



ELI AND EDYTHE **BROAD ART MUSEUM** MICHIGAN STATE UNIVERSITY

September 29, 2015

First Major Museum Exhibition Exploring 50 Years of Video Art Premieres at The Eli and Edythe Broad Art Museum at Michigan State University (Broad MSU) Beginning October 17

***Moving Time: Video Art at 50, 1965–2015* marks one of the final exhibitions conceived by Michael Rush, The Museum’s Founding Director and Pioneering Scholar of the Medium**

East Lansing, MI – On October 17, Broad MSU opens a major exhibition exploring the development of video art beginning five decades ago to the present day. Taking over two floors of the Museum’s Zaha Hadid-designed building, *Moving Time: Video Art at 50, 1965–2015* traces the impact various artists have had on the art form—from its birth in the 1960s with artists Andy Warhol and Nam June Paik, to the performative work of influential women artists such as Joan Jonas, to the lesser-known works of international emerging artists continuing to push the medium forward today. On view through February 14, 2016, the exhibition is one of the final shows envisioned by Broad MSU Founding Director Michael Rush prior to his passing earlier this year, and is curated by Caitlín Doherty, Broad MSU Curator and Deputy Director of Curatorial Affairs.

Rush was internationally recognized for his observations of, and pioneering publication on, video art (*Video Art*, 2003, 2007). His vision for *Moving Time* was guided by the belief that, given the ubiquity of all manner of videos in contemporary society, it is of growing importance to focus on the history and progress of video as an art form, as practiced by visionary artists from around the globe.

“The trajectory of video art is expansive and the form has the unique ability to embrace a kaleidoscope of artistic ideas—from the abstract to the performative, the conceptual to the documentary. Video art has become one of the most significant mediums to emerge over the past half-century, and artists across the globe are constantly moving it forward—evolving and departing from the innovative and experimental work of their predecessors,” said Caitlín Doherty. “Video pervades our daily lives as never before and so now, it is perhaps more important than ever to distinguish video art as an art form and celebrate the artists who use it to explore the world we live in. We hope this exhibition both honors our Founding Director Michael Rush’s vision and provides our visitors with insight into a medium that proliferates throughout the art world today.”

Video technology—once dominated solely by the film and television industry—first became accessible to visual artists in the mid-20th century, in the form of more affordable and easy-to-use portable devices. In just 50 years, the medium has been leveraged by artists across the globe to blur the boundaries between traditional artistic practices and inventive new methods of storytelling. Utilizing three galleries and two floors within the Museum, *Moving Time* will ask visitors to both contemplate the progression of video art over time and simultaneously put works from various time periods in dialogue with one another. The entrance to the exhibition will feature five works from emerging, international contemporary video artists—including Sam Jury, Michelle Handelman, and Weng Yunpeng. Each artist will showcase his or her work alongside one ‘historic’ work they cite as having been of particular influence to them during the course of their career.

Additional highlights of the exhibition include:

- Seminal works by early pioneers—including:
 - Andy Warhol’s first double-projection film *Outer and Inner Space* (1965), one of the earliest examples of video installation art capturing actress and factory girl Edie Sedgwick interacting with a video recording of herself; and
 - Nam June Paik’s earliest video tape *Button Happening* (1965), recorded on the day he first acquired his Sony Portapak camera.

- An installation dedicated to the performative videos of women artists, exploring the role of the body, complexity of the mind, and inequalities fostered by both gender and political prejudice—including Marina Abramović's *AAA-AAA* (1978), Joan Jonas's *Vertical Role* (1972), and Martha Rosler's *Semiotics of the Kitchen* (1975).
- Groundbreaking contemporary works that create large-scale immersive experiences—including Julian Rosefeldt's *Asylum*, a nine-screen work exploring the stereotypes given to asylum-seekers across the globe—and that revisit and question the history of film as in Harun Farocki's *Workers Leaving the Factory* (1995).

Broad MSU will also organize several public and educational programs in conjunction with *Moving Time*. The *Broad Underground* series will present additional major video artworks by seminal artists, as well as experimental film, to broaden visitor engagement with the vast use of the medium. Each week, throughout the run of the exhibition, the series will showcase select films exploring a particular theme and will be followed by a Q&A session led by Michigan State University's Film Studies Program.

Following the closing of *Moving Time* at Broad MSU, the exhibition will travel to the China Central Academy of Fine Arts in Spring 2016.

About Michael Rush

Michael Rush, the founding director of the Eli and Edythe Broad Art Museum at Michigan State University and award-winning curator, author and critic, died at 65 on March 27, 2015 after a courageous two-year battle with pancreatic cancer.

Rush began his tenure at the Broad MSU in 2010 and was instrumental in opening the museum and in establishing its vision of exploring global contemporary culture and ideas through art. He was a prodigious essayist and art critic, a sought-after public speaker, and author of pioneering surveys, most notably *New Media in Late 20th-Century Art* (1999), *Video Art* (2003, 2007) and *New Media in Art* (2005), all published by Thames and Hudson.

From 2005 – 2009, Rush served as the director of the Rose Art Museum at Brandeis University near Boston, where he was widely recognized for his leadership during a controversial and successful effort to legally prevent the university from selling its collection and close the museum. He had received several awards for his curatorial work and in 2014 was awarded The Charles A. Gliozzo International Award for Public Diplomacy from the MSU Office of International Studies and Programs. Prior to his work in the art museum field, Rush was an experimental theater artist and, early in his career, was a Jesuit priest and psychologist.

About Caitlín Doherty

Caitlín Doherty was appointed Curator and Deputy Director of Curatorial Affairs at Broad MSU in Spring 2015. A respected international curator, scholar, and director, Doherty has engaged with artists, students, and members of local communities across the globe.

From 2012 – 2015, she served as Exhibitions and Speaker Curator at Virginia Commonwealth University in Qatar (VCUQatar), where she organized major exhibitions of international contemporary art and design, including *Confluence: Photographic-based work from the contemporary Middle East* (2014); *The Depths of Hope* (2014), by Egyptian-Sudanese artist Fathi Hassan; *Equilibrium* (2012), by Irish sculptor John O'Connor; and *The UP Factory* (2012), an interdisciplinary exhibition by Amsterdam-based international design company DROOG. Doherty also curated VCUQatar's *Crossing Boundaries Lecture Series*, featuring renowned contemporary artists, designers, and leaders within the artistic community including Ellen Lupton, Joachim Sauter, Francesco Bonami, Shirin Neshat, Marina Abramović, and Richard Serra.

From 2006 – 2008 Doherty worked as Director of Lismore Castle Arts, one of Ireland's leading contemporary art galleries, where she oversaw exhibitions featuring artists such as Michael Craig-Martin, Matthew Barney, Richard Long, and Nathalie Djurberg. She taught Art History, Design History and Museum and Gallery Studies at Waterford Institute of Technology from 2008 – 2010. In Ireland, Doherty also directed the interdisciplinary arts and cultural initiative *Artswave*, and acted as Visual Arts Coordinator for Garter Lane Arts Centre in Waterford. She has

published and lectured on contemporary art and museum practice, and holds degrees in Art History and Museum and Gallery Studies from The University of Edinburgh and The University of St. Andrews in Scotland.

Eli and Edythe Broad Art Museum at Michigan State University

Opened on November 10, 2012, the dynamic 46,000-square-foot museum serves as both a teaching institution and a cultural hub for East Lansing and the region. In keeping with MSU's commitment to applying knowledge to benefit society and further the global common good, the Broad MSU's program of original and traveling exhibitions; initiatives with living artists; performances; and educational offerings for students, faculty, and the community make the museum a center for questioning and understanding the modern world. With a collection containing 7,500 objects from the Greek and Roman periods through the Renaissance and on to the Modern, the Broad MSU is uniquely able to contextualize the wide range of contemporary art practices within a firm historical context. The museum is named in honor of Eli and Edythe Broad, longtime supporters of the university who provided the lead gift of \$28 million. For more information, visit www.broadmuseum.msu.edu.

Michigan State University

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