

DCA is proud to present a new exhibition which has been curated by Lynne Cooke, Chief Curator at Dia Center for the Arts in New York.

Ellipsis features photography, film and video from the 1970s and the early 1980s by Chantal Akerman (b. 1950), Lili Dujourie (b. 1941) and Francesca Woodman (1958–81). This is the first joint exhibition of their work, curated by Lynne Cooke, Chief Curator at Dia Center for the Arts in New York.

Lynne Cooke writes:

Although born ten years apart and in very different circumstances, the three artists featured in this exhibition each profited from the turn to still photography, and other lens-based technologies – film, slide projection and the newer medium of video – that dominated vanguard art practice in the late 1960s.

Taking themselves – their bodies and their immediate circumstances – as their point of departure, during the 1970s all three made performative work for the camera. Tellingly, the sites they favoured were mostly their own studios or domestic interiors. Beyond this quite evident concurrence of interest in the self as both artist and model, as subject and object of the gaze, there runs a deeper if more elusive thread that links their art from this period. Less a mood than a state of being, or frame of mind, its content could be described in existential terms as the estranged relation of the female subject to her world; in the terminology of current critical discourse, their abiding preoccupations centered on the construction and representation of identity.

The words *Hommage à* followed by an ellipsis (...) form the title of the first five of the seventeen videos Lili Dujourie produced between 1972 and 1981. Numerous names come to mind to complete this phrase, among them the Italian filmmaker Michelangelo Antonioni. Of particular interest to this exhibition is the proposal of a relation between the artworks of Akerman, Dujourie and Woodman and the films of Antonioni. The fragility and precariousness of his principal characters is evidenced in the ways in which their identities seem to split, double or dissipate so that each becomes unable to find coherence in a shifting amorphous world, and so verges on alienation. Through a signature language centered in an innovative treatment of space and time, Antonioni forged new formal and conceptual means to explore the identities of his subjects, means which resonate tellingly in the works of these three artists.

Ellipsis premiered at Museo Tamayo in Mexico City in October 2007 and Lund Konsthall in February 2008. DCA is the only other venue for this prestigious exhibition. The exhibition is accompanied by an illustrated catalogue with new essays by Lynne Cooke and Jan Avgikos.

Films

DCA have developed a new programme strand whereby the curatorial team select a series of screenings that has a relationship to the gallery exhibition.

L'ECLISSE

Tue 10 June: 6:00pm

Michelangelo Antonioni, Italy/France, 1962 125 minutes

Written by Claudio Carvalho

In the suburb of Rome, the translator Vittoria breaks her engagement with her boyfriend, the writer Ricardo, after a troubled night. Vittoria goes downtown to meet her mother, who is addicted to the Stock Market, and she meets the broker Piero in a day of crash in the Stock Market. The materialist Piero and the absent Vittoria begins a monosyllabic relationship.

STILL LIFE

Tue 3 June, 6:00pm

Zhang Ke Jia, China, 2006 111 minutes

Written by Perry Yu

Coalminer Han Sanming comes from Fengyang in Shanxi to the Three Gorges town Fengjie to look for his ex-wife whom he has not seen for 16 years. The couple meet on the banks of the Yangtze River and vow to re-marry. Nurse Shen Hong also comes to Fengjie from Taiyuan in Shanxi to look for her husband who has not been home for two years. The couple embrace each other and waltz under the imposing Three Gorges dam, but feel they are so apart and decide to divorce. The old township has been submerged, while a new town has to be built. Life persists in the Three Gorges – what should be taken up is taken up, what should be cast off is cast off.

OFFICE KILLER

Tue 17 June: 6:00pm

Cindy Sherman, 1997

Written by Mike Myers

The internationally respected photographer Cindy Sherman directs her to-date only feature film.

When Dorine Douglá's job as proofreader for *Constant Consumer* magazine is turned into an at-home position during a downsizing, she doesn't know how to cope. But after accidentally killing one of her co-workers, she discovers that murder can quench the loneliness of her home life, as a macabre office place forms in her basement, populated by dead co-workers.