

NEW MUSEUM
OF CONTEMPORARY ART

• **Point of View: An Anthology of the Moving Image** •



Point of View, produced by Bick Productions (Ilene Kurtz Kretzschmar and Caroline Bourgeois) and the New Museum of Contemporary Art, was conceived to make accessible the work of some of the most important artists working in video, film, and digital imagery today. **Point of View** is the first commercially available anthology of its kind, serving as a point of entry to these new works, and as an ongoing resource for museums, universities, and art schools around the world.

The Anthology consists of a boxed set of eleven all region DVD's, each containing a newly-commissioned work; an in-depth interview with the artist conducted by either Dan Cameron, senior curator at large at the New Museum of Contemporary Art, curator Hans Ulrich Obrist of the Musee d'Art Moderne de la Ville Paris, or Richard Meyer, Associate Professor, Department of Art History, University of Southern California; an image library of the artist's previous work; and biographical material. Subtitles are available in Spanish, German, Italian, French, and Japanese. The initial print run is 1500 and will be available through the New Museum store and website, www.newmuseum.org.

Generous Funding for **Point of View** has been provided by the Executive Directors: Jumex Collection, Mexico, and Blink Digital, New York, and Sponsor: The New Art Trust, San Francisco. If you are interested in exhibiting the work on the set for any paid public performance, you must seek the approval of the artists.

Point of View Project Descriptions:

Francis Alys, *El Gringo* (2003)

Running time: 4 minutes 12 seconds

In *El Gringo*, viewers experience the discomfort of being an outsider when the camera is confronted by a pack of snarling dogs.

David Claerbout, *Le Moment* (2003)

Running time: 2 minutes 44 seconds

Claerbout uses cinematic techniques to create a suspenseful journey through a dimly lit forest that reaches an unexpected conclusion.

Douglas Gordon, *Over My Shoulder* (2003)

Running time: 13 minutes 48 seconds

In this simple head-on shot, Gordon uses hand gesticulations against a white sheet to communicate violent and sensual emotions.

Gary Hill, *Blind Spot* (2003)

Running time: 12 minutes 27 seconds

A brief encounter in the street with a man in a southern French city that has a large North African population is slowed down, forcing the viewer into an intimate relationship with the subject and the shifting emotions in his face.

Pierre Huyghe, *I Jedi* (2003)

Running time: 5 minutes

Huyghe's conceptual film references Andy Warhol's *Empire State* and pays homage to Steven Spielberg's *Close Encounters* by incorporating the Devil's Tower monument made famous in the film. Huyghe splits the screen in half, creating a mood of suspense, as we wait for a correction that never takes place.

Joan Jonas, *Waltz* (2003)

Running time: 6 minutes 24 seconds

Jonas's performance piece, an homage to 18th century French outdoor theater, incorporates mythology into its narrative alongside spontaneously occurring events.

Isaac Julien, *Encore (Paradise Omeros: Redux)* (2003)

Running time: 4 minutes 38 seconds

This work opens with rich, color-saturated images of Saint Lucia, where the film was shot and the birthplace of Julien's parents. A scene of violence interrupts this setting, and the piece suddenly moves to the dark, gray, dismal world of London. The juxtaposition between a dreamlike paradise and an industrial wasteland suggests a displacement, as does the footage throughout of the sea. This stunning film features the voice over of Noble prize winning poet and writer Derek Walcott, whose epic poem "Omeros" was an inspiration.

William Kentridge, *Automatic Writing* (2003)

Running time: 2 minutes 38 seconds

Kentridge's hauntingly beautiful series of animated black and white drawings brings viewers into the artist's unconscious, using surrealist techniques to explore the point where writing and drawing intersect.

Paul McCarthy, *WGG (Wild Gone Girls)* (2003)

Running time: 5 minutes 20 seconds

Depicting a sailing party gone wrong, McCarthy questions the effects that violence and mutilation, both real and simulated, have on the viewer in contemporary culture.

Pipilotti Rist, *I Want to See How You See* (2003)

Running time: 4 minutes 48 seconds

Rist explores the macrocosm of humanity in a video, art and music collaboration. A lyrical tale of a witch's coven is played over images of a person where each body part symbolically represents an area of the world.

Anri Sala, *Time After Time* (2003)

Running time: 5 minutes 22 seconds

The details in Sala's oblique and barely moving frame stimulates the viewers' visual and auditory capacity by forcing them to concentrate on a single puzzling image until its essence is revealed in an unexpected flash of light.

About the New Museum of Contemporary Art

Founded in 1977, the New Museum of Contemporary Art is the premier contemporary art museum in New York City and among the most important internationally. Each year, the Museum presents six major exhibitions, and five Media Lounge shows. The program of dynamic solo exhibitions and landmark group shows defines key moments in the development of contemporary art, reflects the global nature of art today, and spans a vast array of cultural activities and media.

The Museum is guided by the conviction that contemporary art is a vital social force that extends beyond the art world and into the broader culture. Our purpose is to engage diverse audiences ranging from arts professionals to those less familiar with contemporary art.

In 2005, the New Museum began construction of a new home at 235 Bowery at Prince Street. This 60,000 square foot facility, designed by the Tokyo-based firm Sejima + Nishizawa/SANAA, will greatly expand the Museum's exhibitions and programs, and will be the first art museum constructed in Downtown New York's modern history. On September 18, 2004, the New Museum opened a temporary exhibition location at 556 West 22nd Street on the ground floor of the Chelsea Art Museum.