

LAWRENCE WEINER ALTERED TO SUIT



February 24, 2011
ELECTRONIC ARTS INTERMIX
Celebrating 40 Years



LAWRENCE WEINER: ALTERED TO SUIT

EAI is pleased to present a screening and talk with Lawrence Weiner, recognized internationally as a key figure in conceptual art. Weiner will introduce and screen what has been described as his "rock and roll movie," the black-and-white film *Altered To Suit* (1979, 23 min), recently restored by EAI. The screening will also feature three of Weiner's animated videos: *Turning Some Pages* (2007, 5 min), *Inherent In The Rhumb Line* (2005, 7:25 min), and his most recent cartoon, *Gyroscopically Speaking* (2010, 5 min).

From his pioneering installation works of the 1960s and '70s through his new digital projects, Weiner posits a radical redefinition of the artist/viewer relationship and the very nature of the artwork. In his highly influential work across four decades and multiple formats, he explores the use of language, text and ideas as sculptural material. His moving image work, which ranges from conceptual videos and rarely-seen narrative films from the 1970s to recent digital animations, extends these investigations even as they stake out new territory.

Note: *Altered To Suit* was preserved by EAI through the Avant-Garde Masters program funded by The Film Foundation and administered by The National Film Preservation Foundation (NFPF), in collaboration with Anthology Film Archives.

PROGRAM

Turning Some Pages

2007, 5 min, color, sound

Altered To Suit

1979, 23 min, b&w, sound, 16 mm film on video

Inherent In The Rhumb Line

2005, 7:25 min, color, silent

Gyroscopically Speaking

2010, 5 min, color, silent

Total Running Time: *40:25 min*

Note: The program will be preceded by EAI's 40th Anniversary Intro by artist Takeshi Murata, which was commissioned by EAI. **EAI 40th Anniversary Intro** by Takeshi Murata, *2011, 1:04 min, color, sound*

Turning Some Pages 2007, 5 min, color, sound

Turning Some Pages was produced in conjunction with the printing of a limited edition journal of the same name by the Howard Smith Paper Group, a British paper merchant. The action of reading a book informs the structure of this motion drawing. Abstract arrangements of shapes and images of dice are interspersed with cryptic aphorisms ("With the addition of explicit meaning, the implicit sense of the throw of the dice becomes clear"); arrows suggest the turning of a page. Weiner adds another layer of complexity and enigma by repurposing his droll 1981 audio work *Where It Came From* as a soundtrack. Accompanied by Roma Baran on the piano, Weiner matter-of-factly explains: "Art is not a metaphor upon the relationship of human beings to objects and objects to objects in relation to human beings, but a representation of an empirical existing fact."

A Structure of Lawrence Weiner. Voice: Lawrence Weiner. Piano: Roma Baran. Computer Graphics: Bethany Izard. A Production of Moved Pictures.

Altered To Suit 1979, 23 min, b&w, sound, 16 mm film on video

"The mise-en-scene, the whole story, takes place in one location, the artist's studio. A delicate psychological allegory on 'a day in the life of' anchors the displacement of (filmic) reality and the alienation of the (players) self. Devices such as incongruity between the image and the soundtrack, odd camera angles, and plays on objective focus are integral and explicit components of the narrative. *Altered to Suit* diverges from preceding films in that the dialogue is not solely related to the work; rather the work serves as a central frame of reference from which the story unfolds. This is also the first time that narrative dominates the structure of the film. It is shot in black and white with very sensual, very seductive photography." — Alice Weiner

Produced by Moved Pictures, New York City. Cinematography: Michael Oblowitz. Music: Peter Gordon, performed by Peter Gordon and David Van Tieghem. Beethoven's Holy, Holy, Holy: Kirsten Vibeke Thueson. Editors: Kathryn Bigelow, Gerrit Hilhorst. Production/Script Consultant: Kathryn Bigelow. Players: Teta Gorgoni, Rosemary Hochschild, Britta Le Va, Michael H. Shamberg, Kirsten Vibeke Thueson. First Screening: Mudd Club, New York City, April 23, 1979.

Inherent In The Rhumb Line 2005, 7:25 min, color, silent

"With the advent of the rhumb line — a line of constant bearing or loxodrome — a cognitive pattern developed in the Western world that allowed the possibility to conceive pillage on voyages of discovery. *Inherent in the Rhumb Line* is an imperative for use — regardless of consequence — a flattened convolution that marries landscape with loot and preordination. *Inherent in the Rhumb Line* is a silent 7 minute motion drawing." — Moved Pictures

A Movie of Lawrence Weiner. Computer: Bethany Izard. A DVD Production of Moved Pictures.

Gyroscopically Speaking 2010, 5 min, color, silent

In his most recent digital cartoon, *Gyroscopically Speaking*, Weiner translates his signature conceptual investigations of language and image systems into dynamic animations. *Gyroscopically Speaking* premiered in December 2010 at the Marian Goodman Gallery in New York as part of an exhibition of the same name.

A Production of Moved Pictures. A Structure of Lawrence Weiner. Computer: Bethany Izard.

Lawrence Weiner was born in the Bronx, New York, in 1942. He has received numerous grants and awards, including the Skowhegan Medal for Painting/Conceptual Art; Wolfgang Hahn Prize, Ludwig Museum, Cologne, Germany; the John Simon Guggenheim Fellowship, and the National Endowment for the Arts Fellowship, among many others. Weiner's works have been widely exhibited internationally. Recent solo exhibitions have been seen at the Marian Goodman Gallery, New York; Kunstmuseum Wolfsburg, Germany; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Institute of Contemporary Art, London; Dia Center for the Arts, New York; Musée d'Art Contemporain, Bordeaux; San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; Philadelphia Museum of Art, and Museum Ludwig, Cologne, Germany. His work has been included in major group exhibitions internationally, including Documentas V (1972), VI (1977), and VII (1982), Kassel, Germany, the 2005 Venice Biennale, and the Biennale Sao Paolo in 2006, among many others

In 2007-2008, Weiner was honored with a 40-year retrospective of his work, entitled *Lawrence Weiner: AS FAR AS THE EYE CAN SEE* at the Whitney Museum of American Art in New York.

EAI: Celebrating 40 Years: Founded in 1971, Electronic Arts Intermix (EAI) is one of the world's leading nonprofit resources for video art. A pioneering advocate for media art and artists, EAI fosters the creation, exhibition, distribution and preservation of video art and digital art. EAI's core program is the distribution and preservation of a major collection of over 3,500 new and historical media works by artists. EAI's activities include viewing access, educational services, extensive online resources, and public programs such as artists' talks, exhibitions and panels. The Online Catalogue is a comprehensive resource on the artists and works in the EAI collection, and also features extensive materials on exhibiting, collecting and preserving media art: www.eai.org

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