Courtesy the artist, Overduin and Kite, Los Angeles, and Simone Subal Gallery, New York Digital video, plaster, paint, rope, wood Stranger Debris Roll Roll, 2013

works in Los Angeles. Biennial "Made in L.A. 2012"; 2012). She lives and Museum, Los Angeles (as part of the Los Angeles of Contemporary Art, OR (2012); and the Hammer Henry Art Gallery, Seattle (2011); Portland Institute

(2011); San Francisco Museum of Modern Art (2011); Biennial; 2010); Foam, Amsterdam, the Netherlands Art, New York (as part of "2010," the 75th Whitney at venues including the Whitney Museum of American has been included in a number of group exhibitions and Simone Subal Gallery, New York (2012). Her work exhibitions at Overduin and Kite, Los Angeles, (2011) California Institute of the Arts. Vogt has had solo BFA from New York University and her MFA from

Erika Vogt (b. 1973 East Newark, NJ) received her

the space amid an array of objects. it will feel like for the viewer to walk through be viewed from the outside first, and then what of the objects to the glass, and how they would be a good fit. I thought about the relationship (a space with a lot of windows) seemed to A floating field of debris in the Lobby Gallery

weight are elusive and everything could change. in an antigravity chamber where meaning and Secret Traveler Navigator, which is about being thinking about the underworld in relation to makes me think back to this book. I was also underworld and Stranger Debris Roll Roll Roll a few years back when I was researching the I read The Myth of Sisyphus by Albert Camus field that keeps collecting mass and energy. For this piece, I was thinking about a debris

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

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

with a litany of media, like tape, disc, files, film it can change its physical form (from experiences time, I was interested primarily in video and how a printed surface as the base for a video. At the The work developed from an interest in having

then creates volume.

the printed image (as if exiting the image plane) image stills. The direction of walking across itself prevents any doubling or mirroring in the ing the action is there for scale, while the action sound, and a projector beam. The figure performtractor, a lacquered disc or master record for Churro wool, rubber tire pieces from a farm building, an early ceramic electric plug, Navajoof peas, a piece of plywood from an office a jackal jaw, a one-hundred-year-old tin can across a printed image. The objects included actions—taking apart an object and walking video stills. The videos themselves are of were conceived as videos and printed from The images in "I Arrive When I am Foreign"

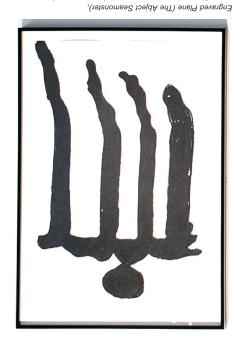
process of making them? these works develop and what was involved in the anything either one of us had seen before. How did space, and action into something that was unlike Archaic Electric (all 2006), you collapse figure, image, such as Centennial Tin, Mid-Century Plywood, and When I am Foreign" from 2006. And in photographs early work, such as the photographic series "I Arrive A nonlinear approach is certainly apparent in your

Bérénice Reynaud. with James Benning, Thom Andersen, and ary place), and in the film school there, I worked to study at CalArts (which is a very interdisciplin-Leslie Thornton, and Yvonne Rainer. I went on the works of Ulrike Ottinger, Cecilia Dougherty, there for about six years and was inspired by at Women Make Movies in New York. I worked to experimental practice through working returning to graduate school, I was introduced and that has had a large influence on me. Before There are a lot of images in film that are mutable my thinking and find a more nonlinear approach.

informed your practice as a whole? How has your background in experimental filmmaking

dollar bills painted and stamped on one side. video of Notes on Currency IOU (2012), with Geometric Persecution. The other channel is a I then added photographs and drawings from

It's integral to my work. It helped to free up



2012. Charcoal on paper, 41 x 28 in (104 x 96.5 cm)



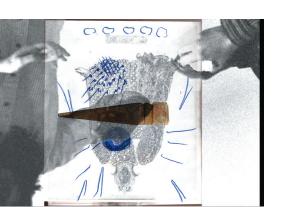


take them out of time." kind of hierarchy, which would them apart or create some mediums. If I did, it would pull the boundaries between "I don't really think about











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

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

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

your thinking behind this idea and how have you dealt in the name of your website, lostnarrator.com). What is to come into play throughout your practice (as well as This idea of the "lost narrator" is interesting and seems

forwards, and reverse or change course at will. room to move around, to go backwards and the idea of the lost narrator. This gave me a lot of senses and physicality. I was also interested in through things and making an image using cial media. I was interested in feeling my way differentiated from the clear images of commerto make an image where the surface texture them out of time. For Motor Post Motor, I wanted create some kind of hierarchy, which would take mediums. If I did, it would pull them apart or I don't really think about the boundaries between

sculpture, photography, performance, drawing, film)? relationships between the various media you use (i.e., projects in your video work. How do you view the also tend to reprise drawings and objects from past digital with your use of both 16mm film and video. You Traveler Navigator, where you conflate analog and as in Motor Post Motor Band Disband (2006) and Secret Your works often mix methods of art-making together,

from Grounds and Airs and The Engraved Plane. Museum installation came out of the drawings were added to the debris field in the New and technical drawings. Most of the objects that of temples, how marks are made on objects, the way your eye moves along them), drawings pattern drawings (mostly for their lines and Recently, I have been looking at interlaced

exist in space, as an extension of my drawings. drawings and to think about the objects, as they form of my work. I have begun to spatialize the helps me to study form as well as influences the My use of drawing is pretty traditional: Drawing

your installation at the New Museum? What sources did you look at and how did they inform pulleys certainly resonates as a volumetric drawing. has influenced your work, and the installation with the Roll, you mentioned that your research on drawing In the notes you sent us for Stranger Debris Roll Roll

in my work and using them to create a drawing raphy to actually making the objects that appear at materials in the flat space of video or photoghas been the greatest shift—to go from looking sional space. Over the past ten years, this to figure out how they translate into three-dimenof taking objects in and out of digital states made. It has been an incredibly slow process went back to the beginning, to how things are come to a dead end with found objects, so l iron objects that I was studying. I felt like I had but I wanted to know how to actually make the Navigator (2010) and Geometric Persecution, found iron weights and hooks in Secret Traveler less removed from the labor. I worked with processes of producing objects in order to be led me to revisit antiquated materials and when I am making something. This idea has of the subject to understand what I am studying I often feel as though I have to walk in the steps

the ground and hung in the air. the gallery, they were inherently displaced from and when the objects were carried around their judgment of beauty or feelings of empathy, objects to see if the physical weight influenced Persecution as well. Visitors could pick up the or on the wall. I tried this in Geometric in the air instead of placing them on the ground I wanted to be direct about suspending objects on the installation for Grounds and Airs. I started employing pulleys while I was working

subjectivity in a temporal space. (both 2012) explored objects in relation to for Grounds and Airs and The Engraved Plane drawings situated in space. And my research "floating iconography" made up of objects and this experience, I started to think about a margins are alive and flow like currency. From time and subjectivity. This led me to the idea that

**MUSEUN** 

This publication has been published on the occasion of the Nev 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 Roll" is supported by the Toby Devan Lewis Emerging Artists Exhibition Fun-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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Editors: Jenny Moore & Margot Norton Graphic Design: This is our work

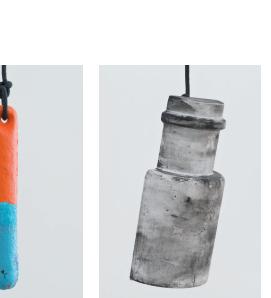
Printing: Almar Graphics

Field of Debris, 2012 (details). Plaster, paint, rope, wood dimensions variable

All images: Courtesy the artist and Overduin and Kite,









**ERIKA VOGT: Stranger Debris** 



JUNE 5 – SEPTEMBER 22, 2013

"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 Chorus and Players, 2010 (details). Steel weight, celastic, acrylic latex, 14 x 4 x 1 1/2 in (35.6 x 10.2 x 3.8 cm

## RIKA VOGT: tranger Debris coll Roll Roll

Stranger Debris Roll Roll, 2013 (detail). Digital video, plaster, paint, rope, wood, dimensions variable

