

LEADING EXPERIMENTAL FILM DIRECTOR DAVID GATTEN VISITS TO INTRODUCE THREE PROGRAMS AS PART OF MID-CAREER SURVEY

PROGRAM TOURS TO EIGHT VENUES ON BOTH COASTS

Columbus, OH—Leading experimental filmmaker **David Gatten** visits the Wexner Center **November 17 and 18, 2011** to introduce three programs of his acclaimed 16mm films. This series, organized by the Wexner Center, will then **tour to eight venues** following its Columbus debut, including to the National Gallery of Art in Washington, D.C., Harvard Film Archives, SFMOMA, San Francisco Cinematheque, REDCAT in Los Angeles, and other sites (see page 3 for the complete tour schedule).



Gatten specializes in artisanal, 16mm films that are both rigorous and beautiful, and that explore the intersection between the written word and the moving image. He uses traditional research methods and nontraditional film processes to create films that make connections across categories of knowledge (such as philosophy, biography, and poetry), cinematic forms, and narrative structures.

Chris Stults, the Wexner Center's associate curator of film/video and organizer of the series, notes, "The series and its tour provide viewers with a unique opportunity to have a sustained encounter with one of the most singular and focused bodies of experimental film work being produced today."



Top: From David Gatten's *Journals and Remarks* (2009)
Above: *The Great Art of Knowing* (2004)
Images courtesy of the filmmaker

The Wexner Center has produced and designed an **illustrated publication**, which features an introduction by Stults; essays by film historians and critics Tom Gunning (a professor at the University of Chicago) and Genevieve Yue (a Ph.D. candidate at the University of Southern California); and supplementary material provided by the artist. The publication will be available free to visitors of the Wexner Center screenings, and will be made available at the tour venues as well.

The recipient of a Guggenheim Fellowship, Gatten (b. 1971 in Ann Arbor, Michigan and now based in Boulder, Colorado and Durham, North Carolina) and his films have been included in two Whitney Biennials and have appeared at countless film festivals, museums, and cinematheques around the globe. More info: www.davidgattenfilm.com

Tickets for each program at the Wexner Center are \$7 general public, \$5 for members, students, and senior citizens, available at 614-292-3535, at the Ticket Office, or at wexarts.org.

The schedule follows.

FILM SCHEDULE (WEXNER CENTER FOR THE ARTS)

NOTE: All programs will be introduced by Gatten.

Thursday, November 17 at 7 pm

Secret History of the Dividing Line, A True Account in Nine Parts: Parts I-IV

The magnum opus dominating Gatten's career, this cycle of films centers on one of the largest and most famous libraries of colonial America, that of William Byrd II. These films give audiences a glimpse of lost worlds through text, images, and biographical writings from Byrd and the love life of his daughter Evelyn. Artforum called the cycle "one of the most erudite and ambitious undertakings in recent cinema." (This program runs 101 minutes; 16mm.)

Program List

Secret History of the Dividing Line (2002): 20 mins.

The Great Art of Knowing (2004): 37 mins.

Moxon's Mechanick Exercises, or, The Doctrine of Handy-Works Applied to the Art of Printing (1999): 26 mins.

The Enjoyment of Reading (Lost and Found) (2001): 18 mins.

Friday, November 18

7 pm: *Four Films Toward Part V of Secret History of the Dividing Line, A True Account in Nine Parts*

8:30 pm: *Silent Mountains, Singing Oceans, and Slivers of Time*

In the 7 pm program, David Gatten introduces four films that provide a glimpse at the still-in-progress fifth film of his *Secret History* project (due to be completed in late 2012). The lovely and elegant films—whose contents include fortune-telling, love affairs, antique store windows, and wedding vows—are studies for (or intact stand-alone sections of) Gatten's epic, years-in-the-making upcoming feature film. (This program runs 50 mins.; 16mm.)

Program List

The Matter Propounded, Of Its Possibility or Impossibility, Treated in Four Parts (2011): 13 mins.

How to Conduct a Love Affair (2007): 8 mins.

So Sure of Nowhere Buying Times to Come (2010): 9 mins.

Film for Invisible Ink, Case No. 323: Once Upon a Time in the West (2010): 20 mins.

In the 8:30 pm program, *Silent Mountains* features three pairs of films from David Gatten's other ongoing series. The *Continuous Quantities* series is structured on a proposition made by Leonardo da Vinci to divide an hour into 3,000 equal parts. The series offers the most kinetic exploration yet of Gatten's inquiries into the relationship between text and image. The *Invisible Ink* series uses minimal imagery to belie the emotional content underpinning the works. The two *What the Water Said* films are among the most acclaimed experimental films of recent years. (The program runs 67 mins. on 16mm.)

Program List

Film for Invisible Ink, Case No. 71: Base-Plus-Fog (2006): 10 mins.

What the Water Said, Nos. 1-3 (1998): 16 mins.

Journals and Remarks (2009): 15 mins.

Shrimp Boat Log (2006/2010): 6 mins.

What the Water Said, Nos. 4-6 (2007): 17 mins.

Film for Invisible Ink, Case No. 142: Abbreviation for Dead Winter [Diminished by 1,794] (2008): 13 mins.

TOUR SCHEDULE

David Gatten will attend all screenings.

Wexner Center for the Arts: November 17–18, 2011

National Gallery of Art: January 21–22, 2012

Harvard Film Archives: February 10–12, 2012

San Francisco Cinematheque: April 4, 2012 at Pacific Film Archives; **San Francisco Museum of Modern Art** April 5, 2012 at; **Yerba Buena Center for the Arts** April 7, 2012

Los Angeles: Fall 2012, with screenings at the **Velaslavasay Panorama** (copresented by **The Museum of Jurassic Technology**), **Los Angeles Filmforum**, and **REDCAT**.
Dates to be announced.

SEASON SUPPORT

Significant contributions for the Wexner Center's 2011–12 film/video season are made by the Rohauer Collection Foundation.

The Wexner Center also receives generous support from the Greater Columbus Arts Council, The Columbus Foundation, Nationwide Foundation, and the Ohio Arts Council, as well as from the Corporate Annual Fund of the Wexner Center Foundation and Wexner Center members.

The preferred airline of the film/video program is American Airlines/American Eagle.