

**FOR IMMEDIATE RELEASE:**

**Martha Rosler / Eric Wesley**

March 16 through May 5, 2019 | Opening Reception: March 16, 6 to 8pm

/ 687 Minna Street, San Francisco CA 94103 | Open Wed through Sun, 11am - 6pm

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The "home movie," while ripe with nostalgic allusion, can also be taken at its word(s). In a literal sense, this kind of film, generally 8mm, is situated as both at home and as a picture on the move. The complexity of this relationship puns the complexity of this exhibition. Three home movies from 1974 by Martha Rosler and an 8mm film installation from 2019 by Eric Wesley link the roles of producer and consumer by occupying the liminal space between home and differentiated economic systems.

*Flower Fields*, *Backyard Economy I* and *Backyard Economy II* (Diane Germain Mowing), made while Rosler was living in San Diego, picture a troubled sunny suburbia of labor and leisure. In *Backyard Economy I* and *II*, we see a woman silently engaged in the responsibilities of

the home, a picturesque economy imposed upon her by social systems of decorum. Disciplines of decor are made even more explicit in *Flower Fields*, as the trope of the road movie is detoured into an interrogation of modernist painting, invisible labor, and the policing of the other, ending (as it should) with a beautiful sunset.

*Timbuctoo (Rough Cuts)* is structured around Eric Wesley's unrealizable desire to visit the civil war wrecked Malian city of Timbuktu. He finds himself, instead, in Timbuctoo, California, apocryphally named after an escaped African American slave who was one of the first miners in the area. Like Timbuktu, this derelict gold rush town is also inaccessible to Wesley, this time due to the privatization of land. Yet, through his system of loitering, the logic of Timbuctoo is exposed, timber is harvested, and a film is made. In the end, an ambiguous site/non-site relationship is developed mirroring the dislocation and ambiguity of Timbuctoo itself, providing raw materials for Wesley's personal economy of production and consumption, and furthering the logic of his earlier ingestive systems surrounding tobacco, philosophy, banking, and Mexican food.

Martha Rosler was born in Brooklyn, where she continues to live and work. She has exhibited internationally at institutions including the Jewish Museum, New York, Seattle Art Museum, The Museum of Modern Art, New York, the Centre Pompidou, the Dia Art Foundation, the Brooklyn Museum, the Whitney Museum of American Art, the Museo Nacional Centro de Arte Reina Sofía, The Museum of Contemporary Art, Los Angeles, and the New Museum of Contemporary Art.

Eric Wesley lives and works in Los Angeles, CA. His work has been exhibited internationally, including at The Museum of Contemporary Art, Los Angeles, Fondazione Morra Greco, the Hammer Museum, Fundación Jumex Arte Contemporáneo, Museo d'arte contemporanea Sannio, the Prague Biennial, the Institute of Contemporary Arts in London, MoMA PS1, the Whitney Museum of American Art, and The Studio Museum in Harlem.

Martha Rosler / Eric Wesley is the third in a year-long series of two-person exhibitions to be curated at / by Los Angeles based artist and film-maker Drew Heitzler. A limited edition zine-style catalog with a new essay by Michael Ned Holte will be published for the occasion.

/ is a nonprofit visual art space founded in 2018 to advance and promote the expanding field of contemporary art in San Francisco through exhibitions, publications, and public programming.



Top Image: Still from Martha Rosler, *Backyard Economy I*, 1974 | 3:26 min, color, silent, Super 8mm film on video  
Courtesy of Martha Rosler, *Electronic Arts Intermix EAI*, New York and Mitchell-Innes & Nash, New York

Top Image: Still from Eric Wesley, *Timbuctoo (Rough Cuts)*, 2019 | 9:35 min, b&w, Super 8mm film on video  
Courtesy of Eric Wesley and Pio Pico, Los Angeles