

THE MUSEUM OF CONTEMPORARY ART

FOR IMMEDIATE RELEASE:

May 6, 2026

**ARTIST FILM SERIES RETURNS TO MOCA GRAND AVENUE
ON MAY 23**

Featuring works by Danielle Dean, Aimee Goguen, Carolyn Lazard, and Tiffany Sia



Video still from Carolyn Lazard's *Vital*, 2025. Image courtesy of the artist.

LOS ANGELES—The [MOCA Artist Film Series](#), an active and dynamic platform for the presentation of artist films, returns to MOCA Grand Avenue on select Saturdays from May through August 2026. Since its launch in spring 2023, the series—presented by **The Edward F. Limato Foundation**—has offered a dedicated space for the exploration of

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moving-image practices within contemporary art. The program foregrounds artists who expand the possibilities of film and video today. The upcoming season features works by **Danielle Dean, Aimee Goguen, Carolyn Lazard, and Tiffany Sia.**

Taking place in the cinema capital of the world, these programs explore the critical issues of our time and place, bringing artists into dialogue with fellow artists, curators, and thinkers. The 2026 MOCA Artist Film Series is organized by Anna Katz, Senior Curator, with Michele Huizar, Production Coordinator, The Museum of Contemporary Art, Los Angeles. Programs take place on Saturday afternoons in the Ahmanson Auditorium at MOCA Grand Avenue.

“We are thrilled to continue the MOCA Artist Film Series, now in its fourth year, as a vital platform for artists working in film and video. These programs highlight the expansive narrative possibilities and the evolving formats of the moving image thereby creating space for meaningful exchange between artists and audiences. We are deeply grateful to The Edward F. Limato Foundation for their ongoing support in bringing this series to life, having reverberations in the art and film worlds,” said **Clara Kim**, Chief Curator & Director of Curatorial Affairs at MOCA.

Anna Katz, Senior Curator at MOCA, says: “This season brings together artists whose works unsettle divisions between fiction and documentary and between personal narrative and collective history. From Carolyn Lazard’s examination of care, labor, and the notion of debility, to Danielle Dean’s reimagining of site and memory in terms of science fiction, Tiffany Sia’s framing of ‘no place’ landscapes, and Aimee Goguen’s animations that explore the body and the uncanny, the films invite viewers to consider how constructed images shape our understanding of the world. Together, they offer a snapshot of how new generations of artists receive and extend the legacy of experimental film under new visual regimes.”

All MOCA Artist Film Series screenings are free with advance reservations. Tickets for each screening are released on a rolling basis and become available up to 21 days in advance. MOCA Members enjoy early access to advance ticket reservations. For complete program and ticketing details, please visit moca.org/artistfilmseries.

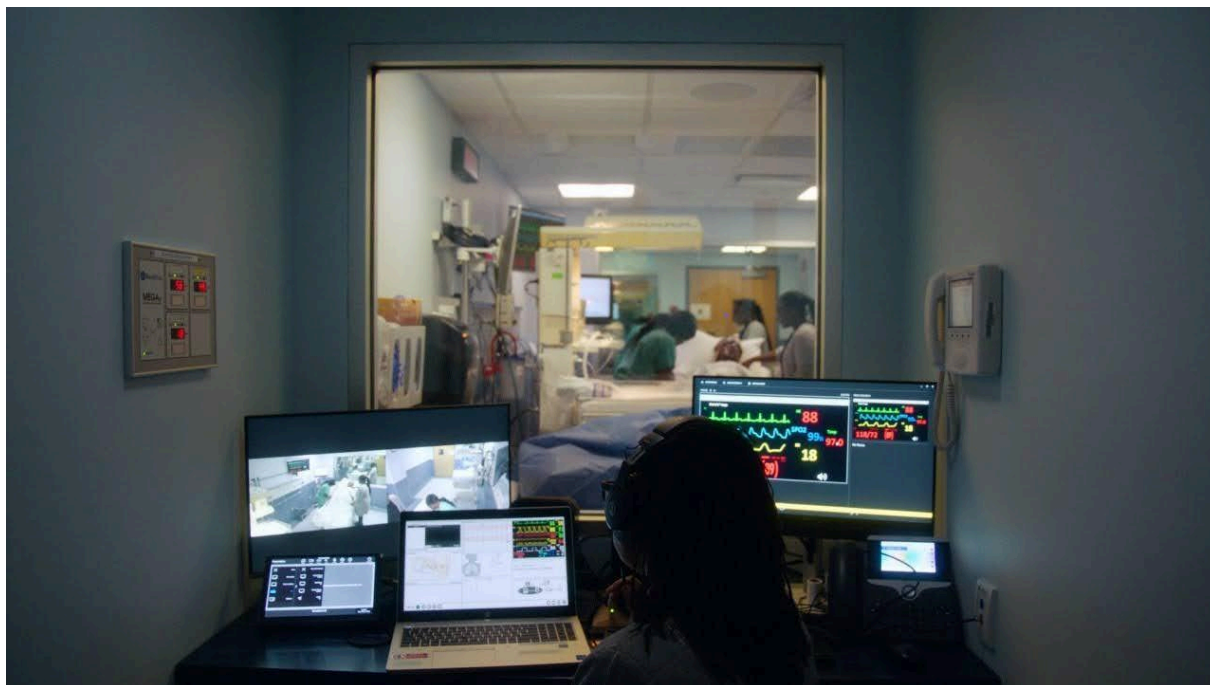
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SCHEDULE OF UPCOMING SCREENINGS

MOCA Artist Film Series is presented by The Edward F. Limato Foundation.

All screenings take place in the Ahmanson Auditorium at MOCA Grand Avenue.



Video still from *Fiction Contract*, 2025. Image courtesy of the artist.

[MOCA Artist Film Series: Carolyn Lazard](#)

Saturday, May 23, 2026, 3pm

Carolyn Lazard will be present for a post-screening conversation with **Madison Brookshire**.

Fiction Contract, 2025

HD video (color, sound)

9 min, 11 sec

Vital, 2025

HD video (color, sound)

15 min, 58 sec

Carolyn Lazard shot *Fiction Contract* and *Vital* in adjoining rooms of the same simulation center at Elmhurst Hospital in Queens, one of the flagship public hospitals in the NYC Health + Hospitals (NYC H+H) system. The simulation center seen in the films is a dedicated training environment where medical professionals rehearse procedures with one another and with mannequins to improve patient care. Equipped with two-way mirrors and recording systems, the space enables real-time observation and later review, embedding surveillance into the process of learning and evaluation.

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Vital is a work of fiction depicting a Black birthing person's first prenatal visit. *Fiction Contract* documents a childbirth simulation facilitated by the Maternal Mortality Reduction Program (MMRP). Across all five boroughs of New York City, this team trains medical professionals through complex childbirth simulations. NYC H+H selected an all-Black team of administrators, midwives, doctors, and nurses for this simulation. It was performed with and by Jayda, a Black birthing mannequin who can simulate different complex childbirth scenarios. The term "fiction contract" refers to the mutual agreement among simulation participants. In this enactment—which itself may constitute a social contract for performance—the simulation scenario is established as a constructed, but immersive environment. Participants agree to engage with the scenario as if it were real, while remaining aware that it is not.

CRIP TIME, 2018

HD video (color, sound)

10 min

In *CRIP TIME*, Carolyn Lazard methodically replenishes an assortment of brightly colored pill boxes, their labels worn from use. One by one, each pill keeps time like an irregular clock. Lazard uses the durational medium of video to transform a seemingly mundane task into a new way of measuring time—one that reflects the experience of living with chronic illness. The concept of "crip time" rejects capitalist notions of worth and value that suggest we must always move forward and keep producing. In Lazard's words, "the body is too unwieldy to fit within the schema of authoritative interpretation."

Pre-Existing Condition, 2019

HD video (color, sound)

6 min

Carolyn Lazard's *Pre-Existing Condition* delves into the history of Dr. Albert M. Kligman (1916–2010), a professor of dermatology at the University of Pennsylvania who oversaw medical experiments conducted on incarcerated people at Holmesburg Prison in Philadelphia between 1951 and 1974. These non-therapeutic tests ranged from athlete's foot powders, dandruff shampoos, deodorants, detergents, as well as more hazardous materials such as dioxin, radioactive isotopes, and mind-altering psychotropics. Dr Kligman's experiments ended in 1974 with congressional hearings and lawsuits as the tests were a breach of the Nuremberg Code of 1947.

Many of the people who underwent these experiments continue to live with long-term health conditions as a consequence of their participation and are still seeking financial compensation and an acknowledgement from the University of Pennsylvania. *Pre-Existing Condition* shows the university's complicity at Holmesburg through two archives: the University of Pennsylvania Archives and the Philadelphia City Archives. Over the course of the video, Lazard moves us through a series of documents and a conversation with the Holmesburg experimentation survivor and advocate Edward Yusuf Anthony, locating the tension between personal history and official records.

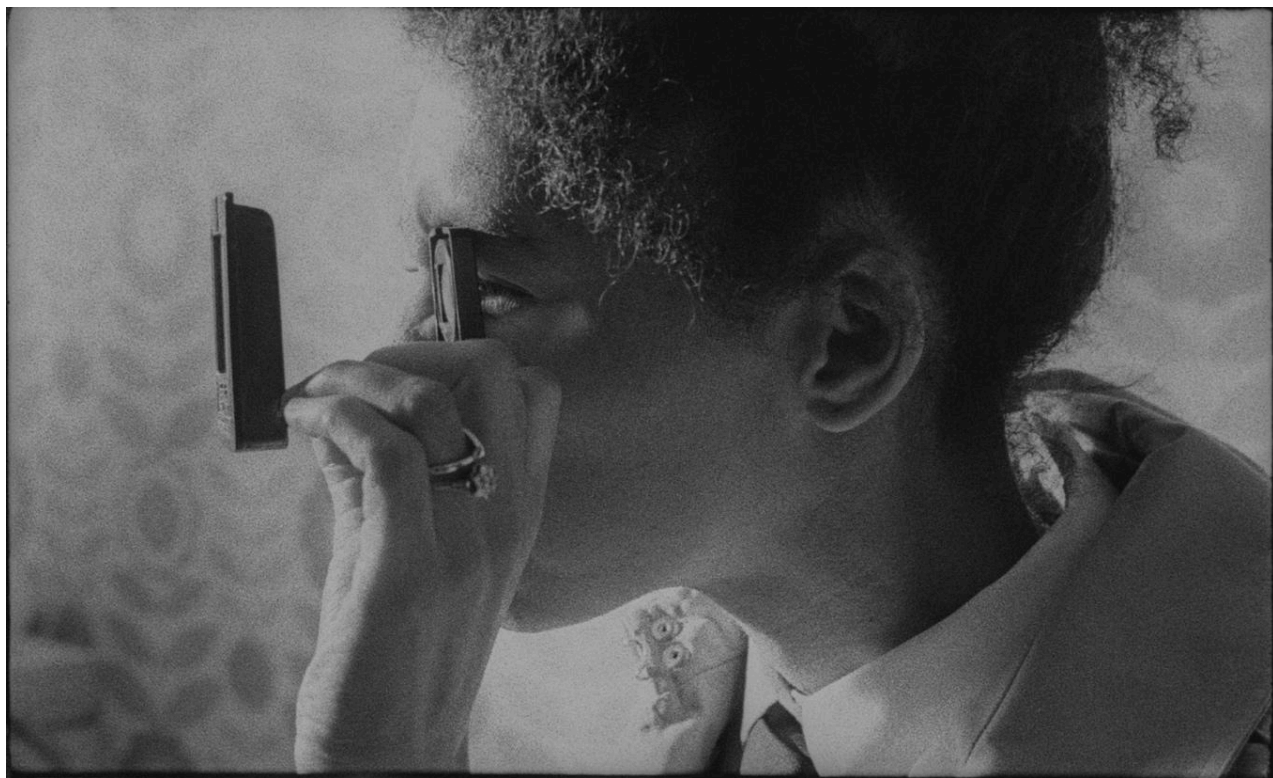
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This screening represents the West Coast premiere of *Fiction Contract*, *Vital*, *CRIP TIME*, and *Pre-Existing Condition*.

Carolyn Lazard (b. 1987, San Bernardino, CA) is an artist whose primary medium is iteration. They also work across video, sculpture, installation, and performance. Their practice remembers the generative incapacity of debility. Lazard has had solo exhibitions at Artists Space, New York; Walker Art Center, Minneapolis; Nottingham Contemporary, Nottingham; Institute of Contemporary Art, Philadelphia; Kunstverein Braunschweig, Braunschweig; Trautwein Herleth, Berlin; and Maxwell Graham Gallery, New York. Their work has been included in exhibitions at the Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; Museum für Moderne Kunst, Frankfurt; Museum Ludwig, Cologne; Hamburger Bahnhof, Berlin; and CAPC Musée d'Art Contemporain, Bordeaux. Lazard was included in the Whitney Biennial in 2019 and 2024, Greater New York in 2021, the Venice Biennale in 2022, and the NGV Triennial in 2023. Lazard is a Pew Fellow, a Ford Disability Futures Fellow, a United States Artists Fellow, and a MacArthur Fellow. They teach at Bard College in the Hudson Valley.

Madison Brookshire lives in Los Angeles, where he makes films, paintings, and performances.



Video still from *Hemel*, 2026. Image courtesy of the artist.

[MOCA Artist Film Series: Danielle Dean](#)

Saturday, June 20, 2026, 3pm

Hemel, 2024

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**16 mm transferred to digital video, sound
29 min, 44 sec**

Danielle Dean will be present for a post-screening conversation with **Cauleen Smith**.

Danielle Dean's film is a portrait of Hemel Hempstead, England, where she was raised, and unfolds as a personal essay on the town's history as a planned community under the New Towns Act of 1946. Titled *Hemel*, the work's central reference is a 1957 sci-fi horror B-movie shot in town about the arrival of a non-human entity that infiltrates the minds of residents and endangers life with a toxic black slime. Playing a composite character based on herself and the movie's detective protagonist, Dean brings together real and imagined worlds, both past and present. *Hemel* blurs fiction and documentary to expand a critical reading of the colonial overtones in the original movie, while recasting its visual language to consider the race, class, and labour dynamics of a small English town in the post-Brexit context.

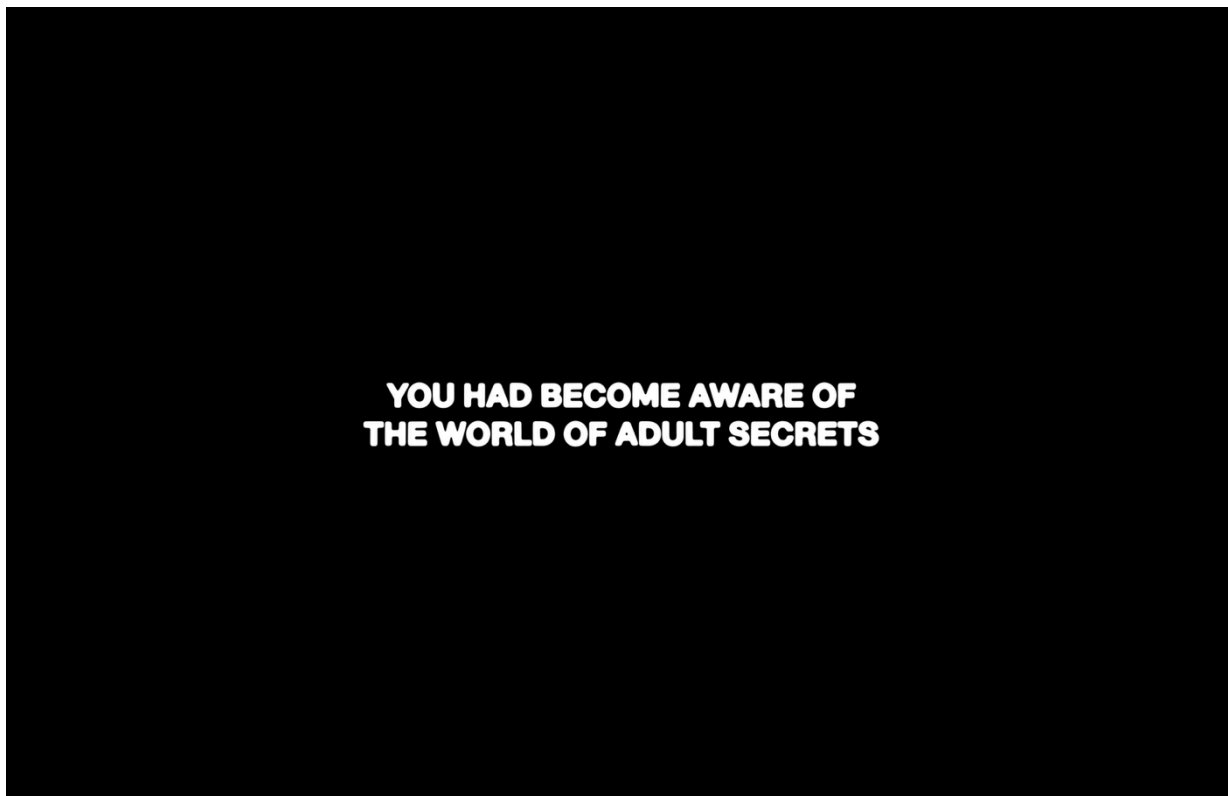
This screening represents the West Coast premiere of *Hemel*.

Working with archives, social practice, performance, video, drawing, and sculpture, **Danielle Dean** investigates the recursive loops between the circulation of ideas, the history of colonialism, and the material reproduction of global capitalism. Operating across media and with a variety of collaborators and participants, she tries to find fault lines of failure and futurity within this seemingly closed circuit. Born in Alabama to a Nigerian father and an English mother and raised in London, she draws on this multinational background to examine how advertising, film, architecture, media, and corporate culture influence bodies, desires, politics, and everyday life. Dean received her MFA from California Institute of the Arts, is an alumna of the Whitney Independent Study Program, and is currently an Associate Professor in the Department of Visual Arts at UC San Diego. Recent solo exhibitions include shows at Spike Island, UK (2025), Mercer Union, Toronto (2024), Times Square Arts, NY (2023), ICA San Diego, CA (2023), Tate Britain, London (2022), and Museum of Contemporary Art Detroit, MI (2018). Other public presentations include Performa 21 (2021) and The Whitney Biennial (2022). Group exhibitions include shows at the Contemporary Austin (2023), the Stedelijk Museum, Amsterdam (2018), Lafayette Anticipation, Paris (2018), and the Made in L.A. Biennial at The Hammer Museum, Los Angeles (2014). Her work is held in prestigious collections around the world, such as the Whitney Museum, the Hammer Museum, Stedelijk Museum in Amsterdam and the Arts Council collection, London, to name a few.

Cauleen Smith is a Los Angeles-based artist who makes films, installations, and objects that reflect upon the everyday possibilities of the imagination.

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Video still from *A Child Already Knows*. Image courtesy the artist and Maxwell Graham, New York.

[MOCA Artist Film Series: Tiffany Sia](#)

Saturday, July 11, 2026, 3pm

A Child Already Knows, 2024

Video (color, sound)

33 min

Tiffany Sia will be present for a post-screening conversation with **Simon Leung**.

A Child Already Knows is a short film that describes a child's retelling of an escape from Shanghai disguised as a family vacation through the south. Half-remembered scenes of a historical cusp are recalled alongside a montage of appropriated early Mao-era children's animations of the same era. The work assembles fragmentary memories and images that must be conjured through the mind, in lieu of historical reenactments too costly to make and made impossible in a place of no return. While children's stories often expound a moral tale, *A Child Already Knows* presents a child as protagonist caught in complex and ambiguous retelling. Such scenes of Shanghai during the Cold War are harder to pin down, sometimes unsettling. The child becomes increasingly aware of the world of adult secrets. A television is flickering. Train sounds whir.

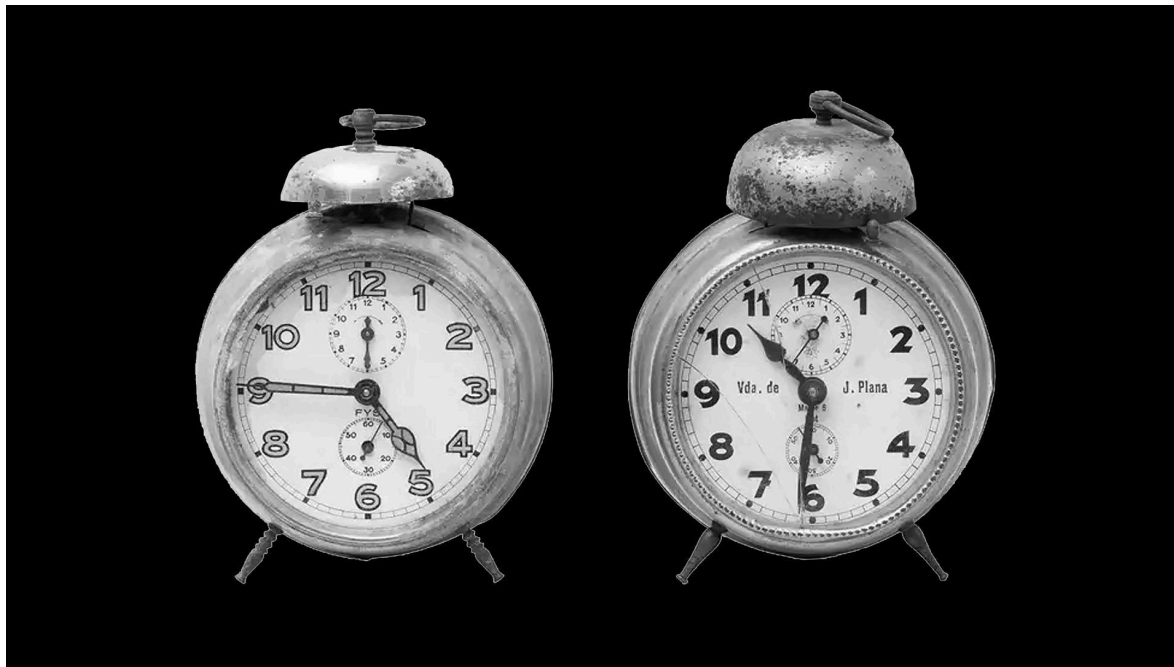
Tiffany Sia (b. 1988) is an artist, filmmaker, and writer. Sia's films have screened at TIFF Toronto International Film Festival, New York Film Festival, MoMA Doc Fortnight, and elsewhere. She has had solo exhibitions at Artists Space, New York; Cantor Arts Center at

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Stanford University; and The Mudam, Luxembourg. Her work has been included in group exhibitions at Museum of Modern Art, New York; Hessel Museum of Art, Bard College, Annandale-on-Hudson; Argo Factory: Pejman Foundation, Tehran; Seoul Museum of Art, Seoul; Kunstverein für die Rheinlande und Westfalen, Düsseldorf; and elsewhere. Sia is the author of *On and Off-Screen Imaginaries (Primary Information, 2024)*, a compendium of essays that makes a case for fugitive, exilic cinema, moving beyond national identity and the politics of place as a critical lens. Her essays have appeared in *Film Quarterly*, *October*, and more. The recipient of the Baloise Art Prize in 2024, Sia has given talks at Dia Art Foundation, Stanford University, Yale University, and has taught at Cooper Union. Sia currently lives and works in New York.

Simon Leung, who was born in Hong Kong and lives in Brooklyn and Los Angeles, is a project-based artist whose foremost concern is how “the ethical,” broadly defined, can be thought and traced.



Video still from *INTERIOR HOUSE NIGHT*, 2026. Image courtesy of the artist.

[MOCA Artist Film Series: Aimee Goguen](#)

Saturday, August 1, 2026, 3pm

***INTERIOR HOUSE NIGHT*, 2026**

HD video (color, sound)

A live-action film about objects gone missing with animated elements and practical effects.

***La Lámpara*, 2026**

HD video (color, sound)

The Voyeur watches women dress-and-undress, with translation and narration by Lazaro.

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Title Sequence, 2026

HD video (color, sound)

2 min

A series of movie titles manipulated and modified using the computer.

Mountain of the Collapse, 2022

HD video (color, sound by Caye Castagnetto)

3 min

A collection of recycled materials emulates a mountain, unnaturally spinning counterclockwise, and at high speeds.

Aimee Goguen will be present for a post-screening conversation with **Suzy Halajian**.

This screening represents the world premiere of *INTERIOR HOUSE NIGHT* and *La Lámapara*.

Aimee Goguen (b. Los Angeles, California) lives and works remotely. Goguen examines degradation, voyeurism, vulnerability, and power in relation to human behavior. She reclaims the grotesque and the process of trauma by crafting scenarios that re-imagine societal and inter-subjective dynamics as staged, repetitive actions, where accustomed exploitation is heightened and thereby critiqued. Goguen's format is both analog-and-digital, prioritizing hand-made processes. Goguen's video work has been exhibited at various locations including *American Cement* at The American Cement Building, LA (2026); *dark dark room*, ACP, LA (2024); *Mountain of the Collapse*, JOAN, LA (2022); and *Accidentally on Purpose*, Panel, LA (2017). Screening at venues including 2220 Arts+Archives, LA (2025); REDCAT, LA (2020); White Columns, NY (2014); and Vox Populi, PA (2013). Goguen's video work has been included in such anthologies as *Bee Reaved* (2021) by Dodie Bellamy and *The Oxford Companion to Queer Cinema* (2021) reviewed by William J. Simmons.

Suzy Halajian is a curator and writer based in Los Angeles, where she serves as the Executive Director and Curator at JOAN.

ABOUT THE MUSEUM OF CONTEMPORARY ART (MOCA)

Founded in 1979, MOCA is the defining museum of contemporary art. In a relatively short period of time, MOCA has achieved astonishing growth; a world-class collection of nearly 8,000 objects, international in scope with deep holdings in Los Angeles art; hallmark education programs that are widely emulated; award-winning publications that present original scholarship; groundbreaking monographic, touring, and thematic exhibitions of international repute that survey the art of our time; and cutting-edge engagement with modes of new media production. MOCA is a not-for-profit institution that relies on a variety of funding sources for its activities.

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