

Diana Thater, American, b. 1962

Untitled (Butterfly video wall #1)
2008

6 monitors, DVD player, synchronizer, lighting element and orange gel

Museum Purchase, the Suzette Morton Davidson Art
Acquisition Endowment Fund

2009.16

Wu Chi-Tsung, Taiwanese, b. 1981

Still Life 012-Buttercup Tree
2019

Single-channel video, 6 min 58 sec

Museum Purchase, Eric A. Skipsey Acquisition Fund

2021.1.1

Wu Chi-Tsung, Taiwanese, b. 1981

Still Life 014-Yellow Mai Flower
2019

Single-channel video, 6 min 56 sec

Museum Purchase, Eric A. Skipsey Acquisition Fund

2021.1.2

Petra Cortright, American, b. 1986

//O with TCL/TK_pricewaterhousecoopers Romz
2018

Digital painting on gloss paper, face mounted

Museum purchase with funds provided by the General Art
Acquisition Fund

2019.5

Petra Cortright, American, b. 1986

Sea Floor Ship with Vase
2021

Video animation

Courtesy the artist and 1301PE, Los Angeles

Petra Cortright, American, b. 1986

Waterlily 02
2021

Video animation

Courtesy the artist and 1301PE, Los Angeles

Petra Cortright, American, b. 1986

geometry formulas_gleitschirmfliegen

“GOLF III harlequin”

2020

Digital painting on Belgian linen

Courtesy the artist and 1301PE, Los Angeles

Petra Cortright, American, b. 1986

Tropic Fish Invert
2021

Video animation

Courtesy the artist and 1301PE, Los Angeles

These two vertical videos of flowers, leaves and branches by **Wu Chi-Tsung** echo traditional still-life flower paintings found in Asian and European artistic traditions. Silent and seemingly static, they test a viewer's perception with their unhurried pace and infrequent movements. Wu has written that all his video "Still Life" works (14 in total) require slowing down to experience. Furthermore, he has stated that these works can be seen as a gesture of mourning for the history of the still life, a genre that he feels is forever in the historical past. This sense of remove from time and space permeates these two subtle works, which run counter to the fast-paced and often loud news, games, ads, movies and TV episodes more often experienced horizontally on monitors of this kind.

Diana Thater emerged in the late 1980s as one of the most significant artists of her generation to deploy the video monitor as both a projector of images and sculptural object. Here Thater created a configuration of six video screens on a gallery floor that play constantly moving images of majestic monarch butterflies after their annual migration to Mexico from the United States. Flickering with and permeated by natural and electronic energy, the work mimics the place of the butterflies in their natural habitat on the earth's floor. This mesmerizing multi-part video raises questions about disrupted and fractured nature in the present climate-crisis era, and how modern national boundaries have been grafted onto ancient naturally-occurring migration routes.

Petra Cortright was among the very first artists to successfully mine the internet as an artistic tool and source of content. Entirely derived from technology, Cortright's art is not cold and clinical, but vibrantly alive with the energies and properties of contemporary technology—in all its contradictions. In the two digital paintings here, Cortright has updated the landscape and still-life genres with which artists have depicted nature for millennia. The artist selects and composes bits of information from the internet's ceaseless flow of imagery to bring about natural visions that indelibly bear the look and feel of their digital origins. Cortright based her two videos on the two still works to create engaging renditions of nature (one accompanied by a hypnotic aquatic hum), whose subtle humor perhaps masks their subversive strangeness.