

Curator: Helen Molesworth

Curatorial Assistant: Rebecca Lowery


Lead support is provided by Annenberg Foundation and The Andy Warhol Foundation for the Visual Arts.


Major support is provided by Maria Seferian.

Generous support is provided by Matthew Marks Gallery.

Exhibitions at MOCA are supported by the MOCA Fund for Exhibitions with lead annual support provided by Sydney Holland, founder of the Sydney D. Holland Foundation. Generous funding is also provided by Dr. Alexander and Judith Angerman, Delta Air Lines, Earl and Shirley Greif Foundation, Nathalie Marciano and Julie Miyoshi, and Jonathan M. Segal through the Rhonda S. Zinner Foundation.

Additional support is provided by Holly and Albert Baril, David Kordansky Gallery, and Beth Rudin DeWoody.

In-kind support is provided by 

In-kind media support is provided by  and KCRW 89.9 FM

The Museum of Contemporary Art
250 South Grand Avenue, Los Angeles CA 90012
moca.org

