

MAC@MAM Announces Collaborative Exhibition Schedule

MAC@MAM to Present Three Exhibitions Featuring Janet Cardiff and George Bures Miller, Melanie Smith and Rafael Ortega, and Chantal Akerman

MAC Chief Curator Rina Carvajal Joins MAM Staff as Adjunct Curator

Miami, FL (June 14, 2007) – MAC@MAM, the innovative partnership between Miami Art Museum and the pioneering contemporary arts organization, Miami Art Central, today announced its first full slate of exhibitions featuring the work of leading international artists working in new media.

The exhibitions are:

- ***Janet Cardiff and George Bures Miller: The Killing Machine and Other Stories***
October 21, 2007 – January 20, 2008
- ***Melanie Smith with Rafael Ortega: Parres Trilogy***
February 29 – June 29, 2008
- ***Chantal Akerman: Moving Through Time and Space***
October 10, 2008 – January 18, 2009

Concurrently, MAM announced that Rina Carvajal, currently Executive Director and Chief Curator at MAC, has joined MAM's staff as Adjunct Curator.

MAC@MAM is a unique collaboration between two major Miami cultural institutions. Merging MAC's cutting-edge exhibitions program into MAM's nationally recognized museum program, MAC@MAM provides an exciting new contemporary art resource in Miami's thriving arts community. Conceived by MAC founder and MAM Trustee Ella Fontanals-Cisneros, together with leadership of Miami Art Museum, MAC@MAM enhances and expands Miami Art Museum's contemporary programs in anticipation of the museum's move to a state-of-the-art new waterfront building designed by architects Herzog and de Meuron in 2011.

"The Miami arts community has expressed great interest in the future of MAC@MAM. I believe this outstanding schedule of exhibitions will more than meet their expectations," said Terence Riley, director of Miami Art Museum. "We are thrilled to be able to present these breakthrough contemporary artists and works, and delighted to welcome Rina Carvajal to the Miami Art Museum team – her arrival ensures that MAC@MAM will continue to benefit from MAC's distinct curatorial vision. This is such an exciting time for the Miami arts community, and the launch of MAC@MAM's exhibition programs builds on the excitement generated by our new building at the center of the greater Museum Park project."

"As the founder of MAC, I determined it was better to have the synergy of the two institutions working together to make MAM one of the nation's greatest art museums," said Ella Fontanals-Cisneros. "As today's programming announcement demonstrates, MAC is investing its efforts, its knowledge and its vision to lay the foundations for a great museum."

MAC@MAM Exhibitions: 2007-2008

Janet Cardiff and George Bures Miller: The Killing Machine and Other Stories

October 21, 2007 – January 20, 2008

Opening on October 21 and on view during Art Basel Miami Beach 2007, MAC@MAM will present *Janet Cardiff and George Bures Miller: The Killing Machine and Other Stories*, at Miami Art Museum's downtown location and at Miami's landmark Freedom Tower, 600 Biscayne Boulevard. Since the early 1990s, Janet Cardiff (b. 1957, Canada) and George Bures Miller (b. 1960, Canada) have collaborated on a series of groundbreaking works using recorded sounds as their source material and subject. The resulting installations create an audio-visual collage of fleeting experiences and dislocated audio effects that subtly disorient and challenge the viewer. *Janet Cardiff and George Bures Miller: The Killing Machine and Other Stories* presents ten installations that weave together live theatrical experience with film, creating a new narrative genre. Through words and audio, Cardiff and Miller's installations suggest script transporting the viewer into a world of simultaneous fictional stories. The exhibition was organized by the Museu d'Art Contemporani de Barcelona (MACBA) and the Institut Mathildenhöhen Darmstadt and curated by Bartomeu Marí and Ralf Beil.

Melanie Smith with Rafael Ortega: Parres Trilogy

February 29 – June 29, 2008

Miami Art Museum

English artist Melanie Smith moved to Mexico City in 1989. Life in the world's third largest city has had a profound effect on her work, which reflects the city's tensions and intrinsic contradictions. Trained as a painter, Smith's work also encompasses drawing, photography, installation, and video. Colors, textures,

materials and found objects from the urban environment figure prominently in her work, which examines the visual elements of the twenty-first century city in all of its complexity and chaos. Smith developed the three-part film series the *Parres* trilogy in 2004 and 2005 with Rafael Ortega. Shot in the small town of Parres on the outskirts of Mexico City, the films investigate ways of seeing – each by capturing a scene that is either hidden or uncovered by a “painting.” In *Parres I*, a man walks toward the camera, picks up a can of spray paint and gradually coats the screen, obscuring the scene in the background. *Parres II* moves from a close-up shot of a woman’s blinking eye to a scene that is gradually bleached out by a heavy downpour of rain. In *Parres III* the film moves in reverse order—a muted gray painted screen is slowly wiped away by a window cleaner to reveal the noise and activity of the street. Together, the *Parres Trilogy* reflects the artist’s focus on the city—the defining setting of contemporary life—and our shared attempts to make sense of the world around us.

Chantal Akerman: Moving Through Time and Space

October 10, 2008 – January 18, 2009

Miami Art Museum

During Art Basel Miami Beach 2008, MAC@MAM will present the work of renowned filmmaker and video artist Chantal Akerman (b. 1950, Belgium). Jointly organized by MAC@MAM, the Blaffer Gallery at the University of Houston, the List Center for the Arts at MIT, and the Contemporary Art Museum St. Louis, *Chantal Akerman: Moving Through Time and Space* is the first major traveling exhibition of Akerman’s work in the U.S. A filmmaker of extraordinary range and uncompromising vision, Akerman has made more than 25 films in her 30-year career. *Chantal Akerman: Moving Through Time and Space* will feature four multi-media video installations from her documentary series: *D’Est (From the East)*, *Sud, From the Other Side*, *Là-Bas*, as well as a new work created for the exhibition. *D’Est* (1993) retraces a journey from late summer to the depths of winter, from East Germany, across Poland and the Baltics to Moscow, in a compendium of striking images of Eastern Europe and its citizens in transition. *From the Other Side* (1999) is an unsentimental look at the plight of illegal Mexican immigrants attempting the dangerous crossing from Mexico to Arizona. *Sud* (1999), inspired by Akerman’s love for the work of the southern writers William Faulkner and James Baldwin, quickly shifts from an elegant meditation on the South to a passionate documentary about the tumultuous aftermath of the murder of James Byrd, Jr. in Jasper, Texas. *Là-Bas* is a rare self-reflective piece on Akerman’s Jewish heritage filmed almost entirely in her apartment in Tel Aviv.

Rina Carvajal

Rina Carvajal established MAC as a leading institution for contemporary art and culture in Miami and internationally. Prior to joining MAC, Carvajal was the director of the Mason Gross Art Galleries at Rutgers University, adjunct curator for the 1998 XXIV São Paulo Biennial, and Ahmanson Curatorial Fellow at the Museum of Contemporary Art, Los Angeles from 1997–2000. Carvajal served as curator of

contemporary art at the Museum of Fine Arts, and as deputy director of the Museum of Contemporary Art in Caracas, Venezuela. She is the author of numerous essays and exhibition catalogues on international contemporary art. Carvajal received her Bachelors and Masters of Fine Arts degrees from New York University.

Miami Art Central (MAC) and Ella Fontanals-Cisneros

International art collector and patron Ella Fontanals-Cisneros founded Miami Art Central in 2003, providing Miami with an alternative space dedicated to multidisciplinary exhibitions and programs exploring contemporary art and culture. In addition to championing the work of Florida artists, MAC has hosted notable exhibitions of major Latin American modernists such as Gego, video artists including William Kentridge, and surveys of photography, such as *Snap Judgements: New Positions in Contemporary African Photography*.

The creation of MAC @ MAM represents the most recent of Fontanals-Cisneros' contributions to the Miami art community. In 2006, Fontanals-Cisneros commissioned the building of CIFO Art Space: a permanent venue of the Cisneros Fontanals Art Foundation (CIFO) for exhibitions highlighting works by its grantees and commissioned artists; experimental, challenging art programs; and works from her personal collection. A trustee of Miami Art Museum since 2003, Ms. Fontanals-Cisneros recently commissioned a major new work by video artist Catherine Sullivan for MAM's new building opening in 2010. The work will be donated to the museum in honor of its tenth anniversary.

MAC@MAM presented its first joint exhibitions in January 2007 with *Tacita Dean: Film Works* and *Peter Friedl: Work 1964-2006*. Beginning this October the museum will present:

Miami Art Museum

MAM is dedicated to engaging a broad public with art from the twentieth century through the present. The Museum's collection, which in 1999 was called "the quintessential Miami collection" by *Art in America* magazine, looks at international art from the perspective of the Americas and reflects the cosmopolitan makeup of Miami, forging connections among diverse groups and ideas.

In September 2006, MAM's Trustees selected Pritzker Prize and Royal Gold Medal-winning architects Herzog & de Meuron to design a new and expanded facility, scheduled to open in Miami's Museum Park in 2011. The new, 125,000-square-foot MAM, which will overlook Biscayne Bay, will include 32,000 square feet of galleries, providing space for larger, more diverse, and more expansive displays of both the Museum's collection and special exhibitions. MAM anticipates a total cost for its new museum of \$208 million, the largest portion of which—\$120 million—will be used to cover the costs directly associated with the construction of the facility. The largest single source of funding for the project is the County's General-

Obligation Bond. In November 2004, Miami-Dade County voters overwhelmingly approved a bond that includes \$100 million for the construction of the Museum building.

Accredited by the American Association of Museums, Miami Art Museum is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Arts Council, and the National Endowment for the Arts, with the support of the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Mayor and the Board of County Commissioners.

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