

LAWRENCE WEINER

Screening and Conversation

Thursday November 17, 2005
Electronic Arts Intermix



Lawrence Weiner: Screening and Conversation

EAI is pleased to present a special evening with artist Lawrence Weiner. The program features the premiere of a new digital work (*Inherent in the Rhumb Line*, 2005), restored film and audio works, and early video. Following the screening, Lawrence Weiner, Lynne Cooke and Brigitte Cornand will join in a conversation.

A key figure in conceptual art, Weiner has long pursued inquiries into language and the art-making process. 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. Across varied formats and manifestations, Weiner has also produced other forms of media, including books, films, videos, performances and audio works.

Videos on monitor:

To And Fro. Fro And To. And To And Fro. And Fro and To. 1972, 1 min, b&w, sound.
Shifted From The Side 1972, 1 min, b&w, sound.

“An ashtray is used to demonstrate five different actions related to the work. With the camera static, the video opens with the ashtray in the center of the screen. A hand approaches it from above and slides the object up and down, then back up and back down. A voice states the work, the conditions relevant to the art. Each time an act is completed, the hand lifts off the object, making a separation from the next ‘possibility.’ The acts (or movements) are identical and mimic the language (e.g. to and fro...) as it is spoken.” – Alice Weiner

“*Shifted From the Side* is stylistically similar to *To and Fro...* and was probably made the same afternoon, in the back of the Leo Castelli Gallery. The object used to demonstrate five possibilities (of what could, but not necessarily should, be the work) is a pack of Lucky Strike cigarettes. As in the first tape, the camera is static. The pack is on the right side of the screen; as the work and text are spoken the pack is slid (shifted) back and forth. The hand leaves the object each time an act is completed before sliding it (from side to side) across the table.” – Alice Weiner

Produced by Leo Castelli Gallery, New York City. Videophotography: Richard Landry. Performer: Lawrence Weiner. First Presentation: Leo Castelli Gallery, NYC 1972.

Program:

Need to Know: A Structure of Lawrence Weiner 1978, 59 min. Audio work (excerpt)

A radio play that aired on WBAI in New York in 1978, *Need to Know* is a sound structure. With allusions to Sam Cooke and the socio-political upheaval of the era, this multi-voiced “Experimental Theatre of the Air” is alternately playful and, as promised by its title, urgently imperative.

Radio play, WBAI, New York City. Production: James Umland and Moved Pictures. Voices: Peter Gordon, Britta LeVa, Michael H. Shamberg, Leslie Schiff, Ann-Sargent Wooster, James Umland, Juliet Weber, Lawrence Weiner. Music: Peter Gordon. Mix: Paul Wunder/Lawrence Weiner. First Presentation: WBAI 99.5 FM, New York City, January 29, 1978. Sunday afternoon, 2:30 PM. Cassette published 1984. EAI Preservation: Audio restoration of radio version by Art Shifrin from 1/4” tape, 2005.

Passage to the North 1981, 17 min, color, sound (16mm film transferred to video)

"*Passage to the North* revolves around a reverse Ibsen dialogue (Ibsen's people would have longed for the south) about the necessity of the various characters—including two hard-faced young women in black leather coats and a soft man-going to the north. Domestic scenes of inquisition and conflict are intercut with black and white photographs and movies of a fire being put out on the blackened remains of a ship. Weiner inserts his texts more adroitly and humorously than usual: at one point, he sensuously sucks a woman's toes while placing a telegram that spells out various verbal 'actions' or situations to take place in a Northern Art Center."

– Ann-Sargent Wooster

Produced by Moved Pictures, New York City. Executive Producer and Sound Consultant: Michael H. Shamburg. Cinematography: Michael Oblowitz. Editor: Skip Lievsay. Performers: Coosje van Bruggen, Michael Oblowitz, AZW Bentley, Michael H. Shamburg, Lala Orychkevich, Lawrence Weiner, Leslie Schiff, Kirsten Vibeke Thueson, Rosemary Hochschild, Susan Davis, and "Emily." First Presentation: Two Evenings of Films by Sculptors, Collective for Living Cinema, New York City, February 28, 1981. EAI Preservation: Telecine at DuArt Labs from the original 16mm internegative and optical soundtrack, 2005. Transfer supervised by Lawrence Weiner and Alice Weiner.

Inherent in the Rhumb Line 2005, 7 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.

Where It Came From 1981, 5 min. Audio work

"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..."

Voice: Lawrence Weiner. Piano: Roma Baran. Stock melodic noise. Engineers: Roma Baran & Gail Turner Lopez. Published by Moved Pictures, NYC and Les Disques du Crepuscule, Belgium, 1981. Originally issued as the B side of a 45 rpm record with Deutsche Angst.

Conversation: Lawrence Weiner, Lynne Cooke, Brigitte Cornand

Lawrence Weiner

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; John Simon Guggenheim Fellowship, and the National Endowment for the Arts Fellowship. His works have been widely exhibited internationally. Solo exhibitions include the 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. He lives and works in New York and Amsterdam.

Lynne Cooke

Lynne Cooke has been Curator at Dia Art Foundation since 1991. Co-curator of the 1991 Carnegie International, and Artistic Director of the 1996 Sydney Biennale she has also curated exhibitions in numerous venues in North America, Europe and elsewhere. In addition to teaching at Columbia University in the Fine Arts and Art History Departments, she is a Lecturer at Yale University and is on the faculty for Curatorial Studies at Bard College. Among her numerous publications are recent essays on the works of Rodney Graham, Jorge Pardo, Diana Thater, and Agnes Martin.

Brigitte Cornand

Brigitte Cornand started videotaping in the mid-1980s to portray the memory and artworks of her artist friends, including Christian Boltanski, Annette Messager, Raymond Hains, Bertrand Lavier, Louise Bourgeois, Lawrence Weiner, Jonas Mekas, Kiki Smith, Edouard Glissant and Joan Jonas. Her works, including *Not in Our Name* (2003), in which she interviewed artists on the eve of the Iraq war, have been widely exhibited internationally. She also has a Sunday radio art program (Radio Nova) in Paris. Cornand lives and works in Paris and New York.

About EAI

Founded in 1971, Electronic Arts Intermix (EAI) is a leading nonprofit resource 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 programs 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 artists' biographies, research materials, and Web projects.

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