“I’m fighting the literal in an antiseptic world in which images refer only to other images, and the media to the media.”
are engaging digital technologies, and has promoted interdisciplinary research among artists, scientists, and engineers. To celebrate its first decade, the foundation and the Montreal Museum of Fine Arts are presenting a survey of digitally oriented art that the former helped usher into existence. Artists include Philip Beesley, who recently teamed with the MIT Media Lab’s Diane Willow to produce an interactive geotextile; Jessica Field, who uses robotics to create machines that exhibit human behavior; and Eduardo Kac, who is developing the second phase of a 1999 project titled Genesis I, which entailed the creation of an “artist’s gene.”

*NEW TECHNOLOGIES AND CONTEMPORARY ART: TEN YEARS OF ACCOMPLISHMENTS BY THE DANIEL LANGLOIS FOUNDATION*; THROUGH DEC. 9, MONTREAL MUSEUM OF FINE ARTS, MMFA,QC.CA

**SPEAK, MEMORY**

Born in Chicago, Keith Edmier served stints as a dental assistant, a Hollywood set designer, and a horror-movie prop maker before deciding to pursue sculpture, where his skillful use of molded plaster, dental acrylic, and resin gives form to his nostalgic sentiments. This month Edmier will participate in the most comprehensive survey of his work to date (with a catalogue that features a lead essay by Matthew Barney, whose obsession with an arcane personal iconography, though a vastly dissimilar one, resonates here). Frequently mining his childhood milieu and family history, Edmier has made sculptures honoring his grandparents, his pregnant mother, Farrah Fawcett, and Evel Knievel. Along with this retrospective, Edmier will introduce *Bremen Towne*, an ambitious full-scale version of the interior of the Tinley Park, Illinois, ranch house his family moved into in 1971 (when the artist was four). Working from family photographs, he has re-created each detail of the home, from the mustard-colored shag carpeting and Op-art curtains, to the Renoir reproductions and metal peacock sculptures on the wall. *Bremen Towne* also features a booklet that Edmier created as a faux sales catalogue for his family’s prefab home, with vivid advertising spreads of his artworks alongside the era’s saccharine lingo (“Feel the grain!”), to lure buyers to their “new” home.


**RACE TO CLASS**

Houston’s Menil Collection has been inviting artists to produce exhibition projects using works from the museum’s coiffures since 2002. Such artists as Luis Lambri, Robert Gober, and Vik Muniz have participated, the result being a range of eclectic shows. Next up is the smart, provocative Houston-based collective Otobenga Jones & Associates (members include Dawolu Jabari Anderson, Jamal Cyrus, Kenya Evans, and Robert A. Pruitt). The collective—named after Ot Benga, a pygmy from the former Belgian Congo brought to the US and “exhibited” at the Bronx Zoo in the early 1900s—use installation and performance to engage African-American identity politics and to “mess wit whitey,” as they quote Sam Greenlee’s *The Spook Who Sat by the Door*. Their piece includes African masks and headdresses; Hopi figures; slave-trade documents; photographs from Emil Cado’s “Harlem” series; and Andy Warhol silk-screen portraits. The piece functions as a classroom: the artists hold weekly classes throughout the show’s run, with a curriculum based on the selected objects that will examine the implications of controlling cultural materials and the use of racial images for purposes of propaganda. Mess with whitey, indeed.

*LESSONS FROM BELOW: OTABENGA JONES AND ASSOCIATES*; THROUGH DEC. 9, THE MENIL COLLECTION, HOUSTON, MENIL.ORG