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- TITLE:** **THE CINEMA EFFECT**
Illusion, Reality, and the Moving Image
- AUTHORS:** **Essays by Kerry Brougher, Anne Ellegood, Kelly Gordon and Kristen Hileman. With a chronology of the moving image by Tony Oursler**
- IMPRINT:** GILES in association with the Hirshhorn Museum and Sculpture Garden
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- SPECIFICATION:** 240mm x 280mm (11" x 9 1/2"), 176 pages, printed in 4 colours, hardback
- ILLUSTRATIONS:** 150 colour illustrations
- TEXT:** 47,000 words, including Foreword, Introduction and Acknowledgments, *The Cinema Effect* (overview essay) by Kerry Brougher, *Projecting Dreams* by Kelly Gordon, *Man and the Movie Camera* by Kristen Hileman, *Character Driven: Subjectivity and the Cinematic* by Anne Ellegood, *Timestream* by Tony Oursler, Checklist, Artist bios, Selected Bibliography, Lenders, and Photo Credits
- MARKET:** Students of film, contemporary art and popular culture; artists and museum and art professionals; all those with an interest in modern and contemporary art and popular culture
- SALES POINTS:**
- Publication accompanies a two-part exhibition at the Hirshhorn Museum and Sculpture Garden. Part 1: *Dreams* opens in February 2008; Part 2: *Realisms* opens in June 2008
 - Features the work of Matthew Buckingham, Candice Breitz, Paul Chan, Phil Collins, Bruce Conner, Tacita Dean, Stan Douglas, Kota Ezawa, Omer Fast, Christoph Girardet, Rodney Graham, Gary Hill, Teresa Hubbard and Alexander Birchler, Pierre Huyghe, Runa Islam, Isaac Julien, Steve McQueen, Kelly Richardson and Andy Warhol, among others
 - Features an illustrated chronology of the moving image by internationally renowned video artist Tony Oursler
- CONTENTS:** *The Cinema Effect Illusion, Reality, and the Moving Image* offers the first in-depth exploration of the influence of cinema on the art and artists of our time, and explores the way in which this medium has blurred cultural distinctions between reality and illusion. Cinema was the unrivalled art form of the twenti-

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eth century; in the art world the use of film and video and the appropriation of cinematic language and devices for works in a range of media have been growing since the early 1960s. In the realm of popular culture, the influence of this technology and its vocabulary (and of subsequent incarnations like television and the internet) has grown to the point where the boundaries between “real life” and make-believe are at the least blurred and at most indecipherable.

This volume opens with an overview by Kerry Brougher of the cultural, social and psychological issues raised by the project, before dividing into two parts which reflect the opposing poles at the core of cinema and its role in art and contemporary culture. Part I, *Dreams*, opens with a discussion by Kelly Gordon of how and why moving-image work has shifted from the margins to the center of art production, and considers the analogous relationship between cinema technology and the psychology of dreams and the ways in which artists compel or challenge the suspension of disbelief, encouraging viewers’ awareness of their participation in this process. Part II, *Realisms*, shifts the focus to the larger societal impact of cinema’s pervasiveness and looks at the work of emerging artists. In this section Anne Ellegood examines how the interplay between reality and fiction informs artists’ explorations into subjectivity, individuality and character. At the heart of *Realisms* is the irony that, while over the course of the 20th century moving-picture media have become dominant modes for documentary and distribution of factual imagery, the moving image is also increasingly understood to be a powerful vehicle of illusion and distraction.

AUTHORS:

Kerry Brougher is Deputy Director and Chief Curator, Hirshhorn Museum and Sculpture Garden. He has curated numerous exhibitions, including *Hall of Mirrors: Art and Film since 1945* (1996), *Notorious: Alfred Hitchcock and Contemporary Art* (1999) and *Visual Music* (2005); **Anne Ellegood** is Curator, Hirshhorn Museum and Sculpture Garden, where she recently curated *The Uncertainty of Objects*



and Ideas (2006); **Kelly Gordon** is Associate Curator, Hirshhorn Museum and Sculpture Garden, and curated the recent exhibitions in the Museum's Black Box, including those for Hiraki Sawa, Jesper Just and Francis Alÿs; **Kristen Hileman** is Assistant Curator, Hirshhorn Museum and Sculpture Garden, and has curated *Directions–Oliver Herring* and *Directions–Cai Guo-Qiang*.

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Checklist of the Exhibition

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