



## Remains to Be Seen: New & Restored Films & Videos of

### **CAROLEE SCHNEEMANN**

#### Screening & Artist Talk



EAI celebrates the extraordinary work of Carolee Schneemann with a screening of newly-restored, seminal films from the 1960s, as well as recent videos. Schneemann will be present to speak about her works and answer questions from the audience.

Wednesday, November 7, 2007  
6:30 pm



Electronic Arts Intermix (EAI)  
535 West 22nd Street, 5th Floor  
(between 10th & 11th Avenues)

Admission free

**Carolee Schneemann's** pioneering work ranges across disciplines, encompassing film and video, painting, sculpture, installation and performance. Her early and prescient investigations into themes of gender and sexuality, identity and subjectivity, as well as the cultural biases of art history, laid the groundwork for much work of the 1980s and '90s. Her bold challenges to taboo and tradition have inspired some of the most important artists of our time. Schneemann's recent works, many of which have been edited at EAI, demonstrate her continued commitment to unconventional and provocative art-making.

EAI is currently working to preserve and restore a number of Schneemann's most important film works, with the support of the Avant-Garde Masters program and the NFPF. This program launches newly-restored versions of *Snows* (1967) and *Body Collage* (1967), which will be screened on video. *Snows* documents the 1967 group performance of the same name, which grew out of the artist's outrage and sorrow over the atrocities of the Vietnam War. Ghostly performers take turns as aggressors, victims, and torturers, moving through an ethereal multimedia environment that is controlled by audience reactions relayed into an electronic switching system. Layers of tinfoil manufactured by the same company that produced Agent Orange is used to cover participants' bodies.

In *Body Collage*, Schneemann paints her body with wallpaper paste and then rolls through a floor covered in shredded paper, transforming herself into a constantly changing, moving collage. The program will also include newly discovered footage from works currently being preserved by EAI, including breathtaking footage documenting Schneemann's seminal performance, *Meat Joy* (1964).

Schneemann has been in revolt against repression and injustice throughout her entire artistic career. Her recent work continues her creative assault on misogyny and political violence. Two of these videos document interventions in academic space. *Mop-Mop--Improvisation for Job at New York University* (1997) captures an interview for a teaching position that Schneemann spontaneously transformed into a performance. *Americana / Ching Apple Pie* (1972 - 2007) documents the artist in front of a packed lecture hall as she demonstrates, with hilarious and deadpan delivery, how to make the quintessential American dessert, apple pie. Also being shown is Schneemann's dual-channel work, *Devour* (2003-04). The work is a montage that she describes as contrasting "evanescent, fragile elements with violent, concussive, speeding fragments... political disasters, domestic intimacy, and ambiguous menace." *Kansas Lights* (2003) is another video that emerges from Schneemann's ongoing investigation of Americana. This dark and mysterious meditation is filmed through a refractive windowpane where shimmering, diminishing lights on a snowy night road merge with shadowy reflections of people eating.

Schneemann will introduce the works, sharing personal insights about their creation. Following the screening, she will talk about the motives and materials that have impelled her, over the course of more than three decades, to realize her unique art. The evening will conclude with a Q&A with the audience.

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This event is part of a series devoted to Schneemann's film and video work, presented in collaboration with Anthology Film Archives for PERFORMA 07. Anthology will premiere new film prints of Schneemann's works, including a stunning restoration of *Fuses* (1965-67) and *Kitch's Last Meal* (1973-78), a film originally presented as a vertical double super-8mm projection. Film screenings at Anthology take place the evenings of November 15-17, 2007. For more information, please visit [www.anthologyfilmarchives.org](http://www.anthologyfilmarchives.org).

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### Carolee Schneemann

Carolee Schneemann received a B.A. from Bard College and an M.F.A. from the University of Illinois. She holds Honorary Doctor of Fine Arts degrees from the California Institute of the Arts and the Maine College of Art. Her work has been exhibited throughout the world, at institutions including the Los Angeles Museum of Contemporary Art; the Whitney Museum of American Art, New York; the Centre Georges Pompidou, Paris; The Reina Sophia Museum, Madrid; The Museum of Modern Art, New York, and the National Film Theatre, London. In 1997, a retrospective of Schneemann's work entitled *Carolee Schneemann - Up To And Including Her Limits* was held at the New Museum of Contemporary Art, New York. She has received an Art Pace International Artist Residency, two Pollock-Krasner Foundation Grants, a Guggenheim Fellowship, a Gottlieb Foundation Grant, a National Endowment for the Arts Fellowship, a Rockefeller Foundation Fellowship, and a Lifetime Achievement Award from the College Art Association. Her published books include *Cezanne, She Was A Great Painter* (1976); *Early and Recent Work* (1983); *More Than Meat Joy: Complete Performance Works and Selected Writings* (1979), and *Imaging Her Erotics - Essays, Interviews, Projects* (2002). She has taught at many institutions, including New York University, California Institute of the Arts, Bard College, and the School of the Art Institute of Chicago. Schneemann lives in New Paltz, New York.

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**About Performa:** PERFORMA07 (October 27-November 20, 2007) is the second biennial of new visual art performance presented by PERFORMA, a non-profit multidisciplinary arts organization dedicated to exploring the critical role of live performance in the history of twentieth century art and to encouraging new directions in performance for the twenty-first century. [www.performa-arts.org](http://www.performa-arts.org)

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**About Anthology:** Anthology Film Archives is an international center for the preservation, study, and exhibition of film and video with a particular focus on American independent and avant-garde cinema and its precursors found in classic European, Soviet and Japanese film. In addition to being a public movie theater, Anthology is a film museum, archive, research library, and art gallery. [www.anthologyfilmarchives.org](http://www.anthologyfilmarchives.org)

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**About EAI:** Founded in 1971, Electronic Arts Intermix (EAI) is one of the world's leading nonprofit resources for video art and interactive media. EAI's core program is the international distribution of a major collection of new and historical media works by artists. EAI's activities include a preservation program, viewing access, educational services, online resources, and public programs such as exhibitions and lectures. The Online Catalogue provides a comprehensive resource on the 175 artists and 3,000 works in the EAI collection, including extensive research materials. [www.eai.org](http://www.eai.org)

Please visit EAI's new project, *The Online Resource Guide for Exhibiting, Collecting & Preserving Media Art*, a comprehensive source for information on single-channel video, computer-based art, and media installation: <http://resourceguide.eai.org>

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**For more information about this event please contact: Josh Kline ([josh@eai.org](mailto:josh@eai.org)) (212) 337-0680 x17**  
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This program is supported, in part, by public funds from the New York City Department of Cultural Affairs and the Experimental Television Center. The Experimental Television Center's Presentation Funds Program is supported by the New York State Council on the Arts.

*Snows* and *Body Collage* were preserved through the Avant-Garde Masters program funded by The Film Foundation and administered by the NFPF.



> PERFORMA 07



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