

**MoMA PRESENTS THE FIRST U.S. SURVEY OF AERNOUT MIK'S MOVING IMAGE INSTALLATIONS, WHICH UNIQUELY BLEND ELEMENTS OF FILMMAKING, SCULPTURE, AND ARCHITECTURE**

**Eight Innovative Works to Be Displayed in Gallery and Non-Gallery Spaces Throughout Museum**

***Aernout Mik***

**Various Locations throughout the Museum**

**May 6 - July 27, 2009**

**Press Preview:** Tuesday, May 5, 2009, 10:00 a.m. to 12:00 p.m.  
RSVP to [pressoffice@moma.org](mailto:pressoffice@moma.org)

**NEW YORK, April 27, 2009**—The Museum of Modern Art presents the exhibition *Aernout Mik*, the first North American survey of the artist's work. Mik (Dutch, b. 1962) is distinguished for his ability to combine, shift, and transform artistic practices by creating installations that integrate moving images, sculpture, and architecture into single constructions. Eight of the artist's works are installed in gallery and non-gallery spaces throughout the Museum, ranging from Mik's first filmed work *Fluff* (1996) to *Schoolyard* (2009), which was commissioned by the Museum for the exhibition. *Aernout Mik* is organized by Laurence Kardish, Senior Curator, with Kelly Sidley, Curatorial Assistant, Department of Film, The Museum of Modern Art, and is on view from May 6 to July 27, 2009.

Silent, looped films are the focus of each installation, which often include a structure specifically built to display Mik's moving images. In these films the artist implies current societal issues, from economic crises and immigration struggles to parliamentary clashes and outright warfare. Although Mik's films appear to document actual events, the scenes are often fully staged by the artist, challenging viewers' systems of belief and interrogating basic cinematic concepts of narrative and realism. As incidents unfold in silence, very little becomes clear. No characters are introduced, no plots develop, and no boundaries are defined, making it difficult to interpret the content and context of each circumstance.

Mr. Kardish states: "Aernout Mik is an artist who exemplifies the fluidity of boundaries. With his moving-image installations, Mik creates a kinesthetic relationship between the installation and viewer, who immediately absorbs the geography of the piece, the curious nature of the structure itself, and the compelling images that occupy the volume Mik has created."

The single-screen floor piece *Middlemen* (2001) confronts visitors as they enter the main lobby of the Museum from 53<sup>rd</sup> Street. Approximately 36 feet in length and seven feet tall, the construction inevitably choreographs viewers, both in determining where they stand and how they engage both with other observers of the work and the moving images themselves. In the film

component of *Middlemen*, Mik portrays a stock market floor or commodities exchange peopled with workers who appear to be nervously awaiting something unknown. Capturing the internal anxieties of these “middlemen,” the camera’s movements—long pans mixed with close-up details that jump to wider views of the room—mimic the motions of the bodies and emphasize the jittery atmosphere felt within the space.

At the other end of the lobby, the single-channel video installation *Osmosis and Excess* (2005) hangs near the Museum’s main information desk. The work opposes detailed views of two very different settings: a mega-pharmacy in Tijuana, Mexico, and a car-strewn landscape just outside that city. Although these two scenes appear to be opposites, similar imagery connects them, emphasizing the tangled relationship between consumers and their waste.

The installation *Vacuum Room* (2005) is on view in the Special Exhibitions Gallery on the second floor. *Vacuum Room* is a freestanding architectural structure featuring a six-channel film projected onto screens inserted into the walls, creating an interior space scattered with floor pillows and chairs for viewers to sit upon. The work documents an ambiguous conflict among a band of rebels within a legislative or judicial chamber—but as with most of Mik’s works, the exact setting of the film is left unclear. While each channel features moving images from a different stationary camera set within the legislative chamber, the images do not follow a linear sequence. *Training Ground* (2006), also on display within the same gallery, is a freestanding architectural structure holding a two-channel projection. The film portrays uniformed guards performing field exercises; yet the actions of the film eventually and slowly reverse, with those in power and those submitting to power becoming blurred.

The newly commissioned *Schoolyard* (2009), on view outside the Special Exhibitions Gallery, is a two-channel video installation set at a vocational high school in The Netherlands. After the school has been evacuated for an unspecified reason, groups begin to form outside, including students of various ethnic backgrounds, including Dutch, Turkish, Surinamese, and Moroccan. In turn, various processions arise, with participants either celebrating ecstatically or mourning together, erupting in brief flashes and then just as quickly subsiding. Also on the second floor, the single-channel video installation *Scapegoats* (2006) comprises a freestanding screen that sits directly on the ground. It is set in an unspecified sports arena, where military operations dominate the entire atmosphere, from combat trucks parked inside the structure to frequent displays of weaponry.

*Raw Footage* (2006) is on display in the Museum’s Roy and Niuta Titus 1 Theater Lobby Gallery. This two-channel film installation marks a turn for the artist. Instead of devising scenarios and shooting the imagery himself, Mik used materials from newsreels documenting the civil war in Yugoslavia. Mik often pairs related subjects side-by-side, ranging from soldiers loading and firing their guns to visual records of their off-duty hours as they nap and listen to music. This work retains the sound from the original news tapes, and is the only work with audio in the exhibition.

Mik's 1996 single-channel video, *Fluff*, will be installed on the 6<sup>th</sup> and 4<sup>th</sup> floors. It will also be shown 24 hours a day on a monitor visible from the sidewalk near the 11 West 53<sup>rd</sup> Street film entrance. Shot in super 16mm, *Fluff* proceeds in a series of stationary shots. As a small cast meanders through what appears to be a warehouse filled with plastic-wrapped furniture and shipping pallets, wads of fluff inexplicably pelt their bodies.

**SPONSORSHIP:**

The exhibition is made possible by The Contemporary Arts Council of The Museum of Modern Art and the Mondriaan Foundation, Amsterdam.

Additional support is provided by The International Council of The Museum of Modern Art in honor of M. Joseph Lebowitz and by the Consulate General of the Netherlands in New York.

**ABOUT THE CURATOR:**

**Laurence Kardish** is Senior Curator in the Department of Film, The Museum of Modern Art. Kardish joined the Museum in 1968 to develop *Cineprobe* devoted to avant-garde and independent cinema which has evolved into the current series *Modern Mondays*. Among the hundreds of monographic exhibitions organized by Kardish are retrospectives of the works of Kim Ki-Duk (2008), Luis Buñuel (2000), Alfred Hitchcock (1999), Rainer Werner Fassbinder (1997), Agnes Varda (1997), Melvin Van Peebles (1989), John Cassavetes (1980), Stan Brakhage (1971), and Shirley Clarke (1971). Kardish organized the first exhibition of African cinema in the U.S. – *Senegal: Fifteen years of an African Cinema* in 1976. And among the synthetic shows he organized are *Junction and Journey: Trains and Films* (1991) and *The Death of Film* (2000), examining the shift from analogue to digital motion picture making. He has been a member of the New Directors/New Films Selection Committee since its inception in 1972, and was the Coordinator for the Museum's *Projects* series from 1999 to 2005.

**Kelly Sidley** is a Curatorial Assistant in the Department of Film, The Museum of Modern Art. Ms. Sidley joined the Museum in 2006.

**PUBLICATION:**

The MoMA publication *Aernout Mik* is a vivid exploration of the artist's work and process. Laurence Kardish discusses the unique creative aspects of Mik's installations that extend the traditional boundaries of media, and Michael Taussig, professor of anthropology at Columbia University, investigates how the artist's work changes viewers' perception of reality while reinforcing the norms of visual culture. Abundantly illustrated with stills and the artist's own drawings, *Aernout Mik* features detailed descriptions of installations, an exhibition history, and a bibliography, making it the most comprehensive volume about Mik and his work available in English. *Aernout Mik* is published by The Museum of Modern Art and will be available in May at MoMA Stores and online at [www.momastore.org](http://www.momastore.org). It is distributed to the trade through Distributed Art Publishers (D.A.P.) in the United States and Canada, and through Thames + Hudson outside North America. Paperback, 7.5 x 10 in.; 96 pages; 57 color illustrations. Price: \$24.95.

**PUBLIC PROGRAMS:**

On Wednesday, May 6, 2009, at 6:30 p.m. in the Celeste Bartos Theater 3, MoMA hosts the program **Who's a Filmmaker? Cinema beyond the Darkened Room**, which examines the fluidity of boundaries in film. Art and film critics and museum curators address the idea of cinema in the art world, where attitudes toward the moving image seem to differ from those toward "movies." The panel will include Eleanor Heartney, contributing editor to *Art in America* and *Artpress*, the film critic Amy Taubin, and Donna De Salvo, chief curator of the Whitney Museum of American Art. Laurence Kardish, Senior Curator, Department of Film, and organizer of the exhibition, moderates a conversation.

On Monday, May 11, 2009 at 7:00 p.m., MoMA hosts a conversation between Aernout Mik and MoMA Director Glenn Lowry in The Roy and Niuta Titus Theater 2. The talk will cover the artist's practice as well as the current installation at MoMA. The participants will address the exhibition's unusual format, as well as emphasize the installation's architectural and sculptural elements, designed in light of its moving-image components. The conversation will be introduced by Laurence Kardish, and is part of the Museum's *Modern Mondays* series.

Tickets for each (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased online, or at the lobby information desk and the Film desk.

**MoMA WEBSITE:**

An online exhibition will provide a dynamic presentation of the eight works included in *Aernout Mik*, including an interactive map of the Museum with the locations of each installation, explanatory text, and image stills from the exhibition. The site will launch May 6, 2009. [www.moma.org/aernoutmik](http://www.moma.org/aernoutmik)

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**For downloadable high-resolution images, register at** [www.moma.org/press](http://www.moma.org/press).

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**MoMA Monday Nights:**

MoMA will remain open until 8:45 p.m. on selected Mondays, giving visitors extended hours to view special exhibitions and the museum's collection. The evenings will include entertainment and a cash bar. Regular admission applies. The museum will stay open from 10:30 to 8:45 on the following Mondays: May 4 and June 8.

**Public Information:**

The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019  
Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m.  
Closed Tuesday  
Museum Admission: \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free for children 16 and under. Free for members.  
Admission includes admittance to Museum galleries and film programs.  
Free admission during Target Free Friday Nights 4:00-8:00 p.m.  
The public may call 212/708-9400 for detailed Museum information. Visit us on the Web at [www.moma.org](http://www.moma.org).