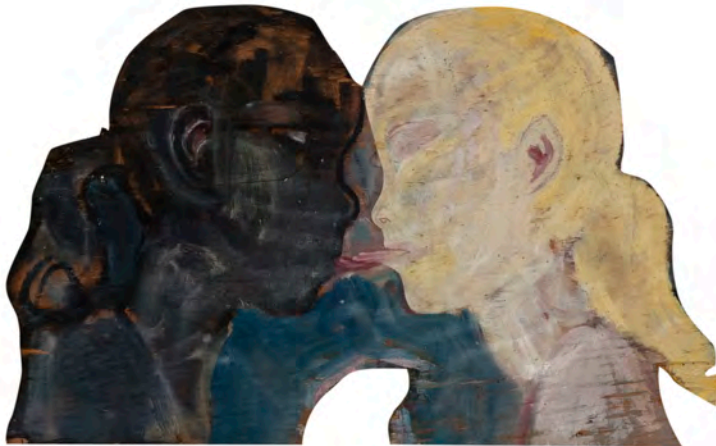
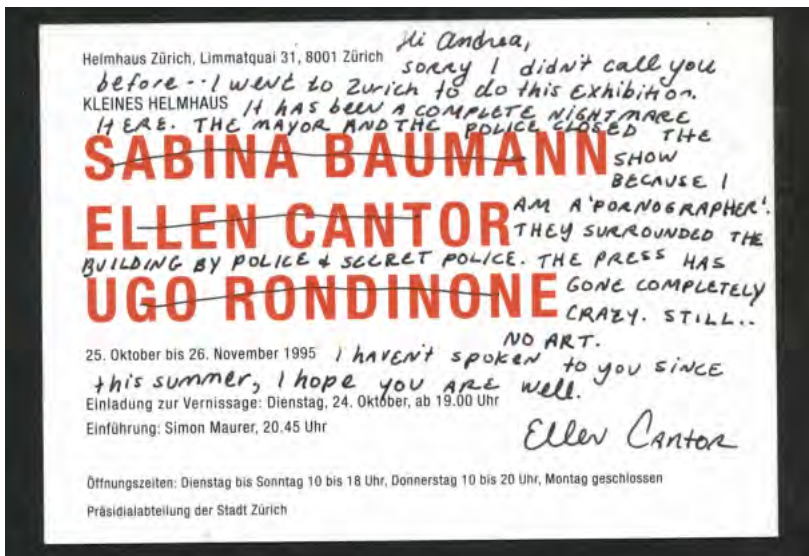


For Immediate Release
Contact: Lia Gangitano
Email: lia@participantinc.org
Phone: 646-492-4076



Ellen Cantor, *Lovely Girls Emotions*
September 18 - October 30, 2016
Opening Reception, Sunday, September 18, 7-9pm



Also on view, Ephemera Office Enterprise:
Ellen Cantor, Oh Pain Oh Life (Zurich, 1995)

I think of you often. I do, you were wonderful, you still are.
--Ellen Cantor, *The Cinderella Syndrome*, 1994

From September 18 - October 30, PARTICIPANT INC is honored to present early works in sculpture and painting by Ellen Cantor, with works ranging from 1982 to 1994, the period prior to her relinquishing object making to pursue the work for which she became most well-known, wall drawing and video. Taking its title from a series of snapshots of a shirt bearing this text that Cantor used frequently in drawings and as the invitation image for her 1997 exhibition at Galerie Drantmann in Brussels, *Lovely Girls Emotions* presents a selection of rarely seen works that provide insight into Cantor's overall storytelling practice, culminating in her feature film, *Pinochet Porn*. The exhibition will be accompanied by a presentation of Cantor's collected ephemera related to the censorship of the exhibition *Oh Pain Oh Life* at Helnhaus Zurich in 1995, which also contributes themes to the film.

PARTICIPANT INC

In a 1992 press release written by Gregory Volk, he noted that Cantor's work "involves a free and direct female expression of sex, love, psychology and politics. Her sexual imagery, which at times refers to pornography, ancient erotic art and recognizable moments in art history, fundamentally extends the dialogue to a new, somewhat unsteady region. Cantor's sexual imagery, and her blatant evocation of sexual pleasure, undermines societal taboos that have both prohibited and inhibited women from expressing themselves sexually. [...] Many of her pieces have a shrine-like or even devotional quality, yet her frequent use of ad-hoc detritus and 'low culture' knick-knacks introduces as well a note of casualness and casual levity. She repeatedly uses whatever is near at hand (including beads and feathers, pom-poms, and lipsticks) to create a 'girl-world' in which Barbie-doll like figures express themselves with a voodoo ferocity."

Around the time this work was made, Cantor curated the landmark exhibition, *Coming to Power: 25 Years of Sexually X-Plicit Art by Women* at David Zwirner Gallery in New York, taking the role of writing and curating into her own hands. The exhibition description states: "Sexual imagery created by and for women has a recent but powerful history. This exhibition intends to challenge the concepts of female sexual identity that have been constructed by our society, and to investigate how this identity might be formed anew."

The subjects that populate Cantor's paintings often include women engaged in fantasy sequences involving animals that act like people, flight, and states of ecstatic celebration. Her totemic sculptural works, assemblages of carved and painted wood, found objects including bells and smashed cans, are reminiscent of ancient female power figures, also paying homage to the works of Louise Bourgeois and Carol Rama, while pointing to Cantor's subsequent move into the transformation of appropriated materials as a strategy for empowerment.

Lovely Girls Emotions is part of a series of concurrent exhibitions, public programs, and screenings featuring the work of Ellen Cantor, scheduled throughout Fall 2016 in New York City. Exhibitions will also take place at 80WSE Gallery, Maccarone, and Foxy Production, with public programs hosted by Skowhegan and a screening of video works presented at Electronic Arts Intermix. The world premiere of Cantor's film *Pinochet Porn* (2008-2016) will take place at The Museum of Modern Art. This unprecedented collaboration between organizing venues and the Estate of Ellen Cantor seeks to open dialogue surrounding Cantor's multifaceted and groundbreaking work.

ELLEN CANTOR EXHIBITIONS AND PUBLIC PROGRAMS:

Ellen Cantor: *Are You Ready For Love?*
Wednesday, September 7 - Saturday, November 12, 2016
80WSE Gallery | NYU
80 Washington Square East
New York, NY 10003
steinhardt.nyu.edu/80wse

Ellen Cantor: Are You Ready For Love? focuses on Cantor's sustained investment in narrative and more specifically her appropriation and alteration of existing female protagonists as a means of autobiography. The exhibition will present a wide range of drawings including monumental wall-size works on canvas, hand drawn books and works on paper, Cantor's iconic video *Within Heaven and Hell*, and an installation combining the storyboards and segments of her film *Pinochet Porn*. For more information contact Jonathan Berger: Jonsberger@gmail.com

Coming To Power: 25 Years of Sexually X-Plicit Art by Women
Organized by Pati Hertling and Julie Tolentino
Friday, September 9 – Sunday, October 16, 2016
Maccarone
630 Greenwich Street and 98 Morton Street
New York, NY 10014
maccarone.net

Maccarone will re-stage the landmark feminist exhibition *Coming To Power: 25 Year of Sexually X-PLICIT Art by Women*, curated by Cantor at David Zwirner Gallery in 1993, which featured 25 major artists including Lynda Benglis, Louise Bourgeois, Nicole Eisenman, Zoe Leonard, Marilyn Minter, Lorraine O'Grady, Yoko Ono, and Hannah Wilke, among others. As a new iteration of *Coming to Power*, in dialogue with the themes of the original exhibition, Pati Hertling and Julie Tolentino will co-curate a performance program from a new generation of artists, including Niv Acosta, Jim Fletcher, FlucT, Xandra Ibarra/La Chica Boom, Kia Labeija, and Narcissister. For more information contact: press@maccarone.net

ELLEN CANTOR at Foxy Production

Sunday, September 11 - Sunday, October 23, 2016
Foxy Production
2 East Broadway, #200
New York, NY 10038
foxyproduction.com

Foxy Production presents Cantor's multi-channel video installation *Be My Baby* (1999), comprising three screens of appropriated images, including excerpts from independent American cinema and clips of space travel. In *Be My Baby*, Cantor's ongoing and passionate exploration of tragedy and its transcendence is further expressed as a response to a series of lectures by Rudolf Steiner titled *The Manifestations of Karma*, which addresses accidents, death, illness, and synchronistic encounters. The installation is accompanied by a series of photographic works from 1997, each of which consists of grids of repeated 3x5 inch snapshot photographs that were shot by Cantor from a TV screen playing scenes of people from black-and-white Hollywood movies. These works move Cantor's investigation of the portrayal women and love in classic cinema in to the space of photography. For more information contact John Thomson: John@foxyproduction.com

Public Programs Series

September-November, 2016
Skowhegan Space
136 West 22nd Street
For a full calendar of events visit: skowheganart.org/events

From September-November, Skowhegan will host a series of public programs organized by Natasha Marie Llorens, which engage critically with each of the concurrent presentations of Cantor's work, offering a more expansive look at her practice and international peer group. Skowhegan's New York programs are supported in part by a grant from the Lily Auchincloss Foundation, Inc. For more information contact: Natasha Marie Llorens: natashalloreng@gmail.com

Ellen Cantor: Screening

Wednesday, October 5, 2016, 6:30pm
Electronic Arts Intermix (EAI)
535 West 22nd Street, 5th Floor
New York, NY 10011
eai.org

Electronic Arts Intermix presents a program of moving image work by Ellen Cantor. In these diaristic and intimate works, Cantor deftly uses the medium of video to appropriate, re-dub, and reframe imagery from Antonioni, Disney cartoons, John Cassavetes, and Brian DePalma's *Carrie*. Key works, including *Evokation of My Demon Sister*, *Remember Me*, and *Madame Bovary's Revenge*, will be screened along with rarely-seen videos from Cantor's archive. For more information contact Karl McCool: kmccool@eai.org

Modern Monday: Ellen Cantor's *Pinochet Porn*

Monday, October 31, 2016, 7:00pm
Roy and Niuta Titus Theater 2
Museum of Modern Art
11 West 53 Street
New York, NY 10019
moma.org

This event will premiere *Pinochet Porn* (2008-16), followed by a discussion between Lia Gangitano, Founding Director of Participant Inc; filmmaker John Brattin; and Stuart Comer, Chief Curator, Department of Media and Performance Art at MoMA. For more information contact: pressoffice@moma.org

The Estate of Ellen Cantor

Inquiries regarding the multi-venue collaboration and the Estate of Ellen Cantor should be directed to Lia Gangitano at lia@participantinc.org

Selected biography: ELLEN CANTOR (August 13, 1961 - April 22, 2013)

Born in Detroit, Michigan, Ellen Cantor lived and worked in London and New York. She exhibited internationally, with solo exhibitions and screenings including *Ellen Cantor* at Künstlerhaus Stuttgart and *Cinderella Syndrome* at CCA Wattis CCA Wattis Institute for Contemporary Art, San Francisco curated by Jamie Stevens and Fatima Hellberg, 2015-16; *The Dictator & the Maid*, The Black Maria, Cork, Ireland, curated by Dallas Seitz & The Black Maria, 2014; *Séance de projection de films*, La GAD, Galerie Arnaud Deschin, Marseille, 2011; *Serpentine Cinema: Film in Progress*, Serpentine Gate Cinema, curated by Nicola Lees/Victoria Brooks, London, 2009; *Subversive Cinema: Ellen Cantor*, curated by Lux, Zoo art fair, London, 2009; *Within a Budding Grove*, Participant Inc, New York, 2008; White Cubicle, London, 2008; Abbt Projects, Zurich, 2007; *Path of Sun - Road of Life*, 1000000mph, London, 2006; *Ellen Cantor Cerith Wyn Evans*, Prince Charles Cinema, London, 2005; Sketch, London, 2005; Kunsthalle Wien, 2002; *Video Drawing 1996-2001*, Kunstbunker, Nuremberg, 2001; Transmission Gallery, Glasgow, 2000; *Be My Baby*, Delfina, London, 1999; XL Xavier LaBoulbenne, New York, 1998 and 1996; Feigen, Chicago, 1997; Cabinet, London, 1996; and Postmasters, New York, 1995.

Cantor's work has been exhibited in group exhibitions and screenings including *Trust*, curated by Sonia Dermience, Kunsthall Charlottenborg, Copenhagen, Denmark, 2015; *Over You*, 31st Biennial of Graphic Arts, curated by Nicola Lees, Ljubljana, Slovenia, 2015; *Cabinet*, Conway Hall, London, UK, 2015; *Alptraum*, Maribour Art Gallery, Maribour, 2014; *Alternate Realities*, Arena 1 Gallery, Santa Monica, CA, 2014; *Looking Back: The Eighth White Columns Annual*, curated by Pati Hertling, White Columns, New York, 2014; *Your Tongue in My Mouth*, Stanley Picker Gallery, UK, curated by Esther Windsor, 2014; *Tramway Artists' Moving Image Festival*, Glasgow, UK, curated by Isla Leaver-Yap, 2013; *K Acker: Ruling 'N' Freakin*, Triangle, Marseilles, curated by Dorothee Dupuis and Geraldine Gourbe, 2011; *Detroit*, Kunsthalle Wien, curated by Gerald Matt/Ellen Cantor, 2010; *CPH:DOX Documentary Festival*, Copenhagen, 2009; *Considering Detroit*, MOCAD, 2008; *Zombie Surfers*, Cell Project Space, London, 2008; *Cinema Cavern*, MoMA/PSI, New York, curated by Lia Gangitano, 2007; *Underground Lost and Found*, V&A, London, 2006; *All the Pretty Corpses*, Renaissance Society, University of Chicago, curated by Hamza Walker, 2005; *International Film Festival Rotterdam*, 2003; *Edinburgh International Film Festival*, 2003; *Exploding Cinema*, curated by Chris Dercon, Museum Boijmans Van Beuningen, Rotterdam, 2000; *Mr. Fascination*, Thread Waxing Space, New York, 1999; *8E Biennale de L'Image en Mouvement*, curated by Simon Lamunier/Daniel Bauman, St. Gervais, Geneva, 1999; *Pink for Boys, Blue for Girls*, Kunsthau Bethanien, NGBK, Berlin, 1999; *Gothic*, The ICA, Boston, 1997; *Eau de Cologne 1983-1993*, Monica Spruth, Cologne, 1994; and *Coming to Power: 25 Years of Sexually X-Plicit Art by Women*, David Zwirner Gallery, curated by Ellen Cantor, 1993. A catalogue, *my perversion is the belief in true love*, was published by Scalo and Kunsthalle, Wien in 1998.



**Council on
the Arts**



The Andy Warhol
Foundation
for the Visual Arts



**National
Endowment
for the Arts**
arts.gov



PARTICIPANT INC's exhibitions are made possible by the New York State Council on the Arts with the support of Governor Cuomo and the New York State Legislature.

Archiving and documentation projects are supported by the National Endowment for the Arts.

Our programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

PARTICIPANT INC receives generous support from the Ames Family Foundation; The Blessing Way Foundation; The Greenwich Collection Ltd.; Harpo Foundation; The Ruth Ivor Foundation; Lambent Foundation; Shelley & Donald Rubin Foundation; The Andy Warhol Foundation for the Visual Arts; FRIENDS of PARTICIPANT INC; numerous individuals; and Materials for the Arts, NYC Department of Cultural Affairs/NYC Department of Sanitation/NYC Dept. of Education.

Common Practice New York is an advocacy group that fosters research and discussions on the role of small-scale arts institutions in New York City. Common Practice New York aims to collectively embody the question, *What is our common practice and why do we value it?* commonpracticenyc.org

PARTICIPANT INC is located at 253 East Houston Street, between Norfolk and Suffolk Streets on the LES, ground floor, wheelchair accessible. Subway: F to Second Avenue, Allen Street exit; or JMZ to Essex/Delancey. participantinc.org