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A special screening of *EMPIRE*
(abbreviated)
by Andy Warhol

Sunday, March 13, 1994, 4:00 p.m.

The Renaissance Society at the University of Chicago presents a special screening an abbreviated version of *Empire*, a film by Andy Warhol. The screening will take place on Sunday, March 13, at 4:00 p.m. at the Film Study Center of the University of Chicago, in room 306 of Cobb Hall, just one floor below Renaissance Society. The screening precedes the opening reception of *After and Before*, a group exhibition arranged around the concept of time and on the occasion of Susanne Ghez's twentieth anniversary as Society Director. Both the screening and the opening reception are free. Reservations are not being taken, so come early.

This version of *Empire* was produced and edited by the Museum of Modern Art, New York, and has a running time of forty-six minutes. The original version—arranged by Henry Romney, co-directed by John Palmer and Andy Warhol—was shot by Jonas Mekas from the 44th floor of the Time-Life Building with a 16mm Auricon camera on June 25, 1964, and had a running time of eight hours. Like other of Warhol's early and now infamous films (*Eat, Sleep, Haircut*), *Empire* is perhaps the penultimate example of the levels of concentration and self-consciousness that Warhol applied to his cinema subjects.

If repetition was a fundamental trait of his paintings and silkscreens, *extreme* repetition was a fundamental trait of his films, a trait which both exaggerated and nullified the medium's inherent concepts of repetition, motion, and light—what makes a moving picture "move." And *Empire* is completely motionless, save for an occasional shift of ambient light. Warhol's child-like fascination with film was best communicated in a 1967 interview with the *L.A. Free Press*, when he said: "But it's so easy to make movies, you can just shoot and every picture comes out right."

This exhibition is sponsored in part by the Illinois Arts Council, a state agency, the CityArts Program of the Chicago Department of Cultural Affairs, a municipal agency, and our membership. Program support has been received from the Andy Warhol Foundation for the Visual Arts. Indirect support has been received from the Institute of Museum Services, a federal agency offering general operating support to the nation's museums.