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About EAI

Celebrating our 45th anniversary in 2016, Electronic Arts Intermix (EAI) is a nonprofit arts organization that fosters the creation, exhibition, distribution, and preservation of moving image art. A New York-based international resource for media art and artists, EAI holds a major collection of over 3,500 new and historical media artworks, from groundbreaking early video by pioneering figures of the 1960s to new digital projects by today's emerging artists. EAI works closely with artists, museums, schools, and other venues worldwide to preserve and provide access to this significant archive. EAI services also include viewing access, educational initiatives, extensive online resources, technical facilities, and public programs such as artists' talks, screenings, and multimedia performances. EAI's Online Catalogue is a comprehensive resource on the artists and works in the EAI collection, and features expansive materials on media art's histories and current practices. www.eai.org



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Image credit: Ellen Cantor, *If I Just Turn and Run*, 1998, 22:43, color, sound

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Ellen Cantor: *If I Just Turn and Run*



October 5, 2016

Electronic Arts Intermix



Ellen Cantor: *If I Just Turn and Run*

EAI is pleased to present a program of moving image work by Ellen Cantor (1961-2013), whose multimedia art practice advanced bold new feminist representations of sexuality and empowerment. In these diaristic and intimate pieces, Cantor deftly uses the medium of video to appropriate, re-dub, and reframe imagery from such diverse sources as Antonioni, Disney cartoons, John Cassavetes, porn, and classic horror films. Key works, including *Evokation of My Demon Sister* (2002), *Remember Me* (1998), and *Within Heaven and Hell* (1996), will be screened, along with the rarely-seen video *If I Just Turn and Run* (1998), which was recently rediscovered in Cantor's archive. This event also launches EAI's distribution of a selection of Cantor's moving image work.

This event is part of a series of concurrent exhibitions, public programs, and screenings featuring the work of Ellen Cantor, scheduled throughout Fall 2016. Exhibitions will take place at **80WSE Gallery, Maccarone, Participant Inc.**, and **Foxy Production**, with public programs hosted by **Skowhegan** and the world premiere of Cantor's film *Pinochet Porn* (2008-2016) at **The Museum of Modern Art**. This unprecedented collaboration between organizing venues and the Estate of Ellen Cantor seeks to open dialogue surrounding Cantor's multifaceted and groundbreaking work.

Beginning with her very first moving image work, *Madame Bovary's Revenge* (1995), this program traces the course of Cantor's video practice, before the planning of what would become her final work, the feature-length film *Pinochet Porn*. In *Madame Bovary's Revenge*, Cantor already displays the masterly use of appropriated footage for which she would become known, seamlessly inserting explicit scenes from the classic porn film *Behind the Green Door* (1972) into key scenes of lovemaking from Louis Malle's 1959 *succès de scandale* *The Lovers*. This critical and disarmingly candid repurposing of media images of female sexuality, disempowerment, and empowerment would be further developed in subsequent videos. *Remember Me* combines Antonioni, Aldrich, and Cassavetes to powerful effect; *Within Heaven and Hell*, one of Cantor's most celebrated works, is an iconic mash-up of *The Sound of Music* (1965) and *The Texas Chainsaw Massacre* (1974); *Evokation of My Demon Sister* pays tribute to Kenneth Anger and harnesses the feminist energies latent in Brian DePalma's *Carrie* (1976);

and *Bambi's Beastly Buddies* (2004) continues Cantor's appropriation of fairy tale imagery, setting the unspoiled innocence of Disney against a contemporary backdrop of violence. Added to and threaded throughout much of these videos are diaristic, startlingly intimate stories from Cantor's own life. Never before screened, *If I Just Turn and Run* takes the form of a video diary, offering a rare view of Cantor telling these stories in front of the camera.

Born in Detroit, Ellen Cantor (1961-2013) lived and worked in London and New York City. Cantor received a Bachelor of Arts from Brandeis University (MA) in 1983 and attended the Skowhegan School of Painting and Sculpture (ME) in 1991. Cantor had exhibited internationally, with exhibitions and screenings at Cabinet, London; CCA Wattis Institute for Contemporary Art, San Francisco; Feigen Gallery, Chicago; ICA Artists' Film Biennial, London; Kunstverein, Salzburg; Participant, Inc., New York City; Postmasters, New York City; Serpentine Gallery, London; and Transmission Gallery, Glasgow, among many others.

Program

Madame Bovary's Revenge (The Lovers)

Ellen Cantor, 1995, 14:27, b&w and color, sound

Remember Me

Ellen Cantor, 1998, 10:25, b&w and color, sound

Within Heaven and Hell

Ellen Cantor, 1996, 15:52, color, sound

Evokation of My Demon Sister

Ellen Cantor, 2002, 4:38, color, sound

If I Just Turn and Run

Ellen Cantor, 1998, 22:43, color, sound

Bambi's Beastly Buddies

Ellen Cantor, 2004, 14:50, color, sound