

Brice Bischoff

The Glassell Park Series

February 9 - April 6, 2013

542 S. Alameda Street
Los Angeles, CA 90013

Cirrus 2013

Installation view



Installation view

Sculptures by Seth Weiner; wall painting by Charlotte Herzig





possible. The movements of an unruly child squirming on her mother's lap would have been unintentionally documented, resulting in the child's face appearing distorted and blurry. While these distortions were once considered the manifestation of a double failure—the child lacking self-control as well as the mother and photographer being incapable of disciplining her—this form of movement in time has now become highly desired. The contemporary practice of long exposure photography presents time as condensed, composed of layers that are sometimes more translucent than opaque, with action and movement creating shadows or milky, foggy surfaces. Does this technique signal a return of the repressed? Does it mark the desire to perceive not only human bodies but the world and its objects as animated?

Brice Bischoff's *Glassell Park Series* plays precisely off of this paradoxical moment. Unlike photography's obsession with rendering movement visible—as in Muybridge's and Marey's serial photographic studies of motion—Bischoff's "uncertain photographs" obscure the process again, working against our desire to perceive and recognize. In his *Glassell Park Series* the long debate about the photographic sign existing as a transparent "window" into the world

in contrast to being self-referential and opaque becomes irrelevant, the binary is fused or rather confused (like the photographic objects themselves). Bischoff's series also refers to the place of its production, the artist's studio in Glassell Park in North-East Los Angeles, which is rendered as the site of production par excellence. Modernism, and post-War Modernism in particular, seems to have been obsessed with the image of the artist in his studio. Photographers—most famously Hans Namuth's photos of a paint-spattered and focused Jackson Pollock—helped in creating and circulating the myth-making images of the virile, active, manic artist or the pensive, quiet, slightly depressed one. The modern myth of the studio as a symbol for artistic genius and creativity came to life already in the 19th century and from then on was constantly "re-invented" as allegories referring to various aspects of the artist's work.¹

But Bischoff's images do not perpetuate this myth. As so often in his practice he refers to historically canonized conventions while simultaneously breaking them: the photos do not show him taking a photo of himself in the studio

1 See Barry Schwabsky essay, "The Symbolic Studio," for a little history on the topic. In: *the studio reader*, ed. by Mary Jane Jacob and Michelle Grabner, Chicago/London: University of Chicago Press 2010, 88-96

Glassell Park #4
Archival inkjet print, ed 5
79" x 64"



Glassell Park #1
Archival inkjet print, ed 5
79" x 64"



Installation view



(although this is also what we see) but several objects captured in various stages of opacity in a setting that is reminiscent of a studio while the interior architecture functions as a mere backdrop. In times of post-studio practices, art and/as research, ephemeral performances and site-specific installations, Bischoff shows us the studio as a place of almost mystic transformations and emanations: an aspect of the studio that seems to have been abandoned by the “dematerializing” tendencies of conceptual art. Concluding, however, that these staged scenes celebrate an anachronistic idea of artistic inspiration and creative

genius would be to ignore their often satirical character. They include objects that have potentially been produced in some studio, and on a closer look, often consist of seemingly random elements; some sculptures are made out of everyday objects, even rubbish; some of them were produced by Bischoff’s friends, such as the mural painted by Swiss artist Charlotte Herzig and the drywall benches donated by Seth Weiner after being used in a sound installation. Though these objects refer to the different genres and types of art produced in a studio, they also playfully evoke clichés of art making and its power dynamics. In one of

Glassell Park #16

Archival inkjet print, ed 5

79" x 64"



the compositions the female model/
muse is rendered almost comically
passive: She is lying on a bench,
presenting her naked back to the gaze
of both the active male artist and the
audience. But again these conventions
are undermined because the female
body coalesces so much with its
surroundings of drywall, fabric and
light that everything appears to be
of a different molecular structure;
becoming-woman or becoming-
image? Gilles Deleuze has called the
pure vision of the non-human eye
“gaseous perception” which refers to

a different mode of thinking about
movement and action, achieved here
by the photographic technique of
bending time and visibility.
Bischoff’s practice also reflects the
long shared history of performance
and photography, be it the pre-
cinematographic magic lantern and
camera obscura shows that were
“performed” live, photography’s
role in 1960s and 70s performance
art or the highly choreographed
photographic settings of the 1990s.
Bischoff’s actions, though, are staged
specifically for the camera and not

Glassell Park #17

Archival inkjet print, ed 5

79" x 64"



for an audience; a strategy which reflects photography's double nature of functioning as document as well as simulation. With its treatment of objects as "actors", The Glassell Park Series follows a similar trajectory as the German artist-couple Anna and Bernhard Blume who started collaborating on photographic works in the late 1970s. "We have aimed at creating an ironic activism critical of fear, which is staged work by work, composing images according to the rules of abstract painting,"² the 2 Anna and Bernhard Blume, "From A to

Blumes stated in 2002, and referred to their practice as "transcendental constructivism"—a term that loosely applies to Bischoff's work. Although these two (or three) artists share anti-realist photographic tendencies, their practices overlap most in relation to their treatment of the world of objects. To quote the Blumes again, "...things and objects, long subjected to human will, somehow

Z," in: exit #7: Teamwork, August/October 2002, Madrid. <http://www.exitmedia.net/eng/num7/blume.html>, retrieved on Feb 7th, 2013.

Installation view



come to life in our photographs, and, in turn, in a spiritualistic leap, they 'objectify' the human protagonists."³ Though Bischoff would probably argue against this spiritualistic side in favor of a more rational explanation of objects seen within the layers of time, his object-performances can be productively read within the recent debate of an anti-subject-centered philosophy that concentrates on an animated "world of things." Philosopher Bruno Latour, in his book "We Have Never Been Modern"⁴ pleads for the acknowledgement of an object's capacity to act. He argues that because within every encounter a reciprocal transfer between subject and object occurs, we cannot consider objects as passive anymore.

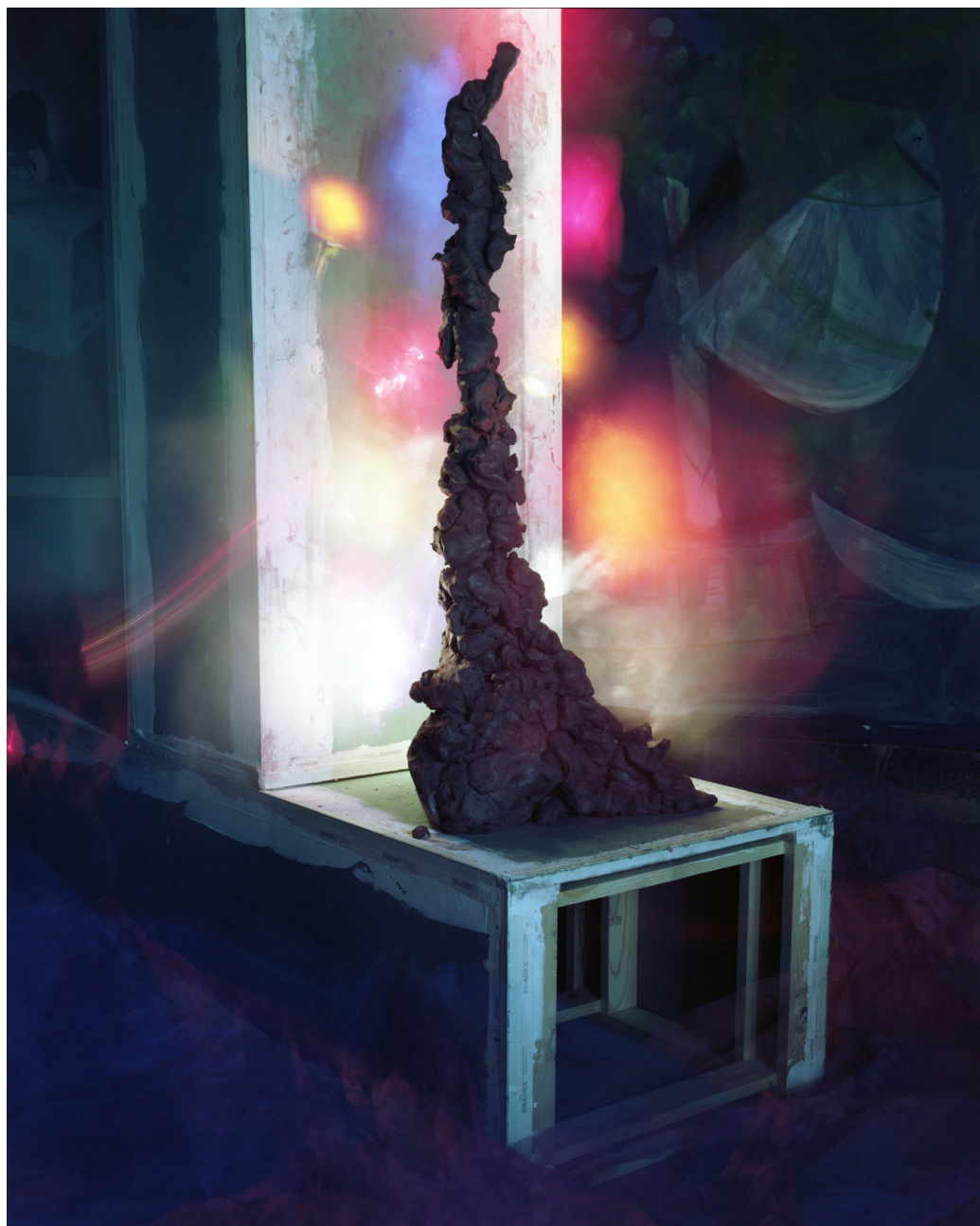
3 Ibid.

4 Latour, *We Have Never Been Modern*, (transl. from French) Cambridge/Mass.: Harvard University Press, 1993.

Far from an approach of looking for the essence of things, Latour sees these objects refusing distinct interpretation.

In *The Glassell Park Series*, the objects which are transformed by Bischoff's "uncertain photographs" appear as markers, even translators for a larger debate about studio practices and the site of (artistic) production: By rendering the studio as a place no different than any other, the images work to overcome the mythologizing of an artist's studio while simultaneously testifying to a post-conceptual desire for materiality. Within this matrix of discourses Mr. Bischoff presents his studio as a place of shifting practices and of temporal collaborations: autonomous but not solitary.

Glassell Park #10
Archival inkjet print, ed 5
79" x 64"



Glassell Park #7
Archival inkjet print, ed 5
79" x 64"



Glassell Park #5
Archival inkjet print, ed 5
79" x 64"



Installation view





Installation view



Glassell Park #10
Archival inkjet print, ed 5
79" x 64"



Glassell Park #15
Archival inkjet print, ed 5
79" x 64"



CIRRUS

BRICE BISCHOFF
THE GLASSELL PARK SERIES

February 9 - April 6, 2013
Opening Reception - February 9th 6 - 8 pm

Movements of artistic production, an arm reaching up then swinging down, brush in hand, streaking a canvas with a deep red, a body lying floor bound then animated by the slow progression of music, a strange choreography ensues, clay stacked high in a precarious structure falls and is then reassembled only to fall again to the floor smacking the cement, a model is posed in situ, limbs curled, a photographer mutters commands composing form from behind a camera.

These movements serve as the material for Brice Bischoff's photographic works entitled, The Glassell Park Series. The series is named after the neighborhood where Bischoff has a studio and where all the work for this exhibition was produced. Bischoff is interested in the site of the artist's studio, as well as questioning how, in the modernist sense, is a mythic place where materials, actions, and artist combine in an alchemic process of ideas and intentions; a place where art begins. Here he attempts to record these beginnings through the medium of photography. In doing this, Bischoff assumes the role of creator (painter, sculptor, dancer, photographer, any medium rooted in a studio practice) and performs the act of creation for the still camera. The resulting artwork offers a glimpse into process and performance, a blurry, ghostly mess of artistic production.

This exhibition presents large format photographs installed alongside the props Bischoff created and used during the various performances represented in the photographs. A variety of the non-photographic elements on view are a result of artistic collaboration. Bischoff asked friends, Swiss artist Charlotte Herzig to paint a mural on his studio wall, Los Angeles/Austrian based artist Seth Weiner to use his sculptures as props, and Los Angeles based model Jill Henderson to pose. Both Herzig and Weiner will have work represented in the exhibition, a mural and sculptures respectively. Accompanying the exhibition will be an illustrated catalogue with an essay by Austrian writer Claudia Slanar as well as a web based animation available through the Cirrus website.

Brice Bischoff is a Los Angeles based artist born in New Orleans, LA. He received his MFA from the San Francisco Art Institute in 2007. His work has appeared in exhibitions in New York, Los Angeles, and Berlin among others. In 2007, he was a member of the art collective, Self Made, a group that ventured on a 22-city art tour across the United States and Canada. In 2010, he was a participating artist in New Orleans' Prospect 1.5 Biennial. His work is in various collections most notably the New Orleans Museum of Modern Art and the Los Angeles County Museum of Art. This will be Bischoff's first solo show at Cirrus Gallery.

Brice Bischoff: *The Glassell Park Series*

February 9, 2013 - April 6, 2013

Opening Reception: February 9, 2013

Glassell Park #1

2013

Archival inkjet print, ed. 5
79" x 64" - \$6000 (framed)
39.5" x 32" - \$3000 (framed)

Glassell Park #4

2013

Archival inkjet print, ed. 5
79" x 64" - \$6000 (framed)
39.5" x 32" - \$3000 (framed)

Glassell Park #5

2013

Archival inkjet print, ed. 5
79" x 64" - \$6000 (framed)
39.5" x 32" - \$3000 (framed)

Glassell Park #7

2013

Archival inkjet print, ed. 5
79" x 64" - \$6000 (framed)
39.5" x 32" - \$3000 (framed)

Glassell Park #9

2013

Archival inkjet print, ed. 5
79" x 64" - \$6000 (framed)
39.5" x 32" - \$3000 (framed)

Glassell Park #10

2013

Archival inkjet print, ed. 5
79" x 64" - \$6000 (framed)
39.5" x 32" - \$3000 (framed)

Glassell Park #15

2013

Archival inkjet print, ed. 5
79" x 64" - \$6000 (framed)
39.5" x 32" - \$3000 (framed)

Glassell Park #16

2013

Archival inkjet print, ed. 5
38.5" x 31" - \$2800 (framed)

Glassell Park #17

2013

Archival inkjet print, ed. 5
38.5" x 31" - \$2800 (framed)

Delicious Day

Wall painting by Charlotte Herzig

2013

Acrylic and gouache
Dimensions variable
40' - \$3500
20' - \$1750

BRICE BISCHOFF

BORN

New Orleans, LA

EDUCATION

MFA, **San Francisco Art Institute**, 2007

BFA, Photography, **Louisiana State University**, 2004

SELECTED EXHIBITIONS

2013

California-Pacific Triennial, curated by Dan Cameron,
Orange County Museum of Art, Newport Beach, CA (forthcoming)

Brice Bischoff: The Glassell Park Series, **Cirrus Gallery**, Los Angeles, CA

Beyond the Barrier, **The Camera Club of NY**, New York, NY

2012

Narcissism, the Real, the Fake, and the Anti-Digital Impulse, curated by Bidy Tran,
Cirrus Gallery, Los Angeles, CA

Bronson Caves, **Kopeikin Gallery**, Los Angeles, CA

Space 4 Art, San Diego, CA

NONILLION: Brice Bischoff, Joe Brittain, and Katy Fischer, **Regina Rex**, New York City, NY

2011

SVIT LA, curated by Zuzana Blochova, **Baxter St. Apt.**, Los Angeles, CA

Time, **The Lab**, San Francisco, CA

Bischoff, Soren, Black, **Johansson Projects**, Oakland, CA

2010

Prospect 1.5, curated by Dan Cameron; Persistent, Transient Objects, **Lemieux Gallery**,
New Orleans, LA

Prospect 1.5, curated by Dan Cameron; A Second of Your Time, **NOCCA Institute Gallery**, New Orleans, LA

Edges of Light, **Arts Benicia**, Benicia, CA

Dump Art, **Freudenreich Gallery and 95 Hinterhais**, Berlin, Germany

Alchemy, **Southern Exposure**, San Francisco, CA

2009

Children of the Revolution, curated by Keith Boadwee, **Federal Art Projects Gallery**, Los Angeles, CA

Front + Center, curated by Kimberly Johansson, **Headlands Center for the Arts**, Marin County, CA

It's the Way That You Move, **Million Fishes Gallery**, San Francisco, CA

Bad Moon Rising, curated by Jan Van Woensel and Jessica Silverman, **Boots Contemporary**, St. Louis, MO

2008

Way Down In New Orleans, **Civilian Art Projects**, Washington D.C., **Super Alright Creative Studios**, Austin, TX, and **The Front**, New Orleans, LA

Pinhole Photo Art Society, Tokyo Exhibition, **Engetsu Gallery**, Shijuku, Tokyo

Pinhole Photo Art Society, Tokyo Exhibition, **Cosmos Gallery**, Meguroku, Tokyo

2007

Pinhole Planet, **Gallery Maru Sankaku Shikaku**, Kyoto, Japan

SELF MADE ARTISTS, SUMMER TOUR 2007,

A 29 city tour through the United States and Canada featuring one night art shows:

Zietgiest Theatre, New Orleans, LA

New Yokel Market, Hattiesburg, MS

End of the Line Cafe, Pensacola, FL

Desoto Row Gallery, Savannah, GA

Big Bend Contemporary Gallery, Tallahassee, FL

Young Blood Gallery, Atlanta, GA

Athens Institute of Contemporary Art, Athens, GA

Civilian Art Projects, Washington D.C.

Yale University School of Art, New Haven, CT

G-A-S-P Gallery, Boston, MA
R.A.G.S. Gallerie, Montreal, Canada
Museum of New Art, Detroit, MI
Lloyd Dobbler Gallery, Chicago, IL
Sweet Hickory Records, Bloomington, IN
Fort Gondo Compound for the Arts, St. Louis, MO
JLOFTS, Omaha, NE
Mass Gallery, Austin, TX

Warsaw Festival Of Fine Art Photography, Warsaw, Poland

New Orleans, **Diego Rivera Gallery**, San Francisco, CA

GEN ART: EMERGE, **Warfield Building**, San Francisco, CA

2006

Murphy & Cadogan 2006 Exhibition, **San Francisco Arts Commission Gallery**, San Francisco, CA

Memorial, **Diego Rivera Gallery**, San Francisco, CA

2005

Recent Acquisitions In Contemporary Photography: Works From the Ogden Museum Permanent Collection, **Ogden Museum of Southern Art**, New Orleans, LA

HONORS AND GRANTS

Best In Show, Open Call 2009, Los Angeles Municipal Art Gallery, 2009

Second Prize, Warsaw Festival of Fine Art Photography, 2007

Murphy & Cadogan Fellowship Award, San Francisco Foundation, 2006

PUBLICATIONS

Jacob Schiller, Hollywood Cave Photos Inspired by Sci-Fi Monsters, Avant-Garde Porn, and Batman, **WIRED Magazine**, February 27, 2013

Catherine Wagley, "Five Artsy Things to do in L.A.", **LA Weekly**, February 20, 2013

Matt Sussman, "Caves of Forgotten Dreams", **San Francisco Bay Guardian**, Oct. 2011

Sarah Hotchkiss, "Bischoff, Soren, Black at Johansson Projects", **KQED Arts**, Sept. 6, 2011

Katy Donoghue, "Dan Cameron", **Whitewall Magazine**, Spring 2011

D. Eric Brookhardt, "Rising Stars", **Gambit New Orleans**, Jan. 3, 2011

Zachary Royer Scholz, "Alchemy", **Art Practical, Issue 11**, 2010

Eric Renner, "Pinhole Photography, Fourth Edition: Rediscovering an Historic Technique", **Focal Press**, 2008

Jessica Smith, "Tour Takes Fans Back To Athens' Music Roots", **Red and Black Newspaper**, June 21, 2007

Katherine McGuire, "Young and Hungry", **Flagpole Magazine**, June 20, 2007;

Kenneth Baker, "Moriandi's Still Lifes Keep Changing as You Look", **San Francisco Chronicle**, November 11, 2006

LECTURES

Our World: New Orleans with Chris Jordan, Brice Bischoff, Kate Nicholson, Tabitha Soren, and Lewis Watts, **Photo Alliance, San Francisco Art Institute**, 2007

Pinhole Photography, Kelli Yon's Alternative Processes Class, **California College of the Arts**, 2007

PERMANENT COLLECTIONS

Los Angeles County Museum of Art
New Orleans Museum of Art
Ogden Museum of Southern Art

