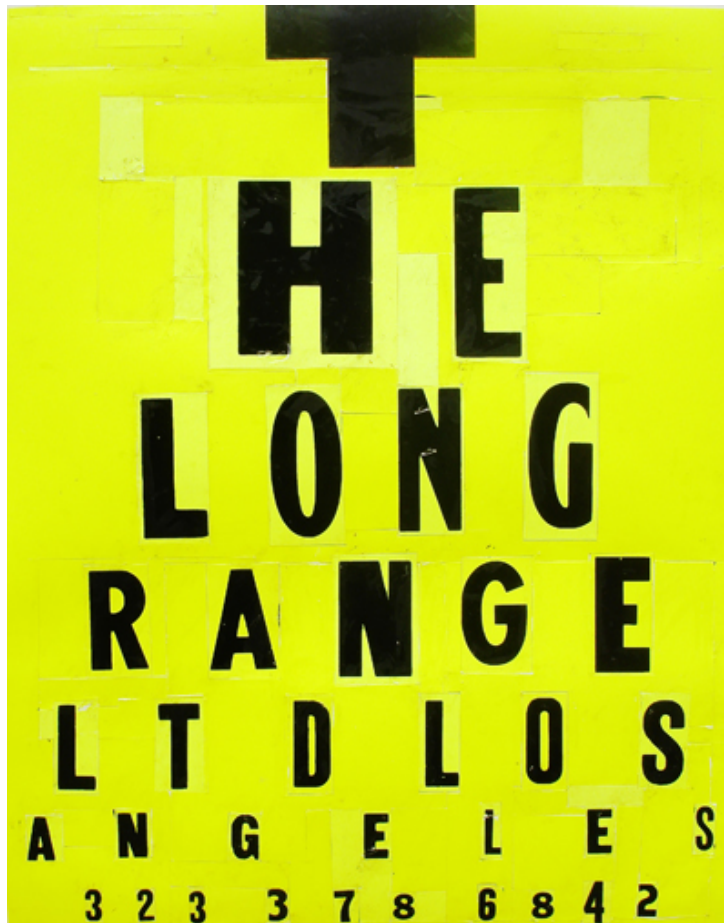


ltdlosangeles

The Long Range

Dave Hullfish Bailey
Cindy Bernard
Ginny Bishton
John Divola
Anton Lieberman
Christopher Michlig
Karthik Pandian
Jim Skuldt



Christopher Michlig, *The Long Range*, 2011, found poster collage, 22 x 28 inches

Phase one:

Jim Skuldt

8 September – 18 September 2011

Opening reception: Thursday, 8 September 2011, 7-10pm

Phase two:

Dave Hullfish Bailey, Cindy Bernard, Ginny Bishton, John Divola, Anton Lieberman, Christopher Michlig, Karthik Pandian

23 September – 5 November 2011

Opening reception: Friday, 23 September 2011, 7-9pm

The Long Range is a two-phase group exhibition.

The first phase opens on Thursday, September 8, from 7pm to 10pm, and features a light sculpture installation by Jim Skuldt. This will be on view nightly (7pm to 10pm) from September 9 until September 18, and by appointment.

The second phase opens on Friday, September 23, from 7pm - 9pm, and features works by Dave Hullfish Bailey, Cindy Bernard, Ginny Bishton, John Divola, Anton Lieberman, Christopher Michlig, Karthik Pandian. Thereafter, ltd los angeles will return to normal hours: Tuesday through Saturday, from 10am to 5pm, and by appointment.

The Long Range is loosely related to the concurrent event of Pacific Standard Time in its resolutely Western orientation. In a regional sense, this has to do with defining the included works as specific to the West Coast, and perhaps more broadly, as having to do with the genre of the Western. The cliché of a questing "frontier spirit" is often employed in historical accounts of Los Angeles art as a narrative through-line to lead us from its scattered beginnings, through various fitful attempts at consolidation, up to its present emergence as a known "center" within the international art world. In the case of Pacific Standard Time, the cut-off point is the eighties, a period of steady economic growth followed by precipitous decline. The ensuing period of the early nineties would have to be the last time we can remember art operating in the absence of any viable infrastructure, but to this day, the threat of collapse, of this town becoming a ghost town once more, is never quite overcome. The ghost town is haunted by the dwindling afterglow of a once thriving development, and the same holds true in reverse, as the works included in *The Long Range* stand to demonstrate in their shared fascination with the ruined and ruinous. This is a sensibility tracked through at least three generations, from John Divola, whose career effectively begins at the start of the eighties, to Anton Lieberman, for whom this comes closer to a date of birth, via a group of artists ranging between "mid-career" (Dave Hullfish Bailey, Cindy Bernard, Ginny Bishton) and "emerging" (Christopher Michlig, Karthik Pandian, Jim Skuldt). The artists featured in *The Long Range* are connected by a timeline, and this is reiterated within their individual works, which occupy a precarious interim moment that points historically backward and futuristically forward. This in-between point may also be mapped onto these works spatially in that all bespeak a sense of geographical isolation through their engagement with the mediums and methods of communicating at a distance.

The Long Range is co-curated by Shirley Morales and Jan Tumlir. On the occasion of this exhibition Jan Tumlir has written a short essay, which is available on www.ltdlosangeles.com.

For further information, please contact ltd@ltdlosangeles.com.

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