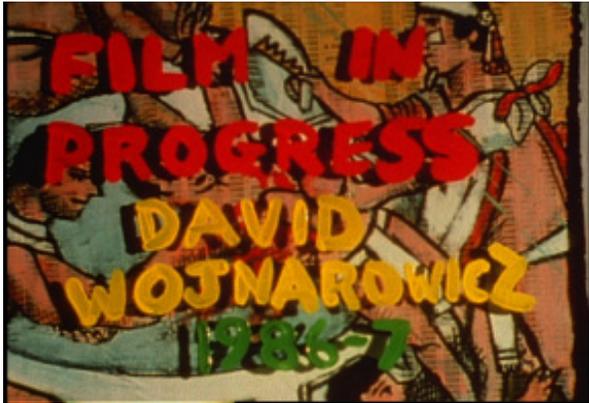




DAVID WOJNAROWICZ: MOTION RHYTHMS

Panel with Doug Bressler, Cynthia Carr, Brent Phillips, and Tommy Turner.
Moderated by Rebecca Cleman.



Thursday, December 13, 2012
6:30 pm

Electronic Arts Intermix (EAI)
535 West 22nd Street, 5th floor
New York, NY 10011
www.eai.org

Admission \$ 7.00 / Students \$ 5.00
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EAI is pleased to present a screening and panel discussion about the films of **David Wojnarowicz**. Centering around the rarely screened *Beautiful People* (1987) and a working soundtrack for *A Fire in My Belly* (1986-87), the event will focus on an under-recognized aspect of Wojnarowicz's films and art: his plans and preparations for soundtracks. Rebecca Cleman, EAI's Director of Distribution, will moderate a discussion with Wojnarowicz's former bandmate Doug Bressler, who was collaborating on a *Fire in My Belly* soundtrack with the artist; Cynthia Carr, author of *Fire in the Belly: The Life and Times of David Wojnarowicz*; Brent Phillips, Media Specialist & Processing Archivist of Fales Library, and filmmaker Tommy Turner. A screening of *Beautiful People*, a collaboration with Jesse Hultberg that was originally presented with live accompaniment at La MaMa, and an excerpt of *A Fire in My Belly* with sound component will precede the discussion.

Wojnarowicz began making films on Super-8 in the late 1970s. Collaborating with filmmakers such as Tommy Turner and Richard Kern, he produced moving images that echoed the graphic themes so resonant in his photographs, paintings, and writings. Simultaneously, Wojnarowicz was also experimenting with sound recordings and joined the band *3 Teens Kill 4—No Motive*. Claiming that his instrument was an audiocassette recorder, he integrated found sounds and pre-recordings of his voice into the band's live instrumentation and singing. This paralleled his layered approach to art making, which frequently involved collaging appropriated imagery.

New York University's Fales Library, which houses the David Wojnarowicz Papers archive, counts hundreds of cassette tapes among the artist's materials—representing a significant aspect of his art making that has not been explored in depth. As with his films, much of this material remains raw and unfinished, making it difficult to fully understand Wojnarowicz's intentions. The Super-8 film format's audio limitations—the cameras had no audio recording capabilities and audio could not be spliced onto Super-8 film in post-production—may have prevented him from successfully marrying soundtracks with image, but might also have encouraged Wojnarowicz to approach his non-diegetic soundtracks more abstractly, relating their creation to his other projects with cassette tapes and to his live performances.

Taken together, the screening and panel will underscore the importance of Wojnarowicz's interest in sound as it was threaded through his multi-disciplinary art, reflecting, among other things, the profound early influence of Beat poetry and an evocation of the speed and aggression of modern living in the propulsive rhythms of trains, cars, and city streets, which is often described in his writing.

EAI is pleased to announce the distribution of films by Wojnarowicz, in collaboration with the Fales Library. For more information, please visit www.eai.org

Special thanks to the panelists, Jesse Hultberg, Wendy Olsoff of PPOW Gallery, and Tom Rauffenbart, Executor of the Wojnarowicz Estate.

David Wojnarowicz was born in Red Bank, New Jersey in 1954 and died of AIDS-related illness in 1992. For most of his life and career, he lived and worked in New York City. His artwork has been included in solo and group exhibitions around the world, at institutions such as The Museum of Modern Art, New York; The American Center, Paris, France; the Busan Museum of Modern Art, Busan, Korea; Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain; Barbican Art Gallery, London, UK; and the Museum Ludwig, Cologne, Germany; and is in the permanent collections of The Whitney Museum, New York; Museo Centro de Arte Reina Sofia, Madrid; the Tokyo Metropolitan Museum of Photography, Japan; and The San Francisco Museum of Modern Art, among many others. In 1999, Dan Cameron organized a major exhibition of his work for the New Museum, entitled *Fever: The Art of David Wojnarowicz*. Published collections of his writing include *Close to the Knives: A Memoir of Disintegration*, *The Waterfront Journals*, and *Memories That Smell Like Gasoline*. Cynthia Carr's biography, *Fire in the Belly: The Life and Times of David Wojnarowicz*, was released in 2012.

Visit ***Circa 1971: Early Video & Film from the EAI Archive***, on view through December 31st
Dia:Beacon, Riggio Galleries, 3 Beekman Street Beacon, NY 12508
Open Thursday - Monday, 11am - 4pm

Visit *Circa 1971* at Dia: Beacon, an exhibition of 23 moving-image pieces from EAI's collection of over 3,500 media artworks, organized on the occasion of EAI's 40th Anniversary. Taking the year of EAI's founding as its point of departure, the exhibition sets in dialogue a series of diverse works created in and around 1971, which are linked by alternative artistic and activist impulses. *Circa 1971* exposes the generative encounters among these artists and influences and initiates unexpected correspondences between seemingly disparate works.

For more information, please visit: www.eai.org

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For more information, and to become a member, please visit: <https://www.eai.org/eai/members.htm>

About EAI

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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