

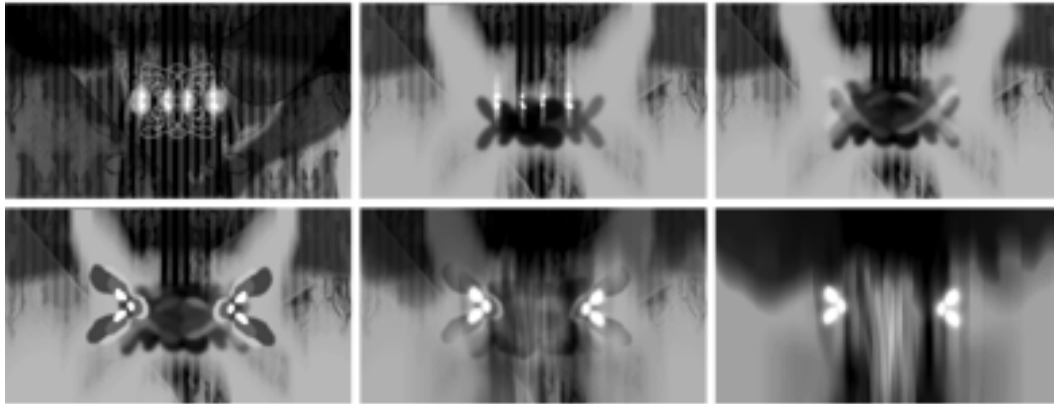


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Jeremy Blake Hypnotizes Times Square with New “Moving Painting” *Cowboy Waltz* on the Times Square Astrovision

**Complementary Installation of Artist’s Work on View
at the American Museum of the Moving Image**



May 22, 2003: Creative Time and Panasonic proudly present new work by acclaimed New York artist **Jeremy Blake** in *The 59th Minute: Video Art on the Times Square Astrovision*, **July 1 – September 30, 2003**. Blake’s new work, *Cowboy Waltz* (2003), a triptych of one-minute videos, will mark the thirteenth installment in the three-year series which has thus far included artists Thomas Struth, Fischli & Weiss, Mary Lucier, William Kentridge and others. In the heart of Times Square, Jeremy Blake’s ravishing abstractions will starkly contrast the ubiquitous and often blunt product placements in the world’s media capital.

Like all videos on *The 59th Minute*, *Cowboy Waltz* will air daily in Times Square on the NBC Astrovision by Panasonic on the last minute of every hour from 6:00 a.m. – 1:00 a.m. except between 7:00 – 9:00 a.m. and 6:00 – 7:00 p.m.

Coinciding with *Cowboy Waltz* on the Astrovision, the **American Museum of the Moving Image (AMMI)** in Astoria, Queens, will present *Jeremy Blake: Moving Images*, **June 20 – September 30, 2003**. During the initial and closing weeks of the Times Square installation, AMMI will debut Blake’s new work, *1906* (21 mins), which is also the basis for *Cowboy Waltz*. In the interim screenings, a selection of Blake’s work will be on a weekly rotation. Please visit www.movingimage.us for schedule details.



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On Thursday, **September 25** at 7:30 p.m., the Museum will present a Pinewood Dialogue with Jeremy Blake moderated by Carl Goodman, Curator of Digital Media at the American Museum of Moving Image. Blake will show both selections of, and offer commentary on, his work and answer questions from the audience. In honor of the Museum's fifteenth anniversary, this event will be free of charge to the public.

Cowboy Waltz

Named after an all-American Woody Guthrie instrumental, *Cowboy Waltz* is a three-part work rooted in the architecture and mythology of the Winchester Mystery House in San Jose, California, the eccentric gothic mansion of firearms heiress Sara Winchester. Blake blends the legend of the mansion (the widow believed that her home was haunted by the victims of Winchester firearms), historic 16-millimeter photographs of the house, florid ink drawings, and animated imagery making *Cowboy Waltz* a dreamlike environment drenched in pathos.

Cowboy Waltz appeals to a wide variety of associations, but is rooted in a linear—albeit abstract—narrative that starts outside the mansion and ends in an interior, psychological realm. Beginning with the witches' caps of the mansion, the camera moves out of the sunlight and inside the house. Subsumed in sensuous blue, a white, biomorphic form glows inside, slowly opens into a hole, and mutates into lurid and woozy zones of saturated color that resemble stains and watermarks, drip paintings, surrealism, psychedelia, and Rorschach inkblots. Without threat or morbidity, these viscous forms seem to reference Sara Winchester's troubled psyche in their evocation of the apparitions that terrorized her.

In the last frame, the camera leaves the mansion, scales the shingled roof back to the spires, and rests on a sun-dappled rainbow prism awash with traces of the colors encountered in the mansion. As Blake once described another work, the effect is of "waking up after a vivid dream and having the urge to explore what it meant." In the mediapolis of Times Square, Blake's bleeding drawings and shifting scrimms of color reflect the recesses of our mind both in the general sense and as we reel from the environment's sensorial bombardment. *Cowboy Waltz*, when witnessed in the heart of Times Square, is a sanctuary of abstraction.

Jeremy Blake

Not long after completing his MFA at Cal-Arts in 1995, Blake began showing work in important group exhibitions around the country and abroad. Highlights from this accomplished list include two Whitney *Biennials*, 2000 and 2002, and the San Francisco Museum of Modern Art. Blake's work is featured in such prestigious permanent collections as the Whitney Museum of American Art; San Francisco Museum of Modern Art; Museum of Contemporary Art, Los Angeles; and the San Diego Museum of Contemporary Art. The first part of his recent "moving painting" trilogy, *Winchester*, premiered last year at the Museum of Contemporary Art in San Diego. *Winchester* will also be featured, along with the second in the trilogy and Blake's most recent work, *1906*, in an installation at the Museo Nacional Centro de Arte Reina Sofia in Madrid,



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opening September 18, 2003. Blake's collaborations thus far have included working with director Paul Thomas Andersen (*Magnolia & Boogie Nights*) on hallucination scenes for *Punch Drunk Love* and working with Beck, the musician, on artwork for his recent album covers.

Jeremy Blake is represented by Feigen Contemporary Art in New York City, which will feature a show of his latest work including 30 new oil paintings, **October 30 – December 20, 2003**. For more information please visit www.feigencontemporary.com.

Creative Time

The 59th Minute, like all programs in Creative Time's 30 year history as a public arts presenter, surprises New Yorkers and visitors alike with fresh artistic content in surprising urban locales. From Times Square, the Brooklyn Bridge Anchorage, the skies over Manhattan, and the recent *Tribute in Light* (the temporary light memorial to 9.11.01) to storefronts, milk cartons, deli cups, and billboards, Creative Time supports artists in enlivening the New York cityscape. Times Square is the site of one of Creative Time's most renowned projects, *The 42nd Street Project*, for which the organization commissioned twenty artists in the summers of 1993 and 1994 to create works for derelict marquees and storefronts in Times Square during its redevelopment. Returning to Times Square, *The 59th Minute* exemplifies how public/private partnerships can invigorate the urban landscape and enhance New York City. For more information on Creative Time please visit www.creativetime.org.

American Museum of the Moving Image

The American Museum of the Moving Image is the only museum in the United States devoted to exploring the creative process behind movies, television, and digital media, and to examining their impact on culture and society. The Museum offers exhibitions, screenings, lectures, and education programs, and maintains the nation's largest permanent collection of moving image artifacts. The Pinewood Dialogues, an ongoing series of in-depth conversations with creative talents involved in film, television, and digital media, are made possible by a generous grant from the Pinewood Foundation. Moving Image is located at 35th Avenue and 36th Street in Astoria, Queens. Subway: R or V trains (R or G on weekends) to Steinway Street or N train to 36th Avenue. **Gallery hours: 12 noon to 5:00 p.m., Wednesday through Friday, 11:00 a.m. to 6:00 p.m., Saturday and Sunday.** For further information, please visit www.movingimage.us.

Panasonic

The NBC Astrovision by Panasonic is the visual centerpiece of New York City's Times Square, the "Crossroads of the World." Measuring nearly three stories high and four stories wide, the screen, which contains 1.5 million light-emitting diodes (LEDs), is capable of displaying more than one billion shades of color. Each year, millions of people see the Astrovision either on television, in the movies, or when they visit Times Square. And every New Year's Eve, the landmark video screen helps more than 500,000 Times Square revelers count down the famous



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ball drop. Panasonic is the best known brand of New Jersey-based Matsushita Electric Corporation of America, which is the principal North American subsidiary of Matsushita Electric Industrial Co., Ltd. (MEI) (NYSE: MC). Additional information can be found by visiting www.panasonic.com.

Creative Time Projects:

What is What: Creative Time's www.whatiswhat.com is an expository website on the practice of artist, **Bill Shannon** featuring video footage from a series of live street performances commissioned by Creative Time, as well as insight into the Crutchmaster's multivalent methodology.

Art on the Plaza, July 2003: Creative Time presents work by artist **Zhang Huan**, the third installation of the long-term public sculpture series on the Plaza of The Ritz-Carlton New York, Battery Park.

The Häagen-Dazs Central Park Spectacular Featuring Light Cycle, September 15, 2003: Creative Time presents a pyrotechnic project by artist **Cai Guo-Qiang**. See a spectacular 1,000 foot circle of light above Central Park that symbolizes renewal in celebration of the Park's 150th anniversary.

*Photo: Jeremy Blake Courtesy of Feigen Contemporary Art.