

WHITNEY BIENNIAL 2006 DAY FOR NIGHT

FILM, VIDEO, AND PERFORMANCE PROGRAM

FILM INSTALLATION: CAMERON JAMIE

MARCH 5, 26; APRIL 9; MAY 20–28

WEDNESDAY–THURSDAY 11AM–6PM

FRIDAY 1–9PM, UNLESS OTHERWISE NOTED

SATURDAY–SUNDAY 11AM–1:30PM

Cameron Jamie

Kranley Kلاس, 2002–03. Video, color, sound; 26:10 min. Soundtrack by the Melvins. Commissioned and produced by Aranged, London; courtesy Aranged, London. • Jamie documents the pagan myth of Krampus—a shaggy beast said to roam the valleys of Austria on the night of December 6—with a score by the Melvins.



Cameron Jamie, study for *Kranley Kلاس*, 2002 (detail). Gelatin silver print, 10 1/4 x 14 in. (26 x 35.6 cm). Collection of the artist; courtesy Bernier/Elladas Gallery, Athens.

LIVE PERFORMANCE AT SYMPHONY SPACE

WEDNESDAY, MAY 17; 8PM

Post-punk band the Melvins plays the live score to *Kranley Kلاس/BB/Spook House*, avant-garde musician Keiji Haino performs to Jamie's most recent film, *YO*. The performance will occur at **Symphony Space**, located at 2557 Broadway at 95th Street. Tickets available at www.symphonyspace.org. Presented in conjunction with the 2006 Biennial.

PROGRAM 1

SATURDAY, MARCH 4; SUNDAY, MAY 14

2PM

FILMS WITH MUSIC FROM CHINA HAITI JAMAICA NORTH AMERICA

*Organized by Mathias Poledna in conjunction with his film installation **Version on view in the 2006 Biennial**, the program will feature **Maya Deren's 1948 movement study Meditation on Violence and Poledna's Minimal dance sequences, Sufferer's Version**.*

Maya Deren, *Meditation on Violence*, 1948. 16mm film, black-and-white, sound; 13 min.

Mathias Poledna, *Sufferer's Version*, 2004. 35mm, black-and-white, sound; 6:20 min.

2:30PM

PROGRAM.

Two programs of films organized by Christopher Williams

MARCH 4

Otto Mühl, *Grimmild*, 1967. 16mm film (shown on DVD), black-and-white, silent; 13 min.

Joris Ivens, *De Brug (The Bridge)*, 1928. 16mm film, black-and-white, silent; 11 min.

Hanru Fanoeki, *Ein Bild (An Image)*, 1983. 16mm film, color, sound; 25 min.

Peter Kubelka, *Arnulf Rainer*, 1958–60. 35mm film, black-and-white, sound; 6:30 min.

David Lamdas, *A Study of Relationships between Inner and Outer Space*, 1969. 16mm film, black-and-white, sound; 20 min.

Yves Allégret and Eli Lotar, *Ténéfiffé*, 1932. 35mm film, black-and-white, sound; 20 min.

Jean Painlevé, *Les Amours de la pieuvre (The Love Life of the Octopus)*, 1965. 16mm film, color, sound; 13 min.

Jean Rouch, *Les Maîtres fous (Mad Masters)*, 1955. 16mm film, color, sound; 36 min.

Morgan Fisher, *Picture and Sound Rubies*, 1973. 16mm film, black-and-white, color, sound; 11 min.

MAY 14

Otto Mühl, *Grimmild*, 1967. 16mm film (shown on DVD), black-and-white, silent; 13 min.

Carl Theodor Dreyer, *Sorgenfrihedens (The Sorstrom Bridge)*, 1950. 35mm film, black-and-white, sound; 7 min.

Tony Conrad, *The Flicker*, 1966. 16mm film, black-and-white, sound; 30 min.

Joris Ivens, *A Valparaiso*, 1963. 35mm film, black-and-white and color, sound; 37 min.

Peter Kubelka, *Unser Afrikareise (Our Trip to Africa)*, 1961–66. 16mm film, color, sound; 12:30 min.

John Badessari, *Ice Cubes Sliding*, 1974. Super-8 film (shown on DVD), color, silent; 3 min. loop

Luis Buñuel, *Las Hurdes, tierra sin pan (Land Without Bread)*, 1932. 16mm film, black-and-white, sound; 27 min.

PROGRAM 2: THROUGH A GLASS DARKLY

SATURDAY, MARCH 11

2PM, 4PM

Steven Parrino, *NECROPOLIS (THE LUCIFER CRANK) for ANGER*, 2004. 16mm film, black and white, sound; 27 min. Camera: Amy Granat and Larry 7. Estate of the artist; courtesy Team Gallery, New York

Jutta Koehler and Steven Parrino, *Electrophilia*, 2002. Video, color, sound; 30 min. • Recorded live at Manhattan Avenue, Brooklyn, New York, summer 2002.

Jutta Koehler, *Holler, Holler Color and Electrophilia*, 2003. Video, color, sound; 35 min. • Recorded live at Greene Naftali Gallery, New York, March 2003

PROGRAM 3: VARIETIES OF SLOW

SUNDAY, MARCH 12; SATURDAY, MAY 6

11:30AM–6PM

Lampert's triple-screen installation is an "ultimate slowing down"—a shot of book spines is projected over a variable period of time. Shown alongside a sound work inspired by Morton Feldman. A performance with cellist Obkuyung Lee follows at 5PM on May 6.

Varieties of Slow, 2005. Super-8 film performance, triple projection, black-and-white and color, silent; duration variable. Courtesy Public Opinion Laboratory, New York

Piano and String Quartet Piano and String Quartet, 2004. Sound work on two CDs; duration variable

Obkuyung Duet, 2004–05. Live film and music performance

PROGRAM 4: IRA COHEN

FRIDAY, MARCH 17; FRIDAY, MAY 12

7PM

Poet, photographer, and filmmaker Ira Cohen reads from his work, along with a special screening of his psychedelic film *The Invasion of Thunderbolt Pagoda* (1968).



Portrait of Ira Cohen by Marco Bakker. © Marco Bakker

PROGRAM 5: EXPERIMENTAL I

SATURDAY, MARCH 18; SUNDAY, APRIL 23

2PM

Michael Snow

WFLNT (Wavelength for Those Who Don't Have the Time. Originally 45 Minutes, Now 15), 1966–67/2003. Digital video, color, sound; 15 min. Courtesy Jack Shainman Gallery, New York • A contemporary spin on Snow's best known film, *Wavelength*.

SSHTOORRTY, 2005. 35mm film transferred to video, color, sound; 20 min. Courtesy Jack Shainman Gallery, New York • Snow's most recent work is a short story doubled onto itself: a narrative filmed in one take then cut into two and superimposed repeatedly.

Jeanne Liotta, *Éclipse*, 2005. 16mm film, color, sound; 3:30 min. Sound by BDF • A lunar eclipse observed from the roof of Liotta's New York City apartment building, originally filmed on luminous Super-8 Kodachrome film.

Louise Bourque

Jours en fleurs, 2003. 35mm film, color, sound; 4:30 min.

• Reflecting on gestation and decay, Bourque transforms images of blossoms through menstrual blood.

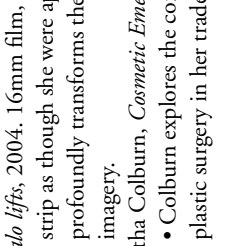
L'été du mal/The Bleeding Heart of It, 2005. 35mm film (widescreen), color, sound; 8 min. • Using deteriorated home movies shot by her father, Bourque casts an unsparing eye on unfulfilled promises and lost innocence.

Christina Bartle

nostalgia (april 2001 to present), 2005. 16mm film, color, sound; 4 min. *the distance between here and there*, 2005. 16mm film, color, sound; 7:30 min.

buffalo lips, 2004. 16mm film, color, silent; 3 min. • Treating the celluloid strip as though she were applying layers of paint to canvas, Bartle profoundly transforms the texture and surface of her photographic imagery.

Martha Colburn, *Cosmetic Emergency*, 2005. 35mm film, color, sound; 8 min. • Colburn explores the contemporary obsession with youth, beauty, and plastic surgery in her trademark exuberant, kinetic animation.



Martha Colburn, still from *Cosmetic Emergency*, 2005

4PM

SERIAL PLEASURES

David Gatten, *The Great Art of Knowing*, 2004. 16mm film (reversal), black-and-white, silent; 37 min. • The most recent installment in Gatten's series inspired by the William Byrd library focuses on Athanasius Kircher's seventeenth-century encyclopedia and Evelyn Byrd's forbidden romance.

Lewis Klahr, *The Two Minutes to Zero Trilogy*, 2003–04

Two Days to Zero, 2004. 16mm film, color, sound; 23 min.

Two Hours to Zero, 2004. 16mm film, color, sound; 9 min.

Two Minutes to Zero, 2003. 16mm film, color, sound; 1 min. Music by Glenn Branca from *The Ascension* (1981)

• Klahr explores the pleasure and power of narrative compression by using vintage comic books to tell a fast-paced elliptical crime story three times in succession.

PROGRAM 6: EXPERIMENTAL II

SUNDAY, MARCH 19; SATURDAY, APRIL 8

2PM

WITH A LITTLE HELP FROM MY FRIENDS

Not Afraid of Bob, 2003. 16mm film, color, sound; 8 sec.

Winners, 2003. 16mm film, color, silent; 38 sec.

Hey/What, 2003. 16mm film, color, sound; 30 sec.

Mickey Mouse Ears, 2003. 16mm film, color, sound; 36 sec.

• Deadpan exercises in reduction, Henry's short films create an "experience in which appearance is meaning."

Joe Gibbons

A Time to Die, 2005. Video, color, sound; 8 min. • Gibbons is an irascible hit man ascending autumnal flowers for hanging on to their beauty after their prime.

Doppelgänger Part 1, 2005. Video, color, sound; approx. 15 min. • Mining Freudian territory, the artist plays a man who believes he is being followed by his double.

Tony Conrad with Joe Gibbons and Louise Bourque, *The Producer*, 2005. Video, color, sound; 17 min. • Conrad stars as a suave Hollywood type; Bourque, Gibbons, and Buffalo's Lenox Hotel appear in supporting roles.

Marie Losier, *The Ontological Cowboy*, 2005. 16mm film, black-and-white and color, sound; 13 min. • An experimental documentary portraying Richard Foreman, legendary playwright and director of the Ontological-Hysterical Theater.

3PM

JAMES BENNING

13 Lakes, 2005. 16mm film, color, sound; 135 min. • Benning's contemplative, mesmerizing study records lakes from Arizona to Alaska in static takes and documents subtle changes in the water and sky over an extended period of time.

One Way Boogie Woogie (27 Years Later), 1978/2005. 16mm film, color, sound; 121 min. • A short-by-shot restaging of a 1977 film documenting his decaying industrial hometown, Benning traces urban renewal and the passage of the filmmaker's own life.

• There will be a 15-minute intermission between the two films.

PROGRAM 7: POLITICS I

SATURDAY, MARCH 25; SUNDAY, MAY 7

2PM

PICTURES FROM AFGHANISTAN

Domitric Angerame, *Avanconda Targets*, 2004. Digital video, black-and-white, sound; 12 min. • Angerame presents chilling footage of a 2002 military operation recorded aboard a United States gunship helicopter.

Siddiqi Barmak, *Osama*, 2003. 35mm film, color, sound; 83 min. • Studio Film Club presents Barmak's *Osama*, the first feature film made in post-Taliban Afghanistan.

*See below (April 15–16) for further Studio Film Club screenings.

4PM

THE TIME WE KILLED

Jennifer Reeves, *The Time We Killed*, 2004. 16mm film, black-and-white, sound; 94 min. • Set in the aftermath of September 11, Reeves's experimental feature is about an agoraphobic poet whose mental turmoil parallels the events taking place outside.

PROGRAM 8: TAYLOR MEAD

SATURDAY, APRIL 1; SUNDAY, APRIL 30

2PM

Actor, poet, and film legend Mead reads poetry live. The program also includes *Escamoting Taylor Mead* (2005), a film by William A. Kirkley that documents his life.



Portrait of Taylor Mead by Bruce Landard. © 1999 Bruce Landard

PROGRAM 9: POLITICS II

SUNDAY, APRIL 2; SATURDAY, APRIL 29

2PM

THIS LAND IS YOUR LAND

Lori Cheatele and Daisy Wright, *This Land Is Your Land*, 2004. Video, color, sound; 87 min. • Cheatele and Wright explore the influence of corporations on everyday life in the U.S. through the voices of people from across the country.



Lori Cheatele and Daisy Wright, still from *This Land Is Your Land*, 2004

4PM

GOING UPRIVER

George Butler, *Going Upriver: The Long War of John Kerry*, 2004. 35mm film, black-and-white and color, sound; 89 min. • Released at the height of the 2004 presidential campaign, Butler's film recounts his longtime friend and former nominee John Kerry's engagement in the Vietnam War, documenting his journey from youthful idealism to disillusionment.



George Butler, still from *Going Upriver*, 2004

PROGRAM 10: STUDIO FILM CLUB I

SATURDAY, APRIL 15

A selection of features from Peter Doig and Che Lovelace's film series screened in Doig's Trinidad studio.

2PM

Geoffrey Dunn and Michael Horne, *Calypto Dreams*, 2003. 35mm film (shown on DVD), color, sound; 120 min.

4PM

Abbas Kiarostami, *The Taste of Cherry (Tain E Gnilas)*, 1997. 35mm film, color, sound; 98 min.

PROGRAM 11: STUDIO FILM CLUB II

SUNDAY, APRIL 16

2PM

Perer Chelkowski, *Carnival Roots*, 2003. 35mm film, color, sound; 90 min.

4PM

Bud Smith, *The Eso Trinidad Steelband*, 1971. Video, color, sound; 25 min.

Produced by Van Dyke Parks and Durrie Parks
Christopher Laird and Nii Bampoe Addo, *Crossing Over*, 1988. Video, color, sound; 58 min.

PROGRAM 12

SATURDAY, APRIL 22; SATURDAY, MAY 13

2PM

KENNETH ANGER

Mouse Heaven, 2005. Digital video, color, sound; 10 min.

Lucifer Rising, 1980. 16mm film, color, sound; 30 min.

Innocation of My Demon Brother, 1969. 16mm film, color, sound; 11 min.

• A selection of work made by Anger from the late 1960s to his most recent film, *Mouse Heaven*.



Kenneth Anger, still from *Mouse Heaven*, 2005

4PM

GLOBAL FOLLIES

Jimmie Durham, *La Poursuite du bonheur (The Pursuit of Happiness)*, 2003. 35mm film, color, sound; 13 min. • A fictional Native American artist played by Albanian filmmaker Anri Sula makes it to the top after a successful show of art made from trash.

Bernadette Corporation, *Pedestrian Cinema*, 2006. Video, color, sound; approx. 60 min. • Bernadette Corporation cannily critiques a global culture that constructs its identity through consumption and branding.

PERFORMANCES

THE UNRELIABLE TOUR GUIDE

Ongoing
Each day of the exhibition, the artist Mousim will appear at random times, in random locations, to offer improvisational tours.

TONY CONRAD

SUNDAY, MARCH 26; SATURDAY, APRIL 29; SUNDAY, MAY 21

1–4PM

Revisiting a body of work from the 1970s, Conrad is on site to pickle film for his installation (*P (RE (SERVE))*) (2006) on view in the exhibition. *Please consult Museum signage for the performance location.

ALL PROGRAMS TAKE PLACE IN THE KAUFMAN ASTORIA STUDIOS FILM & VIDEO GALLERY, FLOOR 2, UNLESS OTHERWISE NOTED.

PLEASE NOTE THAT THE PROGRAM INFORMATION MAY BE SUBJECT TO CHANGE. VISIT OUR WEBSITE, WWW.WHITNEY.ORG, FOR UPDATES.

SCREENINGS ARE FREE WITH MUSEUM ADMISSION; \$6 ADMISSION FOR A ONE-DAY PASS TO THE KAUFMAN ASTORIA STUDIOS FILM & VIDEO GALLERY ONLY. PURCHASE TICKETS AT THE MUSEUM ADMISSIONS DESK. SAME-DAY TICKETS ONLY. SPACE IS AVAILABLE ON A FIRST-COME, FIRST-SERVED BASIS.

WHITNEY BIENNIAL 2006: DAY FOR NIGHT

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WHITNEY