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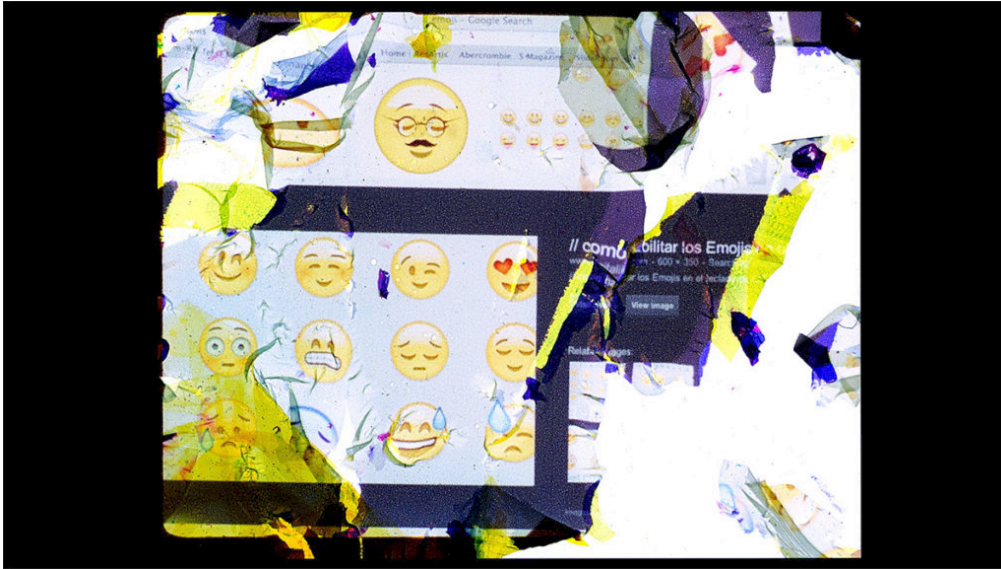


Contemporary Art
Museum St. Louis

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FOR IMMEDIATE RELEASE

Experimental filmmaker Jennifer West to exhibit the next Street Views



Jennifer West, *Emoji Piss Film* (35mm film print soaked and corroded with urine by Andrea Bowers, Symrin Chawla, Micah Espudo, Chris Hanke, Eli Joteva, Jack McGuinn, Peyton Regan, Julian Toca, Vidhi Todi, Bob Viera, Ariel West, Fleurette West, Peter West, Jwest) (still), 2018. 35mm film transferred to HD video, 2:33 minutes. Courtesy the artist.

June 13, 2018 (St. Louis, MO) - The Contemporary Art Museum St. Louis announces a new work by artist Jennifer West to be projected on the building's external facade, on view September 7 through December 30, 2018, every evening from dusk until midnight. A Los Angeles-based artist, West has been making experimental films consistently since 2004. She is known for her handmade digitized films, manipulating the film celluloid through performance and conceptual practices. For CAM's Street Views, West is showing *Emoji Piss Film* (35mm film print soaked and corroded with urine by Andrea Bowers, Symrin Chawla, Micah Espudo, Chris Hanke, Eli Joteva, Jack McGuinn, Peyton Regan, Julian Toca, Vidhi Todi, Bob Viera, Ariel West, Fleurette West, Peter West, Jwest). The artist refers to the new work as a "historical document," compiled from Google image search results for emoji. This film print, initially shot in 2014, was placed in large kombucha jars filled with urine. She has used the bodily fluid in previous works, both for its corrosive qualities and for its spirit of irreverence. West collected the liquid from artists and friends within her community, which she used to soak and corrode the celluloid, slowly eating away at the film's emulsion. The film was then transferred to digitized HD video.

In a time when human expression is conveyed through character gestures rather than the written language, emoji are intended to illustrate, or in some cases replace, words, whether through text message, email, or tweet. These quick, gestural, and disposable icons exist as a digital index. Through the medium of film, West sets out to counteract and deconstruct this language.

West has said of her practice, "I make sure that each work has a tension set up between the subject—the materials and actions—and the images (if there are any) in order to produce a new thought about it or to make contradictory associations." *Emoji Piss Film* is representative of West's alchemical methodology—combining film and performative acts involving physical material. Working in an avant garde tradition with a contemporary DIY approach, her films have been described as "philosophical fireworks for a digital age." Her southern California roots have inspired such counterculture references in response to her work as "a mix of psychedelic era with

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skateboard culture thrown in.” West comes to celluloid as a mark-maker and painter who invites elements of chance. In the Turbine Hall at Tate Modern in London in 2009, she taped filmstrips on the floor and turned the space into a skate park, with the chance skateboard scratchings becoming the filmic image.

West has long offered her work on the public space of the internet, making many of her films available on Vimeo (vimeo.com/jenniferwest), and she has exhibited in such exterior locations as New York’s High Line. Streets Views offers her the opportunity to continue her explorations of inserting art into the physical, public space.



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Jennifer West (b. 1966, Topanga, California, lives and works in Los Angeles) has gained international recognition for her explorations of materialism in film. West recently presented four solo exhibitions internationally, *Is Film Over?* at the Yuz Museum in Shanghai, China (2017); *Action Movies, Painted Films and History Collage* at the Man Museum in Nuro, Sardinia, Italy (2017); *Film is Dead...* at Seattle Art Museum (2016–17); and *Flashlight Filmstrip Projections* at Tramway, Glasgow, Scotland (2016). West completed a feature film for the Institute of Contemporary Arts London’s Art Night in 2016 and presented her work at the Whitney Museum of American Art in New York. In conjunction with the Yuz Museum exhibition, a catalogue was produced and four films were acquired as a joint acquisition with the Los Angeles County Museum of Art. Other commissions include the High Line Art, New York; Aspen Art Museum; and the Turbine Hall at Tate Modern, London. Previous selected solo shows include S1 Artspace in Sheffield, UK; Kunstverein Nuremberg, Germany; Contemporary Art Museum, Houston; Transmission Gallery in Glasgow; and White Columns, New York. Her work is included in numerous public collections, including the Hammer Museum, Los Angeles; Kadist Art Foundation, Paris and San Francisco; Saatchi Gallery, London; Rubell Family Collection, Miami; Museum of Old and New Art, Hobart, Australia; Zabłudowicz Collection, London; and the Henry Art Gallery, Seattle. West’s writing has appeared in *Artforum*, *Frieze*, and *Mousse Magazine*. She received her MFA from Art Center in Pasadena and her BA from Evergreen State College in Olympia, Washington. She is Associate Professor of the Practice of Fine Arts at the University of Southern California’s Roski School of Art and Design in Los Angeles.

Jennifer West: Emoji Piss Film is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Assistant Curator.

Related Events

Press & Patron Preview

Friday, September 7, 10:00–11:00 am

Join artists and curators for an exclusive introduction to the exhibitions. *RSVP to Eddie Silva at 314.535.0770 x313 or esilva@camstl.org.*

Opening Night

Friday, September 7

Member Preview 6:00–7:00 pm

Public Reception 7:00–9:00 pm

All programs, dates, and times are subject to change.

About the Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis (CAM) presents, supports, and celebrates the art of our time. It is the premier museum in St. Louis dedicated to contemporary art. Focused on a dynamic array of changing exhibitions, CAM provides a thought-provoking program that reflects and contributes to the global cultural landscape. Through the diverse perspectives offered in its exhibitions, public programs, and educational initiatives, CAM actively engages a range of audiences to challenge their perceptions. It is a site for discovery, a gathering place in which to experience and enjoy contemporary visual culture. CAM is located in the Grand Center Arts District.