

RELATED FILM SCREENINGS

We enjoy asking the artists exhibiting in the gallery what films they would like to have screened in our cinema to coincide with their exhibition. The selections are sometimes surprising but also consistently illuminating of their practice.

Mad Max

Tue 11 January, 20:00

Dir. George Miller / Australia, 1979 / 93 minutes / 18

A young Mel Gibson becomes a star in one of the ultimate vigilante movies. As the trailer states: "on the abandoned highways of tomorrow where law is another word for vengeance".

Apocalypto

Tue 18 January, 20:00

Dir. Mel Gibson / USA, 2006 / 138 minutes / 18

Director Mel Gibson's Mayan odyssey is "pathologically brilliant. It is bizarre, stomach-turningly violent and frequently inspired ... a visionary excursion into an audaciously imagined world ..." (Peter Bradshaw, The Guardian).

Two Lane Blacktop

Tue 8 February, 20:00

Dir. Monte Hellman / USA, 1971 / 102 minutes / 15

Hellman's cult road movie starring musicians James Taylor and Dennis Wilson "captures the death of 1960s idealism, and shows how it hardly even reached the roadsides of middle-America. It journeys beyond cool, into nihilism." (Alastair McKay, Uncut).

The Animals Film

Tue 15 February, 20:00

Dir. Myriam Alaux & Victor Schonfeld / UK, 1981 / 120 minutes / 15

This landmark documentary, narrated by Julie Christie, helped open the world's eyes to the horrors of animal cruelty. Thirty years on, it has lost none of its power to "transform the entire sensibility of an audience". (Alan Brien, Sunday Times).

Keep up to date with the very latest news and information from DCA by visiting our website, www.dca.org.uk.

EXHIBITION GUIDE

jonathan horowitz minimalist works from the holocaust museum

27 november 2010 - 20 february 2011

admission free

Jonathan Horowitz (b. 1966) is one of the most important American artists of his generation. Here, key works from the last twenty years are combined with newly-commissioned artworks, displaying an artist with a sharp, radical mind who cuts through our safety nets with defiant and brilliant art.

Based in New York, Horowitz works across mediums, combining the imagery and ambivalence of pop art with the engaged criticality of conceptualism. His work is highly regarded for tackling contentious political issues of the present day, as well as the political silences of post-war art. DCA is delighted to be the first public institution in the UK to give Horowitz a major solo exhibition.

Minimalist Works from the Holocaust Museum takes as its focus the function and use of art, particularly minimalist art, in relation to socio-political reality.

A new body of work made by Horowitz is his response to works by the artists Sol LeWitt, Richard Serra, Ellsworth Kelly and Joel Shapiro. Those artists were commissioned for The United States Holocaust Memorial Museum, Washington and dedicated to the memory of this devastating, immense atrocity. It is a brave, seemingly subversive act on the part of the artist to critique his artistic forebears but it is also the act of an artist questioning the past to ascertain his place in the present.

A publication documenting the artworks within the exhibition is in preparation and will be available in early 2011. A lithographic print has been produced in the DCA Print Studio and is available to view in our Information Space.

DCA

Dundee Contemporary Arts

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Exhibition open
Tue-Sat 10:30-17.30
Sun 12:00-17:30
Open late Thu until 20:30

Dundee Contemporary Arts is supported by



Sadie Coles HQ
Gavin Brown's Enterprise

WORKS IN THE EXHIBITION

GALLERY ONE

الاثنين – الأحد | (monday – sunday), 1996 / 2010

Single-channel video
Seven DVDs, changed daily

mon. – sun., 1996 / 2010

Single-channel video Seven DVDs, changed daily

A work simply stating the given day. Two versions, one English, one Arabic, one within and one outwith the galleries.

Pink Tank, 2005 / 2010

Inkjet photo mural, vinyl car magnet

Pasted to the wall, full size, a US Tank confronts the visitor upon entry. The image is sourced from the internet so loses resolution as it is blown up. Affixed to the tank is a pink ribbon car magnet symbolising breast cancer awareness. Along with yellow "Support Our Troops" ribbons, the pink ribbon magnet proliferated in the US as a decoration for cars during the Iraq war, as if to say breast cancer is to women as war is to men.

Apocalypto Now, 2009

Single-channel video installation supported by carbon neutral energy
DVD, recycled boarding, solar panels
Duration: 20 minutes

A brilliantly edited film comprising of found footage that spins a thread between fictional disaster and apocalyptic movies and actual climate change and places Mel Gibson at the eye of the storm. His subsequent rants earlier this year only adds to the currency of this work. The work sets out to be carbon neutral by being powered by renewable energy and by being housed in a booth of recycled boarding, carpet and seating.

FREE TALKS & EVENTS

Jonathan Horowitz Lecture

Wed 24 November, 12:00, Dalhousie Lecture Theatre, University of Dundee
A unique opportunity to hear the artist talk about his practice. The lecture is presented in association with Duncan of Jordanstone College of Art and Design.

Curator's Tour

Thu 2 December, 18:30, DCA Galleries
An insightful tour of the Jonathan Horowitz exhibition and discussion with Graham Domke, Exhibitions Curator, DCA.

((Echo))

Thu 9 December, 18:30, DCA Galleries
Short presentations from local artists responding to the exhibitions in DCA. Each participant will relate their own artistic practice and personal thoughts to the work on view and will show images and clips from across a wide variety of media sources. Email louisa.preston@dca.org.uk for more details.

Kirsten Lloyd: *Flash Points: Politics of Transgression in Contemporary Art*

Thu 13 January, 18:30, Meeting Room, Level 5, DCA
Associate Curator of Stills Gallery, Edinburgh, Kirsten is a PHD candidate in Art History at Edinburgh University. Her most recent exhibition, *The Ethics of Encounter* included works by François Bucher, Dani Marti and Walid Raad.

James Williams: *Shock Treatment Now - but who, how and where?*

Thu 20 January, 18:30, Meeting Room, Level 5, DCA
Professor James Williams lectures on Philosophy at the University of Dundee. We are delighted to welcome James back after he provided an illuminating lecture in response to the Thomas Hirschhorn exhibition last year.

Craig Wight: *Dark Tourism - From Death Camps to Disgraced Monuments*

Thu 27 January, 18:30, Meeting Room, Level 5, DCA
Craig Wight is a Business Development Consultant at Glasgow Caledonian University. Craig has been carrying out fascinating research into dark tourism and disgraced monuments.

Critical Forum

Thu evenings, 18:30, 2 & 9 December, 13, 20 & 27 January & 3 February, Meeting Room, Level 5, DCA
A project set up to share debate around DCA's exhibitions and support the voicing of various perspectives. Led by Tracey McConnell-Wood, participants will critically engage with Horowitz's challenging and rewarding exhibition. The group will attend the related talks and events and then present their responses on 3rd February at 18:30. Email community.education@dca.org.uk for more information.

**Contribution Cube
(People for the Ethical Treatment of Animals), 2004 / 2010**

**Contribution Cube
(Palestine Red Crescent Society), 2004 / 2010**

**Contribution Cube
(Behind the Mask), 2004 / 2010**
Plexiglass vitrine, vinyl sticker, wood base

New versions made for the Animal rights charity PETA (People for the Ethical Treatment of Animals), The Palestine Red Crescent Society who provide medical and health care to the Palestinian people and Behind the Mask, which strives to promote mainstream acceptance for lesbian, gay, bisexual, transgendered and intersex (LGBTI) interests, and to change negative attitudes towards homosexuality and same sex traditions in Africa. Playing off the aesthetics of the minimalist acrylic cube in an art setting, both *Tofu on Pedestal* and the *Contribution Cubes* share aesthetic similarities to minimal artworks themselves. Information about each of the charities is displayed in separate hand-outs and your donations will be sent to the charities at the end of the exhibition... please be generous.

Beige Wall, 2010
Designated area painted beige with one inch brush.

Sol LeWitt (b. 1928/d. 2007) was famous for specifying his wall drawings executed by his “orchestra of calligraphers.”² For DCA, Jonathan recruited three students from Duncan of Jordanstone College of Art and Design and gave them the freedom to interpret the simple instruction to “Apply a single coat of beige paint to designated area using a one inch brush.” The artist would like to thank Hannah Champion, Ross Fleming and Holly Yeoman for their undertaking which is more Dubuffet or Twombly than LeWitt.

Untitled (Support Art About Nothing and Maintain the Status Quo), 2005
Vinyl sticker

A large scale white ribbon that deftly subverts the proliferation of ribbons that represent the embodiment of showing you care for a cause, by being almost invisible. Also, as the title states, a critique of blank, formal art, that has nothing to say.

Untitled (Arbeit Macht Frei), 2010
Steel, oil paint

A recreation of the notorious *Arbeit Macht Frei* sign from Auschwitz in the state in which it was recovered after being stolen and cut-up.

The artwork marks the uncertain moment when the sign was stolen; had it been done as a prank, for scrap metal, or by neo-Nazis? (which turned out to be the case). The work raises the questions: what does it mean to desecrate a symbol of evil; what does it mean to restore a symbol of evil, and what does it mean to make a copy of a symbol of evil? There are at least two other replicas of the *Arbeit Macht Frei* sign, and one is at the Holocaust Museum in Washington.

Mel Gibson Story, 2010
Five archival pigment prints

A movie poster for *Mad Max* (starring a young Mel Gibson) morphs into *Apocalypto* (directed by the older Mel Gibson). The caption for the *Apocalypto* poster, “No one can escape his destiny,” takes on autobiographical implications, as the virile Mad Mel from the future becomes the limp, exhausted figure from *Apocalypto*, overtaken by personal demons from the past.

Countdown, 1995
Single-channel video
Duration: 125 minutes

The Jonathan Demme directed film *Philadelphia* starring Tom Hanks plays in its entirety and can be heard fully but is only partially visible through an ever increasing number on screen. The number is the running tally of the visual edits in the film but serves as a number representing the spread of the HIV/AIDS virus or of people succumbing to the illness. *Philadelphia* was the first mainstream Hollywood film to address HIV/AIDS.

White Rainbow American Flag for Jasper in the Style of the Artist's Boyfriend, 2007

Acrylic and glitter on linen
Courtesy Andrew and Stephanie Hale

A painting acknowledging the influence of the pop artist Jasper Johns and his signature flag paintings and his closeted relationship with Robert Rauschenberg. This contrasts with Jonathan's own relationship with Rob Pruitt and Rob's signature glitter style in his well-known panda paintings. The rainbow stripes also refer to the Pride flag of the LGBT movement.

Pillow Talk Bed, 2002

Mattress, white sheets, pillows, varying silk-screened cases, wood pedestal

The changing pillows feature names of famous “partnerships”, often of the same sex, and *Pillow Talk* is a reference to Rock Hudson and Doris Day’s on-screen partnership, from an era when virtually no same sex couples were publicly acknowledged. Placing the minimalist form of a mattress on a pedestal, *Pillow Talk Bed* makes the private realm public, conjuring all that happens in a bed from birth to love to death.

Tofu on Pedestal in Gallery, 2002

Tofu, water, glass dish, wood pedestal

A small monument to the curd of the soy bean. Tofu is a staple of a vegan/vegetarian diet, providing an alternative to meat and dairy based diets synonymous with cruelty to animals. A white cube atop a white cube within a white cube.

Man, 2010

Magazine in bronze frame, inkjet photo mural

A framed copy of *Art in America* with a component of Joel Shapiro’s *Loss and Regeneration* on the cover, and a wallpapered enlargement of a man who happened to be walking behind the Shapiro sculpture when the cover photo was snapped. The frame is made in bronze by the fabricators who made the original Shapiro sculpture. The man dwarfed by the monumentality of the sculpture and the Holocaust Museum is scaled back up to a human size, replacing Shapiro’s tragic everyman with an oblivious anyman.

GALLERY TWO**Crucifix for Two, 2010**

Douglas Fir

A Crucifix for Two is a longstanding motif for the artist. On this occasion the form is intended to also evoke the work of Joel Shapiro whilst utilising a favoured material of another minimalist sculptor - Donald Judd. The Douglas Fir is from a local, sustainable source and is used to make a double crucifix, Horowitz’s signature symbol of sexual oppression and romantic martyrdom.

Pink Curve, 2010

Fibreglass, acrylic paint

Inspired by an Ellsworth Kelly white fibreglass sculpture in The Holocaust Museum, Jonathan’s translation takes the original out of the closet and turns it into something more triumphant. But of course the pink triangle also marked out homosexuals in Nazi Germany so brings the issue of that minority in that holocaust to the fore.

Art Delivers People, 2010

Single-channel video

Duration: 7 minutes

A video work revisiting *Television Delivers People* by Richard Serra and Carlota Fay Schoolman which lambasted popular television. Horowitz utilises a 50” LCD screen monitor for his gallery-set treatise on how art delivers people and instead of the original’s muzak, uses an organ piece by Philip Glass – a contemporary of Serra et al and composer of minimalist works. *Television Delivers People* is not part of the Holocaust Museum’s collection but Horowitz has taken the liberty of selecting this work for his own ends and ignored *Gravity* - Serra’s work from the museum.