



Lishan AZ, Miryam Charles, Tony Cokes,
Jacolby Satterwhite, Keisha Rae Witherspoon

• **Eulogies for Eula**

Film/Video

December 9

8 PM

REDCAT

Roy and Edna Disney CalArts Theater

CALARTS

California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash people including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

ABOUT THE WORK

Eula Love was killed by LAPD officers 45 years ago in January of 1979. In June of that year, a group of Black women staged a mock funeral in her memory in front of the LAPD headquarters in downtown Los Angeles. The archival news footage of the protest is quiet, unassuming, and straightforward, belying deep sadness, resistance, and collective action. *Eulogies for Eula* is a program of film and video works centering on Black grief, celebration, and memorializing in the context of death and transition. These documentary, narrative, experimental, and hybrid works represent a variety of filmic and artistic practices, all undergirded by the endlessly important action of bearing witness. The program presents a variety of work by multidisciplinary artists Lishan AZ, Tony Cokes, and Jacolby Satterwhite, along with filmmakers Miryam Charles and Keisha Rae Witherspoon.

*Special thanks to Mark Quigley, John H. Mitchell
Television Curator at the UCLA Film & Television
Archive and Karl McCool & Jooyoung
Friedman-Buchanan of Electronic Arts Intermix.*

The Jack H. Skirball Series is organized by Jheanelle Brown.

Presented in English and French with English subtitles.

This program contains nudity and mature content.

There will be a conversation with Lishan AZ and film programmer Jheanelle Brown after the screening.

Runtime: Approx. 70 minutes

“African-American women stage a mock funeral for Eula Love in front of Parker Center in downtown Los Angeles” (1979, 3 mins) — KTLA newsfilm footage courtesy of the UCLA Film & Television Archive.

African-American women dressed in black stage a mock funeral for Eula Love (also known as Eulia Mae Love), in which they carry flowers in a procession past an imitation headstone. The mock funeral takes place in front of Parker Center, the downtown headquarters of the LAPD. Footage contains ambient noise only, and includes shots of reporters, women getting off buses and lining up to participate. Eula Love had been

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killed by police in January of 1979, and the high profile case generated controversy regarding whether or not the actions of the officers were justified.

Black Celebration (Tony Cokes, 1988), 17 min.

Subtitled *A Rebellion against the Commodity*, this engaged reading of the urban black riots of the 1960s references Guy Debord's Situationist text, "The Decline and Fall of the Spectacle-Commodity Economy," *Internationale Situationniste* #10 (March 1966). Along with additional commentary adapted from Barbara Kruger and musicians Morrissey and Skinny Puppy, the text posits rioting as a refusal to participate in the logic of capital and an attempt to de-fetishize the commodity through theft and gift. Cokes asks, "How do people make history under conditions pre-established to dissuade them from intervening in it?"

Interview with John Turner Harris (Lishan AZ, 2024), 6 min, audio only.

In 1919, at a segregated beach on the south side of Chicago, 17-year-old Eugene Williams was stoned to death after floating across the color line in Lake

Michigan. His drowned body echoes the millions of Black bodies thrown overboard during the middle passage—a reminder that our relationship with water continues to be shaped by racial violence and greed. *Interview with John Turner Harris* is a 7-minute audio re-enactment of an interview conducted by historian William Tuttle in 1969 and is part of AZ's larger multidisciplinary, research-based project *Eugene's Cove*, which imagines an underwater world where victims of racial and colonial violence sank and became something more.

John Turner Harris was one of Eugene Williams' friends who was with him when he was stoned to death in Lake Michigan and is the only one of his friends to speak out about the events that led to the infamous race riot. AZ's script is loosely based on Tuttle's interview transcript which I found in Tuttle's personal papers. The interview is partly scripted and partly improvised. Bobby Culbreath, an 80-year-old retired truck driver who grew up just a couple miles from where Eugene grew up plays Harris. The audio piece is a living history, going beyond re-enactment to also synthesize information across generations.

All The Days Of May (Tous Les Jours De Mai) (Miryam Charles, 2023), 6 min.

Following the shooting of a documentary on the death of her daughter, a mother reflects on her own life and especially on the passing of time.

Reifying Desire 3: The Immaculate Conception of Doubting Thomas (Jacolby Satterwhite, 2012), 17 min.

Satterwhite's *Reifying Desire* series represents a collaboration between the artist and his mother by way of his repurposing of her text and drawings, many intended as proposed home shopping network products. The drawings are rendered into 3D virtual space, forming the backbone of linked metanarratives that touch upon personal history, pop culture, utopia, and queering the ordinary. The artist himself shares these virtual environments, often green-screened in through dance performance.

T (Keisha Rae Witherspoon, 2019), 14 min.

A film crew follows three grieving participants of Miami's annual T Ball, where folks assemble to model R.I.P. t-shirts and innovative costumes designed in honor of their dead.

ABOUT THE ARTISTS

Lishan AZ is a multidisciplinary artist working in immersive installation, interactive media, photography, and film. She explores themes of home, intimacy, and interiority. Her work revives lost narratives in order to contextualize contemporary issues and discover/recover possibilities for our present condition. Lishan holds an MFA in Interactive Media & Games from the University of Southern California. Her game *Tracking Ida* was awarded Best Gameplay at Games for Change and the Impact Award at the International Festival of Independent Games (Indiecade). Lishan was the inaugural game designer in residence at the Maryland Institute College of Art. She is currently an assistant professor of Cinema and Digital Media at the University of California, Davis.

Miryam Charles, from Haitian descent, is a director, producer, and cinematographer living in Montreal. Her debut feature film *Cette maison (This House)* premiered at the Berlinale Forum in 2022, and it has since screened at many festivals, cinematheques, and arts institutions worldwide. Her award-winning work

explores themes related to exile and the legacies of colonization.

Tony Cokes lives and works in Providence, Rhode Island, where he serves as professor in the Department of Modern Culture and Media at Brown University. A solo show of his work is currently on view at Dia Bridgehampton/The Dan Flavin Art Institute through May 2024. Cokes was awarded the 2022-‘23 Carla Fendi Rome Prize in Art and Technology. In 2022, he was the subject of a major survey jointly organized by the Haus der Kunst and Kunstverein in Munich.

Keisha Rae Witherspoon is a Jamaican-American independent filmmaker currently based in South Florida, her birthplace. Her work is driven by interests in science, speculative fiction, and fantasy, as well as documenting the unseen and unheralded nuances of diasporic people. Witherspoon was one of *Filmmaker Magazine*’s “25 New Faces of Independent Film 2020” and a 2022 USA fellow. Her most recent film, *T*, has screened at BlackStar, Sundance, and Berlinale, where it won the Golden Bear. It closed its festival run at New

Directors/New Films and is streaming on The Criterion Channel. She is currently writing a Black sci-fi, which will be her feature directorial debut, set in Opa-locka, Florida. Witherspoon is co-founder of Third Horizon, a Caribbean artist collective whose production work has landed them at Toronto International, Sundance, BlackStar, Sheffield DocFest, and many more around the world. Third Horizon's flagship Caribbean film festival is hosted in Miami annually, as well as at satellite festivals throughout the Caribbean and the States.

Jacolby Satterwhite is celebrated for a conceptual practice addressing crucial themes of labor, consumption, carnality, and fantasy through immersive installation, virtual reality, and digital media. He uses a range of software to produce intricately detailed animations and live-action films of real and imagined worlds populated by the avatars of artists and friends. These animations serve as the stage on which the artist synthesizes the multiple disciplines that encompass his practice, namely illustration, performance, painting, sculpture, photography, and

writing. Satterwhite draws from an extensive set of real and fantastical references, guided by mythology, modernism, contemporary visual culture, and video game language to challenge conventions of Western art through a personal and political lens. An equally significant influence is that of his late mother, Patricia Satterwhite, whose ethereal vocals and diagrams for visionary household products serve as the source material within a decidedly complex structure of memory and mythology.

Views expressed in language herein is that of the artists solely and not CalArts/REDCAT.

UPCOMING AT REDCAT

Manthia Diawara

AI: African Intelligence

December 16

Manthia Diawara's explores the contact zones between African rituals and the emergence of new technology frontiers known as artificial intelligence.

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