

Diane Borsato  
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Mary Kelly  
Nestor Krüger  
Michael Maranda  
Olivia Plender  
Walid Raad  
Dario Robleto  
Michael Stevenson  
Kelley Walker  
Lee Walton

NOT QUITE HOW I REMEMBER IT

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The Power Plant





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An interest in exploring the latent possibilities of the recent past unites the work of the fourteen Canadian and international artists featured in 'Not Quite How I Remember It,' the first major group exhibition curated for the gallery by The Power Plant's Senior Curator of Programs, Helena Reckitt. Using laborious and time-consuming gestures, these artists create reconstructions that implicate themselves in the making and telling of history. The resulting works manipulate the potential embedded in the past to create new narratives that inform the present.

Rather than treating the past as fixed or entropic, the artists in 'Not Quite How I Remember It' turn to historical events and archives as dynamic, unstable and fruitful resources. Following recent exhibitions at The Power Plant by Steven Shearer, Andrea Bowers and Simon Starling that culled source material from public and private archives, 'Not Quite How I Remember It' investigates processes of appropriation and remaking in the work of contemporary artists. This renewed interest in re-staging the past reflects a current climate (epitomized by phenomena ranging from YouTube video-sharing websites to video games like Guitar Hero and the prevalence of music mash-ups) where a seemingly infinite supply of cultural ephemera is available for reproduction and manipulation. With their porous concepts of artistic reciprocity and influence, the works in the exhibition understand that the contemporary imagination is profoundly shaped by past events and that history is far from finished.

**Gregory Burke**

Director, The Power Plant



Mary Kelly

*Flashing Nipple Remix, #1, 2005*

3 black and white transparencies in light boxes,  
96.5 × 121.9 × 12.7 cm

Edition of 3+AP

Courtesy Postmasters Gallery, New York

# NOT QUITE HOW I REMEMBER IT

Helena Reckitt

While exploring ideas and art works for this show, I came across references to Dario Robleto's *I Miss Everyone Who Has Ever Gone Away* (1991). A delicate mobile, the piece incorporates red, white and blue candy wrappers from Felix Gonzalez-Torres's *Untitled (USA Today)* (1990) confectionary spill that have been folded into tiny airplanes. The modesty of this work's size and materials stands in striking contrast to its conceptual and emotional richness. It seems to ask: Can the present harbour the past as the ground shelters a dormant seed? Can a living artist collaborate with a dead one? Or, as Robleto puts it, "Can a creative gesture begun by one artist be passed like a baton through the years to be continued or completed by another artist in another time so that it never has to end but fulfils Gonzalez-Torres's ambition to become 'endless copies'?"<sup>1</sup>

Robleto's adaptation shares Gonzalez-Torres's interest in absence and presence, the expression of loss and Catholic-inflected ideas about the transmutation of flesh. Moreover, the piece fulfils Gonzalez-Torres's conviction that art's resonance extends beyond the art object to the associations, recollections and new works that it generates—an expanded concept of authorship that values collectivity and gift economies above private ownership. What else is this but a posthumous collaboration? These themes resonated powerfully with the other works that I was planning to include in the exhibition and compelled me to ask Robleto if we could include *I Miss Everyone Who Has Ever Gone Away*. "Unfortunately that's impossible," he replied in an email, "The work was lost after an exhibition. I've never forgiven FedEx."<sup>2</sup>

A similar desire to incorporate the past into the present informs many of the works in 'Not Quite How I Remember It.' The exhibition is not exclusively focused on remakes of art works, but also examines how artists reconstruct actual events, narratives and cultural artefacts from the recent past. Revisiting iconic and obscure histories, artists wrest the past from master narratives to reveal suppressed or forgotten details and to propose surprising new connections. Previous exhibitions exploring artistic re-enactments have tended to privilege either historical events or art works but 'Not Quite How I Remember It' makes no such distinction, instead taking both phenomena as central to the role of the artist as a historian. Through montage, sampling and remixing, these artists describe how the past continues to haunt the present. Neither wistful about bygone days nor deluded about their ability to reconstruct earlier times faithfully, the artists here activate history as an aperture through which to view contemporary reality.

## Being There

Restaging pervades recent art. Perhaps looking for the period rush sought, for instance, by Civil War re-enactors, artists have revisited public events, often shifting attention from the heroes and conquerors to the vanquished figures and peripheral narratives.<sup>3</sup> In this context, restaging can buoy up individuals and groups who rarely see themselves as part of 'official' histories. Puncturing the heroic pomposity and grand linear history of public memorials, these living re-enactments open the past to ongoing speculation. They examine the differences between 'then' and 'now' to explore the complexities of cultural and artistic transmission, influence and inheritance. Such projects challenge one-sided media views of events and hold out the promise that revisiting the past might transform us from witnesses of history into creative participants. Hence the conviction in this show that progressive social and political movements must co-opt conservative strategies of creating collective rituals and forms of witnessing. Seeking intimacy with prior social or artistic movements, the artists here excavate overlooked or unfulfilled countercultural projects. Like oral historians, their works spread information about events, people and ideas that exist under the radar of mainstream accounts, and ask us to consider what is remembered, how it is remembered and why. Lee Walton's performances for this show explore ideas around experience and memory since only The Power Plant's amateurs will be primary participants. Visitors curious about Walton's work must ask the amateurs to describe the performances, provoking recollections which will, of course, mutate as time stretches between the event and the re-telling.

This understanding of recounting as an act of creation parallels the 'linguistic turn' in recent historiography, characterized by the work of the historian and literary critic Hayden White. "Historians do not *find* the meaning of the past by examining the facts, they *invent* or make meanings through their use of language," argues Tamsin Spargo, glossing White's work. "They do not reconstruct or translate lived stories into prose stories but create meaningful narratives."<sup>4</sup> Chiming with such versions of subjective story telling, and underscoring the embodied nature of knowledge, the sociologist Pierre Bourdieu's model of the 'participant observer' who becomes immersed in the object of scrutiny and recognizes the impossibility of neutrality sets another useful precedent.

## The Undetonated Past

But if history is as a highly subjective and unstable as the archives we use to record it, how, asks Mary Kelly, do we bequeath political and cultural legacies to those who come later? The three light boxes in Kelly's *Flashing Nipple Remix* (2005) show contemporary women re-enacting a feminist action from 1971 that included Kelly. Black-clad demonstrators mounted flashlights over their breasts and crotches and protested outside London's Royal Albert Hall against the Miss World pageant being held inside. Kelly first exhibited the work as part of the larger installation *Love Songs* (2005) that reflected on women's memories of and identifications with late-1960s/early-1970s feminism. As Kelly notes, the work "attempts to describe what is left after the specific demands of the moment have faded and what, if anything, is passed on from one generation to the next."<sup>5</sup>

Like Kelly, Sharon Hayes senses that legacies contain unrealized aims and wonders how to harness the unfulfilled ambitions of previous social activists. Her slide projection work *In The Near Future* presents images of political demonstrations from the 1960s and 1970s restaged by Hayes around New York City in 2005. While some of her placards bear enigmatic messages such as 'Nothing Will Be As Before,' others borrow rallying cries from earlier demonstrations like 'Ratify the E.R.A. Now!' and 'Who Approved the Vietnam War?' The on-going relevance of these protests hits home when we recall that the US Equal Rights Amendment was never ratified, and that American-led invasions of Afghanistan and Iraq continue to prompt considerable opposition worldwide.

Similarly nurturing the thwarted hopes of the political past, Michael Stevenson's *Fountain of Prosperity* (2005) resurrects the MONIAC, a computing machine developed in 1949 that demonstrated macroeconomics. The Bank of Guatemala purchased a model of the MONIAC, keeping it functioning during a brief period of relative autonomy in the 1950s that collapsed when a US-sponsored coup installed a military dictatorship. Moved to a university, the MONIAC fell into disrepair. "The Guatemalan MONIAC joins the ranks of myriad other 'disappeared' agents of alternative political economic futures for Latin America, and indeed the rest of the world," Stevenson has written, adding, "The search for the MONIAC turns out to be the key not to understanding the economic vision of a lost revolution, but to understanding the ways in which that vision is always subject to the likelihood of being liquidated."<sup>6</sup>

The dispassion with which these artists mobilize the past betrays scepticism about easy forms of ‘taking to the streets.’ An untroubled approach to activism and agitprop seems to belong to earlier eras, less battered and less schooled in the politics of representation. “We are too steeped in the debates of the avant-gardes and neo-avant-gardes to know that simply reproducing an image of war or representing politics—no matter how graphic—hardly guarantees an oppositional practice,” argues the art historian Pamela S. Lee. “Indeed the conventions (read: clichés) we come to associate with ‘political art’ too often close around a kind of stock iconography, the purpose of which is to consolidate a notion of political identity in line with past histories of solidarity and opposition.”<sup>7</sup> Mark Tribe, a professor at Brown University, shares with Lee a desire for an art that speaks to pressing contemporary concerns without suppressing ambivalence or complexity beneath didacticism. Discussing his students’ involvement in the Port Huron Project, which restages New Left speeches of the 1960s and 1970s on the sites where they first were delivered, Tribe acknowledges that the events’ lack of explicit or instrumental political aims may be part of their appeal. “It’s not, directly at least, about swinging the vote or bringing the troops home,” Tribe remarks, “but about creating an experience, however brief, of the unstable nature of history, reminding us that, as entrenched as the status quo may seem, history bears witness to the fact that the future is full of possibility.”<sup>8</sup>

Such active and recuperative uses of the past recall Walter Benjamin’s argument that “A chronicler who recites events without distinguishing between major and minor ones acts in accordance with the following truth: nothing that has ever happened should be regarded as lost for history.”<sup>9</sup> Instead of linear models of history and art pedigree, artists in this exhibition conceive influence and affiliation as rhizomatic movements that operate across generations. In her work on feminist legacies, the philosopher Iris van der Tuin argues that gender politics associated with previous periods can remain vitally current, proposing a model of reciprocity that she terms ‘generation-jumping.’ Echoing van der Tuin, the literary critic Elizabeth Freeman asks us to consider “a kind of temporal transitivity that does not leave feminism, femininity or other ‘anachronisms’ behind.” Freeman continues:

‘Generation,’ a word for both biological and technological forms of replication, cannot be tossed out with the bathwater of reproductive thinking. Instead, it may be crucial to complicate the idea of horizontal political generations succeeding one another, with a notion of ‘temporal drag,’ thought less in the psychic time of the individual than in the movement time of collective political life.<sup>10</sup>

## **Repeat After Me**

In tune with these inventive takes on cultural history, and mining Freeman's ideas of 'temporal drag,' Diane Borsato draws on Fluxus notions about art as instruction. Remaking legendary performances by Joseph Beuys, Bonnie Sherk and Marina Abramovic, Borsato recasts her cat in the parts of the coyote, tiger and cobra of the originals. So these iconic art works become scripts or scores for Borsato to interpret or improvise upon, in a way that echoes Marina Abramovic's *Seven Easy Pieces* re-enactment series from 2005. Similar reverberations animate the 'rogue editing' of Michael Maranda, whose artist books are exhibited in the gallery's reading room. Maranda's adaptation of *Moby Dick*, for instance, runs each chapter through software that condenses the narrative to several pertinent paragraphs. For Proust's *In Search of Lost Time*, he prints only the names mentioned in the text, revealing the author's status-consciousness. Where these projects complicate our appreciation of existing texts, Maranda's 'Lost Books' speculate upon non-existent publications by creating cover designs and descriptions for these hypothetical volumes and presenting unreadable contents.

Strategic citation, albeit less overt than Maranda's, also informs Nancy Davenport's series of 'Apartments' photographs—one of which recalls Chris Burden's seminal 1971 performance *Shoot*—as well as her recent video work *Weekend Campus*, which salutes the Jean-Luc Godard film *Week-end* (1967) while footnoting Andy Warhol's 'Death and Disaster' paintings. By highlighting her precursors rather than fighting or denying them, Davenport (like Maranda, Borsato, et al.) acknowledges her susceptibility to influence. This appreciation of artistic exchange and aesthetic weakness stands apart from the classic modern tactic of staking claim by challenging and defeating one's forerunners in the manner of Harold Bloom's "strong poets, major figures with the persistence to wrestle with their strong precursors, even to the death."<sup>11</sup> Such equanimity toward influence is also noteworthy in an era when antecedents almost overwhelm us, creating, as the writer Marina Warner suggests, a new subjectivity that "does not respect the distinction that used to seem so clear between lived experience and dreams, between actual and unreal events, either in the forms they take or the degree of intensity with which they impinge." Warner continues, "I often find these days that I cannot remember if I've seen such and such a thing in real life, if I went to a film where I saw it happen, if I've read it, if someone else told me about it, or simply, if I've made it up."<sup>12</sup>

This sentiment recalls the thinking of Sherrie Levine, an artist whose work is an important conceptual resource for this show. "I like to consider my paintings membranes," Levine once said, "permeable from both sides so there is an easy flow between the past and the future, between my history and yours."<sup>13</sup> Of course Levine's practice of re-photographing and remaking works of art by famous (mostly male) artists explores the discipleship that underlies education. In the Renaissance, for example, artists apprenticed themselves to master practitioners and learned by copying them. The novelist Jorge Luis Borges, in his short story *Pierre Menard, Author of the Quixote* (1939), pursues the idea that even verbatim forms of replication create something new. Presented as a literary review, the story concerns a 20th-century translator of Cervantes' *Don Quixote* who is so entranced by the work that he recreates it word-for-word in the original 16th-century Spanish. Another Borges story, *Legend* (1969), lies behind Nestor Krüger's *Oblivion*, which condenses a snatch of dialogue from a chance meeting between Cain and Abel and reproduces it as physically separated but synchronized audio and textual elements. Krüger's interest lies in repetition's dark side, "a state of motionlessness" as he describes it, that "one might experience in a featureless landscape, like a desert, or the condition of chronic forgetfulness where one is doomed to repeat oneself."<sup>14</sup>

Such evocations of discipleship and generation-jumping hint at notions of mentorship, a link reflected in the exhibition's preponderance of media common to education environments from slide projectors and Unicol stands to old-fashioned lecture screens and museological vitrines. In a few works, though, these connections come to the fore. Davenport's 'Campus' photographs insert images of recent anti-war protests into the Brutalist architecture of modern university environments. Influence links clearly to education in works by Felix Gmelin that emulate and draw inspiration from clay sculptures created by blind children in a progressive German art program of the 1920s. The sense of budding potential in this piece makes it a particularly striking statement about historical promise interrupted: the image of blind youth reveling in the tactile pleasure of clay is undercut by the knowledge of how rapidly and decisively the governmental benevolence behind this initiative became its opposite a decade later. Indeed, pathologies of the eye deeply concerned Adolf Hitler in his attacks on 'degenerate art,' and these children would have been targeted victims of Nazi eugenics.



The approaches to remaking in 'Not Quite How I Remember It' draw on forms of artistic appropriation that Douglas Crimp surveyed in his landmark 1977 exhibition, 'Pictures,' which included Sherrie Levine among others. However, the artists here diverge from the cool, laconic pillaging of the 'Pictures' generation. In a world where copying, sampling, cutting and pasting are just a click away, the artists of 'Not Quite How I Remember It' take paradoxically embodied and labour-intensive approaches to repetition. This impulse to use one's body to identify and incorporate past events recalls the cultural theorist Steven Connor's discussion of innate recognition in his study of ventriloquism. When we hear a song that we enjoy, Connor writes, "we find it hard not to sing along, seeking to take it into our own bodies, mirroring and protracting its auditory pleasure with the associated tactile and proprioceptive pleasures [...] Perhaps we cannot enjoy the sound of a voice without the sound having begun to offer the prospect of this quasi-tactile self-caress."<sup>15</sup> Connor's description speaks strongly to the work of Dario Robleto, who often transforms existing materials, texts and narratives into new objects. Explaining the intimate, almost molecular, relationship he has to the source matter that informs his sculptural remixing, Robleto says, "I want to know what it feels like to hold history in your hand."<sup>16</sup>

### **What Time Is It?**

"The past may not have been what history tells us, it may be forever out of reach, but it is not over yet." —Tasmin Spargo<sup>17</sup>

Distinguishing between history as the study of occurrences and poetry as the imagining of possibilities, Aristotle assigned poetry the higher place. Emphasizing the unrealized potential of the past, or what Sharon Hayes has called "pending or hypothetical events," 'Not Quite How I Remember It' collapses the distance between set histories and possible futures. Consequently, temporal dislocation plays out variously across works in the show. Olivia Plender restages a 1960 BBC documentary about young artists 'on the verge of success' in the now gentrified (but then decrepit) West London locations where the TV program was filmed. Gerard Byrne dramatizes a *Playboy* roundtable from 1963 in which science fiction writers speculate about the world of 1984. Foregrounding the presence of photographers and camera people as part of *In The Near Future*, Hayes emphasizes that documentation techniques inflect how events are presented and understood,

and reminds us that her re-enactments are based on recordings. Walid Raad also complicates time, memory and the dynamics of historical mediation. The photographs of Israel's 1982 invasion of Beirut that he shot as a teenager, but processed in 2007, show men watching almost casually as their city goes up in smoke, reminding us that some Lebanese citizens welcomed the Israeli military's arrival. The text accompanying Raad's photographs states that the negatives were carefully preserved, but clearly there is nothing pristine about these prints, covered as they are with scratches, flares and other marks that reflect the degradation caused by time and the drastic effects of war.

Raad's pictures share this concern with how to depict violence and trauma in our media-saturated era with several other works in the show. Subtle (as well as deliberately unsubtle) references to crisis emerge in Kelley Walker's inverted, manipulated images derived from Black Star Press photographs of the Birmingham race riots and Gmelin's depiction of blind children in pre-Nazi Germany. Yet the exhibition's mood is reflexive, not sensational, depicting catastrophe with a sense of distance and remoteness that contrasts sharply with the urgency of the original events. Discussing the youths in *Weekend Campus* who stand blankly before piled-up wrecked cars, Davenport evokes the post-traumatic mood that characterizes her and several fellow artists' work: "I don't see the students represented there as being passive, or cynical or blank or disengaged. I see them being shocked in trauma—shocked by out-of-control forces, into an appearance of passivity. And that's a difference. In this historical moment, one can't repeat the same gestures of '68 obviously and the question is [...] what is radical now or what is a form of political engagement that could be significant now."<sup>18</sup> Walker also comments on how we consume images of violence and protest. After all, the pictures of race riots in his 'Black Star Press' photo series were introduced to the international press by Martin Luther King. As Kelley reminds us: if something is not recorded and replayed, it might as well have never happened.

Historical narrative, figural representation, theatrical re-enactment—the ubiquity of these devices in 'Not Quite How I Remember It' separates this art decidedly from the 20th-century avant-garde. Grouping these tropes together, as "the conventions of depiction and figuration that painting had once shared with the other arts, theatre and literature in particular," Michael Fried famously condemned them as that vanguard's "declared enemies."<sup>19</sup> But if these artists eschew modernism's rarefied investigations into the nature of art, they similarly steer clear of the Civil

War re-enactor's passion for period detail and authenticity. Gerard Byrne thinks of his works as 'reconstructions' rather than 're-enactments,' claiming "the tone of the word re-enactment is much more about closure, whereas reconstruction somehow remains a little more open. Like the process itself is somehow a little more conspicuous."<sup>20</sup> These temporal confusions foreground the slippage between fiction and documentary that underlies all historical accounts, treating the past as a work-in-progress and prompting us to ask: What time is it? or When are we?

Far from nostalgic, these works question the idea that archives are transparent or self-evident and challenge the ability of historical holdings to capture the impact and aftermath of dramatic as well as everyday events. They draw upon notions of performativity to show how repeating familiar tropes ossifies meanings. And they use repetition against itself in a form of denaturalization that recalls Brechtian alienation effects that aimed "to make the spectator adopt an attitude of inquiry and criticism."<sup>21</sup> In *The Death of the Author*, Roland Barthes famously argued that "a text's unity lies not in its origin but its destination."<sup>22</sup> Responding to Barthes' provocation forty years later, the artists in this show release the potential of the past in order to imagine alternative futures.

Many works require time and patience to unravel. Sometimes we are not immediately sure what we are seeing or hearing. Caught in a dynamic tension between accessibility and reticence, the process of deciphering works asks us to dig deeply into our personal and collective image and data banks. The sense of layered time in the show reverberates with Walter Benjamin's idea that outdated aesthetic objects *make time appear*. Interpreting these works sharpens our awareness of historical place and perhaps prompts questions about how future generations will represent us.

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From: Cynthia Daignault

To: Helena Reckitt

Date: April 8th, 2008 9:51 AM

Subject: Re: Felix Gonzalez-Torres: Untitled (USA), 1995

Helena, and Dario

It sounds like a lovely piece. I will happily send you three candy wrappers from the "Untitled (USA Today)" installation that was shown at the Hamburger Bahnhof

2006 show. I'm sorry I cannot part with more, but as you can imagine our archives are very precious. This is both an unusual and special request, and as such we are willing to make an exception. If you contact the Hamburger Bahnhof or MOMA directly, you may be able to get more.

Please let me know the appropriate address to mail them. Further, when the piece is complete, I would love to see pictures of the final installation.

We keep a robust file of people influenced by Felix and I would love to add your piece to it.

Thank You,  
Cynthia Daignault  
The Felix Gonzalez-Torres Foundation



## Notes

1. Dario Robleto, email correspondence with the author, April, 2008.
2. Robleto, *ibid*.
3. Examples include Jeremy Deller's *The Battle of Orgreave* (2001), which re-enacted a violent confrontation between miners and police during the mid-1980s British miner's strike, and *The Third Memory* (1999) for which Pierre Huyghe remade scenes from Sidney Lumet's 1975 film *Dog Day Afternoon*, casting the actual protagonist of the failed bank heist (played by Al Pacino in the movie) as the lead.
4. Tamsin Spargo, 'Introduction: Past, Present and Future Pasts' in Tamsin Spargo (ed.), *Reading the Past: Literature and History*, Palgrave Macmillan, Basingstoke, 2000.
5. Mary Kelly quoted in Rosalyn Deutsch, 'Not-Forgetting: Mary Kelly's Love Songs,' *Grey Room*, Summer 2006, No. 24, pp 26–37.
6. Michael Stevenson, 'The Search for the Foundation of Prosperity' in *c/o The Central Bank of Guatemala* (cat.), CCA Wattis Institute for Contemporary Arts, San Francisco, 2006.
7. Pamela M. Lee, *October 123*, Winter 2008, p 99.
8. 'Politics by Other Means: Christina Ulke in conversation with Mark Tribe about his Port Huron Project,' *Journal of Aesthetics and Protest*, Issue #5, September 1, 2007; [www.joaap.org/5/articles/Tribe/ulketribe.htm](http://www.joaap.org/5/articles/Tribe/ulketribe.htm).
9. Walter Benjamin, 'Theses on the Philosophy of History,' reprinted in Tamsin Spargo (ed.), *Reading the Past: Literature and History*, p 119.
10. Elizabeth Freeman, 'Packing History, Count(er)ing Generations,' *New Literary History*, 31.4, Autumn 2000, pp 727–44; Freeman's consideration of Elisabeth Subrin's film *Shulie*, a shot-by-shot remake of a 1967 student film about the nascent feminist writer and activist Shulamith Firestone, is an important source for my ideas about the undetonated potential of the past that this show explores.
11. Harold Bloom, 'Introduction: A Mediation upon Priority, and a Synopsis,' *The Anxiety of Influence: A Theory of Poetry*, Oxford University Press, Oxford, 1973, p. 5.
12. Marina Warner, 'Rough Magic and Sweet Lullaby' in *Signs and Wonders: Essays on Literature and Culture*, Chatto & Windus, London, 2003.
13. Sherrie Levine, 'Photographs at the End of Modernism' in Douglas Crimp, *On the Museum's Ruins*, The MIT Press, Cambridge, 1995; quoted by Johanna Burton, 'Subject to Revision,' *Artforum*, October, 2004, pp 259–62.
14. Nestor Krüger, email correspondence with the author, March, 2008.
15. Steven Connor, *Dumbstruck: A Cultural History of Ventriloquism*, Oxford University Press, Oxford, 2000, p 10.
16. Dario Robleto, telephone conversation with the author, January, 2008.
17. Spargo, *ibid*, p 11.
18. Interview with Jakob Jakobsen, Henriette Heisse and Nancy Davenport at John Hansard Gallery, University of Southampton, September, 2005; [www.soton.ac.uk/~hansard/exhibition/archive/2005/campus.html](http://www.soton.ac.uk/~hansard/exhibition/archive/2005/campus.html).
19. Michael Fried, 'Art and Objecthood,' *Artforum*, June, 1967; reprinted in Gregory Battcock (ed.), *Minimal Art: A Critical Anthology*, EP Dutton, New York, 1968, pp 139–42.
20. Gerard Byrne interviewed by Niels Henriksen, August 7, 2007; [www.kopenhagen.dk/interviews/interviews/interview\\_gerard\\_byrne](http://www.kopenhagen.dk/interviews/interviews/interview_gerard_byrne).
21. Bertolt Brecht, 'The Epic Theatre and Its Difficulties' in John Willlet (ed.), *Brecht on Theatre*, Methuen, London, 1978, p 23.
22. Roland Barthes, 'The Death of the Author' in Brian O'Doherty (ed.), *Aspen 5&6: The Minimalism Issue*, Roaring Fork Press, New York, Fall–Winter 1967.



Sharon Hayes  
*In the Near Future*, 2005–ongoing  
9 slide projections, looped  
Courtesy the artist

# ONE PERSON PROTESTS: NOTES ABOUT GOING (BACK) THERE

Johanna Burton

Attention is a task we share, you and I. To keep attention strong means to keep it from settling.  
—Anne Carson<sup>1</sup>

The destiny of the 1968 Memphis Sanitation Strike—symbolically charged, historically significant—was set when 1300 mostly African American men marched for union rights and adequate wages, and augmented when Martin Luther King, Jr., in town to lend support, was assassinated. Still, the character of this moment's importance is such that we might pause when encountering it twice in the May 2006 issue of *Artforum*, given that magazine's focus on contemporary art.<sup>2</sup>

Indeed, these are no ordinary mentions—neither historical-contextual framings nor even personal reminiscences. Instead, the forty-year-old event has been taken here (twice) as artistic *material*, with all the connotations of that word intact. The first encounter with the 1968 strike in May 2006's *Artforum* comes in an article about Glenn Ligon, written on the occasion of the artist's survey exhibition 'Some Changes' then on view at The Power Plant. The piece, by art historian Richard Meyer, takes us backwards, room by room, through Ligon's nearly twenty-year oeuvre. Beginning with the then most recent of Ligon's work, *Warm Broad Glow* (2005), whose round-edged, Courier font spells out the words 'negro sunshine' in neon, Meyer eventually ends up at the earliest piece in the show.

That work, the oil-and-enamel painting *Untitled (I Am A Man)*, was made in 1988. With a white ground and stencil-type black capital letters, the painting is also a sign, which reads: 'I AM A MAN.' Emulating signs carried by the 1968 strikers, *Untitled (I Am A Man)* nonetheless differs subtly in design from those seen in historical photographs taken by the likes of Ernest Withers. Sparer, more minimal and effusively *elegant*, Ligon's version of the sign is already a *picture*, a point he drives home by rendering a sign into a painting. Indeed, *Untitled (I Am A Man)* seems to take as its 'model' not the original signs but rather the commemorative, collectable signs made and sold *after* the six-week strike that began in February 1968 and culminated with King's death on April 4 of that year.<sup>3</sup> Ligon's painting, though *similar* to the protestors' signs, is also pointed about its status as an aesthetic object. To this end, some twelve years after producing it, Ligon revisited his revisitation: a diptych made in 2000 and titled *Condition Report* renders the painting into identical silkscreen panels—with the difference that one panel bears the handwritten comments of a conservator who painstakingly catalogues various damages done to the painting's surface since its making (i.e. charts the wear and tear—material and perhaps symbolic—inevitable over time).<sup>4</sup>

Subsequently we encounter the 1968 strike in a shorter piece, one of *Artforum's* 'Openings' columns, in which art historian Julia Bryan-Wilson profiles Sharon Hayes. Chronicling a number of Hayes's projects—from the artist's (intentionally) badly memorized recitation of Patty Hearst's 1974 video messages in *Symbionese Liberation (SLA) Screeds #13, 16, 20, and 29* (2002) to her ten-hour, non-stop reading of all 36 of Ronald Reagan's presidential addresses in *My Fellow Americans: 1981–1988* (2004)—Bryan-Wilson ends with a detailed account of Hayes's ongoing work, *In The Near Future*. Begun in 2005, Hayes' project entails staging a number of one woman protests; in its first iteration, for instance, Hayes picked nine days in November of 2005 and, armed with a different sign, each day stood in another heavily trafficked and historically significant public space in New York City. (She has since performed a version of the piece in Vienna and has plans for Warsaw and London.) That some of the signs were instantly recognizable—they seemed to suppose a community with some level of shared cultural references (as with a hand scrawled message Hayes held up on November 5 in Central Park which asked 'Who Approved the WAR in—Vietnam??')—served less to shore up any image of a cohesive public than to dismantle such a fiction. For while any number of audience members tripping onto Hayes's performance on November 2 at the New York Stock Exchange would have been able to debate the former exigencies of the ERA, just as many would have been unable to decipher the acronym. Moreover, a few of Hayes's signs had no ('real') referent at all. Before I found out that it was a kind of ringer, 'NOTHING WILL BE AS BEFORE,' held in front of City Hall on November 8, had me calling out all kinds of horrific events, both past and (in the imagined) future. None of them—but perhaps all of them—were a perfect fit, of course.

Hayes carried her 'I AM A MAN' sign November 6 outside Madison Square Garden. The placard took its design from the Memphis strike: it looked more like the strikers' signs and less like the images of the sign that would later come to signify it. Yet Hayes's sign—it must be remembered—when it is reproduced, is always shown *with* her. While each performance lasted one hour, the artist assembled a cast of photographer friends to document ad infinitum the proceedings. The work comprises this documentation as much as it does the event; indeed, the imaging (and imagining) of an uneasy coincidence between past and present marks *In the Near Future* as productively untrustworthy. Bryan-Wilson helpfully suggests that Hayes's ambiguous physicality might possibly find for the sign's message a second—here and now—reference (In her reading, the slogan would make perfect sense for transgender



activism.); but however well such alternative applications may apply, Hayes, in image after image, finally stands on her own (no 'we' of mirrored signs behind her), a white woman holding what is, I think (even perhaps to those who wouldn't know from 'where'), a very obviously borrowed sign.

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In 1982, the University of Pennsylvania's ICA commissioned Douglas Crimp to write an essay for the catalogue accompanying 'Image Scavengers: Photography,' one half of a double exhibition. (The other part was 'Image Scavengers: Painting'.) Crimp was the obvious first choice for an essayist; his pioneering work on artists who turned to pre-existing imagery had led to the much discussed 'Pictures' show at Artists Space in 1977, among other things. Yet, while Crimp agreed to pen an essay for a show whose premise would seem aligned with—and even predicated on—his own thinking, the critic responded in an unexpected way. Instead of sticking to the usual (unstated) format of exhibition catalogue writing—lending one's name to a project to endow it with authority (and to reinscribe one's own)—he staged a kind of protest within the pages. "The strategy of appropriation no longer attests to a particular stance toward the conditions of contemporary culture," reads his first line. He continues: "To say this is both to suggest that appropriation *did* at first seem to entail a critical position and to admit that such a reading was altogether too simple."<sup>5</sup>

'Appropriating Appropriation' offers an object lesson in what Crimp names the difference between 'regressive' and 'progressive' uses of appropriative tactics. The first, however to the contrary its manifestations might look, merely contributes to the uninterrupted machinations of aesthetic tradition; the latter disrupts and calls attentions to the tenets (and disavowals) of tradition, genealogy and the like. What's more, Crimp warns us, some practices—once oppositional—begin to "accommodate themselves to the desire of the institutional discourse," allowing themselves "simply to enter that discourse (rather than to intervene within it) on a par with the very object they had once appeared to displace."

That appropriation had, by 1982, fully entered institutional discourse signaled, for Crimp, that the "strategy of appropriation becomes just another academic category—a thematic—through which the museum organizes its objects." This comment was pointed enough, given the essay's context; but for as much as 'Appropriating Appropriation' asked its readers to recognize the ways and means by which new

tactics were assimilated to fit the scope of old histories, it also offered an optimistic model. Indeed, by structuring his comments to reflect transparently—pragmatically even—his position as a contemporary critic, Crimp offered a strikingly direct mode of discursive intervention: discourse itself. Appropriation was itself being ‘appropriated’ but so was the language by which strategies of appropriation were discussed being taken up, dispersed and utilized as promotion and euphemistic description. Pointing out this condition didn’t do away with the use-value of appropriation as a critical tactic, but demanded that it not be taken as inherent.

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To say that appropriation has, since 1982, become so ubiquitous to have nearly lost any recognizable contours would be, I think, an understatement. Borrowing, citing, stealing, re-presenting, parodying, reenacting, revisiting and reconstructing are a few words used to distinguish between practices that gesture to the past—or to fantasies of the past. Many of these ‘returns’ are obviously superficial, and need not detain us here. But just what encourages attention to stay (as per Anne Carson) ‘unsettled’ and, therefore, strong?

Feminist philosopher Kelly Oliver, in her ‘What is Transformative about the Performative? From Repetition to Working-Through,’ clearly distinguishes between modes of repetition.<sup>6</sup> Discussing subject formation (which *always* proceeds by way of iterations of social norms and exclusions), she argues that repeating constitutes the means of both “conservative and subversive resignifications.” What, then, makes repetition transformative, and under what conditions? Turning to Freud’s 1914 essay ‘Remembering, Repeating and Working-Through,’ Oliver rehearses his basic premise: acting-out is a mere repetition, a performance in the present of something utterly forgotten or repressed. In acting out, a subject “does not remember anything of what he has forgotten or repressed. . . . He reproduces it not as a memory but as an action.”<sup>7</sup> On the other hand, working-through gives a place to and for memory by allowing a subject not only to rehearse a past event but also to actively re-imagine it, interpret it, inhabit it. This is, as Oliver puts it, not only a way to allow a past event to become truly *past* (rather than existing as an always present *image*) but also to engage it both individually and socially for future use.

'Working through' is messy; it denies the possibility of a singular, stable image of something and asks instead that contingent, ongoing relationships be accounted for, even produced. It enables the kinds of practices that Rosalyn Deutsche discusses in her recent essay on Mary Kelly, whom she describes as disabling the "left melancholy" that strives to hold onto the past at the expense of the future.<sup>8</sup> Indeed, Deutsche points to the "tense of the future anterior" as that by which the past should be respoken. Oliver suggests as much too, when she describes working through as a kind of "internal change" that allows subjects, groups and even cultures to rethink their constitutions and constituencies. Oliver implies a kind of politically motivated transference, in which entire events are cathected to and recast, rendered less repressive by offering the possibility of a radical recursivity.

In this way, Ligon, Hayes and Crimp offer three case studies for arriving at a model of practices that 'remember,' however imperfectly; I mean my attention to these three to exemplify several layers of working through. Here are two artists who take up one sign between them (but precisely because they cannot easily hold it) and a critic who demands that his own words not be repeated (demands, then, that the printed page not be a static, atemporal arena). Of course, not all practices that 'return' to prior events or images operate as these do, and, indeed, as artists continue to engage with both art and cultural history, other models will undoubtedly arise. Nevertheless, and by virtue of the latter, we must closely attend to the current proliferation of practices taking 'remembering' as a singular strategy. Only by not taking for granted what counts as 'critical' will we recognize those instances in art when revisiting earlier times constitutes, in fact, a kind of erasure—with the patina of history masking just another kind of toothless novelty in the present. If our hopes for the future rely instead on rigorous, risky reflections about what came before—on refusing, that is, to let things 'settle'—then it is all the more imperative that we pay attention to, and discuss, ways to surmise the difference.

Johanna Burton, a New York-based art historian and critic, has written on postwar and contemporary art for publications including *Artforum*, *Parkett*, and *Texte zur Kunst*; and she is the editor of *Cindy Sherman* (MIT Press, 2006). Burton's other writings include texts on the women-only art magazine *Eau de Cologne* (in *Witness to Her Art*, eds. Rhea Anastas and Michael Brenson, Center for Curatorial Studies, 2006) and Lee Lozano (for the Wexner Center in Columbus, Ohio) and catalogue essays on Mel Bochner and Mary Heilmann. Burton is Associate Director and Senior Faculty Member at the Whitney Independent Study Program in New York. She has been a faculty member of Bard College's Center for Curatorial Studies since 2005 and is completing her dissertation at Princeton University on appropriation in American art of the 1980s.

## Notes

1. Anne Carson, 'Note on Method' in *Economy of the Unlost*, Princeton University Press, New Jersey, 1999, p. viii.
2. Richard Meyer, 'Light It Up, or How Glenn Ligon Got Over,' *Artforum*, May 2006, pp 241–47; Julia Bryan-Wilson, 'Sharon Hayes,' *Artforum*, May 2006, pp 278–79: To act as though the two pieces of writing are wholly unrelated would be in some ways misrepresentative—the authors are friends and have long shared an interest in that complex terrain of “the politics of representation” and “the representation of politics.” (Does it, then, also need to be pointed out that I’m engaged in such dialogues with them myself?) Nevertheless, that both authors chose the same moment (and themselves were called upon) to profile artists whose practices take up the now 40-year old event is worth remarking upon.
3. Nearly every image taken during the Memphis strike shows worker after worker carrying or wearing a standardized sign. With block letters taking up nearly the entire breadth and width, the slogan is divided into two rows: 'I AM' on top and 'A MAN' below. The event and its attendant signage quickly became iconic and, thus, *imaged*. The Gilder Lehrman Institute of American History, for instance, holds two examples of broadsides made by printers in 1968. The first, printed in large red stylized letters, was printed and distributed by Emerson Graphics, a San Francisco–based company. The second, printed by Allied Printing in Memphis in April 1968, comprises three rows of black letters on white ground. 'I AM' makes up the first line while 'A' stands alone on the second and 'MAN' on the third. It is this version that Ligon takes up for his own work.
4. That Ligon's silk screened painting looks just like the 'Fine Art Giclee Print, Matted' available through PBS's online shop (on backorder, 2 to 4 weeks, while I was writing this essay) is coincidental but notable. By passing the 1968 slogan through so many layers of mediatization and re-signification, Ligon literally came to 'reframe' it, an interesting move for an artist who has often used the 'margins' as a place both literally and figuratively to do his own work.
5. Douglas Crimp, 'Appropriating Appropriation,' in *On the Museum's Ruins*, The MIT Press, Cambridge, 1993, pp 126–137; All quotes from Crimp in my essay are taken from this source. Originally published in Paula Marincola, *Image Scavengers: Photography* (cat.), University of Pennsylvania: Institute of Contemporary Art, 1982, pp 27–34. It is important to note that Crimp re-thought this essay, pointing to his own blind-spot when it came to what he later saw as the radical nature of Robert Mapplethorpe's work (which he argued in 'Appropriating Appropriation' as little more than stylistic effect). See Crimp's 'Introduction' to *On the Museum's Ruins* for this crucial rethinking.
6. Kelly Oliver, 'What is Transformative about the Performative? From Repetition to Working-Through,' *Studies in Practical Philosophy*, Vol. 1, No. 2, Fall 1999, pp 144–66.
7. Oliver, *ibid*, p 153. Originally in Sigmund Freud, 'Remembering, Repeating, and Working-Through' in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, James Strachey (ed.), The Hogarth Press, London, 1953–1974, Vol. 12, p 147.
8. Rosalyn Deutsche, 'Not Forgetting: Mary Kelly's Love Songs,' *Grey Room*, Summer 2006, No. 24, pp 26–37.

# ARTISTS

## Diane Borsato

Diane Borsato is best known for organizing performance works that involve the subtle or surreptitious participation of other people, from tango dancing police to public processions of transplanted weeds and snow banks. For her latest work, *Three Performances (After Joseph Beuys, Marina Abramovic, Bonnie Sherk)*, Borsato shifts focus, this time to taking her cue from a set of legendary art performances: Bonnie Sherk's *Public Lunch* (1971), which featured Sherk dining on an elegant meal in a cage next to tigers at a zoo as they tore apart raw meat; Joseph Beuys' *Coyote: I Like America and America Likes Me* (1974), in which Beuys isolated himself in a gallery with a wild coyote; and Marina Abramovic's *Dragonheads* (1990–92), where Abramovic sat naked on a chair, encircled by ice and wrapped in boa constrictors and pythons.

In *Three Performances*, Borsato engages the terms and conditions of these performance feats with a wry twist. By locating the works in the familiar comfort of her home and substituting her precocious house cat for the wild animals, she creates pointedly domestic versions designed to demystify those celebrated precedents. Borsato's cat disrupts the serious action of the original works in typical feline fashion by declining Sherk's raw steak in favour of Borsato's elegantly catered lunch, ignoring the blanket-covered artist in the Beuys-inspired work and suggestively grooming herself in the Abramovic reconstruction. It is a humorous take on unpredictable relationships and the basics of animal nature. And, in referencing Sherk, Beuys and Abramovic, Borsato not only pays homage to those iconic figures and key gestures, but also critically refreshes their work for new audiences who might know them only through text-book documentation and art historical mythologies.



Three Performances (After Joseph Beuys,  
Marina Abramovic, Bonnie Sherk) 2008  
Three-channel video projection, looped

## Gerard Byrne

Gerard Byrne's video and photographic works explore how mass media imagery constructs recent history. Frequently using popular 1960s publications as his source material, Byrne takes seemingly inconsequential interviews and transcripts and restages them for the video camera. He often employs incongruous actors, costuming and sets to underscore the artificial and haphazard nature of historical narratives. In the video, *New Sexual Lifestyles* (2003), for instance, actors perform a transcript printed in a 1973 issue of *Playboy*, creating a stilted version of a discussion about the sexual revolution between academics and celebrities.

The video and photography installation *1984 and Beyond* uses similar tactics. Again the source material comes from *Playboy*, in this case a series of 1963 interviews where science-fiction writers, including Isaac Asimov, Ray Bradbury, and Arthur C. Clarke, hypothesized about the future world of 1984–2000. In Byrne's remake, speculations about lunar colonies and sex-enhancing drugs are played out by Dutch and Irish actors whose close adherence to the edited transcripts and attempts at American accents thwart all sense of naturalness.

Drawing upon Brechtian ideas of 'the distancing effect,' Byrne reminds us that we are watching a theatrical representation of reality rather than reality itself. The performance is divided into 12 chapters that are split disproportionately amongst three video monitors. In some cases, chapters are repeated several times, while others are only seen once, so the viewer must watch each monitor's footage from start to finish in order to grasp the complete conversation. Combined with the actors' awkward enactment of unnaturally polished dialogue, Byrne's non-sequential and looping video presentation highlights the staged construction of history, the utopian eagerness of fantastic futuristic visions and, ultimately, our contrived conceptualizations of the present.





**1984 and Beyond** 2005–07

Three-channel video installation, 60 min (approx.)

20 black and white photographs, 46 × 39 × 4 cm each

Courtesy Lisson Gallery, London

Commissioned and produced by Frederique Bergholtz,

Tanja Elstgeest and Annie Fletcher for 'If I Can't

Dance I Don't Want to be Part of Your Revolution'

with support from 'Momentum—The Nordic Festival of Contemporary Art,' Moss (2006)

## Nancy Davenport

The clean lines of typical modernist dwellings are unexpectedly interrupted in Nancy Davenport's photo series 'The Apartments.' These buildings appear to be under siege by terrorist attacks and revolutionary protests—from the hostage crisis at the 1972 Olympic Games in Munich to the 1970 student demonstrations at Kent State University—that have been digitally collaged on to the images. When the series debuted in September 2001, Davenport's thoughtful reflections on media depictions and the failure of radicalism gained an unintended urgency and prescience. As the art critic and curator Gregory Volk remarked; "Her fake documentary photographs, for better or worse, now seem so real that they wound."

Davenport's recent video, *Weekend Campus*, looks to the avant-garde work of filmmaker Jean-Luc Godard by remaking the famously long tracking shot of piled up cars in *Week-end* (1967). In an animated montage of hundreds of stills taken at school campuses and junkyards across Canada and the US, the video's horizontal movement evokes the broad cross-section of French society seen in the Godard film. Taken in a contemporary context, this demographic sample questions the authenticity of such a social map in an era often considered post-community, post-feminist, post-everything. In its depiction of witnesses to catastrophe who are rendered mute by the experience, *Weekend Campus* also makes clear reference to Andy Warhol's 'Death and Disaster' paintings.

In the related series of 'Campus' photographs, Davenport presents images of Canadian and American campuses that were flashpoints for anti-Vietnam War and other protests in the late 1960s. She focuses on the contradictions inherent in the Brutalist architecture of university buildings where modernist ideals of higher learning ironically produced alienating environments that fostered the growth of radical student rebellion. To highlight the changed role of modern campuses and student politics, Davenport has added transcendent lighting effects to some of her depictions of institutional spaces, and pictures of fliers gathered from recent war protests to others.



Weekend Campus 2004

DVD, 3 min 50 sec

Courtesy Nicole Klagsbrun, New York

## Felix Gmelin

Reconstruction is central to the work of Felix Gmelin. In the 1990s, he remade destroyed or attacked art works in his *Art Vandals* series. His video *Farbtest, Die Rote Fahne II (Color Test, Red Flag II)* (2002) re-staged a 1968 action in which West Berlin students ran through the city streets, passing a red flag from one to the next in relay fashion. Gmelin's father, a charismatic left-wing professor, had rallied his students to stage the original event, and the film documenting it was in the archive that Gmelin inherited.

For *Tools and Grammar*, which debuted at the 52nd Venice Biennale, Gmelin takes his exploration of artistic and historical re-presentations into even more complex terrain. The installation's narrative centres on archival footage from a German blind school's 1926 promotional film titled *Bei den Blinden (With the Blind)*. In it, we see blind children exploring a church cemetery then returning to school to make clay models of the gravesites from memory. Gmelin reworks these poignant scenes and objects in a series of tightly cropped paintings and photographs, at times obscuring the source material to a point of uncertain recognition. Added audio elements make any definite interpretations impossible as excerpts from the writings of the French philosopher Denis Diderot and the Russian filmmaker Vsevolod Pudovkin, as well as the script for Jean-Luc Godard's film *Pierrot le fou*, comment on the inadequacy of the senses as epistemological tools and on the poetics of synaesthesia.

The fate of these children in Nazi Germany provides the work's subtext. By 1939 blind children would have been "accorded a mercy death" under the euthanasia program Aktion T4. Several of Gmelin's paintings present illustrations from Paul Schultze-Naumburg's 1928 book *Kunst und Rasse (Art and Race)* that formed the intellectual basis for National Socialist ideas on racial purity, modern art and human deformity.

Just as Gmelin grappled with his father's political and artistic legacy in order to make something new, here he remakes works from this buried past in recognition of the thwarted promise of a progressive program and to prevent the weight of dark history from overwhelming him.



**Tools and Grammar** 2007

Mixed media, dimensions variable

Courtesy Milliken Gallery, Stockholm

## Sharon Hayes

By staging ‘hypothetical or impending events’ that incorporate video, performance, slide projections and other forms of installation, Sharon Hayes interrogates how history, politics and speech construct individual and collective subjectivities and identifications. She represents historic texts and events as a way of exploring the slippage between the original time of an event and its dissemination. For *Symbionese Liberation Army (SLA) Screeds*, Hayes studied transcripts of the audio cassettes sent by Patti Hearst and the Symbionese Liberation Army to Hearsts’ parents during her 1974 kidnapping. Learning these missives by heart, Hayes recites them before an audience that possess copies of the original transcripts. Every time she stumbles or stutters, the group corrects her. The video of Hayes’ performance does not play in the gallery. Instead visitors encounter a stack of VHS cassettes of the event that they are invited to take home.

Hayes’s interest in the afterlife of political protest propels her ongoing piece *In the Near Future*. The work began over the course of nine days in November 2005 when, for an hour each day, Hayes held up placards at different spots in New York City. Most of her protest statements came from American demonstrations of the past: ‘I AM A MAN’ from the 1968 strike by African American sanitation workers in Memphis, or ‘WE ARE INNOCENT’ from a 1953 demonstration against the execution of the Rosenbergs. Others, like ‘NOTHING WILL BE AS BEFORE,’ were more enigmatic.

Holding her placards in a deadpan, unemotional way, Hayes does not present herself as a real demonstrator, but rather draws attention to the performative nature of protest. The unrealized potential of these apparently anachronistic demands erupts into the present as we recall that the Equal Rights Amendment never became law in the US, and the pronouncement ‘I AM A MAN’ still seems necessary in post-Hurricane Katrina America. The sense of layered time that Hayes creates recalls Walter Benjamin’s suggestion that aesthetic objects—especially outdated ones—make time appear.



**In the Near Future** 2005–ongoing  
9 slide projections, looped  
Courtesy the artist

## Mary Kelly

Mary Kelly has produced a rigorous body of work that operates at the intersection of feminism, psychoanalysis and conceptual art in the form of large-scale narrative installations. An interest in the relationships between women of different classes and generations runs through much of her work. Kelly took a self-reflexive view of the mother/child relationship in her well-known project *Post-Partum Document* (1973–79). In *Interim* (1984–89), she interrogated women’s stances on the body, money, power and history, including their own investments in the legacy of sexual politics.

*Flashing Nipple Remix* takes this investigation into the realms of recollection and re-enactment. Transparencies in three light boxes depict women restaging a feminist street theatre happening from 1971. Demonstrating outside a Miss World pageant at London’s Royal Albert Hall, the performers attached flashlights over their clothes to their breasts and crotches, parodying the events inside.

*Flashing Nipple Remix* is part of Kelly’s larger installation, *Love Songs* (2005–07). Shown in its entirety at Documenta 12, the work also included: *Sisterhood is POW*, a series of black-lit texts that present Kelly’s memories of participating in the Albert Hall protest; *Multi-Story House*, an intergenerational dialogue, laser-cut in the acrylic panels of a ready-made greenhouse; and *WLM Remix*, a film loop that overlays footage of a 1970 women’s liberation demonstration in New York City with a contemporary version restaged by Kelly in collaboration with a group of young activists. It examines the differences in context between a ‘then’ which Kelly was instrumental in shaping and a ‘now’ that she identifies with the current generation’s return to their ‘political primal scene.’ *Love Songs* “attempts to describe what is left after the specific demands of the moment have faded,” suggests Kelly, “and what, if anything, is passed on from one generation to the next.”





**Flashing Nipple Remix, #1** 2005

3 black and white transparencies in light boxes,  
96.5 × 121.9 × 12.7 cm each

Edition of 3+AP

Courtesy Postmasters Gallery, New York

## Nestor Krüger

Nestor Krüger's work often features forms of spatial disorientation and architectural dislocation. For a recent studio residency in Stockholm, he devised a wall mural for the host organization's meeting space that evoked the auditorium of its former, well-loved headquarters. This dialogue with the previous building acted as a mnemonic tool and an illusionist device.

In *Oblivion*, headphones and a teleprompter are stationed at some distance from one another in the gallery. While still remaining in sight, a connection between the two components is not initially clear. Krüger establishes the link via a recording of dialogue that visitors hear beneath the headphones and read on the teleprompter. The words heard in the headphones transmit simultaneously to text on the teleprompter to produce a form of disconnected synchronicity.

The dialogue comes from Jorge Luis Borges' story *Legend* that begins with a chance meeting between Cain and Abel in the desert after Abel's death and ends with a short exchange between the two over a campfire. Krüger reduces the narrative to the following:

Forgive me.  
Was it you that killed me, or did I kill you?  
I don't remember anymore; here we are, together, like before.  
Now I know that you have truly forgiven me, because forgetting is forgiving.  
I, too, will try to forget.  
Yes  
So long as remorse lasts, guilt lasts.

The repeated lines for both characters evoke "a state of motionlessness," suggests Krüger, "perhaps the sense of motionlessness one might experience in a featureless landscape, like a desert, or the condition of chronic forgetfulness where one is doomed to repeat oneself."

Borges, of course, is also the author of the post-modern tale *Pierre Menard, Author of Quixote*. Presented as a literary review, the story concerns a French translator of Cervantes' *Don Quixote* who becomes so entranced by the work that he recreates it word-for-word in the original 16th century Spanish. As such, Borges is an ideal filter for Krüger's interests in replication, recitation and transmission.



**Oblivion** 2008

Wood, electric cord, one-way mirror, television,  
headphones, audio, dimensions variable  
Courtesy Goodwater, Toronto

## Michael Maranda

As a PhD candidate, Michael Maranda wrote a dissertation on the discipline of art history and its rhetorical limits. These limits involved the acceptance of certain foundational categories of late nineteenth century art history: style, period and canon, but also artist, history, work and time. Less interested in an academic career than in attempting to stop making visual art, Maranda's duration in academia was somewhat fated. However, when he abandoned his dissertation in the final stretch, two lasting results came from this tenure. The first is academic credibility that continues to grant Maranda research access to libraries and archives. The second, an invigorated studio practice that puts into concrete form many of his academic ideas and interests.

Maranda's work often entails a close reading of 'classic' texts from the Western philosophical tradition. Paying attention to the structural forms of these texts (collectively and individually), he undertakes a form of rogue editing, drawing out structural themes and motifs that make the primary text possible. Crucial to his practice is the fact that the work he produces is a secondary text written 'over top' of existing ones. He conveys these reinterpretations through various distancing devices. Considering the execution of work to be as important as the thought and research that lie behind it, for Maranda the embodiment of physical work is necessary to his practice. By displaying and contextualizing his work in situ, as books (not 'artist books'), Maranda infiltrates the structures of dissemination for the primary texts themselves.



Edward Gibbon, [The History of Democracy in Switzerland](#),  
Parasitic Ventures Press, Toronto, 2007

From the **Lost Book** series:

5 perfect-bound volumes, various page lengths,

15.2 × 22.8 cm trim

Photograph by David Bagosy

## Olivia Plender

Historical research and re-presentation are central to the work of Olivia Plender. Her multi-varied practice has investigated groups and figures including the Modern Spiritualist Movement, Kindred of the Kibbo Kift and the maverick filmmaker Ken Russell. Questions of artistic genius, romanticism and role playing underline her projects. Often contrasting institutional or academic authority with that of an autodidact, Plender challenges the ideological construction of knowledge and history.

*Monitor* remakes an episode from the late-1950s/early-1960s television program of the same name. As Britain's first magazine-style arts program, 'Monitor' embodied the patrician BBC mandate to "Inform, Educate, Entertain" that set the mould for programming in this new medium. Plender reconstructs a 1960 episode titled 'Private View,' directed by John Schlesinger, about four young artists who are about to have their first solo shows. They discuss how they live, their attitudes towards art and London, while the voiceover considers them in the remote tone of a natural scientist studying a distant tribe or obscure species.

Plender originally presented the work as a performance during the '2006 Tate Triennial' at Tate Britain. In a self-reflexive gesture, she teases out parallels between herself as a young artist being presented within an institutional frame and the artists in the program who, according to the original program, are "poised on the brink of success" (but who she had never heard of). The authoritative style of the original 'Monitor' series mirrors Tate's defining role in modern British culture. With its stiff narrative-voice, 'Private View' captures ideas about the artist that differ markedly from contemporary attitudes. While the artist-subjects speak in romantic and individualistic terms about their work and their aspirations, they show little of the media savvy and career self-consciousness that today's celebrity culture encourages artists to develop.

The economics of bohemia is another key theme. The artists featured in 'Private View' live in working class west London neighbourhoods like Notting Hill that have now become millionaire playgrounds. By presenting contemporary images of the sites where the program was filmed, Plender constrasts the outsider fantasies of 1960 with contemporary economic reality where culture industries clearly fuel urban gentrification.



**Monitor** 2006–07  
Video, curtain and screen, 21 min 29sec  
Courtesy the artist

## Walid Raad

In 1999, Walid Raad founded The Atlas Group, a fictional project and foundation based in Lebanon and New York, which located, preserved and produced audio-visual, literary and other artifacts about little-known aspects of contemporary Beirut and the Lebanese Civil War. For almost ten years Raad presented his art work under the auspices of The Atlas Group. Recently, his skepticism about the blurring of fact and fiction prompted him to exhibit work under his own name.

*Untitled (1982–2007), Beirut/New York, 2008*, is a series of recently-printed photographs that Raad took of Israeli soldiers occupying East Beirut in 1982. He was fourteen at the time. The text that accompanies the photographs explains that they are printed from carefully preserved negatives that he recently rediscovered. Yet, the distressed state of these scratched and streaked images clearly reflects the times that they came from. "Imagine a universe in which these kinds of scratches and formal disruptions belong to the world itself," Raad has said. "If you face a world that is scratched literally, then your first thought is that you are going mad. Acknowledging that these holes and scratches have a literal existence is almost too scary" (phone conversation with editor, February 2008).





**Untitled (1982–2007) Beirut/New York, 2008**  
19 ink jet prints, 43.2 × 55.9 cm each  
Courtesy the artist and Paula Cooper Gallery, New York

## Dario Robleto

The intricate hand-made objects created by Dario Robleto result from intense periods of research, experimentation and fabrication. Like record album liner notes, the wall texts that accompany his works provide viewers with the back-story to production. For instance, as the wall label indicates, *Some Memories Are So Vivid I'm Suspicious of Them* reconstructs Robleto's mother's bedroom in miniature from her memories of the space when she was a teenager. To make the piece, Robleto wrote and recorded a song for his mother in a style that evoked the rock and roll music of her youth. He then melted down the recording and reprocessed it into the tiny vinyl record that appears in the plinth-top diorama.

Mixing metaphors of disc jockeying, alchemy and the life sciences (Robleto's undergraduate degree was in biology), his work embodies the generative potential of transformation. Just as a hip hop DJ treats the musical canon as an archive to be sampled and remixed, so Robleto fuses objects, substances and narratives into new constructions that are rich with historical association. "There is," he says, "no such thing as a good DJ who is historically ignorant" (Bea Camacho, 'The Magic That's Possible,' [www.presentspace.com](http://www.presentspace.com), 2004). Through these processes of ingestion and remaking Robleto gains an intimately embodied relationship to history that aims to liberate the past from fixed perspectives and propose alternative futures.

### She Can't Dream For Us All 2005–06

Bone dust from every bone in the body cast and carved into the fossilized remnants of 'Lucy' Australopithecus afarensis, bone cores filled with melted vinyl and audio tape recordings of Sylvia Plath reciting her poems 'Daddy' and 'Lady Lazarus,' paper made from letters written by mothers, wives and daughters to soldiers in various wars, ground iron, calcium, water extendable resin, pigments, lace, silk, walnut, glass, 106.7 × 121.9 × 61 cm

Courtesy D'Amelio Terras, New York



## Michael Stevenson

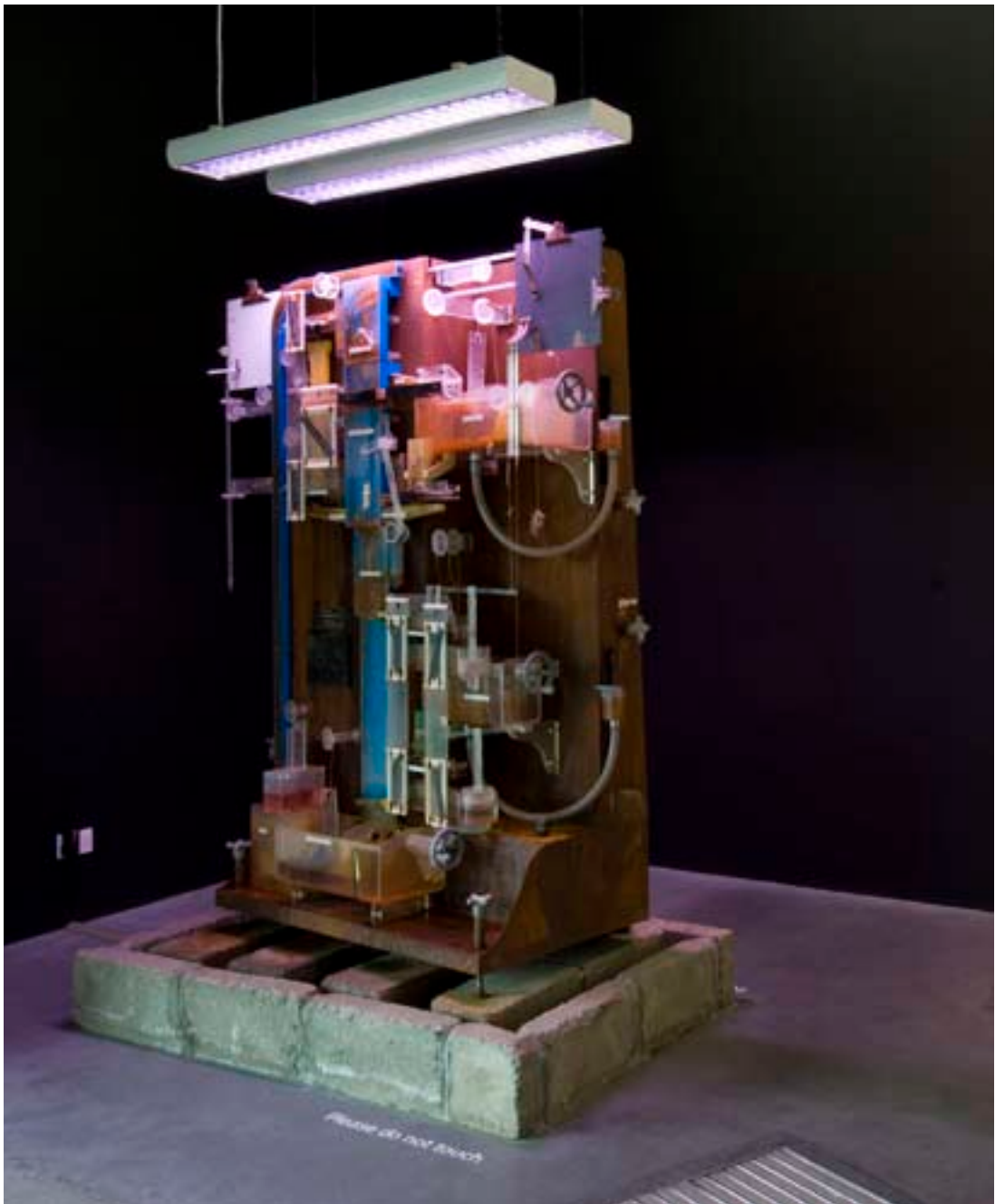
Michael Stevenson is sometimes described as an “anthropologist of the avant-garde.” His sculptures, installations and video works involve detailed research into little-known narratives and events. By uncovering unexpected relationships between art practices and social and economic history, Stevenson delves into related questions of national identity and self-determination. Attracted to utopian, idealistic, ill-thought, hyperbolic and failed projects, Stevenson remakes objects and events that relate to them with painstaking literalism.

For *The Fountain of Prosperity*, Stevenson reconstructs ‘The MONIAC,’ a machine built in 1949 by New Zealander Alban W. “Bill” Phillips while he was a student at the London School of Economics. Intrigued by the abstract nature of Keynesian macroeconomic theory, Phillips drew upon his former profession as a hydraulic engineer. He invented a model device that demonstrates macroeconomics through pumps that circulate red water. A version of ‘The MONIAC’ was purchased by the Bank of Guatemala during a brief period of relative economic autonomy before the democratically-elected government was toppled in a CIA-sponsored coup.

For Stevenson, ‘The MONIAC’ represents the search for prosperity in poor countries, a search that remains unfulfilled: “The Guatemalan MONIAC,” he explains, “joins the ranks of myriad other ‘disappeared’ agents of alternative political economic futures for Latin America, and indeed the rest of the world. The MONIAC, in this incarnation, stands not for the quest for a fountain of prosperity, but for the failure and loss associated with that quest. The search for the MONIAC turns out to be the key not to understanding the economic vision of a lost revolution, but to understanding the ways in which that vision is always subject to the likelihood of being liquidated” (Michael Stevenson, “The Search for the Foundation of Prosperity,” in *c/o The Central Bank of Guatemala*, CCA Wattis Institute for Contemporary Arts, California, 2006).

### The Fountain of Prosperity 2006

Plexiglas, steel, brass, aluminum, rubber, cork, string, concrete, dyed water, pumps and fluorescent lamps, 2.5 × 1.6 × 1 m (approx.)  
Courtesy Vilma Gold, London



## Kelley Walker

Kelley Walker is reputed for his arresting manipulations of mass media and advertising imagery. In his work, he makes digital scans taken from sources ranging from Benetton's provocative 1980s marketing campaigns to the covers of African American-oriented lifestyle magazines and photographs of Martin Luther King. He then prints these images on to canvases that have often been silk screened with toothpaste, chocolate and other commonplace substances. A proponent of the idea that images are never 'finished,' Walker has also sold CDs that include instructions on how the visual contents can be further manipulated in Photoshop.

For the 'Black Star Press' series, Walker adapts an image of the 1960s Birmingham race riots made famous by Martin Luther King in a canny example of media manipulation. The image is also similar, but not identical, to the famous press photograph of the uprising appropriated by Andy Warhol. Echoing the arrows in the 'recycle' symbol as well as the 'rotate image' option in Photoshop, Walker presents the picture at a 180-degree angle. Easy legibility of the image is also complicated by Walker's inclusion of graffiti-like gestures.

The work exhibited in 'Not Quite How I Remember It' derives from a scanned image of a previous work that included chocolate. A silkscreen print on canvas using the four-color process, it is at a remove from the chocolate works and at a further remove from the 1960s image. In contrast to the white and brown palette of those earlier 'Black Star Press' pieces, this recent work uses a red and white colour scheme borrowed from the ubiquitous corporate trademark of Coca-Cola. We can also glimpse the Coca-Cola symbol, reproduced back-to-front, in the bottom left hand corner of the picture. "I am collapsing a colour that could too easily signify a product—Coke—with an historical document whose look or style now essentially functions as a brand itself." Kelley has stated, "So ultimately the image gets inflated and rotated but, in a way, it's also deflated as well" (Vincent Pécoil, 'Kelley Walker: Printed Matter,' *Flash Art*, March–April, 2006.)

### **Black Star Press** 2007

Four-colour process silkscreen on canvas, 264.2 × 210.8 cm  
Courtesy Paula Cooper Gallery, New York



## Lee Walton

Lee Walton is often described as an experientialist for projects designed to forge relationships and test the boundaries of memory. His practice incorporates a variety of media from drawings and game-system based structures to video, web-based performances, public projects and theatrical orchestrations. In the 2007 group show 'On Being an Exhibition' at New York's Artists Space, Walton's street performance, *Hillary Weidemann: Living Record*, was seen only by the gallery manager, Hillary Weidemann. Described by Weidemann as "the most lovely and unexpected walk around New York that I have ever experienced," the work existed exclusively through her memory and oral accounts.

Walton continues in a similar vein in his performance work *The Animateurs*, a series of street actions witnessed by the gallery's animateurs. The performance sites are then photographed and installed in the gallery accompanied by a text that explains that visitors must ask the animateurs for an explanation or description. Over the course of the exhibition, various accounts by the animateurs will no doubt diverge, thereby enacting an unpredictable narrative gap between the event and its re-telling.

The following Animateurs collaborated with Lee Walton to realize his piece at The Power Plant:  
Siobhan Anto, Devora Bellaiche, Lyndsey Cope, Daniela Esposito,  
Lisa Gorman, Robert Keogh, Olivia Lam, Alex Snukal and  
Customer Services Coordinator, Karen Mitchell.





**The Animateurs 2008**

Photographs and interpretation by gallery Animateurs  
Courtesy the artist

# BIOGRAPHIES

## **Diane Borsato**

Born in Mississauga, 1973. Lives in Toronto.

### Selected Exhibitions:

*Solo*—Gallery TPW, Toronto, 2004; Skol, Montreal, 2000.

*Group*—‘Petits pavillons et autres folies,’ Musée d’art contemporain de Montréal, 2007; ‘Nuit Blanche,’ Toronto, 2006; ‘hic: Hart House Collective Installations and Interventions,’ Toronto, 2006; ‘Mountain Standard Time Performative Art Festival,’ TRUCK, Calgary, 2005; ‘Expect Delays,’ Artspeak, Vancouver, 2003; ‘Musée du Temps: Pssccht Collection 05,’ Besançon, 2005; ‘Museopathy,’ Agnes Etherington Art Centre, Kingston, 2001.

### Selected Bibliography:

Jennifer Fisher, ‘Tangible Acts: Touch in Performance,’ in Sally Banes and André Lepecki (eds.), *The Senses in Performance*, Routledge, New York, 2007; Leah Sandals, ‘Freezing my Public Art Off,’ *Spacing Wire*, Toronto, 2007; Daniel Baird, ‘An Emergency of Passion’ (cat.), SAW Gallery, Ottawa, 2006; Amish Morrell, ‘On Transcendent Drawings’ in *How to Draw Winter* (cat.), VU, Quebec City, 2006; Isa Tousignant, ‘Mouth Piece: Diane Borsato’s synesthetic thrills launch the Mois de la Photo,’ *Hour*, Montreal, September, 2005; Kathleen Ritter, ‘How to Recognize a Furtive Practice: A Users Guide,’ in *Lieux et non-lieux de l’art actuel*, Les éditions Esse, Montreal, 2005.

[www.dianeborsato.net](http://www.dianeborsato.net)

## **Gerard Byrne**

Born in Dublin, Ireland, 1969. Lives in Dublin.

### Selected Exhibitions:

*Solo*—Statens Museum for Kunst, Copenhagen, 2008; Charles H. Scott Gallery, Vancouver; ‘52nd Venice Biennale,’ Irish Pavilion; Kunstverein, Düsseldorf; Lisson Gallery, London, 2007; MUMOK, Vienna, 2006; Kunstverein Frankfurt, 2002.

*Group*—‘9e Biennale de Lyon,’ 2007; ‘A Short History of Performance IV,’ Whitechapel Art Gallery, London; ‘3rd Tate Triennial,’ Tate Britain, London; ‘Don Quijote,’ Witte de With, Rotterdam, 2006; ‘Istanbul Biennial,’ 2003; ‘Manifesta 4: European Biennial of contemporary Art,’ Frankfurt am Main, 2002.

### Selected Bibliography:

Mark Godfrey, Vanessa Joan Müller, Lytle Shaw and Catherine Wood, *The Present Tense Through the Ages: On the Recent Work of Gerard Byrne*, Koenig Books, London, 2007; T.J Demos, ‘Gerard Byrne,’ *Artforum*, Summer, 2007; Dan Fox, ‘The World’s a Stage,’ *Frieze*, November–December, 2006; Emily Pethick, ‘1984 and Beyond,’ in *If I can’t Dance*, Episode, Rotterdam, 2005; George Baker, ‘Books, Magazines, Newspapers,’ *Lukas & Stenberg*, no. 9, 2004; Hal Foster, ‘An Archival Impulse,’ *October*, Fall, 2004.

## **Nancy Davenport**

Born in Vancouver, 1965. Lives in New York City.

### Selected Exhibitions:

*Solo*—Nicole Klagsbrun, New York, 2008; Gardner Art Center, University of Sussex, 2008; Mercer Union, Toronto, 1998; Or Gallery, Vancouver, 1998.

*Group*—‘Re-enactments,’ DHC/ART Foundation for Contemporary Art, Montreal, 2008; ‘10th International Istanbul Biennial,’ 2007; ‘Stutter and Twitch,’ CCS Bard Galleries, Annandale-on-Hudson, 2006; ‘Campus: Nancy Davenport, Rainer Ganahl and Christian Philipp Müller,’ Mead Gallery, University of Warwick/John Hansard Gallery, University of Southampton, 2005; ‘Strangers: The First ICP Triennial of Photography and Video,’ International Center of Photography, New York, 2003.

### Selected Bibliography:

Margaret Sundell in TJ Demos (ed.), *Vitamin Ph: New Perspectives in Photography*, Phaidon, London, 2006; Jonathan Griffin, ‘Campus,’ *Frieze*, February, 2005; Martin Herbert, ‘Campus,’ *Art Monthly*, November, 2005; Barbara Pollack, ‘Everyone Has an Ennial; Now It’s Photography’s Turn,’ *The New York Times*, September 7, 2005; Olga Gambari, ‘In Mostra: Nancy Davenport/Photo & Contemporary,’ Torino, *Flash Art*, December–January, 2003; Margaret Sundell, ‘A Conversation with Nancy Davenport,’ *Documents*, Fall, 2003; ‘Artist Questionnaire: Nancy Davenport,’ *October 100*, Spring, 2000; George Baker, ‘Openings: Nancy Davenport,’ *Artforum*, February, 2000.

[www.nancydavenport.com](http://www.nancydavenport.com)

### **Felix Gmelin**

Born in Heidelberg, Germany, 1962. Lives in Stockholm, Sweden.

#### Selected Exhibitions:

*Solo*—Portikus, Frankfurt am Main; Malmö Konstmuseum, Malmö; Voges + Partner Gallery, Frankfurt, 2005; Milliken, Stockholm, 2004; maccarone inc, New York, 2004.

*Group*—‘Think with the Senses—Feel with the Mind. Art in the Present Tense,’ 52nd Venice Biennale, 2007; ‘History Will Repeat Itself,’ Hartware, Dortmund, 2007; ‘Of Mice and Men,’ 4th Berlin Biennial for Contemporary Art, 2006; ‘Ahistoric Occasion,’ MASS MoCA, North Adams, 2006; ‘Situation Comedy: Humor in Recent Art,’ The Contemporary Museum, Honolulu, 2005; ‘Delays and Revolutions,’ 50th Venice Biennale, 2003; ‘Iconoclash,’ ZKM, Karlsruhe, 2002.

#### Selected Bibliography:

Pamela M. Lee, *October*, Winter, 2008; Ronald Jones, ‘Felix Gmelin,’ *Artforum*, February, 2008; James Meyer, ‘The Return of the Sixties in Contemporary Art and Criticism,’ in Okwui Enwezor, Terry Smith and Nancy Condee (eds.), *Modernity and Contemporaneity: Antimonies of Art and Culture after the 20th Century*, Duke University Press, 2007; Goran Christenson et al, ‘Felix Gmelin: The Aging Revolution’ (cat.), Malmö Konstmuseum/Portikus, Frankfurt am Main, 2005; Holland Cotter, ‘Politics That Makes Peace With the Beauty of Objects,’ *The New York Times*, June 18, 2004; Margaret Sundell, ‘Felix Gmelin,’ maccarone inc, *Artforum*, September, 2004.

[www.felixgmelin.com](http://www.felixgmelin.com)

### **Sharon Hayes**

Born in Baltimore, USA, 1970. Lives in New York City.

#### Selected Exhibitions:

*Solo*—New Museum for Contemporary Art, New York, 2007; The Project, Los Angeles, 2007; Art in General, New York, 2005; Video In, Vancouver, 2005; P.S.1 Contemporary Art Center (with Andrea Geyer), 2001.

*Group*—‘Two or Three Things I Know About Her,’ Carpenter Center for the Visual Arts, Cambridge, 2008; ‘documenta 12,’ Kassel, 2007; ‘Media Burn,’ Tate Modern, London, 2006; ‘Exile of the Imaginary: Politics, Aesthetics, Love,’ Generali Foundation, Vienna, 2007; ‘LTR: Practice More Failure,’ Art in General, New York, 2004.

#### Selected Bibliography:

Quinn Latimer, ‘Sharon Hayes,’ *Modern Painters*, December 2007–January 2008; Julia Bryan-Wilson, ‘Changing the Subject,’ *Artforum*, October, 2007; Juli Carson in *Exile of the Imaginary: Politics/Aesthetics/Love* (cat.), Generali Foundation, Vienna, 2007; Michael Cohen, ‘Sharon Hayes,’ *Contemporary 21*, No. 89, 2006; Julia Bryan-Wilson, ‘Openings: Julia Bryan-Wilson on Sharon Hayes,’ *Artforum*, May, 2006; Johanna Burton, ‘Sharon Hayes,’ *Artforum*, March, 2006; Cathy Lebowitz, ‘You Had to be There,’ *Art in America*, February, 2006; Holland Cotter, ‘No Frames, No Brushes, Just a Limitless Flickering Screen,’ *The New York Times*, January 17, 2006.

[www.shaze.info](http://www.shaze.info)

### **Mary Kelly**

Born in Fort Dodge, USA, 1941. Lives in Los Angeles.

#### Selected Exhibitions:

*Solo*—Santa Monica Museum of Art, 2001; Generali Foundation, Vienna, 1998; Institute of Contemporary Art, London, 1993; The Power Plant, Toronto, 1991; New Museum of Contemporary Art, New York, 1990; Vancouver Art Gallery, 1990.

*Group*—‘documenta 12,’ Kassel, 2007; ‘WACK! Art and the Feminist Revolution,’ Museum of Contemporary Art, Los Angeles, 2007; ‘Global Conceptualism,’ Walker Arts Center, Minneapolis/Queens Museum of Art, New York, 1999; ‘NowHere,’ Louisiana Museum of Modern Art, Humlebæk, 1996; ‘Feministische Kunst Internationalal,’ Haags Gemeentemuseum, The Hague, 1979.

#### Selected Bibliography:

*Post-Partum Document*, Routledge, New York, 1985; *Imaging Desire*, MIT Press, Cambridge, 1997; Sabine Breitwieser (ed.), *Rereading Post-Partum Document*, Generali Foundation, Vienna, 1999; Margaret Iverson, Douglas Crimp and Homi K. Bhabha, *Mary Kelly*, Phaidon, London, 1997; *Social Process Collaborative Action: Mary Kelly 1970–1975*, Charles H. Scott Gallery, Vancouver, 1997; Klaus Ottoman, *Mary Kelly: Gloria Patri* (cat.), Herbert F. Johnson Museum, Cornell University/ Ezra & Cecile Zilkha Gallery, Wesleyan University; Marcia Tucker, Norman Bryson, Griselda Pollock and Hal Foster, *Mary Kelly: Interim* (cat.), New Museum of Contemporary Art, New York, 1990.

### **Nestor Krüger**

Born in Montreal, 1965. Lives in Toronto.

#### Selected Exhibitions:

*Solo*—Goodwater, Toronto, 2007; National Gallery of Canada, Ottawa, 2004; Contemporary Art Gallery, Vancouver, 2004; Locker Plant, Marfa, 2002.

*Group*—‘The Greenroom,’ CCS Bard, Annandale-on-Hudson, 2008; ‘The Tree: From the Sublime to the Social,’ Vancouver Art Gallery, 2008; ‘Formalities,’ IAPIS, Stockholm, 2007; ‘Projections,’ Justina M. Barnicke Gallery, Toronto, 2007; ‘7th Sharjah Biennial,’ 2005.

#### Selected Bibliography:

Gordon Lebrecht, ‘Monophonic: bringing down the walls,’ *Espace*, Fall, 2007; Yam Lau, ‘Nestor Krüger: Analog, 7th Sharjah Biennial, United Arab Emirates,’ *Parachute*, No. 20, 2005; Jenifer Pappararo, ‘Nestor Krüger, In Theory and Practice,’ *C Magazine*, No. 82, 2004; Sarah Milroy, ‘Confounding the Senses,’ *The Globe and Mail*, February 18, 2004; Sarah Milroy, ‘Thoroughly Modern Art,’ *The Globe and Mail*, September 25, 2002; Xandra Eden, *Bounce/In through the out door* (cat.), The Power Plant, 2002; Xandra Eden, ‘The Systems Aesthetic of Nestor Krüger,’ *Border Crossings*, No. 77, 2001.

### **Michael Maranda**

Born in Prince Albert, 1966. Lives in Toronto.

#### Selected Exhibitions:

*Solo*—Akau Inc., Toronto, 2005; YZY Artists’ Outlet, Toronto, 2004; Mendel Art Gallery, Saskatoon, 2002; AKA Gallery, Saskatoon, 2001; Axe Néo 7, Gatineau, 2001; Galerie B-312, Montreal, 1998.

*Group*—‘Excision,’ Twenty+3, Manchester, 2008; ‘Too Many Words,’ Helen Pitt Gallery, Vancouver, 2007; ‘Bibliophilia,’ University of Lethbridge Art Gallery, 2004; ‘Aerial Farm Photography,’ Dunlop Art Gallery, Regina, 2002; ‘Superlatives,’ Mendel Art Gallery, Saskatoon, 2000.

#### Selected Bibliography:

Brian Joseph Davis, ‘4% of Moby Dick and S Rechico’s whereabouts,’ *Eye Weekly*, March 1, 2007; Gary Michael Dault, ‘Alpha, Beta, Data,’ *The Globe and Mail*, August 12, 2006; Nancy Tousley, ‘On Bibliophilia:

Possession,’ in Josephine Mills (ed.), *On Collecting* (cat.), University of Lethbridge Art Gallery, 2005; Kevin Temple, ‘Wittgenstein’s Corrections,’ *The Globe and Mail*, November 8, 2004; Corinna Ghaznavi, ‘Decoy,’ *Espace*, Fall, 2004; Yam Lau, ‘Decoy,’ *Parachute*, No. 115, July, 2004; Peter Goddard, ‘Decoy,’ *The Toronto Star*, March 20, 2004.

www.michaelmaranda.com

### **Olivia Plender**

Born in London, 1977. Lives in London, UK.

#### Selected Exhibitions:

*Solo*—Art in General, New York, 2008; Marabou Parken Annex, Sundbyberg, 2007; Frankfurter Kunstverein, 2006.

*Group*—‘1st Athens Biennial,’ 2007; ‘2nd Moscow Biennial of Contemporary Art,’ 2007; ‘Le Truc,’ Project Arts Centre, Dublin, 2007; ‘Mystic Truths,’ Auckland Art Gallery, 2007; ‘Tate Triennial 2006,’ Tate Britain, London; ‘Busan Biennial 2006;’ ‘The Young Artists Biennial, 2nd Edition,’ Bratianu Palace, Bucharest; ‘In Search of the New Republic,’ Serpentine Gallery, London, 2006; ‘The IX Baltic Triennial of International Art,’ Contemporary Art Centre, Vilnius, 2005; ‘Romantic Detachment’, P.S.1 Contemporary Art Center, Long Island City, 2004.

#### Selected Bibliography:

Bruce Haines, ‘Anyway,’ *Art Monthly*, May, 2006; Jessica Lack, ‘Olivia Plender,’ *ID*, April, 2006; Mark Wilsher, ‘Le Voyage Interieur,’ *Art Monthly*, February, 2006; Romilly Eveleigh, ‘Olivia Plender,’ *Frieze*, January, 2006; Jennifer Higgie, ‘Publish and Be Damned,’ *Frieze*, October, 2005.

### **Walid Raad**

Born in Chbanieh, Lebanon, 1967. Lives in Beirut and New York City.

#### Selected Exhibitions:

*Solo*—Walker Art Center, Minneapolis, 2008; Henry Art Gallery, Seattle, 2007; Hamburger Bahnhof, Berlin, 2007; Migros Museum für Gegenwartskunst, Zürich, 2006; Art Gallery of York University/Prefix ICA, Toronto, 2004.

Group—'Archive Fever,' International Center of Photography, New York, 2008; '2006 Biennial of Sydney'; 'Out of Beirut,' Modern Art Oxford, 2006; 'The Interventionists,' MASS MoCA, North Adams, 2004; 'documenta 11,' Kassel, 2002; 'Contemporary Arab Representations, Beirut/Lebanon,' Witte de With, Rotterdam, 2002.

Selected Bibliography:

Kassandra Nakas and Britta Schmitz, *The Atlas Group (1984–2004): A Project by Walid Raad*, Verlag der Buchhandlung Walther König, Cologne, 2007; Hanna Feldman and Akram Zaatari, 'Mining War: Fragments from a Conversation Already Passed,' *art journal*, Summer, 2007; Sarah Rogers, 'Out of History: Postwar Art in Beirut,' *art journal*, Summer, 2007; Alan Giolbert and Sylvia Kolbowski, *Walid Raad and Alejandro Cesarco. Between Artists*, A.R.T Press, New York, 2006; Tirdad Zolghadr, 'City Report: Beirut,' *Frieze*, May, 2006; Janet Kaplan, 'Flirtations with Evidence,' *Art in America*, October, 2004; Elisabeth Lebovici, 'Petite fabrique d'archives de guerre,' *Liberation*, January 25, 2004; Adrian Searle, 'The Atlas Group,' *The Guardian*, November 28, 2004; Saul Anton, 'A Secret History,' *Frieze*, January/February, 2003; Lee Smith, 'Missing in Action,' *Artforum*, February, 2003; Dina Al-Kassim, 'Crisis of the Unseen,' *Parachute*, No. 108, 2002; Sarah Rogers, 'Forging History, Performing Memory,' *Parachute*, No. 108, 2002; Peter Wollen, 'Documenta 11,' *London Review of Books*, October 3, 2002.

[www.theatlasgroup.org](http://www.theatlasgroup.org)

**Dario Robleto**

Born in San Antonio, USA, 1972. Lives in San Antonio.

Selected Exhibitions:

*Solo*—The Francis Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, 2008; Weatherspoon Art Museum, University of North Carolina at Greensboro, 2006; Whitney Museum of American Art at Altria, New York, 2003; Contemporary Arts Museum, Houston, 2001.

*Group*—'Old, Weird America,' Contemporary Arts Museum, Houston, 2008; 'The 6th Bienal do Mercosul,' Porto Alegre, Brazil, 2007; 'Ahistoric Occasion,' MASS MoCA, North Adams, 2006; 'Whitney Biennial 2004,' Whitney Museum of American Art, New York.

Selected Bibliography:

Ian Berry and Elizabeth Dunbar, *Alloy of Love* (cat.), The Francis Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs/Frye Art Museum, Seattle, 2008; Michael Duncan, 'Remixing the Past,' *Art in America*, November, 2007; Susan Canning, 'Dario Robleto/D'Amelio Terras,' *Sculpture*, May, 2007; Xandra Eden, 'The Benevolent Efforts of Dario Robleto,' in *Chrysanthemum Anthems* (cat.), Weatherspoon Art Museum, University of North Carolina at Greensboro, 2006; Regine Basha, 'Durational Aesthetics in Dario Robleto and Jeremy Blake,' in *The Gospel of Lead* (cat.), ArtHouse at the Jones Center Contemporary Art for Texas, Austin, 2006; Richard, Frances, 'Dario Robleto,' *Artforum*, November, 2006; 'Dario Robleto,' *The New Yorker*, October 2, 2006; Roberta Smith, 'Dario Robleto: Fear and Tenderness in Men,' *The New York Times*, September 29, 2006.

**Michael Stevenson**

Born in Inglewood, New Zealand, 1964. Lives in Berlin.

Selected Exhibitions:

*Solo*: Arnolfini, Bristol, 2008; CCA Wattis Institute for Contemporary Arts, San Francisco, 2006; Neuer Aachen Kunstverein, Aachen, 2005; Museum Abteiberg, Mönchengladbach, 2005; 50th Venice Biennale, New Zealand Pavilion, 2003.

*Group*: 'The Irresistible Force,' Tate Modern, London, 2007; '5th Asia-Pacific Triennial of Contemporary Art,' Queensland Gallery of Modern Art, Brisbane, 2006; 'Saltuna: the Baltic Sea Experience,' Rooseum, Malmö, 2005; 'Monuments for the USA,' CCA Wattis Institute for Contemporary Arts, San Francisco, 2005; 'Berlin North,' Hamburger Bahnhof, Berlin, 2004; '2002 Biennale of Sydney'.

Selected Bibliography:

Martin Clark and Michael Stevenson, *Celebration at Persepolis*, JRP-Ringier, Zürich, 2008; Elizabeth Mahoney, 'Michael Stevenson,' *The Guardian*, February 8, 2008; David Craig, 'The aircraft carrier, the paddy field, the late modern institution' in *Michael Stevenson: Art of the eighties and seventies*, Revolver, Frankfurt am Main, 2006; Michael Fitzgerald, 'Remastering the Record,' *Time Magazine*, August 29, 2005; Rachel Withers, 'Michael Stevenson,' *Artforum*, April, 2005; Brian Dillon, 'Michael Stevenson,' *Frieze*, March, 2005.

### **Kelley Walker**

Born in Columbus, USA, 1969. Lives in New York City.

#### Selected Exhibitions:

*Solo*—Le Magasin-Centre National d'Art Contemporain, Grenoble; Modern Art Oxford (with Seth Price); Museum De Hallen Haarlem (with Erik van Lieshout), 2007.

*Group*—'Collage, The Unmonumental Picture,' The New Museum of Contemporary Art, New York, 2008; 'Wade Guyton and Kelley Walker,' Museo d'Arte Moderna di Bologna, 2008; '9e Biennale de Lyon,' 2007; 'Whitney Biennial 2006,' Whitney Museum of American Art, New York; 'Greater New York 2005,' P.S.1. Contemporary Art Center, Long Island City.

#### Selected Bibliography:

Yves Aupetitallot and Anne Pontegnè (eds.), *Kelley Walker* (cat.), JRP-Ringier, Zürich, 2008; Tan Lin, 'Less Creative Anachronism—Tan Lin on Freelance Stenographer,' *Artforum*, Summer, 2007; Beatrix Ruf (ed.), *Guyton, Price, Smith, Walker* (cat.), JRP-Ringier, Zürich, 2006; Adam Jasper, 'Wade Guyton, Seth Price, Josh Smith, Kelley Walker,' *Frieze*, September, 2006; Joshua Mack, 'Kelley Walker,' *Modern Painters*, May, 2006; John Rasmussen (ed.), *Wade Guyton and Kelley Walker: The Failever of Judgement*, JRP-Ringier, Zürich, 2005; Tim Griffin, 'Please Recycle: The Art of Kelley Walker,' *Artforum*, April, 2005; Vincent Pécoil, 'Abstraction and Appropriation,' *Art Monthly*, April, 2005; Johanna Burton, 'Kelley Walker,' *Artforum*, January, 2004; Lauri Firstenberg, 'Cumulus from America,' *Parkett*, Issue 67, 2003; Roberta Smith, 'Art in Review: Kelley Walker,' *The New York Times*, November 28, 2003.

### **Lee Walton**

Born in Walnut Creek, USA, 1974. Lives in Greensboro, North Carolina.

#### Selected Exhibitions:

*Solo*—'Life/Theater Project: ICA' (in conjunction with 'The World As A Stage'), The Institute of Contemporary Art, Boston, 2008; Rhizome Commission, Rhizome/ The New Museum of Contemporary Art, New York, 2007; 'Life/Theater Project: San Francisco,' Southern Exposure, 2007; 00130Gallery Helsinki, 2006.

*Group*—'Visions: Contemporary Drawings from the Dyke Collection,' Naples Museum of Art, 2008; '25 Years Later: Welcome to Art in General,' New York, 2007.

#### Selected Bibliography:

Alain Bieber, 'OH!', *Online Video Magazine*, Hamburg, 2007; 'Ones to Watch,' *Monopol Magazine*, March, 2007; Joseph del Pesco, 'Giving It Up—Union Square Park,' *NUKE*, May 10, 2007; Amy Marjoram, 'The Video Work of Lee Walton,' *Monash University*, Melbourne, 2007; Dan Derouchie, 'Conversation Piece,' *Time Out New York*, October 19, 2006; Adrian Dannatt, 'It's Art, But Not As We Know It,' *The Art Newspaper*, January 20, 2006; Jerry Saltz, 'Clusterfuck Esthetics: Lee Walton at Art in General,' *The Village Voice*, December 2, 2005; Roberta Smith, 'Performance Art Gets its Biennial,' *The New York Times*, November 4, 2005; Matthew Nash, 'Interview with the Artist,' *Big Red and Shiny*, August, 2005.

[www.leewalton.com](http://www.leewalton.com)

# EXHIBITION CHECKLIST

## Diane Borsato

*Three Performances (After Joseph Beuys, Marina Abramovic, Bonnie Sherk)*, 2008  
Three-channel video projection, looped  
Courtesy the artist

## Gerard Byrne

*1984 and Beyond*, 2005–07  
Three-channel video installation, 60 min (approx.);  
20 black and white photographs, 46 × 39 × 4 cm each  
Courtesy Lisson Gallery, London  
Commissioned and produced by Frederique Bergholtz,  
Tanja Elstgeest and Annie Fletcher for 'If I Can't  
Dance I Don't Want to be Part of Your Revolution'  
with support from 'Momentum—The Nordic Festival of  
Contemporary Art,' Moss, 2006.

## Nancy Davenport

*Bombardment*, from 'The Apartments' series, 2001  
C-print, 97.1 × 128.9 cm (framed)

*Revolutionary (day)*, from 'The Apartments' series, 2001  
C-print, 96.52 × 86.36 cm

*747*, from 'The Apartments' series, 2001  
C-print, 66 × 86.36 cm

*Performing Arts Center*, from 'Campus' series, 2004  
C-print, 64.7 × 83.82 cm (framed)

*Library*, from 'Campus' series, 2004  
C-print, 80 × 111.7 cm (framed)

*Classroom #1*, from 'Campus' series, 2004  
C-print, 127 × 92.7 cm (framed)

*Weekend Campus*, 2004  
DVD, 3 min 50 sec

*Streaker*, from 'The Apartments' series, 2001  
C-print, 88 × 97 cm (framed)

*Terrorist 2*, from 'The Apartments' series, 2001  
C-print, 88 × 97 cm (framed)

All works courtesy Nicole Klagsbrun Gallery, New York

## Felix Gmelin

*Tools and Grammar*, 2007  
Mixed media, dimensions variable  
Courtesy Milliken Gallery, Stockholm

## Sharon Hayes

*Symbionese Liberation Army (SLA) Screeds #13, 16,  
20 & 29*, 2003  
VHS cassettes

*In the Near Future*, 2005–ongoing  
9 slide projections, looped

All works courtesy the artist

## Mary Kelley

*Flashing Nipple Remix, #1*, 2005  
three black and white transparencies in light boxes,  
96.5 × 121.9 × 12.7 cm each, edition of 3 + AP  
Courtesy Postmasters Gallery, New York

## Nestor Krüger

*Oblivion*, 2008  
Wood, electric cord, one-way mirror, television,  
headphones and audio, dimensions variable  
Courtesy Goodwater, Toronto

## Michael Maranda

'Lost Book' series, 5 perfect-bound volumes,  
various page lengths, 15.2 × 22.8 cm trim

Edward Gibbon, *The History of Democracy in  
Switzerland*, Parasitic Ventures Press, Toronto, 2007

William Shakespeare, *Love's Labour Won*,  
Parasitic Ventures Press, Toronto, 2007

Confucius, *The Book of Music*,  
Parasitic Ventures Press, Toronto, 2007

T. S. Eliot, *Literature and Export Trade*,  
Parasitic Ventures Press, Toronto, 2007

Mikhail Bakhtin, *The Bildungsroman and its  
Significance in the History of Realism*,  
Parasitic Ventures Press, Toronto, 2007

Herman Melville, *4 % of Moby Dick*,  
Parasitic Ventures Press, Toronto, 2007  
One perfect-bound volume, 284 pp, 15.2 × 22.8 cm  
trim, ISBN 0-9697368-3-5

Marcel Proust, *All the Names in 'In Search of Lost Time'*,  
Parasitic Ventures Press, Toronto, 2007  
Two perfect-bound volumes, 568 pp each,  
15.2 × 22.8 cm trim, ISBN 0-9697368-4-3

*Wittgenstein's Corrections*,  
Silent Press/Burning Books, Montreal, 2003  
One perfect-bound volume; 128 pp, 17.1 × 20.3 cm trim,  
edition of 200, ISBN 0-9732939-0-X

All works courtesy the artist

#### Olivia Plender

*Monitor*, 2006–07  
Video, curtain and screen, 21 min 29 sec  
Courtesy the artist

#### Walid Raad

*Untitled (1982–2007)*, Beirut/New York, 2008  
19 ink-jet prints, 17 × 22 in. (43.2 × 55.9 cm) each  
Courtesy the artist and Paula Cooper Gallery, New York

#### Dario Robleto

*She Can't Dream For Us All*, 2005–06  
Bone dust from every bone in the body cast and carved  
into the fossilized remnants of 'Lucy' Australopithecus  
afarensis, bone cores filled with melted vinyl and  
audio tape recordings of Sylvia Plath reciting her  
poems 'Daddy' and 'Lady Lazarus,' paper made from  
letters written by mothers, wives and daughters to  
soldiers in various wars, ground iron, calcium, water  
extendable resin, pigments, lace, silk, walnut, glass,  
106.7 × 121.9 × 61 cm  
Courtesy D'Amelio Terras, New York

*Some Memories Are So Vivid I'm Suspicious Of Them*,  
2000–01

Wood, cloth, glue, cardboard, melted vinyl record  
and paint, 25.4 × 38.1 × 22.86 cm (object);  
139.7 × 57.1 × 52 cm (pedestal)

Courtesy Nancy Portnoy, New York

A miniature reproduction bedroom based on Robleto's  
mother's general memories of her room when she  
was a teenager. The record on the turntable is the  
sole copy of an original composition Robleto wrote for  
her, imagining what she may have liked as a young  
girl and what she might like today titled, 'I Thought  
I Knew Negation Until You Said Goodbye,' which was  
recorded, pressed to vinyl, ground into powder, melted  
and cast into a miniature record

*Atheist With A Twist (I'm Not Sure About Magic)*,  
2001–02 (installation view)

Carved pine, quartz, amethyst, leather, spell,  
UV filtering Plexiglas, lights and pedestals,  
10 × 10 × 64 in. each

Courtesy Helen Hill Kempner, Houston

A custom-made wand commissioned from a practicing  
witch and a duplicate wand made by the artist.

*I Miss Everyone Who Has Ever Gone Away*, 1997, 2008  
Candy wrappers, thread, paper airplanes constructed  
out of candy wrappers from Felix Gonzalez-Torres's  
piece *Untitled (USA Today)*, dimensions variable

#### Michael Stevenson

*The Fountain of Prosperity*, 2006

Plexiglas, steel, brass, aluminum, rubber, cork, string,  
concrete, dyed water, pumps and fluorescent lamps,  
2.5 × 1.6 × 1 m (approx.)

Courtesy Vilma Gold, London

#### Kelley Walker

*Black Star Press*, 2007

Four-colour process silkscreen on canvas,  
264.2 × 210.8 cm

Courtesy Paula Cooper Gallery, New York

#### Lee Walton

*The Animateurs*, 2008

Photographs and interpretation by gallery animateurs  
Courtesy the artist



## **Acknowledgements**

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Walid Raad, *Untitled (1982–2007)*, Beirut/New York, 2008

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