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**ALWAYS FRESH
ALWAYS FREE**

The Contemporary Arts Museum Houston presents *Perspectives 178: CINEPLEX*, an evolving exhibition celebrating creative translations and transformations of movie culture.

Perspectives 178: CINEPLEX
April 13–July 8, 2012

Opening Reception

Thursday, April 12, 6:30-9PM

Weekly screenings and events are free and held every Thursday evening at 7:30PM at CAMH; seating is limited so early arrival is recommended.

HOUSTON, TX (February 28, 2012)—This spring, *Perspectives 178: CINEPLEX* transforms CAMH's Zilkha Gallery into a unique cinémathèque space for a celebration of the expansive nature of moving image media and the power of montage. *CINEPLEX* explores the landscape of cinematic experience through various artists' reflections on, responses to, and transformations of movie culture. Unfolding over the course of twelve weeks of projections, screenings, and events, the exhibition features a variety of experimental works, essay films, documentaries, and live cinema events that appropriate and creatively transform existing movie material. In addition to weekly Thursday evening screenings and events throughout the run of the exhibition, many projected works will be on view during regular museum hours in installation format as well (a complete list of works on view and events is listed below).

Early in the history of moving pictures, filmmakers discovered the unique and unmistakable power inherent in juxtaposing disparate images to create new contexts. Independent artists began to use montage techniques to reassemble existing film images for different, often more expressive and metaphoric results. Over time, along with the evolution of



Bruce Conner, still from *America Is Waiting*, USA, 1981, 16mm film. Courtesy of The Conner Family Trust.

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cinematic language, an ongoing conversation has developed among film's images, its makers, and its audiences. With the Internet serving as both a moving image archive and a fluid distribution outlet, this kind of audio-visual communication has become more common, and homemade YouTube movie remixes have become the folk art of our times. We are now able to view the layered histories of these shared experiences of movies and their evolving language from a new perspective.

CINEPLEX functions as a twenty-first-century nickelodeon of sorts—a pop-up microcinema presenting a variety of creative, cinematic interventions in a darkened space of shared ritual along with drinks and snacks. The ever-changing exhibition features both historic and contemporary film reworkings, from the very first “found footage” films made in the 1930s by assemblage artist Joseph Cornell, to Christian Marclay’s first foray into movie collage, to new movie dissections by contemporary Austrian artist Martin Arnold. CAMH presents film collage as social critique, advancing from the work of pioneering experimental filmmaker Bruce Conner to the delirious *Tribulation 99* (1991) by Craig Baldwin, one of Conner’s disciples. Documentaries by Thom Anderson and Sophie Fiennes dig deep into scenes from popular cinema. Frederic Brodbeck’s motion-graphic representations of movies; a rapid-fire, stroboscopic work by Les LeVeque; new work by Texas film artists including Kelly Sears; and a live audio-visual performance by video design team Be Johnny offer exciting, new perspectives on our engagement with cinema. In all, *CINEPLEX* includes over fifty film/video works from five countries. Together they comprise a collaged history of our celebrated cinematic dreams and a creative conversation between the dreams and the dreamers.

Perspectives 178: CINEPLEX is organized by Peter Lucas, Education Associate at the Contemporary Arts Museum Houston. Lucas has been Associate Program Director of Northwest Film Forum; Film Programmer with the Seattle International Film Festival; and an independent curator of film, video, and live cinema programs at Henry Art Gallery, Experience Music Project, Cornish College of the Arts, Alamo Drafthouse Cinema, and Aurora Picture Show.

SCHEDULE OF WORKS ON VIEW IN THE ZILKHA GALLERY

On view April 13–July 8

Telephones, Christian Marclay, USA, 1995

white and fifteen movies starring Charlton Heston, Les LeVeque, USA, 2010

Cinematics, Frederic Brodbeck, The Netherlands, 2012

If We Don't, Remember Me, Gustaf Mantel, Germany, 2012

On view April 13–May 3

Mongoloid, Bruce Conner, USA, 1978

America Is Waiting, Bruce Conner, USA, 1981

Mea Culpa, Bruce Conner, USA, 1981

On view May 4–May 31

Shadow Cuts, Martin Arnold, Austria, 2010

Soft Palate, Martin Arnold, Austria, 2010

On view June 1–July 5

Untitled (Silver), Takeshi Murata, USA, 2006

On view July 6–8

Mess with Texas, various artists, USA, 2012

SCREENINGS AND EVENTS

All screenings and events are free and open to the public and take place at the Contemporary Arts Museum Houston. Please note that seating is limited so early arrival is recommended; there will be no late seating for these screenings. Refreshments will be provided inside the gallery. For complete listings and current information, please check www.camh.org.

Opening Reception: *Perspectives 178: CINEPLEX*

Thursday, April 12, 6:30-9PM

Join us in celebrating the opening of CAMH's evolving exhibition and screening series *Perspectives 178: CINEPLEX*. Food, drinks, and popcorn will be available inside the gallery. Peter Lucas, Education Associate at CAMH and organizer of the exhibition, will give an introduction and present a preview screening of short films at 6:30PM.

Sponsored by Saint Arnold Brewing Company.

Joseph Cornell: Archeology of the Unreal

Screening: Thursday, April 19, 7:30PM

While Joseph Cornell is best known as the maker of beautifully detailed boxed assemblages containing found photographs and bric-a-brac, he was also a maker of collage films. Cornell was fascinated by the spectacle of cinema's illusions, exotic travels, and beautiful Hollywood starlets. In the 1930s, he began recombining materials from his own film collection and creating the first fully collaged, found footage films. To make his first and most famous collage film, *Rose Hobart* (1936), Cornell reedited the 1931 jungle drama *East of Borneo*, excising nearly everything except for the gestures and expressions of its star. Other films mix footage of trapeze acts, animals, ballerinas, and children. Like his boxes, his film assemblages show his sense of wonder, nostalgia, and fantasy. Although his early films were rarely screened in his lifetime, they had a direct influence on the work of many experimental filmmakers including Stan Brakhage, Ken Jacobs, and Lawrence Jordan.

CAMH, in association with The Voyager Foundation, presents a special screening of these magical films created in the late 1930s by the master collagist. The screening includes *Rose Hobart* (1936), *Cotillion* (ca. 1938/69), *The Midnight Party* (ca. 1938/69), *Bookstalls* (ca. late 1930s), and *Jack's Dream* (ca. late 1930s).

Rose Hobart, Cotillion, and The Midnight Party courtesy The Museum of Modern Art, New York.

Bruce Conner: The Art of Montage

Screening of Program 1: Thursday, April 26, 7:30PM

Screening of Program 2: Thursday, May 3, 7:30PM

Select works on view: April 13–May 3, museum hours

Bruce Conner first made his name as an assemblage artist in the San Francisco Beat scene. By the late 1950s he had turned to a mode of found footage filmmaking informed by his sculptural practice. Refashioning pieces of B-movies, newsreels, and industrial films, Conner critiques twentieth-century pop culture while simultaneously embracing and embodying it. Ranging from aggressive montages to gentler, hypnotic meditations, his work has had a tremendous influence on both experimental artists and popular media.

CAMH, in association with Michelle Silva and the Conner Family Trust, is pleased to present a two-part retrospective screening of Conner's films. In addition, three of his films will be on view during regular museum hours for three weeks of the exhibition. This is a rare opportunity to see the nearly complete body of this pioneering collagist's film work made between 1958 and 2008.

Screening of Program 1: *A Movie* (1958), *Cosmic Ray* (1961), *Vivian* (1964), *Ten Second Film* (1965), *Breakaway* (1966), *The White Rose* (1967), *Marilyn Times Five* (1968–73), *Take the 5:10 to Dreamland* (1977), *Valse Triste* (1978), *Mea Culpa* (1981), *His Eye Is on the Sparrow* (2006), *Easter Morning* (2008).

Screening of Program 2: Report (1963–67), Crossroads (1976), Mongoloid (1978), America Is Waiting (1981), Looking For Mushrooms (long version) (1996), Three Screen Ray (2006).

On view in the gallery April 13–May 3: *Mongoloid* (1978), *America Is Waiting* (1981), *Mea Culpa* (1981).

Screenings co-presented by CAMH and Rice Cinema.

Martin Arnold: Pièces Touchées

Screening: Thursday, May 10, 7:30PM

Select works on view: May 4–31, museum hours

Martin Arnold is an Austrian filmmaker and installation artist known for his obsessive deconstructing and refashioning of gestures found in popular movie footage. His films are intensely cut, often stretching several seconds of footage into much longer sequences, and he manipulates motion and time back and forth to unearth unseen relationships and tensions within Hollywood clichés. His early films *Pièce touchée* (1989) and *Passage à l'acte* (1993) create bizarre stories from brief sequences found in the 1954 film *The Human Jungle* and the 1962 film *To Kill a Mockingbird*, respectively. Arnold dissects and deanimates the happy ending of a cartoon in *Shadow Cuts* (2010), manipulating the eyes of Mickey Mouse and Pluto.

CAMH, in association with Stadtkino Filmverleih and Galerie Martin Janda, presents a retrospective screening of Arnold's work, including eight films from his earliest work to the premieres of two new films. In addition, two of Arnold's films will be on view in the gallery during regular museum hours for four weeks of the exhibition.

Screening includes: *Pièce touchée* (1989), *Passage à l'acte* (1993), *Alone: Life Wastes Andy Hardy* (1998), *Shadow Cuts* (2010), *Soft Palate* (2010), *Self Control* (2011).

On view in the gallery May 4–31: *Shadow Cuts* (2010), *Soft Palate* (2010)

Musiq: Alternate Tracks

Live Performance: Thursday, May 17, 7:30PM

Acclaimed contemporary music group Musiq will perform all new scores for selected scenes from popular cinema. Premiering new compositions written by Rice University and University of Houston students, these new musical landscapes will transform familiar movie moments.

Los Angeles Plays Itself

Screening of Part 1: Thursday, May 24, 7:30PM

Screening of Part 2: Thursday, May 31, 7:30PM

Los Angeles-based filmmaker, historian, critic, curator, and educator Thom Andersen uses cinema to examine neglected aspects of culture. His acclaimed documentary *Los Angeles Plays Itself* (2003) explores how the city of Los Angeles has been used as both a backdrop and a character in the movies. Through interwoven footage from over a hundred films—including early movies (Laurel and Hardy's 1932 film *The Music Box*), well-known popular cinema (*Chinatown* of 1974, *Blade Runner* of 1982), and more obscure films (*Model Shop* of 1969, *Killer of Sheep* of 1979)—we see the changing cinematic contexts of certain modern architecture, skyscrapers, public spaces, and neighborhoods in Los Angeles. Andersen gives an insightful and entertaining analysis of the history and character of this unique American metropolis, and reveals how Hollywood has represented and misrepresented its hometown.

Thom Andersen, USA, *Los Angeles Plays Itself*, 2003, video, 169 min.

Co-presented by CAMH and Rice Design Alliance.

The Pervert's Guide to Cinema

Screening of Parts 1 & 2: Thursday, June 7, 7:30PM

Screening of Part 3: Thursday, June 14, 7:30PM

British documentary filmmaker Sophie Fiennes (director of the Oscar-nominated 2011 film, *Over Your Cities Grass Will Grow*) teamed up with charismatic Slovenian philosopher, psychoanalyst, and film buff Slavoj Žižek to create a strange and exhilarating ride through some of the greatest movies ever made. For *The Pervert's Guide to Cinema*, Fiennes incorporated seminal scenes from a range of films (1960's *Psycho*, 1963's *The Birds*, 1974's *The Conversation*, 1986's *Blue Velvet*, and 1999's *The Matrix*, to name a few), then shot Žižek at original locations and on replica sets, creating the uncanny illusion that he is speaking from within the films themselves. Our lovable tour guide inserts his provocative ideas about fantasy, reality, sexuality, subjectivity, desire, and materiality as he delves into the hidden language of cinema. *The Pervert's Guide* is a smart, fun, and often hilarious reassessment of cinema and what movies tell us about ourselves.

Sophie Fiennes, UK, *The Pervert's Guide to Cinema*, 2006, 150 min.

Tribulation 99: Alien Anomalies Under America

Screening: Thursday, June 21, 7:30PM

Experimental filmmaker and independent film curator Craig Baldwin first became interested in the collage film form while studying under Bruce Conner at San Francisco State University. Since the late 1970s, Baldwin has created ingenious, aggressively playful social critiques by manipulating and subverting found pop cultural imagery. His "pseudo-pseudo-documentary" *Tribulation 99: Alien Anomalies Under America* presents a chronicle of U.S. intervention in Latin America in the form of the ultimate crackpot conspiracy theory. His delirious bricolage of Hollywood B-movies, Mexican horror flicks, newsreels, and industrial films spins a revisionist history and delivers an apocalyptic warning involving covert actions, environmental catastrophe, space aliens, cattle mutilations, killer bees, religious prophecy, and doomsday diatribes.

Craig Baldwin, USA, *Tribulation 99: Alien Anomalies Under America*, 1991, 48 min.

Be Johnny: Cityscope

Live Audio-Visual Performance: Thursday, June 28, 7:30PM

Be Johnny (Bree Edwards and Johnny DeKam) has created innovative moving images for music concerts, theater presentations, dance performances, and live cinema projects around the globe. This live audio-visual performance reworks and combines film material from the early history of cinema. Cinematic depictions of buildings, streets, and city life from early movie "realities" and "city symphony" films will be transformed into a dreamlike meditation on our designed environments.

Mess with Texas

Screening: Thursday, July 5, 7:30PM

Select works on view: July 6–8, museum hours

In the spirit of cinematic intervention, CAMH asked Texas artists Kelly Sears, Alex Luster, Mark and Angela Walley, Bryan Poyser, Scott Stark, and James Johnston to delve into the vast collection of Texas-related movies, newsreels, and homemade films collected by the Texas Archive of the Moving Image (TAMI) and create entirely new works from the footage. These new reworkings are creative intersections of past and present, exploring varying senses of place and home and bringing new life to cinematic memories. Join us for the world premiere of these new works. The films will also be on view in the gallery for several days following the screening.

Co-presented by Aurora Picture Show and Texas Archive of the Moving Image.

PUBLICATION

Perspectives 178: CINEPLEX is accompanied by a fully illustrated catalogue. The catalogue is available for \$2 in CAMH's Museum Shop.

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EXHIBITION SUPPORT

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EDUCATION SUPPORT

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GENERAL SUPPORT

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United is the official airline of the Contemporary Arts Museum Houston.

CAMH MISSION

The Contemporary Arts Museum Houston is a leading destination to experience innovative art. CAMH actively encourages public engagement with its exhibitions through its educational programs, publications, and online presence.

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GENERAL INFORMATION

The Contemporary Arts Museum Houston is located at 5216 Montrose Boulevard, at the corner of Montrose and Bissonnet, in the heart of Houston's Museum District. Hours are Wednesday 11AM-7PM, Thursday 11AM-9PM, Friday 11AM-7PM, Saturday and Sunday 11AM-6PM. Admission is always free. For more information, visit www.camh.org or call 713 284 8250.