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MoCP

Museum of
Contemporary Photography

COLUMBIA COLLEGE CHICAGO
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VIDEO IS PRIMARY FOCUS IN EXHIBIT AT MUSEUM OF CONTEMPORARY PHOTOGRAPHY, COLUMBIA COLLEGE CHICAGO

U.S. SENATOR BARACK OBAMA IS HONORARY CHAIR OF GALA OPENING

Exhibition features works by Andrea Bowers (United States), Janet Cardiff * Goerge Bures Miller (Canada), Fischli & Weiss (Switzerland), Susanne Kutter (Germany), Karin Müller (Switzerland), Smith/Stewart (Scotland), Troy Williams (United States), David Bate (UK) and Tatterdandelion (Northern Ireland)

Anticipation
Museum of Contemporary Photography
Columbia College Chicago
600 S. Michigan
March 17 through May 20, 2006

Chicago- In March of 2006, the Museum of Contemporary Photography (MoCP) will open *Anticipation*, an exhibition organized by MoCP Curator Karen Irvine, which includes only time-based works by seven international artists and artist teams. By investigating the mental space of illusion, these artists fully engage with film, video, and digital technologies to question the very nature of perception and narrative, often using cinematic strategies to heighten the sense of tension in the viewer. All of the artists use audio and visual editing in interesting ways to underscore and question the relationship between technology, art, and the viewer's experience within space.

The critic Erwin Panofsky once stated that film is the "dynamization of space, and the spatialization of time" meaning that in film, an hour can become a minute, or vice versa, a minute can become an hour. With their ability to collapse or extend time in this way, time-based media like film and video have come to play a significant role in the way art has been viewed and made in the twentieth century. *Anticipation* examines how cinematic devices, narrative constructs, and even humor can heighten the sense of tension felt by the viewer.

In **Susanne Kutter's** (German, b. 1970) video *Flooded Home* (2003), a typical middle class living room is slowly flooded with water until the furniture is floating and the camera's view is underwater. The meditative and eerily beautiful piece taps into one of our most deeply seated anxieties by combining the domestic and the catastrophic.

The physical and psychological states of anticipation are captured in **Andrea Bowers'** (American, b. 1965) minute-long video *Waiting* (1999) in which a young ice skater crouches at the center of an ice rink in preparation for her routine. While the music is queued, she retains a rigid pose against the ice, breaking from it only momentarily to warm her hands. The skater's physical discomfort is highlighted by the closely framed view in which each flinch becomes a noticeable jerk.

Janet Cardiff & Goerge Buras Miller (Canadian, b. 1957) place great emphasis on the effects of audio in their audio-visual work. Installed as a video shown on a monitor that requires headphones, their piece *Hillclimbing* aims to have the viewer experience sound three-dimensionally, while watching a frustrating, seemingly never-ending race up a hillside.

Karin Müller's (Swiss, b. 1966) video installation *Le Solist* focuses on the portrayal of masculinity in films and other media. By clipping and morphing video and audio forage mostly culled from Westerns, Müller creates provocative video collages of Hollywood icons who are the epitome of machismo in popular culture such as Clint Eastwood. When taken out of context, however, their words and actions become strangely graceful and poetic, often adding a gentleness and ambiguity to the scene. These rehashed scenes contradict the viewer's expectations.

Stephanie Smith and **Edward Stewart** from the UK have been working together since 1992. In their performative video pieces the two place themselves in physically stressful situations in which their codependency is critical. In one piece entitled *Sustain*, Stewart lies submerged in a bathtub while Smith "breathes" for him by ducking beneath the surface to deliver his air. In each of their pieces, the viewer is drawn into the experience by the corporeal needs of the performers. As Stewart struggles for air, the audience holds its breath, letting out a genuine gasp of relief as Smith delivers it.

Other works in the exhibition include **Fischli & Weiss's** (Swiss, b. 1952, 1946) *The Way Things Go*, which records inanimate objects being physically moved by gravity, inertia, and chemical reactions in a highly suspenseful chain of events, and **Tatterdandelion's** (Paddy Bloomer, b. 1976 and Nicholas Keogh, b. 1977, Northern Ireland) *Electricity Can Be Fun*, where the two friends repeatedly shock each other with electric current in an unnerving, yet comical, game.

OPENING NIGHT BENEFIT

Anticipation will open with the museum's annual benefit fundraiser, which will draw over 400 people to the three-tiered space that is the museum's unique home on Michigan Avenue. Senator **Barack Obama** is the evening's Honorary Chair, while a vibrant trio led by **Jeff Parker**, considered one of independent jazz's most sought after guitarists, will provide the evening's musical score. Celebrated local and international guest artists will draw Chicago's diverse arts patrons and a live and a silent auction of photographs by the stars of contemporary photography will round out this exciting evening.

ABOUT THE CURATOR

Karen Irvine is the curator of the Museum of Contemporary Photography, Columbia College Chicago. She has organized numerous exhibitions including: *Audible Imagery: Sound and Photography*; *Anthony Goicolea*; *Tracey Baran*; *Scott Fortino*; *Shirana Shahbazi: Goftare Nik/Good Words*; *Jason Salavon*; *Jin Lee*; *Paul Shambroom: Evidence of Democracy*; *Alec Soth: Sleeping by the Mississippi*; *The Furtive Gaze*; and *Camera/Action: Performance and Photography*, amongst others. She is a part-time instructor of photography at Columbia College Chicago. She received her MFA in photography from FAMU, Prague, and a Masters of Arts degree (expected 2006) in art history at the University of Illinois at Chicago.

ABOUT MOCP

The Museum of Contemporary Photography (MoCP), a resident organization of Columbia College Chicago, is the only museum in the Midwest with an exclusive commitment to the medium of photography. By presenting projects and exhibitions that embrace a wide range of contemporary aesthetics and technologies, the Museum strives to communicate the value and significance of photographic images as expressions of human thought, imagination, and creativity.

EXHIBITION & BENEFIT SPONSORS

Anticipation has been co-presented with the Goethe-Institut Chicago with assistance from Pro-Helvetia, the Arts Council of Switzerland, and sponsored by Ogilvy & Mather, U.S. Bank, Ungaretti & Harris, William Blair & Co., Chicago Social Magazine, Boeing, David Grossman & Associates, Russell Novak & Associates, StoneArch, Inc. Strategic Selling Advisors.

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Image: Andrea Bowers, still image from *Waiting* (1999), video