

Something Between Us Films of Jodie Mack

Jodie Mack In Person

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program co-presented with Canyon Cinema Foundation, SFMOMA and
Headlands Center for the Arts

The flickering, post-structuralist, quasi-animated films of Jodie Mack beguile with scintillating color and gloss. Obsessively animated from cast-off and recycled materials these cinematically kinetic pop-art gems reach for the stars and aspire to the ecstatic while blurring the boundaries between fine-art abstraction and mass-produced consumerist kitsch. Visiting the Bay Area as an Artist in Residence at Headlands Center for the Arts, Jodie Mack appears in person to present a collection of works created 2010–2018.

Something Between Us (2015) by Jodie Mack; 16mm, color, sound, 10 minutes, print from Canyon Cinema

A choreographed motion study for twinkling trinkets: costume jewelry and natural wonders join forces to perform plastic pirouettes, dancing a luminous lament until the tide comes in. (Jodie Mack)

Hoarders Without Borders 1.0 (2018) by Jodie Mack; 16mm, color, silent, 5 minutes, print from Canyon Cinema

Featuring crystallized magic markers and the kidney stone of a horse, the generously-curated mineral collection of Mary Johnson comes to life in a manual labor of love for the process of archival procedure.

Wasteland No. 1: Ardent, Verdant (2017) by Jodie Mack; 16mm, color, silent, 5 minutes, print from Canyon Cinema

A eulogy for wasted potential sends the out of date to the out of body: trash to treasure. An appetite for destruction charts the product life cycle, interrupting the horizon through an intersection of perspectives. (Jodie Mack)

Razzle Dazzle (2014) by Jodie Mack; 16mm, color, silent, 5 minutes, print from Canyon Cinema

Tacky threads luminesce at a firefly's pace, twinkling through remnants of chintzy opulence and gaudy glamour prestissimo brillante. (Jodie Mack)

New Fancy Foils (2013) by Jodie Mack; 16mm, color, silent, 13 minutes, print from Canyon Cinema

Paper sample books discarded and dumpstered by long-gone businesses undergo a series of sequential experiments in pattern, rhythm, color, and text(ure). A call and response of flickering and lingering, this catalog of catalogs remembers a tactile economy. (Jodie Mack)

Point de Gaze (2012) by Jodie Mack; 16mm, color, silent, 5 minutes, print from Canyon Cinema
Named after a type of Belgian lace, this fabric flicker film investigates intricate illusion and optical arrest. (Jodie Mack)

Posthaste Perennial Pattern (2010) by Jodie Mack; 16mm, color, sound, 4 minutes, print from Canyon Cinema

Rapid-fire florals and morning bird songs bridge interior and exterior, design and nature. (Jodie Mack)

Persian Pickles (2012) by Jodie Mack; 16mm, color, sound, 3 minutes, print from Canyon Cinema

A swimming study of paisley patterns traces this decorative motif from its origins in Persian weavings to appearances Irish quilting and American Counterculture. Extending on the stroboscopic tradition of anti-animation, this short material study fixates upon discarded materials to examine the decorative and its relationship to the cycles of industry and evolving modes of production. (Canyon Cinema)

Undertone Overture (2013) by Jodie Mack, 16mm, color, sound, 11 minutes, print from Canyon Cinema

A study of tie dye swims out to the cosmos and back again.

www.jodiemack.com

www.canyoncinema.com

www.sfmoma.org

www.headlands.org

www.sfcinematheque.org