

# LENNON, WEINBERG, INC.

---

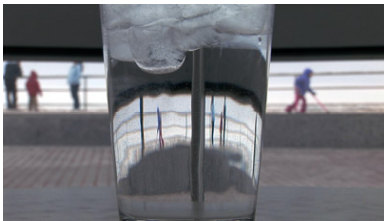
514 West 25<sup>th</sup> Street, New York, NY 10001 Tel. 212 941 0012 Fax. 212 929 3265  
info@lennonweinberg.com www.lennonweinberg.com

## Mary Lucier

### New Installation Works

Opening reception Thursday, March 7, 6—8 pm  
Continues through April 20, 2013

Gallery hours: Tuesday-Saturday 10am—6pm  
For additional information, please contact Mary Benyo at 212 941 0012 or mary@lennonweinberg.com.



*Wisconsin Arc (video still), 2009-2013*



*Wisconsin Arc (video still), 2009-2013*



*Wisconsin Arc (video still) 2009-2013*

For years, Mary Lucier has traveled to make her work. From the Brazilian Amazon to Northern Alaska, from Kyoto, Japan to the Spirit Lake Sioux Nation, she has looked at cultures and landscapes, viewing them adjacent to each other, examining ceremonies, behaviors, and modes of survival within a particular tradition and geography.

*Wisconsin Arc* came about as a result of being onsite along the shore of Lake Michigan where spectacular architecture abuts remarkable landscape, and borders of inside and out become as permeable as water, itself. Performance is the central theme in this three-part, 26:00 minute projection installation. The opening sequence is seen through a water glass from inside the Milwaukee Art Museum. A young girl maneuvers heroically on her crutches, faring far better without her mother's help than with it. The "whirling dervishes" of part two perform in the museum space, while the lake and its performers—gulls, a group of Hmong young people, children culling the beach for shells—pay homage to (or ignore) the camera. Finally, a trio of locals, out for a simple walk in the mist of Bradford Beach, become part of their own unintentional ballet as their approach to and retreat from the camera recur again and again. They appear at different times and levels of visibility, and are layered with a set "cast" of other beach-goers as markers along the way. Their journey is short but interminable, and the accompanying soundtrack mimics the cadence of the video as a fragmentary, repetitive and unconsummated musical phrase.

*Wisconsin Arc* is shown as a large-scale widescreen projection in the darkened main gallery space. In the entry, a related single-channel video plays on a monitor suspended on a tall stand. *Beauty and the Beast* is a 4:00 minute video sequence that focuses on the group of young Hmong people shooting their own movie on the beach. Unlayered, it reveals aspects of their playfulness and competitiveness with one another. In the short time in which they enter and leave the frame at right, four distinct personalities emerge and take shape in relation to the two cameras—theirs and Lucier's. A selection of video stills printed on silk are also included in the exhibition.



*Wisconsin Arc (video still), 2009-2013*



*Wisconsin Arc (video still), 2009-2013*



*Wisconsin Arc (video still), 2009-2013*

This is Mary Lucier's fifth solo exhibition with Lennon, Weinberg since 1995 when the gallery showed *Last Rites Positano*, a complex installation with seven stations of video and sound that were activated by the movements of gallery visitors. Her most recent installation at the gallery in 2007 was *The Plains of Sweet Regret*, a five-channel projected work commissioned by the North Dakota Museum of Art that had toured to many museums including the Amon Carter Museum in Fort Worth, Texas and the Birmingham Museum of Art, Alabama.

Mary Lucier has been making video art and installations since the early 1970s. She has presented numerous solo exhibitions at the Museum of Modern Art in New York, the TV Gallery in Moscow, the San Francisco Museum of Art, the Museum of Contemporary Art in Los Angeles and the North Dakota Museum of Art. Her work has been included in important recent survey exhibitions such as *Into the Light: The Projected Image in American Art 1964-1977* at the Whitney Museum in 2001 *Primera Generacion: Art E Imagen en Movimiento* at the Museo Reina Sofia in 2006, and in *9/11* at MoMA PS1 in 2011. Following a six-month residency in Kyoto, a new installation featuring three of the oldest convents in Japan was exhibited in Nagoya, Yokohama and Osaka. A recent project with the Brooklyn Museum, *Genealogy: The Dutch Connection*, was on view at the museum in 2012.

Lucier received a USA Artists fellowship in 2011 and the 2007 Skowhegan Medal for Video in 2007, and has also won support for her work from Creative Capital, the Guggenheim Foundation, the National Endowment for the Arts, the Rockefeller Foundation, the American Film Institute, the New York State Council on the Arts, Anonymous Was a Woman and the Nancy Graves Foundation.

Video installations and single-channel works are in the collections of the List Visual Arts Center at MIT in Cambridge, Massachusetts; the Long Beach Museum of Art in California; the Milwaukee Art Museum in Wisconsin; the Museo Nacional Reina Sofia in Madrid, Spain; the Museum of Contemporary Art in Taipei, Taiwan; the Museum Williams Proctor Museum in Utica, New York; the Museum of Modern Art, New York; the National Gallery of Canada in Ottawa; the North Dakota Museum of Art in Grand Forks, the San Francisco Museum of Modern Art, California; the Stedelijk Museum in Amsterdam, the Netherlands; the University of Colorado Art Museum in Boulder; the Whitney Museum of American Art, New York and ZKM Museum fur Neue Kunst in Karlsruhe, Germany.

#### Works in the Exhibition

*Beauty and the Beast* (2009-2013)

Single-channel video. Color. Sound. 4:00

*Wisconsin Arc* (2009-2013)

Single-channel video installation. Color. Sound. 26:00

*Silk Hangings* (2013)

A collection of digital prints on silk fabric.

Prints by Katy Martin Studio, New York

The artist thanks her husband, Robert Berlind, for his contribution to the text and Katy Martin for her printing acumen. Thanks also to Joe Ketner, The Milwaukee Art Museum, and students from the University of Wisconsin, Milwaukee, headed by Ryan Sarnowski, for their help in producing *Wisconsin Arc*.