

# renwick gallery

Three Films, An Essay, A Television Show  
(Bootlegged, Re-ordered, Combined, Sometimes More, Sometimes Less)  
An exhibition by Drew Heitzler

“... He had no real grasp of the opposites, ‘The act of injuring and the act of being injured are joined in the behavior of the whole injury.’ Speaker and spoken-of, master and slave, virgin and seducer, each pair most conveniently coupled and inseparable – the last refuge of the incorrigibly lazy, Mexico, is just this sort of ying-yang rubbish. One avoids all manner of unpleasant lab work that way, but what has one *said?*”

“I don’t want to get into a religious argument with you,” absence of sleep has made Mexico more cranky than usual, “but I wonder if you people aren’t a bit too -- well, strong, on the virtues of analysis. I mean once you’ve taken it all apart, fine, I’ll be the first to applaud your industry. But other than a lot of bits and pieces lying about, what have *you* said?”

It isn’t the sort of argument Pointsman relishes either. But he glances sharply at this young anarchist in his red scarf. “Pavlov believed that the ideal, the end we all struggle toward in science, is the true mechanical explanation. He was realistic enough not to expect it in his lifetime. Or in several lifetimes more. But his faith ultimately lay in a pure psychological basis for the life of the psyche. No effect without cause, and a clear chain of linkages.”

“It’s not my forte, of course,” Mexico honestly wishing not to offend the man, but really,” but there’s a feeling about that cause-and-effect may have been taken as far as it will go. That for science to carry on at all, it must look for a less narrow, a less ... sterile set of assumptions. The next great breakthrough may come when we have the courage to junk cause-and-effect entirely, and strike off at some other angle.”

“No – not ‘strike off’. Regress. You’re thirty-nine years old, man. There are no ‘other angles’. There is only forward – *into it* – or backward.”

-- Gravity’s Rainbow --

*Spiral Jetty/Crystal Voyager/Region Centrale (Bootlegged, Re-ordered, Combined, Sometimes More, Sometimes Less)* is a three-channel video that was originally presented as part of a lecture by Drew Heitzler on the films of artist Robert Smithson, experimental film-maker Michael Snow, and surf film-maker George Greenough. The lecture took place earlier this year at the 9<sup>th</sup> Annual Surfing, Arts, Science and Issues Conference, organized by Nick Herman and Christopher James for the Scripps Institution of Oceanography in La Jolla, California.

*Gravity’s Rainbow And The Spiral Jetty (Photocopied, Marked-up, Scanned, Overlaid, Couple Pages Less)* is thirty-five framed ink-jet on watercolor paper prints of an essay by Jeremy Gilbert-Rolfe and John Johnston. The essay was used as research for a paper discussing landscape as metaphor in the work of Robert Smithson and Thomas Pynchon that was undertaken by Drew Heitzler while enrolled in Robert Morris’ class, Critical Theory, at Hunter College. A couple of the photocopied pages were lost along the way and are missing from the suite of prints.

*John From Cincinatti (Bootlegged, Re-ordered, Less)* is a video of a fantastically unpopular television series by David Milch presented as a heavily redacted version of the original.

Drew Heitzler lives and works in Los Angeles, California. His films and film based projects have been screened and exhibited internationally at galleries and institutions including Blum and Poe, The Project,

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Sculpture Center, Anthology Film Archives, PS1 Contemporary Art Center, LA><ART, Kunstmuseum St. Gallen, and Magasin Centre National d'Art Contemporain. His work was included in the 2008 Whitney Biennial and the 2010 California Biennial and is held in the collections of The Museum of Contemporary Art Los Angeles, The Orange County Museum of Art, and The Whitney Museum of American Art. This is Drew Heitzler's second exhibition at Renwick Gallery.