

**THE DRAWING CENTER ANNOUNCES**

## ***Drawing on Film***

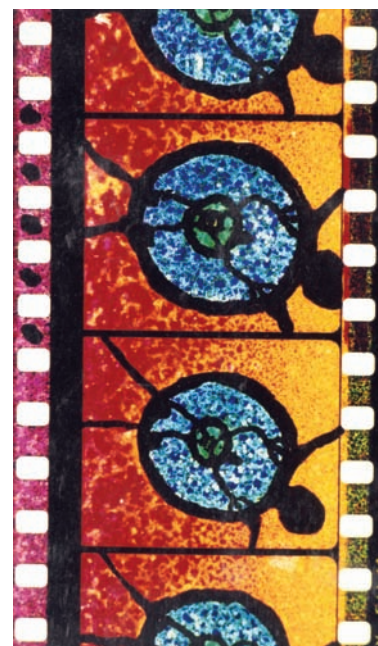
**May 29 – July 24, 2008**

Opening Reception: Thursday, May 29, 6 – 8 pm

**Drawing Room, 40 Wooster Street**

**New York, April 28, 2008** – From May 29 through July 24, 2008, The Drawing Center is pleased to present *Drawing on Film*, a survey of the practice of “direct film”—the process of drawing, scratching, or otherwise manipulating film stock to create images without a camera. The series will present works spanning from the late 1930s to the present and will highlight an overlooked facet of experimental film. Many of the films to be exhibited are seminal examples within the history of the genre, while other, more contemporary works, are being screened for the first time. By showcasing films from eight decades, *Drawing on Film* will present an overview of the rich legacy of direct film. This exhibition is curated by João Ribas, Curator, The Drawing Center.

Beginning in the 1930s, Len Lye (b. 1901, New Zealand) developed hand-tooled filmmaking methods that defined the genre. His groundbreaking *A Colour Box* (1935), considered to be the first direct film to have been screened to a general audience, presents a dizzying parade of vibrantly colored scratched lines, squiggles, and arabesques set to a rhythmic Cuban soundtrack. Another pioneer of the genre, Norman McLaren (b. 1914, Scotland), used the practice of direct film to develop innovative ways to manipulate film stock, including cross-fading techniques, paper cut-outs, and sequential etchings. Beginning in the mid-1950s, Dieter Roth (b. 1930, Germany) created a series of hand-drawn films including *Dot* (1956–62), in which he perforated black film stock with a variety of different sized holes, creating a pulsating interplay of light and shadow.



Richard Reeves, *Linear Dreams*, 1997.  
35mm film, 7 min. © Richard Reeves. (Film strip detail.)

Throughout the 60s, 70s, and 80s, a growing number of artists looked to the process of direct film, establishing a period of experimentation reflected in the work of Pierre Hébert, Robert Breer, and Stan Brakhage. The legacy of direct film today includes artists and filmmakers such as Amy Granat (b. 1976, Missouri) who uses a controlled process that involves manually scratching 16mm film with razors, hole-punchers, and other tools. Similarly, New-York based filmmaker Jennifer Reeves (b. 1971, Ceylon) has been making films since the 1990s by cutting, pasting, and hand-painting film stock.

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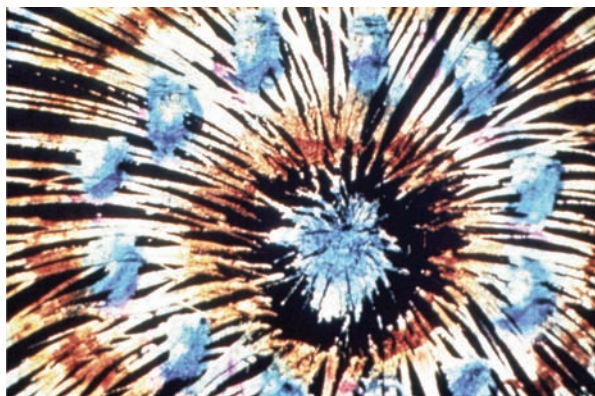
*Drawing on Film* will feature 24 works by **Stan Brakhage, Robert Breer, Amy Granat, Pierre Hébert, Len Lye, Norman McLaren, Bärbel Neubauer, Jenny Perlin, Jennifer Reeves, Richard Reeves, Dieter Roth, Harry Smith, and Jennifer West**. The exhibition will transform the Drawing Room into a screening room with a program of films by eleven artists that will screen six times daily. In addition, individual installations, one by Jennifer Reeves and one by Jennifer West, will run for one week each. Two separate evening screenings on June 27 and June 28 will feature works by Stan Brakhage and by Dieter Roth and Amy Granat, respectively.

### EXHIBITION PROGRAM

**Thursday, May 29 – Saturday, July 5 (daily)**

**Tuesday, July 22 – Thursday, July 24 (daily)**

Len Lye, *A Colour Box*, 1935, 4 min.; Norman McLaren, *Blinkity Blank*, 1955, 5:15 min.; Harry Smith, *Early Abstractions no. 3: Interwoven*, 1947–49, 3:20 min.; Bärbel Neubauer, *Roots*, 1996, 3:44 min.; Dieter Roth, *Dot*, 1956–62, 2:39 min.; Jenny Perlin, *Lost Treasures*, 1999, 3:03 min.; Pierre Hébert, *Op Hop – Hop Op*, 1966, 3:30 min.; Richard Reeves, *Linear Dreams*, 1997, 7 min.; Jennifer West, *Double Fast Luck Film (16mm film leader sprinkled with Red Luck Oil, Green Luck perfume, soaked in mint, cinnamon and vanilla)*, 2006, 2:44 min.; Len Lye, *Free Radicals*, 1958 (revised 1979), 4 min.; Robert Breer, *Eyewash*, 1959, 3 min.; Pierre Hébert, *Memories of War*, 1983, 16:10 min.; Bärbel Neubauer, *Moonlight*, 1997, 4:11 min.; Norman McLaren, *Scherzo*, 1939, 1:25 min.; and Amy Granat and NYU Film Class Spring 2008, *Valentines Day Film*, 2008, 6:57 min.



Norman McLaren, *Blinkity Blank*, 1955. 16 mm film, 5:15 min.  
© National Film Board of Canada. (Film still.)

**Tuesday, July 8 – Saturday, July 12 (daily)**

Jennifer West, *Popped Cherry Film (16mm film leader stained with cherry juice, popped with hole puncher)*, 2007, 2:40 min.

**Tuesday, July 15 – Saturday, July 19 (daily)**

Jennifer Reeves, *Light. Work. Mood. Disorder.*, 2007, 26:12 min. (Music composed and performed by Anthony Burr.)

**Friday, June 27 (8:30 to 9:30 pm)**

Stan Brakhage, *Glaze of Cathexis*, 1990, 3 min.; *Night Music*, 1986, 30 sec.; *Rage Net*, 1988, 1 min.; and *Microgarden*, 2001, 3 min.

**Saturday, June 28 (6:30 to 8:00 pm)**

Dieter Roth, *Dot*, 1956–62, 2:39 min. and Amy Granat, *2+1+1+2 (for Niki)*, 2008, 10 min.



Jennifer West, *Popped Cherry Film (16mm film leader stained with cherry juice, popped with hole puncher)*, 2007. DVD transferred from 16mm film, 2:44 min. © Jennifer West. Courtesy of the artist and Marc Foxx, Los Angeles. (Film still.)

## **The Drawing Center**

### **EXHIBITION TOUR DATES**

Rose Art Museum, Brandeis University, Waltham, MA: September 24 – December 16, 2008.

### **HOURS & ACCESSIBILITY**

Gallery hours are Tuesday through Friday, 10 am to 6 pm and Saturday, 11 am to 6 pm (closed Sundays and Mondays). The Drawing Center is wheelchair accessible.

### **CREDITS**

*Drawing on Film* is made possible, in part, by The Liman Foundation/Doug Liman and the Academy of Motion Picture Arts and Sciences. Additional support is provided by members of the Drawing Room, a patron circle founded to support innovative exhibitions presented in The Drawing Center's project gallery: Devon Dikeou, Mr. and Mrs. Henry R. Kravis, Jill Lear, Judith Levinson Oppenheimer, The Pierre and Maria Gaetana Matisse Foundation, The Speyer Family Foundation, Inc., Louisa Stude Sarofim, Elizabeth Tops and Arnie Lizan, John C. Whitehead, and Isabel Stainow Wilcox.

### **MISSION STATEMENT**

The Drawing Center is the only not-for-profit fine arts institution in the country to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.

**[www.drawingcenter.org](http://www.drawingcenter.org)**

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