

BLACK LIGHT

THE ART OF DAVID HAMMONS

A Feature Theatrical Documentary Film

BEING DEVELOPED BY JUDD TULLY & HAROLD CROOKS



David Hammons performing *Bliz-aard Ball Sale*, 1983, Cooper Square, New York. Courtesy Tilton Gallery, New York. Photo by Dawoud Bey

“I feel it is my moral obligation to try to graphically convey what I feel socially.”

— David Hammons

“When you make art or music ... It’s so abstract that it puts you completely into universal thought patterns. It’s beyond the planet, a complete other dimension, and it brings you new awareness that most people don’t experience. But they could if they wanted to. Artists should be talking about magic, the circus, hocus pocus.”

— David Hammons

“The beauty is going around and thinking you are in the inner circle and you never are, really.”

A Major Hammons' Collector

BLACK LIGHT is a feature length film portrait of the life and times of a contemporary art career without precedent. As **David Hammons** enters his eighth decade, his subversive and elusive art practice remains true to his roots in the Black Power Arts Movement of the 60s even as his work is sought after today by billionaire art collectors. What makes his trajectory so unique is how he has come to occupy so important an art critical and commercial standing while remaining defiantly an outsider and working for decades without gallery representation.

PROJECT FORMAT

HD Video (High Definition)

AUDIENCE:

International theatrical, television and educational markets, with ancillary products to enhance and extend content via interactive and print media.

LOCATIONS:

Include New York City, Los Angeles, Springfield, Illinois, Chicago, Athens, Paris, Washington, DC, and Charleston, South Carolina.

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In Development

In a time when so many artists and critics are bewildered by the traditional art world's transformation into a 21st century global spectacle ruled by oligarchic wealth and powerhouse multinational galleries, Hammons's career remains a source of awe and inspiration. The outsider whose work riffs off the genius of Marcel Duchamp, Francis Bacon and the Arte Povera movement, his work has the potential to resonate far beyond his billionaire collectors and the art students who revere him.

His ascent to art stardom has required that Hammons remain beyond reach, and our goal is to probe the mystery, paradoxes and meaning of his achievement.

Through high definition location shooting, compelling archival film and photography, and interviews from the pinnacle of the global art market to the edges of the art world we shall create a compelling cinematic experience for the widest audiences.



David Hammons, Untitled, n.d., silkscreen, 26 x 20 inches, Edition 50. Courtesy Tilton Gallery, New York.

JUDD TULLY is editor-at-large of *Art + Auction* magazine and the related website [blouinartinfo](http://blouinartinfo.com), has covered for many decades the international art market for a wide range of publications, from *Artnews* and *Flash Art* magazine to the *International Herald Tribune* and *Washington Post*. (see www.juddtully.net)

HAROLD CROOKS wrote and directed *The Price We Pay* (2014) which will have its world premiere at the Toronto International Film Festival. He co-directed the feature documentary *Surviving Progress*, produced by Oscar-winning Cinémaginaire (2011) and released theatrically in over 30 North American cities and telecast world wide. Among his recent film writing credits is *Karsh Is History* (2009, Best Canadian Film at the 27th FIFA – The International Festival of Films on Art). He co-wrote with director/producer Mark Achbar the narration of the Sundance and TIFF-winning *The Corporation* [2003].

For further information please contact: Judd Tully at 212-966-6961 judd.tully@gmail.com
Harold Crooks at 917-756-5128 hcrooks@pipeline.com