

## Jim Campbell, Chris Marker, and Eadweard Muybridge

Vancouver Art Gallery // April 2–September 5

ON ENTERING “Walking + Falling,” one is greeted by moving shadows: Jim Campbell’s darkened human figures flickering across surfaces lit by thousands of LEDs. Three grids of red lights from the series “Running Falling” depict motion in decay. The first conveys just enough information to suggest a black figure loping across a crimson field. In the next the frame is cut in half so that legs at its bottom race a torso on top. In the last the figure is reduced to an amorphous moving shape. Also in this first room is 2010’s *Exploded View*, strings of white lights hung in a 3-D grid. From most angles, it looks like a starry night sky. Viewed head-on, the galaxy flattens and the running figure reappears, a moving constellation.

Campbell’s work is paired with two classic innovations in sequential photography. The first is Chris Marker’s 1962 film *La Jetée*, which famously uses still images to accompany the fragmented time line of its hallucinatory narrative. Marker’s work is displayed in a room adjacent to one containing Campbell’s 2008 installation *Home Movies 1040*, in which LEDs project found family films onto the wall, lending a spectral quality to the anonymous footage of bike rides and birthday parties. In Campbell’s

1990 *Memory/Recollection* viewers observe their own images, captured by a camera, gradually degrade across a row of cathode-ray tubes, creating a real-time portrait that is interspersed with footage filmed anywhere from 15 minutes to 6 months earlier. In both installations, the dislocation of images and memories from linear time reflect *La Jetée*.

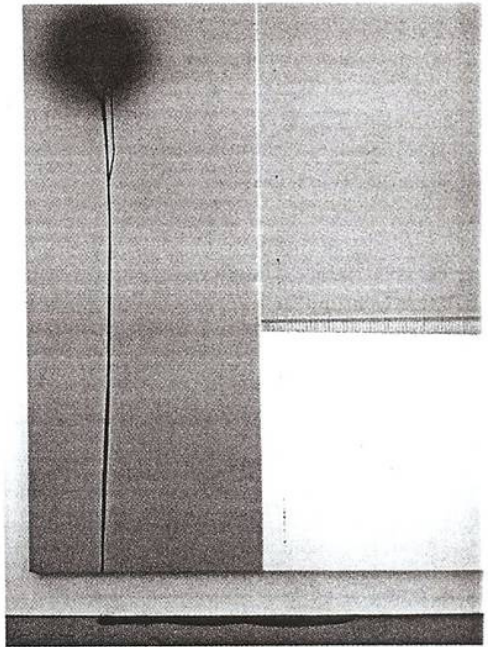
Fifty collotypes from Eadweard Muybridge’s 1887 *Animal Locomotion* share the last room of the exhibition with work from Campbell’s “Wave Studies.” Muybridge’s precise precinematic photographs, biometric studies, examine the movement of a wide variety of human and animal subjects. In contrast Campbell’s abstract studies are formal, splitting a moving wave into smaller versions of itself, or elegantly tweaking light diffusion to bring attention to both an image and the points of light from which it is composed.

“Walking + Falling” considers photography in its many incarnations. The pieces displayed represent fragments of specific times and places, yet they operate outside time, as in a dream. These works confirm the ongoing relevance of photography in the age of new media and its capacity to envision the future, or at least meditate on its possibilities. —Stacey Ho



## Wade Guyton / Stephen Prina

Friedrich Petzel Gallery // March 31



IT WAS INEVITABLE that some enterprising artist there would make abstract painting using a dot-matrix printer, and Wade Guyton staked out the territory aggressively. It has since become his art-historical signature. Guyton has been plying the medium for a few years, feeding swaths of linen and TIFF files through a mat Epson UltraChrome to create graphics that range from letters, stripes—and, most recently, monochrome fill almost the entire surface, shifting in tone as the printer stutters, errors becoming painterly marks.

For these last works, Guyton’s usual color palette is black, but he opted for salmon pink in his recent collaborative show with Stephen Prina at Friedrich Petzel. The pieces displayed were built much like pop songs: Kanye West lays down a track and then recruits Jay-Z, Minaj for a guest verse and George Condo for a cover, Guyton fired up an inkjet print and handed it over to Prina, who unloaded a can of spray paint into it, its contents streaking down to a puddle on the floor in a restaging of his ongoing *Push Come Shove*. A third collaborator, the designer and writer Logan, created the pastel-green exhibition poster.

This is, as Michael Sanchez put it last year in the German art magazine *Texte zur Kunst*, an “unconventional partnering, less Fischli/Weiss than Warhol/Prina, two artists whose styles never merged, who “are not in it for the money.” Sanchez was reviewing the Guyton/Prina collaboration, at the same gallery, showing paintings and one poster, the former in Yves Klein’s deep orange, each tagged with spray paint. In this more recent show, Guyton and Prina have teamed up again, as if they were printing currency.

There is, however, one stark difference: This show was shown only on March 31. That decision in itself is a statement. If you’ve seen one Guyton/Prina, you’ve seen them all. The quick closure is also a cheeky exclusionary gesture, reminding us that the self-styled cultural guard thrives today, as it always has, thanks to a market consisting solely of collectors and curators. Will the two artists mint their next copies, will they even have a show? —Andrew Russeth