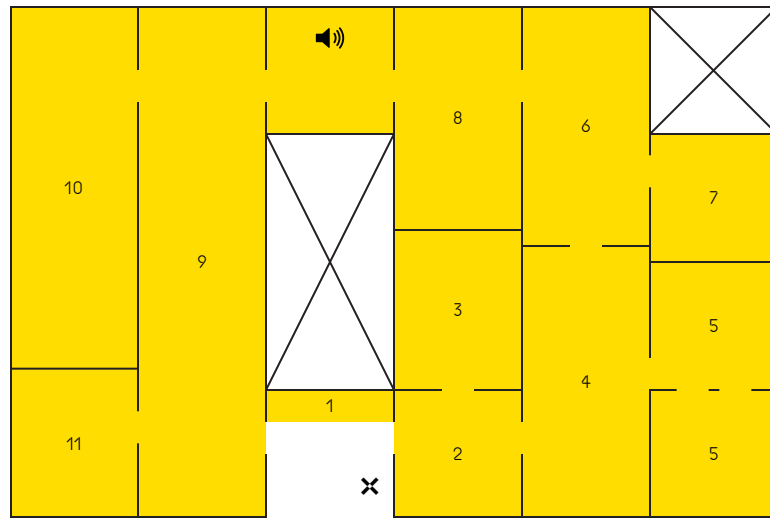


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#DIANATHATER



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|---|--|----|-----------------------------|
| 1 | Six-Color Video Wall | 6 | Delphine |
| 2 | Untitled Videowall (Butterflies) | 7 | Day for Night One and Two |
| 3 | China | 8 | Abyss of Light |
| 4 | knots + surfaces | 9 | Cast of Falcons |
| 5 | Oo Fifi, Five Days in
Claude Monet's Garden,
Part 1 and Part 2 | 10 | Life is a Time-Based Medium |
| | | 11 | Chernobyl |
| | | 12 | A Series of Events |

X YOU ARE HERE
IN THE ARTIST'S OWN WORDS

Diana Thater: The Sympathetic Imagination is the first US retrospective of works created over a career now spanning some twenty-five years by Los Angeles-based artist Diana Thater (b. 1962, San Francisco).

At the heart of Diana Thater's work is the tension between the natural environment and mediated reality and, by extension, between the domesticated and wild, the scientific and the fantastical. Drawing on a variety of sources, including literature, animal behavior, mathematics, and sociology, Thater layers imagery onto architectural surroundings to create experiences of time and space. A hallmark of Thater's groundbreaking installations, this nuanced wedding of projected imagery to architectural site literally immerses viewers in her works. Experiencing the installations viscerally, rather than by merely observing from a distance, visitors enter into an active dialogue with these lush and absorbing works.

Among the most important artists to emerge during the 1990s, the Los Angeles-based artist creates groundbreaking and influential works of art in film, video, and installation that challenge the normative ways in which moving images are experienced. Her dynamic, immersive installations unpack the very media of film and video, foregrounding equipment and the baseline colors of image making. One of Thater's important contributions is pushing the moving image beyond the conventional rectangular projection and integrating the viewers' bodies into the work.

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This exhibition was organized by the Los Angeles County Museum of Art. The Chicago presentation is coordinated by Joey Orr, the Andrew W. Mellon Postdoctoral Curatorial Fellow.