



**Ellen Cantor:**  
***If I Just Turn and Run***

EAI is pleased to present a program of moving image work by Ellen Cantor (1961-2013), whose multimedia art practice advanced bold new feminist representations of sexuality and empowerment. In these diaristic and intimate pieces, Cantor deftly uses the medium of video to appropriate, re-dub, and reframe imagery from such diverse sources as Antonioni, Disney cartoons, John Cassavetes, porn, and classic horror films. Key works, including *Evokation of My Demon Sister* (2002), *Remember Me* (1998), and *Within Heaven and Hell* (1996), will be screened, along with the rarely-seen video *If I Just Turn and Run* (1998), which was recently rediscovered in Cantor's archive. This event also launches EAI's distribution of a selection of Cantor's moving image work.

This event is part of a series of concurrent exhibitions, public programs, and screenings featuring the work of Ellen Cantor, scheduled throughout Fall 2016. Exhibitions will take place at **80WSE Gallery**, **Maccarone**, **Participant Inc.**, and **Foxy Production**, with public programs hosted by **Skowhegan** and the world premiere of Cantor's film *Pinochet Porn* (2008-2016) at **The Museum of Modern Art**. This unprecedented collaboration between organizing venues and the Estate of Ellen Cantor seeks to open dialogue surrounding Cantor's multifaceted and groundbreaking work.



**Wednesday, October 5, 2016**  
**6:30pm**

**Electronic Arts Intermix**  
**535 West 22nd Street, 5th Fl.**  
**New York, NY 10011**  
**[www.eai.org](http://www.eai.org)**

**Admission \$7, Students \$5**  
**Free for EAI Members**

**RSVP: [info@eai.org](mailto:info@eai.org)**

Ellen Cantor, *If I Just Turn and Run* (1998)

Born in Detroit, Ellen Cantor (1961-2013) lived and worked in London and New York City. Cantor received a Bachelor of Arts from Brandeis University (MA) in 1983 and attended the Skowhegan School of Painting and Sculpture (ME) in 1991. Cantor had exhibited internationally, with exhibitions and screenings at Cabinet, London; CCA Wattis Institute for Contemporary Art, San Francisco; Feigen Gallery, Chicago; ICA Artists' Film Biennial, London; Kunstverein, Salzburg; Participant, Inc., New York City; Postmasters, New York City; Serpentine Gallery, London; and Transmission Gallery, Glasgow, among many others.

**ELLEN CANTOR EXHIBITIONS AND PUBLIC PROGRAMS:**

**Ellen Cantor: *Are You Ready For Love?***

Wednesday, September 7 - Saturday, November 12, 2016  
80WSE Gallery | NYU  
80 Washington Square East New York, NY 10003  
[steinhardt.nyu.edu/80wse](http://steinhardt.nyu.edu/80wse)

Ellen Cantor: *Are You Ready For Love?* focuses on Cantor's sustained investment in narrative and more specifically her appropriation and alteration of existing female protagonists as a means of autobiography. The exhibition presents a wide range of drawings, including monumental wall-size works on canvas, hand drawn books and works on paper, Cantor's iconic video *Within Heaven and Hell*, and an installation combining the storyboards and segments of her film *Pinochet Porn*.

***Coming To Power: 25 Years of Sexually X-Plicit Art by Women***

Organized by Pati Hertling and Julie Tolentino  
Friday, September 9 — Sunday, October 16, 2016  
Maccarone  
630 Greenwich Street and 98 Morton Street  
New York, NY 10014  
[maccarone.net](http://maccarone.net)

Maccarone has re-staged the landmark feminist exhibition *Coming To Power: 25 Years of Sexually X-Plicit Art by Women*, curated by Cantor at David Zwirner Gallery in 1993, which featured 25 seminal artists, including Lynda Benglis, Louise Bourgeois, Nicole Eisenman, Zoe Leonard, Marilyn Minter, Lorraine O'Grady, Yoko Ono, and Hannah Wilke, among others. As a new iteration of *Coming to Power*, in dialogue with the themes of the original exhibition, Pati Hertling and Julie Tolentino have co-curated a performance program from a new generation of artists, including Niv Acosta, Jim Fletcher, FlucT, Xandra Ibarra/La Chica Boom, Kia Labeija, and Narcissister.

**ELLEN CANTOR at Foxy Production**

Sunday, September 11 – Sunday, October 23, 2016  
Foxy Production  
2 East Broadway, #200  
New York, NY 10038  
[foxyproduction.com](http://foxyproduction.com)

Foxy Production presents Cantor's multi-channel video installation *Be My Baby* (1999), comprising three screens of appropriated images, including excerpts from independent American cinema and clips of space travel. In *Be My Baby*, Cantor's ongoing and passionate exploration of tragedy and its transcendence is further expressed as a response to a series of lectures by Rudolf Steiner titled *The Manifestations of Karma*, which addresses accidents, death, illness, and synchronistic encounters. The installation is accompanied by a series of photographic works from 1997, each of which consists of grids of repeated 3x5 inch snapshot photographs that were shot by Cantor from a TV screen playing scenes of people kissing in old black-and-white Hollywood movies. These works move Cantor's investigation of the portrayal of women and love in classic cinema into the space of photography.

**Ellen Cantor, *Lovely Girl's Emotions***

Sunday, September 18 - Sunday, October 30, 2016  
PARTICIPANT INC  
253 East Houston Street  
New York, NY 10002  
[participantinc.org](http://participantinc.org)

Participant presents paintings and sculptures which pre-date and lay groundwork for the concerns that permeate the bodies of work in drawing and video for which Cantor became best known. The subjects that populate Cantor's paintings often include women engaged in fantasy sequences involving animals that act like people, flight, and states of ecstatic celebration. Cantor's totemic sculptural works, assemblages of carved and painted wood, and found objects including bells and smashed cans, are reminiscent of ancient female power figures, including the Venus of Willendorf, also paying homage to the works of Louise Bourgeois, while pointing to Cantor's move into the transformation of appropriated materials as a strategy for empowerment.

### **Making Video as Film**

Thursday, September 29, 2016 | 7:00pm - 9:00pm

136 West 22nd Street

New York, NY 10011

[skowheganart.org/events/](http://skowheganart.org/events/)

Part of a series of five panels presented by the Skowhegan School of Painting & Sculpture, Making Video as Film features **Peggy Ahwesh**, EAI Distribution Manager **Karl McCool**, and **John Thomson**, moderated by **Johanna Fateman**.

This panel is composed of people who know Ellen Cantor's work and also have a deep formal knowledge of both film and video, either from a critical, curatorial or artistic perspective. The aim is to contextualize Cantor's work in the formal histories she drew from—mainstream and independent film, video art, pornography, and photography.

From September through November 2016, Skowhegan will host a series of public programs organized by Natasha Marie Llorens, which engage critically with each of the concurrent presentations of Cantor's work, offering a more expansive look at her practice and international peer group. Skowhegan's New York programs are supported in part by a grant from the Lily Auchincloss Foundation, Inc.

### **Modern Monday: Ellen Cantor's *Pinochet Porn***

Monday, October 31, 2016 | 7:00pm

Roy and Niuta Titus Theater 2

The Museum of Modern Art

11 West 53 Street

New York, NY 10019

[moma.org](http://moma.org)

This event will premiere *Pinochet Porn* (2008-16), followed by a discussion between Lia Gangitano, Founding Director of Participant Inc.; filmmaker John Brattin; and Stuart Comer, Chief Curator, Department of Media and Performance Art at MoMA.

### **Forthcoming Publication**

Cantor's film *Pinochet Porn* will be the subject of a forthcoming publication of the same title, drawing on the work, approach, collaborations, and friendships integral to the process of making the film. The book brings together contributions by Dodie Bellamy, Jonathan Berger, Ellen Cantor, John Cussans, Lia Gangitano, Joseph Grigely, and editors Fatima Hellberg and Jamie Stevens. *Pinochet Porn* is published by Künstlerhaus Stuttgart, the CCA Wattis Institute for Contemporary Arts and Sternberg Press, and scheduled to be released in Spring 2017.

### **The Estate of Ellen Cantor**

Inquiries regarding the multi-venue collaboration and the Estate of Ellen Cantor should be directed to Lia Gangitano.

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## ***Upcoming EAI Events***

### **Charlotte Moorman: Rarely Seen Television Performances**

**Thursday, October 20, 2016 | 6:30pm**

This screening will present rare documentation of groundbreaking performance artist Charlotte Moorman's performances for and with television and video, including *26'1.1499" For A String Player*, in which she collaborated with Nam June Paik and Jud Yalkut to stage John Cage's composition for broadcast television. Introduced by **Barbara Moore**, independent scholar and a close associate of Moorman's.

Organized by EAI and co-sponsored by [NYU's Grey Art Gallery](#), in conjunction with the exhibition *A Feast of Astonishments: Charlotte Moorman and the Avant Garde, 1960s-1980s*.

### **Antoni Muntadas and Marshall Reese: *Political Advertisement IX 1952-2016***

**Friday, November 4, 2016 | 7:00pm**

SVA Theatre  
33 West 23rd Street  
New York, NY 10011  
[svatheatre.com](http://svatheatre.com)

For 32 years, artists Muntadas and Reese have been compiling a history of presidential campaign spots following the evolution of political advertising from its beginnings in 1952 to the present. *Political Advertisement* is a personal vision of how politics and politicians are presented through the medium of TV. For the past nine general elections, the artists have premiered the latest version of the tape in a public presentation, followed by a discussion about the impact of campaign advertising. This year author Michelle Goldberg, senior contributing writer to *Slate.com*, will moderate a discussion on the role of advertising in the 2016 election. Her work has also appeared in *The New Yorker*, *Rolling Stone*, *The Nation*, *The Guardian (UK)* and *The New Republic*.

The screening will take place at the [School of Visual Arts Theatre](#), located at 333 West 23rd Street and is a shared presentation by the School of Visual Arts and Electronic Arts Intermix.

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## ***Special EAI Membership Offer***

**Join now and receive three extra months of Membership benefits!**

Become a Friends of EAI Member at one of five levels and enjoy a range of wonderful benefits, including complimentary tickets to EAI on-site public programs and special access to the artists and works in the EAI collection.

Membership helps to support our programs and services, including our online resources, educational outreach, and vital preservation activities. By becoming a Friend of EAI, you support the future of media art and artists.

Memberships begin at \$40 (\$25 for students). For more information, and to become a member, please visit: [\*\*www.eai.org/cartMembership.htm\*\*](http://www.eai.org/cartMembership.htm)

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## **AboutEAI**

Celebrating our 45th anniversary in 2016, Electronic Arts Intermix (EAI) is a nonprofit arts organization that fosters the creation, exhibition, distribution, and preservation of moving image art. A New York-based international resource for media art and artists, EAI holds a major collection of over 3,500 new and historical media artworks, from groundbreaking early video by pioneering figures of the 1960s to new digital projects by today's emerging artists. EAI works closely with artists, museums, schools and other venues worldwide to preserve and provide access to this significant archive. EAI services also include viewing access, educational initiatives, extensive online resources, technical facilities, and public programs such as artists' talks, screenings, and multi-media performances. EAI's Online Catalogue is a comprehensive resource on the artists and works in the EAI collection, and features expansive materials on media art's histories and current practices: [\*\*www.eai.org\*\*](http://www.eai.org)

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