

Stanya Kahn is an interdisciplinary artist working primarily in video with a practice that includes drawing, sound, writing, performance and sculpture/installation. Humor, pathos and the uncanny emerge as central modes in a hybrid media practice that seeks to re-work relationships between fiction and document, the real and the hyper-real, narrative time and the synchronic time of impulse. In a long-term investigation of how rhetoric gains and loses power, Kahn's projects often situate language in the foreground of works that are dialectically driven by the demands and of the body.

Recent solo exhibitions include shows at the New Museum/NY, Susanne Vielmetter Los Angeles Projects, Marlborough Chelsea/NY, Weiss Berlin, The Pit/LA, Cornerhouse/Manchester, UK. Kahn is a 2012 Guggenheim Fellow in Film/Video. She has collaborated with Harry Dodge, Ishmael Houston-Jones and the performance company CORE. Select group exhibitions include the Gwanju Biennial (2018), Hammer Museum, the New Museum, MOCA/SD, Fernley Astrup/Norway, The California Biennial (2010). Her solo works are in the collections of the Hammer Museum and the Los Angeles County Museum of art among others. Her collaborative work with Harry Dodge has shown at Elizabeth Dee Gallery/NY, the Whitney Biennial (08), Sundance Film Festival, MOCA/LA, MoMA/NY, ZKM/Karlsruh, among others and is in the collection of the Museum of Modern Art/NY and the Goetz collection. She was a contributing writer and actor in feature film *By Hook or By Crook*. Her writings and drawings appear in multiple publications including *Die Laughing* (2nd Cannons), *Moving Image* (MIT Press), *It's Cool, I'm Good* (Cornerhouse), and *Abstract Video* (UC Press.)