

LIGHTHOUSE WORKS

LENDING LIBRARY, VOL 1 BOOKS, EPHEMERA, AND VIDEO WORKS BY LIGHTHOUSE WORKS ALUMNI ON VIEW NOV 25 2023 - MAR 1 2024

Over the winter months, the community is invited to borrow books and ephemera contributed by Lighthouse Works alumni, and to watch videos presented via the Annex's video screens. For this first iteration, we present complimentary videos by alumni **Katy McCarthy**, **Yue Nakayama**, and **Sara Magenheimer**.

Katy McCarthy

A Body is a Cellular Network, a Cellular Network is a Body

Single-channel digital video sound, 7 minutes 59 seconds, 2021

In early Spring 2021, McCarthy made soft wax casts of the parts of her body that have been injured or experienced pain and shipped them to her mom, a chiropractor in California. Over Facetime, her mom conducted a remote bodywork session where she manipulated and massaged McCarthy's waxen body parts. The process functions as both placebo and performance.

The artist writes: "In the lead up to making this work I was thinking about what it means to be in a long distance relationship with my mother. I also had a ceaseless two-week headache and yearned for her touch. The work came out of a place of need. I wanted to cultivate ways of being physically present while we are apart. Sending surrogate body parts to my mom was an attempt to satisfy this need. I'm interested in the importance of intention in healing. Different people call this different things: the placebo effect, energy work, etc. I've started to think about how you don't need to understand a healing modality for it to work."

Yue Nakayama

Looking for Love (and Job)

Digital video, sound, 19 minutes 27 seconds, 2021

Merpersion, the protagonist of the film, washes up on the shores of the Pacific Coast in search of Love. The merpersion, an alien species, encounters a different species (pigeon) who is looking for a job. Using a variety of everyday anecdotes, this film explores migration, job security, and the structure of power and gender in contemporary society.

Sara Magenheimer

Best is Man's Breath Quality

HD video, color, sound, 15 minutes 30 seconds, 2017

As an ominous voice guides us through *Best Is Man's Breath Quality*, we are confronted by dense and complex images and sounds that appear and disappear before us. From primates engaging with their reflected selves to glowing jellyfish drifting through deep and dark oceans, our visual perception of the human figure is decentered, leaving only the grain of analog and digital voices recognizable to our senses. Shown as a two-channel installation at The Kitchen and PICA with performances titled, "I Collect Neglected Venoms."

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BIOS

Sara Magenheimer (11) was born in 1981 in Philadelphia, PA, and lives and works in New York. Recent solo exhibitions include Portland Institute for Contemporary Art, Portland, OR (2017); the Kitchen, New York (2017); Art in General in partnership with kim?, Riga, Latvia (2016); the Center for Ongoing Research & Projects (COR&P), Columbus, OH (2016); JOAN, Los Angeles (2015); and Recess, New York (2015). Her works have also been included in the group exhibitions “Body Language,” the High Line, New York (2017); “CCCC (Ceramics Club Cash and Carry),” White Columns, New York (2015); and “Amy Sillman: One Lump or Two,” Institute of Contemporary Art, Boston, and Aspen Art Museum (2013–14). Her videos have been screened at the Brooklyn Academy of Music (2017); the New York Film Festival (2017, 2015, 2014); Images Festival, Toronto (2017); Anthology Film Archives, New York (2016); EMPAC, Troy, NY (2016); and the Museum of Contemporary Art Chicago (2015).

<http://saramagenheimer.com/>

Katy McCarthy (54) is a video artist and educator, originally from California and currently based in Austin, Texas. She has had solo presentations at Ivester Contemporary (2021) and the Wildflower Center in Austin, Texas (2019). Her work has been included in group shows at 601 Art Space, NYC; Tiger Strike Asteroid, Los Angeles; Flux Factory, Long Island City; and the Santa Barbara Contemporary Art Museum among other venues. Her videos have been selected for screening at NURTUREart’s 2018 Single Channel Video Art Festival, the 2018 CUNY Video Festival, the 2018 Queens Boulevard Film Festival, and the 2019 Every Woman Biennial. She has been an artist-in-residence at LMCC Governors Island, SOHO20 Residency Lab, Grin City and The Wassaic Project. In 2018 Katy was the sole recipient of the St. Elmo Fellowship at UT Austin. In 2021 she received the Austin Film Society short film grant. She received her MFA from Hunter College and teaches at UT Austin.

<http://www.katymccarthy.com>

Yue Nakayama (43) works with video, text, and installation. Her practice is centered on reinterpreting minor histories, memories, and personal anecdotes to stage an absurd intervention that disrupts our social expectations and perceptions. Using narrative as a foundation, her projects encompass diverse topics, with recurring themes including belief systems, power dynamics, and issues surrounding cultural, gender, and societal identities. Her work has been exhibited and screened at museums and film festivals including Onion City Film Festival, IL, White Columns, NY, Diverse Works, TX, Contemporary Art Center New Orleans, LA, Visual Art Center UT Austin, TX, Museum of Fine Arts Houston, TX, and ICA Philadelphia, PA. She is the recipient of the Carol Crow Memorial Fellowship from the Houston Center of Photography, the Programmer’s Award from the Athens International Film Festival, the Arch and Anne Giles Kimbrough Fund from the Dallas Museum of Art, and the Foundation for Contemporary Arts. The fellowships and residencies she has attended include Skowhegan, the Core Program, Vermont Studio Center, OX-Bow, and Lighthouse Works. Nakayama's work has been featured in the New York Times, the New Yorker, Peripheral Visions, and Glasstire.

<http://www.yuenakayama.com/>