

INVITED ARTISTS

PEGGY AHWESH
CHANTAL AKERMAN
FIKRET ATAY
JULIE AULT
& MARTIN BECK
Yael BARTANA
PETRA BAUER
CHRISTINE BORLAND
MATTHEW BUCKINGHAM
GERARD BYRNE
NATHAN COLEY
ANNIKA ERIKSSON
HARUN FAROCKI
OMER FAST
ANDREA GEYER

CARLES GUERRA
EMILY JACIR
AMAR KANWAR
KLUB ZWEI
JOACHIM KOESTER
BERND KRAUSS
NESTOR KRÜGER
MARYSIA LEWANDOWSKA
JULIA MELTZER
& DAVID THORNE
CARLOS MOTTA
DEIMANTAS NARKEVICIUS
ROSALIND NASHASHIBI
& LUCY SKAER
OLIVIA PLENDER

WALID RAAD
MARK RAIDPERE
MICHAEL RAKOWITZ
INTA RUKA
NATASCHA SADR
HAGHIGHIAN
ANRI SALA
KATEŘINA ŠEDÁ
SOLMAZ SHAHBAZI
STEPHEN SHORE
SIMON STARLING
HITO STEYERL
RIRKRIT
TIRAVANIJA
GITTE VILLESEN

THE GREENROOM

CCS BARD GALLERIES AND HESSEL MUSEUM OF ART

THE GREENROOM
RECONSIDERING
THE DOCUMENTARY AND
CONTEMPORARY ART

MARIELOUISE HESSEL COLLECTION ARTISTS

JOHN BALDESSARI
TINA BARNEY
BERND & HILLA BECHER
VANESSA BEECROFT
JOSEPH BEUYS
DARA BIRNBAUM
CHRISTIAN BOLTANSKI
MANUEL ALVAREZ BRAVO
CHRIS BURDEN
JOHN CAGE
SOPHIE CALLE
PAUL CHAN
PATTY CHANG
LARRY CLARK

VALIE EXPORT
SAUL FLETCHER
GÜNTHER FÖRG
NAN GOLDIN
FELIX GONZALEZ-TORRES
JITKA HANZLOVÁ
MONA HATOUM
JENNY HOLZER
MARY KELLY
LISA KERESZI
LOUISE LAWLER
AN-MY LÊ
ANA MENDIETA
ENRIQUE METINIDES

BORIS MIKHAILOV
GABRIEL OROZCO
JACK PIERSON
SETH PRICE
MARTHA ROSLER
LISE SARFATI
KIKI SMITH
KARLHEINZ
WEINBERGER
KOHEI YOSHIYUKI

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THE GREENROOM
RECONSIDERING
THE DOCUMENTARY AND
CONTEMPORARY ART

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THE GREENROOM:
INTRODUCTION TO THE GUIDE
PERMANENT FLUX AND CRISIS

A young German woman goes missing in the Kurdish part of Turkey. She is a fighter in the Kurdistan Workers Party, and it is assumed that she has been killed by the Turkish military. Her body is never found. Later the woman reappears, now as a heroic icon on film posters and demonstration banners in Germany. In Hito Steyerl's video essay November we are drawn into this remarkable story, as the artist tries to trace the destiny of her childhood friend and early codirector. As teenagers they had made a feminist martial arts film in the outskirts of Munich. November is simultaneously a tale about the labyrinthine traveling of images but also a story about how to make a film about fighting. As viewers we are made complicit in the mechanisms of documentary film production, in the desire to know and the wish to reach a conclusion. Like the filmmaker, we have to ask ourselves what truth claims are put in motion in this particular work and how we in other ways are part of the story.

As one of many examples of contemporary documentaries, November attests to the fact that documentary practices today, whether lens-based or not, are profoundly ambivalent about rhetorics of truth and strategies of authenticity. In a culture of reality TV, embedded journalists, and YouTube, the uncertain states of images and other recordings have been normalized. Faithful rendering of reality in a classical documentary sense is considered impossible, and yet it is necessary to try and articulate real conditions. Like acrobats, a number of contemporary artists and other cultural producers simultaneously articulate a factual situation and put that formulation in doubt. All this while law, science, and journalism continue to employ traditional documentary truth production for purposes of government, and fiction film constructs powerful universes of imagination and fantasy. Another powerful factor in considering contemporary documentary practices is the media, specifically the standardization of mainstream

media, which now borders on censorship, and through which both subject matter and storytelling are subject to radical reduction. To a certain degree, the cultural field in general and the sphere of art in particular have taken on a compensatory function in relation to this reduction, constituting what has been called “a public sphere of in-betweenness.”

Documentary practices are not only one of the most significant developments within art of the last two decades, but also among the most complex tendencies, which – like older documentary work – has continuously challenged and reinvented itself. Rather than being merely neo-objectivist with strategies of authenticity based on maximum transparency, it often combines a longing and a need to touch “the real” with an unambiguous awareness of the difficulties involved. These documentary practices employ a variety of media and do not share a formal style. Neither do they comprise a genre. They range from found footage, video reportage, and essayistic mixed-media installations to filmed reenactments of real events and text-based printed matter. They also include sculpture, performance, and even computer animations. Many of them search for suitable forms and methods with which to discuss social content, whether historical material or effects of recent political and economic upheaval. Their rhetorical strategies vary, borrowing from the orator and the historian alike. And yet, we can think of them as having a critical sensibility in common.

Although such innovative documentary art forms abound, and a large number of exhibitions and other projects dealing with documentary practices and contemporary art have been organized in different parts of the world, the phenomenon remains both under-discussed and under-theorized. The Greenroom: Reconsidering the Documentary and Contemporary Art is an attempt to bring to the fore questions about this powerful development and to

stimulate a debate about the nature of representation in the 21st century. What is the function of documentary art forms in the context of globalizing media and an expanding art world? What is the relationship of fact and fiction, media and mediation, in these documentary practices? What role do the archive and issues of copyright play? How do the operations of documentary forms change in the age of digital reproduction?

Works by more than 70 artists have been brought together for this first part of The Greenroom: Reconsidering the Documentary and Contemporary Art. It is already existing work, and the selection can be described as a subjective inventory that seeks to explore where the land lies for documentary practices within contemporary art. The selection is distinguished by the fact that a number of non-lens-based projects are included. The works literally permeate the Center for Curatorial Studies at Bard College, occupying the Hessel Museum of Art and parts of the CCS Bard Galleries, but also appearing in the lobby and the library, in classrooms and corridors. An important part of The Greenroom: Reconsidering the Documentary and Contemporary Art is the salon-style display of lens-based documentary works from the Marieluise Hessel Collection.

This is both an exhibition based on the paradigm of display and a “project-in progress,” i.e. something that develops in parts of the exhibition space during the exhibition period. In the middle of the exhibition space, Olivia Plender has created an installation that functions as a discursive space in which lectures, screenings, seminars, performances, and panel discussions take place. With its sunken sitting pit and many curtains it resembles a 1970s TV studio. Thus the exhibition space is activated as a space of reflection and debate, and the format of the exhibition is taken closely into consideration. This includes an intimate black box

cinema space in which a number of works will be screened, and the CCS Bard Library, which is used as a reading room with a reference list of more than 90 titles. An anthology of already existing texts written over the last 10 years, assembled from many different contexts, is being copublished with Sternberg Press and will be released at the opening of the exhibition.

Most of the works on view deal with history – personal history but also national, social and global history – and how it might possibly be represented. The complicated and partial conditions for viewing as well as making and telling history are explored. Witness testimonies, historical documents, and talking heads as pervasive forms of authoritative speech appear repeatedly or are referred to. The ambition of the artists often seems equally persuasive and poetic as they investigate and question their status. Again and again the artists testify to an urgent need to discuss specific realities, but they are aware of the ideologies and structures that govern the tools at hand. To expose the difficulty of the classical documentary means and the unreliability of their methods is just one indication of the broad desire to question documentary representations. The artists take us beyond conventional empirical and factual connections to events and conditions. Many of the works, and the people behind them, feel as comfortable in the university department as in the exhibition space. They navigate leisurely between art historical genres, filmic traditions, and new documentary formulations, offering new cognitive possibilities and new, possibly more appropriate, ways of managing radical plurality.

It has often been pointed out that the “documentary” itself is a historical rather than ontological category. The term was coined by John Grierson in 1926 in an article about the filmmaker Robert J. Flaherty and his portrayal of the life of a young man in Samoa. “The creative treatment of actuality” was Grierson’s

definition of the documentary, and he came to champion state-sponsored films of edifying character. As a movement and institutional practice, the documentary emerged in the 1930s. It then referred to a specific category of film that was state sponsored or funded by corporations sharing the government’s agenda to encourage a sense of citizenship. Yet, photographic and filmic documents were produced long before that. Historically, the camera was placed next to registering devices like the thermometer and barometer; its uses were early on connected to archeology, meteorology, cartography, and other disciplines which were crucial in the explorations of territories. Actualités were widely distributed newsreels that captured the extraordinary and the new. But the documentary was also used as an instrument to stimulate discussion and action, social as well as political. Among the three main functions of the documentary – to be encyclopedic and educational, to preserve heritage, and to pursue social and practical matters – the latter came to the fore during the 1920s and 1930s. The descriptive quality at the core of these methods and this heritage weighs heavy on all subsequent documentary practices.

However, the new genre was immediately imbued with ambiguity. Both photography and film were becoming more legitimate art forms, and despite the documentary’s presumed privileged relationship to real life, it could still be considered art. In fact, it could be thought of as beyond art and yet part of it, often with an ambition to reform not only art but also social action. Merging with conventions in fiction films, the documentary hybridized into neorealism and cinema vérité, and the effects were quickly visible in the language of television. Interestingly enough, the situation today resembles that of the 1930s. One of the many paradoxes of documentary practices explored by artists today is that those practices have come to be understood as automatically critical. And yet they are still constantly

used by official powers to control and regiment people and other resources. We are sometimes more concerned about how an image is being processed than the image itself. This is not unlike the ways in which an image in the early 20th century was understood to become “documentary” through how it was classified and became part of an archive. Documentary practices have arguably been one of the last aesthetic-philosophical categories to be popularly deconstructed and denaturalized. They can be thought of as a parallel to “femininity” and the discussions surrounding it in the 1970s and 80s: both have appeared as natural and self-evident but are in fact historically constructed, in contextually specific ways.

The Greenroom: Reconsidering the Documentary and Contemporary Art is a “greenroom for documentary practices,” not unlike a greenroom at a television station, where staff and guests meet before and after filming and engage in discussions that often differ from those in the limelight. Thereby, the “just before” and the “right after” moments of less scripted performances and unexpected encounters are taken seriously. Greenrooms are also used in theaters as a space where actors can prepare for and relax from what happens on stage, a space where they can gear up toward and recover from the production of both fact and fiction. Here at CCS Bard it is coupled with practices that are not necessarily waiting for events to happen, which should then be documented, but produce their own events.

The Greenroom: Reconsidering the Documentary and Contemporary Art is the inaugural event of a long-term research project on “the documentary” that aims to investigate the heritage of documentary practices in contemporary art in relation to the history of film, documentary photography, and television, as well as video art. The project aims to situate these contemporary documentary practices within current

cultural production and to explore their role within mainstream media and activism. The research project is a collaboration between CCS Bard and the artist and theoretician Hito Steyerl. A reference group, consisting of artists Petra Bauer, Matthew Buckingham, Carlos Guerra, Walid Raad, and Hito Steyerl, has been invited to contribute to the project, including the exhibition, in various ways. The research project will run for approximately three years, having started in March 2008.*

A sneak preview in the form of two evenings of screenings of works connected with the exhibition took place at the Vera List Center for Art and Politics at the New School in New York City in May 2008. The screenings were curated by CCS Bard graduate student Fionn Meade. See page 109 for the list of works screened at the New School. During the fall of 2008, a thematic program of screenings, curated by Milena Hoegsberg, will be broadcast in collaboration with Panda 23, a local-access television station based in Tivoli, a village located five miles from the Bard Campus.

For the duration of the exhibition, a display of selected publications, monographs, exhibition catalogues, and periodicals, curated by Milena Hoegsberg, will be installed in the CCS Bard Library in order to highlight the discursive framework of the exhibition and the research project of which it is a part. Covering a full wall, the display offers a curated view of the body of literature that informs the exhibition. The selection is intended to encourage viewers to pull and peruse materials and do further research. A bibliography of the displayed books can be obtained by sending an email to: ccslib@bard.edu.

Maria Lind

* The title was inspired by the book Literally No Place: Communes, Bars and Greenrooms by Liam Gillick. Published by Bookworks in 2002.

INVITED ARTISTS AND ARTWORKS

PEGGY AHWESH

BEIRUT OUTTAKES

2007

VIDEO

7 MINUTES

COURTESY OF THE ARTIST

Consistent with her interest in the appropriation of popular culture, Peggy Ahwesh's short film Beirut Outtakes is composed of found footage recovered in the 1980s from an abandoned theater in Beirut. The montage of film scraps, which show clear evidence of deterioration, combines footage mostly from Columbia Pictures film trailers of the 1960s and Lebanese ads for Western goods such as floral-patterned modern furniture, televisions, and French cigarettes. The absurd juxtaposition of snippets of American Westerns, featuring American marquee names such as Kathryn Hays and Bill Bixby, and an ad showing a group of Lebanese women bellydancing in front of an air conditioner adds a touch of irony to this condensed investigation of cinematic representations. Ahwesh's film is a reminder of the United States industry's presence in the global imagination and the cultural stereotypes of the Middle East that it reinforces. The alternating Arabic and French subtitles signal Lebanon's history as a colony until 1943, when the nation gained its independence. MH

PEGGY AHWESH (NEW YORK)

Self-presentation

Over the last 20 years, I have developed a heterogeneous body of work in the field of experimental film, digital media, and audio. Aptly described as a bricoleur, I work in a combination of narrative and documentary styles, improvisational performance, found footage, noise, and nonsense, utilizing a variety of obsolete, low-end, and arcane technologies. My work is primarily an investigation of cultural identity and the role of the subject in various genres. My practice insists on political and social topicality, handled with theoretical rigor, while at the same time using humor and the absurd in an open embrace of the inexplicable, the subjective experiences of the individual, the mundane, and discourses of poetic nonclosure. I came of age in the 1970s with Super-8mm filmmaking, feminism, and the punk underground. I apply the discourses of feminism, film theory, and history to what are traditionally female-gendered themes, like home and family drama, relationships, and confessions and turn the conventions of direction, character, realism, and performance on end.

Peggy Ahwesh has screened work in Brides of Frankenstein: Technology and the Female Body at the San Jose Museum of Art; Big as Life: An American History of 8mm Films at Museum

of Modern Art; IAMNOWHERE, Center for Curatorial Studies, Bard College; Festival of Contemporary Arts: City of Women, Ljubljana; Lookalike: Barbie Lolita Lara Croft, Nederlands Fotomuseum; and the Biennial Exhibition at the Whitney Museum of American Art (1991, 1995, 2002). Selected retrospectives include: Girls Beware!, Whitney Museum of American Art; Filmmuseum, Brussels; Peggy's Playhouse, Carpenter Center (1998), Harvard University; Museo Nacional Centro de Arte Reina Sofia, Madrid; Sandbox Antics, Tantrums, and Tourist Attractions, Carnegie Mellon University, Pittsburgh, Pennsylvania and Cinematexas 6, Austin, Texas. Ahwesh works Martina's Playhouse (1989), The Deadman (1990), Strange Weather (1993), Nocturne (1998) and She Puppet (2001) are in the permanent collection of the Museum of Modern Art. radio / guitar, a collaborative audio project with Barbara, has releases on Ecstatic Peace and Table of the Elements labels.

Bibliographical references:
 "Visions of Excess: Peggy Ahwesh and the Transparency of Super-8" (2007) by Kenneth White, and "Peggy's Playhouse: Contesting the Modernist Paradigm" by William Wees in Women's Experimental Cinema: Critical Frameworks (2006). Ahwesh is an associate professor of film and electronic arts at Bard College. She is a graduate of Antioch College.

CHANTAL AKERMAN
SELECTION,
TO BE DETERMINED
 VIDEO

COURTESY OF THE ARTIST AND MARIAN GOODMAN GALLERY, NEW YORK

SCREENING: WEISS CINEMA, BERTELSMANN CAMPUS CENTER, BARD COLLEGE, TUESDAY, JANUARY 27, 6:00 P.M.

In conjunction with The Greenroom exhibition, a selection of new and older films from Belgian filmmaker Chantal Akerman's extensive oeuvre will be screened on the Bard campus. Akerman has been making films since the 1960s, when she was introduced to the montage aesthetics of the French New Wave and in particular, the work of Jean-Luc Godard. Later, she was greatly affected by the experimental form of structural films, which influenced the style of narration and the fixed shots of extended duration for which she is known. Her celebrated movie D'Est: Au bord de la fiction (From the East: Bordering on Fiction), (1993), for example, explores documentary filmmaking techniques in order to stretch the limits of cinematic genres. Shot in Eastern Germany, Poland, and Russia during trips undertaken between 1992 and 1993, the film captures places and people shortly after the collapse of the Soviet bloc. Characteristic of Akerman's work, the film alternates between stasis and movement, fixed frame and extended tracking shots. MH

CHANTAL AKERMAN

The filmmaker Chantal Akerman was born in Brussels in 1950 to a Jewish Polish family who lost many members in Auschwitz, which has been a subject in her work. Now based in Paris, she is internationally known for her films, which are constructed around time and space and her corrosive observations of identity and sexuality. She attended the Belgian film school INSAS and later the Université Internationale du Théâtre in Paris, but left to pursue her own projects. By 1968, she had completed her first film, Saute ma ville (Blow up My Town). In 1975, she made the film Jeanne Dielman, which made her famous at the age of 25. In addition to her many short and feature films, Akerman has produced documentaries and video installations. Her video installations include Women from Antwerp in November, 2007; Marcher à coté de ses lacets dan un frididaire vide, 2004; From the Other Side, 2002; D'est: Au bord de la Fiction, 1995, among others. Among her most celebrated films in addition to Saute my ville (Blow up my town) are News from Home, Les Rendez-vous d'Anna; Je, tu, il, elle; Window Shopping, Toute une nuit (All night long); Les Années 80 (The Eighties); Nuit et jour (Night and Day); D'Est (From the East); Portrait d'une jeune fille de la fin des années 60 à Bruxelles (Portrait of a Young Girl at the End of the 1960s in Brussels); Un Divan à New York (A Couch in

New York), and most recently, Sud and La Captive. Her video installations have been on view in a recent American survey, Chantal Akerman: Moving through Time and Space, which has been seen at the Blaffer Gallery, University of Houston and MIT List Visual Arts Center, Cambridge. It will travel to Miami and St. Louis this fall and spring. They were last exhibited at the Venice Art Biennale 2001 and Kassel Documenta 2002. Akerman has been awarded a Lumière Award (France's Academy Award) and a FIRPRESCI Prize (International Federation of Film Critics), and was nominated for the Golden Lion (Venice Film Festival).

FIKRET ATAY

REBELS OF THE DANCE

2002

VIDEO, COLOR AND SOUND

11 MINUTES

COURTESY OF THE ARTIST
AND GALERIE CHANTAL CROUSEL,
PARIS

Rebel of the Dance takes place in the small, bland space of an ATM kiosk in the Kurdish city of Batman, where Fikret Atay grew up. In a video that has all the impromptu, low-tech qualities of home videos, two teenaged boys sing traditional Kurdish melodies, improvising as they go along. Awkward and self-conscious, yet eager to perform, the boys seem to look to the artist behind the handheld camera for approval. Dressed in winter clothes and mittens, the boys appear to be taking refuge from the cold in the strange intermediary space, which provides a brief escape from everyday life outside. In the background the lit screen of the ATM – a symbol of capitalism and globalization – flickers. A visual exploration of self-representation and agency, the video renders, through the boys' singing, the politically fraught issue of Kurdish identity in Turkey. MH

FIKRET ATAY (BATMAN)

Self-presentation

Characterized by a strategically simple and unfinished aesthetic, Fikret Atay's video works set out to display the impenetrable specificity of the geography he has been living in. Individual

or group performances, such as dancing, reading, singing, and playing musical instruments have been removed from the transparent and explanatory tools of documentary style and coded with a surplus element that resists full signification. In them, we see acts that are somehow familiar to us, yet we cannot formulate the exact motivation behind them. The ritualistic character of these performances (folkloric dances, sports games, walks, etc.) hint at the organic closeness of communal structure, resisting the instrumentalizing gaze of an outsider. Yet the avoidance of any marking and naming about the staged collectivities sustains Atay's escape from potential essentialisms, and the apparent motives around the suffering in South East Anatolia / Turkish Kurdistan are not linked to a sense of self-victimization.

JULIE AULT
AND MARTIN BECK
DISPLAY SYSTEM

2001
NEON, 2/3
SIX AT VARIOUS LENGTHS
COURTESY OF THE ARTISTS

Display System was commissioned for Dedalic Convention project, organized by artist Liam Gillick and curator Anette Kosak at the Museum für angewandte Kunst (MAK) in Vienna in 2001. The work is one of several collaborations between Julie Ault and Martin Beck, each of whom also has an individual art practice that investigates art, design, structures of display, and circuits of information. The work consists of five neon text signs in different colors that spell out genres – “action,” “classics,” “documentary,” “drama,” “horror,” and “humor” – commonly used to organize films in a video store. The neon signs, which represent one classification system or repository of cultural products – the video store – are superimposed onto the system of another, the museum. Installed specifically in selected spaces of the Hessel Museum of Art and the Center for Curatorial Studies, including, galleries, offices, hallways, seminar rooms and the library, the work enters into a dialogue with the spatial and conceptual context of The Greenroom exhibition, the museum’s architectural interior, and its larger institutional framework. In the context of the exhibition, the sign that reads

“documentary,” comments directly on the presumptions embedded in the label – the very category that The Greenroom is interrogating. MH

JULIE AULT & MARTIN BECK
(NEW YORK)

Julie Ault is an artist who independently and collaboratively organizes exhibitions and multiform projects. Her work emphasizes interrelationships between cultural production and politics. Ault views exhibition making as a medium and frequently assumes a curatorial role as a form of artistic practice. Her recent projects include Wet and Wild: The Spirit of Sister Corita, Signal, Malmö (2007), and Points of Entry, a permanent art project for Queens College, City University of New York (2004). She is the editor of Felix Gonzalez-Torres (steidl / dangin, 2006), and Alternative Art New York, 1965 – 1985 (University of Minnesota Press, 2002), and is the author of Come Alive! The Spirited Art of Sister Corita (Four Corners Books, 2006). In 1979 Ault cofounded Group Material, the NYC-based collaborative that, until 1996 produced installations and public projects that explored interrelationships between politics and aesthetics.

Martin Beck is an artist whose conceptually driven projects are informed by issues from the fields of architecture, design,

and popular culture. They include About the Relative Size of Things in the Universe (Casco, Utrecht 2007), The details are not the details at Orchard Gallery (New York, 2007) and an Exhibit viewed, played, populated (Grazer Kunstverein, Graz, 2003). His work was included in Why Pictures Now? (Museum Moderner Kunst, Vienna 2006) and Archaeologies of the Future (Sala Rekalde, Bilbao, 2007). Beck is the author of About the Relative Size of Things in the Universe (London: Four Corners Books, 2007) and half modern, half something else (Vienna: Montage, 2003). He also writes cultural criticism, and has been a frequent contributor to springerin and Texte zur Kunst.

Artists Julie Ault and Martin Beck work individually and in collaboration. Together they create exhibition projects with an emphasis on the issues and histories of display, including Installation, Vienna Secession (2006); Information, Storefront for Art and Architecture (2006); and Outdoor Systems, indoor distribution at the Neue Gesellschaft für Bildende Kunst, Berlin (2000). They produce exhibition designs, including for X-Screen: Film Installations and Actions of the 1960s and 1970s, Museum Moderner Kunst, Vienna (2003); the majority of exhibitions at the International Center for Photography, New York, between 2001 and 2004; and Research Architecture:

Selections from the Collection, FRAC, Orleans, Thread Waxing Space, Pratt Institute, Storefront for Art and Architecture, New York (2001). Ault and Beck are the authors of Critical Condition: Selected Texts in Dialogue (Essen: Kokerei Zollverein | Zeitgenössische Kunst und Kritik, 2003).

Yael Bartana

SUMMER CAMP

2007

VIDEO, COLOR AND SOUND

12 MINUTES

COURTESY OF THE ARTIST AND
ANNET GELINK GALLERY, AMSTERDAM

Summer Camp explores, like many of Yael Bartana's other works, the Israeli occupation, the conflict between Israelis and Palestinians, and notions of Israeli identity. The video documents the Israeli, Palestinian, and international volunteers for The Israeli Committee Against House Demolitions (ICAHD), who work together to rebuild destroyed Palestinian houses in the occupied territories. Bartana investigates the communal effort as a shared form of resistance against the occupation regime of the State of Israel, complicating the message of the images by appropriating stylistic devices and soundtracks from Zionist propaganda films of the 30s and 40s. The video depicts workers passing bricks and buckets of cement against the backdrop of a stark landscape as armored vehicles pass by. In addition to the main video installation, which is surrounded by wood-clad walls, the film Avodah (Labor) – Jewish filmmaker Helmar Lerski's 1935 Zionist propaganda documentary about the pioneering labors of early Jewish settlers in Palestine which inspired Bartana's work – is exhibited on a small monitor. MH

Yael Bartana (Tel Aviv)

Yael Bartana was born in 1970 in Kfar-Yehozkel, Israel. She has a B.F.A. from the Bezalel Academy of Art and Design in Jerusalem, an M.F.A. from the School of Visual Arts in New York City and participated in the Rijksakademie artist-in-residence program, 2000 – 2001. She has had solo exhibitions in many countries including Germany, Israel, Australia, and Japan and has won various prizes such as the Anselm Kiefer Prize (2003) and the Dorothea von Stetten-Kunstpreis (2005). Her work focuses mainly on the relationship between ritual and identity in Israeli society, looking at the practices that constitute identity, especially in its relation with traditional and contemporary notions of gender, place, and ethnicity. In most of the pieces Bartana uses documentary footage shot in public or semipublic spaces at collective events that contribute to identity formation, such as shooting drills for female soldier trainees or the carnivalesque festivities of the Jewish holiday Purim. Bartana currently lives and works in Amsterdam and Tel Aviv. www.my-i.com

Petra Bauer

DER FALL JOSEPH

(THE CASE OF JOSEPH)

2003

VIDEO

46 MINUTES

COURTESY OF THE ARTIST

Petra Bauer's video Der Fall Joseph (The Case of Joseph), is a filmic investigation and reworking of a story about a six-year-old German-Iraqi boy who was found dead at the bottom of a large public swimming pool in the small town of Sebnitz in Eastern Germany in 1997. Bauer learned of the case from a 2001 article in a Swedish newspaper that stated that the boy's parents (Kantellberg-Abdull) now suspected that what the police deemed an accidental drowning was in fact a deliberate murder executed by young neo-Nazis. In her work, Bauer presents the results of her own extensive research into the case and addresses the subjective motives of the different constituencies involved. Showing primarily simple footage from the town in which the tragedy occurred, voice-overs by different actors unveil some of the layers in the personal tragedy of the family and its impact on the local community. The Kantellberg-Abdull family began to collect new legal evidence and was later successful in having the case reopened. Bauer explores how the family's opinion eventually gained credence in the German media and then how local speculation arose that the family had, in fact,

invented the murder theory themselves. Combining information yielded from official and unofficial testimonies from the family, the prosecutor, a witness, a police cross-questioning, and excerpts from media reports, Bauer points to the complexity of the process that determines when interpretation becomes "truth." MH

Petra Bauer (Stockholm)

Self-presentation

Formally, I have a master's degree in fine arts from the Malmö Art Academy, Sweden. I have also studied film theory and have a teaching degree in politics and psychology. As an artist, I have long been interested in discussing and investigating whether the documentary can still, in today's globalized society, be a place for political and social negotiations.

In my own films I examine how public histories which exist in and about our society are constructed, presented, and represented in mass media and moving images. My works often consist of filmic reworking and investigation of other people's stories. However, in my films I always relate and connect people's individual fates with general occurrences in society. For example, in my films Der Fall Joseph (2003) and Rana (2007), I researched the construction and presentation of legal cases that appeared in Swedish newspapers. The films discuss

how norms and values control our selection and interpretation of facts and events in society, and how, based on these, we create stories about the present and the past.

As part of my artistic practice I have also coinitiated two different networks.

Produktionsenheten (the production unit) is a network for artists working with critical analysis of history writing and how narratives and investigative journalism are used for political ends. We are interested in a discussion of the production and distribution systems for images. Among other things, we arrange seminars and symposia on issues connected to our interests. Produktionsenheten includes: Petra Bauer, Nanna Debois-Buhl, Kajsa Dahlberg, Sara Jordenö, Conny Karlsson, Runo Lagomarsino, and Ditte Lyngkaer Pedersen. Filmklubben (the film club) is an informal meeting place in Stockholm for discussions about the conditions and possibilities for film. We are specifically interested in discussing film / moving images as a tool and method for critical inquiry.

CHRISTINE BORLAND

FROM LIFE (II)

1995

SLIDES, SLIDE PROJECTOR, PROJECTOR SCREEN, BRONZE, PLASTER, AND VINYL TEXT DIMENSIONS VARIABLE PRIVATE COLLECTION, NEW YORK. COURTESY OF SEAN KELLY GALLERY, NEW YORK AND LISSON GALLERY, LONDON

From Life (II), explores the intersection between forensic science and art, life and death, fiction and fact. Propelled by curiosity about human nature, Christine Borland legally bought a human skeleton by mail order, in what was at the time an established market for human bones. With the help of forensic scientists and osteologists, she determined the basic facts about the unidentified female, presented in the exhibition plainly in the format of a wall text, which reveals: "Female, Asian, Height 5ft 2inches, Age 25, at least one advanced pregnancy." A bronze cast of a reconstruction of the female's head and a plaster cast of her skull, both presented on pedestals, accompany the text. A looped silent slide show documents the various stages of Borland's research and the reconstruction of the woman's facial features based on the skull. Borland presents the basic facts of identification used to classify human bones, through which she addresses the very nature of scientific data and the production of knowledge. MH

CHRISTINE BORLAND (GLASGOW)

Self-presentation

My work is associated with the systems and processes that underpin society – both current and archaic – including forensic science, medicine, and biotechnology. These intersections are revealed in a spectrum of projects ranging from gallery installations to book works and public sculpture. I am in the middle of a three-year NESTA Fellowship exploring the incorporation of humanities into medical education. I am also an academic researcher at Glasgow School of Art. My work has been exhibited extensively internationally; a recent solo show, Preserves, at the Fruitmarket Gallery, Edinburgh, is accompanied by a publication documenting my work of the last 15 years.

My current research involves observing and participating in the training of medical students in medical schools in Glasgow and Cornwall. Through observation of the simulated doctor-patient interaction during communication skills workshops, I became interested in the emphasis on body language and eye contact – for example "mirroring" the patient's gestures – skills which are not immediately recognizable as important "medical" skills. The mirroring of body language, when perfected, can become an intimate choreography shared between two performers.

This aspect of performance casts an element of skepticism on the validity of the simulations as a mode of preparation for the realities of medical practice. How does “performance,” which is traditionally guided by a script, dictate interaction compared with exchange generated from natural intuition? These questions led to me organizing an exhibition Communication Suite at the Wolfson School of Medicine in Glasgow University.

MATTHEW BUCKINGHAM
MUHHEAKANTUCK –
EVERYTHING HAS A NAME

2003

40 MINUTES

16 MM FILM, SOUND, COLOR
COURTESY OF MURRAY GUY
AND THE ARTIST

Muhheakantuck – Everything Has a Name is a 40-minute 16mm color film that examines the Hudson River as a “reinvented” territory. Visually, the film is one continuous aerial view of the journey by helicopter up the east and west banks of present-day Hudson River, past Manhattan’s skyline, Ellis Island, and the lower harbor. In a voice-over narration, Matthew Buckingham meditates on the specific history of the period of colonial contact between the Lenape, the indigenous population of the Hudson River valley, and the Dutch in the 17th century. Focusing in particular on the consequences of Henry Hudson’s journey with the East India Company to the area in 1609, the artist reflects on the violence endured by the indigenous people in the colonial claiming of territory. Buckingham alternates between factual information about broken trade agreements, epidemics, and violent clashes between the Lenape and the Dutch, and more abstract reflections on the claiming and mapping of space. Raising questions of how maps are constructed, and places named and owned, and how stories are obliterated in the process, the artist reminds

us that colonization occurred as much through language, memory, and imagination, as through the physical claiming of space. MH

MATTHEW BUCKINGHAM (NEW YORK)
In the past two years Matthew Buckingham has had solo exhibitions at various international institutions, including the Dallas Museum of Art, Saint Louis Art Museum, Westfälischer Kunstverein, and Kunsthalle St. Gallen. His work has been included in the Corcoran Biennial (2004), Faces in the Crowd (Castello di Rivoli and Whitechapel Art Gallery, 2004 – 05), Universal Experience (MCA Chicago and Hayward Gallery, 2004 – 05), and This storm is what we call progress (Arnolfini, 2005). A new work, Obscure Moorings, was featured in the Liverpool Biennial (2006). A text on his work appeared as the lead article in Artforum (March 2004) and monographic articles were recently published in OCTOBER (April 2007) and frieze (May 2007). Buckingham was a DAAD fellow in 2003. He is represented by Murray Guy, New York.

GERARD BYRNE

NEW SEXUAL LIFESTYLES

2003

VIDEO INSTALLATION WITH PLASMA
SCREENS ON OMNIMOUNT STANDS,
DVD PLAYER AND C-PRINTS
59 INCHES × 49 INCHES ×
1.6 INCHES (150 × 125 ×
4 CM), EACH
PRIVATE COLLECTION,
BALTIMORE, MARYLAND

Gerard Byrne's three-monitor video installation New Sexual Lifestyles (2003) restages parts of a symposium on the sexual revolution that was printed in an issue of Playboy Magazine in 1973. Actors, wearing 1970s-style clothing, restage the conversation in the Goulding Summer House in Ireland, a late-modernist building from the same era, a time when Playboy was prohibited in Ireland. Surrounded by a lush forest visible from the glass-and-steel cantilever home in which the debate is set, the cast bluntly discusses topics such as sexual deviance, swingers, preadolescent sex, bestiality, homosexuality, and sadomasochism. Each of the three monitors shows the same dialogue, shot from a different angle. Interspersed, written across a black screen, are questions that were raised in the original publication, such as "When many swinging couples get back together, is it true they belittle their lovers' performance to decrease jealousy?" The actors remain in character as professionals, debating topics with which they feel comfortable, yet

their lines, like their 1970s-era surroundings, are decidedly marked by artifice. Seven large-format photographs of the natural view from the building accompany the three video monitors, emphasizing the modernist notions of transparency and freedom of movement between inside and outside, analogous to the debate framed in the building. MH

GERARD BYRNE (DUBLIN)

Self-presentation

I am an artist and teacher. I have rationalized my commitment to my art practice in terms of my "interests," which include Popular Theatre as popular ritual / chronicling how unified ideas of the culturally normative are continuously remade and revised through the media industry and through popular magazines in particular / the idea of the "candid" or the "intimate" in magazine interviews and photography / masculinity as an anachronistic form / futurity / Literality in representation / Michael Fried / cognition and Loch Ness. I usually make projects using photographic or video installation as a means of engaging these interests, which are shown in galleries, where the viewer's embodied experience of the work' is temporally dissonant to the works presentational form.

NATHAN COLEY

LOCKERBIE WITNESS BOX

2003

ROSEWOOD LAMINATES, ALUMINIUM,
STEEL, CARPET, PLYWOOD,
ELECTRICAL COMPONENTS AND CHAIR
44.1 INCHES × 65.4 INCHES ×
72.8 INCHES (112 CM × 166 CM ×
185 CM)
COURTESY OF THE ARTIST,
DOGGERFISHER, EDINBURGH AND
HAUNCH OF VENISON, LONDON

LOCKERBIE EVIDENCE

2003

PENCIL ON PAPER
84 × 59.5 CM (NO. 5); 59.5 × 84
(NO. 15); 84 × 59.5 (NO. 19);
59.4 × 84 (NO. 24) CM
COURTESY OF THE ARTIST,
DOGGERFISHER, EDINBURGH AND
HAUNCH OF VENISON, LONDON''

In 2000, Nathan Coley received permission to sit in on the trial of the two Libyans charged with the bombing of Pan Am Flight 103, which exploded over Lockerbie, Scotland, in December 1988, killing all passengers on board. Because the explosion occurred on Scottish territory, the two suspects were tried under Scottish law in a temporary court established in the Netherlands. Admitted under the guise of "journalist," rather than "artist," Coley observed the trial and made notes and 12 detailed drawings of the evidence presented as photographs to the courtroom, four of which are included in the The Greenroom exhibition. In addition to the drawings that show, for example, the suitcase in which the bomb was allegedly hidden and

the receipt for a pair of pants worn by one of the accused, Lockerbie includes a to-scale reproduction of the witness stand. As a witness to the court case, Coley took on the roles of objective observer and court artist, using traditional artistic means (drawing and sculpture) to document the trial. Through his installation, he questions the nature of the information he obtained, the system of the trial itself, and the act of bearing witness to historical events. MH

NATHAN COLEY (GLASGOW)

Based in Glasgow, Scotland, Nathan Coley (b. 1967) reimagines urban spaces – deconstructing and then reassembling places in ways that emphasize our physical and psychological relationships to them. Early in his career, Coley concocted unorthodox lectures. Part Robert Smithson tongue-in-cheek tours, part Bernd and Hilla Becher typologies, these slide shows often pit private against public, as when hand-cobbled pigeon houses around Glasgow are described as if they are commercial products in Pigeon Lofts (1997) or when a housing development home is juxtaposed with the description of a famous historic villa in Villa Savoye (1997). In his site-specific installations, sculptures, and videos, Coley often manipulates opposing societal ideas or qualities. In The Lamp of Sacrifice, 286 places of Worship (2004),

humility and loftiness are exchanged when church architecture is replicated in small cardboard models; similarly, in Black Tent (2003), when a portable tent is erected in the Portsmouth Cathedral. Much of Coley's work also refers to public historical events in the immediate and intimate setting of the gallery, in pieces such as his video The Land Marked (2001), in which he uses animation to recreate the demolition of two chimneys near the Belém Tower in Lisbon. Coley, who was shortlisted for the Turner Prize in 2007, has exhibited internationally, including more than 30 exhibitions and more than 70 group exhibitions.

ANNIKA ERIKSSON
STAFF AT SÃO PAULO BIENAL
2002
VIDEO, 1/5
12 MINUTES
COLLECTION OF MALMÖ
KONSTMUSEUM, MALMÖ

Annika Eriksson's video Staff at São Paulo Bienal is the third work in a series that deals with staff at art institutions. For this work, Eriksson invited all the staff members of that year's São Paulo Biennale to introduce themselves to the camera, stating their name and profession. Each assigned a random number, the museum staff members step forward one by one, then place themselves in the background in a spot of their choice, eventually forming a cluster. The staff members range from curator, educator, architect, and press employer to maintenance coordinator, and fireman. Shot in a single take inside the central exhibition hall of the biennial, the crowd offers an interesting dissection of the make-up and power structures of an institution. Names and titles become, combined with body language and clothing, indicators of identity, heritage, and socio-economic status. The variety of names (Tatiana, Valdemar, Ininha, Rolo, Faria, Mauricio, Emerson etc.) also becomes an indicator of Brazil's specific mixed-ethnicity and immigration history. MH

ANNIKA ERIKSSON (MALMÖ / BERLIN)
Self-presentation
I was born in Malmö, and live in Berlin. Since 1996, I have

been actively engaged in developing my teaching practice, first at University College of Arts, Crafts, and Design, Konstfack, in Stockholm and since 2003 at the Malmö Art Academy.

My work is an investigation of how communities today constitute their identity. I am also interested in the latent symbols of our daily life. The point of departure in my work is always a specific place, or rather, the meaning of the place. Recurrently, I develop my projects in collaboration with people who share a common denominator. The situation I create consists of a strict framework; a demarcated stage. An example is the series of institutional group portraits, which I have completed since 2000. These time capsules, in which fixed settings and the people that operate within them are captured, are exemplified by works such as Staff at Moderna Museet (2000), Staff at São Paulo Bienal (2002) and Staff at Mori Art Museum (2007).

Another significant work in my practice is Maximum Happiness (2008). I had the façade of the Park Hill in the Sheffield housing estate illuminated by floodlights for one night. Towering over the city as a majestic castle, the estate is a landmark building. In a visible state of decay, about to be redeveloped into contemporary apartments,

it still testifies to the social vision of the 1960s that architecture should be accessible for everyone. On the night of its illumination the estate performed once more, perhaps to display its exhaustion, perhaps to revive the promise once embodied.

HARUN FAROCKI
WAR AT A DISTANCE

2003
SINGLE-CHANNEL VIDEO
54 MINUTES
COURTESY OF THE ARTIST AND
GREENE NAFTALI, NEW YORK

Filmmaker Harun Farocki's War at a Distance explores the relationship between the advancement of technology, industrial production, war, and military strategy. Documentary images of automated factory production and advanced military simulation training programs are combined with aerial images taken by cameras attached to missile heads en route to their target. Farocki interweaves computer-generated images, in which war zones are abstract colored shapes, with propaganda footage of test demonstrations of weapons from the 1940s and 1970s. As the work's title implies, many of the images taken from aerial views of traveling missiles, radar views, and computer simulations give a removed, strictly topographical view of war. A didactic female voice-over provides information about the images depicted and notes, "The scene of battle appears as devoid of people as the automated production plants." Farocki deconstructs claims of visual objectivity and points to the impossibility of distinguishing the real from the fabricated. MH

HARUN FAROCKI (BERLIN)
Self-presentation
From 1966 on, I worked for

television. Or, one should say: I got my means from there. I always thought television – the public one in Germany, sometimes in France, the Netherlands, and Belgium – would just provide the means, but the true place of my work would be cinema, a parallel cinema of course. Until 1990 I actually could get a film of mine, for example, How to Live in the FRG, shown in some 40 locations in (West) Germany. This didn't mean anything financially, but a lot symbolically. When my and Andrei Ujica's film Videograms of a Revolution opened in 1992, there was one spectator in either of the two cinemas. The old system of parallel screening, in film clubs, communal cinemas, and cinematheques had collapsed.

In the 90s, on the other hand, you could get more production money than ever from television stations for documentary films. The political and social changes in Europe had stirred an interest in the genre. The producers realized that they could get more attention with this genre while spending less. At the end of the decade, they realized that they could save more money by not producing documentary films at all. I mean: real documentaries, in which you see a process in images or learn to listen to a manner of thinking. In the 90s I spent a lot of time in the United States and sometimes had access to some 150 TV

stations. Not a single one has ever shown a documentary by Godard, Marker, or Varda. Documentary for them means the BBC formula or Discovery stuff. One calls a certain category of books "coffee table books" and those films are coffee table films.

Now a word about art spaces. In cinema and television, the codes are defined and it's difficult to make something deviant. In art spaces, the codes don't have to be defined, the spectators are supposed to ask themselves which code is valid in the work in question. This is a good starting point. But the deviant codes are also just codes. Let's compare them to languages: not so much is gained if you coin your poem not in English but in Puerto Rican or Kosovo-Albanian.

In the last 20 years art spaces changed. Many public and private spaces became something like a center for intellectual and artistic exchange. People with amazing haircuts, interested in many fields, showed up: in architecture, urbanism, experimental music, theory, and so forth. Films were also shown in these venues, either screened or exhibited. Very often exhibitions have shown films of mine on a monitor; 60 or 90 minutes, and not even a chair. Obviously, it is about a symbolic presence.

At the beginning of this century, public television

changed dramatically in Europe. September 11 can't be blamed for it. The competition with the private stations has aligned European stations to the ones in the United States. Obviously, spectators in recent years have watched my films only because there was no casting show or court show in competition on another channel. Kind of a sobering insight. To find the means for future projects, I first started to rob banks. But in their vaults I found nothing but subprime bonds. It's a dirty job to rob Viagra drugstores and porn shops. Should I try to blackmail the Center for Curatorial Studies? Please advise!

OMER FAST SPIELBERG'S LIST

2003
TWO-CHANNEL VIDEO INSTALLATION
60 MINUTES
COURTESY OF POSTMASTERS GALLERY,
NEW YORK

For Spielberg's List, a 60-minute, two-channel color video installation, Omer Fast interviewed Poles from Krakow who worked as extras in Steven Spielberg's film Schindler's List (1993). In two projections, Fast blends his own footage of the actual concentration camp of Plasow with images of the remains of the elaborate set that Spielberg constructed close by. Just as the real and fabricated locations are difficult to distinguish, so, too, the accounts given by the film's subjects fuse references to the actual camp with references to their experiences of acting in Spielberg's film. One woman equates with confidence her experiences as an extra with the real events, which she has only read about. Another woman uses the phrase "they took me" – inadvertently adopting the language that usually designates the traumatic event of being forcibly sent to a concentration camp – to describe how she was selected to play the role of a Jew in the film. As a local tour guide explains on screen, the desire to experience history through the moving image is evident in the thriving demand for "Schindler's List tours," which combine visits to Spielberg's set and the real

camp, providing visitors with local history, albeit through Spielberg's lens. Slightly manipulating the subtitles to underline these slippages between reality and fiction, Fast reveals how his subjects often feel closer to the mediated, cinematic experience, which, because of its historical immediacy, has become a strange stand-in for "the real thing." The artist effectively inserts excerpts from Spielberg's film, in which the smiling faces of the extras reveal to us that these are not authentic documents, no matter how "real" they may appear. MH

OMER FAST
(JERUSALEM / NEW YORK / BERLIN)
Self-presentation
(b. 1972) My work looks at how individuals and historical events interact with each other in narrative. In the past, I've searched for documentary subjects with problematic credentials: individuals with firsthand experience of inauthentic or staged events. These persons' stories were then complicated through various editing and installation strategies. More recently, I've tried to strip down the process, to create beautiful things that speak about the human condition more simply. This led me directly to anti-depressants and therapy. Recent exhibitions include projects at the Metropolitan Museum of Art in New York, the Museum of Modern Art in Vienna, and the Pompidou Center in Paris.

ANDREA GEYER

SPIRAL LANDS / CHAPTER 2

2008

45 MINUTE PERFORMATIVE

SLIDE LECTURE

OCTOBER 4, 2008, 1:00 - 2:00 P.M.

WEISS CINEMA, BERTELSMANN

CAMPUS CENTER, BARD COLLEGE

Spiral Lands / Chapter 2 takes the form of a performance in which the artist gives a slide lecture in a dark auditorium. Quoting the role of “the scholar” and “the researcher,” Andrea Geyer presents a dense, discursive lecture on the issue of the dispossession of lands from American Indians in the Southwest (Arizona, New Mexico, Utah, and Colorado). Geyer moves fluidly between personal reflections and sources from the fields of philosophy, anthropology, ethnography, and history, in addition to colonial proclamations, treaties, and manifestos from the American Indian Movement. Through this discussion, she ventriloquizes various views on the subject and constructs a complex narrative around the issues of landscape, identity, ownership, and viewing. A pamphlet with footnotes, available for the viewer to take, reveals the breadth of Geyer’s research. The slides projected show images of the Chaco Canyon, a National Historic Park in New Mexico, which the artist photographed in February 2008. Raising critical issues around the desire and the ideologies that inform any act of viewing and photographing, Geyer’s

rhetorically absorbing lecture encourages reflection on the layers of meaning embedded in the projected photographs of vast American landscapes. MH

ANDREA GEYER

(FREIBURG / NEW YORK)

Andrea Geyer was born in Germany in 1971. Geyer uses fiction and documentary strategies in her image- and text-based works. She investigates the influences of national-, gender-, and class-specific implications in the context of a permanent readjustment of cultural meanings and social memories in history and current politics. Recent exhibitions were at Galerie Thomas Zander, Galerie Hohenlohe, Museum of Modern Art (New York), and the Generali Foundation. She lives and works in Freiburg, Germany, and New York City. Further information about her work is online at www.andreageyer.info.

CARLES GUERRA

N FOR NEGRI

2000

VIDEO

2 HOURS, 10 MINUTES

COURTESY OF THE ARTIST

Carles Guerra’s 130-minute long documentary N for Negri presents an extensive interview that Guerra conducted with the Italian political philosopher Antonio Negri in his home in Rome on the afternoon of June 6, 2000. At the time, Negri was still serving an open prison sentence, which allowed him to spend the day in his home but obliged him to spend every night in a nearby prison. Negri, arrested for his political activities in April 1979, was accused of leading a terrorist group, and later, of being the theoretical instigator for actions carried out by groups such as the Red Brigades. He was released when he was elected the Radical Party Deputy and was granted parliamentary immunity. Shortly after, he fled to France, where he lived in exile until 1997, when he voluntarily returned to Italy to serve the end of his sentence. Prompted by Guerra to consider certain themes derived from each of the letters in the alphabet, Negri reflects, sometimes through a biographical lens, on some of the key terms (such as B for biopolitical, E for exile, and F for factory) that have defined his and others’ thinking in the post-modern era. For the duration of the film, the camera focuses, in close-up, on the emphatic

Negri, as he immerses himself in a dense, discursive tour de force. MH

CARLES GUERRA (BARCELONA)

Carles Guerra is an artist and critic based in Barcelona whose work investigates dialogical aspects of visual culture. He is professor of contemporary art at the University Pompeu Fabra, Barcelona, and has curated the exhibitions Art & Language in Practice (1999), After the News. Postmedia Documentary Practices (2003), Situation Cinema. Joaquín Jordá (2006), and authored an interview with Toni Negri, N for Negri (2000). He is on the editorial board of Cultura/s (La Vanguardia) and was appointed director of Primavera Fotogràfica de Catalunya in 2004.

EMILY JACIR

INBOX

2004 – 2005

OIL ON WOOD IN 45 PARTS, UNFRAMED

11 INCHES × 8.5 INCHES

(28 CM × 22 CM), EACH

COURTESY OF ALEXANDER AND

BONIN, NEW YORK

Inbox consists of e-mails meticulously painted on 45 11 × 8 1/2 inch white wooden panels. From her inbox, Palestinian-born artist Emily Jacir selected various e-mails received between 2000 and 2005. The e-mails contain both personal and public information and range from humorous to serious. Many are personal greetings from fellow artists and friends, telling of broken hearts, family illness, future exhibitions, and of witnessing international incidents of war and conflict. Others are mass e-mails sent from political and social organizations (e.g. “Seven Palestinian Children Killed in Strawberry Fields by Israeli Anti-Personnel Shells” and spam (e.g. e-mails from www.arabstolove.com). In one e-mail, a friend tries to come to terms with the death of fellow Palestinian Edward Said, while another provides a news text under the subject heading “Edward Said to be buried in Lebanon.” A subsequent piece provides a forwarded e-mail from a museum visitor in Holland accusing Jacir of being anti-Semitic, while yet another shows the response from a friend to Jacir being detained and held at gunpoint at the checkpoint in Surda

on the West Bank in Israel. Presented vertically in the format of a painting, the e-mails make apparent the often absurd bifurcation of information. One example visually juxtaposes a posting from the American-Arab Anti-Semitism Committee concerning FBI racial profiling with an advertisement with the subject line “Stop Snoring.” As a body of work, the pieces refer to the ubiquitous exchange of global information and the impact of larger cultural and political events. MH

EMILY JACIR

(RAMALLAH / NEW YORK)

Self-presentation

My work encompasses a diverse range of media and strategies, including film, photography, social interventions, installation, performance, video, writing, and sound. Recurrent themes in my practice include repressed historical narratives, resistance, political land divisions, movement (both forced and voluntary), and the logic of the archive.

My most recent project Untitled (servees) opened in Jerusalem, Palestine, in July. Untitled (servees) is an audio work located at Damascus Gate (Bab il Amoud) which stands at the start of the road leading to Nablus and onward to Damascus. Once a massive hub of the main regional transport network of serveeses (communal taxis), it had direct links to Beirut, Amman, Baghdad, and Kuwait, as well as every

urban Palestinian center such as Lyd, Jaffa, Ramallah, Nablus, Gaza, and Ramle. Damascus Gate was the point at which servees drivers used to pick up customers by calling out the names of their various destinations. Untitled (servees) recalls that purpose and the once fluid space of movement, connection, and exchange, and attempts to make visible the fractures and interactions of everyday life within the disintegrating urban landscape. Calling out cities, servees drivers recall their destinations.

Untitled (servees) is a part of an ongoing long-term research project that explores and investigates the disappearing transportation network in Palestine and the implications on the physical and social experience of space. This is a result of the ongoing fragmentation and continued destruction of the urban landscape by the Israeli Occupation.

In 2002, I conceived of and curated with John Menick the first Palestine International Video Festival in Ramallah. Another curatorial project was a selection of shorts, Palestinian Revolution Cinema (1968 – 1982) which went on tour in 2007. I am currently a full-time professor at the International Academy of Art Palestine in Ramallah.

I have shown extensively throughout Europe, the Americas

and the Middle East since 1994. In 2003, belongings was published by O.K Books, a monograph on a selection of my work from 1998 – 2003. My second monograph (2008) is published by Verlag für Moderne Kunst Nürnberg.

AMAR KANWAR

A SEASON OUTSIDE

1997

VIDEO, COLOR, SOUND

30 MINUTES

COURTESY OF THE ARTIST AND
MARIAN GOODMAN GALLERY, PARIS

Amar Kanwar's video A Season Outside was commissioned by the Dalai Lama's Foundation for Universal Responsibility. The work, which responds to the resurgent nationalism in Pakistan and India at the time of its making, opens with images from a sunset rite performed by soldiers on either side of the Kashmiri border between the two enemy nation-states. The soldiers use the nightly closing of the border gate as an opportunity to display their authority and mutual antagonism, and are applauded by onlookers on both sides. Using this ceremony of separation as a point of departure, Kanwar reflects in a voice-over on physical and mental walls, and on violence and pacifism. The artist interweaves images of public militarism and human violence while he considers the possibilities of "retreating," that is, not responding to conflicts with violence and not ignoring violence when witnessing it. Fusing the personal and political, the intellectual and the emotional, Kanwar creates a layered, poetically poignant audio-visual experience. Drawing on his family's experience, Gandhi's letters, and a conversation with a monk, the artist explores various notions of

resistance and attempts to discover his own position. MH

AMAR KANWAR (NEW DELHI)

Self-presentation

I am a filmmaker living and working in New Delhi. Emerging from the Indian subcontinent, my films are contemporary narratives that connect intimate personal spheres of existence, legends, and ritual objects to larger social political processes and public events. My films relate to diverse audiences as they try to explore our relationship with the politics of power, violence, sexuality and justice.

I have received the first Edvard Munch Award for Contemporary Art from Norway; an Honorary Doctorate in Fine Arts, Maine College of Art, United States; the MacArthur Fellowship in India; the Golden Gate Award (San Francisco International Film Festival); Golden Conch (Mumbai International Film Festival); The First Prize (Torino International Film Festival, Italy); Jury's Award (Film South Asia, Nepal); Grand Prix at EnviroFilm, Slovak Republic; and the Golden Tree at the first National Environment and Wildlife Film Festival, Delhi. My films are screened in multiple venues like rural film festivals as well as international film festivals and museums like the Museum of Modern Art, New York, and the National Museum in Oslo. I have also participated

in Documenta 11 (2002) and Documenta 12 (2007), Kassel.

My current work, The Torn First Pages, (a three-part work in progress), is about the public resistance to the dictatorship within Burma and the challenges that it confronts and presents globally. My upcoming exhibitions include: The Lighting Testimonies and The Torn First Pages at Stedelijk Museum, Hertogenbosch and Amsterdam; at the Haus der Kunst in Munich; and in Art Focus in Jerusalem.

KLUB ZWEI
BLACK AND WHITE.
THE BACK OF THE IMAGES

2003
VIDEO, BLACK AND WHITE,
SOUND: ENGLISH VOICE:
ROSMARIE NIEF, POLISH VOICE
AND TRANSLATION: ANNA KOWALSKA
5 MINUTES
COURTESY OF THE ARTISTS

The video installation Black and White. The Back of the Images explores the politics of representation and reflects critically on the interplay between images and memory in the construction of history and the production of meaning. Passages from a text by Clément Chéroux published in Mémoire des Camps in Paris appear in clear black letters in an English and Polish version on two different monitors. The meta-reflections on the photographic image are complemented by a voice-over by Rosemarie Nief, the head of the photo archive at the Institute of Contemporary History and Wiener Library in London, who poses questions about the ways in which photographs function as historical documents. The analyzed images are conspicuously absent from the screen, bringing into focus questions like: What is the value of an image? What is its function? When are images merely illustrations of our projections? How is the Holocaust remembered? What do the labels and notes of authentication on the back of images tell us? Two boards with a wall text,

adapted from Janina Struk's book Photographing the Holocaust: Interpretations of the Evidence (2004) further complicate the work's reflections on the image. MH

KLUB ZWEI – SIMONE BADER
AND JO SCHMEISER (VIENNA)
Self-presentation

Since 1992 Klub Zwei has been working at the interface of art, film, and new media. Our main fields of interest are sociopolitical issues and how they are portrayed. Our work centers on critiquing dominant modes of representation and developing new ways of presenting them. The potential for social change also lies in its images. Our further interests are critically assessing structures and engaging in egalitarian cooperations among women with different backgrounds, histories, and life concepts. Simone Bader was born in 1964 in Stuttgart and teaches at the Academy of Fine Arts in Vienna. Jo Schmeiser was born in 1967 in Graz and works as a freelance graphic designer in Vienna.

We borrowed our label from an Austrian TV program called Club 2, a discussion format that addressed political questions in an open-ended manner. Klub Zwei has been thinking about and working against racism, sexism, and anti-Semitism. We have done so in cooperation with women migrants and, more recently,

with Jewish women in London and Vienna. The point of these cooperations was to establish a common political ground despite differences – not to work with migrants, for example, but to work with migrants whose political goals we share.

In other words, we tried to be aware of our different social and political positions while at the same time politicizing them together.

In arguing with women migrants, we have learned that we as women citizens are stakeholders in racist structures. Our privileged position in society is of critical relevance to the discussion. For it is precisely that position that enables white women citizens to pursue professions as artists or scientists, whereas the employment opportunities for migrant women with similar qualifications are often limited to jobs in counseling centers. Given these facts, it is misleading to speak of "egalitarian cooperation." Equal rights will remain an utopian dream so long as certain people enjoy social and political rights that are denied to others.

When dealing with the after effects of the Shoah, we learned a lot from Jewish women's criticism. They spoke of the aggression that they, Jews living in the second generation in London, had toward us, the descendents of the perpetrator society. And they

drew our attention to the fact that research on Nazism in Austria often goes hand in hand with a lack of knowledge about one's own family history. These women's critiques led us to the theme for our new film, Love History.

In this film we will examine how descendents of perpetrators in Austria and Germany deal with their families' charged legacy. We will show that there are women who openly address the crimes their families committed under National Socialism without portraying themselves as victims. We are interested in working with women who reflect on the ways they deal with these issues, women who are conscious of the difference that exists between them and the descendents of victims, survivors, and displaced persons and are able to engage in a confrontation with critiques concerning the way they deal with their past.

JOACHIM KOESTER

MORNING OF THE MAGICIAN

SERIES: THE ABBEY

OF THELEMA #1

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI,

NEW YORK

MORNING OF THE MAGICIAN

SERIES: THE ABBEY

OF THELEMA #2

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

MORNING OF THE MAGICIAN

SERIES: THE ABBEY OF

THELEMA #3

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

MORNING OF THE MAGICIAN

SERIES: THE ABBEY

OF THELEMA #4

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

MORNING OF THE MAGICIAN

SERIES: CEFALU #1

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

MORNING OF THE MAGICIAN

SERIES: CEFALU #2

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

MORNING OF THE MAGICIAN

SERIES: CEFALU #3

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

MORNING OF THE

MAGICIAN SERIES: ROOM

OF NIGHTMARES #1

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

MORNING OF THE MAGICIAN

SERIES: ROOM

OF NIGHTMARES #2

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

MORNING OF THE MAGICIAN

SERIES: ROOM

OF NIGHTMARES #3

2005

GELATIN SILVER PRINTS,

EDITION OF 5

28.75 INCHES × 33.5

INCHES (73 × 85 CM)

COURTESY OF THE ARTIST

AND GREENE NAFTALI, NEW YORK

Morning of the Magicians

is a series of 10 photographs

taken by Joachim Koester

in an abandoned villa in Cefalù,

Sicily, where the occultist

Aleister Crowley lived with his

followers in the 1920s.

Koester came to the stories

of Crowley's cult in part through

Kenneth Anger's film Children

of Paradise (1945). Anger,

who shared Koester's interest

in the occult, had discovered

the villa and documented it

in photographs thirty years

later. In 2005, Koester

traveled in Anger's footsteps

and with some difficulty found

the dilapidated building, which

had been abandoned in 1923

when Mussolini demanded that

the cult's activities cease. Ten

poetic and austere photographs

reveal the mysterious frescoes

hidden behind overgrown weeds

from "The Room of Nightmares," the rumored site of Crowley's experimental hedonist activities. A text accompanying the work provides insight into the extensive research on the subject that prompted Koester's journey to recover the site that holds the sparse physical evidence of this somewhat obscure history. MH

JOACHIM KOESTER (COPENHAGEN)

Self-presentation

Excerpt from Morning of the Magicians by Joachim Koester (2005)

The house and garden of the Abbey were completely overgrown in a strangely evocative way. As I walked the faintly visible path to what was once the main entrance, I was so overwhelmed by the scene's dormant qualities that I had to pause. It seemed to me as if sediments, pieces of leftover narratives and ideas from the individuals that once passed through this place had formed knots, as tangled as the bushes and trees that were now taking over, creating a kind of sleeping presence.

I continued my exploration wondering if the Abbey could be seen as a sort of monument, when the gaping hole in the roof reminded me of Robert Smithson's site-specific sculpture Partially Buried Woodshed. Even though Smithson, in this and other pieces, intentionally worked with a narrow but very deep historical space, the Partially

Buried Woodshed was transformed into a political landmark by someone adding the graffiti “May 4 Kent 70,” to commemorate the four students killed by Ohio National Guardsmen during an anti-war protest. The later attempts by Kent University to get rid of the Woodshed were in reality efforts to obscure this particular history, since what Smithson’s ruin symbolized was viewed as an embarrassment. Eventually, the university planted a circle of trees around the Woodshed so it couldn’t be seen from the road. And so, the monument dissolved and came to an end, discretely hidden by a veil of trees.

Thinking about this I climbed through the only window that was not boarded up, and made my way into “The Room of Nightmares.” The room bore traces of vivid green paint and I recognized a few of the frescos from Anger’s photographs, though in a much worse state. Its walls were scrawled with graffiti and the rest of the house a mess of tiles, dust and discarded furniture – it felt like being in a hollow place. As I climbed out, and stood in the garden again, I suddenly noticed how close the newly built houses were – just on the other side of the bushes.

BERND KRAUSS

BLUE ROOM

2008

TELEVISION MONITOR

IN BIRDCAGE WITH PEDESTAL

36 INCHES × 17 INCHES × 17 INCHES

For The Greenroom, CCS Bard’s current artist-in-residence, Bernd Krauss, has constructed a new work for the building’s entrance lobby. On top of a pedestal, Krauss places a birdcage which contains a television monitor. On the monitor, a 39-second video plays on a loop. This video presents blue-tinted footage of a component of Bernd’s residency project, I am Yours – namely, a modest garden shed in a gabled style installed at the back of the CCS building behind the administrative offices. Krauss’ work responds to the particularities of the institution where and for which it was produced. Blue Room cannibalizes (in both more and less legible ways) the exhibition program at CCS Bard. Although not originally invited to participate, Bernd Krauss was incorporated into The Greenroom two weeks prior to the exhibition opening. NV

BERND KRAUSS

(NUREMBERG / STOCKHOLM)

Self-presentation

7shopsaweek; rudirocker;

Zuckerbaer (sugar bear); Sender

MFR; Kulturladen Oststadt

(culture shop east town);

Foto Krause; Sverige Posten;

Der Eiermann (the eggman);

www.schmuckkrauß.de; Radio

Högalid; Brenda; Barbara Hepworth SALE; bardstation; der, die Leiter (the leader / the ladder); more than two balls; kapell, kapell (chapel, chapel); Studienkreis Rumänien (study center Rumania); Er macht es zum letzten mal (he does it the last time); Skulpturamt P-G (sculpture office P-G); IKEA PAYBACK; Mädchen Treff (girl center); Kellergalerie (basement gallery); eleipS ehcsinakirfa (African games); Best of Intentions; Gruppo La Perla; Kirchenfuehrer.blogspot.com; Arbeitseinsatz Marieberg (work camp Marieberg); Der Schattenmann, ard + zdf (shadow man;); Fort Krauss; Duracell; artservice; standpunkt (point of view); Theater Societaet; Warum Kulturpädagogik? (why culture paedagogics?); Der Riecher (The Sniffler); Bamse; Good Morning, Good Night; Salon de refuse; Der Ölmaltyp (oil color guy); Kloster Krauss; Dessousfuehrer Graz (underwear guide Graz); Sybille Kuebel-Walk; New Tirol; Alle meine Freunde als kleine Mädchen (all my friends as little girls); Ingmar Bergmann Center; TV Denin Point; Jämstaellningsgarderob = Der Gleichstellungsschrank (equality wardrobe); Frankenloch (Frankonian hole); Brukshundstadion (kennel club stadium); PLUSMINUSNULL; K-punkt (fashion); Lahn auf / Lahn ab (up and down the river Lahn valley); Daniel Schuerer Triennale; Pimmelhausen grüßt Busenhusen; Payback Concert; Die Plastischen Bilder (3D

images); Ritchie Sorrow; to shop with god; Einsamer Herr sucht Begleitning (lonesome man seeks for company); KuKuck; Haus Krauss; Sustainability Check Marieberg; Gamla Gold (Old Gold). <http://www.youtube.com/watch?v=8Z8WKyH67qQ>

NESTOR KRÜGER

ANALOG (THREE CAMERAS THROUGH A MODEL OF HAUS WITTGENSTEIN)

2005

THREE-CHANNEL VIDEO INSTALLATION
28 MINUTES

COURTESY OF GOODWATER, TORONTO

Analog (three cameras through a model of Haus Wittgenstein) is an architectural black-and-white animation representing the interior of a computer-generated 3D model of a cubist house, designed and built in the 1920s in Vienna by the philosopher Ludwig Wittgenstein, with the architect Paul Engelmann, for Wittgenstein's sister, Margarethe. Nestor Krüger's animation takes us far from the concrete architecture, setting up instead a complicated layering of space. In three adjacent projections on the same wall, three cameras move forward on tracks following different routes through the house. An electronic soundtrack, inspired by the sound of old steam trains, rhythmically moves the image along. While the graphic lines are clear, the spatial layout as a whole frustrates our ability to comprehend it. On top of the images that convey what the cameras are capturing in the present, Krüger has superimposed a prerecording of the cameras' future positions. The two views of the architectural interior never come into sync, and the effect is visually perplexing. Even though the projections rely on the viewer's single vantage point, Krüger destabilizes the

image and thus the appearance of the space. As a result, the building appears to be in constant movement, creating a paradox between real (stasis) and virtual (multiple) viewpoints and making it impossible for the viewer to make sense of it spatially. MH

NESTOR KRÜGER (TORONTO)

Self-presentation

As a visual artist working in a variety of media, the majority of my work of the last few years has been project based and operates primarily as an interest in the spatiotemporal conditions of the exhibition space. I'm interested specifically in the hierarchical structure of presentation within the exhibition space. I attempt to create work where content and the structural support of that content are fluid and interchangeable such that content becomes structure and structure content, ideally moving freely from one to the other. With each project I am motivated in activating areas that may be considered neutral to the exhibition. For example, in Monophonic (2007), where the use of the front door or main entrance to Goodwater gallery in Toronto functioned not only as a point of departure in the development of the piece but both materially and conceptually expanded out from this entry, eliminating any transitional space between the artwork and the viewer. In the two works, Poe at Yucca Mountain (2006) and Home & Away

(2008), an important aspect of the work was an attempt to position the work so that it be read as memorabilia. Or, more specifically, the preservation of a type of memorabilia that moved immediately from the producer to the preservation of the artifact, bypassing its life or history in the world: an important value attached to the cultural artifact. My wall paintings, from 1999 to the present, are mirrors or doubles of the exhibition space and take the "information" of the exhibition space such as size, form, and other architectural details and re-present them as the picture of an exhibition and as the exhibition proper. It is an attempt to inhabit the pictorial space simultaneously within the temporal moments of the present, as a historical document and as a future proposition. The video and sound works investigate and describe space (the forest, the Wittgenstein house) using rhythm in terms of measure, both musically and mathematically. Rhythm functions as the elemental structure paralleling the exhibition space as the primary location of the event.

I have recently completed a new work for the exhibition Not quite how I remember it at the Power Plant in Toronto. The work titled Oblivion encapsulates a lot of my interests in spatiotemporal conditions of the exhibition space. A homemade teleprompter presents an hour-long program of crawling

text that contains a short dialogue between the biblical characters Cain and Abel taken from a Borges story called "Legend." A second component to the piece consists of a chair and headphones situated approximately 10 meters away and oriented so it faces the teleprompter. The audio heard in the headphones is of an actor repeatedly rehearsing the lines of the dialogues attempting variation within repetition, including various exercises one might use to rethink the text. The entire program is included in the crawling text, and audio and text are matched so a form of synchronicity occurs, thereby producing a phenomenological connection across the space of the gallery.

AN-MY LÊ

SMALL WARS (AMBUSH 1)

1999 – 2002

GELATIN SILVER PRINT, 4/5

APPROX. 26 INCHES × 37.5 INCHES

(66 CM × 95.3 CM)

MARIELOUISE HESSEL COLLECTION,
HESSEL MUSEUM OF ART, CENTER FOR
CURATORIAL STUDIES, BARD COLLEGE

SMALL WARS (RESCUE)

1999 – 2002

GELATIN SILVER PRINT, 2/5

APPROX. 26 INCHES × 37.5 INCHES

(66 CM × 95.3 CM)

MARIELOUISE HESSEL COLLECTION,
HESSEL MUSEUM OF ART, CENTER FOR
CURATORIAL STUDIES, BARD COLLEGE

29 PALMS: CAPTAIN FOLSOM

2003 – 2004

GELATIN SILVER PRINT, 4/5

APPROX. 26 INCHES × 37.5 INCHES

(66 CM × 95.3 CM)

MARIELOUISE HESSEL COLLECTION,
HESSEL MUSEUM OF ART, CENTER FOR
CURATORIAL STUDIES, BARD COLLEGE

29 PALMS: INFANTRY

PLATOON (RETREAT)

2003 – 2004

GELATIN SILVER PRINT, 3/5

APPROX. 26 INCHES × 37.5 INCHES

(66 CM × 95.3 CM)

MARIELOUISE HESSEL COLLECTION,
HESSEL MUSEUM OF ART, CENTER FOR
CURATORIAL STUDIES, BARD COLLEGE

For Small Wars, An-My Lê photographed a group of men that spent weekends at a camp in Virginia, reenacting the Vietnam War, simulating combat and playing the roles of both the Vietcong and American GIs. The artist, who was born in Vietnam and came to the United

States as a refugee when she was a teenager in the mid-1970s, was interested in the notion of war as both a real and a fictional event, shaped by personal and cultural memory, photojournalism, and cinema. In the series, Lê depicts the men with great sensitivity, acknowledging that they were drawn to reenacting the Vietnam war "by personal and complex psychological motivations," and that her own notion of Vietnam was also a construction. Allowed to photograph only under the condition that she participate, Lê immersed herself in the reenactments. While quoting documentary photography, the visual language of reporting that characterize the project is complicated by the theatrical artifice of her grand staged black-and-white compositions. Some photographs capture the men mid-action surrounded by white smoke clouds, while others focus on the quiet, unpopulated American landscape in which the reenactments took place, from which traces of war and conflict are physically absent but perhaps implied. In the solemn spaces of these photographs, Lê leaves room to reflect on the phenomenon of war as a mediated construct, both real and imagined. Lê's subsequent work, 29 Palms, presents images of the Marines' "virtual Iraq and Afghanistan" which spans the California desert for hundreds on miles. MH and NV

AN-MY LÊ (NEW YORK)

Self-presentation

My practice as a largeformat landscape photographer is bound to the documentary tradition, but I have been interested in examining current and past events from an oblique point of view. My first book, Small Wars, comprises three series of photographs that loosely center around the memories and myths of war, and the preparation for war. I recently completed a commission for Dia:Beacon – Trap Rock, a portrait of an operating quarry in the Hudson Valley. I am currently working on an extended project about military power and the ocean. Excerpts from this project were recently shown at Murray Guy Gallery and PS1 Contemporary Art Center in New York City, and the Barbican Art Gallery, London, in the fall.

MARYSIA LEWANDOWSKA

THE UNACKNOWLEDGED KNOWLEDGE OF THE AMATEUR

2008

LECTURE

DECEMBER 2, 2008,

1:00 - 3:00 P.M.

HELSEL MUSEUM OF ART, CENTER FOR CURATORIAL STUDIES, BARD COLLEGE

For The Greenroom exhibition, Marysia Lewandowska will give a lecture, that will consider the processes of self-determination in the activities associated with the work of the former members of the amateur film clubs attached to factories in socialist Poland. The films, ranging from animations to features, were produced between the 1960s and the mid-1980s, and have been made available through www.enthusiastsarchive.net, which was established in 2006. The existence of the amateur puts into question the production of knowledge itself and reminds us how that unacknowledged creativity needs to be protected. An amateur may possess what could be defined as local knowledge, drawn from a combination of sources and experiences that are not necessarily legitimate. In the artist's own words, enthusiasm, rather than labor, is a potentially unlimited source of capital; the possibility that the filmmakers were truly productive in their leisure time is extremely relevant for us now, given the current struggles to harness intellectual property. The themes of generosity, sharing, and collaboration

will be explored by considering the political and ethical implications engaged by using the work of others. MH

MARYSIA LEWANDOWSKA (LONDON)

Self-presentation

Marysia Lewandowska is a Polish-born, London-based artist who has collaborated with Neil Cummings since 1995. As artists they have been interested in thinking about and working alongside many of the institutions that choreograph the exchange of values between art and its public. Research has played a central part in all their recent projects, which include a book, The Value of Things (Birkhauser / August 2000); Give & Take at the V & A Museum and Capital inaugurating Contemporary Interventions series at Tate Modern in 2001. Their Enthusiasm project explores, through amateur films made by Polish factory workers under socialism, the potential and relevance of working outside of "official" culture and its products. It was shown at The Whitechapel Art Gallery, London; Kunst Werke, Berlin; and Tàpies Foundation, Barcelona in 2005 – 06. www.enthusiastsarchive.net

Their film project Screen Tests was featured in the British Art Show 6 at several venues across Britain. Social Cinema events were made in collaboration with 51% Studios for the 2006 London Architecture Biennale. Most recently, they have developed Generosity Broadcasting House as part

of the Protections exhibition at Kunsthaus Graz. Current projects include Future Museum at Moderna Museet, Stockholm; Lapdogs of the Bourgeoisie, Cairo and Arnolfinii, Bristol, Manifesta 7 in Bolzano. Marysia Lewandowska is a Professor of Fine Art at Konstfack in Stockholm, where she established Timeline: Artists' Film and Video Archive.

JULIA MELTZER AND
DAVID THORNE

IT'S NOT MY MEMEORY OF IT:
THREE RECOLLECTED DOCUMENTS

2003

VIDEO

25 MINUTES

COLLECTION CENTER

FOR CURATORIAL STUDIES,

BARD COLLEGE

It's not my memory of it: three recollected documents is part of the long-term collaboration between Julia Meltzer and David Thorne titled The Speculative Archive. The film looks at the processes through which covert government activities are documented and classified for reasons of national security. The work combines excerpts from interviews with three different information and security employees from the CIA who discuss the established rules of handling classified information. The men, who the viewer never actually sees, explain that secrecy entails neither confirming nor denying the existence of records that are confidential. While "protocol" secrets are things that may be known de facto but cannot be admitted, "real" secrets, such as military or technological maneuvers, may lose their value as information over time. Meltzer and Thorne layer these audio accounts with three narratives relating to three classified cases, conveyed through a variety of visual material and superimposed textual information. In the first narrative, a female

voice translates as a former CIA source recalls in Arabic his position as a CIA informant. As he explains, the evidence of his eventual disappearance was pieced together from shredded classified documents that were reassembled by radical fundamentalist students in Iran in 1979, following the takeover of the U.S. embassy. A striking animation of the documents, complete and shredded, renders the disjuncture between official espionage records and personal memory and the fallacies inherent in extracting information from documents. MH

JULIA MELTZER AND DAVID THORNE
(LOS ANGELES)

Self-presentation

Los Angeles-based artists Julia Meltzer and David Thorne produce videos, photographs, installations, and published texts. From 1999 to 2003 their projects centered on state secrecy and the production of the past. Current works focus on the ways in which visions of the future are imagined, claimed, and realized, specifically in relation to faith and global politics.

Recent projects have been exhibited in the 2008 Whitney Biennial, Akbank Sanat Gallery (Istanbul), 2006 California Biennial, Apex Art (New York), Momenta (New York), and as part of the Hayward Gallery (London) traveling exhibition program. Video work has been screened at the International Film Festival Rotterdam, New

York Video Festival, Margaret Mead Film Festival, and Toronto International Film Festival, among many others.

Julia Meltzer is an artist and director of Clockshop, a nonprofit organization in Los Angeles. She has produced videos and installations for exhibition, screening, and broadcast for the past 15 years. As director and founder of Clockshop, she has worked with both artists and civic leaders to produce events and public art projects in the city of Los Angeles. She received her B.A. from Brown University and her M.F.A. from Rensselaer Polytechnic Institute. She is a recipient of an Art Matters grant, a Louis Comfort Tiffany Biennial Award, and a Rockefeller Media Arts Fellowship. She was a Fulbright Fellow in Damascus, in 2005 – 06.

David Thorne lives and works in Los Angeles. He is the recipient of a 2007 Art Matters grant and a Louis Comfort Tiffany Foundation Biennial Award, and a 2004 recipient of a Rockefeller Media Arts Fellowship. David completed his M.F.A. in interdisciplinary studio at the University of California, Los Angeles, in 2004. He recently collaborated with Andrea Geyer, Sharon Hayes, Ashley Hunt, and Katya Sander on the project 9 Scripts from a Nation at War for Documenta 12. www.speculativearchive.org

CARLOS MOTTA
BRIEF HISTORY OF U.S.
INTERVENTIONS IN LATIN
AMERICA SINCE 1946

2006 – 2008
NEWSPRINT PUBLICATION,
5TH EDITION OF 1000
21 INCHES × 15 INCHES EACH
COURTESY OF THE ARTIST

Carlos Motta's Brief History of U.S. Interventions in Latin America since 1946 consists of a mass-produced newspaper stacked on a low white base. The public is invited to take a copy. On the front of the newspaper are two bloody handprints printed in black-and-white, a reference to the signature of the Mano Blanco (white hand), the Salvadoran death squads, that were active in the 1970s into the 1980s. Inside the fold-out newsprint, Motta has created a fact sheet of American interventions in Latin America, using information from the magazine Adbusters: "Hope and Memory 1801 – 2004," which, according to the artist, comprehensively lists global interventions performed by the United States. The newspaper presents a range of disturbing cases of the U.S. hand in everything from military attacks on Guatemalan peasants thought to be communists to financial support for drug eradication in Colombia through the use of environmentally damaging toxins. The work is part of Motta's larger research project on SOA, the School of the Americas (renamed the Western Hemisphere Institute for Security

Cooperation in 2000). The school was founded by the U.S. military in 1946 and has since trained more than 60,000 Latin American militarists in counterinsurgency, weapons use, psychological warfare, and interrogation, the results of which are traced in many of the incidents that Motta has collected in print. MH

CARLOS MOTTA (BOGOTA / BROOKLYN)
Self-presentation

I work primarily in photography and video installation and use strategies from documentary filmmaking, journalism, and sociology to engage with specific political events in an attempt to observe their effects and suggest alternative ways to write and read those histories. Through this process, I examine documentary narratives – their conception, ideological construction and manipulation – as well as their modes of distribution. I am particularly interested in the way documentary works may enable a rewriting of established accounts of historical events via traditional media channels. Ultimately, I am concerned with the way these issues affect the formation of an individual's subjectivity. www.carlosmotta.com

DEIMANTAS NARKEVICIUS

THE ROLE OF A LIFETIME

2003

SUPER-8 FILM TRANSFERRED TO DVD

17 MINUTES

COURTESY OF GB AGENCY, PARIS;
JAN MOT, BRUSSELS; AND THE ARTIST

The Role of a Lifetime combines Deimantas Narkevicius's recording of the British documentary filmmaker Peter Watkins, perhaps best known for his controversial film The War Game (1965), drawings by artist Mindaugas Lukosaitis, and found Super-8 footage of Brighton in the 1960s. Watkins considers his own role as a marginalized political filmmaker and the possibilities and limitations of engaging critically with "forms of reality" through film. Watkins adamantly acknowledges the role of subjectivity in the creative process, and questions the notion of a "neutral artist," and how "documentary" is itself a misleading term and in essence a construct. He describes the Lithuanian outdoor sculpture park Grutas, known unofficially as "Stalin World," which contains ideological statues and monuments from the Stalin era, erected after Lithuania regained its independence in the 1990s. Narkevicius juxtaposes drawings of the park with Brighton's nostalgically charged images, which show everyday people on the coast. Through the discordance between image and sound, Narkevicius prompts viewers to consider the possibilities and limitations of the documentary genre.

Applying the same filmic strategy that characterized Watkins's work, Narkevicius combines disparate images and sound in a way that connects them, not as a narrative whole, but in a way that stimulates an awareness of what happens when they are joined. MH

DEIMANTAS NARKEVICIUS (VILNIUS)

Self-presentation

Deimantas Narkevicius was born in 1964 in Utena, Lithuania. He lives and works in Vilnius. Narkevicius started using film during the early 90s. His films exercise the intricate practice of memory and portray a contemporary society confronted with the painful processes of history. The camera offered him the possibility of exploring different narratives, allowing him to play with the course of time. In film, he found a perfect medium for exploring both sound and visual language. The disjunctions between words and images in Narkevicius's films make manifest the impossibility of an objective documentary. He eschews the close-ups that are a common feature of contemporary documentaries that are used to demonstrate the veracity of an interviewee's testimony. The central characters of Narkevicius's narratives are often absent from the screen, replaced by objects, drawings, and other surrogates.

NASHASHIBI / SKAER

FLASH IN THE METROPOLITAN

2006

SILENT 16 MM COLOR FILM,
EDITION OF 3 + 2 AP
LOOPS EVERY 3 MINUTES 25 SECONDS
COURTESY OF THE ARTISTS;
DOGGERFISHER, EDINBURGH; AND
STORE, LONDON. COMMISSIONED
BY SPIKE ISLAND, BRISTOL,
SUPPORTED BY THE ELEPHANT TRUST

Rosalind Nashashibi and Lucy Skaer's silent 16mm film Flash in the Metropolitan is one of several collaborations between two independently practicing artists. Shot at night in the Metropolitan Museum of Art in New York, the short film is created using a strobe light, which momentarily highlights artifacts in the otherwise pitch-dark galleries. With an uneven visual rhythm the flash moves between freestanding sculptures and vases in display cases from the Eastern, African, Oceanic, Greek, and Roman collections. Dramatized in the sudden spotlight, the works of art are reanimated and gain a mysterious aura. While some artifacts are afforded a second take, the flash never dwells long enough for us to establish a real visual relationship with the object at hand before the screen fades to black and the next item is lit. Denying any sense of continuous time, space, or complete museological narrative as a chronological history, Nashashibi and Skaer's work performs instead an examination of the act of looking and of the historicity and taxonomies

of display. Screened in its original format, the film explores the medium's specific material properties and its ability to capture subtle contrasts of light. MH

NASHASHIBI / SKAER

(LONDON / GLASGOW / BASEL) Nashashibi / Skaer began their collaboration in 2005. The starting point for their work together was a shared interest in each other's individual work and a sense of experimentation. The first film they made together, Ambassador (2005), was a portrait on film of the British Consul General in Hong Kong. The artists traveled to Hong Kong to film at the rented residence of the diplomat after the hand-back of the territories to China. By doubling and reflecting the image in a composition similar to a playing card, the film portrays the Consul General as a totemic figure, inhabiting a closed pictorial space.

Nashashibi / Skaer's most recent work Pygmalion Workshop, commissioned by the 5th Berlin Biennale and CAC Bretigny, is an installation that takes its inspiration from the myth of the vivified statue. Art transforms thought into a physical form, a kind of concretization of experience and idea. The process is inverted when the statue moves. The work explores boundaries between art and use, ritual and mundane function, testing the power of art to transform its subject and vice

versa. Its starting points for these transformations were the chasubles designed by Matisse for his Rosaire Chapel in Venice, and a section of an ancient Greek frieze by Ezekias, depicting a noblewoman's funeral procession. These works migrate through film, mosaic, fabric, sculpture, and photography. Nashashibi / Skaer have forthcoming shows later in 2008 in CAC Bretigny and Tate Britain.

OLIVIA PLENDER

NEWSROOM

2008

MIXED MEDIA INSTALLATION

ROOM DIMENSIONS:

52 FEET × 30 FEET

COURTESY OF THE ARTIST

Olivia Plender was commissioned to create a site-specific installation that could function as the location for discursive activities such as lectures, screenings, seminars, performances, and panel discussions, surrounding The Greenroom exhibition. The work epitomizes the modus operandi of the exhibition as a "project in progress," that is, an exhibition that develops over the course of several months. Taking the idea of the green-room – the room in a studio or theater where performers meet before and after appearing – as a frame of reference, the artist has created a large television studio in one of the museum's main galleries. Inspired by a 1970s interior design aesthetic and its domestic feel, the space holds a central, circular conversation hub, lowered and carpeted, in which invited speakers take their seat, surrounded by the audience. A number of painted cutouts of camera equipment are placed around the edges of the room and a large map of the world adorns one of the main walls. The fabricated "set" is surrounded by blue curtains, which create the feeling of being "behind the scenes." In line with Plender's previous research-based museum

installations, the work explores the parallels between the museum and the TV studio, their authoritative vocabulary and modes of presentation, and the shift the artist perceives in their communicative mode, from didactic education to connectivity or participation. MH

OLIVIA PLENDER (LONDON)

Self-presentation

Research into social movements from the past is central to my practice as an artist, specifically the British Romantic movement of the early 19th century and two British non-conformist religious movements: The Modern Spiritualists (founded 1848, still existing today) and the Kibbo Kift Kindred (1920 – 1951). Drawing on social history and historiography, this approach is intended to interrogate the ideological framework around the narration of history and the way in which society produces knowledge. The forms the work takes include performances, installations, videos, and publications, which deliberately contrast an authoritative and didactic mode of presentation with non-establishment voices such as that of the amateur historian or autodidact. In several recent projects, such as Ken Russell in Conversation with Olivia Plender and Monitor, included in the solo show Information, Education, Entertainment at Marabou Park, Stockholm (2007), I have focussed on a specific BBC series titled

Monitor. It was the first magazine style arts program to appear on British television in the 1950s and was part of British establishment culture, aiming to provide education for the masses via the new medium of television (or in negative terms, to disseminate bourgeois tastes and culture). The performance Monitor was initially presented at Tate Britain and therefore is also intended as a self-reflexive discussion of the educational aims of the contemporary art institution.

In contrast with Monitor, the work about the Modern Spiritualist Movement and the Kibbo Kift Kindred explores the way in which disenfranchised groups often use alternative and New Age religion as a means of challenging the established hierarchies of knowledge. Both movements were linked with the Campaign for Women's Suffrage and the Co-operative Movement, and as such can be broadly termed as left wing or radical. By creating their own institutions they demonstrated, to an extent, the benefits and also the limits of self-education, as the knowledge produced within these frameworks was often pseudoscientific. These are themes which I have explored in the form and content of my recent book A Stellar Key to the Summerland, as well as in lecture performances such as A Public Meeting to Address the Phenomenon of Materialization, at Bethnal

Green Working Mans Club, London, and In Search of the New Republic, a walking tour of Kensington commissioned by Serpentine Gallery, London. I have also presented material related to these movements in installations such as The Medium and Daybreak (shown in Manchester and Auckland), a museological reconstruction of a contemporary Spiritualist chapel from the north of England. The work incorporates historical information presented from the perspective of a Spiritualist amateur historian, thereby creating confusion around the authority of the voice narrating this history.

THE ATLAS GROUP /
WALID RAAD
MY NECK IS THINNER
THAN A HAIR: ENGINES
1996 – 2004
100 PIGMENTED INKJET PRINTS
9 13/16 INCHES × 13 3/4
INCHES (25 × 35 CM), EACH
THE MUSEUM OF MODERN ART,
NEW YORK. FUND FOR
THE TWENTY-FIRST CENTURY

Walid Raad's My Neck Is Thinner Than A Hair: Engines consists of 100 inkjet prints that show the front and back of black-and-white photographs. One side shows the identifiable remains of car engines at or close to the site of car bombs detonated in Lebanon between 1975 and 1991, and occasionally bystanders. The back-side shows handwritten notes in Arabic – the credit and date of the event. Each image indicates that it has been taken from the Arab Documentation Center in Beirut, and that the photographer is unknown. The work is part of the artist's larger project, The Atlas Group Archive, which is devoted to researching and documenting Lebanon's recent history. According to the Atlas Group website, the images of the car bombings in this particular work were obtained from the notebooks of Dr. Fadl Fakhouri, a preeminent scholar on the Lebanese Civil Wars. The identity of this alleged character and the assumed authority and authenticity of the framed documents cannot, however, be verified from the works themselves. As with all of the histories collected in Raad's

archive, My Neck Is Thinner Than A Hair: Engines deliberately and seamlessly blurs the boundaries between fact and fiction. Rather than confirm the authority of the historical archive, Raad's work questions its status as a container for historical documents and their assumed objectivity. MH

WALID RAAD (NEW YORK)
Walid Raad is an artist and an associate professor of art at The Cooper Union (New York). Raad's work to date includes mixed media installations, performance, video and photography, and literary essays. Raad's recent works include The Atlas Group, a 15-year project between 1989 and 2004 about the contemporary history of Lebanon, with particular emphasis on the Lebanese wars of 1975 to 1991. Raad's works have been shown at Documenta 11 (Kassel), The Venice Biennale (Venice), The Hamburger Bahnhof (Berlin), The Museum of Modern Art (New York), Homeworks (Beirut, Lebanon) and numerous other museums and venues in Europe, the Middle East, and North America. His books include The Truth Will Be Known When The Last Witness Is Dead, My Neck Is Thinner Than A Hair, Scratching on Things I Could Disavow, and Let's Be Honest, The Weather Helped. Walid Raad is also a member of the Arab Image Foundation (Beirut / New York - www.fai.org.lb).

10 MEN

2003

VIDEO INSTALLATION WITH SOUND

8 MINUTES

COURTESY GALERIE MICHEL

REIN, PARIS

Mark Raidpere's work 10 Men is a filmic portrait of 10 inmates in an Estonian prison. The short video provides no information about the identity of the men or the crimes for which they are imprisoned, but merely shows each of them seated or standing against a blue-gray wall. One after another, the men, asked simply to pose, appear in front of the static camera – pale, muscular, with shaved heads, and in some cases elaborate tattoos. Although the static framing of the men and their physical isolation mirrors that of a mug shot, Raidpere utilizes the restricted space to create a series of unconventional portraits. The men, unaccustomed to being in front of the camera, appear slightly uneasy, sometimes smiling as they shift around, exposing both their masculinity and their vulnerability. Raidpere decelerates the men's movements in front of the camera slightly in order to explore the body as a surface capable of revealing unexpected aspects of a person's identity. The intimacy and immediacy that characterize the portraits are interrupted by flashes from another camera in the space, reminding us that the situation, however authentic it seems, is staged and edited in postproduction. A simple,

melancholy tune accompanies the work. MH

MARK RAIDPERE (TALLINN)

Self-presentation

(b. 1975)

Looking back, I see my father holding the key role in my taking an interest in creative expression, mainly through his own amateur photographic practice and his annoying way of urging the somehow reluctant me to follow. Hence I started out in 1994 with my first published photographs, having main concerns of making a great career as a fashion photographer. As such, I was enchanted by the perfectionist qualities of the genre. To this very day, I usually take commissions from glossies with pleasure, although getting notably fewer of them since becoming more defined as an "artist" (some kind of point break was my participation at the 51st Venice Biennale in 2005, representing Estonia with a video and photographic exhibition Isolator). For now, my independent work and main exhibitions as a photographer remain, with one exception, in the end of the 1990s.

Gaining courage from some film studies (2000 – 2003), my artistic ambition during the last five or six years has dealt with video as a medium. In this work, I always draw on footage that is a depiction of some real-life ongoing situation or a person with fascinating

characteristics (even if provoked and dictated up to a point by myself), as opposed to staged theatrical methods or scenarios. I choose a topic (or rather, it chooses me), set an aesthetic framework, and then let events unfold. Later, there comes the editing, in which I have to see what the gallery video genre provides me with and what I can offer to it within the task I have set myself.

My main interest is to create maximum emotional impact, although the thematic range has shifted from intimate pain spots to more and more widely social topics. That means that I am comforted if the audience is taken aback, but consider it a failure if it remains to question whatever was presented. My ideal statement is vehement by nature and stone cold in structure.

Generally, I have to admit that in my creative work, no matter if in the commercial or art field, I tend to need an outside impulse (be it commission, various deadlines, space in general to consider) to trigger myself to straight work and clarified ideas. That is why I usually have a hard time in answering the "what is your next project?" question. Hmm... maybe photographic.

MICHAEL RAKOWITZ

THE INVISIBLE ENEMY SHOULD NOT EXIST (RECOVERED, MISSING, STOLEN SERIES)

2007

MIDDLE EASTERN PACKAGING AND NEWSPAPERS, GLUE (OBJECTS ON WOOD TABLES), DRAWINGS, SOUND, BROCHURE
DIMENSIONS VARIABLE
COURTESY OF THE ARTIST AND LOMBARD-FREID PROJECTS, NEW YORK

The Invisible Enemy Should Not Exist is an ongoing effort to reconstruct the artifacts stolen, missing, or destroyed in the looting of the National Museum of Iraq in 2003 that followed the invasion of Iraq by the United States. Using information from the University of Chicago's Oriental Institute and Interpol's website, Michael Rakowitz made copies of the looted artifacts to scale, out of food wrappers and newspaper from the Middle East. Displayed on a long wooden table, the colorful, cheap artifacts are presented in a museological fashion with white labels that provide detailed information (provenance, accession number, dates, etc.) about the missing objects, accompanied by quotes from, for example, Donald Rumsfeld that attempt to downplay the incident. A small take-away brochure, illustrated with the artist's drawings, provides the backstory, revealing global connections between events that were not initially apparent. Rakowitz's work is named after a translation of Al-ibur-shapu,

the ancient procession way leading through the Ishtar gate in Babylon.

The installation is accompanied by the sound of the Brooklyn-based band Ayyob playing their Arabic-style version of Deep Purple's song Smoke on the Water. The song was inspired by a fire in Switzerland that several of the band members witnessed from their studio. Coincidentally, the artist explains, Dr. Donny George Houkhanna, who served as director of the National Museum in Baghdad and was instrumental in recovering many of the looted artifacts, was also the drummer of a cover band, which primarily played Deep Purple and Pink Floyd songs. MH

MICHAEL RAKOWITZ
(NEW YORK / CHICAGO)

Self-presentation

I define much of my work as public art that utilizes architecture, design, and urban space as a medium. Working site-specifically, I regard these mediums as ready-made sites that come with certain expectations and beliefs about how an object or a system should be used. When a detour occurs in that system, people start to pay attention. Through the subtle alteration of the function of spaces, devices, and systems, I integrate the audience into a critique of the very institutions that created these mechanisms, while at the same time merging utility with metaphor. In paraSITE, I make use of the exterior

ventilation ducts on buildings to inflate and heat custom-built plastic shelters for the homeless, attaching them directly to buildings that symbolize the situation that is absent in their lives. In Climate Control at PS1, I introduce an apparatus that controls temperature and relative humidity according to institutional exhibition standards. The museum lacks this kind of system, and the result is an absurd, autonomous, self-perpetuating machine.

For me, public art enlists its audience as a vital collaborator in the production of meaning; all my projects engage a public on platforms that differ with each context. paraSITE confronts the general public by virtue of its direct visibility on the street, while also relying on an open system of collaboration wherein each homeless person determines the custom appearance and function of their prototype through consultation. In Return, visitors to a Brooklyn storefront where I'd resurrected my grandfather's Baghdad-based import-export company could ship items of their choice, gratis, to recipients in Iraq, and purchase products produced in Iraq but bearing labels from other parts of the world to avoid high security charges and taxes. The store also imported the first shipment of Iraqi dates to the United States in more than 30 years, a complicated and circuitous

journey that served as a surrogate for larger tragedies. The result was a fertile space for discourse: customers from the Iraqi diaspora could engage other citizens in a critical exchange, focusing the larger crisis in Iraq on a direct and individual scale.

Much of my work investigates, through symbol and metaphor, historical or contemporary events that have affected a specific context or space. Rise was created for an exhibition staged in a Chinatown building whose original tenants had recently been evicted by a rent increase. In an attempt to bridge the gallery space with the local community, I vertically extended the central oven duct of the adjacent Fei Dar Bakery 125 feet up into the ninth-floor exhibition area, filling it with the bakery's smells.

In all of these projects agitation acts as a catalyst for circumventing expected responses. The agitating message may seek a disarming or innocuous vehicle, such as the smell of Chinese pastries baking or the delicious Iraqi date. Within the aroma, however, hovers an idea more dangerous and threatening: the invisible and excluded have breached the fortress and circumvented the structures that usually impede their presence.

INTA RUKA

DANIELA STRAUTNIECE

2004
PHOTOGRAPH, 1/7
23.6 INCHES × 19.7 INCHES
(60 CM × 50 CM)
BAUKUNST GALERIE, COLOGNE

LIENE KIMMELE

2005
PHOTOGRAPH, 1/7
23.6 INCHES × 19.7 INCHES
(60 CM × 50 CM)
BAUKUNST GALERIE, COLOGNE

LIENE LIVDANA

2005
PHOTOGRAPH, 1/7
23.6 INCHES × 19.7 INCHES
(60 CM × 50 CM)
BAUKUNST GALERIE, COLOGNE

VLADIMIR KRESONIJ

2005
PHOTOGRAPH, 1/7
23.6 INCHES × 19.7 INCHES
(60 CM × 50 CM)
BAUKUNST GALERIE, COLOGNE

IN THE YARD

2006
PHOTOGRAPH, 2/7
23.6 INCHES × 19.7 INCHES
(60 CM × 50 SCM)
BAUKUNST GALERIE, COLOGNE

ELINA MAZURE

2006
PHOTOGRAPH, 2/7
23.6 INCHES × 19.7 INCHES
(60 CM × 50 CM)
BAUKUNST GALERIE, COLOGNE

CHILDREN ON THE STREET

2006
PHOTOGRAPH, 2/7
23.6 INCHES × 19.7 INCHES
(60 CM × 50 CM)
BAUKUNST GALERIE, COLOGNE

Inta Ruka has long been committed to photographing people from Latvia, her homeland. Amalias Street 5 includes more than 150 black-and-white images, seven of which are on view in the exhibition. The series takes as its subject the inhabitants in a specific apartment complex in Riga, Latvia's capital. Over several years, Ruka built relations with the community. Her ability to gain her subjects' trust is palpable in the candid intimacy that characterizes her portraits. Shooting with a Rolleiflex camera on a tripod, using only natural light and long exposure, Ruka takes uneventful images, mostly of individuals standing, sitting, or lying still. Many of the portraits are close-ups in which the gaze of the subject, looking directly at the camera, testifies to the intense communication between the artist and the people she depicts. More distant shots provide glimpses of the immediate surroundings – dilapidated architecture and modest interiors that seem still marked by the lack of economic means that characterized the former Soviet state, now a member of the European Union. MH

INTA RUKA (RIGA)

Self-presentation

I am a photographer and I found my way into photography at the end of the 1970s. I didn't study at a school of photography but in photo studios in the first few years. Later I learned a lot from the famous Latvian photographer Egons Spuris, who was very influential to my photographic thinking and seeing. I learned a lot from his way of analyzing photographs and from discussions. From the beginning I was interested in people. I started to take portraits and kept a record of the names of the people of whom I took portraits. The stories that they told were amazing to me. And from this time I started to keep in mind that every person is like a world, only we need to have time to see it and to listen to it.

The photographic collection Amalias Street 5 was started in 2004 and is ongoing. The series consists of around 150 photos. My idea was to take photos of people who live in one house. The house depicted is a two-floor wooden house. For every person, I tried to choose a different background. I wanted to show not only the person but his / her surroundings too. When I spent time together with these people I saw how friendly they were to each other. I wanted to show it and so I photographed the same situations using a 35mm camera. People told me about their lives, their worries and

happiness. And I wrote down what they said in short stories. I then combined photos and text.

For me, my photo collection Amalias Street 5 is documentary photography because it depicts real people who live in a real place and in real time.

I work in black and white using a 6 by 6 Rolleiflex camera.

NATASCHA SADR HAGHIGHIAN
PRESENT BUT NOT YET ACTIVE
2002

DVD ON PLASMA SCREEN, COLOR,
SOUND, 1/3 + 2AP
13 MINUTES, 30 SECONDS
COURTESY OF THE ARTIST AND
JOHANN KÖNIG, BERLIN

Natascha Sadr Haghighian's
Present But Not Yet Active

is the artist's response to an invitation to participate in Manifesta 4 in 2002. Rather than contribute a work of art to the exhibition, the artist invited the three curators to participate in a sort of sociological experiment at the Frankfurt Zoo. In the video documentation of the social performance, presented in The Greenroom, Sadr Haghighian draws parallels between the zoo and the exhibition space as two systems of representation that raise questions about display and visibility. Three cameras cover, from different angles, the encounter between the curators and the artist as they discuss inaudibly the artist's research and the architecture of display. Text on the screen explains that the zoo was rebuilt by Bernhard Grzimek after World War II in an effort to simulate the animals' natural environment. From a bamboo-covered hut on a platform, the artist and the curators monitor the tigers' habitat, behind a large glass window, recorded live and shown on a small monitor placed in a baby stroller. Often interrupted by curious onlookers, the camera captures children running in

front of the glass and only a few actual glimpses of the actual animals. Both artist and baby stroller are "disguised" in zebra-patterned fabric inspired by footage of Grzimek's travels in a zebra-camouflaged plane across the savannah. In Sadr Haghighian's performative experiment, questions of visibility – of what is and is not in the picture – of the identity of the presenter and the spectator, and of the desire for an "authentic" experience, take the viewer from the zoo back to the operational structure of display that governs the exhibition. MH

NATASCHA SADR HAGHIGHIAN
(BERLIN)

Self-presentation

In place of her biographical note Natascha Sadr Haghighian wishes to draw readers' attention to bioswop.net. On www.bioswop.net, artists and other cultural practitioners can borrow, exchange, and compile CVs for various purposes. The site went online in October 2004 and is a work in progress. The aim is to have more and more people exchanging their CVs for representational purposes such as catalogues, etc. The project is aiming for even more "redundance" in that particular section of artist's production. Bioswop hopes to finally undermine the purpose of art CVs and resumes – or at least make them a bit more of an entertaining read.

ANRI SALA
INTERVISTA

1998
VIDEO
25 MINUTES
COURTESY IDEAL AUDIENCE
INTERNATIONAL, PARIS; MARIAN
GOODMAN GALLERY, NEW YORK;
GALERIE CHANTAL CROUSEL, PARIS;
JOHNEN SCHOTTIE, BERLIN, COLOGNE

Anri Sala's Intervista begins as the artist arrives at his mother's home in Tirana and shows her a tape of a transferred 16mm film, which he had accidentally come across in his parent's home. Sala captures the moment when his mother realizes that the footage, taken twenty years earlier, is of her giving a speech at a congress of the Albanian Communist Party in the 1970s and meeting Enver Hoxha, Albania's communist leader, who isolated the country from Europe. Because the soundtrack to the reel was missing, Sala probes his mother to recollect her words. She struggles to remember, clearly uncomfortable with being confronted with her past. The black-and-white footage and the videotaped conversations between Sala and his mother are accompanied by documentations of Sala's unsuccessful attempts to recover the soundtrack and to find people, who recall the specifics of his mother's speech. Eventually, he presents a subtitled version of the footage to his mother, reconstructed by lip readers from an Albanian school for the deaf. "These are not my words," Sala's mother declares in disbelief,

resistant to confronting her past ideals and her involvement in the now discredited regime. Fusing past and present, Sala explores the intersection between personal and historical history and calls into question the relationship between image and memory. MH

ANRI SALA (TIRANA / BERLIN)
Self-presentation

Political (1983)

I think political education
Is very very odd
It makes me feel dead
It casts evil and threat
Away with it,
I close my ears and my mouth
When they talk politics,
I have a fear in me
When hearing such things
I feel its heavy weight
And I can't move away

(translation Idlir Azizi)

KATERINA ŠEDÁ

THERE IS NOTHING THERE

2003

VIDEO

14 MINUTES

COURTESY FRANCO SOFFIANTINO

ARTECONTEMPORANEA, TURIN

The video There is Nothing There documents the artist's social experiment in the three adjacent and nearly identical Czech villages of Ponetovice, Kobylnice and Prace. Interested in investigating notions of normalcy and revealing "what can't be seen," Katerina Šedá asked village inhabitants to collectively perform a "daily regime" – a series of everyday activities based on what they indeed do on a Saturday. In the video, Šedá captures the uneventful villages, as their inhabitants come together at set times of the day to shop, sweep, and bike. The six established rules of the social game are repeatedly written in bullet points on the screen; these include: residents of all ages can participate; all begin and end their activities at the same time; and there are no winners or losers. At the end of the video, Šedá interviews children and elderly residents as they gather at the outdoor pub and reflect on the unusual situation of coming together to do the same thing collectively for a day. For her most recent work Over and Over (2008), the artist similarly invited several inhabitants of her native town, Lišen, to collaborate with her in creating makeshift ladders

that would allow the residents to communicate across the walls and fences separating their houses. Through her work, Šedá subtly points to the personal barriers that replaced the iron curtain, as the socio-economic makeup of the Czech population has changed and capitalism advanced. MH

KATERINA ŠEDÁ (BRNO / PRAGUE)

Born in the Czech Republic city of Brno, Katerina Šedá splits her time between home and Prague. Šedá's conceptual practice often focuses on relationships within her family or the broader dynamics that form in small communities. The artist recently stated in an interview, "It's the topic of my work to show people each other." This often includes convincing hundreds of people in a community to work with her on a project. In Over and Over, which was shown at the 2008 Berlin Biennial, she asked inhabitants of Brno to overcome the barriers (symbolically present in the form of fences) in their town. In Window Exhibition, locals created window displays of their most prized objects, turning the entire town into an open-air gallery. In the "party game" titled There's Nothing There (2003), Šedá coordinated an action in which the members of the small town of Pontovice completed identical Saturday tasks (such as shopping, sweeping, and making meals) in unison. For Šedá's family projects, her efforts are

less expansive, but dig deeper into issues surrounding interpersonal relationships. In It doesn't matter (2005), the artist encouraged her retired, sedentary grandmother to become more active, asking her to remember and draw items from her days working at a "home supplies" shop. In Copying Father and Copying Mother (2004), Šedá followed her parents, imitating their every action and gesture. Šedá usually records these ephemeral works using some combination of video, photography, drawings, handmade objects, or documentation. The artist has participated in dozens of exhibitions in the United States and Europe, including a recent solo show at the Renaissance Society, Chicago.

SOLMAZ SHAHBAZI

UNTITLED

2005 – 2008

COLOR PHOTOGRAPH ON OPAQUE

ACRYLIC WITH LIGHT BOX

3: 24.4 INCHES × 34.1 INCHES ×
5.9 INCHES (61.9 CM × 86.6 CM
× 15 CM); 1: 34.1 INCHES × 47.8
INCHES × 5.9 INCHES (86.5 CM
× 121.3 CM × 15 CM)

Solmaz Shahbazi's work Untitled was first exhibited at the 2005 Istanbul Biennial. The four light boxes illuminate photographs taken in various Middle Eastern cities, yet nothing reveals their regional identity. Characteristic of Shahbazi's works, the photographs are taken in a documentary style, but the urban sites, devoid of people, have a placeless quality. Rather than foreground their differences, the artist emphasizes the homogeneity of urban landscapes; stripped of their cultural, spatial, or temporal specificity, the images highlight similarities of metropolitan cities globally. One light box shows a low apartment complex against a busy road, another the beige interior of what looks like a corporate cafeteria, a third a high-rise on a lake. The fourth light box depicts a colorful old carousel; only close examination reveals a symbol resembling the red crescent in the Turkish flag that adorns a building in the background. Playing with the viewer's expectations and preconceptions of the markers of "place," the photographs question modes of reading images,

pointing to the potentially fictitious nature of the photographic medium. The work is part of an ongoing Untitled series of photographs that the artist takes in various places, most recently Palestine and Israel, where she has traveled several times since 2006. MH

SOLMAZ SHAHBAZI

(BERLIN / TEHRAN)

Self-presentation

Solmaz Shahbazi was born in Tehran in 1971 and has been living in Germany since 1985. She studied architecture and design at the Akademie der bildenden Künste in Stuttgart. Before she began to engage in film, she had mainly been working as an architect. Her work departs from the artist's desire to anchor an aesthetic dialectic praxis in the social and political conditions of the present. Shahbazi uses the documentary format in both her videos and her photography as a tool to analyze different modes of imagery, expectations of the unknown, and possible effects on perception. Her collection of images testify to the potentially fictitious nature of the photographic medium, providing a view as to how we filter images, formulate conceptions – and ultimately awakening us to the fallibility of preconception, the power of the photographic frame. In addition to the 7th Sharjah Biennial, the 9th International Istanbul Biennial in 2005

and 1st Thessaloniki Biennale of Contemporary Art, Shahbazi's work has been exhibited widely in Europe, the United States, and the Middle East since 2001.

STEPHEN SHORE

08.31.05

2005

BOOK, EDITION OF 20

12.21.05 (KINGSTON, NY)

2005

BOOK, EDITION OF 20

11.09.06

2006

BOOK, EDITION OF 20

11.10.06

2006

BOOK, EDITION OF 20

03.13.08

(HONG KONG / NEW YORK)

2008

BOOK, EDITION OF 20

The five books on display are part of a growing series of unique artist's books that photographer Stephen Shore began in 2003. Using print-on-demand technology, Shore edits, formats, and uploads photos in a book format, and receives a unique clothbound, four-color offset book in the mail a few days later. Motivated by the idea to create photographic time capsules, Shore does not produce his books by any set rules, although the shared criteria for the full series is that each book be produced in one day. The content and the layout vary from book to book. In each case, Shore considers how the images, with or without text, relate to each other and how they will fit into the structure and format of the specific publication. Shore produces the books whenever

the headline on the front page of the New York Times spans all six columns, or stretches across the entire top of the page. On the cover of each book on view in the exhibition is a photograph of the front-page headlines for that specific day. In several, Shore takes a diaristic approach, documenting the course of a day, framed by a given newsworthy event. In 03.13.08 (Hong Kong / New York), the first image shows the headline: "Spitzer Resigns: Felled by Sex Scandal, He Says His Focus Is on Family," while the second image shows Spitzer's official announcement, broadcast on a TV screen in a Hong Kong hotel room. The remaining images document details from Shore's day in Hong Kong and his flight back to New York City. MH

STEPHEN SHORE (TIVOLI, NEW YORK) Stephen Shore's work has been widely published and exhibited for the past thirty-five years. He was the second living photographer to have a solo show at the Metropolitan Museum of Art in New York. He has also had solo shows at the Museum of Modern Art, New York; George Eastman House, Rochester; Kunsthalle, Dusseldorf; Hammer Museum, Los Angeles; Jeu de Paume, Paris; and Art Institute of Chicago and has received fellowships from the Guggenheim Foundation and the National Endowment for the Arts. His series of exhibitions at Light Gallery in New York in the early 1970s sparked new interest in color photography and in the use of the view camera for

documentary work. Books of his photographs include Uncommon Places; Uncommon Places: 50 Unpublished Photographs; Essex County; The Gardens at Giverny; Stephen Shore: Photographs 1973 – 1993; and The Velvet Years, Andy Warhol's Factory, 1965 – 1967. In 1998, Johns Hopkins University Press published The Nature of Photographs, a book he wrote about how photographs function visually. Aperture has published Uncommon Places: The Complete Works and Phaidon has published American Surfaces; a new and expanded edition of The Nature of Photographs; Stephen Shore, a career survey in their Contemporary Artists Series; and, most recently, A Road Trip Journal. His work is represented by 303 Gallery, New York; and Sprüth Magers, Cologne, Munich, and London. Since 1982 he has been the director of the photography program at Bard College, where he is the Susan Weber Soros Professor in the Arts.

SIMON STARLING

CMYK / RGB

2001

CATALOGUE

COURTESY OF THE ARTIST

The catalogue CMYK / RGB

both constitutes the work and documents the labor expended to produce it. Commissioned to create a new work by the Frac Languedoc-Roussillon in Montpellier, Simon Starling decided to make a catalogue that would document in photographs the process of its carefully planned production and transportation. The end result is a series of photographs of stacked sheets from the publication, the site of production, and the airplanes used for transporting the catalogues. Starling traveled to FRAC's printing plant in Romania and discovered that the printer shared a building with a television station, both of which he documents in the catalogue. The project takes its title from two systems of color reproduction: CMYK (cyan, magenta, yellow, black) used in the printing industry and RGB (red, green, blue), the colors of TV pixels. Starling relates these colors to those of the Romanian flag, which he captures in his photographs in the form of flags, lights, and signs in the streets in Romania. While the catalogue does not provide any textual background information, it encourages a consideration of the story behind its creation. MH

SIMON STARLING (COPENHAGEN)

A British conceptual artist, Simon Starling was born in 1967 in Epsom, Surrey. His work often incorporates solo actions – such as riding across the Spanish desert on a bicycle fueled by hydrogen in Tabernas Desert Run (2004) – that are documented with photographs or drawings. Juliana Enberg, in the catalog for an exhibition of his work at the Camden Arts Centre in London in 2000, lyrically describes this aspect of his practice: “As an artist Simon Starling is an itinerant figure, light-footed, mercurial; he seeks to leave little trace except the documentary evidence of his mission.” The artist also has a studio practice that includes taking existing modernist designs and reinventing them – as with his Home-made Eames (Formers, Jigs and Moulds), (2001 – 2002). Starling often finds provocative ways to use the literal transportation, reconstruction, and juxtaposition of disparate elements to create and transmit narratives that conflate time, cultural differences, and geographical distance – the rhododendron, considered a weed in Scotland, is transported by Starling to its native Spain in Rescued Rhododendrons (2000); his red Volvo is rigged to heat the room housing a single cactus in Kakteenhaus (2003); and a model of the Ostertorwache building in Bremen, Germany, is placed in a Scottish pastoral setting, becoming a hen-house in Burn-Time (2000). Starling is

a graduate of the Glasgow School of Art who now lives and works in Copenhagen. Starling is a professor of Fine Arts at the Staedelschule, Frankfurt. A Turner Prize winner in 2005, he has exhibited internationally, including the Bienal de São Paulo and museum exhibitions in Switzerland, Australia, France, and the United States.

HITO STEYERL

NOVEMBER

2004

VIDEO

24 MINUTES

COURTESY OF THE ARTIST

The short film November is based on an account of the political life of Andrea Wolf, a German woman who was assassinated in Eastern Anatolia, in 1998 for her association with the women's army of the PKK (Workers Party Kurdistan). Following her death, Wolf was represented in the media as a terrorist and martyr. Wolf was Hito Steyerl's best friend growing up. At the age of seventeen, Wolf and Steyerl shot a Super-8 feminist martial arts film, in which, dressed in leather, they dramatically beat up a group of men. Using Wolf's biography as a structuring element, Steyerl interweaves images from the Super-8 footage, in which a confident young Wolf plays the heroine – who always wins before riding off into the sunset on a motorcycle – with images of Wolf's face on posters carried during a demonstration honoring her as an "immortal revolutionary." Through a voice-over narration, Steyerl explores the construction of identities and the failure of revolutionary ideologies. As Steyerl observes, "Andrea became herself a traveling image, wandering over the globe, an image passed on from hand to hand, copied and reproduced by printing presses, video recorders, and the Internet." MH

HITO STEYERL (VIENNA / BERLIN)

Hito Steyerl lives and works in Berlin as a documentary filmmaker and author.

In addition to philosophy, she studied cinematography and documentary filmmaking at the Academy of Visual Arts, Tokyo, and Munich Academy of Television and Film. She has published essays concerning questions of (cultural) globalization, urbanism, racism, and nationalism. Other research interests include political theory, global feminism, and migration. Her latest book is Die Farbe der Wahrheit (The Color of Truth) (2006).

RIRKRIT TIRAVANIJA

CHEW THE FAT

2008

FILM

APPROX. 2 HOURS

COURTESY OF THE ARTIST AND GAVIN BROWN'S ENTERPRISE

SCREENING: DECEMBER 6,
2:00 – 5:00 P.M.

WEISS CINEMA, BERTELSMANN CAMPUS
CENTER, BARD COLLEGE

In conjunction with The Greenroom exhibition, Rirkrit Tiravanija will screen his new feature-length film Chew the Fat, which will premiere at the Guggenheim Museum in November. The film features a series of individual, in-depth interviews with more than 20 contemporary artists, such as Liam Gillick, Andrea Zittel, Dominique Gonzalez-Foerster and Philippe Parreno, who, like Tiravanija, gained notoriety in the 1990s. Edited from hours of informal conversations, the film presents a series of close-range portraits of artists who are Tiravanija's colleagues, friends, and, in some cases, collaborators. Drawing out the artists' different artistic motivations and viewpoints, the film offers insight into a generation of artists and their contributions to the changing field of contemporary art. The film is a continuation of Tiravanija's longstanding interest in exploring the possibilities of communication and collaboration through art. MH

RIRKRIT TIRAVANIJA

(BUENOS AIRES / BANGKOK /
NEW YORK / CHIANG MAI)

Born in Buenos Aires, the Thai artist Rirkrit Tiravanija is widely recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Winner of the 2005 Hugo Boss Prize awarded by the Guggenheim Museum, his exhibition there consisted of a pirate radio (with instructions on how to make one for yourself). Tiravanija was also awarded the Benesse by the Naoshima Contemporary Art Museum in Japan and the Smithsonian American Art Museum Lucelia Artist Award. He has had a retrospective exhibition at the Museum Boijmans Van Beuningen in Rotterdam that was then presented in Paris and London. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians, and curators. Tiravanija is also president of an educational-ecological project known as The Land Foundation, located in Chiang Mai, and is a member of a collective alternative space located in Bangkok, where he maintains his primary residence and studio.

GITTE VILLESEN

AUTHENTIC. OBJECTIVE.
SUBJECTIVE. OR WHICH RULES
DOES ONE FOLLOW?

2004

INSTALLATION WITH VIDEO
ON MONITOR, COLLAGES,
AND PHOTOCOPY HAND-OUTS
40 MINUTES
COURTESY OF THE ARTIST
AND GALLERI NICOLAI WALLNER,
COPENHAGEN

Gitte Villesen's video authentic.
objective. subjective. Or
which rules does one follow?

commissioned for the exhibition
Auschwitz-prozess 4 Ks 2/63
Frankfurt am Main in Martin-
Gropius-Bau examines the role
of the archive and the archivist
in narrating history. The result
of extensive research, the work
combines interviews the artist
conducted with six employees
at the Fritz Bauer Institute
at the University in Frankfurt,
who compiled archival materials
of the first Auschwitz trial
(1963 – 65) and produced a DVD
with recordings of testimonies
specifically for the exhibition.
By creating a series of straight-
forward yet intimate portraits
of the researchers, Villesen
explores the tenuous line between
objectivity and subjectivity.
She presents carefully edited
sections of the archivists'
reflections on the archive
itself and their problems with
reconstructing a history of the
trials from incomplete documents.
The six interviewees contemplate
the impossibility of obtaining
"truth" and of keeping an
objective distance, appearing

profoundly aware of the problem
of transcribing knowledge when
dealing with the Holocaust.
Villesen's work explores the
difficulties of producing a
complete historical document and
of mediating historical material.
The work ends with a short German
audio excerpt from the hundreds
of hours of recorded testimonies,
written in English across the
screen, leaving viewers to
decipher what can be read between
the lines of what is stated. MH

GITTE VILLESEN

(COPENHAGEN / BERLIN)

Self-presentation

Quote from Science Fiction
writer Ursula Le Guin's book
The Left Hand of Darkness, page
one: "The story is not all mine,
nor told by me alone. Indeed
I am not sure whose story
it is; you can judge better..."
and later on the same page:
"I'll make my report as if
I told a story, for I was taught
as a child on my home-world
that Truth is a matter of the
imagination. The soundest fact
may fail or prevail in the
style of its telling..."

Several of my projects deal
with people who passionately
live a life on the edge of what
is considered normal. Between
their reflections on their
life situation, and my own
thoughts, I try to touch what
the norm is and how it becomes
constructed. Another topic
almost always present in my
work is the essential qualities
of meeting with another person,
the intimacy and experience of

"presence" that accompany such
a meeting. What does it mean
to be seen and make oneself
seen? What is it you are offered
when another person invites
you into their life and shares
their presence with you? What
are the responsibilities and
what power does it give me
to be the one who represents
and tells someone's story?
What does it mean to have
a voice and to use it? (As in
the work I Capture You. You
Capture Me.)

While some works deal with
people who either are on the
edge of what is considered
normal or maybe on the edge
of having a voice in society,
other works take up the same
issues, but from the perspective
of those who actively create
norms (like architect Margarete
Schlütte Lihotzky in Kitchen
etc.), or determine standards
within the context of an
institution or a discipline.
For example, Authentic.
objective. subjective. Or which
rules does one follow? dealt
with how, in an institutional
context, standards for
evaluating historical evidence
are determined.

Mostly my work consists of
a combination of one or more
elements – video text, still
images, photographs, posters,
folders, photocopies, a vitrine
(display case), and / or other
objects. The videos are often
video installations with one
to three projections.

At the moment I am working on
a catalogue, which has the
working title Personal passion
and the construction of norms
and values. If it has to be
short, this sums up my project
quite well.

MARIELOUISE HESSEL COLLECTION ARTISTS AND ARTWORKS

The Marielouise Hessel Collection of contemporary art is the foundation of CCS Bard's permanent collection. The Collection is international in scope with more than 2,000 paintings, sculptures, photographs, works on paper, artists' books, videos, and video installations from the mid-1960s to the present.

Selections from the Marielouise Hessel Collection's particularly strong core of lens-based works – mostly photography, but also film and video – are included in The Greenroom exhibition. These works complement works by invited artists in order to suggest the history of art's engagement with documentary modes over the past several decades.

All works Marielouise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College

JOHN BALDESSARI

THE MEANING OF VARIOUS PHOTOGRAPHS TO ED HENDERSON – 1

1973

VIDEO, BLACK AND WHITE AND SOUND
14 MINUTES

THE MEANING OF VARIOUS NEWSPHOTOS TO ED HENDERSON – 2

1973

VIDEO, BLACK AND WHITE AND SOUND
13 MINUTES

In the first of these two videos, John Baldessari presents photographs to his friend Ed Henderson and asks him to reconstruct the meaning of the image. In each case, Baldessari's strategy is to appropriate an existing image and remove it from its context in order to deconstruct the process of interpretation, and call the supposed objectivity of interpretation into question. In the second interview, Baldessari asks Ed Henderson to discuss the meaning of selected news photos. Henderson invents the conditions of the where, when, and why each was taken – and decides whether the photo was altered in any way. FM

TINA BARNEY

THE GRAHAM CRACKER BOX

1983

CHROMOGENIC COLOR PRINT
47 3/4 INCHES × 60 3/4 INCHES
(121.29 CM × 154.31 CM)

Best known for her documentation of the lifestyles of the social

elite, including her own well-heeled East Coast family, Tina Barney is represented here with The Graham Cracker Box, a work in Barney's earliest style of semi-staged photography. The melodramatic tableau shows an upper-class mom in tennis whites reaching for her white wine while a teenaged girl gossips on the phone and three sullen children look on, unattended and dejected. FM

BERND & HILLA BECHER

9 PLASTERED HOUSES, RUHRDISTRICT, GERMANY

1989

BLACK AND WHITE PHOTOGRAPHS
68 INCHES × 56 INCHES
(172.72 CM × 142.24 CM)

9 Plastered Houses, Ruhrdistrict, Germany is representative of Bernd and Hilla Becher's influential approach to indexing formal likeness. By creating an archive of soon-to-be obsolete or already defunct industrial and working class-architecture, the Bechers sustain a documentary approach concerned first and foremost with the legibility of the image. The given forms become readable through strict adherence to encoded rules. FM

VANESSA BEECROFT

UNTITLED (US NAVY)

1999

DIGITAL C-PRINT

62 1/4 INCHES × 51 INCHES

(158.12 CM × 129.54 CM)

Untitled (US Navy) extends Vanessa Beecroft's exploration of the vacuity of persona beyond the fashion world and into the regimented anonymity of the military. Sixteen Navy SEALs stand at attention in the administrative glare of a white room, awaiting orders. Not unlike the physically specialized female models of Beecroft's earlier performance-based photography, these soldiers are reduced to symbols of masculinity that hold their pose unquestioningly. FM

JOSEPH BEUYS

CELTIC +

1971

SUPER-8 FILM WITH SOUND,
TEN PHOTOS, BOTTLE OF GELATIN
SEALED WITH BEESWAX

16 1/8 INCHES × 20 1/2 INCHES ×
2 1/2 INCHES (40.96 CM ×
52.07 CM × 6.35 CM)

Famous for tacking freely between the fact and fiction surrounding his artistic persona, Joseph Beuys often referred to the survival of the Celtic spirit in northern Europe as a formative influence. This included his having come from the small German town of Kleve on the border of Holland, a Catholic enclave within a largely Protestant culture. Here, Beuys appropriates

aspects of Marcel Duchamp's boit-en-valise, the tradition of memento mori, and the Fluxus boxes of George Maciunas while further encapsulating his stated belief in the talismanic power of certain materials and objects to maintain spiritual energy. FM

DARA BIRNBAUM

CANON: TAKING TO THE STREET.
PART 1: PRINCETON UNIVERSITY

1990

VIDEO, COLOR AND SOUND

14 MINUTES

Canon: Taking to the Street begins with student-recorded VHS footage of two successive "Take Back the Night" marches at Princeton University. This localized student activity then progresses to, and is contrasted with, the 1988 National Student Convention at Rutgers University. Breaking with traditional documentary format and using tools from the low- and high-end of video technology, Birnbaum replays events of student activism in the United States. FM

CHRISTIAN BOLTANSKI

THE SCHOOL OF GROSS
HAMBURGERSTRASSE,
BERLIN 1939

1998

PHOTOGRAVURE ETCHINGS

WITH COLOPHON, SERIES OF 8

27 5/8 INCHES × 21 3/4 INCHES
(70.2 CM × 55.2 CM), EACH;

57.25 INCHES × 93 INCHES

(145.4 CM × 236.2 CM),

INSTALLED

A snapshot captures a joyful throng of Jewish schoolchildren, only to be parceled into eight sections by Christian Boltanski, and dissected instead for the poignancy of irreparable loss intimated by the information conveyed in the caption: how many of these children survived the school's impending closure at the hand of the Nazis and the deportation of Jews from Berlin that ensued shortly after the photograph was taken? FM

MANUEL ALVAREZ BRAVO

EL TABACO

1932 / PRINTED CA. 1974

BLACK AND WHITE PHOTOGRAPH, 3/5

6 1/2 INCHES × 9 1/4 INCHES

(16.51 CM × 23.5 CM); 18 3/4

INCHES × 15 1/2 INCHES, FRAMED

UN PEZ QUE ILAMAN SIERRA

1942 / PRINTED CA. 1974

BLACK AND WHITE PHOTOGRAPH

6 1/2 INCHES × 9 INCHES (16.51 CM

× 22.86 CM); 18 3/4 INCHES ×

15 1/2 INCHES, FRAMED

LOS CUEROS

1969 / PRINTED CA. 1974

BLACK AND WHITE PHOTOGRAPH

9 INCHES × 6 1/2 INCHES

(22.86 CM × 16.51 CM); 15 1/2

INCHES × 18 3/4 INCHES, FRAMED

MAGREY Y PARED DENTADA

DATE UNKNOWN / PRINTED CA. 1974

BLACK AND WHITE PHOTOGRAPH

9 1/2 INCHES × 6 1/4 INCHES

(24.13 CM × 15.88 CM); 15 5/8

INCHES × 18 3/4 INCHES, FRAMED

MANOS EN CASA DE LEO

DATE UNKNOWN / PRINTED CA. 1974

BLACK AND WHITE PHOTOGRAPH

9 1/4 INCHES × 7 INCHES (23.5 CM

× 17.78 CM); 15 1/2 INCHES ×

18 3/4 INCHES, FRAMED

LAS LAVANDERAS

SOBRENTENDIDAS

DATE UNKNOWN / PRINTED CA. 1974

BLACK AND WHITE PHOTOGRAPH

9 1/4 INCHES × 6 1/2 INCHES

(23.5 CM × 16.51 CM), 18 3/4

INCHES × 15 1/2 INCHES, FRAMED

BICICLETOS EN DOMINGO

DATE UNKNOWN / PRINTED CA. 1974

BLACK AND WHITE PHOTOGRAPH

9 1/4 INCHES × 6 1/2 INCHES

(23.5 CM × 16.51 CM); 15 1/2

INCHES × 18 5/8 INCHES, FRAMED

PALMAS Y TILE

1976

BLACK AND WHITE PHOTOGRAPH

7 INCHES × 9 1/4 INCHES

(17.78 CM × 23.5 CM); 15 5/8

INCHES × 18 3/4 INCHES, FRAMED

MAR DE LAGRIMS

1977

BLACK AND WHITE PHOTOGRAPH

7 1/2 INCHES × 9 1/2 INCHES

(19.05 CM × 24.13 CM); 18 3/4

INCHES × 15 5/8 INCHES, FRAMED

Manuel Alvarez Bravo's black-and-white photographs of Mexico range from formal still-life compositions of cacti and driftwood to genre scenes of food markets and bicyclists in the landscape. As with his contemporaries, such as the muralists Diego Rivera and José Clemente Orozco, the indigenous culture of Mexico was a recurring

subject, which Bravo documented alongside the external influences on Mexican culture that impacted the daily life of urban centers and their residents. NV

CHRIS BURDEN
DOCUMENTATION OF SELECTED WORKS, 1971 – 75

1975
VIDEO, BLACK AND WHITE AND COLOR,
4/5
14 MINUTES

Chris Burden's provocative, often-shocking conceptual performance pieces of the early 1970s retain their raw and confrontational force in these dramatic visual records, shot on Super-8, 16mm film, and half-inch video. Guided by the artist's candid, explanatory comments on both the works and the documentary process, these segments reveal the major themes of Burden's work – the psychological experience of danger, pain, and physical risk, the aggressive abuse of the body as an art object, and the psychology of the artist / spectator relationship. FM

JOHN CAGE
CONVERSATIONS

1978
VIDEO, COLOR AND SOUND
27 MINUTES

John Cage speaks with Richard Kostelanetz about the techniques he used in Writing Through Finnegans Wake (1977) and Writing for the Second Time Through

Finnegans Wake (1977). Cage's compositions and performances have had a profound influence on generations of musicians and artists. In this tape, he initiates a new work according to his rules of permutation while being interviewed. FM

SOPHIE CALLE
AUTOBIOGRAPHICAL STORIES (THE WEDDING DRESS)

1988 – 1989
BLACK AND WHITE PHOTOGRAPH
64 3/4 INCHES × 39 INCHES
(164.47 CM × 99.06 CM) & 18 3/8 INCHES × 18 3/8 INCHES
(46.7 CM × 46.7 CM), FRAMED

AUTOBIOGRAPHICAL STORIES (THE HOSTAGE)

1992
BLACK AND WHITE PHOTOGRAPH
65 5/16 INCHES × 38 INCHES
(165.89 CM × 96.52 CM) & 18 1/2 INCHES × 18 1/2 INCHES
(47 CM × 47 CM), FRAMED

Begun in 1988, Sophie Calle's series Autobiographical Stories pairs large-scale photographic prints with framed passages of text. In both The Hostage and The Wedding Dress, the artist makes herself the explicit subject of the work, recounting love affairs with details both intimate and vague, of which the photograph – of a wrinkled wedding dress or rumpled pillow – becomes an evocative document. With the blurring fact and fiction, however, the truth to the story given form by Calle's text and image remains in question. NV

PAUL CHAN
UNTITLED VIDEO ON LYNNE STEWART AND HER CONVICTION, THE LAW, AND POETRY
2006
VIDEO, COLOR AND SOUND
18 MINUTES

On February 10, 2005, Lynne Stewart was convicted of providing material support for a terrorist conspiracy. She is the first lawyer to be convicted of aiding terrorism in the United States. Untitled Video on Lynne Stewart and Her Conviction, The Law and Poetry is a video portrait of Stewart. The video focuses on the relationship between the language of poetry and the language of the law. FM

PATTY CHANG
UNTITLED (EELS)
2001
VIDEO, COLOR, SOUND
4 MINUTES

Patty Chang is perhaps best known for videos and photographs derived from performances. In this video, Chang appears in obvious discomfort before the camera. The wet spots on her shirt seem to be moving and soon reveal themselves to be produced by live eels placed down the front of Chang's shirt. FM

LARRY CLARK
TULSA
1980
BLACK AND WHITE PHOTOGRAPHS
15 1/4 INCHES × 18 1/4 INCHES
(38.74 CM × 46.36 CM), EACH

From the verité shot of a young father taking a deep drag off his cigarette – à la James Dean – while he cradles a months-old infant, to the voyeuristic photo sequence of a young man and woman shooting heroin before having sex, Tulsa, Larry Clark's landmark 1971 photo collection, depicts a drug subculture through the cool remove of black and white. FM

VALIE EXPORT
HOMO METER I, II, III
1973
BLACK AND WHITE PHOTOGRAPH, TRIPTYCH
32 5/8 INCHES × 24 7/8 INCHES
(82.87 CM × 63.18 CM), EACH

Export's series, Homo Meter, operates autonomously as photographs but also records a performative action. On the Belgian shore, Export poses as a struggling figure, each leg entangled in string tied to a loaf of bread. This work was also a street performance in Vienna, in which Export, a loaf of bread tied to her torso, offered free slices to passerby on a busy street. Homo Meter explores the conflation of woman with her domestic role, in the process, the artist herself becomes an object of consumption. NV

TOUCH CINEMA
1968
VIDEO, BLACK AND WHITE AND SOUND
1 MINUTE

Touch Cinema is a document of Valie Export's famous street performance, in which the public was invited to touch her inside a curtained box attached to the artist's upper torso. The work is a witty and confrontational comment on the objectification of women's bodies. FM

SAUL FLETCHER

UNTITLED #41

1997
C-PRINT
22 INCHES × 18 INCHES
(55.88 CM × 45.72 CM)

UNTITLED #27

1997
C-PRINT, 2/5
22 INCHES × 18 INCHES
(55.88 CM × 45.72 CM)

UNTITLED #6

1997
C-PRINT
22 INCHES × 18 INCHES
(55.88 CM × 45.72 CM)

UNTITLED #30

1997
C-PRINT, 2/5
22 INCHES × 18 INCHES
(55.88 CM × 45.72 CM)

UNTITLED #132
(RABBITS AND BIRDS)

2000
C-PRINT
24 INCHES × 20 INCHES
(60.96 CM × 50.8 CM)

UNTITLED #134 (ROPE)

2000
C-PRINT
24 INCHES × 20 INCHES
(61 CM × 50.8 CM)

UNTITLED #138
(TOM AND DRESS)

2000
C-PRINT
5 1/2 INCHES × 4 1/2 INCHES
(13.97 CM × 11.43 CM)

UNTITLED #160

2004
C-PRINT
7 INCHES × 5 1/2 INCHES (17.78 CM × 13.97 CM); 22 3/4 INCHES × 18 3/4 INCHES, FRAMED

UNTITLED #164

2004
C-PRINT
8 INCHES × 6 3/8 INCHES (20.32 CM × 16.19 CM); 22 3/4 INCHES × 18 3/4 INCHES, FRAMED

UNTITLED #181

2005
C-PRINT, 4/5
5 1/2 INCHES × 7 INCHES (13.97 CM × 17.78 CM); 22 1/2 INCHES × 18 3/4 INCHES, FRAMED

The entirety of Fletcher's photographic work consists of untitled images capturing moments within a series of interrelated motifs, reference points, and suggested narratives, reproducing compositions both found and assembled. One image, ostensibly candid, centers upon a street sign and some graffiti whereas another presents an obviously conscious tableau that features

a splayed rabbit carcass and vegetation taped to a white wall. The heterogeneity of Fletcher's images poses larger questions about the presumed objectivity of documentary photography. NV

GÜNTHER FÖRG

HÄUSER UND FENSTER

1987
COLOR PHOTOGRAPHS,
SERIES OF 9, 6/15
27 3/4 INCHES × 21 1/8 INCHES
(70.49 CM × 53.66 CM), EACH

BARCELONA PAVILION

1988
COLOR PHOTOGRAPH
110 5/8 INCHES × 51 5/8 INCHES × 2 INCHES (280.99 CM × 131.13 CM × 5.08 CM)

Günther Förg's work takes as its recurring subject the coexistence of, and frequent cooperation between, sociopolitical destruction, on the one hand, and the utopian aesthetics of modernization on the other. In his multipart work, Häuser und Fenster (Houses and Windows), Förg creates images of the interiors of the Villa Wittgenstein in Vienna and of the Cite Radieuse in Marseille. His photograph of Mies van der Rohe's Barcelona Pavilion, an icon of modernist glass architecture, is informed by the pavilion's history of representing Germany in the 1929 World's Fair. NV

NAN GOLDIN

COUPLE IN BED, CHICAGO

1977
CIBACHROME
19 1/2 INCHES × 26 1/4 INCHES
(49.53 CM × 66.68 CM)

SELF-PORTRAIT IN BLUE
BATHROOM, LONDON

1980
CIBACHROME
19 1/2 INCHES × 26 1/4 INCHES
(49.53 CM × 66.68 CM)

GREER AND ROBERT ON
THE BED, NYC

1982
CIBACHROME PRINT (FINE)
19 1/2 INCHES × 26 1/4 INCHES
(49.53 CM × 66.68 CM)

GREER'S AND PAUL'S
WEDDING, NYC

1987
CIBACHROME
27 5/8 INCHES × 40 3/4 INCHES
(70.17 CM × 103.51 CM)

MISTY AND JIMMY PAULETTE
IN A TAXI, NYC

1991
CIBACHROME
28 5/8 INCHES × 40 3/4 INCHES
(72.71 CM × 103.51 CM)

JIMMY PAULETTE AND TABBOO!
IN THE BATHROOM, NYC

1991
CIBACHROME
27 5/8 INCHES × 40 7/8 INCHES
(70.17 CM × 103.82 CM)

Nan Goldin's photographs are both intimate portraits and records of her bohemian social milieu. Posed images of couples lying on their beds capture an air

of longing that is both tender and estranged. In photographs of men in drag, Goldin's subjects confront the camera's gaze, performing identity within the social world of downtown New York. NV

FELIX GONZALEZ-TORRES

"UNTITLED" (LOVE LETTER)

1992
C-PRINT
19 1/2 INCHES × 23 1/4 INCHES
(49.53 CM × 59.06 CM)

"UNTITLED"
(ALICE B. TOKLAS'
AND GERTRUDE STEIN'S
GRAVE, PARIS)

1992
C-PRINT
29 1/4 INCHES × 36 INCHES
(74.3 CM × 91.44 CM)

"UNTITLED" (HAND)

1992
GELATIN SILVER PRINT WITH PENCIL
8 3/4 INCHES × 11 INCHES
(22.23 CM × 27.94 CM)

"UNTITLED"
(A WALK IN THE SNOW)

1993
C-PRINT
24 7/8 INCHES × 32 INCHES
(63.18 CM × 81.28 CM)

Operating as both deeply personal recordings and as symbolic images open to the viewer's associations, the photographs of Felix Gonzalez-Torres are distinct from yet parallel to his three-dimensional work for the gallery and his billboards for public space.

Untitled (Love Letter), written by a friend dying of AIDS, or another image showing flowers growing on the graves of Alice B. Toklas and Gertrude Stein may be interpreted by turns as personal, political, and universal. NV

JITKA HANZLOVÁ

UNTITLED (LIBUSA)

1990
C-PRINT
17 3/4 INCHES × 13 3/4 INCHES
(45.09 CM × 34.93 CM)

UNTITLED (BUDDHA)

1990
C-PRINT
17 3/4 INCHES × 13 3/4 INCHES
(45.09 CM × 34.93 CM)

UNTITLED
(MAN AND HIS SHOWER)

1991
C-PRINT
17 3/4 INCHES × 13 3/4 INCHES
(45.09 CM × 34.93 CM)

UNTITLED (PIG SLEEPING)

1991 – 1992
C-PRINT
17 3/4 INCHES × 13 3/4 INCHES
(45.09 CM × 34.93 CM)

UNTITLED
(SMILING GIRL ON MATTRESS)

1993
C-PRINT
17 3/4 INCHES × 13 3/4 INCHES
(45.09 CM × 34.93 CM)

UNTITLED (PAVLA ON A FENCE)

1993
C-PRINT
17 3/4 INCHES × 13 3/4 INCHES
(45.09 CM × 34.93 CM)

After emigrating to Germany, Jitka Hanzlová began to return to Rotynik, the remote Czech village where she was born, in order to photograph family and friends in their daily environs. The resulting series shows children and adults posing for the camera before the ramshackle ruins of a town largely ignored following the cold war. The retro look of Soviet-era architecture and décor is offset by the stoic expressions of the town's inhabitants and the ongoing agricultural reality of their everyday lives. FM

MONA HATOUM

PERFORMANCE STILL

1985
BLACK AND WHITE PHOTOGRAPH
ON ALUMINUM
32 5/8 INCHES × 43 3/16 INCHES
(82.8 CM × 109.73 CM)

Performance Still is taken from Mona Hatoum's 1985 street performance in Brixton, a predominantly black, working-class neighborhood in London. Trudging barefoot through the street with a pair of Doc Martens tied to her ankles, Hatoum shows the vulnerability of her bare feet in contrast to the rigidity of the popular brand of work boots trailing behind, the same footwear traditionally worn by skinheads and police. FM

JENNY HOLZER

SIGN ON A TRUCK

1984
VIDEO, COLOR AND SOUND
35'

On the eve of the 1984 Presidential election, Jenny Holzer used a truck equipped with a sound system and an 18-foot Diamond Vision electronic board to display images, statements, and man-on-the-street interviews. This tape presents a tightly edited version of the art, texts, and interviews that occurred throughout that day. FM

MARY KELLY

PRIMAPARA (MANICURE /
PEDICURE SERIES)

1974
GELATIN SILVER PRINT ON FIBER
BASE PAPER
8 1/2 INCHES × 10 1/2 INCHES
(21.59 CM × 26.67 CM)

PRIMAPARA (BATHING SERIES)

1974
GELATIN SILVER PRINT ON FIBER
BASE PAPER
8 1/2 INCHES × 10 1/2 INCHES
(21.59 CM × 26.67 CM)

Mary Kelly's two Primapara photographs concern the emotional and psychological bond between mother and child in all its immediacy, refusing conventional poses for an engagement with lips, skin folds, earlobes, and other unsettling details. Close-up and intimate, the series depicts the physicality of the bond between the artist and her infant son without clear

boundaries between the two beings, and so approaches a tone between loving and menacing. Closely related to Post-Partum Document (1973 – 79), these photos are emblematic of Kelly's engagement with feminism, psychoanalysis, and the indexical procedures of conceptual art. FM

LISA KERESZI

BALL TOSS, CONEY ISLAND

2001
C-PRINT ON KODAK ENDURA PAPER
40 INCHES × 50 INCHES
(101.6 CM × 127 CM)

WATER FOUNTAIN, PS 26,
BUILDING 711, GOVERNOR'S
ISLAND

2003
C-PRINT ON KODAK ENDURA PAPER
40 INCHES × 50 INCHES
(101.6 CM × 127 CM)

CHALKBOARD, MRS. LA LUZ'S
CLASSROOM, PS 26, BLG 711,
GOVERNOR'S ISLAND

2003
C-PRINT ON FUJICOLOR CRYSTAL
ARCHIVE PAPER
40 INCHES × 50 INCHES
(101.6 CM × 127 CM)

Taking overlooked and ordinary spaces as their subject, these brightly colored photographs by Lisa Kereszi defamiliarize a chalkboard and a water fountain at an elementary school on Governor's Island and littered bottles in a recreational space in Coney Island. As documentations of spaces designed for children, these images function as objective reportage, but also

pose larger questions about the ways space can reinforce, and possibly transcend the social. NV

LOUISE LAWLER

WHO ARE YOU CLOSE TO?

1990
CIBACHROME
39 1/4 INCHES × 61 3/4 INCHES ×
2 INCHES (99.7 CM × 156.85 CM ×
5.08 CM)

From a body of work for which Louise Lawler photographed works by famous artists as they are displayed in the homes of their collectors, Who Are You Close To? finds an Andy Warhol print bookended by two horse statuettes on a garishly painted mantelpiece. Lawler's series is a testament to the means by which works of art circulate as commodities, locating works by artists such as Warhol and Jackson Pollock within a longer history of conspicuous consumption. NV

AN-MY LÊ

PLEASE SEE PAGE 59

ANA MENDIETA

UNTITLED (FACIAL HAIR
TRANSPLANTS) MAR-APR. 1972

1972
COLOR PHOTOGRAPHS, SERIES OF 7
16 INCHES × 20 INCHES
(40.64 CM × 50.8 CM), EACH

In a series of 1972 performances, sculptor and performance artist Ana Mendieta executed "Facial Hair Transplants" in which a male

friend would trim his beard and Mendieta would quickly repurpose the hair into various male guises. The beard shown in these performance documents resembles the Amish style as the Cuban-born Mendieta plays at switching genders and ethnic backgrounds. FM

ENRIQUE METINIDES

UNTITLED

1958
BLACK AND WHITE PHOTOGRAPH
20 INCHES × 24 INCHES
(50.8 CM × 60.96 CM)

UNTITLED

1960
BLACK AND WHITE PHOTOGRAPH
20 INCHES × 24 INCHES
(50.8 CM × 60.96 CM)

UNTITLED

1975
BLACK AND WHITE PHOTOGRAPH
20 INCHES × 24 INCHES
(50.8 CM × 60.96 CM)

Enrique Metinides worked from the 1940s until his retirement in the early 1990s, photographing corpses at the sites of accidents and crime scenes. In these three black-and-white images, the bodies he documents are not shown in close-up but rather within the space in which they are found: on the roof of a building, a police officer is seen investigating; a man swims out to retrieve the body while a gathering crowd of onlookers is reflected in the murky water. NV

BORIS MIKHAILOV

FROM "SALT LAKE"

SERIES

1986
EKTACOLOR PRINT ON 4-PLY
BOARD, SERIES OF 6
27 1/2 INCHES × 37 1/4
INCHES (69.85 CM × 94.62 CM),
EACH, FRAMED

These images belong to the Salt Lake series for which Boris Mikhailov traveled to his father's small hometown in Ukraine. A factory had spilled untreated water into the ocean, which the local residents believed to have healing powers. Mikhailov's photographs record their leisure activities in an atmosphere tempered by the presence of smokestacks, warehouses, and industrial pipes releasing water where they bathe. NV

GABRIEL OROZCO

CHAIR WITH CANE

1990
CIBACHROME
12 7/16 INCHES × 18 5/8 INCHES
(31.59 CM × 47.31 CM)

HOMBRE EN EL POSTE

1991
CIBACHROME
21 1/2 INCHES × 27 3/4 INCHES
(54.61 CM × 70.49 CM)

FUTON HOMELESS

1992
CIBACHROME
21 1/2 INCHES × 27 3/4 INCHES
(54.61 CM × 70.49 CM)

FOAM

1992
CIBACHROME
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

PALM (LA PALMA)

1993
CIBACHROME
21 5/8 INCHES x 27 3/4 INCHES
(54.93 CM x 70.49 CM)

AUTUMN UMBRELLA

1993
CIBACHROME
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

PORTABLE PUDDLE
(PORTATIL CHARCO)

1994
CIBACHROME TRIPTYCH
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

SOCK OVER FOOT (I)

1995
CIBACHROME
21 5/8 INCHES x 27 3/4 INCHES
(54.93 CM x 70.49 CM)

SOCK UNDER FOOT (II)

1995
CIBACHROME
21 5/8 INCHES x 27 3/4 INCHES
(54.93 CM x 70.49 CM)

COMEDOR EN TEPOZILAN

1995
CIBACHROME
12 7/16 INCHES x 18 5/8 INCHES
(31.59 CM x 47.31 CM)

PARACHUTE IN ICELAND
(NORTH)

1996
CIBACHROME
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

BLUE SANDALS

1996
CIBACHROME, 3/3
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

VESTIDOS FLOTANDO
(FLYING DRESSES)

1998
CIBACHROME, AP 2/2
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

VITRAL

1998
CIBACHROME
21 5/8 INCHES x 27 3/4 INCHES
(54.93 CM x 70.49 CM)

NIKE TOWN

1998
CIBACHROME
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

EL JARDIN DEL MUNDO
(THE GARDEN OF THE WORLD)

1998
CIBACHROME
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

HOUSE AND RAIN

1998
CIBACHROME
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

SANDAL WICKET

1998
CIBACHROME
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

SANDWICH STEPS

2000
CIBACHROME
21 1/2 INCHES x 27 3/4 INCHES
(54.61 CM x 70.49 CM)

Gabriel Orozco describes his photographs as "notational," or framing ephemeral moments in order to remember them. Orozco's lens registers the aesthetic qualities of a discarded futon or soapy foam gathering at a curbside. The human figure never appears but is often implied, by the presence of a chair, a collection of sandals, or an abandoned parachute—objects that suggest a narrative that took place just prior to the photograph being taken. NV

JACK PIERSON
WINDOW PANES

1995
C-PRINT
38 INCHES x 30 INCHES
(96.52 CM x 76.2 CM)

IN THE AFTERNOON

1995
C-PRINT
38 INCHES x 30 INCHES
(96.52 CM x 76.2 CM)

PARENTS 50TH ANNIVERSARY
FLOWERS

1995
C-PRINT
38 INCHES x 30 INCHES
(96.52 CM x 76.2 CM)

MY BEDROOM, SUMMER 1995

1995
C-PRINT, 1/5
38 INCHES x 30 INCHES
(96.52 CM x 76.2 CM)

In the flat, offhand fragments of Jack Pierson's family home, his parents' 50th anniversary bouquet is shown alongside a view of moored sailboats in a picturesque harbor, and an empty bedroom flooded with light. Despite Pierson's obvious fondness of each detail, a simultaneous sense of confinement and decay exists in his framing of absence. FM

SETH PRICE
FOLK MUSIC & DOCUMENTARY
2004

VIDEO, COLOR AND SOUND, 1/3
6 MINUTES

Seth Price's Folk Music and Documentary takes on questions of political speech and image in a time when terms like "globalization" or even "politics" are so emptied out as to be meaningless in everyday usage. The 1990s were years of newfound engagement and activism among the young, if we are to believe the international press and its invocation of a new class of anarchist,

"anti-globalization" youth.
Price gives voice and image to
this cliché in what is at once
a screen-test, an audition, and
a proposition with no clear
intent or message. FM

MARTHA ROSLER

THE PAST MAY BE INEVITABLE,
BUT THE FUTURE IS NOT

1999
COLOR PHOTOGRAPH
17 1/2 INCHES × 22 5/8 INCHES
(44.45 CM × 57.47 CM)

Martha Rosler's photograph
is a view from the interior of
a car, through the windshield
to the highway stretching
out in the distance. To the right
of the car, a truck transporting
seized vehicles dominates the
composition. Not unlike Rosler's
In the Place of the Public:
Airport Series, begun in the
early 1990s, this image records
a non-place in between destin-
ations that is emblematic
of a contemporary culture that
is both nomadic and homogenized.
NV

SEMIOTICS OF THE KITCHEN

1975
VIDEO, BLACK AND WHITE, SOUND
6 MINUTES

Semiotics of the Kitchen parodies
a cooking demonstration in which,
Rosler states, "An anti-Julia
Child replaces the domesticated
'meaning' of tools with a lexicon
of rage and frustration." In
this performance-based work, a
static camera is focused on a
woman in a kitchen. A variety

of utensils lie on the counter
in front of her, each of
which she picks up, names, and
proceeds to demonstrate, but
with gestures that depart from
the normal uses of the tool. In
an ironic grammatology of sound
and gesture, the woman and her
implements enter and transgress
the familiar system of everyday
kitchen meanings – the securely
understood signs of domestic
industry and food production
erupt into anger and violence.
In this alphabet of kitchen
implements, Rosler says, "When
the woman speaks, she names her
own oppression." FM

LISE SARFATI

KATHRYN #32, OAKLAND, CA

2003
C-PRINT
16 INCHES × 21 INCHES
(40.64 CM × 53.34 CM)

SABASTIEN #15, BERKELEY, CA

2003
C-PRINT
16 INCHES × 21 INCHES
(40.64 CM × 53.34 CM)

DEIRDRE #20, OAKLAND, CA

2003
C-PRINT
16 INCHES × 21 INCHES
(40.64 CM × 53.34 CM)

Lise Sarfati's portraits
emphasize the feelings
of alienation and despondency
associated with adolescence.
Her subjects, posed in their
homes, never engage the camera's
gaze but rather look downward
and inward while lounging on

a couch, slumped over a dining
table, or seated upright on an
unmade bed. These images belong
to her American series, for
which Sarfati traveled around
the United States to destinations
such as Austin, Texas; Portland,
Oregon; and Asheville, North
Carolina, adopting the role
of outsider documenting a
familiar type: the American
teenager. NV

KIKI SMITH

10 PHOTOGRAPHS

1995
EKTACOLOR PROFESSIONAL
PRINT ON COLOPHON
10 INCHES × 8 INCHES
(25.4 CM × 20.32 CM)

In this group of 10 images,
the artist empties raw birds'
eggs of their yolk and albumen,
blowing out the insides with
her mouth through holes in the
shell and letting them drain.
The imagery of the egg and its
yolk recurs in Smith's work
as a symbol of life and birth.
Photography proves a means
to represent a process, but the
work's end remains uncertain,
oscillating between narrative
and abstraction. NV

KARLHEINZ WEINBERGER

BEIM FARBHOF, ZURICH

1954 – 1955
BLACK AND WHITE PHOTOGRAPH
23 INCHES × 23 INCHES
(58.42 CM × 58.42 CM)

HARDAU ZURICH

CA 1960
GELATIN SILVER PRINT
22 1/4 INCHES × 22 1/8 INCHES
(56.52 CM × 56.2 CM)

ZURICH

CA. 1960
BLACK AND WHITE PHOTOGRAPH
20 INCHES × 16 INCHES
(50.8 CM × 40.64 CM)

ZURICH

CA. 1960
BLACK AND WHITE PHOTOGRAPH
20 INCHES × 16 INCHES
(50.8 CM × 40.64 CM)

KNABENSCHIESSEN,
ALBISGÜETLI ZURICH

CA 1961
GELATIN SILVER PRINT
22 1/4 INCHES × 22 1/2 INCHES
(56.52 CM × 57.15 CM)

ZURICH

CA 1961
GELATIN SILVER PRINT
22 1/4 INCHES × 22 1/8 INCHES
(56.52 CM × 56.2 CM)

KNABENSCHIESSEN,
ALBISGÜETLI ZURICH

CA 1962
GELATIN SILVER PRINT
22 1/2 INCHES × 22 1/8 INCHES
(57.15 CM × 56.2 CM)

ZURICH

CA 1962
C-PRINT
28 INCHES × 20 INCHES
(71.12 CM × 50.8 CM)

ZURICH

1962
GELATIN SILVER PRINT
22 INCHES x 22 INCHES
(55.88 CM x 55.88 CM)

ROMEO (WERNER BERGER)
BOSS OF THE "REVENGER
GANG," ZURICH

1962
BLACK AND WHITE SILVER PRINT
22 INCHES x 22 INCHES
(55.88 CM x 55.88 CM)

ST. PETERSINSEL

1964
GELATIN SILVER PRINT
22 1/4 INCHES x 22 1/8 INCHES
(56.52 CM x 56.2 CM)

ROLLING STONES KONZERT

CA 1967
GELATIN SILVER PRINT
18 3/8 INCHES x 24 1/8 INCHES
(46.67 CM x 61.28 CM)

ROCKER, ZURICH

CA. 1968 - 1969
CSPRINT
28 INCHES x 20 INCHES
(71.12 CM x 50.8 CM)

Karlheinz Weinberger's photographs record a subculture that emerged in Zurich in the late 1950s and through the 60s. Influenced by the music, fashion, and lifestyles of American and British youth, these Zurich rebels nevertheless introduced a distinctive personal style thoroughly represented in Weinberger's portraits taken on the street, in an ad-hoc studio, or at a Rolling Stones concert. NV

KOHEI YOSHIYUKI

UNTITLED, FROM THE
SERIES THE PARK

1971, 1973
GELATIN SILVER PRINT
16 INCHES x 20 INCHES
(40.6 CM x 50.8 CM), EACH, FRAMED

Kohei Yoskiyuki's, taken throughout the 1970s in different public parks in Tokyo, documents clandestine sexual encounters, both homosexual and heterosexual, and the voyeurs and onlookers that often complete the scene. Employing infrared film and a flash, Yoshiyuki has taken photos that somewhere between a snapshot and crime scene evidence, as the anonymous participants look up in a daze from their louche acts. FM

PUBLIC PROGRAMS

All CCS Bard events are free and open to the public. For more information, please call 845.758.7598, write ccs@bard.edu, or visit www.bard.edu/ccs.

TUESDAY, MAY 27
6:30 - 8:30 P.M.
Screening, Yael Bartana, Mary Koszmary (2007, 11 minutes); Rosalind Nashashibi and Lucy Skaer, Ambassador, (2004, 5 minutes); Matthew Buckingham, Situation Leading to a Story (1999, 21 minutes); and Chantal Akerman, D'Est: Au bord de la fiction (1993, 110 minutes) Vera List Center for Art and Politics, the New School, New York City

WEDNESDAY, MAY 28
6:30 - 8:30 P.M.
Screening, Anri Sala, Dammi I Colori (2003, 16 minutes); Harun Farocki, Workers Leave the Factory (1995, 36 minutes); Hito Steyerl, November (2004, 25 minutes); Julia Meltzer and David Thorne, We Will Live to See These Things or Five Pictures of What May Come to Pass (2007, 47 minutes) Vera List Center for Art and Politics, the New School, New York City

SATURDAY, SEPTEMBER 27
1:00 - 4:00 P.M.
The Greenroom: Reconsidering the Documentary and Contemporary Art Opening Reception
CCS Bard Galleries and Hessel Museum of Art

2:00 - 3:00 P.M.
Lecture, "Documentary Uncertainty," by Hito Steyerl, filmmaker and author, Berlin. Hessel Museum of Art

SUNDAY, SEPTEMBER 28
1:30 - 3:30 P.M.
Panel discussion, "Problems of Realism" with TJ Demos, historian and art critic, Carles Guerra, artist and critic, Barcelona, Andrea Geyer, artist, Freiburg / New York and Hito Steyerl, filmmaker and author, Berlin Hessel Museum of Art

SATURDAY, OCTOBER 4
1:00 - 2:00 P.M.
Performance, Spiral Lands / Chapter 2, 2008 (performative slide lecture), by Andrea Geyer, artist, Freiburg / New York Weiss Cinema, Bertelsmann Campus Center, Bard College

WEDNESDAY, NOVEMBER 12
4:00 - 5:30 P.M.
Presentation, An-My Lê, artist, New York. Hessel Museum of Art

THURSDAY, NOVEMBER 13
1:00 - 3:00 P.M.
Lecture, "Peter Watkins - documentary strategies, political representation and the role of the mass media," by Petra Bauer, artist, Stockholm, and Stefan Jonsson, writer and cultural critic, Stockholm Hessel Museum of Art

ABOUT CCS BARD

WEDNESDAY, NOVEMBER 19

2:00 – 4:00 P.M.

Lecture, “Documentary practices by writers: Contesting the predominantly visual notion of documentary,” by Carles Guerra, artist and critic, Barcelona Hessel Museum of Art

WEDNESDAY, DECEMBER 3

1:00 – 3:00 P.M.

Lecture, “The unacknowledged knowledge of the amateur,” by Marysia Lewandowska, artist, London. Hessel Museum of Art

SATURDAY, DECEMBER 6

2:00 – 5:00 P.M.

Screening and talk, Chew the Fat, 2008 by Rirkrit Tiravanija, artist, Buenos Aires / Bangkok / New York / Chiang Mai Weiss Cinema, Bertelsmann Campus Center, Bard College

WEDNESDAY, DECEMBER 10

1:00 – 3:00 P.M.

Discussion, “Undeserving Lebanon,” Walid Raad, artist, New York, and Jalal Toufic, writer and artist, Istanbul Hessel Museum of Art

WEDNESDAY, DECEMBER 17

2:00 – 4:30 P.M.

Lecture, “The Nature of Photographs,” by Stephen Shore, Susan Weber Soros Professor of the Arts and Director, Photography Program, Bard College Hessel Museum of Art

TUESDAY, JANUARY 27

6:00 – 9:00 P.M.

Screening, selected Chantal Akerman films Weiss Cinema, Bertelsmann Campus Center, Bard College

PANDA 23 PROGRAMMING

In conjunction with the exhibition, CCS Bard has initiated a collaboration with PANDA 23, a local non-profit, which transmits non-commercial programming to the local communities in the Towns of Red Hook and Rhinebeck which includes the Villages of Red Hook and Tivoli, the Hamlet of Annandale-on-Hudson, and the Village of Rhinebeck, on the Public Access cable TV Time Warner Cable channel 23. During the fall, PANDA will function, in a sense, as an additional venue for the exhibition, broadcasting a weekly, thematic series of works by and interviews with selected artists in the exhibition. The series aims to introduce a broader local community to the framework of the exhibition and to provide another dimension to the ideas of dissemination of information under discussion in the exhibition as a whole.

The Center for Curatorial Studies at Bard College (CCS Bard) is an exhibition, education, and research center dedicated to the study of art and curatorial practices from the 1960s to the present day. In addition to the CCS Bard Galleries and the Hessel Museum of Art, CCS Bard houses the Marieluise Hessel Collection of over 2,000 contemporary works, as well as an extensive library and curatorial archive. The Center’s two-year graduate program in curatorial studies is specifically designed to deepen students’ understanding of the intellectual and practical tasks of curating contemporary art. Exhibitions are presented year-round in the CCS Bard Galleries and Hessel Museum of Art, providing students with the opportunity to work with world-renowned artists and curators. The exhibition program and the collection also serve as the basis for a wide-range of public programs and activities exploring art and its role in contemporary society.

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The Greenroom: Reconsidering
the Documentary and Contemporary
Art presented at the Center
for Curatorial Studies
and Hessel Museum of Art, Bard
College, September 27, 2008 –
February 1, 2009.

Curator: Maria Lind
Curatorial Assistant (CCS '08):
Milena Hoegsberg
Curatorial Researcher:
Fionn Meade (CCS '09)

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Bard College
Annandale-on-Hudson, NY 12504
www.bard.edu/ccs

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