

**NEW  
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MUSEUM**

This publication has been published on the occasion of the New Museum exhibition "Erika Vogt: Stranger Debris Roll Roll" curated by Jenny Moore, Associate Curator, and Margot Norton, Assistant Curator.

New Museum exhibition dates:  
June 5–September 22, 2013

"Erika Vogt: Stranger Debris Roll Roll" is supported by the Toby Devan Lewis Emerging Artists Exhibition Fund. The Producers Council of the New Museum is also gratefully acknowledged. The artist's residency was made possible, in part, by Laurie Wolfert.

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**COVER & BACK:**  
Field of Debris, 2012 (detail). Plaster, paint, rope, wood, dimensions variable

All images: Courtesy the artist and Overduin and Kite, Los Angeles



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Stranger Debris  
Roll Roll Roll**



**FOREWORD**

"Erika Vogt: Stranger Debris Roll Roll Roll" is the first solo museum exhibition of the work of the Los Angeles–based artist. Vogt uses a range of media and techniques in order to explore the interchangeability of images and objects. Within her installations, she fuses elements of sculpture, drawing, video, and photography to create multilayered image spaces that challenge prescribed art-making systems. Vogt's new work for the New Museum's Lobby Gallery, *Stranger Debris Roll Roll Roll*, continues her recent investigation into the ritual use and exchange of objects. Vertically aligned pulleys, which levitate cast plaster and found objects above the floor, demarcate the gallery space as a volumetric drawing through which the viewer can navigate. Her recent videos (also included) draw on her background in experimental filmmaking and playfully incorporate drawings and objects from previous projects, creating a captivating tension between objects and images on screen and their physical presence within the gallery.

We would like to thank Lisa Phillips, *Toby Devan Lewis Director* of the New Museum, and Massimiliano Gioni, Associate Director and Director of Exhibitions, who supported the exhibition; Joshua Edwards, Director of Exhibitions Management, who along with Derya Golpinar, Associate Registrar, Walsh Hansen, Chief Preparator, and Kelsey Womack, Exhibitions Assistant, brought enormous effort, patience, and skill to the exhibition planning and installation. A special thanks to Jason Mitja, who assisted the artist in the studio in preparation for the installation. The exhibition would not have been possible without the support of the entire Museum staff and, in particular, we would like to thank Karen Wong, Deputy Director and Director of External Affairs, Regan Grusy, Associate Director and Director of Institutional Advancement, and Sarah Stephenson, Editor and Publications Coordinator, who made this publication possible. Also, thanks to Riley Hooker and Megan Feehan of This is our work for their elegant design of this publication. Special thanks to Kristina Kite and Lisa Overduin of Overduin and Kite in Los Angeles for their support and valuable contributions throughout the planning of the show, as well as Simone Subal of Simone Subal Gallery in New York. The exhibition has been generously supported by the Toby Devan Lewis Emerging Artists Exhibition Fund. The Producers Council of the New Museum is also gratefully acknowledged. The artist's residency was made possible, in part, by Laurie Wolfert. Above all, we would like to thank the artist herself for her inspired vision and hard work, which has made this exhibition possible.

—Jenny Moore, Associate Curator,  
& Margot Norton, Assistant Curator

**INTERVIEW WITH ERIKA VOGT**  
by Jenny Moore & Margot Norton

**The mutability and interchangeable function of figures and objects seems to be a consistent thread in your work. How has your interest in the object and your relationship to it shifted over the course of your practice?**

After *Geometric Persecution* (2010), I wanted to understand my relationship to objects on a deeper, sculptural level. I had been working with found objects for a number of years and I wanted to understand their role in my work. Around this time, I visited the British Museum in London and saw the exhibition "Valued Material as Money." After documenting the exhibition heavily, I wrote descriptions of the objects and tried to approach the idea of currency from a more humanistic perspective.

Recent works have applied metaphors such as wandering and currency to discuss experimentalism, process, fluency, and a variable image and subject. I think this might be the mutability that you are talking about. Currency, for example, made me think about what comes into focus when you are moving, the temporality of subject, and the idea of marginal space. I liked the idea of margins or notational space as an example of temporal space. What ends up there is often not fixed and changes with



*Armor for Chaos and Players*, 2010 (detail). Steel weight, casted, acrylic latex, 14 x 4 x 1 1/2 in (36.6 x 10.2 x 3.8 cm)

time and subjectivity. This led me to the idea that margins are alive and how like currency. From these drawings, I started to think about the way you make marks (mostly for their lines and pattern drawings) and how like currency, drawings and technical drawings. Most of the objects that were added to the debris field in the New Museum installation came out of the drawings from *Grounds and Airs* and *The Engaged Plane*. I started employing pulleys while I was working on the installation for *Grounds and Airs*, as in *Motor Post Motor Band Disband* (2006) and *Secret Traveler Navigator*, where you combine analog and digital with your use of both term film and video. You also plan to replicate drawings and objects from past projects in your video work; how do you view the relationships between the various media you use (i.e., sculpture, photography, performance, drawing, film)?

I don't really think about the boundaries between mediums. I did it would pull them apart or create some kind of hierarchy, which would make them out of time. For *Motor Post Motor*, I wanted to make an image where the surface texture differentiated from the clear images of commercial media. I was interested in feeling my way through things and making an image using less removed from the labor. I worked with the idea of the lost narrator. This gave me a lot of senses and physically. I was also a little interested in the idea of the lost narrator. This gave me a lot of room to move around, to go backwards and forwards, and reverse or change course at will. **This idea of the "lost narrator" is interesting and seems to come into play throughout your practice (as well as your thinking behind this idea and how you dealt with it in your work)?**

I had been thinking about a way to let randomness into the work and to open it up to experiment. I started working as the lost narrator in *Secret Traveler Navigator* as a way to avoid choosing a direction in which to travel. The story recounts a journey through an underworld with shifting characters, and the narrator (myself, the artist) was also shifting. I didn't want to go in a fixed direction or have a specific outcome in mind—it seemed too separate from real life and the ability for things to change course.

**Can you speak about your process of making a video and how an idea for making a video develops?**

Everything I make goes back into the videos as much as possible. For example, the videos of artists A.L. Steiner and Math Basse passing objects back and forth. To that footage,

My use of drawing is pretty traditional. Drawing exist in space, as an extension of my drawings. form of my work. I have begun to separate the

helps me to study form as well as influence the form of my work. I have begun to separate the form of my work. I have begun to separate the form of my work. I have begun to separate the

in space. **Why are you so interested in the idea of drawing?**

I often feel as though I have to walk in the steps of the subject to understand what I am studying when I am making something. This idea has been to revisit antiquated materials and processes of producing objects in order to be less removed from the labor. I worked with the idea of the lost narrator. This gave me a lot of senses and physically. I was also a little interested in the idea of the lost narrator. This gave me a lot of room to move around, to go backwards and forwards, and reverse or change course at will.

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**It's integral to my work. It helped to free up my thinking and find a more nonlinear approach. There are a lot of images in film that are mutable and that has had a large influence on me. Before I read *The Laby of Sisyphus* by Albert Camus a few years back when I was researching the underworld and *Stranger Debris Roll Roll* makes me think back to the book. I worked thinking about the underworld in relation to the works of Ulrike Otinger, Cecilia Dougherty, Leslie Thornton, and Yvonne Rainer. I went on to study at CalArts (which is a very interdisciplinary with James Benning, Thom Andersen, and Eric Foyaud).**

**What is the significance of the title *Stranger Debris Roll Roll* and how does it relate to the physical space of the New Museum Lobby Gallery?**

I then added photographs and drawings from transfers, etc.) and be imprinted, suspended, and sent back onto another surface. I also wanted to see the video signal in a direct, raw way without any technology and at a human scale.

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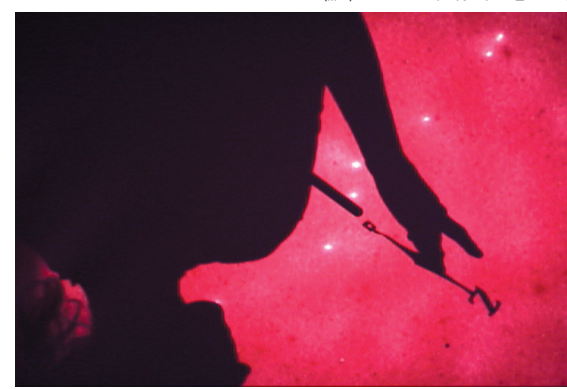
*When I am Foreign* (all 2006), and in photographs such as *Central Time*, *Mid-Century Plywood*, and *Archaeo Electric* (all 2006), you collapse figure, image, space, and action into something that was unlike anything either one of us had seen before. How did these works develop and what was involved in the process of making them?

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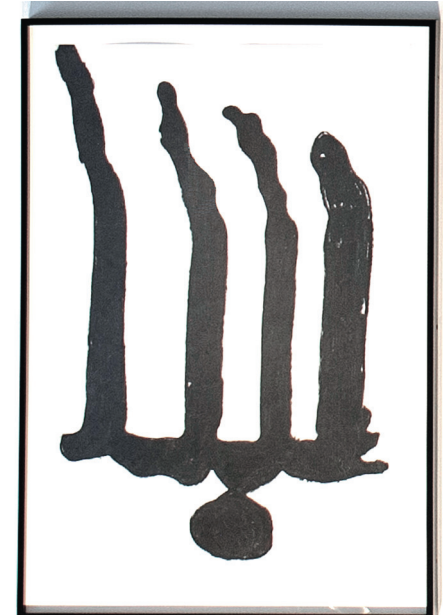
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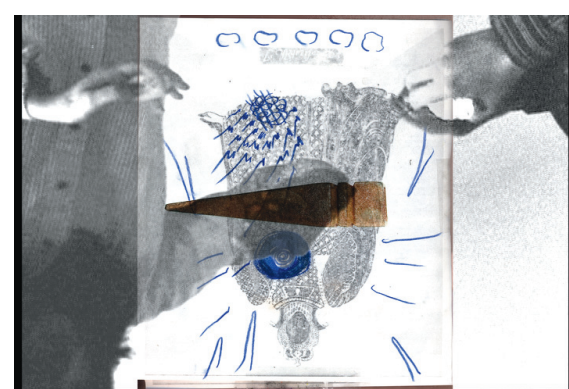
*Secret Traveler Navigator*, 2010 (left). Still from film and digital video, 1:38 min



*Engaged Plane* (The Major Sisyphus), 2012. Casted on paper, 41 x 39 in (104 x 98.5 cm)



*Chorus and Airs* (The Major Sisyphus), 2011. Casted on paper, 41 x 39 in (104 x 98.5 cm)



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