

**T**aken down to its most basic elements, film = light + motion + time. Sure, a film can also try to represent the world or try to tell a story about it, but at the end of the day, it's still just light + motion + time. OK, so here are three films.

1. At first glance, Richard Serra's *Color Aid* (1970–71) looks like an abstract film of successive monochromatic projections. In fact, it's a representation of the physical reality of a stack of color-aid cards, as a finger pulls away sheet after sheet, revealing one at a time. Color, in this case, is not just a property of something else, but is given an objective and sculptural tactility of its own. As one color transitions to the next in a 36-minute sequence of light + motion + time, *Color Aid* = the monochrome + the object + the act.

2. Morgan Fisher's ( ) (2003) takes on Hollywood itself, not only by rejecting its use of narrative, but also by subverting the syntax of its editing process. He constructed the film by using inserts taken from various movies and devising a rule that sequenced them by chance.

(FYI: inserts are those short close-ups or details that only exist to clarify a narrative element – viewers tend to not even notice there was a cut.) Freed from their stories and their invisibility, the inserts can finally be seen for what they actually are, not for what they do. ( ) is a film of those fragments. 21 minutes of them.

3. In a 1974 article about Malevich, the artist Mel Bochner wrote that the true art experience is an atemporal one—a pretty blatant fuck you to film, dance, and video. Well, Anthony McCall responded with *Long Film for Ambient Light* (1975): a big empty room, a row of south-facing windows, a single light bulb, and 24 hours. It was time-based and not time-based at the same time. Which is just like painting, Mel.

The Serra and Fisher films screen here on Sunday, June 5th, 2011, at 6:30pm and lasts one hour. Co-presented with Light Industry, McCall's *Long Film for Ambient Light* happens from 12pm on June 18 to 12pm on June 19, 2011, at Dia:Chelsea (535 W. 22nd Street, 5th floor). Special thanks to Dia Art Foundation for hosting the event.

Organized by Sean Delaney and JJ Manford.