

47 CANAL

## **SUMMER SCREENING PROGRAM**

Martin Beck

Danielle Dean

Andrew Hawkes

Elle Pérez

Cauleen Smith

Sung Tieu

Cici Wu

Zheng Yuan

July 9–August 15, 2025

Our inaugural Summer Screening Program features eight artist selected moving image works that will be on view every day during gallery hours for the run of the exhibition. Martin Beck, Danielle Dean, Elle Pérez, and Cici Wu have each invited another guest artist to contribute work to the program alongside their own. In the spirit of early video viewing rooms (such as The Kitchen and Electronic Arts Intermix), visitors are encouraged to return to our temporary micro-cinema to revisit or catch different parts of the program throughout the summer.

The works will play from the beginning twice a day, at 10:15 a.m. and 2 p.m., and in the order that they appear in this program guide.

**Martin Beck**

*The Environmental Witch-Hunt*, 2008

HD video

9 minutes 58 seconds

edition of 5, plus II AP

*The Environmental Witch-Hunt* was first exhibited as a part of Beck's exhibition "Panel 2—'Nothing better than a touch of ecology and catastrophe to unite the social classes...'", which was shown at London's Gasworks in 2008 and then at Columbia University's Arthur Ross Architecture Gallery in 2009. The docu-fiction, as scholar Sabeth Buchmann has called it, is set in a dense aspen forest just outside of the eponymous town in Colorado's Rocky Mountains. The camera searches and pans around the natural environment, mimicking movements of the Aspen Movie Map, an early interactive navigation system developed in the 1970s, using Aspen as a test site, by MIT's Architecture Machine Group and funded in part by the US Department of Defense. Wandering in and out of fixed and moving shots are a group of protagonists who rehearse and recite lines from a text written by Jean Baudrillard on the occasion of the landmark 1970 International Design Conference in Aspen. Drawing from these two events, Beck's video deftly points to the contradictions and complexities of understanding historical narratives around modern design thinking and the reality of emergent technologies on society and the built environment.

**Sung Tieu**

*One Thousand Times*, 2023

HD video, Super 8 film transferred to digital, sound

8 minutes 51 seconds

exhibition copy

Shot using a Super 8 camera and transferred to video, Tieu's *One Thousand Times* lingers through the site of a former residential complex on Gehrenseestrasse in East Berlin. Developed in the 1980s as part of a state-wide program, Gehrenseestrasse 1 housed a number of Vietnamese contract workers who came to East Germany by way of labor agreements with their socialist-leaning "brother states." Tieu spent part of her childhood in this housing estate, which will soon be demolished to make way for a district of high rises.

**Cici Wu**

*Belonging and Difference*, 2023

16mm and DV video transfer to video

24 minutes

edition of 5, plus II AP

*Belonging and Difference* interweaves 16mm film and DV video with textual intertitles and fragments of voice-over narration. The film combines footage shot in Manhattan Chinatown, Hong Kong, and Beijing into an intimate reflection on the act of physical and spiritual passage between a series of pressurized and rapidly shifting temporalities governed by different myths of order. Drifting between iconic monuments and anonymous streets, spaces imprinted with the traces of tenderness and violence, liberation and repression, saturated with memories both personal and collective—*Belonging and Difference* revels in the unexpected flashes generated by the friction between different modes of speaking, thinking, and feeling. This film was made in collaboration with Yuan Yuan.

**Zheng Yuan**

*The Last Step of Touch Down*, 2020

single-channel video, B/W, color, sound

69 minutes 47 seconds

exhibition copy

The “last step of touchdown” refers to the symbolic moment when foreign delegations take their first step off the aircraft's gangway and onto the soil of another country. This moment marks the final step of the landing procedure; it also represents the beginning of diplomatic relations, carries significant political meaning, and is always captured by cameras. The film explores China's adoption of foreign technologies during Mao's era by focusing on two particular historical periods—the first Five-year plans of China from 1953 to 1957, assisted and guided by the Soviet Union, and the technology transfer from the West to China that began after Richard Nixon's 1972 visit to China. It illuminates the hidden history of how civil aviation and media technology, which played an essential role in the subsequent globalization process, was introduced to China through diplomatic events in a geopolitical context. By weaving together facts, historical representations, and individual testimonies, Zheng examines the ideological aspects embedded in modern technology and how it has transformed Chinese society in a top-down manner, indicating that China's transformation after Mao was not only political but also a technological one.

**Elle Pérez**

*ghost*, 2025

single channel video, sound

46 minutes 30 seconds

edition of 5, plus II AP

*ghost* is a film in four parts. The film follows the path of a ghost jumping between formats and locations: Western Massachusetts, Florida, and Puerto Rico. Weaving together scenes from an unfinished film about a ghost and her brother shot a decade ago, with footage taken during the time of their grandmother's death earlier this year, the artist blurs perspectives between storyteller and subject.

**Andrew Hawkes**

*Love is The Message, The Message is Dumb*, 2025

digital video, color, sound

37 minutes 34 seconds

*Sometimes, you can stumble into a world full of "yes" by happenstance.*

*In turning left instead of right, in the bad advice you can't let go of,*

*in the flicker of gym lights, or the glance an actor gives*

*in a thirty-second clip you still remember.*

*Looking back isn't such a bad thing—*

*as long as you don't look away.*

This video was assembled using AI-generated imagery, AI video tools, text-to-speech narration, iPhone screen recordings, and voice modulation software. It serves as Episode IV in a trilogy of short films the artist has made reflecting on the past decade.

**Danielle Dean**

*Long Low Line (Fordland)*, 2019

high definition video, color, sound

18 minutes 1 second

edition of 8 plus II AP

*Long Low Line (Fordland)* takes as its starting point from a collection of Ford Motor Company advertisements archived in Detroit. The artist uses print advertisements to reveal how landscapes were instrumentalized in consumer culture to promote the “American Dream,” which are interwoven with images of Fordlandia, a failed industrial village that Henry Ford built in the Amazon forest in Brazil in an attempt to exploit rubber production for the company’s tires. By placing the viewer in the driver’s seat, the work presents an alternative perspective that highlights the labor and environmental costs of this capitalist enterprise. Central to Dean’s formal investigation is the use of a technique called multi-plane animation effect, whereby the different elements of a perspective image are separated into successive layers, crafting an illusion of three-dimensionality, immersion, and perspectival depth or parallax. By employing this method in her landscape animation, Dean layers the entanglements between extraction, labor, production, and consumption, heavily accelerated through American corporate practices in the 1920s and 30s.

**Cauleen Smith**

*Pilgrim*, 2017

video, color, sound

7 minutes 41 seconds

exhibition copy

A live recording of an Alice Coltrane piano performance accompanies a visual track that documents a pilgrimage across the USA taken by Cauleen Smith. The short film traces historic sites of creativity and generosity that have been an inspiration to the artist: Alice Coltrane’s Sai Anantam Ashram in the Santa Monica Mountains; the Watts Towers in Los Angeles; and the Watervliet Shaker Historic District in New York.

## ARTIST BIOS

**Martin Beck** (b. 1963, Austria) lives and works in New York City. Recent solo and two person exhibitions include "...for hours, days or weeks at a time," The Aldrich Contemporary Art Museum, Ridgefield, CT (2025); "echo\*," Salzburger Kunstverein, Austria (2024); "Last Night," Glasgow International, Glasgow (2024); and "Last Night," the Museum of Modern Art, New York City (2024). His work has recently been included in group exhibitions at Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna, Austria (2022); Cleveland Triennial for Contemporary Art (2022); Academy of Fine Arts Vienna, Vienna (2022); and Fonds régional d'art contemporain de Lorraine, Metz, France (2020), among others. Beck's work is included in public collections such as the Museum of Modern Art, New York; CCS Bard Hessel Museum of Art, Annandale-on-Hudson, New York; and Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria.

**Danielle Dean** (b.1982, Alabama) lives and works in Los Angeles. Dean's recent solo exhibitions include "This Could All Be Yours!," Spike Island, Bristol, England (2025); a presentation with 47 Canal at Frieze London (2024); "Out of this World," Mercer Union, Toronto, Canada (2024); "Bazar," ICA San Diego, CA (2023); "Off the Wall: Danielle Dean, Death Drive," Rice University Moody Center for the Arts, Houston, TX (2022); "HIT Human Intelligence Task," Commonwealth and Council, Los Angeles (2022); and "Art Now Danielle Dean," Tate Britain, London (2022). Her work has also been exhibited at "Whitney Biennial 2022: Quiet as It's Kept," Whitney Museum of American Art, New York (2022); "Artist's film international," Museum of Art, Architecture and Technology, Lisbon (2018); Stedelijk Museum, Amsterdam (2018); SFMOMA Open Space, San Francisco (2017); and The Drawing Center, New York (2017), among many others. The artist had a film premiere at the 62nd New York Film Festival. Dean's work is in the collections of Whitney Museum of American Art, New York; Kadist Art Foundation, San Francisco and Paris; Hammer Museum, Los Angeles; CC Foundation Shanghai; and The Museum of Fine Arts, Houston.

**Andrew Hawkes** (b. 1989, Augusta, GA) lives and works in New York. He received his MFA from the Yale School of Art, CT (2015) and his BFA from Central Michigan University (2012). Recent group exhibitions include Backlot Festival, Museum of The Moving Image, New York (2017), Earworm, Brooklyn, New York (2017) and Peerless Boiler, Brooklyn, New York (2017).

**Elle Pérez** (b. 1989, Bronx, New York) lives and works in New York. Recent solo exhibitions include "The World Is Always Again Beginning," The American Academy of Arts and Letters, New York (2025); "Shaper," Commonwealth and Council, Mexico City (2024); "Intimacies," MASS MoCA, Massachusetts (2023); "Devotions," Baltimore Museum of Art, Maryland (2023); "Host," Commonwealth and Council, Los Angeles (2021); "Devotions," Carnegie Museum of Art, Pittsburgh (2021); "from sun to sun," Public Art

Fund, New York (2019) and “Diablo,” MoMA PS1, New York (2018). They participated in the 2022 Venice Biennale, the 2022 New England Triennial, and the 2019 Whitney Biennial. Their work has been included in exhibitions at the Soloviev Foundation, New York (2024); Whitney Museum of American Art, New York (2023); the Ballroom Marfa, Marfa, Texas (2022); the Renaissance Society, Chicago (2020); Barbican Centre, London (2020); and Brooklyn Museum, New York (2019) among others. They are currently an Assistant Professor of photography at Yale University. They have previously held appointments as an Assistant Professor of Art, Film, and Visual Studies at Harvard University, and Dean at the Skowhegan School of Painting and Sculpture. They were also recently awarded the 2024-25 Latinx Artist Fellowship, and was previously awarded 2022-23 Rome Prize in the visual arts.

**Cauleen Smith** (b. 1967, Riverside, CA) lives and works in Los Angeles. Smith is faculty in the UCLA School of Arts and Architecture. Smith holds a BA in Creative Arts from San Francisco State University and an MFA from the University of California, Los Angeles School of Theater Film and Television. Smith is the recipient of numerous grants and awards, including a 2022 Heinz Award; Guggenheim Fellowship; Joyce Alexander Wein Artist Prize; Ellsworth Kelly Award; The Herb Alpert Award in the Arts; and a Rauschenberg Residency. Recent solo exhibitions include Astrup Fearnley Museet, Oslo, Norway (2024); Aspen Art Museum, Aspen, CO (2023); Hammer Museum, Los Angeles, CA (2023); LACMA, Los Angeles, CA (2021); Carnegie Museum of Art, Pittsburgh, PA (2021); The Momentary at Crystal Bridges Museum of American Art, Bentonville, AR (2021); and Whitney Museum of American Art, New York, NY (2020), among others. Her work is included in many public collections, such as the Art Institute of Chicago; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; Studio Museum Harlem; Smithsonian Museum of American Art; and the Whitney Museum of American Art.

**Sung Tieu** (b. 1987, Vietnam) lives and works in Berlin. Recent solo exhibitions include KW Institute for Contemporary Art, Berlin (2025); Museum für Gegenwartskunst Siegen (2024); Kunsthalle Nürnberg (2024); Kunst Museum Winterthur (2023).; MIT List Visual Arts Center, Cambridge (2023).; Amant, New York (2023); and Neuer Berliner Kunstverein, Berlin (2023). Her work has also been featured in major international exhibitions, including the 15th Gwangju Biennale (2024), the 14th Shanghai Biennale (2023), and the 34th Bienal de São Paulo (2021). Tieu is preparing a major solo exhibition at Kunsthalle Bern in 2025. Tieu is the recipient of the Schering Stiftung Award for Artistic Research 2024, the 2021 Frieze Artist Award and the 2021 ars viva Prize. Her work is included in the permanent collections of the Lenbachhaus, Munich; Kunsthalle Hamburg; Cnap Centre national des arts plastiques, Paris; Art Institute of Chicago; the Federal Collection of Contemporary Art (Bundeskunstsammlung); CAPC Musée d’Art Contemporain, Bordeaux; Harvard Art Museums, Cambridge; the Hessel Museum of Art, Annandale-on-Hudson; KADIST, San Francisco / Paris; Kunst Museum Winterthur; Lafayette Anticipations – Fondation

Galleries Lafayette, Paris; MGK – Museum für Gegenwartskunst, Siegen; MIT List Visual Arts Center, Cambridge; Mudam – Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Museion, Bolzano; Museum of Modern Art, Warsaw; the Nationalgalerie, Berlin; Neuer Berliner Kunstverein; the Stedelijk Museum, Amsterdam and Tate, London.

**Zheng Yuan** (b. 1988, Lanzhou, CN) lives and works in Beijing. He received a master's degree in Film/Video from the School of the Art Institute of Chicago in 2015. His practice operates between fiction, documentation, and essayistic forms while embracing exceptions from improvisation and collaboration. Through moving images and installation, informed by but not limited to research, he creates narratives that explore subjects such as technology, history, and repressed memory with attention to the sensory qualities inherent in language and gesture. Recent solo exhibitions include "Bare Minimum," Madeln Gallery, Shanghai (2024); "What is to be done?," C5CNM, Beijing, (2023); Forward, Backward, Madeln Gallery, Shanghai (2020); and An Open Studio, PRACTICE art space, New York (2016). His works have been shown at Tai Kwun Contemporary (2022); UCCA Beijing (2020); Centre d'Art Contemporain, Genève (2020); the University of Chicago (2015); and at film festivals such as the International Film Festival Rotterdam (2025), Visions du Réel (2021), and Oberhausen (2019).

**Cici Wu** (b. 1989, Beijing) lives and works in New York. She received her bachelor's degree from the City University of Hong Kong, and completed her MFA at Maryland Institute College of Art. She has had solo exhibitions at Rockbund Art Museum, Shanghai, China (2025); Scheusal, Berlin, Germany (2024); Empty Gallery, Hong Kong (2023); 47 Canal, New York (2021); Empty Gallery, Hong Kong (2019); and Bonneville, Noisy-le-Sec, France (2018). Wu has participated in group exhibitions at Drawing Center, New York (2023 and 2020); CAPC Musée d'art Contemporain de Bordeaux, France (2022); ParaSite, Hong Kong (2021); Asia Society, Hong Kong (2020); Artists Space, New York (2020); Yokohama Triennial Afterglow, Johannesburg (2020). She participated in the Seoul Mediacity Biennale in September 2021.