

CREATIVETIME

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IT'S A MARILYN MINTER MOMENT

CREATIVE TIME'S BILLBOARDS EXTEND MARILYN MINTER'S SEDUCTIVE AND SUBVERSIVE WORK FROM THE WHITNEY BIENNIAL TO THE STREETS OF CHELSEA



Marilyn Minter, *Shitkicker*, 2005

(January 25, 2006, New York, NY) It's joyful chaos in Marilyn Minter's SoHo studio. Three new paintings are near completion for the Whitney Biennial, a fashion magazine is on its way to pick up images from a shoot last week, collectors are flocking to the studio to get on the waiting list for the 6 paintings Minter makes a year, and the artist is transforming her 20 inch hyper-realistic photographs into 20 foot billboards for her project with Creative Time this March.

Unlike most artists who see their photographs as a basis for their paintings, Minter's are independent and equally powerful works that are often shown side by side with the paintings. To accompany the 3 new paintings in the Whitney Biennial, Creative Time will present Minter's photographs in the most spectacular format - on 3 giant billboards in Chelsea from March 1 through March 31, 2006.

For the billboards, Minter recreates the lush images she shot for fashion magazines evoking a fantasy world through extravagantly gemmed high-heeled shoes accenting sexy legs. But this time around, they're not so squeaky clean. Mud has been substituted for water, transforming the non-existent ideal back to its messy, flawed, and very human form. Legs are splattered and perfectly pedicured toes are oozing with grime from walking through the city in a storm. Reality collapses the fantasy and the line between art and fashion, high and low.

The artwork attracts and repulses but ultimately seduces. Complicit with our own dirty secrets, we succumb to the guilty pleasure of looking at the tainted, fetishized object of desire, stirring anxieties about our own imperfect bodies and our barely controlled desires.

Minter states: "I'm trying to make an image of what it feels like to look. I want to make a fresh vision of something that's compelling; something that commands our attention; something that
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is so visually lush that you'll give it multiple readings adding your own history and traditions to the layered content. Some things make you feel transcended; others make you feel slimed. I'm constantly looking for that transcendent moment."

The billboards are an outgrowth of Minter's interest in blurring the boundaries between fine art and commercial art, co-opting commercial genres and spaces for her artistic practice. In 1989, she bought 30 second commercial spots to show her "Food Porn Commercials" that aired during David Letterman, Arsenio Hall, and a Nightline interview with Ted Koppel and Henry Kissinger. (They were cheaper than art magazine ads.) The groundbreaking and unusual artwork/commercial featured quick clips of the artist at work in her studio without directly promoting anything. It caused so much confusion that Los Angeles TV stations added a disclaimer. Minter's desire to work in public spaces was also inspired by Creative Time's 1994 project with Jenny Holzer on 42nd Street marquees that created moments of surprise in the city.

This is Marilyn's moment, and she chocks it up to Zeitgeist. Having a blockbuster SF MoMA solo exhibition last spring, being the featured artist on the Whitney Biennial catalog cover and invitations, fulfilling her dream of taking on the ultimate commercial space – NYC billboards, and publishing her first monograph this fall, this artists' artist is getting the recognition that has been steadily building with insiders.

More information, images, and a short video featuring Marilyn Minter in her studio and talking about her billboards will be available on www.creativetime.org in March.

LOCATIONS OF THE BILLBOARDS

Marilyn Minter, *Shitkicker*, 23rd Street, between 10th and 11th Avenues

Marilyn Minter, *Splish Splash* and *Runs*, 23rd Street, between 10th and 11th Avenues

Marilyn Minter, *Mud Bath*, 10th Avenue, above The Park restaurant, between 17th and 18th Streets

ABOUT THE ARTIST

Marilyn Minter was born in 1948 in Shreveport, Louisiana, and lives and works in New York. She received a bachelor's degree in fine art from the University of Florida in 1970 and a master's in fine art from Syracuse University in 1972. She had a solo show at SF MoMA in 2005, and is featured in the 2006 Whitney Biennial. Recent solo shows include Gavlak Projects, Palm Beach; Voges and Partner, Frankfurt; Baldwin Gallery, Aspen; Andrehn-Schiptjenko Gallery, Stockholm; Fredericks Freiser Gallery, New York; and Galerie Thaddaeus Ropac, Paris.

Minter was an integral part of the downtown art scene in the 70s and 80s, including a stint as a "fake singer" with the East Village Orchestra, and her long-time art support group includes Jack Pierson, Mary Heilmann, Jessica Stockholder, and Laurie Simmons.

Marilyn Minter is represented by Salon 94 and will have a solo show there in November 2006. A monograph published by Gregory R. Miller & Co. will be available in fall 2006. A limited edition by the artist will be produced with Creative Time this spring.

ARTIST TALK

MARILYN MINTER: SEMINARS WITH ARTISTS IN THE WHITNEY BIENNIAL 2006

Thursday, April 6 7:00pm Tickets www@whitney.org

CREATIVE TIME

Creative Time presents the most innovative art in the public realm. From our base in New York, we work with artists who ignite the imagination and explore ideas that shape society. We initiate a dynamic conversation among artists, sites, and audiences, in projects that enliven public spaces with free and powerful expression.