

MITCHELL-INNES & NASH

35 days of film

534 West 26th Street, New York

July 9 – August 27, 2019



NEW YORK, June 21, 2018 – Mitchell-Innes & Nash is pleased to present *35 days of film*, a summer screening of works dating from 1965 to 2018, which will be presented over the course of the summer at the gallery's Chelsea location. The exhibition features a selection of films and videos by a dozen artists that call for a re-examination of the screen as the stage upon which reality can be reflected and changed. Considering themes of media, labor, consumption, gender politics, and

memory, these works feel particularly striking against the backdrop of today's cultural environment in which the hierarchy of information dissemination has collapsed and new public discourses have formed.

Tackling various issues ranging from the politics of labor and motherhood (in the **Berwick Street Film Collective's** *Nightcleaners*, 1975) to the absorptive power of late capitalism (in **GCC's** video compilation), each of the films in this exhibition exploit the innately temporal nature of the medium to collapse the present, past and future. **Pope.L's** *Reenactor* (2012/15) reflects on daily life in the United States during the American Civil War, highlighting the haunting nature of the past. **Hardeep Pandhal's** film *Pool Party Pilot Episode*, which was commissioned for the recent New Museum Triennial exhibition *Songs for Sabotage*, is an unconventional animated music video that approaches contemporary issues of race and male power through satire. *Touch Cinema* (1986) by **VALIE EXPORT** also delves into a longstanding issue that has resurfaced as a major point of discussion in contemporary society in recent years, namely the entitlement to a woman's body.

In the show's earliest work, *If it's too bad to be true, it could be DISINFORMATION* (1965), **Martha Rosler** presents a highly prescient commentary on the manipulative and distortive power of mass media and its ability to disseminate 'alternative facts' long before 'fake news' was coined. *Test Tube* (1979) by **General Idea** also broaches the topic of mass media but with a focus on its effects on and collusion with high culture. Presaging the age of social media in the decades to come, the film uses a talk show format to make commentary on the idea of the artist as celebrity and the commodification of contemporary art.

From **Monica Bonvicini**, whose work often incorporates architecture to comment on both the fetishism present in modernist buildings and the ways in which context can affect content, the gallery presents *No Head Man* (2009), where men bash their heads through the walls of a white cube space.

Several of the films in this exhibition are visual conundrums that refuse a straightforward narrative reading. In **Pat O'Neill's** *The Decay of Fiction* (2002), for example, the artist has superimposed footage from what appears to be old Hollywood films onto scenes depicting the empty and dilapidated Ambassador Hotel in Los Angeles. The feature-length film plays with the politics of memory as the hotel was both the original venue for the Academy Awards and the site of Robert Kennedy's assassination. Similarly, **Jacolby Satterwhite's** film *Avenue B* (2018) also deals with issues of remembrance. Using his mother's drawings as surrealist departure points, like Dada games, Satterwhite presents a kaleidoscopic virtual reality that proposes a new system of labor, sex and

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fantasy. **Christopher Miner** will present a series of films that address the impact of his upbringing with regard to religion, race, family and sexuality.

Over the course of 35 days, the gallery will present the following films:

PAT O'NEILL

The Decay of Fiction (2002)

HARDEEP PANDHAL

Konfessions of a Klabautermann (2017)

A Nightmare on BAME Street (2017)

Pool Party Pilot Episode (2018)

MONICA BONVICINI

No Head Man (2009)

JACOLBY SATTERWHITE

Avenue B (2018)

GENERAL IDEA

Test Tube (1979)

Shut the Fuck Up (1984)

GCC

Ceremonial Achievement

Protocols for Achievements

CO-OP

Vision Driven

Branded Objects

L'Air du Temps

A YES SCREAMING NO

BERWICK STREET FILM COLLECTIVE*

Nightcleaners (1975)

CHRISTOPHER MINER

The Beat Thief

Don't Kill Your Son's Life

Rash of Fear

Sleep Creep

Waiting for the Change

Remembering Whitney Houston

I've Got the One for You

The Only Black Guy In the Room

The Natural Order of Things

This Year's Fancies

Family Matters

A Trouble Free Life at Sea

VALIE EXPORT

Touch Cinema (1986)

Facing a Family (1971)

POPE.L

Reenactor (2012/2015)

CHANTAL AKERMAN

Sud (South) (1999)

MARTHA ROSLER

If it's too bad to be true, it could be DISINFORMATION
(1965)

Watchwords of the Eighties (1981-82)

Museums Will Eat Your Lunch (2013)

*The *Berwick Street Film Collective* counted as its members: *Mary Kelly, Humphry Trevelyan, James Scott and Marc Karlin.*

Screening times are listed on the gallery's exhibitions page at www.miandn.com/exhibitions. No reservation is required. For groups larger than 10, please call the gallery in advance at (212) 744 7400.

About Mitchell-Innes & Nash

Founded by Lucy Mitchell-Innes and David Nash, Mitchell-Innes & Nash places exemplary contemporary artists within a historical context, revealing a continuity of ideas and aesthetic virtuosity from the Modern era through the present day.

Mitchell-Innes & Nash's renowned exhibition program, in both their Madison Avenue and Chelsea locations, fosters excellence within artistic practice, while forging an informed dialogue between emerging and established internationally recognized artists. From acclaimed surveys of 20th century masters, such as Jean

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Arp, Anthony Caro, Jay DeFeo, Willem de Kooning, Leon Kossoff, Kenneth Noland, Roy Lichtenstein, and Nicolas de Stael, to solo exhibitions of Sarah Braman, Keltie Ferris, Daniel Lefcourt, Pope.L, Martha Rosler, and Jessica Stockholder, Mitchell-Innes & Nash has proven expertise in both advancing the careers of emerging artists and maintaining the superior standard set by established artists.

Caption: Pat O'Neill, *The Decay of Fiction*, 2002, 35mm transferred to video, duration: 72:28 min. © Pat O'Neill.

Listings Information:

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