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## Indianapolis Museum of Art to Present Video Exhibition Examining the Relationship Between Camera Frame and Unbounded Space

*Framed* will feature a new video installation by artist Kate Gilmore as well as films by Bruce Nauman and Richard Serra, and video works by Sigalit Landau, Lilly McElroy, Robin Rhode, Melanie Schiff and Type A

**INDIANAPOLIS, IN**, August 25, 2010— The Indianapolis Museum of Art announced today that it will present *Framed*, an exhibition featuring videos created by five emerging and mid-career solo artists and one artistic collaborative—contextualizing their work in relation to influential early films by Bruce Nauman and Richard Serra. The exhibition, organized by the IMA, will highlight artists who have used video to investigate the space between self and environment, self and other, and the divide between what is recorded by a camera and the expanse of unmediated life. These works strategically employ video not only as a means of documentation, but also to call attention to how the camera frame delineates space. *Framed* will be on view in the IMA's McCormack Forefront Galleries from November 5, 2010, to March 6, 2011.

Instrumental figures in the emerging medium of video in the 1960s and 70s, Nauman and Serra staged repetitive actions within defined spaces in ways that proved inspirational for artists working today. In his film *Dance or Exercise on the Perimeter of a Square* (1967-68), Nauman creates a square of masking tape on his studio floor and systematically moves around its perimeter to the sound of a metronome. Serra's film *Frame* (1969) similarly documents a methodical action within the camera's lens, depicting the artist as he makes four sets of measurements with a six-inch ruler of a window frame and a film projection of the same window frame. His action emphasizes the perceptual disparity between what is seen through the lens of a camera and the direct visual perception of the same space.

Nauman's and Serra's seminal works provide the historical context for the more recent works featured in *Framed*. These include a selection of videos by artists who revisit and expand major themes of early video art including measurement, duration, masochism, collaboration, and public interventions.

- New York-based artist **Kate Gilmore** will create a new performative video in the IMA's McCormack Forefront Galleries, in which—as in many of her works—she will document her process of overcoming a self-constructed obstacle. Also on display will be Gilmore's work *Main Squeeze* (2006), in which she undertakes the arduous and absurd task of forcing her body through a tight rectangular tunnel. Roughly corresponding to the area of the camera frame, the space that Gilmore navigates comes to embody not only the rigid border dividing seen from unseen, but also the confines of gender construction and metaphorical limits of artistic expression.
- Israeli artist **Sigalit Landau's** *Day Done* (2007) draws on an ancient Jewish ritual in which part of the wall of a newly built house is deliberately left unpainted or unplastered in order to commemorate historical acts of destruction. In this video, Landau inverts this custom by covering a circular space around the window of her Tel Aviv studio with black paint, yet as day turns to night, a man appears and paints over this area with white paint. Presented as a continuous loop, night soon becomes day again and the cycle repeats itself.

**Lilly McElroy's** *The Square—After Roberto Lopardo* (2004) documents the artist over a period of 30 minutes as she draws a square in chalk on a city sidewalk and attempts to block all pedestrians from entering the space she has demarcated. McElroy's deadpan performance as she aggressively claims this public space provokes varied responses from the pedestrians she encounters. *The Square* cleverly plays out the tensions and unspoken expectations that lie between private and public spaces in the modern world.

- While South Africa-born, Berlin-based artist **Robin Rhode** is known for staging recorded performances that incorporate city walls or streets and chalk or paint as backdrops, he takes to the studio for his 2008 work *Promenade*. Typical of his highly reductive video and photographic

works, Rhode interacts with lines and shapes he has drawn on the wall of his studio. In *Promenade*, Rhode conjures up a series of chalk diamonds that eventually dominate the wall and engulf the artist before he is able to wrest back control of his creation and reclaim the defined space of the studio wall.

- In *Perfect Square* (2006), **Melanie Schiff** sets up an underwater camera to record her quiet, poetic movements as she tries to swim, unsuccessfully, in a perfect square within the frame of the camera. Schiff's ground is an emerald green pool of water that not only serves as a container for her body, but also as a mirror for the moving clouds and piercing sun above. The imprecise shape of Schiff's route through the water contrasts sharply with the definite border of the camera's frame, calling attention to the discrepancy between the human desire for precision and symmetry, and the loosely defined parameters of nature and human movement.
- **Type A's Mark** (2002) documents the collaborative's two members, Adam Ames and Andrew Bordwin, as they use their bodies to create drawings in chalk on their studio floor. The artists begin with an exercise to explore differences between their heights, repeating the process until the chalk lines become blurred. The second segment shows each performer filling in the shared space between them with chalk marks, creating a form that represents a cooperative process. In the third segment, the artists fill the floor completely with chalk, taking over the entire territory of the screen. This clever exercise in the mapping of personal and shared territory explores the nature of collaborative relationships through competition, challenge, and play.

*Framed* is organized by Lisa Freiman, IMA's chair of the Department of Contemporary Art, and Sarah Urist Green, associate curator of contemporary art. Kate Gilmore and Lilly McElroy will discuss their work in a public forum at 6 p.m. Thursday, November 4, in the Tobias Theater, immediately followed by an opening reception.

### **About Contemporary Art at the IMA**

The IMA's robust contemporary art program is evolving as a model for encyclopedic museums as they engage the art of our time. With a renewed focus on its contemporary collection, programs, and publications, the IMA has been actively seeking out the works of emerging and mid-career international artists through both gift and acquisition, and organizing major traveling exhibitions and newly commissioned projects. In recent years, the IMA has worked with artists including Ingrid Calame, Maria Magdalena Campos-Pons, Amy Cutler, Tara Donovan, Orly Genger, Jeppe Hein, Robert Irwin, Tony Feher, Josephine Meckseper, Joshua Mosley, Type A, and Ernesto Neto, among others.

In June 2010, the IMA launched its new 100 Acres: The Virginia B. Fairbanks Art & Nature Park to wide critical acclaim and it has been hailed across the United States as a new model for site-responsive sculpture parks in the 21st century. Among the backdrop of woodlands, wetlands and a 35-acre lake, the Park currently includes eight commissioned art installations by artists from throughout the world as well as the Ruth Lilly Visitor Pavilion designed by architect Marlon Blackwell. 100 Acres is one of only a few sculpture parks in the United States dedicated to the ongoing commission of site-responsive art work.

### **About the Indianapolis Museum of Art**

Encompassing 152 acres of gardens and grounds, the Indianapolis Museum of Art is among the 10 largest encyclopedic art museums in the United States, and features significant collections of African, American, Asian, European and contemporary art, as well as a newly established collection of design arts. The IMA offers visitors an expansive view of arts and culture through its collection of more than 54,000 works of art that span 5,000 years of history from across the world's continents. The collections include paintings, sculpture, furniture and design objects, prints, drawings and photographs, as well as textiles and costumes.

Additionally, art, design, and nature are featured at 100 Acres: The Virginia B. Fairbanks Art & Nature Park and Oldfields—Lilly House & Gardens, an historic Country Place Era estate on the IMA grounds. Beyond the Indianapolis campus, in 2011 the IMA will open to the public the recently acquired landmark Miller House and Garden in Columbus, Indiana. One of the country's most highly regarded examples of mid-century Modernist residences, the Miller House was designed by Eero Saarinen, with interiors by Alexander Girard, and landscape design by Daniel Urban Kiley.

Recognizing the IMA's positive impact on its community, the Museum was named a 2009 National Medal for Museum and Library Services – the nation's highest honor for museums and libraries. The IMA's commitment to free general admission, programming for schools and teachers, environmental leadership and online initiatives were among cited community contributions in the Museum's selection for the award.

Located at 4000 Michigan Road, the IMA and Lilly House are open Tuesday through Saturday, 11 a.m. to 5 p.m.; Thursday and Friday, 11 a.m. to 9 p.m.; and Sunday, noon to 5 p.m. The IMA is closed Mondays and Thanksgiving, Christmas and New Year's days. For more information, call 317-923-1331 or visit [www.imamuseum.org](http://www.imamuseum.org).

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