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Drawing on a background in experimental filmmaking, Erika Vogt approaches the reuse of images as pictorial elements to be superimposed upon one another. For a recent group of photographs, Vogt created situations in which a series of interactions took place between the artist and her own image. First she took photographs of herself performing simple activities with distinctive props. She printed these images nearly life-size and placed them in her studio as backdrops for another set of performances with the same props, capturing the action on digital video. The final works, generated as stills from the video, reveal a strange un-mirror-like doubling of her figure in a warped sense of space. For a related work, Motor Post...
*Motor Band Dishand*, she projected a film composed of footage she made, combined with found video, onto a screening of another 16mm film. All of this was then recorded by a digital video camera and eventually played back in an exhibition space using an inexpensive presentation projector. In both Vogt’s photography and video work, various layers of creation, playback, projection, fragmentation, and assemblage serve to animate an image that seems to situate itself simultaneously in multiple physical spaces and moments of time. This method operates like a feedback loop where genesis, process, and outcome are concurrent.

Vogt’s exploration of superimposition endows her work with a sense of mystery or magic. This enigmatic tone arises through the many states of “in-between-ness” that her art can inhabit. In any single work, there can be still and moving images, analog and digital technologies, performance and staged photography, abstraction and representation. She challenges the internal logic of these art-making systems by employing a contrary mode of production, for instance attempting to make a sculptural film or a moving photograph. Her use of her own photographed image in relationship to her actual body also places the figure in a similar liminal zone: at once as materialized as a ghostly digital image but yet as physically weighty as a real actor. This series of photographs not only changes the parameters of portraiture or representations of the body. It also echoes contemporary feelings of disembodiment through technology.
As an experimental filmmaker and photographer, Erika Vogt explores elements of performance, projection, magic, and chance in work that challenges materiality and illusion. Her work has been exhibited extensively in the U.S. and abroad, including Whitney Biennial 2010 and MA at Tàxter & Spengemann in New York (2010). In 2008, Mesler & Hug in Los Angeles presented her first solo exhibition entitled Motor Post Motor Band Disband, and in the same year her photography was included in the 2008 California Biennial. Living and working in Los Angeles, Vogt received an MFA in 2003 from the California Institute of Arts.