

# WHITNEY

Whitney Museum of American Art  
945 Madison Avenue at 75th Street  
New York, NY 10021  
www.whitney.org/press

Tel. (212) 570-3633  
Fax (212) 570-4169  
pressoffice@whitney.org

## Press Release

Contact:  
Whitney Museum of American Art  
Stephen Soba, Kira Garcia  
(212) 570-3633  
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### WHITNEY TO PRESENT LIGHTS, CAMERA, ACTION: ARTISTS' FILMS FOR THE CINEMA, FEBRUARY 8-APRIL 1, 2007



Clemens Von Wedermeyer, *Occupation*, 2002, 35mm film, color, sound; 7:40 minutes.  
Courtesy the artist and Galerie Jocelyn Wolff, Paris.

*Films by Marina Abramovic, Eija-Liisa Ahtila, Chantal Akerman, Matthew Barney, Samuel Beckett, Marco Brambilla, Larry Clark, Bruce Conner, Joseph Cornell, Tacita Dean, Dexter Dalwood, Tracey Emin, Robert Frank, Jean-Luc Godard, Douglas Gordon, Johan Grimonprez, Rebecca Horn, Derek Jarman, Isaac Julien, John Lennon, Alfred Leslie, Sharon Lockhart, Robert Longo, Babette Mangolte, Chris Marker, Anthony McCall, Shirin Neshat, Gaspar Noé, Yoko Ono, Richard Prince, Yvonne Rainer, Ed Ruscha, David Salle, Wilhelm Sasnal, Julian Schnabel, Cindy Sherman, Laurie Simmons, Sam Taylor-Wood, Andrew Tyndall, Clemens Von Wedemeyer, Mark Wallinger, and Andy Warhol*

A new film series, Lights, Camera, Action: Artists' Films for the Cinema, opens at the Whitney Museum of American Art on February 8, 2007. The exhibition, organized by Whitney curator

Chrissie Iles, brings together a remarkably wide-ranging group of films made by artists for the screen, allowing us to see the many ways in which artists have interpreted the language of cinema in their own terms. The exhibition remains on view through April 1.

Since the invention of film, cinema has been an inspiration – and a subject – for artists, and moving image installations have become a major part of the language of contemporary art. In recent years, artists have also begun to produce single screen films, made to be screened in the cinema, rather than the gallery.

Some of the artists in this exhibition address the language and mythologies of Hollywood. Others construct narratives that evoke independent film. The exhibition includes classic early films by Joseph Cornell, such as *Rose Hobart*, *Robert Frank* and Alfred Leslie's enduring *Beat anthem Pull My Daisy*, and Samuel Beckett's *FILM*, starring Buster Keaton, as well as key narrative films of the 1960s and 1970s by Andy Warhol, Ed Ruscha, Yvonne Rainer, Babette Mangolte, Anthony McCall and Andrew Tyndall, Yoko Ono and John Lennon.

Also included are rare screenings of films by David Salle, Julian Schnabel, Robert Longo, Cindy Sherman, Larry Clark, and Rebecca Horn, who first came to prominence in the 1980s, and whose films sought to occupy both the worlds of independent and commercial cinema.

The show also features films by a generation of artists who emerged in the 1990s and developed a different approach, making both films specifically for the cinema, and installations using the moving image. In many cases, their single screen films, like those of the previous generation, are part of a larger body of works in other materials, including sculpture, photography, drawing and painting. These artists include Douglas Gordon, Tacita Dean, Matthew Barney, Sharon Lockhart, Shirin

Neshat, Wilhelm Sasnal, Laurie Simmons, Johan Grimonprez, Tracey Emin, Clemens von Wedemeyer, and Isaac Julien, who began his career as an independent filmmaker. A small group of filmmakers who have influenced artists moving into film and who have also explored the gallery context - Jean-Luc Godard, Derek Jarman, Chantal Akerman, Chris Marker – are also included.

On Saturday, March 3, there will be a one-night-only screening of “Destricted” – a series of seven erotic films by acclaimed artists and directors Marina Abramovic, Matthew Barney, Marco Brambilla, Larry Clark, Gaspar Noé, Richard Prince, and Sam Taylor-Wood, commissioned by Mel Agace, Andrew Hale, and Neville Wakefield.

**Artprojx NY**  
[www.artprojx.com](http://www.artprojx.com)

In association with Lights, Camera, Action: Artists’ Films for the Cinema, Mark Wallinger’s *Sleeper* will be presented in its New York premiere by Artprojx NY + Anthony Reynolds Gallery at the Anthology Film Archives (32 Second Avenue, at 2<sup>nd</sup> Street), February 22-24, with screenings at 10 pm each evening. For further information, visit [www.artprojx.com](http://www.artprojx.com) or call David Gryn at +447711127848

The Whitney Museum is deeply grateful to Barney Rossett/Evergreen Review for making Samuel Beckett’s *FILM* available for this program. The complete schedule, which is subject to change, follows.

LIGHTS, CAMERA, ACTION: ARTISTS’ FILMS FOR THE CINEMA February 8-April 1, 2007

DAILY SCREENINGS (every Wed and Thurs, starting Thurs, Feb. 8, at 11:30AM, and every Fri at 1:30PM)

- Douglas Gordon, *Feature Film*, 2000, Video, color, sound; 60 minutes
- Shirin Neshat, *Zarin*, 2005, Super 35mm film transferred to video, color, sound; 10 minutes

- Robert Frank and Alfred Leslie, Pull My Daisy, 1959, 16mm film transferred to video, black-and-white, sound; 30 minutes
- Samuel Beckett, FILM, 1965, 16mm film transferred to video, black-and-white, silent; 21 minutes. Directed by Alan Schneider.
- Johan Grimonprez, Dial H-I-S-T-O-R-Y, 1998, Video, color, sound; 68 minutes

### WEEKEND SCREENINGS

CUT February 24<sup>th</sup> and 25<sup>th</sup> 11:30 AM

- Mark Wallinger, The End, 35mm film, black-and-white, sound; 12 minutes
- Dexter Dalwood, 1800, 2006, 35mm film, color, sound; 4:15 minutes
- Clemens von Wedemeyer, Occupation, 2002, 35mm film, color, sound; 7:40 minutes
- Sharon Lockhart, Teatros Amazonas, 1999, 35mm film, color, sound; 40 minutes
- Wilhem Sasnal, Marfa, 16mm film, color, sound, 26 minutes
- Douglas Gordon, Feature Film, Video, color, sound; 60 minutes

HYPE MY LIGHT February 10<sup>th</sup> and March 17<sup>th</sup>

11:30AM Joseph Cornell, Rose Hobart, 1936, 16mm film, black-and-white, sound; 19 minutes

Robert Frank and Alfred Leslie, Pull My Daisy, 1959, 16mm film, black-and-white, sound; 30 minutes

2:00PM Samuel Beckett, FILM, 1965, 16mm film transferred to video, black-and-white, sound; 24 minutes  
 Rebecca Horn, Buster's Bedroom, 1991, 35mm film transferred to video, color, sound; 104 minutes

NARRATIVES February 24<sup>th</sup> and 25<sup>th</sup>

3:00PM Eija-Liisa Ahtila, Consolation Service, 35mm, color, sound; 23 minutes Laurie Simmons, The Music of Regret, 2006, 35mm film transferred to video, color, sound; 40 minutes Shirin Neshat, Zarin, 2005, Video, color, sound; 20 minutes Tacita Dean, The Uncles, 2004, 35mm anamorphic film, color, sound; 77 minutes

MATTHEW BARNEY March 4<sup>th</sup>

11:30AM Matthew Barney, Cremaster 2, 1999, 35mm film, color, sound; 79 minutes  
3:00PM Matthew Barney, Drawing Restraint 9, 2005, 35mm film, color, sound; 145 minutes

FEAR EATS THE SOUL February 11<sup>th</sup> and March 18<sup>th</sup>

11:30AM Yoko Ono and John Lennon, Rape, 1969, 16mm film, color, sound; 77 minutes  
2:00PM Johan Grimoprez, Dial H-I-S-T-O-R-Y, 1998, Video, color, sound; 68 minutes 4:00PM  
Tracey Emin, Top Spot, 2004, Video, color, sound; 63 minutes

ANDY WARHOL March 10<sup>th</sup>

11:15AM Andy Warhol, Lonesome Cowboys, 1969, 16mm film, color, sound; 109 minutes  
3:30PM Andy Warhol, Poor Little Rich Girl, 1965, 16mm film, black-and-white, sound; 66 minutes.

ART INTO CINEMA March 11<sup>th</sup> and March 31<sup>st</sup>

11:30AM Yoko Ono and John Lennon, Apotheosis, 1970, 16mm film, color, sound; 18 minutes Ed Ruscha, Miracle, 1975, 16mm film, color, sound; 30 minutes  
1:30PM Yvonne Rainer, Lives of Performers, 1972; 16mm film, black-and-white, sound; 90 minutes

3:00PM Anthony McCall and Andrew Tyndall, *Argument*, 1978, 16mm film transferred to video, color, sound; 84 minutes  
Babette Mangolte, *What Maisie Knew*, 1975, 16mm film, black-and-white, sound; 58 minutes  
Bruce Conner, *Luke*, 2004, 8mm film transferred to video, color, sound; 22 minutes

CINEMA INTO ART March 3<sup>rd</sup> and April 1<sup>st</sup>

11:30AM Chris Marker, *La Jetée*, 1962, 16mm film, black-and-white, sound; 27 minutes  
Jean-Luc Godard, *Breathless*, 1960, 35mm film, black-and-white, sound; 87 minutes [Marker and Godard only on March 3<sup>rd</sup>]  
Chantal Akerman, *Jeanne Dielman, 23 Quai du Commerce, 1080 Brussels*, 1975, 16mm film, color, sound; 201 minutes [Akerman only on April 1<sup>st</sup>]  
4:30PM Derek Jarman, *Blue*, 1993, 35mm film transferred to video, color, sound; 79 minutes  
Isaac Julien, *The Attendant*, 1993, 35mm film, color, sound; 10 minutes

FIRST FEATURES Part 1 February 17<sup>th</sup> and March 25<sup>th</sup>

11AM Cindy Sherman, *Office Killer*, 1997, 35mm film, color, sound; 82 minutes  
David Salle, *Search and Destroy*, 1995, 35mm film, color, sound; 90 minutes  
Robert Longo, *Johnny Mnemonic*, 1995, 35mm film, color, sound; 98 minutes

Part 2 February 18<sup>th</sup> and March 24<sup>th</sup>  
11:30AM Larry Clark, *Kids*, 1995, 35mm film, color, sound; 91 minutes  
Julian Schnabel, *Basquiat*, 1996, 35mm film, color, sound; 106 minutes

DESTRICED Special screening, Saturday evening, March 3<sup>rd</sup>

7:30PM Erotic films by Marina Abramovic, Matthew Barney, Marco Brambilla, Larry Clark, Gaspar Noé, Richard Prince, and Sam Taylor-Wood.

Schedule available on [www.whitney.org](http://www.whitney.org). Schedule subject to change.

ABOUT THE WHITNEY MUSEUM The Whitney Museum of American Art is the leading advocate of 20<sup>th</sup> - and 21<sup>st</sup> -century American art. Founded in 1930, the Museum is regarded as the preeminent collection of American art and includes major works and materials from the estate of Edward Hopper, the largest public collection of works by Alexander Calder, Louise Nevelson, and Lucas Samaras, as well as significant works by Jasper Johns, Donald Judd, Agnes Martin, Bruce Nauman, Georgia O'Keeffe, Claes Oldenburg, Kiki Smith, and Andy Warhol, among other artists. With its history of exhibiting the most promising and influential American artists and provoking intense critical and public debate, the Whitney's signature show, the Biennial, has become the most important survey of the state of contemporary art in America today.