

**Julieta Aranda**  
Press

## The New York Times

### Quirks And Attitude To Burn

New York galleries are in the habit of saving their best — their newest, boldest, oddest — for last, for the annual blitz of end-of-season group shows that give expo-

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sure to underseen artists and freelance gigs to promising curators, while the commercial heat is down.

Usually these things are summer

fare. But this year, as art-world eyes are turning to Europe — the Venice Biennale, Documenta12, and the Sculpture Project in Münster, Germany, are all set to open — a few group shows have jumped the gun with a splash of stylish fizz, a knotty theme, a soak in strangeness, something special to catch the eye at season's end.

*Continued From Weekend Page 31*

### Importance of Being Earnest

But enough with all this cogitation, you say. A smart, prickly group show, "In Defense of Ardor," at Bellwether in Chelsea, designed, say its press materials, to counteract "insipid notions of irony, unrelenting cynicism and pessimistic detachment," could not agree with you more.

Not that its stance is all that daring. For most of the 2000s, art pundits have campaigned to replace kvetchy postmodernism with a New Sincerity. By why an either/or proposition? Can't irony be ardent? Can't ardor be critically self-aware? Can't passion and reason coexist? At Bellwether they often do.

Johanna Billing's "Project for the Revolution," a looping film of comely young people milling about, is a remake of a scene from Michelangelo Antonioni's 1970 "Zabriskie Point," but with the radical politics left out, and, Ms. Billing seems to suggest, sorely missed.

A sculpture by Colby Bird, who has

a solo show at CRG in Chelsea, treats both hip-hop culture and Minimalism with tough but palpable love. A graffiti placard by Julieta Aranda doesn't have the punch of Ms. Diamond's do-or-die command at Gagosian, but gives the impression that it feels that it should.

At first glance, Kirsten Stoltmann's still-life assemblage of tumbleweed placed on a faux-Navajo rug seems to give off New Age vibes, except that tumbleweed, painted with automotive chrome, suggests barbed wire. Three pretty collages by Jacob Robichaux are made with kindergarten materials, but the results look slightly deranged.

Finally, a Claymation video by Nathalie Djurberg has a feel-good ambient score that pulls you into the viewing room. But the story itself, about a girl and her pet cat, is a horror show of sado-masochistic affection. This is strong, weird, rapturously subterranean stuff.



Ozler Muhammad/The New York Times

Works by Julieta Aranda, left, and Johanna Billing at Bellwether.



Museum of Contemporary Art, Chicago, USA

'America is a permissible dream,' wrote Jack Kerouac in *Mexico City Blues*, his 1959 book of scat poetry. One can imagine Kerouac, the quintessential self-invented American rebel, sitting in a Mexico City bar, furiously writing free-form poems with morphine, Buddhism, death and myths of nationalism coursing through his brain. At the crossroads of these various cultural junctures we find Kerouac stripping the place of its local signposts, barely mentioning his surroundings. It seems the writer had exhausted the exoticism that he had relished a few years earlier in *On the Road* (1951) and returned to Mexico looking for something else, knowing that the city could act as a fertile ground for broader intellectual wanderings.

Mexico's capital city has opened itself wide since Kerouac's wandering generation visited, thanks partly to the country's entrance onto the global economic stage and to increasing participation in the biennial and art fair circuits, yet the metropolis continues to strengthen and evolve from within. A re-evaluation of its own postwar vanguard movements has begun (see this year's 'The Age of Discrepancies' exhibition at the city's university), and the traditional absorption of expatriates and exiles alike has contributed to deepening cosmopolitan roots and longitudinal alignments. 'Escultura Social: A New Generation of Art from Mexico City' brought together 21 young or youngish artists who have links to the city. Some began alternative spaces together, many studied abroad in renowned art schools and then returned, and for others the binding thread is simply a shared national identity.

Mario García Torres addressed the Italian artist Alighiero Boetti through diary-like letters in which he imagines himself travelling to Kabul and hunting for Boetti's famed One Hotel, where the Arte Povera artist slept and made art from 1971-9. In 20 missives García Torres relates his search, frustration and wonder. Ultimately we realize

Julieta Aranda  
*I have lost confidence ...*  
2006  
Spray paint on paper  
Dimensions variable

Carlos Amorales  
*Useless Wonder*  
2006  
Video still

that he is sending letters to us, not Boetti. Kabul, in the months after the events of 9/11, was, for García Torres, worth thinking about but not being in, and he never left Mexico. 'It seems almost as if I were looking for something I had lived myself,' he writes. Lastly, a calling card connects viewers with an answerphone message in which we detect García Torres' doubts about the hotel's very existence, pushing it deeper into oblivion.

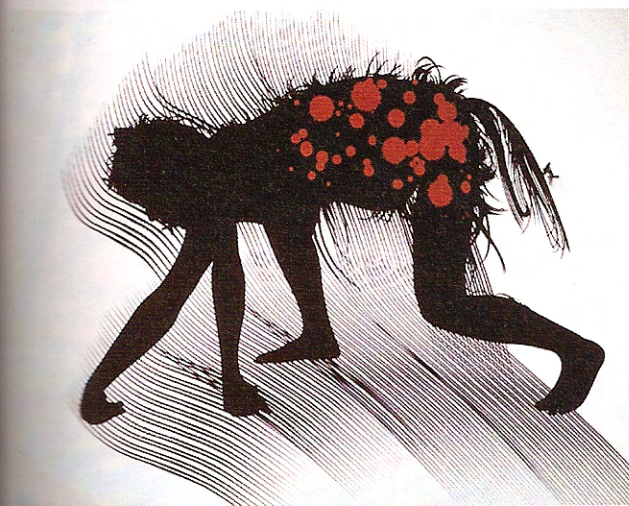
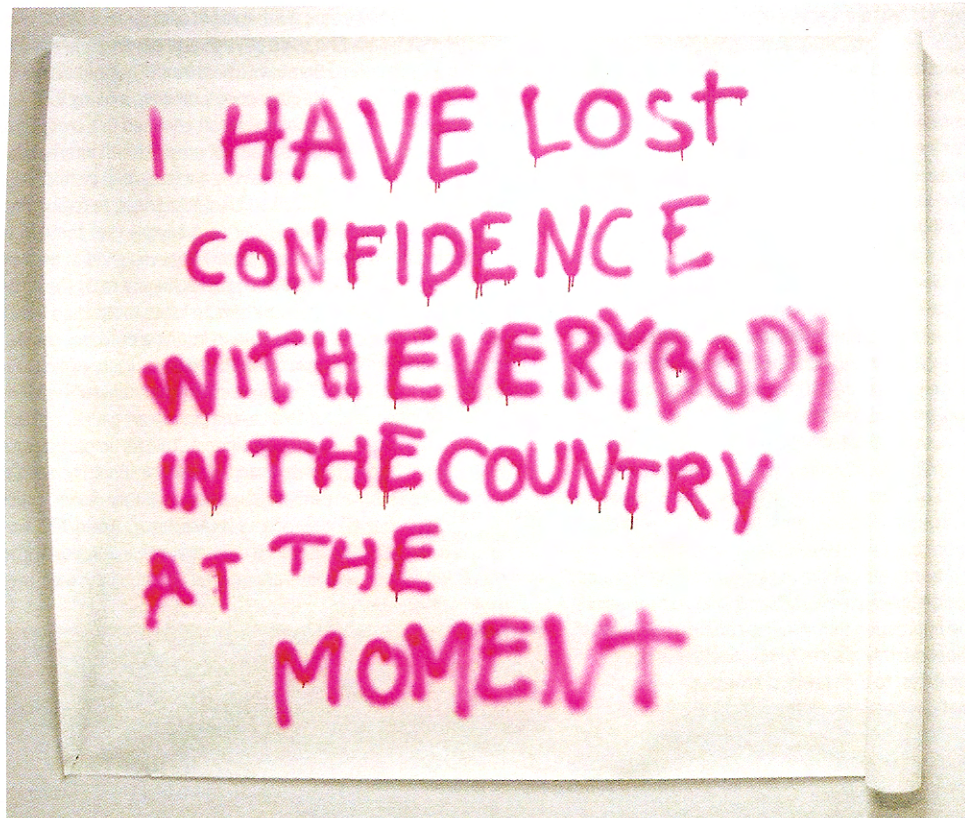
Conversely, in his wall painting *Exilio* (2006), Daniel Guzmán declared: 'I exiled myself for such a long time that upon my return I didn't recognize myself'. We don't know where Guzmán went or why, just that his self-image is distorted, perhaps lost, his identity willingly and regretably mislaid. Similarly, consider Julieta Aranda's work from 2006, in hot pink graffiti: *I HAVE LOST CONFIDENCE WITH EVERYBODY IN THE COUNTRY AT THE MOMENT*. Given that the admission was scrawled on a roll of paper, it can be (and has been) transported and tacked up in any country and easily adapted to any political moment. Sealing the sense of liberation fraught with conflicted disappointment was Stefan Brüggeman's 2002 text in vinyl on a gallery wall: 'All my ideas are exported/All my products are exported/(All my explanations are rubbish)' (*Explanations*, 2002).

Absent from this show were the usual signifiers of Mexico City: the aerial views of sprawling urban overgrowth, the pushcart *flâneurs*, the wrestling masks and Mayan gods, the statistics on pollution and violent crime. Instead we find

Mexico City's artists addressing a wider audience, not in a generic voice but in one that is internationally astute, counter-balancing the vernacular. Pablo Helguera's *School of Panamerican Unrest* (2006) documents a journey from Alaska to Argentina. At each extreme the artist interviewed the last speakers of their native language, a deeply engaged investigation that returned consistently fascinating results from one location to the next. Likewise Nuevos Ricos, a collaborative group, worked with a sociologist to consider the influence of the cult New York gang movie *The Warriors* (1979). The resulting work, *Los Guerreros* (2007), pairs film stills with documentary photos of actual gangs that resemble their cinematic counterparts, suggesting that identification and imitation, not simply deteriorating social conditions, are the impetus for gangs forming. Image is everything, as is the case in the music videos of Los Super Elegantes, who grace viewers with their version of DIY cosmopolitanism, looking hot on borrowed yachts and dancing in Greek temples.

Meanwhile, Boetti's quilted map from 1989 was again evoked in Carlos Amorales' video animation *Useless Wonder* (2006), showing a snow globe atlas, with all the world's nations unstitched and shaken up, spinning like lost meteorites. After so much political, civic and economic strife, Mexico may be finding a new place to come to rest, and, for now at least, its capital city seems like a permissible dream.

Jason Fomberg



# Escultura Social



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Aperto ' 93

## PAWNSHOP

In the beginning of October, the e-flux storefront became a pawnshop dedicated to the pawning of works of art. This is a collaborative artist project by Julieta Aranda, Liz Linden and e-flux founder Anton Vidokle. The pawnshop, which will remain in operation until early 2008, features the work of contemporary artists such as Peter Coffin, Keren Cyttar, Claire Fontaine, Mario Garcia Torres, Gabriel Kuri, Aleksandra Mir, Olaf Nicolai, Anri Sala, Nedko Solakov, Kimsooja, Rirkrit Tiravanija, Lawrence Weiner and many others.

*NicolaTrezzi: How did you gather the works for your pawnshop?*

Julieta Aranda: The works that were in the pawnshop when it opened, came from artists who we asked to participate in the project. After the pawnshop opened, the collection has increased tremendously. We do operate as a proper pawnshop, so artists have been coming in to pawn works.

*NT: Pawnshops have a great history, they were used in the early Chinese Society, in the Medici Era and the Middle Ages, when Queen Isabella of Spain pawned her jewels to invest money in Columbus's voyage to the Americas. What's the aim of a contemporary art pawnshop today in New York?*

JA: I think that it is quite interesting to see the pawned objects (art works in this case) accrue value. The way in which the value of objects is determined in pawnshops is usually related to the value of their constituting materials (as in the case of jewelry) or to their function / quality (which is true for cameras and DVD players), so it is quite challenging to do so for something as subjective as art. I think that the three of us are quite attracted to the mixture of resourcefulness and desperation that pawnshops bring to mind, and to the translation of these images to an art context. When we started talking about the project, we were joking a lot about the idea of de-gentrifying the Lower East Side, a neighborhood that is on the road to gentrification. However, I wouldn't want to close the aims of the project there; for me personally it is more interesting to think in terms of what kind of relationships are enabled by the presenting work on a pawnshop. I find that the relationship between an artist and his/her production is quite complicated: at the moment in which it is assigned a value, the work leaves the artist and enters the market, becoming inaccessible to the artist that made it as it is not his/hers anymore. The idea of extending the tension of that moment by allowing the artists to buy their work back is quite interesting — however, just as often happens in conventional pawnshops, so far not many artists have bought their works back.

*NT: Who are your 'regulars'? Is it a place for beginner collectors?*

JA: I would say that there is no regular customer. We have sold work to artists, curators, galleries, established and young collectors... and a lot of people walk in thinking that they are entering a regular pawnshop.

*NT: I heard that Lawrence Weiner's life buoy was immediately sold, is that true? Are there any other highlights?*

JA: Yes, the Lawrence Weiner life buoy was sold immediately. The work by Gabriel Kuri sold quite fast too. However, I am more intrigued by works that have not sold yet — we have a very nice piece by General Idea that I thought would leave the shop immediately, and somehow it is still there.

*NT: What is your next venue? Berlin, Mexico City? Are you going to change / add something?*

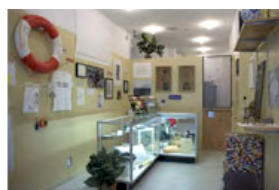
JA: We are talking about the possibility of presenting the project in Holland in 2008, as well as in Beijing. The latter could be really interesting, as pawnshops come originally from China. In terms of the pawnshop inventory, what will travel is whatever is left at the end of the project in NY, and the additions that come in the next locations.

## Captions:

Two views of the pawnshop, New York  
Lawrence Weiner, Life preserver, installation view.

## Goto:

[Peter Coffin interviewed by Maurizion Cattelan \(flash art 256\)](#)



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## Pawnshop project opens on Ludlow Street

October 09, 2007

Posted in: [RealImages](#)

On October 1st, [PAWNSHOP](#), a project organized by artists Julieta Aranda, Liz Linden and Anton Vidokle took over e-Flux's storefront on Ludlow Street to host a different kind of art exhibition – a literal pawnshop where artworks are submitted by artists for cash, and if not reclaimed after 30 days, placed for sale exclusively by the shop. Questioning both the value of a work of art and the worth of money, PAWNSHOP poses an alternative venue to the traditional gallery setting.





With the slogan, "Are you an artist in need of fast cash? Forget gallery hassles, come on down today! High! Fast!" PAWNSHOP has opened its doors for lesser known artists to not only have an opportunity at momentary representation, but also make a quick buck from the often relentless art market. All the proceeds from the PAWNSHOP will be donated to charity.



Over 60 international established and emerging artists were initially asked to participate in the shop. Works from artists including Paul Chan, Claire Fontaine, Nuevos Ricos, Printed Matter's AA Bronson, Fia Backstrom, Liam Gillick, Christian Jankowski, Hernandez Diango, Christopher Draeger, Nikolas Gembroff, Andrea Geyer, Sejla Kameric, Christopher Keller, Annika Larsson, Lucas Moran, Matt Keegan, John Miller, Aleksandra Mir, Olaf Nicolai, Ylva Ogland, Yoshua Okon, Martha Rosler, Matt Sheridan Smith, Nedko Solakov, Kim Sooja, Rirkrit Tiravanija, Lawrence Weiner and Andrea Zittel, will all be on sale starting November 1st (that is if they choose not to reclaim them) and the shop will remain open until January 2008. --Naomi Nevitt





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## Fia Backström

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**3 THE CHEAP, GREY** needle-punch carpeting, used in many art fairs, is used in many ways—hanging shapelessly ceiling-to-floor; highlighting administrative structures—in the interiors designed by Uglycute for various cultural institutions. This Stockholm-based group turns the concept of good taste upside-down through its exhibitions, workshops, and magazine, *Katsenjammer*.

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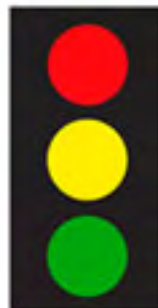
**8 THE GREENHOUSE EFFECT** is in its advanced stages in the 1973 sci-fi movie *Soylent Green*, set in 2022.

The protagonist is a detective who sweats his way profusely through his investigation of Soylent, the government-rationed food substance that feeds the ever-growing population. The film features mass protests with civilians in Prada-like uniforms, euthanasia clinics showing stock-footage of the long-forgotten natural world to clients on their deathbeds, and a morbidly efficient, corporate interpretation of recycling.

**9 THE TRUE COLORS** of Microsoft are shown in Bill Gates's autobiography, *The Road Ahead*. Gates's software empire began, in part, with insights he made while observing the battle between Beta and VHS formats—best quality lost to best business strategy. He went on to appropriate Apple's use of windows for its operating system and created his own version: Windows. Gates focused on manipulating the digital interfaces in all our faces, recognizing that formats—Coca-Cola red, screen ratio, letter-size—shape our use of the world and are never a given.

**10 KODAK YELLOW** appeared in many of the gorgeous dye-transfer prints in Christopher Williams's show at David Zwirner Gallery in New York last spring. Repeated visual elements and mug shots of outdated products, like an Eastern European version of a Hasselblad, the first camera on the moon, inspired semantic slippages that worked the minds of meaning-hungry viewers. For this exhibition, the Hasselblad's signature square format was realized only when one of Williams's rectangular images was cropped for the ad in this square magazine—*Artforum*. □

From top: Sister Corita Kent, *things go better with*, 1967, silkscreen on paper, 23 x 35". © Corita Art Center, Immaculate Heart Community. Richard Fleischer, *Soylent Green*, 1973, still from a color film in 35 mm, 97 minutes. Detective Robert Thorn (Charlton Heston). Front page of Julieta Aranda and Anton Vidokle's *Popular Geometry*, month tk 2004. Illustration from Tove Jansson's *Hur gick det sen? Boken om Mymble, Mumintrötter och Lilla My* (Then What Happened? The Book about Moomin, Mymble and Little My) (Werner Söderström Osakeyhtiö, 1952/1996). Logo for Karl Holmqvist's exhibition "Gävantastanna," Marabouparken, Stockholm, 2006.





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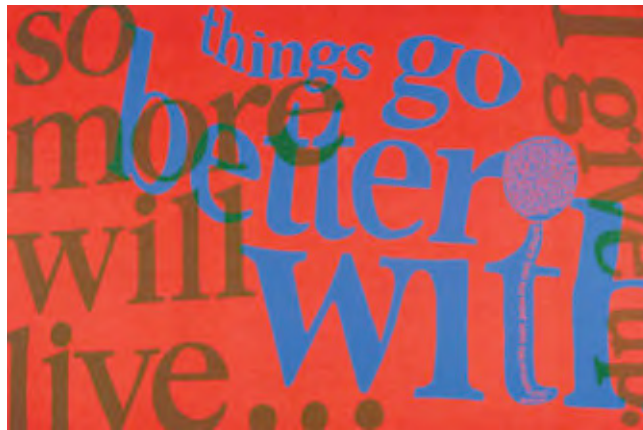
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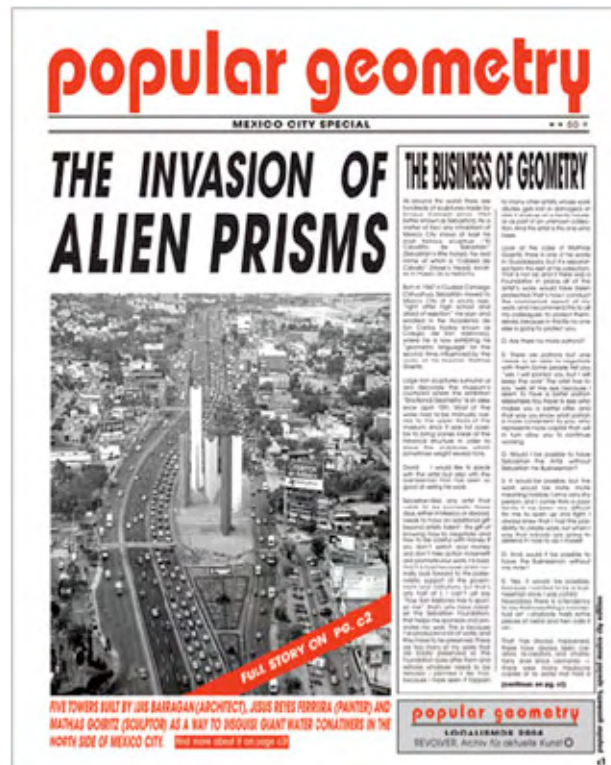
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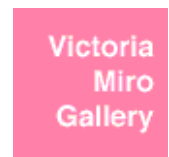
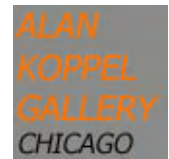


Front page of Julieta Aranda and Anton Vidokle's *Popular Geometry*, "Mexico City Edition" (2004).

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## Presente e futuro si incontrano ad Artissima

di Giulia Volpe - 09/11/2007



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- Le forme dell'architettura
- Premio Internazionale Ermanno Casoli
- Galleria Borghese: aperture straordinarie

15 artisti emergenti dal mondo saranno esposti nell'esclusiva cornice torinese di "Artissima 14", dal 9 all'11 novembre. Una vetrina sull'arte contemporanea, un percorso visivo tra opere in dialogo.

Ci siamo, la quattordicesima edizione di **Artissima** sta per cominciare. Quest'anno la fiera torinese, che si tiene allo stabilimento **Lingotto** di via Nizza dal 9 all'11 novembre, è sede di importanti novità. Un team di curatori internazionali, composto da **Cecilia Alemanni**, **Luca Cerizza** e **Raimundas Malasauskas**, ha selezionato in più di dieci paesi 15 giovani, giudicati particolarmente significativi della scena artistica contemporanea. **"La novità è che le opere, invece di essere sparpagliate in tutta la fiera, saranno raccolte in uno spazio speciale che ne favorirà il dialogo"**, dichiara Cecilia Alemanni, critica d'arte e curatrice indipendente di New York.

Ed è proprio il dialogo, infatti, la tematica portante dell'intero evento. Il rapporto tra artista e curatore che, se gestito in modo sperimentale, può favorire la libertà d'espressione minacciata dalla censura dilagante anche nei paesi considerati democratici. Questi giovani, poco conosciuti nel panorama internazionale, presenteranno opere inedite, concepite ad hoc. **"È stato molto interessante il processo compiuto fra noi curatori e gli artisti. Il tema si è sviluppato nel tempo, da quando, lo scorso aprile, abbiamo cominciato la selezione"** continua l'Alemanni. **"Guarda caso, pur avendo scelto artisti molto diversi tra loro, ci siamo accorti che questi erano accomunati da una particolare visione del tempo"**.

Il tema, che rimanda al titolo stesso della mostra, **Present Future**, è interpretato dai magnifici 15 attraverso una visione accelerata, non lineare, immortalata in un secondo. Particolarmente significativa a riguardo, l'opera della messicana **Julieta Aranda** che vive a Berlino e New York. **"Un cubo di plexiglass in cui si muovono, come polvere cosmica, le pagine in frammenti di un libro di fantascienza. Una macchina del tempo che mette insieme passato e futuro"**. Oppure quella di **Rosa Barba**, che vive e lavora tra Olanda e Germania, e che utilizza soltanto la pellicola.

ADV



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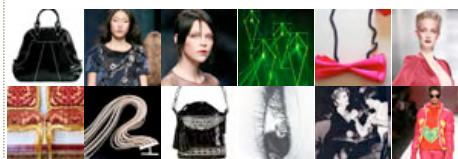
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Time Out New York / Issue 612: June 21–27, 2007

Review

“In Defense of Ardor”

★★★★★

Bellwether, through Jun 30

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Summer group shows are not usually bastions of rigor, so the intelligent argument put forth by “In Defense of Ardor” comes as a welcome surprise. Curators João Ribas (a former TONY contributor) and Becky Smith challenge the commonly accepted notion that irony, one of the central tenets of postmodernism, is nothing more than an attitude of pessimistic arrogance and detachment. Instead, they propose that when ardor—and an acceptance of failure—is restored to the art-making process, irony (as distinct from cynicism) can have a productive thrust.

Michael Queenland transforms the utopian aspirations of Kasimir Malevich into a sexy DIY project by making a silver-painted monochrome out of vertical wooden planks. The gesture, which evokes both the lustrous perimeters of Andy Warhol's Factory and his deadpan humor, reveals the complicated relationship between avant-garde paradigms and popular culture. Another standout is Jacob Robichaux, whose humble works could be described as heartfelt attempts at failure. By weaving string, nylon and wool into pieces of paper marked with graphite and ink, Robichaux proves that poetic results can emerge from the most economical means. In a similar vein, Julieta Aranda presents portable political graffiti, pink neon scrawled on paper that reads i have lost confidence with everybody in the country at the moment.

Although a complete recuperation of irony may seem unrealistic, the prospect certainly opens up a renewed field of possibilities for thinking about contemporary art. It speaks of the tenderness imbued in every small, seemingly futile gesture, and of a commitment to finding an alternative to the deadening effect of the cynicism so rampant in our culture these days.—Nuit Banai

Colby Bird, *Prodigy and Havoc*

Photograph courtesy Bellwether

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## exhibition detail

**Julieta Aranda, Johanna Billing, Colby Bird, Nathalie Djurberg, Dana Frankfort, Jutta Koether, Jonathan Meese, Otto Muehl, Michael Queenland, Jacob Robichaux, Jessica Stockholder, Kirsten Stoltmann**  
**In Defense of Ardor**  
 Curated by: João Ribas, Becky Smith

## Bellwether

134 10th Ave., New York, NY 10011 [map]  
 Phone: 212-929-5959  
<http://www.bellwethergallery.com>  
 Hours: Tues-Sat 10-6

Exhibition Dates: May 24th - Jun 30th

Opening: May 24th 6:00PM - 8:00PM

Julieta Aranda, Johanna Billing, Colby Bird, Nathalie Djurberg, Dana Frankfort, Jutta Koether, Jonathan Meese, Otto Muehl, Michael Queenland, Jacob Robichaux, Jessica Stockholder, Kirsten Stoltmann

What is the point of art that does nothing but "dramatize how dark and stupid everything is" [David Foster Wallace]? In *Defense of Ardor* proposes a contrast to insipid notions of irony, unremitting cynicism, and pessimistic detachment.

Irony has been narrowly defined—and partly misappropriated—as a kind of ideological malaise, a willful displacing of affect in return for absolute neutrality and arrogant negativity. The result is a "hatred that winks and nudges you and pretends it's just kidding." Yet lost in this torpor of ironic detachment are engaged forms of productive irony and ardor, in sharp contrast to the ineffectual character of the corrosive cynicism now taken as normative. What of the irony of Kierkegaard, Schlegel or Thomas Mann, directed at barbarism seeking to destroy liberal values? Or as Adam Zagajewski suggests after Foster Wallace, the tragic, poetic, and parodic resistance of ardor, or the progressive function of engaged artistic practice defined by failure, ideological fervor, or exhortation? Can sincere commitment, feverish engagement, or poetic intensity be productive in the era of the mass democracy of taste, where irony is no longer the language of power inverted, but rather, the vulgate of complacency and consensus?

Whether by reassessing the legacies of radical avant-gardes and a willful lapse into puritanical ethics (Michael Queenland); the collective stasis of democratic politics in an administered society (Julieta Aranda, Johanna Billing); the need for self-actualization and the irony of authenticity (Colby Bird); the progressive function of play (Jacob Robichaux); the poetic intensity of form and material (Jutta Koether, Jessica Stockholder); the aesthetics of earnestness and sincerity (Dana Frankfort, Kirsten Stoltmann); or the transgressive states of Dionysian or "Id-ridden" intensity (Nathalie Djurberg, Jonathan Meese, Otto Muehl), the artists in the exhibition set out a variety of means to contrast the corrosive, enervating effect of cynical reason.

"In Defense of Ardor" is the final installment of a three part series of exhibitions at Bellwether titled "The Mallarmé Propositions".

## blogbuzz

## E-flux Video Rental

...of short video art works we preselected for you from the E-flux Video Rental (EVR) collection. Join us for an evening of video art that is about you. E-flux Video Rental (EVR), by Anton Vidokle and **Julieta Aranda**, is an installation comprising a free library of over 600 works of video art selected by some of the international art world's leading curators and critics. See the screening schedule for April and the... [more]

jo / networked\_performance 2007-04-02

## System Error: War is a Force that Gives Us Meaning

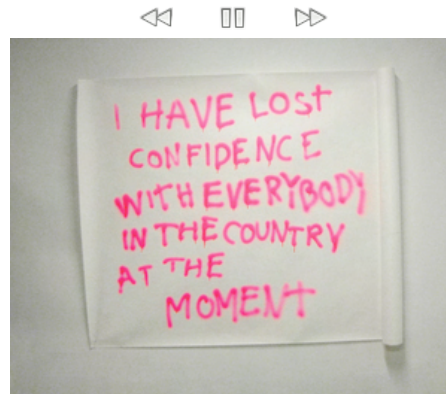
...#####  
 Artists in Show

#####  
 Brian Alfred, Rheim Alkadhi, Dawolu Jabari Anderson, **Julieta Aranda**, Shishir Bhattacharjee, Sarah Bridgland, Matt Bryans, Kevin Carter, Richard Dedomenici, Birgit Dieker, Meir Gal, Felix Gmelin, Jon Haddock, Usman Haque, Young-hae Chang Heavy Industries.... [more]

joy garnett / Eyebeam reBlog 2007-01-15

## Clippings from the salon floor, #7

...anning news reports and gallery announcements" - to compile his bootleg Documenta artists list for Artnet.de (the official list will only be released June 13). Better-known names include Ai Wei Wei, **Johanna Billing**, Cosima von Bonin, Emily Jacir, Louise Lawler, Zoe Leonard,



**Julieta Aranda,**  
*'I have lost confidence with everybody in the country at the moment',*  
 2005, spray paint on Fabriano academia paper,  
 variable

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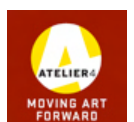
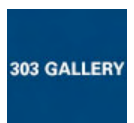
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## Queen's Nails Annex Hires Tony Labat for a 'BULK' Perpetual Art Opening

By [Traci Vogel](#)

Published: November 7, 2007

Courtesy of Queen's Nails Annex



"BULK" turns Queen's Nails Annex into one ongoing opening night party, complete with Tecate and arty facial hair.

### Details:

**"BULK"** runs through Dec. 1 at Queen's Nails Annex, 3191 Mission (at Valencia), S.F.; open Thursday-Saturday 6 p.m.-midnight. Call 648-4564 or visit

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

**"Global Warming Hut"** runs through Dec. 14 at Lisa Dent Gallery, 2101 Sacramento #102 (at Octavia), S.F.; open Tuesdays noon-6 p.m. and by appointment. Call 875-9055 or visit

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

**"The Clouds Carved the Mountains"** runs through Nov. 11 at Triple Base, 3041 24th St. (at Treat), S.F.; open Thursdays-Saturdays noon-5 p.m. Performances are Sundays 3-8 p.m. Call

643-3943 or visit

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

It's Friday night. Where Valencia meets Mission, the sidewalks are full of people, and the storefronts glow. One store in particular looks new and mysterious, its frosted window lit from within, its door wide open. But what is it? A sign outside reads "BULK Social Space." Enter, and you might think, "Oh! It's a bar." There's a tall counter, with a bartender, a menu of drinks (only three), tables and chairs, and a DJ in one corner. But everything looks peculiar, temporary. All the furniture is made of raw particleboard. The walls are covered with what looks like butcher paper, printed with strange sayings: "You can get bigger." "You've received a postcard from a school friend!" "Offering Credit Loans Hassle Free."

"Hello," says a man in a fedora and long coat. "Welcome! Did you get a menu?" He doesn't look like a waiter. There's a mischievous gleam in his eye.

What's going on here?

This is Queen's Nails Annex, an art gallery, and the man in the fedora is artist Tony Labat. For the next month, Queen's Nails will be transformed into a bar, or a dance club, or a performance venue, or a supperclub, depending on what night it is and how you choose to define it. The schedule of activities includes poker nights, talent shows, live video mix nights, movie nights, dinners, and a closing dance party, all organized and attended by the

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an organized and attended by the artist.

"For the longest time I've been interested in the dynamics of art openings themselves," Labat explains. "Many times, people say, 'I'm going to have to come back,' because at the openings you're not really looking at the art — but then I noticed the people don't really come back; or they do, but it's a different kind of client or audience. I was saying, what if we address this community that comes to the party but doesn't come back? What if I extend that opening and make that the exhibition itself?"

What if? The result, on the night I attended, was a pleasant confusion that led to social interaction. The front and back rooms of the gallery quickly filled with people. The unfinished furniture gave the place the feel of a stage set, and there was the sense that the people in attendance were part of the show. Some walked around in gallery pose, hands behind back, head thrust forward, reading the sayings on the walls. Others sat at the bar and chatted with the bartender, or stood outside and smoked. Some waited to play poker. A group of students from California State University at Chico filed in after their professor. They sat at a large table, laughed, spilled a drink, took notes, and then filed out again into a large white tour bus.

Socially collaborative art is not a new idea. Much 20th-century art has been about the effort to transform the viewer from a passive to an active participant, from the Situationists to Allan Kaprow's "happenings." What has changed is the Internet. With its emphasis on social networking and user-created content, the idea that a patron might bring something to an art event instead of getting something out of it no longer seems heretical. The artist may be the host, but the gallerygoer is the show — and that's quite all right with the gallerygoer, who is a MySpace star anyway. The art space becomes the patron's three-dimensional MySpace page, ready to be configured in the way he or she sees fit, and the artist facilitates this.

"I think the interesting thing about a gallery space is that it is available, within social limitations, to be both passive and introspective, and to be a framed version of any other type of social space you might find valuable to create or put on display," says artist Amanda Curreri. Last month, she put on a show at Ping Pong Gallery, called "Make New Friends" after the old campfire song. The gallery, its entrance framed by mirrors, was filled with record players and featured a video of Curreri giving away bright pink T-shirts to passersby in Seoul. Along with the show's titular exhortation, the artist planned a schedule of events to bring people together. Some of these were existing events she "appropriated" (a tour of the San Francisco Recycling Center); others, she organized (a clothing swap at the gallery).

Several local artists seem to be investigating this participatory aspect right now. At Lisa Dent Gallery, Jon Brumit has installed "Global Warming Hut," a community think tank. At Triple Base, Drew Bennett and Joshua Churchill are trying to "confront the traditional antisocial nature that can often exist in visual art practice" by reconstructing parts of the gallery walls and holding musical performances.

"There's quite a bit of [it] going on," Labat says. "I heard recently that there's an artist in L.A., that all he's doing is cooking [for people], doing this as his performance work. At the Biennial in Turkey, Istanbul, there were artists from Mexico [Julieta Aranda and Eduardo Sarabia] that did a tequila bar and dominos. I think it all rises from the same intention to create or instigate dialogue. In this virtual world that we are in ... maybe there is something that's in the air about going to the more physical space and terrain."

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# ART OR IDIOCY?

Tuesday, August 07, 2007

## Escultura Social

Vist the [> FLICKR PHOTASET](#)



Julieta Aranda *I have lost confidence...* • 2006 • spray paint on fabriano academia paper • dimensions variable

Edition of 3 aside from 2 artist's proof • courtesy of Galerie Edward Mitterrand, Genva, Switzerland

*Escultura Social: A New Generation of Art from Mexico City* opened at the end of June and is on view through September 2 at the Museum of Contemporary Art in Chicago. The exhibition originates from the MCA and was organized by curator Julie Rodrigues Windholm. Not all the artists are currently working in Mexico City, but that urban center serves



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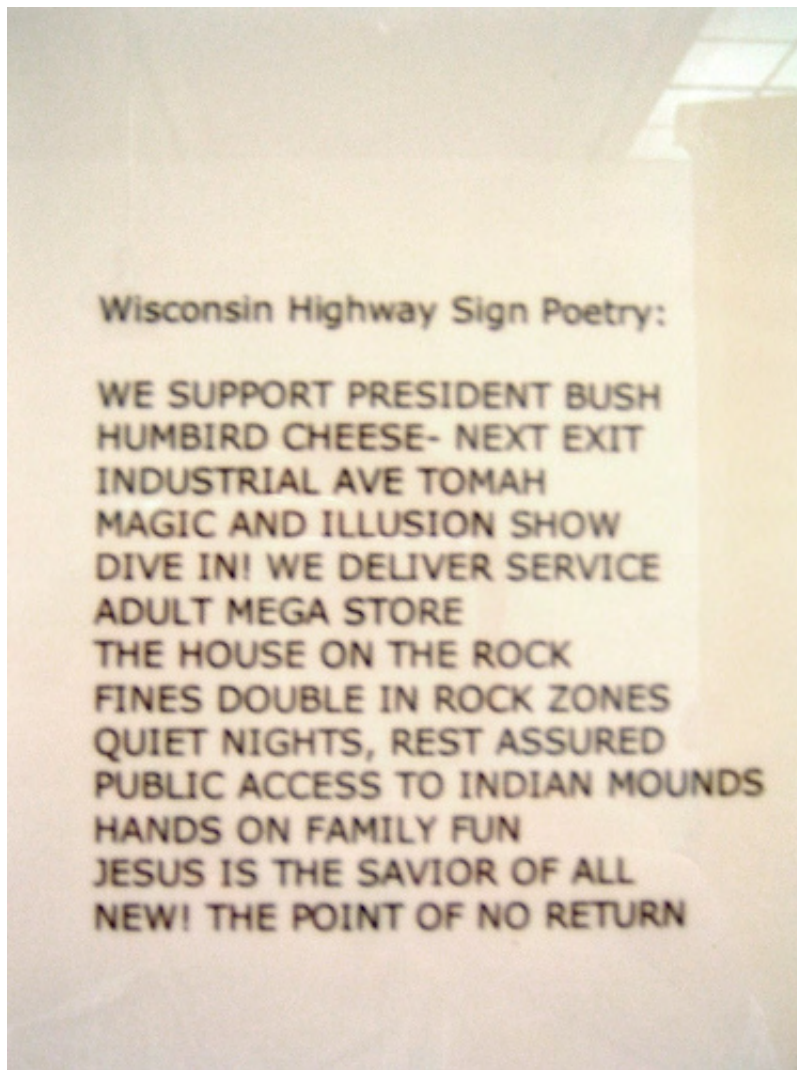
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as starting point, backdrop and source of inspiration. In essence, the show is a survey of young art coming out of capital. Particularly with a social and conceptual tinge. "Escultura Social" literally translates to social sculpture, the obvious impetus then being Joseph Beuys and his big idea of society being sculpture, people being art, and on. It also randomly fits that the word "escultura" seems to imply "culture." A lot of the work in this show deals with notions of culture and cultural exchange.

Pablo Helguera's *The School of Panamerican Unrest* posits the idea that the cultural centers of the Americas are still polarized, only along a North South axis. This led to a trip from South to North America, with stops along the way. The results are a jackpot of this type of art: videos of performances, artifacts, and documents. The best of which is this:



Pablo Helguera • 2006 • one of 36 digital prints on sintra, ea: 24x18in • courtesy of the artist

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Beuys' mixture of the spiritual and playful lives on in a lot of this work. The art duo Los Super Elegantes, in addition to making Spanish language pop music and videos, stage dance performance painting happenings that are right out of Fluxus. Audience participation plays a roll, particularly in the work of Pedro Reyes, where we are invited to climb inside his moebius strip sculpture, or sit on his teeter totter that allows on person to bounce many. There's also Gustavo Artigas' sideways basketball game that is fun to play and probably illustrates a philosophical theory.

Not all the work is great, but a lot of it is. And not to sound too populist, but there is pretty much something for everyone here. It presents a good cross section of different artists' practices whose work shares common threads. It seems especially well suited for a city with such a large Latino population. Hopefully it draws in many visitors that might not usually check out a contemporary art museum.

> [FLICKR PHOTASET](#)

> [MCA](#)

1 comments

Thursday, July 26, 2007

## Jeremy Blake 1971 - 2007

A story that has been getting some attention, and is worth mentioning, is the disappearance of artist Jeremy Blake. Blake received his undergraduate degree from the School of the Art Institute of Chicago before getting his MFA from Cal-Arts. A few years ago Blake gave a visiting artist lecture here. He is/was an LA based artist working primarily in media art, making installations as well as album covers and visuals for Beck and the movie *Punch Drunk Love*.



Jeremy Blake • *Sodium Family Values* • 2005 • digital c-print • 38 1/4 x 90 inches

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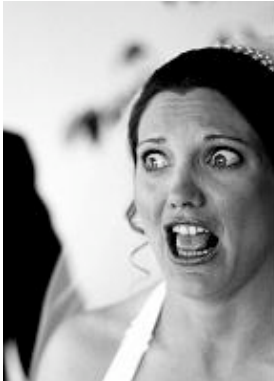
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MARCH 10, 2006

## EVERYDAY REVOLUTIONARY LIFE

REDCAT's exhibit *An Image Bank for Everyday Revolutionary Life* uses the **photographic archive** of Mexican muralist David Alfaro Siqueiros (1896-1974) as source material for the participating artists. During his lifetime, Siqueiros collected over 11,000 photographic images, mostly as figure studies that he would later use in his paintings. Best known for his dramatic murals and his left-wing politics, Siqueiros' collection of photographs contains plenty of images of workers, poverty and industry; and many of the images bring to mind the work of Rodchenko or Tina Modotti. The archive spans the 1930s to the 1970s, definitely a turbulent period, and contains images of anti-fascist demonstrations in New York and riots in Los Angeles, images of Russian stage and Mexican cinema; and offers a glimpse into Siqueiros' politicized vision, one developed in the context of revolutionary struggles in Mexico and abroad.



Siqueiros intended to create an image bank that would inspire future artists and he made it very clear that after his death he wanted these images available to all. The curators of this show at the REDCAT asked a handful of contemporary artists to respond to this collection, to engage with and comment on these themes and their bearing on the present day, but the results felt very random and disconnected to me. Maybe that's just the way it goes with group shows sometimes, or maybe this is better in theory than in practice? I really wanted to like this show, but I feel like there were only a few pieces that really stood out. Rubén Ortiz Torres' projection on the wall "The Dream of Reason Still Produces Monsters" had images morphing into each other and was like a bad acid trip that I had to slowly back away from; Julieta Aranda's "Apparently Insignificant Details" used various images from the archive to create a mock revolutionary newspaper, one that gallery visitors can take home; and Ken Lum's "Exquisite Siqueiros" used the surrealist game of exquisite corpse to give new life to Siqueiros' collection of images. Not exactly revolutionary, but still inspiring.

Through April 2  
 REDCAT Gallery  
 631 West 2nd Street

posted by valerie at march 10, 2006 12:04 pm

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## GROUP SHOWS

"An Image Bank for Everyday Revolutionary Life" presents artists' responses to the photographic archive maintained by Mexican muralist David Alfaro Siqueiros between the 1930s up until his death in 1974. Over 5000, now digitized and categorized ("Misery," "Landscape," etc.) at [www.e-flux.com/siqueiros](http://www.e-flux.com/siqueiros), include documentation of demonstrations, portraits of indigenous people, labor and cultural events, as well as key moments in Mexican cinema and architecture. Implicitly political, the archive is framed by revolutionary struggles in Mexico and abroad in which Siqueiros — a well-documented Stalinist — played a part.

Many notable works aside (Martha Rosler, Daniel Buren, Allan de Souza), the most eloquent respondents to the curatorial proposal of "Image Bank" highlight the contradictions of the artist's ideology. Ruben Ochoa's *Paint the Town* satirizes nostalgia for "revolutionary life" and blurs the line between murals and graffiti with Siqueiros-brand paint cans ("Whitewash White," "Revolutionary Red") stacked like towers in



Installation view at REDCAT, Los Angeles. Photo: Scott Groller.

ruin. Ken Lum's game of exquisite corpse reveals the archive's subconscious preoccupation with death and dismemberment, while Ken Gonzalez-Day refocuses the archive locally: smoke clouds from the 1970 "Moratorio Chicano," anti-Vietnam war demonstration and ensuing riots build into a larger, more 'atomic' image. What was only a small footnote in the archive (presumably from when Siqueiros did a mural in L.A.), for Gonzalez-Day becomes a historical flash-point for today's oppositional

struggles for justice. Julieta Aranda's personalization of Siqueiros imagery in small frames and xeroxes ("Beware of Dog") over newspaper wallpaper confronts the grandiosity of the Siqueiros mural and the historical narrative, as well as the patrilineal aspect of this show. Instead of more Siqueiros history she publishes the unofficial account of Santa Teresa, a 19th century Mexican pacifist turned political radical. For *In the Shadows of Ivan Illich*, Daniel J. Martinez performs a sophisticated

philosophical operation on the literalism of certain political art. A series of silkscreened protest signs (referencing Beuys at Documenta V), with the nearly circular shape of a shadow as a body jumps off the ground, is punctuated by the announcement "I Shot Leon Trotsky," which refers both to Illich's literal deed and the previous, lesser-known assassination attempt by David Alfaro Siqueiros himself. The shadow, like a bullet hole, neatly synchs the gun violence to Siqueiros' camera, and begs the question about the difference between art and terror. Does the artist attempt revolution or does he succeed? What happens to his eye if he bloodies his hand? The haunting morphing animation of Ruben Ortiz Torres, projected into a corner, at the crux of the gallery architecture's own perpendicular oppositions, presents a response. Bodies, visages, dogs, melt into each other, finally turning backward on a distortion of Siqueiros' own self-portrait. *The Dream of Reason Still Produces Monsters* bulges the artist's eye nearly out of its terrifying socket.

—Carrie Paterson

The stealthy processes of standardization, control and homogeny in today's cultural and political torrents of Europe is the focal point of a new exhibition in Rooseum in Malmö. With the limpid title Normalization it aims at reviewing the inherent growth pains of the swelling European Union, through the critical gaze rendered by some twenty-three artists and groups.

As is commonplace in today's political art extravaganzas the curatorial team — Lene Crone Jensen, curator collective WHW and Charles Esche — neither shies away from academic discourse nor takes sides on such grave matters as geocultural implications of new inter-state alliances in the new Europe. The subversive hub of this

## Normalization

ROOSEUM, MALMÖ

information-packed exhibition sparks a dissonance between inert normalcy and the route to the unholy land of normality. Rooseum has itself in this respect become a battle ground of opposing political stances during its eighteen years of existence, with dwindling financial support as well as back-flipping arguments pending back and forth between public officials and denizens of the art world. While waiting for a stable utopia, this exhibition boggles sarcastic underpinnings due to the unsettled debacle still shaking its serene white cube.

The main big hall facilitates the heart of the scattered exposition that serves as a waiting room where a surplus of single-served riotous political projects are presented, one after another; Tanja Ostojic presents an overture of products in her ongoing personal series of investigations of the far side of European political affairs. In a video installation she undresses while reading excerpts

from a UN consideration until one stares disquietly at her nekkid, skeletal body. As for many of the works in the exhibition, the political is reduced to a spicing up of the curatorial statement of looking into the conformist and outlandish rhetoric of the EU.

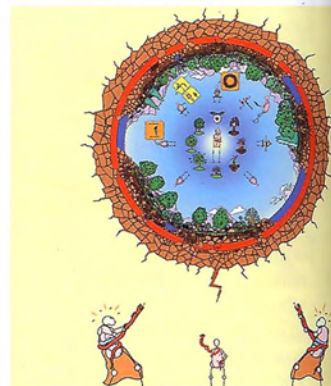
Artist Chad McCail rises above the rest and sets issues of the non-political affront. In a few dozen large digital prints a bizarre story of the world materializes. A group of cartoonish figures seemingly stemming out of academic anatomy classes engage in countless societal activities, ranging from everyday economics to sexual gluttony, but always doing so with their intestines well visible.

The show has mutated through previous venues in Istanbul and Zagreb and with it framed the plot of issues concerning otherness, exodus and ideological wars. The term normalization, today, among other things, used to describe the integration processes of European Union members-to-be, undeniably

falls short of inciting real tension to the enclosed artworks in the show, with too few exceptions. But if the answer to the prosaic question "what is normal?" is, as suggested by various web resources, "The process of organizing data to minimize redundancy," the new show at Rooseum stumbles on a lot of in-between spaces where vital redundancies are outspoken and humorously amplified.

—Robert Stasinski

Chad McCail, *Life is driven by the desire for pleasure*, 2003. Series of wood panels. Courtesy Rooseum, Malmö; Left: Dan Perjovsch, wall drawing, 2006.



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### The Black Box

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The Black Box is the charred remains of the explosive IX Baltic Triennial of International Art, BMW (Black Market Worlds). With over 40 participants in and around the Contemporary Art Centre, Vilnius and schizophrenic alter-ego at The Baltic Triennial 33 1/2 at the Institute of Contemporary Arts, London, The Black Box does not document, but captures activities spun off from BMW. From texts on subjects from transparency to zombies, from photographs of ghosts to tapped private conversations and space for the readers own thoughts, The Black Box provides a shadow world with its own logic and its own chaos. Editors: Sofia Hernandez Chong Cuy, Raimundas Malašauskas, and Alexis Vaillant with Catherine Hemelryk and Simon Rees

#### The Weird But True Book

Authors: Aaron Schuster, Dessislava Dimova, Eglė Rindzevičiūtė, Gintautas Mažeikis, Jalal Toufic, Jan Verwoert, Jeffrey Walkowiak, Katherine Carl, Luca Cerizza, Marina Warner, Nicolas Guagnini, Pascal Rousseau, Valentinas Klimašauskas  
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Rene Gabri, Manuel De Landa (English) 14.8 x 21 cm, 150 pp, col ill 80 pp., paperback glued binding

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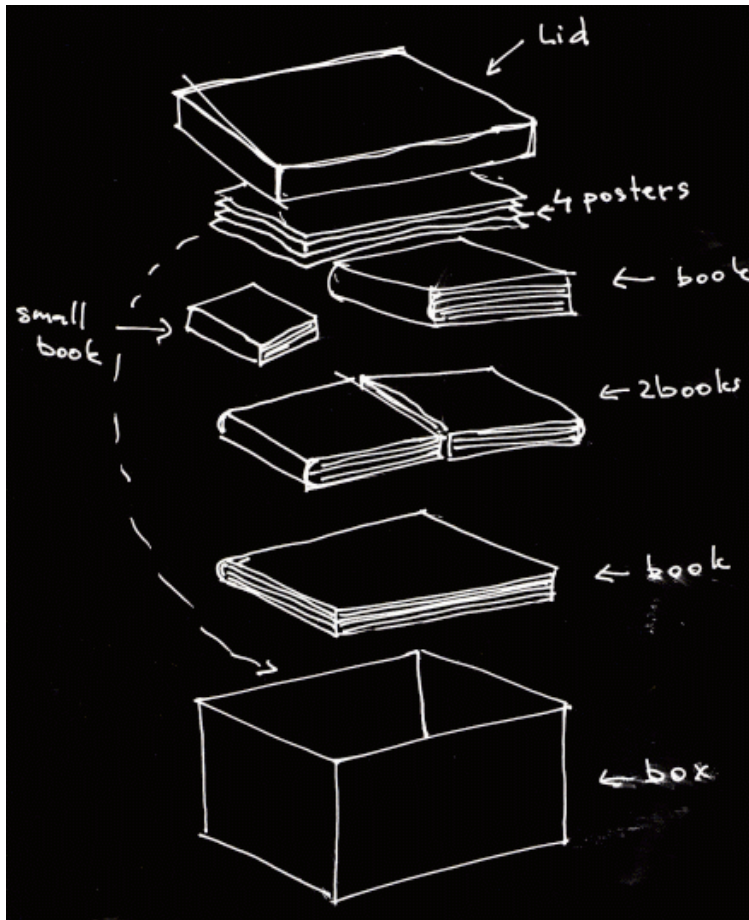
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by Bruno Serralongue, Jean Francois Moriceau & Petra Mrzyk, Katie-Jane's guide to The XXIII Baltic Triennial + Questions from the future.





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**9<sup>e</sup> Triennale baltique d'art international****23 septembre - 20 novembre****Contemporary Art Center Vilnius****T1 - La Syndrome di Pantagruel / The Pantagruel Syndrome****1<sup>re</sup> Triennale de Turin 11 novembre - 19 mars****Castello di Rivoli Museo d'arte Contemporanea, Fondazione Sandretto Re Rebaudengo, gam Galleria Civica d'Arte Moderna e Contemporanea di Torino, Fondazione Merz, Palafuksas, Casa del Conte Verde, Chiesa di Santa Croce, Torino.**

« En fait, la cannibalisation accrue des cultures alternatives par la culture officielle est la marque de celle du capitalisme tardif » écrit Nicolas Guagnini dans le catalogue publié à l'occasion de la 9<sup>e</sup> Triennale de Vilnius. Lors d'un colloque organisé par Robert Storr, le directeur de la prochaine Biennale de Venise, qui s'est tenu du 9 au 12 décembre derniers pour dresser le bilan des éditions précédentes (« Où les mondes de l'art se rencontrent : les multiples modernités et le salon global »), il fut d'ailleurs aussi question de la cannibalisation d'un art local et spécifique par une mondialisation esthétique de plus en plus effrénée dont les biennales seraient devenues le nouveau modèle de développement.

Les triennales de Vilnius et de Turin ont chacune à leur manière tenté de considérer ce contexte. Les trois commissaires de la première (Sofia Hernández Chong Cuy, Raimundas Malasauskas et Alexis Vaillant) se sont attelés à ce qui pourrait relever de l'occulte et d'économies alternatives dans la création internationale. Et la seconde, intitulée « Le Syndrome de Pantagruel », se focalise sur sa multiplicité et l'attitude « omnivore » (à l'instar du personnage imaginé par François Rabelais) des expositions monumentales.

En dépit de moyens matériels limités par rapport à celle de Turin (qui aura montré presque autant d'œuvres qu'une Documenta), la Triennale de Vilnius est pourtant celle qui a poussé le plus loin la réflexion et l'expérimentation quant à la multiplication constante des biennales.

Le projet « Black Market Worlds » (aussi désigné par le néologisme « Ultime » : une exposition dont il s'agirait de l'occurrence ultime, en contre-pied aux « nouvelles » et plus « inédites » les unes que les autres biennales qui apparaissent à travers le monde) est ainsi conçu comme un parcours narratif. Sans cartels et sans informations apparentes sur les œuvres et les artistes exposés, la concentration du visiteur est sollicitée pour suivre le fil d'une sorte de roman noir dont seuls quelques indices lui ont été consignés sur une feuille de route. La scénographie est épurée, les lumières atténuées et les démarches

montrées font souvent écran. Le paradoxe veut d'ailleurs que, même sans indications précises, les visiteurs de la Triennale ne pouvaient qu'être interpellés par cette mise en scène. Nombreux sont d'ailleurs ceux à avoir parcouru plus d'une fois l'exposition pour essayer de décrypter ce qu'on leur donnait à voir. Ce qui rend le pari de la manifestation plutôt réussi en regard de la tendance consumériste vers laquelle nous pousse l'inflation du nombre d'œuvres montrées dans la plupart des biennales. Mais le projet prend tout son sens avec l'ensemble de cinq livres et de quatre affiches qui en constituent le catalogue.

Plusieurs contributions permettent d'y comprendre tant ses implications locales (notamment le rôle du marché noir en tant que pratique capitaliste dissidente dans l'espace soviétique auquel a appartenu la Lituanie de 1940 à 1990) que son ancrage thématique (les mondes parallèles et souterrains) et théorique (le questionnement sur la place éventuelle d'un art indépendant du marché mondial, dont le moment fort est un entretien de Lawrence Weiner par Julieta Aranda revenant sur la dissolution de l'underground dans un réseau artistique mondial unique).

Côté exposition, les installations de Joachim Koester et du tandem Christelle Lheureux et Apichatpong Weerasethakul sont les plus réussies. La première, dans le style de docufiction propre à l'artiste, diffuse de manière saccadée des images sublimées d'une villa sicilienne où s'étaient installés dans les années 1920 des adeptes d'ésotérisme. La seconde, *Ghost of Asia* (2005), montre des enfants vivant sur une côte asiatique dévastée par le tsunami de l'hiver 2004. Ceux-ci inventent une fiction comportementale qu'un acteur fantomatique rejoue ensuite devant la caméra. Le film projeté au rythme d'une musique enjouée suggère ainsi les fantômes environnants, les disparus de la catastrophe naturelle, tout en déclinant un portrait des jeux d'enfants et de l'avancée de la vie. Signe de la circulation accélérée des œuvres dans les expositions internationales, on retrouve d'ailleurs cette double projection vidéo à la Triennale de Turin.

Celle-ci, dans l'ensemble, est plutôt bien menée par ses deux commissaires (Carolyn Christov-Bakargiev et Francesco Bonami) épaulés par une équipe de dix correspondants-conseillers à travers le monde, mais la critique de la manifestation d'art monumentale s'arrête à son titre. À côté d'une rétrospective des sculptures néokitsch de Takashi Murakami on peut ainsi trouver quelques unes des rares œuvres conçues dans le contexte de la Triennale. Avec *The Receptionist* (2005), Avdei Ter-Oganyan montre les gestes simples et répétitifs de ceux qui travaillent à l'accueil des lieux d'exposition. Dans son installation évolutive *Cristal* (2005), Jorge Peris fait arroser régulièrement d'eau deux cents kilogrammes de pain qui vont recréer la même moisissure que celle des colonnes du lieu d'exposition, le Palafuksas, un ancien marché couvert transformé en centre d'art et situé au cœur du quartier d'immigration de Turin. Deux approches différentes, mais qui relocalisent toutes deux la Triennale dans ses réalités concrètes. C'est que « Le Syndrome de Pantagruel » est un projet qui, contrairement à « Black Market Worlds », prend parfois des airs de grand déballage un peu trop « omnivore » et dont on ne sait plus trop en quoi il diffère d'une foire d'art contemporain. Par contre, il réserve aussi de bonnes surprises.

Reste qu'en dépit de leurs prises de conscience respectives de l'aspect niveleur des expositions monumentales, ces triennales, si l'on excepte leur calendrier, ne diffèrent pas tant que cela des biennales déjà établies. L'étape suivante serait sans doute de se questionner quant à la valeur comparée de certaines approches artistiques actuelles à exposer. Ce sera peut-être encore le programme d'une autre manifestation à venir. > Frédéric Maufras

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## Broadcast News

Aaron Schuster talks to Raimundas Malašauskas about the TV show programmed by the Contemporary Art Centre, Vilnius. A DVD of highlights is out this month

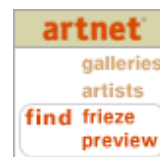
'Could there be an unwatchable tele-vision program? What would it look like?' Rene Gabri's question, posed at the end of Salò (for Television), the episode of the Contemporary Art Centre Vilnius' TV show he presented in February 2006, might well sum up the project's gambit – though it all depends on what is meant by 'unwatchable'. Curated by Raimundas Malašauskas, and now in its third season, the inaugural episode of this experimental program aired on 20 October 2004, one year after the invitation arrived from Lithuania's TV1 to fill a 25-minute weekly slot. This merger of commercial television and contemporary art has been variously described as 'Beavis and Butt-Head doing Dogme in Vilnius' (an audience response after the first broadcast), an 'intervention into normality' (the gallerist Vita Zaman-Cookson) and a 'meta-show meant to deconstruct reality and its programming' (Raimundas Malašauskas). Its tagline: 'An amorphous group of social misfits and cultural outcasts are handed the reigns of a fledgling television program. Not having any experience in making television, they decide to reinvent the medium.'<sup>1</sup> The product of a shifting collective, past episodes have included appearances by artists Gabriel Lester, Julieta Aranda, Egle Rakauskaite, Gediminas and Nomedas Urbonas, and Deimantas Narkevičius, critics Dieter Lesage and Alfonsas Andriuskevicius, TV director Daiva Bilinskiene, dancer Algirdas Stravinskas and a talkative cabbie in Harlem.

Aaron Schuster In the first episode of CAC TV, Audrone Žukauskaite, a Lithuanian philosopher, remarked: 'Aristotle said that a human being is an animal that has an extra ability to live a public political life. Now he'd have to update his words: A human being is an animal that watches television. When you switch the TV on, the psychoanalysis is over.' This last line reminds me of Theodor Adorno's comment that watching television is like a 'psycho-analysis in reverse', enforcing repressions, conformity, thoughtlessness and so on. How does CAC TV react to the critique of television as the ultimate mass pacifier?

Raimundas Malašauskas I am sure if Sigmund Freud had lived in the second half of the 20th century he would have had his own TV show. (Although he was invited to work for Hollywood – they wanted him to collaborate on screenwriting – but he never accepted the invitation.) The ratings for his show would have been higher than for those presented by Adorno or Aristotle! I think Freudian psychoanalysis has become part of the fabric of television. Everybody is a psychoanalyst these days and, as we stated in our first manifesto, 'everybody is a TV producer'. TV is not a pacifier of the masses. In his 2005 book Everything Bad is Good for You, sociologist Steven Johnson explains how TV introduces higher complexities of story-telling and connects disparate subjects in a more challenging way than the film industry or pulp fiction. So in that sense it trains the viewer's cognitive faculties: someone who stopped watching TV in the early 1970s would probably find contemporary TV series too obscure and complicated to follow. CAC TV draws on these threads; it creates more controversy than peace.

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It does not necessarily provide a message about how to fight normality and the standardization of culture, but it functions as a rupture in normality itself. This is not just due to the format and production of CAC TV, but to the whole network of relationships that surround it, which includes mainstream media players like TV1.

AS Let's talk about TV1. CAC TV is broadcast on a commercial station. Does it attract advertisers? What are its ratings?

RM It is profitable enough not to have been replaced by another show. Our average viewing figures are around 6,500 people per episode. On occasion, we have attracted up to 21,000 viewers, which is similar to the number of visitors we would expect to attend a major CAC exhibition, although audience figures have been as low as 4,000 at times. TV1 place their advertisements in the break between the two halves of the show; we have never been approached directly by local advertisers.

AS? In a way, CAC TV has a Seinfeld feel to it: it's a show about nothing. Conversations about pants, eggs, dandelion-picking, the making of TV shows, life in and around the art world, UFOs...

RM You mean CAC TV is existentialist TV with a para-normal flair? Or do you mean it raises the question of whether it makes sense to raise questions? The first seasons of *Curb Your Enthusiasm*, by Seinfeld co-creator Larry David, were a definite source of excitement for us. It was a show that deconstructed nothing and Nothing at the same time.

AS Yes, I am also a great fan of *Curb Your Enthusiasm*. What I meant was that CAC TV picks up on and radicalizes two currents already present in mainstream television, and long-time staples of contemporary art: banality and self-reflexivity.

RM I think TV is much more banal and, at the same time, much more self-reflexive than art these days. It almost pushes those two currents to a sublime level. Have you ever cried watching TV?

AS No, my relationship to TV is more Warholian: it empties me out.

RM Like tears do! That's why more people experience Stendhal syndrome (when you are overwhelmed or faint in front of an artwork) watching TV than at museums.

AS Apart from Larry David, what else has inspired you? It seems that, after the video art of the last three decades, which positioned itself largely against television, there is a new interest in reinventing TV or creating artworks around it (I am thinking of Omer Krieger's ongoing Berlin-based project TV Channel, among others).

RM I get a kick from reruns of TV Party when I'm in New York (Glenn O'Brien's show from the 1970s), Radio Show in Lithuania (those guys were doing the most interesting and outrageous media jamming I've ever seen), Oyvind Fahlstrom, Betty Boop, Gerry Schum (the Dusseldorf art-TV pioneer), Jean-Luc Godard, Andy Warhol, Tepeyac (a TV/video workshop for Mexican immigrants in New York), early MTV videos, multiple technological experiments to develop platforms for content to be produced and shared online...

I hope linguists will not mind me appropriating their terminology to say that TV has become a global language and that, in this era of user-generated content, it is quite logical that various sub-dialects are being invented at the same time as its technical possibilities are being developed. We never wanted to show artworks on CAC TV; our idea was to produce a TV program using art as its operating system. We saw art as a complex organism that afforded the means and methods of rearticulating all other possible subjects (including banality and self-reflexivity) in a different way on TV.

AS In David Cronenberg's 1983 movie *Videodrome*, Dr. Brian O'Blivion contends: 'TV is reality and reality is less than TV.' Discuss!

RM I prefer Brian the talking dog from the TV cartoon series, *Family Guy*. He says: 'Reality is what we do together.'

AS What are a few of your favourite moments from the history of CAC TV?

RM I like it when unexpected, spontaneous actions surface from scripted situations: the artist Gediminas Urbonas driving blindfold in a van to the UFO research centre in Hessdalen, Norway, for instance, or rappers from Vilnius translating a Jonas Mekas exhibition into beats and lyrics.

AS And those teenage Italian girls going on about their jeans in the *Salò* episode is a funny and fitting complement to Pasolini's tirade against 'liberated' sexuality in his late essay 'Repudiation of the Trilogy of Life' (1975).

RM Yes, and don't forget artist Kestutis Šapoka reading one of his own speeches backwards for the camera. He talks about schizophrenia and the act of the negation of communication as a kind of communication in itself. As we like to say: 'Don't watch it at home!'

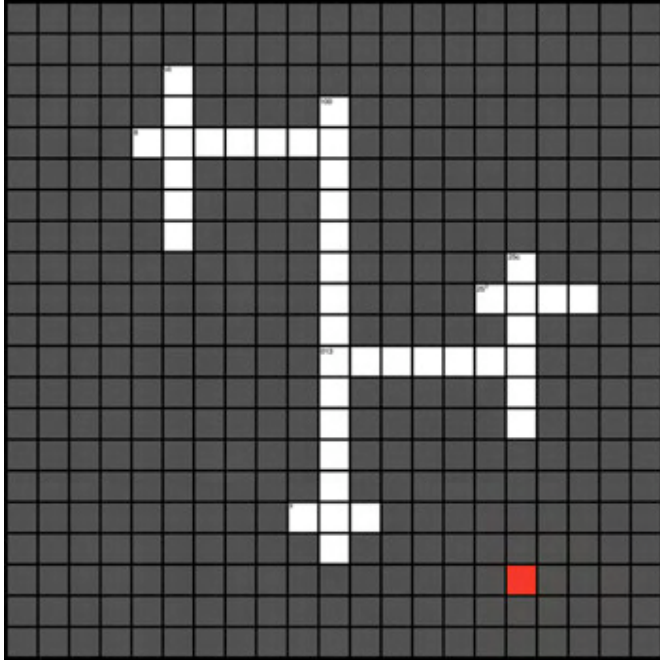
Raimundas Malašauskas is an independent curator and the producer of the first two seasons of CAC TV (2004–6). He lives in Venice, Italy. A book, published in both English



**From:** Art-Agenda <art-agenda@mail.e-flux.com>  
**Subject:** **Julieta Aranda: There has been a miscalculation**  
**Date:** April 25, 2007 11:00:07 PM GMT+02:00  
**To:** julieta@e-flux.com  
**Reply-To:** Art-Agenda <art-agenda@mail.e-flux.com>

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## Ersta Konsthall



Julieta Aranda, "There has been a miscalculation" 2007

**Julieta Aranda**  
**"There has been  
a miscalculation"**

25 April – 20 May 2007

Opening 25 April

5 pm – midnight

Curated by Sofia Curman  
and Paola Zamora

Ersta Konsthall

Erstagatan 21 Stockholm

<http://www.erstakonsthall.se/18.pdf>

The installation "There has been a miscalculation" is part of an ongoing investigation of the relationship between speculative fiction and reality. Relying on the viewer's processes of association, this work aims to pose the following questions: Since we are living in a time period that has been exhaustively investigated by science-fiction literature and films - how do we make sense of a present that doesn't resemble the fictionalized image? Is there any relationship of correspondence between the futuristic reflections of either progress or doom that we came to expect, and the reality of today? Is there a productive role for inaccurate predictions, and broken expectations?

-Julieta Aranda 2007

Together with the artist Julieta Aranda, Ersta Konsthall continues to explore the notion of fiction and reality. Julieta Aranda focuses on our apprehension of existing structures and how these structures are represented.

By working with different media - installation and video as well as tabloids and crosswords, Aranda undermines the functionality and signification of language.

Words alone are not enough to produce meaning and to describe a situation. The German Literary Theorist Wolfgang Iser, who died earlier this year, wrote that voids and gaps in a text trigger a game with the reader where the reader himself is forced to complete the text. The act of reading becomes performative, intrusive and

demanding. The potential of the text, says Iser, lies in the reader's will to play. The gaps in the text become opportunities for the reader to enter and start to act.

Those gaps and voids become appreciable in Julieta Aranda's crossword puzzles. She collects words like literary souvenirs - from science fiction, art theory books and pornography - and combines them in thematic and geometrical patterns. The meaning of the new text arises in the tension of the words and the unfilled squares.

Julieta Aranda is one of the founders of e-flux video rental. Her tabloids and installations have been shown in group shows and biennials across the world, among others at the 9th Lyon Biennial and the 1st Biennial of Architecture and Landscape, Gran Canaria. She received her MFA at Columbia University School of the Arts, New York. Julieta Aranda was born in 1975 in Mexico City.

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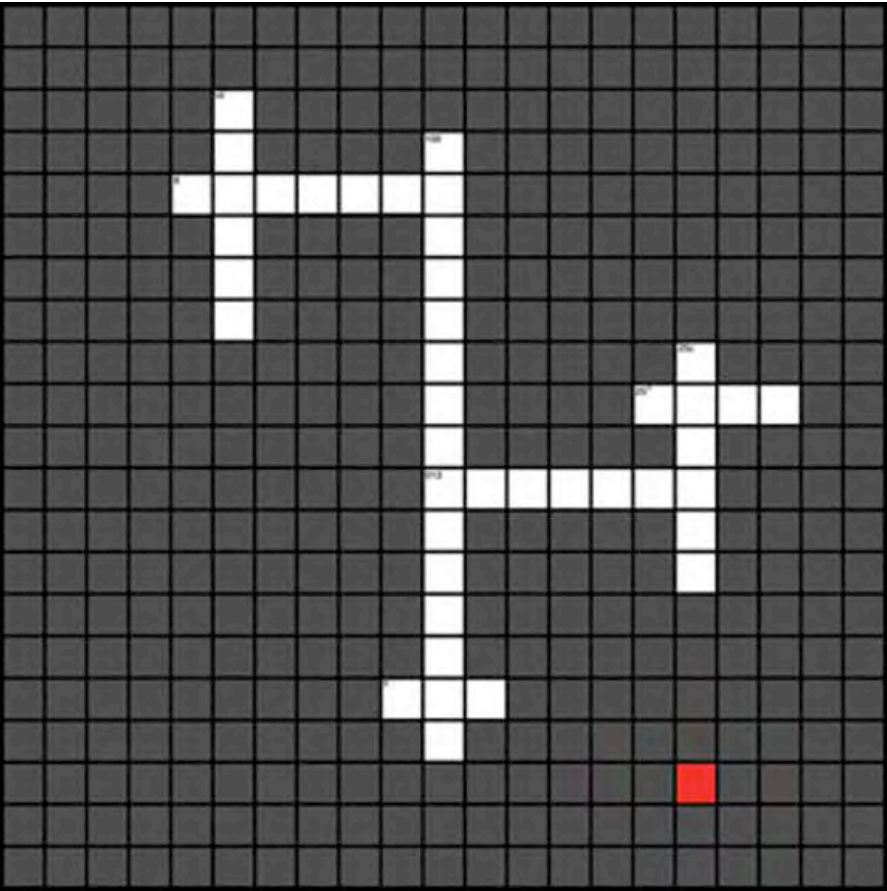
Frozen Glory; The Secret Life of War Memorials



Dressed to Kill: Metropolitan Museum



Julieta Aranda "There has been a miscalculation"



Julieta Aranda, "There has been a miscalculation" 2007.

**STOCKHOLM.-** The installation "There has been a miscalculation" is part of an ongoing investigation of the relationship between speculative fiction and reality. Relying on the viewer's processes of association, this work aims to pose the following questions: Since we are living in a time period that has been exhaustively investigated by science-fiction literature and films - how do we make sense of a present that doesn't resemble the fictionalized image? Is there any relationship of correspondence between the futuristic reflections of either progress or doom that we came to expect, and the reality of today? Is there a productive role for inaccurate predictions, and broken expectations? -Julieta Aranda 2007

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### Anatomy of a Murder - Title Sequence by Saul Bass



### Breakfast at Tiffanys (trailer)



### Louis Kahn - Yale Center for British Art



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## Today's News

April 29, 2007

**MUSAC Wins The Mies van der Rohe Award 2007**

**Making Myth Modern To Open at Busch-Reisinger Museum**

**Olafur Eliasson Wins Joan Miró Prize**

**Renowned Artist Sigmund Abeles Traces SC Roots**

**Artist Discussion During Toby Wiggins RP Exhibition**

**Emily Dickinson Rendered at Wave Hill**

**Burton Wasserman Exhibition Opens at Villanova Art Gallery**

**Edmund de Waal at Kettle's Yard This Summer**

**Modernist Posters at Swann Galleries**

**Aaron Johnson - Hellhound Rodeo - New Paintings**

**Philippe de Montebello at the Kimbell Art Museum**

## Menu

Museums, Exhibits, Artists, Milestones, Digital Art, Architecture, Photography, Photographers, Special Photos, Special Reports, Featured Stories, Auctions, Art Fairs, Anecdotes, Art Quiz, Education, Mythology, 3D Images, Last Week.

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# THERE HAS BEEN A MISCALCULATION

25 APRIL – 20 MAJ

The installation "There has been a miscalculation" is part of an ongoing investigation of the relationship between speculative fiction and reality. Relying on the viewer's processes of association, this work aims to pose the following questions: Since we are living in a time period that has been exhaustively investigated by science-fiction literature and films – how do we make sense of a present that doesn't resemble the fictionalized image? Is there any relationship of correspondence between the futuristic reflections of either progress or doom that we came to expect, and the reality of today? Is there a productive role for inaccurate predictions, and broken expectations?

- Julieta Aranda 2007

Tillsammans med konstnären Julieta Aranda (Mexico) fortsätter Ersta Konsthall att undersöka begreppen fiktion och verklighet. Julieta Aranda fokuserar på hur vi uppfattar rådande strukturer och hur dessa strukturer representeras.

Genom att arbeta med olika typer av media; installation och video, såväl som tabloider och korsord, "crosswords", undergräver hon språkets funktionalitet och betydelsekraft.

Endast ord räcker inte till att framställa mening och beskriva skeenden. Litteraturteoretikern Wolfgang Iser menade att tomrum och luckor i en text genererar ett spel där läsaren själv tvingas fullborda texten. Det gör att läsakten blir performativ, påträngande och krävande.

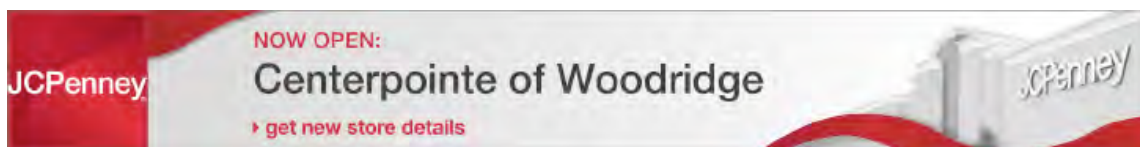
En texts hela potential, menade Iser, ligger i själva verket i läsarens vilja att spela spelet. Därmed utgör tomrummen i en text de punkter där läsaren erbjuds att träda in i den för att bli verkande och aktiv.

I Julieta Arandas korsordsverk blir dessa tomrum högst påtagliga. Hon samlar ord likt litteratursouvenirer - från science fiction, konsteori, pornografi – och skriver in dem i tematiska och geometriska mönster. I spänningen mellan orden och de o-ifyllda rutorna uppstår den nya textens mening.

Julieta Aranda är en av initiativtagarna till E-flux Video Rental. Hennes tabloider och installationer har vistas på grupputställningar och biennaler runt om i världen, bland annat på 9th Lyon Biennial och 1<sup>st</sup> Biennial of Architecture and Landscape, Gran Canaria. Hon är utbildad vid MFA Columbia University School of the Arts, New York. Julieta Aranda är född 1975 i New Mexico.



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## Escultura Social: A New Generation of Art from Mexico City

[Museum of Contemporary Art](#)  
 220 E. Chicago Ave.

Based upon ideas of German performance artist Joseph Beuys, the exhibit features sculptures of videos, photographs and other non-traditional materials. Includes works by Carlos Amoraes, Julieta Aranda, Mario Garcia-Torres and others.

Jun. 23 - Sep. 2

**Sundays** : 10 a.m. - 5 p.m.  
**Tuesdays** : 10 a.m. - 8 p.m.  
**Wednesdays** : 10 a.m. - 5 p.m.  
**Thursdays** : 10 a.m. - 5 p.m.  
**Fridays** : 10 a.m. - 5 p.m.  
**Saturdays** : 10 a.m. - 5 p.m.

**Price:** Free with general admission, \$6-\$10. Tuesdays free  
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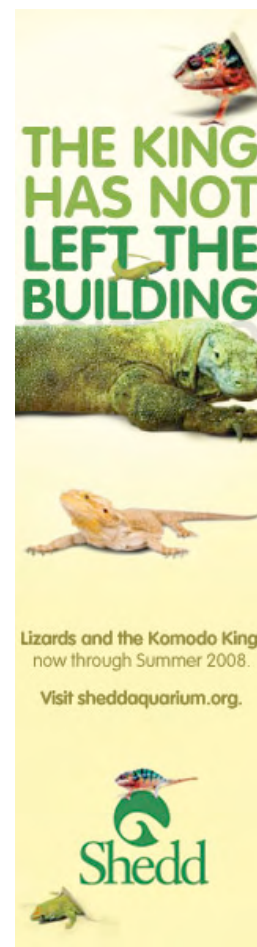
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## The Best Art Videos On The Web

### Mark Rothko's record for a contemporary work



### Garto by Luis Gomez Guzman



### Palazzo Grassi, Sequence 1, Pinault



## Escultura Social: A New Generation Art From Mexico City



Carlos Amorales, Useless Wonder, 2006. Courtesy Yvon Lambert Gallery, New York.

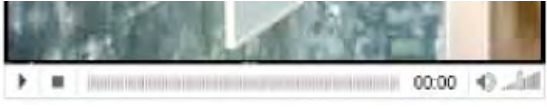
**CHICAGO.-** Over the last ten years, Mexico City has become a thriving hub of artistic activity. A daring young generation of artists has developed a new vocabulary that embraces non-traditional materials as well as video, photography, and performance, with a love of conceptual art. This summer, the Museum of Contemporary Art (MCA), Chicago, presents Escultura Social: A New Generation of Art from Mexico City from June 23 to September 2, 2007 to explore the work of these significant and creative young artists.

Unlike recent surveys of Latin American art or regional overviews of art from Mexico, Escultura Social focuses on art that combines popular culture with a conceptual style that can be humorous, macabre, and imaginative in pushing the boundaries of art. This exhibition is not defining a "movement" or looking at a panorama of artists working in Mexico, instead, it includes innovative work made primarily in the last two years that has had a significant impact outside of Mexico by artists who formed a community in Mexico City and have often collaborated on projects together.

Escultura Social is curated by MCA Assistant Curator Julie Rodrigues Widholm who based the show's theme on German performance artist Joseph Beuys's idea of social sculpture, which she translated into the Spanish as escultura social. She explains, "The works are all socially engaged; they draw connections between people, animals and nature; they revisit conceptual practices/actions from the 1960s; and promote a demystified and democratic idea of artmaking. In addition, the meaning of the images, objects, and actions are at the crux of these artists' works and the exhibition provides an opportunity to showcase their recent developments."

Influenced by twentieth-century art historical movements such as conceptualism, "actions" and "happenings," the work also refers to aspects of popular culture -- television, music, advertising, or flea markets -- and its history, urban life, and current political issues, but in a fresh new way.

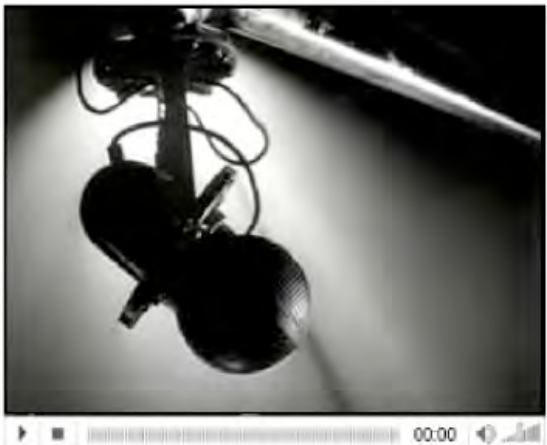




### Paul Cezanne - Video by Brenda K.I.F.



### Citizen Kane - The Theatrical Trailer



### Biggest nude photoshoot - Spencer Tunick's



### Europ'Art

Mexico's long political climate of oppression and corruption set the stage for unorthodox, collective, and "do-it-yourself" art practices in the 1990s. For example, in 1994, young artists Yoshua Okon and Miguel Calderon opened an exhibition space at a former bakery in Mexico City -- La Panaderia -- which was a gathering place for ten years for numerous artists, writers, and curators from Mexico and abroad. This and other collective efforts such as Temistocles44 and La Torre de los Vientos created an audience and forum for discussions about work that broke from tradition. An international dialogue has been crucial to its development, with several artists studying or participating in group exhibitions in the U.S. and Europe.

The Escultura Social exhibition includes site-specific, performative, and ephemeral projects in addition to videos, photographs, and installations. The complete list of artists includes: Maria Alós, Carlos Amoraes, Julieta Aranda, Gustavo Artigas, Stefan Brüggemann, Miguel Calderón, Fernando Carabajal, Abraham Cruzvillegas, Dr. Lakra, Mario Garcia-Torres, Daniel Guzmán, Pablo Helguera, Gabriel Kuri, Nuevos Ricos, Yoshua Okón, Damian Ortega, Fernando Ortega, Pedro Reyes, Los Super Elegantes, and the architect Fernando Romero.

Artists: Maria Alós (Mexican/American, b. 1973) Lives and works in Mexico City. Alós is known for performances that often take place in public spaces, such as Grand Central Station. She also stages events in museums that act as an institutional critique, revealing unwritten rules of how art is displayed, collected and viewed. For the MCA, Alós creates Welcome/Farewell in which several performers recite a script saying hello and goodbye to the visitors during the preview and members openings of the exhibition.

Carlos Amoraes (Mexican, b. 1970) Lives and works in Mexico City and Amsterdam. Amoraes has moved away from his "lucha-libre" style wrestling performances, for which he became wellknown, toward a body of computer animations and graphic work based on a vast image bank that he calls a "liquid archive." Amoraes also collaborates with musicians and composers and has co-founded an artist collective/record label called Nuevos Ricos.

Julieta Aranda (Mexican, b. 1975) Lives and works in New York and Berlin. Most of Aranda's work operates outside the realm of art objects, instead creating video rental stores, newspapers, and graffiti, involving the ethos of a particular site.

Gustavo Artigas (Mexican, b. 1970) Lives and works in Mexico City. In his videos and live actions that often evoke visceral reactions in viewers, Artigas directs performances that range from a football and soccer game being played on the same field to a motorcycle driving through a museum. He is developing a new work, Ball Game, in collaboration with an at-risk youth summer basketball league for this exhibition.

Stefan Brüggemann (Mexican, b. 1975) Lives and works in Mexico City and London. Working with text in various manifestations including neon and vinyl applied to the wall, Brüggemann examines how its meaning is brought into question when isolated into succinct and ambiguous phrases. Brüggemann's vinyl and neon texts recall the work of Joseph Kosuth, but with a more sardonic approach.

Miguel Calderon (Mexican, b. 1971) Lives and works in Mexico City. Working in a variety of media including painting, photography, sculpture, and more recently video, Calderon's interest in popular culture and his childhood fascinations with animals have become his subjects.

Fernando Carabajal (Mexican, b. 1973) Lives and works in Mexico City. Employing a poetic and ambiguous sensibility, Carabajal takes materials from his studios to create miniature galaxies of the artist's imagination.

Abraham Cruzvillegas (Mexican, b. 1968) Lives and works in Paris. Cruzvillegas creates elegant sculptures from everyday materials that relate specifically to the locations of his art practice, employing the legacy of Duchamp's technique of the ready-made.

Dr. Lakra (Mexican, b. 1972) Lives and works in Mexico City. Dr. Lakra is a tattoo artist who transforms idealized figures and advertisements from 1950's Mexican magazines, pin-up girls and wrestlers, by "tattooing" them with ink snakes, demons, spiders, and the faces of pouting vixens. His graffiti-like defacements politicize the relative innocence of images of a romanticized past, combining a kitschy erotica with elements of ancient ritual and hallucinogenic visions in his collages.

### Today's News

May 17, 2007

**Masterpiece by Mark Rothko Commands \$72.8 Million**





Jueves, 7 de septiembre de 2006

EVASIÓN. Ocio y tiempo libre

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CINE-TV

GENTE

LITERATURA

MÚSICA

NATURALEZA

RUTAS-LUGARES

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'GLOBOS SONDA'

## Reunión

TEXTO: LAURA CAORSI



Tenía que ser. Otra vez, los medios tienen la culpa. Hay tanta información dando vueltas por el mundo que, al final, la situación se torna «un poco confusa y desequilibrada». Mucho mensaje superpuesto deja a la gente alelada, o algo así decía Umberto Eco cuando hablaba de la 'disfunción narcotizante'. El exceso genera

vaciamiento y los muchos discursos provocan incertidumbre. Entre esto y la aldea global de McLuhan, las cosas pintan mal, pues la globalización, en principio, «amenaza con la homogeneización de las culturas». Aunque quizás no...

Para desilusión de los apocalípticos -o de quienes sueñen con conquistar el mundo en plan 'The Brain'-, todavía hay alternativas y las posibilidades de reflexión son múltiples. Prueba de ello es el Museo de Arte Contemporáneo de Castilla y León (MUSAC), que por estas fechas celebra su primer año de andadura con una muestra de lo más variada e internacional. Otra vez, los medios tienen la culpa, sí, aunque en este caso, su único 'pecado' ha sido generar un discurso heterogéneo y rico: el de medio centenar de artistas que abordan y examinan las corrientes actuales de su quehacer.

Bajo el título 'Globos Sonda' -ya sabéis, esos que se elevan a diferentes alturas para medir condiciones climáticas-, el MUSAC enseña el trabajo de 48 artistas y varios creadores, entre los que se cuentan diseñadores, arquitectos, músicos y 'performers'. El objetivo es 'autoexaminarse', y esto vale tanto para los artistas como para el museo, que «pretende poner su granito de arena incluso más allá de su propio proyecto y de su idea de colección para asumir, en definitiva, el plan museográfico bajo el que se sustenta», explica Agustín Pérez Rubio, el conservador jefe de la institución.

Mientras el museo se 'piensa' a sí mismo «como generador de energías y colectividades» dentro del sector artístico, los creadores deben aunar la idea de exposición colectiva con el desarrollo de un lenguaje propio, mucho más individual. «'Globos Sonda' no es una entidad homogénea ni un 'movimiento' conscientemente dirigido», advierte Octavio Zaya, el comisario de la exposición.

El propósito es, justamente, alcanzar la armonía en lo contrario; reunir las diferentes visiones de los artistas en «un espacio, una 'condición', un compromiso o situación donde convergen y se enfrentan intenciones competitivas y efectos, tendencias y resoluciones estéticas, sociales e intelectuales diversas». Dicho de otro modo, es un «proyecto inestable, contradictorio y parcial que se esfuerza en diferentes direcciones», puntualiza Zaya.

### Autografiar el caos

Como «no existen jerarquías ni preferencias» a la hora de colocar las obras de cada participante, porque la muestra «flirtea y se entreteje con lo seguro, con lo impredecible y con el fracaso», la iniciativa del MUSAC -que permanecerá abierta hasta el 10 de septiembre- se anuncia entrópica y variadilla. Ese es su objetivo. Los

artistas firman el caos. «La manera aguda que tienen de observar lo usual, lo común, lo doméstico o lo peculiar se equilibra con la transformación inusual y extraordinaria a partir del modo en que realizan sus intervenciones y yuxtaposiciones», reflexiona Yuko Hasegawa, la directora artística del 21st Century Museum of Contemporary Art de Kanazawua (Japón), quien ha ideado esta propuesta en León junto a Pérez Rubio y Zaya.

### Los autores

Los creadores participantes comparten una misma generación (la gran mayoría nació en la década de los setenta), pero provienen de distintas partes del mundo y llevan consigo unas visiones también diversas. El bilbaino Inazio Escudero mezcla el videoarte con la música, sin olvidar el humor, el sarcasmo y «cierta tendencia al autosabotaje». Su presencia en 'Globos Sonda' se fundamenta en la exposición de sus 'performances' más reconocidas, como 'preNEM', «una de las más singulares y sugerentes de su trayectoria», opina el conservador del MUSAC.

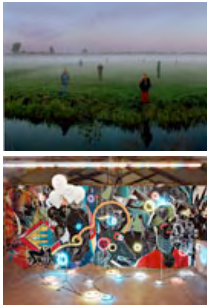
Entre la gran variedad de propuestas, la mexicana Julieta Aranda destaca porque su arte es multimedia y agitador. El brasileño Eli Sudbrack -cuyo seudónimo es AVAF- proyecta «un caleidoscopio tentador de la experiencia contemporánea» al ser un creador individual que trabaja como si fuera un colectivo; como una suerte de alter egos artísticos, por decirlo de alguna manera.

Eelco Brand, de Holanda, también apuesta por el vídeo, aunque «despliega una indudable herencia del lenguaje pictórico». Sus animaciones digitales tienen un «ritmo sutil y lento, e intentan convocar nuestra tradicional percepción de la pintura», dice Tania Pardo, comisaria adjunta del certamen.

Más lejos todavía, Tintin Wulia plasma en poliespan la vertiginosa transformación de su ciudad natal, Bali. Y esto sin olvidar que hay autores de Egipto, Dinamarca, Estados Unidos, Portugal, Japón, Taiwan, Israel, Alemania, Suiza... Todos ellos con idiomas y culturas diferentes reflexionando sobre un mismo asunto: el rol de su discurso en la aldea global. T

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[more info](#)**Castilla y León, (Spain)****Globos Sonda/Trial Ballons**, on view until September 10

Museo de Arte Contemporáneo de Castilla y León, (Spain) Running through September 10, at MUSAC, 'Globos Sonda/Trial Ballons' curated by Yuko Hasegawa, Agustín Pérez Rubio (chief curator, MUSAC) and Octavio Zaya, will feature a selection of 48 artists operating in a variety of fields, from fine arts to design, architecture to music. In the words of Octavio Zaya, 'Trial Ballons is neither a homogeneous entity nor a consciously directed movement,... instead, it is an open project and therefore unstable, contradictory, partial and going in several directions.' Artists include: Dino Alves, Julieta Aranda, AVAF(Assume Vivid Astro Focus9, Eelco Brand, Tobias Buche, Ellen Kooi, Dr. Hofmann, Smadar Dreyfus and Inazio Escudero.

[more info](#)**Ostend, (Belgium)****2006 Beaufort**, from April 1 until October 1, 2006

The Flemish coast will provide the setting for **2006 Beaufort**. Organized in collaboration with PMMK, Museum of Modern Art located by the sea, the show will be divided in two parts: **Beaufort Inside** and **Beaufort Outside**. **Beaufort Inside** at PMMK will illustrate the creative process behind the making of **Beaufort Outside**, a project involving international artists working on 10 different coastal sites. Participating artists, including renowned Ilya & Emilia Kabakov (UA), Giuseppe Penone (I), Louise Bourgeois (USA), LuK Van Soom (B) and Daniel Richter (G), will engage with the work of contemporary art pioneer René Magritte to produce an exciting body of in situ creations. Curated by Willy Van den Bussche, the show will run from April 1 to October 1 2006.

[more info](#)**Santa Fe****SITE Santa Fe's Sixth International Biennial : Still Points of the Turning World**

Opening weekend events: Friday, July 7 – Sunday, July 9

Countering the showcasing of mega-globalised biennials which inculcate its values into diverse local situations, Santa Fe's sixth International Biennial, curated by Klaus Ottmann will feature thirteen poignant one-person installations. The exhibition titled *Still Points of the Turning World*, will focus on eliciting the viewer's unmediated sensorial experience. As Ottmann points out: 'I want this Biennial to be about the artists, not about the curator.' Eluding a prescriptive curatorial theme, the show will position the viewer 'in the realm of the senses.' Pace Pantagruelic syndromes, the show will comprise 40 works located in separate rooms which will envelop the viewer entirely. Also, involved artists will be given the opportunity to create performances as part of their work, which will furthermore engage visitors. Artist include: Catherine Opie, Mirosław Balka, Jennifer Bartlett, Patty Chang and Wangechi Mutu.

[more info](#)**New York****Eva Hesse: Sculptures and drawings**, from May 12 to September 17, 2006

After 30 years, Eva Hesse's work will be on view at the Jewish Museum, from May 12 to September 17. The core of the 'Eva Hesse: Sculpture' show, curated by Henry J. Leir and Elisabeth Sussman, will be a body of work exhibited in 1968 at the Fischbach Gallery and an unprecedented selection of autobiographical data featuring letters, documents, photographs, tagebücher diaries. Also from May 6 to July 15, Hesse's preparatory drawings will be on show at the Drawing Center.

[more info](#)**TOKYO/BERLIN****Tokyo-Berlin/Berlin-Tokyo**, On show in Tokyo until May 7 and in Berlin from June 7 to October 3

On show in Tokyo until May 7 and in Berlin from June 7 to October 3 is



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**CULTURA**

Ⓜ **Miércoles, 29 de Marzo de 2006**

## El enigmático Dr. Hofmann

| **Reportaje** | **El arte que viene** |

**La próxima exposición del museo, titulada «Globos sonda», reúne obras de 48 artistas, incluido el famoso grafitero leonés**

■ **VERÓNICA VIÑAS**   ⚙ **LEÓN**

Juega con su anonimato. Desde hace años el leonés Doctor Hofmann es un hito mundial entre los grafiteros. Pero nadie o casi conoce su rostro y su verdadera identidad. Ha pintado cientos de paredes y ha convertido los lugares más inverosímiles y prohibidos en improvisados lienzos. Su arte ha dejado de ser callejero. El Musac lo expondrá junto al de otros 47 artistas en la colectiva titulada *Globos Sonda. Trial Balloons*, que se inaugurará el 6 de mayo. Es la próxima exposición del museo, una apuesta por los artistas más innovadores de las corrientes más diversas.

La muestra ocupará todas las salas y dependencias expositivas del Musac. Para la apertura, el centro leonés publicará una guía de la exposición que recoge una breve nota de cada uno de los artistas seleccionados y el marco conceptual en el que se presenta la muestra. Además de Dr. Hofmann, en esta colectiva, en la que hay diseñadores, arquitectos, músicos y *performers* figuran nombres como Julieta Aranda, Jey King, Shu-Min Lin, Josephine Meckseper, Superm y Banks Violette. Será la cuarta exposición del Musac, que desde su apertura no ha dejado de sorprender a los visitantes con muestras que hacían reflexionar al público sobre algunos de los problemas de la sociedad contemporánea.

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- Precio de la vivienda

Diario de León  
Una gran pantalla comercial



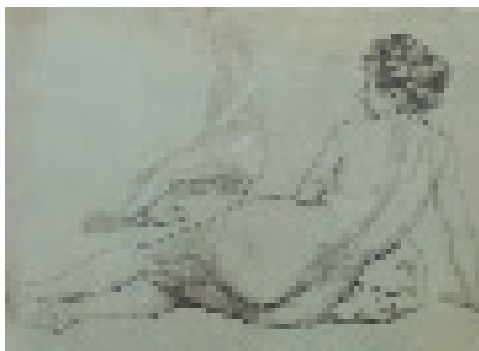
## Gustav Klimt 1862-1918. Mujeres

Fundación MAPFRE de Madrid

Del 16 de junio de 2006 al 3 de septiembre de 2006

El dibujo, que por lo general y de manera injusta suele ser considerado un género menor, es sin embargo una fuente de enorme riqueza para conocer mejor el proceso, los anhelos y las primeras intuiciones creativas del artista. En el caso de Gustav Klimt (Viena, 1862-1918) es además, para muchos críticos e historiadores, lo mejor de su producción.

Los dibujos de Gustav Klimt que, procedentes de la Colección Sabarsky de Nueva York, se presentan ahora en la Fundación MAPFRE, se centran exclusivamente en la figura de la mujer (que es uno de los principales temas que encontramos en toda la pintura de Klimt) y tienen un marcado carácter erótico, por lo que se exhibe ante nuestra mirada la faceta más sensual, sensible y conmovedora de este importante maestro vienés.



En estos dibujos de línea refinada y enorme valor decorativo no existe ninguna referencia, ya sea espacial o temporal; no existe narración ni hay un hilo literario o mitológico que justifique la erótica, como había sucedido en otras épocas anteriores. Es, sencillamente, la revelación de la intimidad observada. Generalmente están con los ojos cerrados y sólo algunas parecen mirar de manera desafiante. Es también muy significativo como Klimt renuncia al modelado interior de las figuras, convirtiendo a las mujeres que posaron para él en un trazo casi ornamental. ■

## Matthew Barney

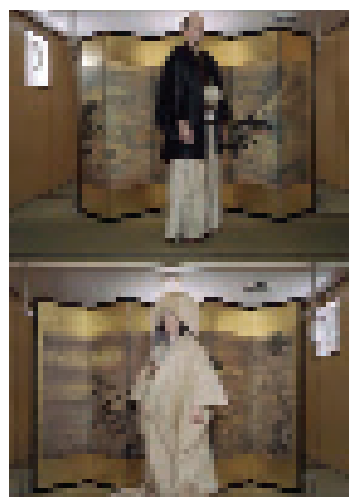
Museum of Modern Art (SFMOMA) de San Francisco

Del 23 de junio al 17 de septiembre de 2006

Dibujos, esculturas, fotografías, grabaciones de performances, instalaciones y por supuesto películas, han sido reunidas en la exposición "Matthew Barney: Drawing Restraint". Más de 150 objetos que ofrecen una perspectiva amplia de la compleja y diversa obra que Matthew Barney (California, 1967), ha producido hasta hoy. La última exposición individual de este importante artista norteamericano en su país tuvo lugar en 1991, en el Guggenheim Museum de Nueva York, lo que supuso la confirmación de Barney como uno de los artistas más destacados de su generación.

Las exhibiciones de Barney siempre han despertado gran interés por múltiples aspectos: su factura, el concepto, la puesta en escena o las temáticas trabajadas. Esta muestra está concebida como una inmensa instala-

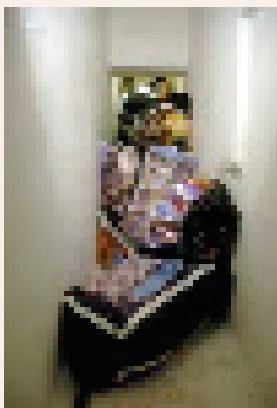
ción, diseñada por el propio Barney, en la que el museo ha quedado transformado para que el espectador tenga un acercamiento a la barroca obra del artista. En esta exposición, tiene como presentación estelar la última película del artista, Drawing Restraint (2005), realizada en conjunto con su actual compañera la cantante Björk. ■



## Mini Galeria Edicola Notte

Esta mini-galería del Trastévere Romano, que mide un metro de ancho por siete de largo, lleva más de quince años cosechando grandes reconocimientos mundiales. Su propietario, el también artista H.H. Lim, ha contado siempre con grandes artistas de todo el planeta.

Iluminada automáticamente desde las ocho de la mañana, hasta las dos de la madrugada, constituye un espacio único en el mundo. La sala es tan compacta que anula cualquier idea espacial. Así, los artistas han de adaptar, o crear su obra especialmente para este lugar. ■

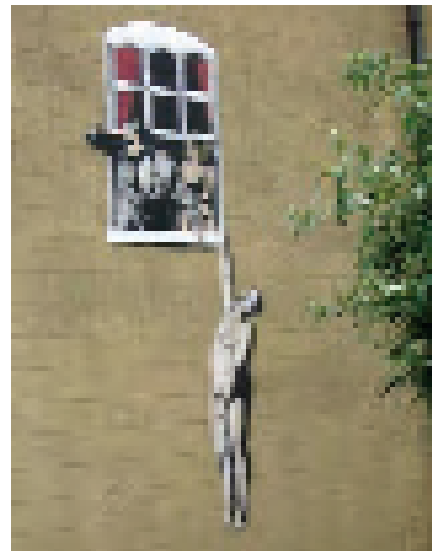


## El debate

Banksy ha vuelto a hacer de las suyas. Pero en esta ocasión, su método ha abierto por primera vez en la historia, un debate de lo más interesante.

En Bristol (ciudad natal del artista), realizó recientemente un graffiti en la fachada lateral de una clínica privada. La imagen representa la situación de un triángulo amoroso; un amante desnudo colgando de una ventana, mientras el marido trata de descubrir su paradero, junto a la mujer.

Lo interesante de todo esto es que el Ayuntamiento de Bristol, tras ver la obra, ha decidido que sea la propia población quien decida si se borra o no. En sus propias palabras, dejan



"en manos de los residentes la consideración de graffiti o de arte público".

Para quien quiera sumarse al debate, se puede meter en la siguiente página de internet: [www.metro.co.uk/weird/article.html?in\\_article\\_id=15924&in\\_page\\_id=2](http://www.metro.co.uk/weird/article.html?in_article_id=15924&in_page_id=2). ■

## "Globos Sonda / Trial Balloons"

Abadía del Monasterio de Santo Domingo de Silos.  
Hasta el 10 de Septiembre de 2006.

MUSAC. Museo Arte Contemporáneo Castilla y León

Globos Sonda es una exposición que trata de examinar las corrientes artísticas diversas y complejas que interesan hoy a una selección de jóvenes creadores (incluyendo diseñadores, arquitectos, músicos y performers) que llevan trabajando desde principios del nuevo siglo.

El MUSAC, con este proyecto, además de festejar su año de apertura, pretende poner su granito de arena sin desviarse de su propio proyecto, de su idea de Colección, asumiendo, en definitiva, el plan museográfico bajo el que se sustenta. Así, Globos Sonda prueba a reflexionar en dos direcciones: por un lado en torno a la regeneración del evento artístico donde el museo es el protagonista capital, y por otro, adentrándose en lo emergente y novedoso, sobre la fugacidad y rapidez dentro de la sociedad vigente, y más concretamente en aquella que atañe al arte contemporáneo.

Los artistas que participan en esta muestra (Dino Alves, Julieta Aranda, Tobias Buche, Dr. Hofmann, Inaz...) son jóvenes llegados de multitud de países, y representan todos los ámbitos de la creación: performance, arte multimedia e interactivo, pintura, escultura, arquitectura, diseño, fotografía... La concordancia entre las diferentes obras de arte, en apariencia invisible, se encuentra en los diferentes enfrentamientos de cada una con la realidad, con la política, con la muerte... En definitiva, existe una mirada común en el siglo XXI: el Arte sigue el camino de siempre, pero se adapta a lenguajes del futuro. ■





microphones seemed prepared for a broadcast as urgent as any volley that may have emanated from the nearby cannons.

Galería DUPP follows in a long tradition of artists' collectives in Havana, which includes Los Carpinteros (The Carpenters, a reference to their early preference for working in wood). Dagaberto Rodríguez, Alexandre Arrechea and Marco Castillo met 10 years ago as students in the same program that has produced Galería DUPP. Their contribution to the Biennial, *Ciudad Transportable* (Transportable City), was a faux utopia on the grounds of Los Tres Reyes del Morro, comprising 10 scaled-down models of such Havana landmarks as the Capitolio (the former home of Cuba's Congress, itself a scaled-down version of the U.S. Capitol) and the grand Hotel Nacional, as well as more prosaic structures such as an energy plant, a government office building and a hospital. The buildings were remade as tents with aluminum frames and nylon covers, simplified to their essential geometric shapes. Open for entry, these minimalist sculptures suggest an idealized version of Havana, ready to be packed up and moved—a somewhat ironic state of preparedness, given the inability of most Cubans to leave the island. (Not so the nomadic *Ciudad Transportable*. The work appeared at New York's P.S. 1 this past summer and is now at the Los Angeles County Museum of Art [to Jan. 13, 2002].)

In a work from his "Hello/Good-bye" series, Raúl Cordero re-created an illuminated sign from the outskirts of Las Vegas, the locus of rampant capitalism, that reads "Welcome to Fabulous Las Vegas, Nevada"; the reverse carried a replica of a sign bidding "Hasta Pronto, Good Bye!" to vacationers leaving Varadero, a popular beach resort in Cuba. The work could not have hoped for a more ironic location: a small courtyard behind the Centro Wifredo Lam, outfitted with a food vendor, tacky bleachers and plastic chairs, a few steps from the overpriced "auténtico" tourist zone of the splendid Plaza de la Catedral and facing a tiny bar once frequented by Hemingway and now continuously packed by gringos thirsting for Papa's ambience.

## Bringing the World to Havana

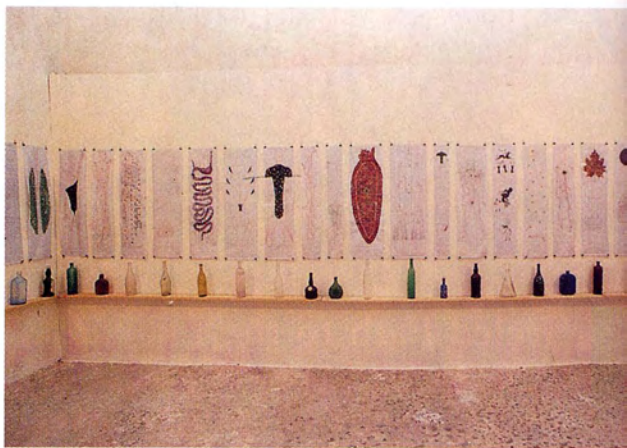
Migration was also a recurring theme in the work of non-Cuban artists. In the Biennial's most charming and generous project, Mexican artist Gustavo Artigas distributed Styrofoam airplanes to children who gleefully flew them in the open public space of the Plaza Vieja. Julieta López Aranda, a Mexican-born New Yorker, played upon the anxieties of those who fear air travel with recordings of robotic stewardesses instructing passengers on emergency procedures, heard on headsets that descended from the

ceiling like so many dreaded oxygen masks. Rubén Gutiérrez (Mexico) photographed Havana's ubiquitous oval water towers and digitally removed their supports, thus transforming them into UFOs that appear to hover above otherwise commonplace scenes.

For some, the pervasive inquiry into migration was realized as a meditation on the personal costs of leaving home. Alfredo J.D. Aquilizan and María Isabel Gaudínez-Aquilizan, an art team from the Philippines, filled a vault with the prized belongings of Habaneros who had been asked to contribute an indispensable item they would take on a long journey. The results suggested a ragtag yard sale, but for the handwritten notes explaining why each object was so precious to the possessor. Isidro "Sid" Gómez Hildawa, also Filipino, asked dozens of his 20-something compatriots living with their parents to describe and sketch their dream home. The survey results were presented on upright cards in a grid on the gallery floor, creating a schematic suburb of frustrated dreams. "Big" was the most commonly used adjective, but a desire for privacy was the dominant leitmotif among all the fantasy beachfronts and swimming pools.

Today, certain Cuban artists enjoy an unprecedented liberty to travel, but for the remainder, the Biennial brought the world to Havana. Leandro Erlich and Judi Werthein of Argentina invited visitors to pose for Polaroids against a photomural of a ski chalet, on a set equipped with skis and covered with artificial snow. Their installation was generally crowded with uniformed teenage soldiers posing with smiling young women. Members of the architectural firm 3-RW transplanted their native Norway to tropical climes by inserting mural-sized photographs of a Scandinavian living room into a café adjacent to the Centro Wifredo Lam; they also knit sweaters onto the trunks of the palms that surrounded the eatery.

Rafael Lozano-Hemmer, a Canada-based Mexican artist, gave the Biennial its most truly interactive exhibit: a series of small LED screens attached to posts in the Centro that displayed



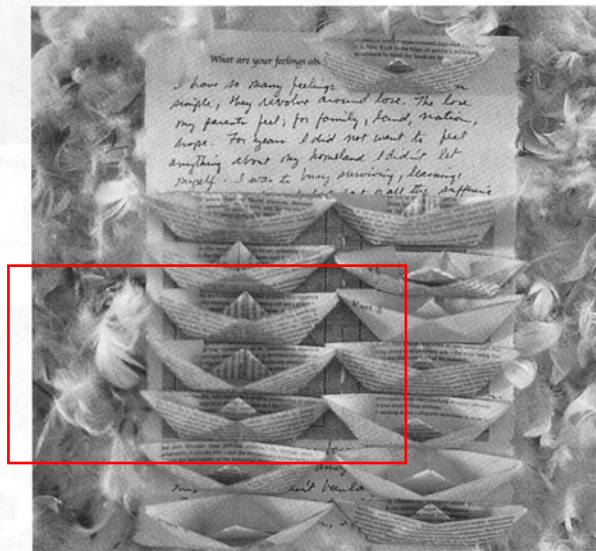
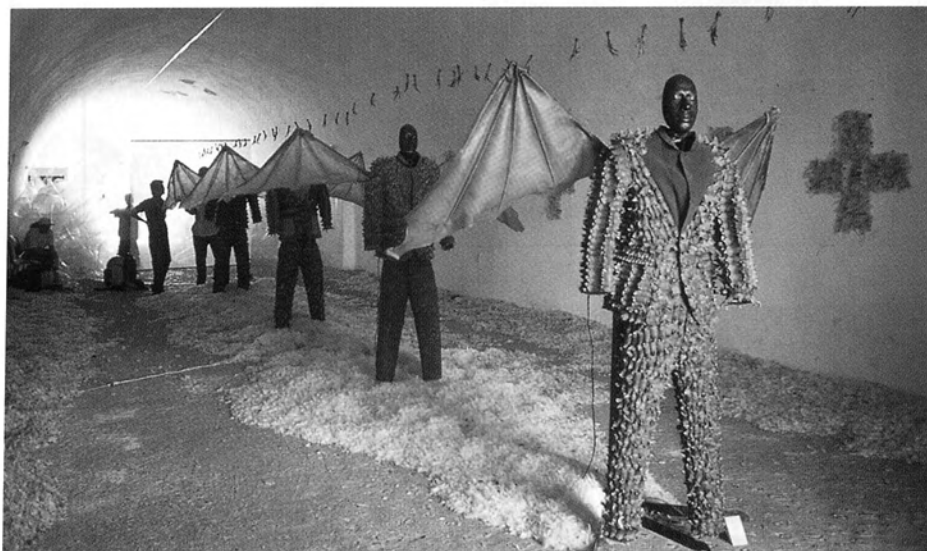
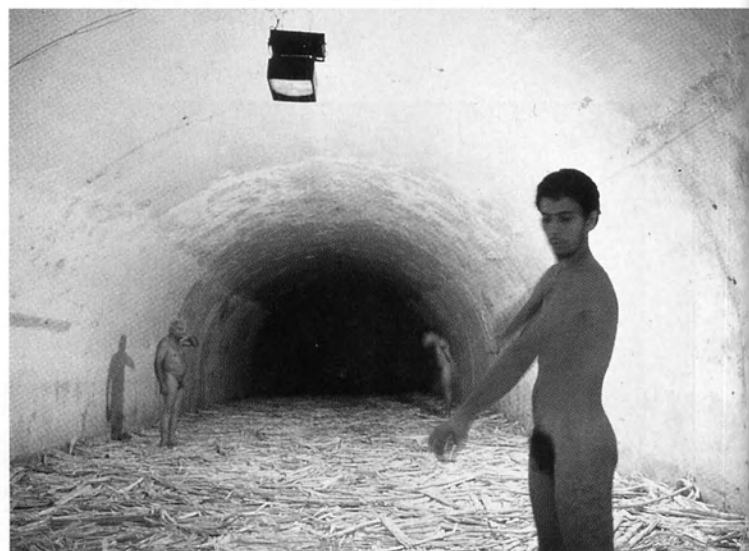
Carlos Estévez: *Bottles in the Sea*, 2000, drawings on paper, glass bottles. Photos this article, unless otherwise noted, courtesy Seventh Havana Biennial.



Near right, Esterio Segura: *Where Silence Stops Silence, 2000*, life-size sculptural figure and wall-mounted manual typewriters; at Castillo de los Tres Reyes del Morro.

Far right, Tania Bruguera's untitled performance featuring a ceiling-mounted video and naked men in a sugarcane-laden dungeon; in the Fortaleza de San Carlos de la Cabaña.

Below left, Albert Chong: *Winged Evocations, 1998/2000*, mechanized rauchide wings, cast-bronze faces, pinecone-covered suits, chicken feathers, crosses; in the Cabaña.



Above right, close-up of Chong's origami boats atop survey text on a feathered cross.

Near right, Galería DUPP: *1, 2, 3 ... Test ...*, 2000, cast-iron "microphones"; on an outer wall of the Morro.

Far right, Julieta López Aranda: *Emergency Measures, 2000*, audio installation with black-and-white photos; at the Morro.





# Medidas de riesgo en una panadería

Por Alejandro Alonso

Desde que **La Panadería** se fundó hace cinco años, se tomó el riesgo en la promoción de eventos, exposiciones, proyecciones de películas, instalaciones y otras experiencias de gente joven o con poca experiencia profesional, afirma el artista Joshua Okon al referir la empresa cultural que distingue actualmente al cónclave de artistas que dan vida a este singular espacio.

Ubicado en la colonia Condesa, el lugar conserva el concepto de una panadería tradicional, con sus cortinas metálicas y un mostrador *ad hoc* para dar gusto a los sentidos. Sólo que en vez de pan recién salido del horno, al visitante le deparan ideas frescas, que en mucho tienen que ver con el juego de apuesta y renovación esencial al arte contemporáneo, tal y como se constata en la reciente fotoinstalación titulada **Medidas de Emergencia** de la cineasta Julieta L. Aranda.

Sobre el perfil que guarda **La Panadería**, Joshua Okon añade que "existe una diferencia entre este tipo de espacios y los museos o recintos afines; en nuestro caso, los artistas tienen mayor libertad para expresarse, para ser propositivos, aunque el resultado obtenido no siempre sea afortunado. De cualquier forma, tanto los espacios convencionales como aquellos que apuestan por la experimentación son necesarios



en la cultura".

Julieta Aranda, fiel a los riesgos que pueden correrse en **La Panadería**, aceptó la invitación para montar sus **Medidas de Emergencia**, que se vale de fotografías, instalaciones, cuadros y audios para referir lo absurdo que puede ser toda prevención ante los caprichos del destino.

"Mi obsesión son los aviones, el volar de un lugar a otro, de México a la Habana, por ejemplo, con la incerti-

dumbre de no saber dónde estas realmente. Pero esto no quiere decir que el lenguaje de la exposición se limite a esa circunstancia; de hecho, quise referir la inseguridad que está detrás de cualquier viaje o desplazamiento, trátase de ir por aire o caminar en la selva".

La fotoinstalación se compone de dos cuadros de metro y medio por uno y medio aproximadamente, más de treinta fotografías de varios tamaños,

una instalación de chalecos salvavidas y un track de audio con el texto de medidas de emergencia en diez lenguajes diferentes. Para el espectador detallista, Julieta colocó fotografías al margen de los espacios consabidos.

La intención del montaje contiene una ironía si tomamos en cuenta que el sublime desplazamiento por el espacio aéreo, con todas sus posibles implicaciones judeo-cristianas, es posible en una especie de cárcel "donde encomendamos nuestra alma al piloto". Cinco años de trabajo conceptual anteceden a la obra de esta cineasta, quien cometió la peca-minuta de robar pequeños objetos de los aviones y fotografiar numerosos aparatos voladores para ofrecernos estas **Medidas de Emergencia**, que estará en exhibición hasta la última semana de este mes.

La artista compartió tiempos de su propuesta con otros proyectos, también personales, como **Los Ciegos y los Locos en 24 Movimientos**, y **1999**, este último un itinerario personal o cartografía de existencia de una vida a fin de milenio.

*La Panadería. Amsterdam 159, Hipódromo Condesa. Mayores informes al teléfono 5-286-7707. Martes a sábado, 16:00 a 20:00 horas. Entrada libre.*



# Arte

## El fracaso de las becas del Fonca

BLANCA GONZÁLEZ ROSAS

Con resultados en su mayoría carentes de originalidad e, inclusive, en varios casos notoriamente inconsistentes en su resolución conceptual y/o plástica, se presenta en la Galería del Centro Nacional de las Artes la exposición que da cuenta del trabajo realizado por los becarios del Programa Jóvenes Creadores durante el período 2002-2003.

Con un monto anual de 77 mil 400 pesos por artista, el Fondo Nacional para la Cultura y las Artes (Fonca) otorga este estímulo con el "fin de promover la realización de proyectos creativos, originales, con propuestas imaginativas y novedosas", según indica la convocatoria del programa en cuestión. Sin embargo, con base en lo que se muestra en la exposición *Creación en movimiento 2002-2003*, es evidente que los propósitos del Fonca no se cumplen en el contexto de la escultura, fotografía, gráfica, medios alternativos, multimedia y pintura. En el caso del video, no es posible evaluarlo ya que en la muestra no participan todos los becarios.

Curada por Santiago Espinosa de los Monteros en cuanto a seleccionar y presentar las piezas "mejores" de cada autor o las obras más representativas del proyecto por el que se otorgó la beca, la exposición delata, sin concesiones, la falta de innovación artística y la imposibilidad de generar obras de relevante contundencia visual y estética ya que, entre las características de las piezas, se encuentran la repetitividad de sus poéticas, la pobreza formal y los desplazamientos de las artes visuales hacia los territorios visuales del diseño gráfico.

Con una propuesta museística incompleta, en la que sólo se presentan las obras sin hacer referencia explícita a los objetivos, desarrollo y evaluación de los proyectos, las expuestas son resulta-



Arte verdadero, de López Aranda

do de las tutorías realizadas por José Miguel González Casanova, en escultura; Marco Antonio Cruz y Vida Yovanovich, en fotografía; Mónica Castillo y Luis Fernando Ortega, en medios alternativos; Gustavo Domínguez, en video, y Francisco Castro Leñero y Patricia Soriano, en pintura.

En general, en toda la exposición es predominante la presencia de impulsos neoconceptuales y, en varios casos, son también explícitas las influencias o referencias a poéticas reconocidas y reconocibles del arte contemporáneo nacional e internacional. Entre estas últimas los retratos de Dulce Pinzón, que recuerdan la obra de la holandesa Rineke Dijkstra, y la superficie pictórica de la pieza de José Ignacio Cervantes, que remite a las del mexicano Mauricio Cervantes.

Entre las obras más lamentables por su resolución formal, se encuentra la instalación de placas de cerámica y pan de Gabriela Brash y el *Libro blanco* de Iñáqui Bonillas. Ante este libro que parece un simple cuaderno, es imposible no indignarse por la erogación de los 6 mil 450 pesos que mensualmente recibió el artista; erogación que no proviene del Fonca, sino de los impuestos de los contribuyentes.

Desde mi punto de vista, sólo cuatro piezas sobresalen de toda la exposición: la instalación de Benjamín Torres, en la que el artista integra en una pieza interactiva los géneros de instalación, escultura y arte objeto; la serie fotográfica de Claudia Guadarrama; el espléndido video-objeto proyectado sobre una ventana de Georgina Morales, y la divertida creación de un método genético para detectar al verdadero artista y la parodia de su venta por televisión al estilo de la mercadotecnia estadounidense que realizó Julieta López Aranda. Obra esta última que se mantiene en el ambiguo límite entre el ejercicio mercadológico y la propuesta artística.

En conclusión, me parece que esta exposición es una muestra contundente del fracaso del Programa Jóvenes Creadores del Fonca ya que, además de no cumplir con sus objetivos por fomentar la mediocridad creativa, también enfatiza la desigualdad de oportunidades al permitir que varios artistas reciban por segunda ocasión la beca —como Gonzalo Lebríja, de quien no se presenta ninguna pieza, o como Eric Pérez, quien expone la misma propuesta de los últimos años— o, inclusive, se la otorga a creadores como Bonillas quien, en la actualidad, forma parte de los artistas que exponen en la prestigiada galería OMR de la Ciudad de México. Fracaso que amerita una severa evaluación del programa y una valiente reestructuración —o desaparición— de la política de estímulos en la que se inscribe. ●

en su correcta dimensión artística-musical como en el marco de lo histórico.

Se trata de Daniel Ayala, quien abandonara su cuerpo físico en 1975 en el Puerto de Veracruz; otra fecha por recordar —así mismo obligada tanto como festiva— es la del 21 de julio, ya que ese día de 1906 nació el compositor en Yucatán.

Autor de un considerable número de obras sinfónicas, vocales y de cámara, cuyas vertientes no provienen sino de una rica variedad de elementos indígenas de nuestro país (en obras como su *Danza india*, para orquesta de cámara; *Uchben x'coholte*, de 1931, también para orquesta de cámara con soprano; *Los yaquis*, compuesta en 1938, para soprano y pequeño conjunto instrumental, con textos indígenas, y su *Suite indígena mexicana*, de 1960, para ensamble de cámara, entre otras), la de Daniel Ayala constituye una labor de trascendencia vigente por cuanto a su actividad en los terrenos de la composición, y como ideador y fundador, por ejemplo, de la Orquesta Típica Yucalpetén y de la Orquesta Sinfónica del Estado de Yucatán. La enseñanza, la dirección orquestal y su desempeño como violonista son también testimonios de su capacidad y visión. De igual forma, fundó (junto con su esposa Maragarita Lagos de Ayala, fallecida en días pasados) y dirigió el Instituto Veracruzano de Bellas Artes.

Con la concepción de la práctica en conjunto como factor sustantivo en la formación musical, desde 1984 se dio inicio a un proyecto que es en la actualidad la Orquesta Sinfónica Juvenil (OSJDA) que lleva el nombre del compositor.

En un principio fue concebida como campo de acción para los pequeños estudiantes de música. Hoy, la participación de los alumnos al interior de la planta de músicos está acertadamente suscrita como asignatura dentro del programa de enseñanza musical de la Escuela Municipal de Bellas Artes, en el Puerto de Veracruz, y si bien la actividad de este conjunto no se aparta de su sentido primigenio, al mismo tiem- ▶

## Música

### "Ballet", "Tanguero" y "Danzón"

EDUARDO SOTO MILLÁN

In memoriam,  
querido maestro Ayala

Dentro de la historia de nuestra música de concierto, el 21 de junio es fecha importante que refiere a la pérdida de uno de los compositores mexicanos, cuya obra (lamentablemente como la de muchos otros) está todavía aguardando a ser descubierta y estudiada en su mayoría, apreciada



## EL OJO BREVE

# Ritos de integración

Por Cuauhtémoc Medina

**"Localismos", Isabel la Católica 70, y otras sedes en el Centro Histórico. Jueves a Domingo de 11:00 a 17:00 horas. Hasta el 30 de julio. (<http://www.localismos.com>)**

MEZCLA DE SOCIOLOGÍA, BURÓCRATA E INVESTIGADOR, EL ARTISTA contemporáneo es un agente cultural errante que presta servicios consistentes en la activación estética de un contexto. Su principal habilidad es la velocidad de reacción emocional: debe montar una trama de colaboración e investigación en cuestión de días, abordando un terreno supuestamente único, aunque su propia práctica nos lo muestra análogo a cualquier otro territorio.

Por supuesto, el resultado es el entrecruzamiento de documental, cuaderno de notas y una reflexión sobre la propia condición de esas prácticas. Por ejemplo, durante mayo Alexandra Mir se propuso tomar todas las lecciones y explorar todos los espectáculos de baile que pudo encontrar en el primer cuadro de la ciudad, espacio efectivamente caracterizado por la hegemonía del "punch-punch" y del meneo de cadere.

El reto de Mir era el pretérito para ejercer una utopía débil: la comunicación más allá de las barreras lingüísticas, mediada tan sólo por el "lenguaje corporal". Pero más allá de la comicidad de ver a Mir tropezando un danza, su video (inteligentemente titulado *Movimiento organizado*)

ofrece un autorretrato de una situación peculiar de producción cultural. Pues Mir registra a los y las participantes del proyecto de residencias *Localismos* interactuando en varias pistas de baile, incluso presentándolos al espectador despreviendo como si fueran "tipos mexicanos".

Uno puede ver a la curadora cantando en un cabaret de mala muerte, o al artista conceptual confundido (momentáneamente) con personaje del barrio, ambos esencializando para el público una fantasía de integración, muy distinta de la estética de alienación que caracterizó a la mayor parte de las interacciones de los artistas locales de los 80 y 90 con "el centro".

Organizado por los Perros Negros —Agustina Ferrera, Adriana Lara y Fernando Monta— *Localismos* opera como una bienal en miniatura, que propicia intervenciones locales apoyada institucional y financieramente en un proyecto de reactivación urbana: el supuesto "rescate" del Centro Histórico. El esfuerzo es notable: Perros Negros invitó a 20 artistas de una multitud de latitudes a residir en el Centro por un mes, haciendo obras que involucraran no sólo digerir la textura social de la metrópoli, sino que debían hacerse con materiales, mano de obra y recursos ahí disponibles.

Como todo proyecto de residencias, su primer saldo es crear comunidad efímera, que ejemplifica la cambiante im-

bricación de lo local y global. El otro elemento en común, cierta fascinación por una estética del "bajo presupuesto", que se funde con la estetización de "lo barato".

Mir presenta una bella instalación donde evoca el cielo con cubiertas de libros usados, en tanto Philippe Hernández, el único verdadero residente del Centro, mezcla gráficas populares y fotos de sí mismo, a fin de transfigurar su "lepto lindo" en una especie de referente de seducción equivalente a Hollywood.

Lo crucial en esas y otras obras es la fluctuación entre documentación y participación por un lado Carolina Calcedo compiló un archivo en CD de voces callejeras, que incluye el sonido de vendedores, meretrices, mendigos y manifestantes políticos, y, por otro lado, la misma artista produce latidos temporales que el público se aplica en la cara y los brazos, como una forma de integración al contexto esta vez literalmente epidérmica.

Julieta Aranda y Anton Vidokle produjeron un libro de periódicos, a fin de distribuir un tabloide que satíricamente rastreó las noticias internacionales sobre el arte geométrico monumental, como parte de su proyecto *Geometría popular*. Pero quizá el ejemplo más claro de ese híbrido de documento e intervención sea un video de Pablo León de la Barra, el arquitecto mexicano del colectivo londinense 247, donde con el tono de amable banalidad de un programa de barra matutina recorre el submundo del Centro haciendo entrevistas mientras hace el jogging. La

obra se ofrece como revelación del paisaje social y como ficción de un espectáculo improbable en los medios.

Mención especial merecen dos proyectos que, por estar en un código distinto, eran particularmente satisfactorios. Erik Beltrán presenta una instalación que aborda la forma en que nuestro Centro es también la capital de la falsificación y el engaño, bajo el lema de que "To-

do el mundo sabe que los dedos están carpados". Su combinación de impresos, objetos y textos en pizarrones tiene cierta afinidad con la diversidad de niveles narrativos de las instalaciones de Kabakov.

Pero también ésta es una oportunidad para confirmar la elegancia social-arquitectónica del colectivo Terratrunko. Sobre mesas con fotografías, maquetas y textos, Terratrunko presenta un manejo de proyectos urbanísticos para la calle de las Vicicinas que se por modestos en escala, dejan de ser meros

utópicos: unir dos jardines a fin de bloquear una avenida, convertir una calle en estacionamiento en beneficio de los transeúntes, y la genial propuesta de restaurar una serie de murales políticos para activar la historia del barrio. Verdaderas fantasías anti-administrativas, quizá sorprendían por ser las únicas obras en *Localismos* que tomaban distancia política frente al modo que el llamado "rescate del centro" se suele concebir como comercialización y sustitución de clase.

Comentarios: [medina@punto.com](mailto:medina@punto.com)



**"Geometría popular". Periódico y stand de venta de Julieta Aranda y Anton Vidokle.**



# Provocaciones contemporáneas

LETICIA SÁNCHEZ • CIUDAD DE MÉXICO

**C**uestionan la curaduría gubernamental que actualmente se practica en los museos y plantean una severa crítica al circuito del arte en México. Bajo estos lineamientos, los seis integrantes del Seminario de Curaduría de Teratoma presentan la muestra de largo título: *Repertorio sistemático de consulta rápida para el estudiante y profesional con definiciones acordes con la realidad del mundo actual*.

En las instalaciones de la recién creada Cámara Nacional de la Industria Artística (Canaia) se presenta la propuesta no comercial, que pretende poner al descubierto la relación entre la curaduría gubernamental y el discurso oficial de las instituciones culturales, tan difundido en el país. (MILENIO 10/09/03)

“Fuera de Canaia, no existe otra institución manejando este tipo de propuestas en México, de hecho no hay apoyos para este tipo de iniciativas”, sostiene Pid Day, coordinadora del Seminario organizado por Teratoma.

A través de la instalación, la fotografía y el video del trabajo artístico de Julieta Aranda, Artedefacto, Miguel Calderón, Abastecedora Ortega, Yoshua Okon, Ricardo Rendón y Santiago Sierra, destaca Day, se logró conformar un lenguaje curatorial provocativo, más allá de los límites de los sistemas institucionales del arte.

Gabriela Gómez Mont, Sol Henaro, Daniel Wolf, Javier Toscano, Lourdes

Morales y Mariana Munguía, egresados del seminario de Estudios Curatoriales de Teratoma, colectivo de curadores, artistas y promotores culturales radicados en México, integraron el Laboratorio 060 con el fin de experimentar con las nuevas formas de práctica curatorial.

En una reflexión conjunta señalan que en el arte se crean “fisuras sobre fórmulas concretas, donde se proponen escatologías decorosas para consumos indecentes. 060 trata de crear un espacio interdisciplinario donde todo se cultiva con urgencia sin necesidad de definirse”.

En su sede en la colonia San Rafael, el organismo independiente se arriesga y apoya la confrontación con los discursos establecidos. Apuesta al desarrollo artístico de México, lejos de los cánones oficiales.

Así, la lectura del video de Fernando Ortega, desacraliza el discurso de Carlos Monsiváis, uno de los personajes más solicitados de la cultura, al captar la imagen de un niño inquieto que poco o nada le importa lo que se está diciendo, pero que al terminar el discurso, aplaude, tal y como lo hacen los adultos.

En el recorrido visual, el espectador puede hacer una pausa para saber si posee genes creativos y ha estado desperdiciando su tiempo, descubriendo su verdadera vocación, según la lectura de Julieta Aranda.

Interesada en las investigaciones y en el desarrollo de la genética, Aranda ha querido darle un trasfondo social y científico a su trabajo. Ella decidió a través



**La lectura del video de Fernando Ortega** desacraliza a uno de los personajes más solicitados de la cultura, al captar la imagen de un niño inquieto que poco o nada le importa. FOTO: CORTESÍA CANAIA.

del arte contemporáneo decir quién puede ser un verdadero artista, y cómo se puede llegar a ser un excelente curador o un coleccionista de éxito, explica Gómez Mont.

Tomando en cuenta toda la polémica que han suscitado los avances genéticos en los últimos tiempos, explica, decide tomar muestras genéticas de sus artistas favoritos y hacer un ensayo genético para determinar al artista ideal y bajo este esquema poder calificar a quien aspira a ser un creador.

“En la exposición ofrecemos ese marco referencial y colocamos unos recipientes para que los interesados se tomen muestras de sangre para mandárselos a Nueva York, a un laboratorio de estudios genéticos, y sepa a tiempo si su camino es el artístico”, destaca.

La polémica, aseguran los organizadores de la muestra, probablemente se desatará cuando en las paredes de la galería se cuelgue una reproducción fotográfica de Gabriel Orozco, realizada por Artemio de Artedefacto. ■



OJOS ABIERTOS, OÍDOS DESPIERTOS

# Plástica de jóvenes, con sólidas propuestas

Los becarios del Fonca denotan calidad en la pintura pese a la inclinación por el uso de las nuevas tecnologías

## Mónica Mayer

Cada vez que está por cerrar la convocatoria del programa Jóvenes Creadores del Fonca, me llegan llamadas de artistas que van a solicitar la beca y necesitan cumplir con el punto "G" del inciso 38 de la documentación, que es presentar el nombre de los especialistas que puedan recomendarlos. Es sólo uno de una docena de requisitos que deben cubrir para competir por estos apoyos para realizar su obra de 6 mil 450 pesos mensuales.

Algunos chavos son emergentes; me mandan su proyecto y pretenden que se los corrija y los recomiende.

Otros han llegado a dejar recado avisándome que pusieron sus datos, confiando en que me acuerde de ellos aunque sólo dedicamos 10 minutos hace cuatro años. Aun así, trato de ser amable, especialmente con los más jóvenes y con los artistas autodidactas porque sé que están en desventaja. Esta beca es para artistas de entre 20 y 35 años, por lo que compiten veteranos con novatos, y los autodidactas a veces no entienden que, además de ser buenos artistas, tienen que hacer solicitudes profesionales.

Todo esto viene a colación porque recién se inauguró la creación en Movimiento 2002-2003 en el Centro Nacional de las Artes, que reúne obras de los becarios que trabajaron un año atrapados por el dinero que reciben y por un sistema de teorías que incluye tres encuentros en los que participan becarios de todas las disciplinas. Jóvenes Creadores empezó en 1989 y ésta es la 13 muestra.



■ SUEÑO LÍQUIDO II Natasha Paula Pastrana

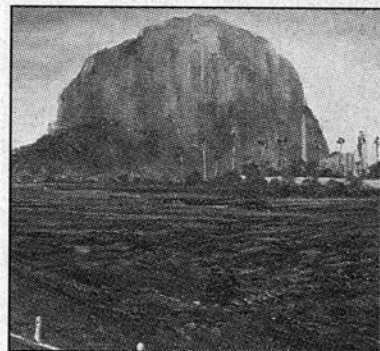
Espinosa de los Monteros. De un universo de artistas cerrado y de su producción dentro de la beca, él tiene que seleccionar obras que los representen en lo individual, pero también como generación, aunque ésta se limite a los *fonkybecarios* que de entrada son artistas interesados en la legitimación oficial, la mayoría son del Distrito Federal y son seleccionados bajo criterios del jurado en turno, generalmente compuesto por ex becarios. Aún así, es un panorama que permite detectar propuestas generacionales y evaluar este programa de becas.

La mayoría de las obras en esta exposición, sean pinturas, gráfica, fotografía, diseños arquitectónicos, instalaciones o

Posiblemente influye que esta generación de becarios está integrada en su mayoría por artistas de más de 30 años y ésta es la segunda ocasión que varios de ellos obtienen la beca, pero sin duda tener recursos y tiempo para trabajar influye en la calidad de la obra.

Me llamó la atención que aunque los jóvenes cada vez se inclinan más por el uso de la tecnología, sigue habiendo muy buenos pintores. Igual de fascinantes son las animaciones de Marcelo Balzaretti que las pinturas de Eric Pérez.

En esta generación, poco más de la tercera parte de los 51 becarios son mujeres y varias utilizan elementos femeninos, a veces con postura de género



■ SERIE MOGOTES Eric Alejandro Pérez Martínez

imágenes de objetos (cafetera, carrito de súper) envueltos en hule espuma. Gabriela Brash mete trozos de masa para pan a jaulas para pájaros. También está Claudia García Calderón, a quien hace tiempo le vi una espléndida exposición sobre la violación en la galería Metropolitana.

Hubo dos piezas que me hicieron reír de gusto, por bien pensadas y bien resueltas. Ambas hablan de lo que es un artista. Una es la instalación de Benjamín Torres, que realizó varios bustos (autorretratos) en gis, con cuyos trozos al público dibuja en las paredes que tienen pintura de pizarrón. Otra es una pieza de Julieta Aranda que ya había visto en el programa *Caja Negra* en el canal 11, que es un *infomercial*, en el que a través de una prueba de ADN le dicen a uno que sí es artista.

Me entusiasma ver exposiciones en las que brilla el talento de los jóvenes, aunque sé que la situación del país es tan adversa, que muchos aventarán la toalla antes de desarrollarlo plenamente. Ojalá tuviéramos un mercado del arte fuerte para que más artistas vivieran de su trabajo y no tuvieran que depender de becas o de otras chambas.

*Creación en Movimiento*, Galería Central del Centro Nacional de las Artes, Río Churubusco y Calzada de Tlalpan, colonia Country Club. Martes a domingo, de 11 a 19 horas, hasta el 2 de agosto.

FOTOS: EDUARDO LOZA/EL UNIVERSAL





## UPCOMING EVENTS

The Shelby Cullom Davis Center presents:

### UTOPIA STATION

**WEDNESDAY & THURSDAY, March 29 & 30, 2006--see below for details**

**Free and open to the public**

Organized by Molly Nesbit, Vassar College; Rirkrit Tiravanija, Artist, Thailand; and Hans Ulrich Obrist, Curator, Musee d'Art Moderne de la Ville de Paris.



A project of artists, architects, writers, and intellectuals, Utopia Station is conceived as a way-station of conversation and dialogue, activities and images. This year the question of free speech rises up into the conversations inside and outside Utopia Station. The question is public and urgent. To examine this question and move it, the program uses talks, screenings, messages and images, in other words, the conversation that has always traveled freely and has always taken the speech question to be first of all practical.

**Wednesday, March 29 at 6:00 p.m**

**302 Frist Campus Center**

Including contributions by:

Julieta Aranda, Matthew Barney, Daniel Birnbaum, Building Transmissions, Paul Chan, Leon Golub, Joseph Grima, Zaha Hadid & Patrik Schumacher, Karl Holmqvist, Alexander Kluge, Elizabeth Linden, Jonas Mekas, Nisaa (The Arab Women's Project), Raqs Media Collective, Pedro Reyes, Allan Sekula, Nancy Spero, Agnès Varda, & Anton Vidokle.

**Thursday, March 30 at 4:30 p.m.**

**101 McCormick Hall**

Including contributions by:

The Atlas Group, Liam Gillick, Edouard Glissant, Thomas Hirschhorn, M/M, Toni Negri, Philippe Parreno and Rirkrit Tiravanija, Martha Rosler, Carolee Schneemann, Kendall Thomas, Immanuel Wallerstein, Lawrence Weiner, and Yang Fudong

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## CRITIC'S NOTEBOOK

# Who Needs a White Cube These Days?

By [ROBERTA SMITH](#)

Published: January 13, 2006

## Correction Appended

"WHAT is art?" may be the art world's most relentlessly asked question. But a more pertinent one right now is, [Enlarge This Image](#)

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"Celestial Is Dead" by Carol (Riot) Kane at the tiny Wrong Gallery in 2004.

## Related

The galleries in Roberta Smith's

### "What is an art gallery?"

It is heard often these days, and within it lies another question: do galleries have to run or look the way they do? How inevitable is the repeating cycle of solo and group exhibitions and the steady movement of artworks from galleries to museums, auction houses and collectors' homes? How can you slow, expose or disrupt the delivery mechanism - maybe even avoid it altogether occasionally - to reassert art as a process and a mind-set

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THE GALLERIES in ROBERTA SMITH's Critic's Notebook that have exhibitions on view this weekend:

**ORCHARD** 47 Orchard Street, Lower East Side, (212) 219-1061. "Painters Without Paintings and Paintings Without Painters," through Sunday.

**MACCARONE** 45 East Canal Street, Lower East Side, (212) 431-4977. "Nate Lowman: The End and Other American Pastimes," through Jan. 22.

**THE MARTHA ROSLER LIBRARY** 53 Ludlow Street, near Grand Street, Lower East Side, (212) 619-3356. Through April 15.

**ANDREW KREPS GALLERY** 558 West 21st Street, Chelsea, (212) 741-8849. Roe Ethridge and Adam Putnam, through January.

**GAVIN BROWN'S ENTERPRISE** 620 Greenwich Street, at Leroy Street, West Village, (212) 627-5258. Oliver Payne and Nick Relph, through tomorrow.

## Readers' Opinions

[Forum: Artists and Exhibitions](#)



Andrew Kreps Gallery

"What You See Is Where You're At" by Luke Fowler, from "Herd Instinct 360°."

rather than a product?

With their changing exhibitions and precarious finances, galleries are by definition fluid forms, under constant revision. But lately the gallery model has seemed even more in flux than usual. More young dealers, artists and people who are both (or neither) are thinking outside the white cube. Other galleries are trying to brake their ascent to establishment status by interrupting the flow of monthly shows and finished objects, substituting a monthlong presentation of short exhibitions and even shorter performances.

Some established dealers turn their spaces over not to independent curators but to other dealers. As Mary Boone, queen of the 1980's art scene, explains on [Artforum.com](#), she commissioned Jose Freire, who owns Team Gallery in Chelsea, to organize two group shows in her 57th Street space because she was interested in "giving my old career new life." But the real new life may be coming from further down the food chain, from individuals and groups who often operate in the gap between traditional galleries and alternative spaces. Their vocabulary -


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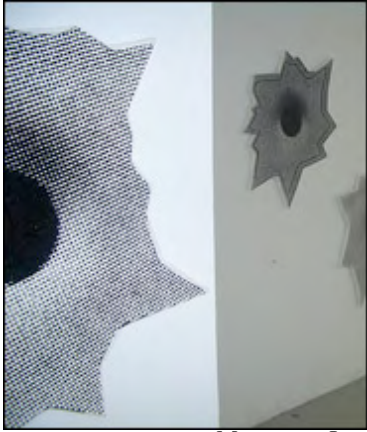
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Maccarone Inc.

A view of Nate Lowman's show, "The End and Other American Pastimes."

"transparency," "modes of attention" and "the rhetoric of display" are often tossed about - suggests a reaction against the art-as-product orientation habitually ascribed to the Chelsea scene. But they also benefit, themselves, from the surplus of disposable income that flows through the gallery system.

There are precedents for the latest round of what might be called deviant or alternative galleries. One is 112 Greene Street, the freewheeling artist-run exhibition space of early SoHo. Another was American Fine Arts, the sometimes anarchic gallery that Colin de Land and his artists oversaw on Wooster Street in SoHo, and then in Chelsea until his death in 2003.

A more recent precedent is the Wrong Gallery, created by the artist Maurizio Cattelan and the independent curators Ali Subotnick and Massimiliano Gioni. It



Carlos Motta

At Martha Rosler Library, thousands of books form a portrait of the artist's mind.

opened on West 20th Street in 2002, in a one-foot-deep doorway behind a glass door identical to the one leading into the adjacent Andrew Kreps Gallery. Modestly but memorably, Wrong demonstrated that it was possible both to parody a gallery and function as one, giving numerous artists mini-debuts.

The 20th Street doorways (there was briefly a two-foot-deep annex) have closed, but Wrong will participate in this



year's Whitney Biennial, and began an extended stay at Tate Modern in London in December. The Wrong Gallery creators are currently in Berlin organizing the Berlin Biennial for March: as part of the show, they have created Gagosian Gallery, Berlin, a real gallery that so far has put on four exhibitions. Any resemblance to the real Gagosian Gallery, or the Guggenheim Berlin, is not coincidental.

One oft-cited precedent is still active in New York: Gavin Brown, who stirred up the gallery form in the mid-1990's by opening a bar called Passerby nearly inside his gallery on West 15th Street. (They shared restrooms.) Two years ago Mr. Brown relocated his main gallery to Greenwich and Leroy Streets, maintaining Passerby (run with a partner) and keeping his old gallery as an intermittent off-site project space. The Leroy Street space is beginning the new year with a series of one-week shows, starting with "Sonic the Warhol," a film by Oliver Payne and Nick Relph that combines video game faces with a visit to the zoo: everyone gets a mask, and the music, by Brian DeGraw, is terrific.

### **Subversion and Survival**

In some ways, Michele Maccarone has strayed furthest from the white cube. The three-story building she opened on the east end of Canal Street in 2001 is barely renovated, and she has allowed it to be regularly torn up, top to bottom, by artists showing there. But Ms. Maccarone is in other ways an old-style gallerist, who seems to have almost single-handedly willed her challenging project into existence while always striving to meet the demands of her artists.

Her current exhibition, the overstocked debut of Nate Lowman, demonstrates the way all galleries fluctuate between subversion and business as usual, if only to survive. In the show, titled "The End and Other American Pastimes," Mr. Lowman continues to develop his down-and-out excursions into collage, graffiti and appropriation. The work feels original in some places - especially a painting technique that suggests velvety silkscreens - and tried-and-Warholian in others, like the series of paintings of blown-up fake bullet holes, which take up a great deal of wall space throughout the building.

In contrast to nearly everything about Maccarone except its funky space, there is Reena Spaulings, a two-year-old gallery, (now on winter hiatus) headed by a nonexistent person, that happened largely by accident. In a small storefront on Grand Street, overseen by Emily Sundblad, a Norwegian artist, and John Kelsey, an American critic, the operation has provided an adamant reminder that a gallery is a social organism - even a kind of family - that combines aspects of living room and studio.

The space, part of the housing complex where Ms. Sundblad lives, was initially rented to create a business address that would beef up her visa application, and grew from there. The Reenas, as they are sometimes called, left in place a delicate pipe scaffolding from the store's days as a dress shop; it now serves as a brilliant device to disrupt the gaze and usually helps pull even the most shambling exhibition together.

The store was initially used, unnamed, as a meeting place, performance space and screening room. The fictional name came later, as did more organized exhibitions, but the unfinished air persists. Eventually, Ms. Sundblad and Mr. Kelsey started making art as Reena Spaulings, and she, as it were, has been invited to the 2006 Whitney Biennial, as has Josh Smith, a Spaulings artist.

### **Making It Transparent**

While the use of a fictive character undermines the myth of the all-powerful art dealer, there is also a certain coyness to it. In contrast, at Orchard, the intellectually inclined new collective gallery that opened on Orchard Street last spring, total transparency is the goal. It is self-evident in a design that involves exposed wall studs and a desk that is actually a picnic table; it is also evident in the decision-making process.

At Orchard everything is hashed out by the collective's 11 members, which also tends to expose the secret emotional life of galleries, where ambition, idealism and vulnerability intersect and conflict. A debate about building storage shelves, which would hide things (diminishing transparency) but make life easier, was fierce. The



members are still hashing out whether the gallery should stage solo shows.

Members are the artists Moyra Davey, Andrea Fraser, Gareth James, Christian Philipp-Müller (all formerly of American Fine Arts), Nicolas Guagnini, R. H. Quaytman, Karin Schneider and Jason Simon, as well as Rhea Anastas, an art historian ; Jeff Preiss, a cinematographer and artist; and John Yancy Jr., a computer programmer.

Mr. James has organized the gallery's current exhibition, "Painters Without Paintings and Paintings Without Painters," a feisty but rather beautiful assembly of mostly two-dimensional work that attacks and celebrates painting, or more precisely pictoriality, from all different angles.

The show includes a luminous Mondrianesque wall painting by the Scottish artist Lucy McKenzie; works by J. St. Bernard, a fictive artist who many believe was initiated by Colin de Land as well as Reena Spaulings; and one of Daniel Buren's striped-awninglike paintings, from 1972. History is also recalled in a wonderful homage to Cézanne from the often sardonic Jutta Koether and in works by Simon Bedwell and [John Russell](#), two former members of the art collective Bank, which operated a studio/gallery in London in the 1990's.

## Nothing for Sale

The gallery form has almost nothing to do with Scorched Earth, although in some ways it is the most white and boxy of the spaces below Grand Street. Around the corner from Orchard on Ludlow Street, it was cooked up by Mr. James and the artists Cheyney Thompson (who has two works in the Orchard show) and Sam Lewitt. It is a yearlong consideration of drawing in all its permutations, present and historic, and was inspired partly by frustration with the medium's current market popularity.

Its founders call Scorched Earth an editorial office whose chief goal is the publication of a magazine, not exhibitions. With purposeful disregard for usual periodical practice, its first and only 12 issues will be worked on over the next year and then published all at once.

Further liberties are being taken with the gallery form at the Martha Rosler Library, a tiny storefront resembling a used bookstore, where nothing is for sale. Crammed into creaky shelves are about 6,000 books owned by the artist eminence Martha Rosler - on art, architecture, science fiction, poetry, history and beyond - that form a kind of portrait of the artist's mind. Anyone can come in, browse, read and even photocopy a few pages - free.

This functioning bibliographic tribute has been organized by the artists Julieta Aranda and Anton Vidokle, owners of e-Flux, a digital information service whose clients include about 400 art galleries and institutions worldwide. Their first project in the space was a free video rental, 500 videotapes by 250 artists, that ran for six months.

Mr. Vidokle calls the library "a useful resource that doesn't have any commercial motivation" and cites as inspiration the former artist-run SoHo restaurant FOOD, an offshoot of 112 Greene Street, where diners paid what they could.

### Easier Said Than Done

It is difficult to be a full-service gallery and maintain a high degree of deviation for long. Friedrich Petzel, who took over the Printed Matter space next to his gallery on West 22nd Street, spoke in September of using it without benefit of a white-box redo or a set schedule. But by December, both were nearly in place, Mr. Petzel said, largely because of pressure from his artists.

When Andrew Kreps lost the lease to his 20th Street space last summer, he moved temporarily to a raw three-floor wedge of a building on 21st Street. While also staging solo shows, he enlisted one artist, Matt Keegan, to organize two excellent group shows, and another, Fia Backstrom, to set up a series of events, "Herd Instinct 360°," on the subject of community (the last of which, a panel, is on Jan. 22). The current exhibitions, of work by Roe Ethridge and Adam Putnam, are well worth visiting, but the space is also notable on its own. As downtown Manhattan and its art world both barrel ahead real estate-wise, it feels a bit like a relic from another time or place.

By March Mr. Kreps should be ensconced on West 22nd



Street in the gallery previously occupied by D'Amelio Terras, which is relocating to larger quarters on the block. "I'm tired of roughing it," Mr. Kreps said, noting his current building's iffy heat.

Daniel Reich, another Chelsea dealer, has opened a second space at a place that so far seems inured to gentrification: the Chelsea Hotel. Called Daniel Reich temp., it will reopen in March with a group show organized by Nick Mauss.

But even the folks at Reena Spaulings admit that their artists want big careers and that they were impressed by the activities of deliberate, rather than accidental art dealers while participating in the Liste art fair in Basel, Switzerland, last spring. At Orchard, an invitation from Extra City, a fair starting in Antwerp, Belgium, is under consideration.

Dealers regularly move up the food chain, beyond "starter" galleries; witness the seven who just graduated to sleek ground-floor spaces on far West 27th Street in Chelsea. For those who want to start really small, the Wrong Gallery (in concert with Cerealart Inc.) is issuing a multiple: a 1:6 scale miniature version of its original door and doorway titled "Now Everyone Can Be a Dealer."

#### **Correction:**

*A Critic's Notebook article in Weekend yesterday about alternatives to the art world's gallery model erroneously included one artist represented by the Reena Spaulings gallery among those invited to display work at the 2006 Whitney Biennial and omitted another. Josh White has not been invited; Jutta Koether has.*

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\$\$\$ Fluent~Collaborative, Roy and Niuta Titus Foundation and Artists Space

artists talk October 18, 7pm

# PROJECT SPACE



## **The Generals Headquarters**

### **WHO ARE THE GENERALS?**

The Generals make up a new committee that was convened during January 2005 at Art in General. Their purpose is to discuss, propose and organize new paradigms in programming. The criteria for selection stipulated that the team consist of four artists or artist groups with expanded artistic practices, at least two of its four members must have exhibited at Art in General in the past. The latter point was established with the intention to further support the work that the artists have previously presented, to continue the discussion and debate that the work ignited, and to sustain the public interest and community involvement that they generated. The membership of The Generals will rotate every year, and their specific role at Art in General will potentially change depending on the interests of the members or the needs of the organization.

For 2005, The Generals are artists Julieta Aranda, K8 Hardy, Gareth James and Carlos Motta.

Since the program was inaugurated, The Generals have met for both formal and informal conversations, acting in an autonomous capacity from the staff of Art in General. Art in General has granted them the use of the space beginning April 2005 for their headquarters.



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28. oktober - 03. november 2005 / Årgang 186 / Nr 44 / Utgis av Morgenbladet as / Etablert 1819 av boktrykker Niels Wulfsberg

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## Kunst &amp; fritid

Den kunstnerinitierte utgivelsen *Arts&LEISURE* låner avisformatet i et forsøk på å kritisere sin egen kritikk.

Susanne Ø. Sæther

Tittelen på utgivelsen er selvfølgelig dypt ironisk: Rubrikken "Arts&Leisure" tildeles alt fra kategorier i spørrebøker til helge-bilag i New York Times, en samlebetegnelse på stoffområder som verken utgjør hardcore nyheter og politikk, men heller ikke direkte forbrukerstoff. Noe utenfor, eller imellom, et overskudd kanskje. Det er ofte en av de siste seksjonene, noe man kan "slappe av" med etter å ha jobbet seg gjennom viktigere saker. Betegnelsen "Kunst og fritid" impliserer dessuten at selve opplevelsen av kunst, kultur og sport i seg selv er en form for avslapning og rekreasjon. En fri tid. Men, som de fleste av oss registrer daglig, den frie tiden er en heller knapp ressurs. I en opplevelsesøkonomi, hvor tid er den for øyeblikket sterkeste valutaen, er det alltid for lite av den, aldri overskudd.

Kunstinstitusjonene er en helt sentral aktør i en slik oppmerksomhetsøkonomi, med sine ekspansive art-fairs og biennaler, blockbuster-utstillinger og eksklusive sponsoravtaler. I denne situasjonen blir målet for kunstproduksjon- og kritikk, som den slovenske kunstkritikeren Natasha Petresin formulerer det i artikkelen "Open Breath": "en engasjert eller konstruktiv kritisk virksomhet er en som slår tilbake med systemets egne redskaper og forsøker å tilby en form for alternativ innenfor systemet."

*Arts&Leisure* foreslår avisformatet som et slikt redskap. I samarbeid med det ikke-kommersielle galleriet Art in General og kunstinformasjonsbyrået e-flux lanserte gruppingen The Generals *Arts&Leisure* 1. oktober. Avisen, som er en enkeltutgivelse, benytter faste elementer fra amerikanske tabloidaviser, som sladrespalten på side 6, brev til redaktøren (bl.a. fra Trotski!) kryssord, horoskop (Vekten: "Perhaps your are spending a little much time in the Pilates studio and too little time in the art studio – the brain is a muscle, too, you know.") og "Today in history". Et kriterium har vært at alle tekstene skal være av journalistisk karakter. Slik skapes et univers av analogier til kommersielle informasjonskanaler, og formålet er å rette oppmerksomhet mot den såkalte "kunstens krise", og ikke minst; hvordan kunstnere responderer på denne krisen.

Med avisformatet som prisme iakttar *Arts&Leisure* dermed ikke bare kunstinstitusjonene, men også kritikken et slikt system produserer. For, som vi påminnes, kritiske foretak kan lett bli en medskyldig i systemet som kritiseres. Førstesideoppslaget, med fet font og store typer, annonserer: "This is going to be really funny: Notes on art, its institutions, and their presumed criticality." Hvor ofte ler man egentlig av en vits som introduseres med påstanden om at "dette kommer til å bli skikkelig morsomt", spør kuratoren Maria Lind i denne "bakgrunnsstoff"-aktige førstesideartikkelen, og svarer

selv; sannsynligvis ikke ofte. Det samme gjelder kunst som hevder å være kritisk: Lansert under merkelappen "kritisk kunst", faller slike arbeider ofte gjennom, de punkterer seg selv i sin egen benevnelse.

Et presserende spørsmål melder seg: Men hva skjer med vitsen når man påpeker at den mister sitt komiske potensial ved å lansere den som morsom? Man tydeliggjør en posisjon, selvsagt, og så?

For selviakttakelsen kan også grense opp mot en ekskluderende selvopptatthet, og dermed en bekreftelse av kunstfeltet som et på mange måter lukket og selvoppholdende system. Det som forhindrer at *Arts&Leisure* inntar en slik posisjon, er at prosjektet ikke bare utgjør en arena for selvrefleksjon, men i siste instans også, i seg selv, utgjør en kunstnerisk *produksjon*.

Publisert 14. oktober 2005

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# Arts&LEISURE

Section 2

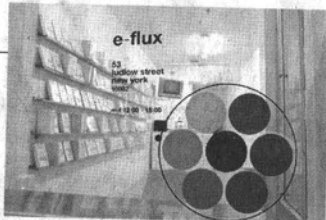
and the run lineup of around 70 acts will be announced in mid-January at [www.bonnaroo.com](http://www.bonnaroo.com).

BEN SISARIO

## SCORECARD

### Blockbuster Art

The storefront at 53 Ludlow Street on the Lower East Side looks like a standard, if exceptionally clean, video store. But don't expect to find a "Lord of the Rings" special edition; the shelves hold tapes by video artists. E-flux Video Rental is the first real-world project of Electronic Flux Corporation, an online venture operated by the artist-curators Anton Vidokle and Julieta Aranda ([www.e-flux.com](http://www.e-flux.com)). The artworks in their growing inventory are available for free two-day loans (in low-resolution VHS format, to discourage misuse). The store, scheduled to close in March, currently features nearly 500 works, lent by more than 340 artists. Here are the 5 most frequently borrowed titles so far.



Fred R. Conrad/The New York Times

drilled into the sidewalk not far from where the old box office used to be, gave the structure more street-level stability.

would never change. "The pigeons are original," he said, pointing to some scruffy ones perched on the facade. **JESSE MCKINLEY**

minutes). Mr. Ferri tries to tell a story in English that is broken beyond repair. As his frustration increases, familiar-sounding words give way to gibberish.

2. "The Nuclear Football," Korpys/Löffler, Germany (2004, 30 minutes). Using press credentials, the artists filmed a 2002 state visit to Germany by President Bush and tried to capture images of the black briefcase holding nuclear-missile launch codes that always travels with the president. Instead they exposed elaborate stagecraft and security preparations otherwise invisible to the public.

1. "An Artist That Speaks No English Is No Artist," Jakup Ferri, Kosovo (2003, five

3. "A Bit of Matter and a Little Bit More," Lawrence Weiner, United States (1976, 20 minutes). An experimental pornographic film, shot at P.S. 1 in Long Island City, featuring Mr. Weiner's trademark enigmatic texts superimposed on close-up footage of three pairs of unidentified but recognizable curators having sex.

4. "Do you know anything about Polish Art?," Hubert Czerepok, Poland (2002, 15 minutes). People on the streets of various European cities are asked that question, with predictably negative results.

5. "From My Window," Jozef Robakowski, Poland. (1978/1999, 20 minutes). A record of more than 20 years of changes to the public square in front of Mr. Robakowski's apartment in Lodz.

**GREG ALLEN**



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## Columns

[< back](#)**Night Watchman**

Video art must exploit its technological availability in order to find a wider public by Robert Storr

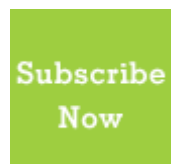
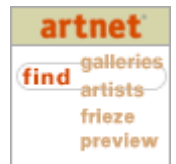
I work nights. To a greater or lesser extent, most people in the art world do. Consequently, I don't get to the cinema much. My salvation has been DVDs, which I buy cheap and hoard jealously. True relaxation is coming home after a hectic day or night out and watching old favourites, to the point that I have them memorized as I once did poetry, and visually 'deconstructed' them as others now do 'texts', though that flatters some of the most enjoyably awful examples.

It was with surprise, then, that, on a recent visit to China, I began to notice in the cramped apartments of the young artists that I visited comparable collections of classic and not so classic films. Soulmates of the small screen! But when I calculated the costs against the far lower incomes of my hosts, I was puzzled until it was explained to me – with an indulgent smile, as if a total naïf were in their midst – that all, from the most esoteric to the mainstream, were pirated. Envy seized me, since nowhere that I know of on the streets of New York are Fritz Lang or Jean-Luc Godard being bootlegged. Then, at the end of my studio visit and with the same matter-of-factness as this explanation, I would be handed DVDs to take back with me to America to watch at my leisure. In a country where knock-offs of big-ticket media items are cheap, high-quality low-circulation images are generously offered.

Jump-cut to the elaborate vitrines Matthew Barney created to house slipcased copies of his 'Cremaster' (1994–2002) series discs, each more gaudily packaged than the last – and more expensive. Now zoom in on the look of proud possession that graces those who have just managed to snap up the last in a limited-edition release of the newest video sensation in London or in Basel, and then segue to the face of the person touring the collector's showcase living-room while trying desperately to watch all of their latest acquisition, knowing it may be their only chance to see it. Now insert a short Christian Marclay-like collage of clips representing all the snippets of video the average exhibition-goer has glimpsed in the course of a year of ducking in and out of, the claustrophobic black boxes in which this art form is customary presented and to which it is restricted, owing to the economies of scale that govern its availability.

You don't have to have worked for an ideal-driven alternative distribution network, as I did in the 1970s – Video Data Bank rented interviews with artists, along with works from the Castelli-Sonnabend archives and new tapes by most of the leading figures in the field – nor would you have to have read Walter Benjamin's 'The Work of Art in the Age of Mechanical Reproduction' (1936) to guess where this is headed, though familiarity with both the history and theory of mass media helps to understand how far this most easily reproducible, potentially most democratic of pictorial formats has come (that is, strayed) from its innovative, relatively open-access origins.

Of course, its recent detour into deep market waters has stripped video, like photography and most Conceptual modes of the multifariously rebellious 1960s and 1970s, of the a priori virtue of not being coveted and commodified like painting, although stubborn denial and rhetorical self-deception have meant that the argument dies hard even in the face of escalating gallery and auction prices. Nevertheless, much video is still focused on what is best done inexpensively – Disney, Pixar and Viacom be damned! – and signal examples can be had for as little as their mass-media equivalents. Peter Fischli and David Weiss's *Der Lauf der Dinge* (The Way Things Go, 1987) has been selling well for years in museum shops and in-the-know video outlets for roughly \$20. Meanwhile, like Data Bank but on a wider scale, since 2004 Julieta



Aranda and Anton Vidolke's e-flux video rental project has been establishing video library outposts in New York, Amsterdam, Berlin, Frankfurt, Seoul and Vienna, travelling archives which provide free rental .

But much more could be out there if artists and dealers recognized that a culturally and, from an financial standpoint, numerically significant constituency for video art exists, which would be willing to spend regularly at the same level for the opportunity to watch and re-watch single-channel works. Indeed, many of those works would be seen for the first time in their entirety, which is worth the sacrifice of their not always being viewed under optimum conditions. Furthermore a more dedicated, or at least an increasingly well-equipped, group is prepared to screen two- or three-channel works when needed. On the other side of the coin, growing fatigue and irritation plague much of video's captive audience in galleries, fairs and marathon exhibitions, turning possible enthusiasts into hit-and-run samplers, secret avoiders or outright enemies.

In short, the time has come for video to return to its technological roots in order to find its wider public. If it doesn't, then much of that public will eventually drift away or be sucked into the slipstream of cable, while the rest of us follow the Chinese precedent and bootleg on Broadway what is pitched to the carriage trade in Chelsea. But since I am both insatiable and overworked, I'd rather pony up the 20 bucks; so if there are any real entrepreneurial capitalists still out there among the deal-makers, your customer is calling.

Robert Storr is the first Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University.

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# e-flux

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**News:**

**e-flux video rental**  
will open September 15  
in New York City

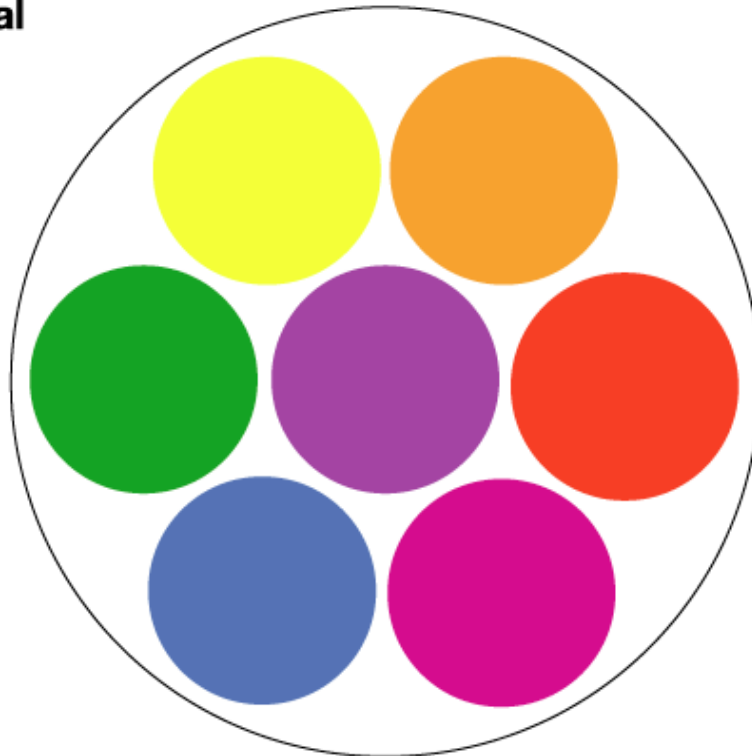
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09/09/04

**e-flux****GRAND OPENING: WEDNESDAY, SEPTEMBER 15, 12-6 PM**

## e-flux<sup>video rental</sup>

53  
ludlow street  
new york  
10002

**m-f 12:00 - 18:00**

site design

Dear Readers, Dear Friends,

e-flux has relocated to a storefront at 53 Ludlow Street, New York City. It's really nice.

On Wednesday, September 15th, we will open to public with a new project called e-flux video rental. For six months the space will be transformed into a video rental store: part screening room, part archive. Our collection, comprised solely of art film and video works, has been formed through a collaboration with a group of forty six selectors including: Fernanda Arruda, Zdenka Badovinac, Regine Basha, Pablo Leon de la Barra, Gabriel Perez-Barreiro, Daniel Birnbaum, Thomas Boutoux, Adam Budak, Mariana David, Mai Abu ElDahab, Power Ekroth, Eliu Almonte, Elena Filipovic, Lauri Firstenberg, Annie Fletcher, Gabrielle Giattino, Massimiliano Gioni, Julieta Gonzales, Francesca Grassi, Sofia Hernandez, Jens Hoffmann,



Anthony Huberman, Pierre Huyghe, Eungie Joo, Christoph Keller, Adam Klimczak, Vasif Kortun, Anders Kreuger, Fernando Llanos, Omar Lopez Chahoud, Viktor Misiano, Molly Nesbit, Hans Ulrich Obrist, November Paynter, Natasa Petresin, Karyn Riegel, Itala Schmelz, Henk Slager, Hanno Soans, Ali Subotnick, Barbara Vanderlinden, Gilbert Vicario, Florian Waldvogel and e-flux employees.

e-flux video rental is a six month project, on view through March 2005. Physically structured as any video rental shop, it will offer membership but will not entail any commercial transactions. Single channel film and video works will be continuously screened at the storefront and select titles will be available for home viewing. New arrivals monthly!

A catalogue published by Revolver (Archiv fur Aktuelle Kunst), will be available in February 2005.

Works by (list in formation):

24/7, Lucas Ajemian, Nevin Aladag, Jennifer Allora & Guillermo Calzadilla, Adriana Arenas, Vasco Araujo, Viktor Alimpiev, Paulo Almeida, Eliu Almonte, Andre Amparo, Tiong Ang, Michel Auder, Assume Vivid Astro Focus, Miriam Backstrom, Lucas Bambozzi, Edson Barrus, Sarah Bennington, Roberto Berliner, Colectivo Bijari, Mike Bouchet, Frank Boue, Andrea Bowers, Eriks Bozis, Ulla von Brandenburg, John Cage, Mircea Cantor, Domenico Capello, Carolina Caycedo, Alejandro Cesarco, Paul Chan, Marcos Chaves, Loulou Cherinet, Olga Chernishova, Heman Chong, Coliseum, Alexander Costello, Roberto Cuoghi, Heavy Industries, Hubert Czerepok, Independent State, Jeremy Deller, Angela Detanico y Rafael Lain, Trisha Donnelly, Melissa Dubbin / Aaron Davidson, Ivan Edeza, Hector Falcon, Jeanne Faust, Jakup Ferri, Alicia Framis, Dara Friedman, Rene Gabri, Galeria Chilena, Gilbert & George, Jeremie Gindre, Andrea Geyer, Piero Golia, Loris Greaud, Natascha Sadr Haghighian, Driton Hajredini, Sharon Hayes, Rita Hernandez, Daniel Herskowitz, Shere Hite, Enrique Jezik, Tom Johnson, Spike Jonze / Rick Howard / Ty Evans / Vory Weincheque, Michael Joo, Ilya Kabakov, Tellervo Kalleinen, Leopold Kessler, Korpys/Loffler, Tim Lee, Mark Leckey, Jesse Lerner, Erik van Liesthout, Daniel Lima, Fernando Llanos, Dora Longo Bahia, Polonca Lovsin, Maria Lusitano, Teresa Margolles, Christopher Maner, Marepe, Marssares, Gordon Matta Clark, Jonas Mekas, John Menick, Ohad Meromi, Simone Michellin, Sarah Minter, Melvin Motti, Argentino Neto, Filip Noterdaeme, Tuan Nguyen, Love Nordberg, Annee Olofsson, Yoko Ono, The Otolith Group, Jenny Perlin, Diego Perrone, Alessandro Pessoli, John Pilson, Steven Pippin, Michelangelo Pistoletto, Shannon Plumb, Linda Post, Arturas Raila, Egle Rakauskaite, Nick Relph / Oliver Payne, Guy Richards-Smit, Aida Ruilova, Alfredo Salom\*n, Corinna Schnitt, Ene-liis Semper, Wael Shawky, Taro Shinoda, Silverio, Michael Smith, Robert Smithson, Aaron Steffes, Hito Steyerl, A.L. Steiner, Tetine (Bruno Verner & Eliete Mejorado), Rirkrit Tiravanija, Jaan Toomik, Kerry Tribe, Manuela Viera Gallo, Jenny Vogel, Lawrence Weiner, Suara Welitoff, Jordan Wolfson, Erwin Wurm, Olivier Zabat, Akram Zaatari, Darius Ziura and others.

e-flux video rental is organized by Anton Vidokle and Julieta Aranda

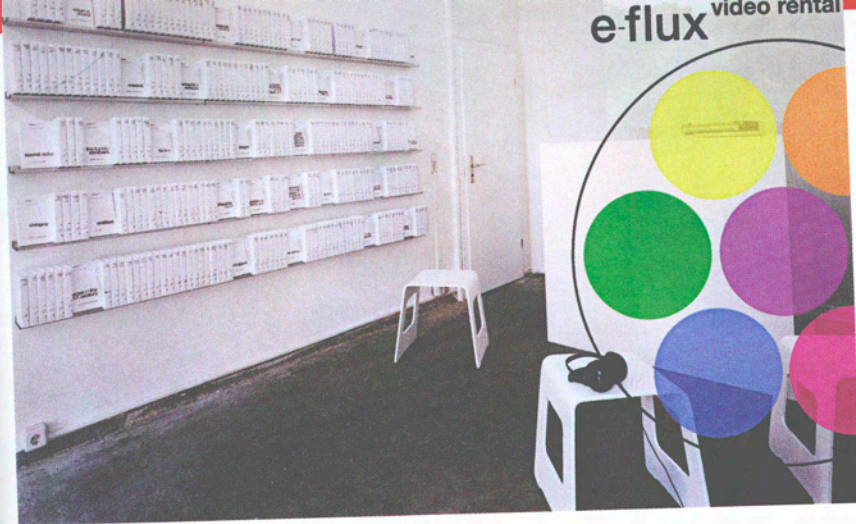
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Ein kleines Museum der Medienkunst: Blick in die Berliner Filiale der Videothek von e-flux, wo Besucher Künstlervideos kostenlos ausleihen können

## Videokunst fürs Wohnzimmer

**Projekt:** Berliner e-flux-Videothek bietet 500 Kassetten

**M**ag die Kunstgattung Video auch längst so anerkannt sein wie Malerei und Skulptur – ihre Nachteile im Ausstellungsbetrieb sind nicht zu leugnen. Zum einen haben Videos meist auch eine Tonspur, mit der sie andere Werke stören, zum anderen bringen es nur wenige Besucher einer Videoschau fertig, eine Arbeit nach der anderen komplett anzusehen, bevor Neugier oder Zeitmangel sie weiter treiben.

Umso erfreulicher ist die Gelegenheit, Künstlervideos in aller Ruhe zu Hause zu studieren. Bis zum September bietet der in-

ternationale Kunstinformationsdienst e-flux im Projektraum der Berliner Kunst-Werke rund 500 Kassetten zur kostenlosen Ausleihe an; außerdem werden ab Mai ausgewählte Arbeiten auf einer Leinwand im Hof gezeigt. Weitere e-flux-Videotheken gibt es derzeit in Amsterdam (Manifesta Foundation) und Miami (The Moore Space).

Zusammengestellt haben das Programm mehr als 50 Kuratoren aus aller Welt, die auch weiterhin Vorschläge für Neuzugänge machen. Auf der Künstlerliste finden sich internationale Stars wie Doug Aitken,

Gilbert & George und Santiago Sierra neben weniger Bekannten von Lucas Ajemian bis Igor Zuppe. Wer will, kann bei seiner Wahl aus den einheitlich weiß verpackten Bändern um Beratung bitten. Doch viele Besucher greifen auch auf gut Glück ins Regal und lassen sich überraschen. Zehn Tage nach der Eröffnung im März hatten sich bereits 120 Nutzer eingetragen.

**BORIS HOHMEYER**

**Adresse:** Auguststraße 69, 10117 Berlin, Tel. (0 30) 24 45 10.  
**Internet:** [www.e-flux.com](http://www.e-flux.com)

## Neues suchen

**Festival:** Künstler bei den Kurzfilmtagen Oberhausen

**D**ie 51. Internationalen Kurzfilmtage in Oberhausen (5. bis 10. Mai) stehen im Zeichen der Annäherung von bildender



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## "E-Flux Video Rental"

Galerie: Portikus im Leinwandhaus

Künstler: Vidokle, Anton  
Aranda, Julieta

Zeit: 04.09.2005 - 30.09.2005

### Ausstellungs-Informationen

Portikus freut sich, den E-flux Video-Verleih (EVR) präsentieren zu können, ein Projekt von Anton Vidokle und Julieta Aranda, das aus einem kostenlosen Video-Verleih, einem öffentlich zugänglichen Projektionsraum und einem Archiv besteht. Die Sammlung von Videos wurde in Zusammenarbeit mit einer großen Gruppe internationaler Kuratorinnen und Kuratoren ausgewählt und setzt sich aus mehr als 550 Arbeiten im Medium Film und –Video zusammen, die von der Öffentlichkeit gebührenfrei für den Heimgebrauch ausgeliehen werden können.

EVR begann seinen Betrieb vor einem Jahr in einem kleinen Laden an der Lower East Side in New York, der internationalen Zentrale der Electronic Flux Corporation. Seitdem ist EVR an Orte wie Berlin, Amsterdam oder Miami gereist und wird demnächst unter anderem in Seoul und Wien entstehen. Für jeden seiner neuen Orte vergrößert EVR die eigenen Bestände, indem gemeinsam mit der gastgebenden Institution ortsansässige Kuratorinnen und Kuratoren jeweils um eine Auswahl von Arbeiten gebeten werden, die in die Sammlung aufgenommen werden. Ausserdem findet fortlaufend an allen E-flux – Niederlassungen ein gesondertes Programm von Gesprächen und Filmvorführungen statt.

Die Eröffnung des Frankfurter E-flux-Verleihs im Portikus wird begleitet von der Präsentation des neu im Revolver-Verlag erscheinenden EVR-Katalogs, der Essays von Julieta Aranda, Jens Hoffmann, Brian Sholis und Anton Vidokle enthält. Das Buch, inspiriert von Experimenten des ‚Expanded Cinema‘, versteht sich als Erweiterung oder Übersetzung des Projekts in den Bereich von Text. Der EVR-Katalog kann beim Revolver-Verlag bestellt werden unter: <http://www.revolver-books.de>



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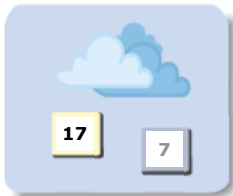
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Printausgabe vom 17.09.2005

## Selbstbedienung rund um die Uhr

Von Christian Huther



### Der Frankfurter Portikus bietet noch bis 30. September eine Videothek mit rund 550 internationalen Künstlerfilmen.

Das hat sich wohl jeder Kunstfreund schon einmal gewünscht: Nicht von Filmraum zu Filmraum in einer Ausstellung zu hetzen, sondern in aller Ruhe selbst die Videos auszuwählen, sie anzuschauen oder sie eben auch zu stoppen. Und das im Museum oder gar zu Hause. Möglich macht das die neue Ausstellung im Frankfurter Portikus am Weckmarkt. Zu Gast ist der «E-flux Video-Verleih» (EVR) aus New York, ein noch relativ junges Projekt von Anton Vidokle und Julieta Aranda. Seit einem Jahr betreiben die beiden eine Videothek mit inzwischen 550 Filmen von 300 internationalen Künstlern.



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Oft reisen Vidokle und Aranda mit ihrer Filmauswahl und lassen Kuratoren am Gastspielort neue Videos aussuchen, etwa in Berlin, Amsterdam und Miami. So wächst das Projekt ständig. In Frankfurt bietet der Portikus gleich drei verschiedene Auswahlmöglichkeiten. Auf einer großen Leinwand laufen Filme, die von einer Mitarbeiterin ausgesucht werden. Daneben ist ein Fernseher mit Videorekorder zur Selbstbedienung. So kann man zwischen vorgegebenem Programm und eigener Auswahl pendeln. Die reizvollste aber ist die dritte Möglichkeit, kostenlos zwei Videos für zwei Tage zu entleihen.

Die gesamte Spieldauer aller Videos beträgt nämlich fast 202 Stunden. Das ist selbst für eingefleischte Filmfans während der normalen Öffnungszeiten und der knappen Ausstellungsdauer nicht zu schaffen. Aber für kleine Appetithappen dürfte immer etwas Zeit sein: John Bocks knapp fünfminütiges Video handelt von einem Boxer, der gegen einen imaginären Gegner kämpft. Der Boxer, oder besser Clown, hat sein Gesicht so schrill bemalt wie einst der Rockstar Alice Cooper, der auch dem Film seinen Namen und seine Musik leiht. Dagegen entpuppt sich Peter

## TOP-THEMA

### Merkel will nicht auf Kanzleramt verzichten

**Dresden** (dpa) Die CDU-Vorsitzende Angela Merkel will mögliche Aufforderungen von Bundeskanzler Gerhard Schröder (SPD) ignorieren, für eine große Koalition gemeinsam auf die Regierungsführung zu verzichten. Auf eine entsprechende Frage sagte Merkel der «Sächsischen Zeitung» (Freitag): «Es gibt zwei Regeln.

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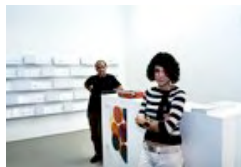
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## Zwei Nächte mit Caligula

**Kunst für zu Hause: Das Projekt "E-flux video rental" verleiht Künstlervideos im Frankfurter Portikus**

VON SANDRA DANICKE

Hat man sich das nicht schon immer gewünscht? Dass man die Exponate einer Ausstellung zeitgenössischer Kunst mal für ein, zwei Tage mit nach Hause nehmen kann, um dort in Ruhe zu überlegen, was das eigentlich soll? Dass man die Kunst ausleihen kann, weil man sich im Ausstellungsraum vielleicht eingeschüchtert fühlt oder gar nicht die Zeit hat, sich eingehender mit den Werken zu beschäftigen?



Das Projekt E-flux im Portikus (FR)

E-flux machen das jetzt so. Im Portikus in Frankfurt haben E-flux, ein Projekt von Anton Vidokle und Julieta Aranda, jetzt eine Videothek eingerichtet, deren Mitgliedschaft gar nichts kostet. Jedes Mitglied kann sich Künstlerfilme auf Video ausleihen, immer nur zwei Stück auf einmal für längstens zwei Nächte. Die Auswahl umfasst circa 300 Künstler, ausgesucht wurden die insgesamt 550 Filme von einer großen Gruppe internationaler Kuratoren. Wer nicht ganz sicher ist, was sich etwa hinter *caligola* von Alessandro Pessoli verbirgt, kann im Katalog nachlesen, dass darin Tiere, Menschen und Gewaltszenen vorkommen - als animierte Tintenzeichnungen und Aquarelle. Außerdem erfährt man, dass der Film zehn Minuten dauert, von 1999 bis 2002 stammt und von Francesca Grassi ausgewählt wurde.

### Ein Video über falsche Zähne

Oder beispielsweise *false teeth* von Bjargey Ólafsdóttir. "Nachdem sie am Morgen aufgewacht ist, betrachtet eine Frau Bilder von kiefernorthopädischen Behandlungen. Später kämpft sie mit ihrem Liebhaber, der sie beschuldigt, sich ausschließlich für Zahnheilkunde zu interessieren. Sie tötet ihn. Später erfahren wir, dass sie nach Südamerika geflohen ist und eine reiche und berühmte Zahnärztin wurde." Soweit die Beschreibung. Der Film dauert drei Minuten, 45 Sekunden, stammt von 1998 und wurde von Natasa Petresin ausgewählt.

So kurze Filme kann man aber durchaus auch vor Ort angucken. Außer einem Projektionsraum, in dem alle Filme während des Ausstellungszeitraums einmal laufen, gibt es auch einen Fernseher mit Videorekorder, den man selbst bedienen darf. Dass die Filme als Videos statt der zeitgemäßen DVDs angeboten werden, erklärt Julieta Aranda damit, dass man sich eher mit einer Bibliothek verwandt fühle, die Fotokopien zur Verfügung stelle, als eine, die ledergebundene Schmuckexemplare führe. Auch die Rechte seien bei diesem Format kein Problem.

E-flux (electronic flux corporation) kommen übrigens aus New York. Genauer gesagt, ist E-flux ursprünglich ein Informationsbüro für zeitgenössische Kunstinstitutionen, das sich der weltweiten Verbreitung von Kunst-Informationen per E-mail widmet. Gegründet 1999, haben E-flux mittlerweile nach eigenen Angaben 33 000 Leser. Dazu zählen weltberühmte Museen wie das MoMA in New York oder das Kölner Museum Ludwig, Kunstmesse wie die Art Basel oder auch Kunstmagazine wie *Artforum* oder *Parkett*. Hinzu kommen Kuratoren, Kunstkritiker, Künstler und Sammler.

## Feuilleton

### Letzte Meldungen

**22:58** - Opfer des Seilbahnunglücks kamen aus dem Schwarzwald

**22:52** - Bamberger Basketballer wegen schwerer Körperverletzung verurteilt

**22:49** - Bush erklärt in acht weiteren Bundesstaaten den Notstand

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### 60 Jahre Frankfurter Rundschau



Vor 60 Jahren erschien die FR zum ersten Mal - als erste Zeitung in der US-kontrollierten Zone und als zweite Nachkriegszeitung überhaupt. **Die Beilage.** Mit Bildergalerien. **60 Jahre Frankfurter Rundschau**

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### 60 Jahre Atombombe



Am 6. August 1945 bombardierte die US-Armee die Stadt Hiroshima. Den folgenden Kalten Krieg mit seiner angedrohten wechselseitigen Vernichtung hat die Menschheit überlebt - doch neue Gefahren drohen durch die Proliferation nuklearer Technik.

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Vor einem Jahren, so erzählt Julieta Aranda, habe man Lust bekommen, aus diesem virtuellen Büro ein reales zu machen. Seither residieren E-flux als "E-flux video rental" (EVR) in einem winzigen Laden in Chinatown.

### Alle Filme der Welt im Verleih

Inzwischen ist EVR an Orte wie Berlin, Amsterdam oder Miami gereist und wird demnächst in Seoul und Wien einen temporären Verleih eröffnen. An jedem dieser Orte vergrößern sich die Bestände des EVRs, indem gemeinsam mit der gastgebenden Institution ortsansässige Kuratoren um eine Auswahl von Arbeiten gebeten werden, die dann in die Sammlung integriert werden. In Frankfurt kamen zum Beispiel Filme der Künstlerin Kerstin Czelmeke dazu. "Wenn das Projekt für immer dauert, dann haben wir irgendwann alle Videos, die es gibt", sagt Aranda und freut sich.

**Portikus im Leinwandhaus**, Frankfurt, Weckmarkt 17: bis 30. September, Eröffnung am heutigen Samstag um 20 Uhr. Di.-So. 11-18 Uhr, Mi. 11-20 Uhr.

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**Extra:** Galerien zu den Vätern der Bombe und Hiroshima.

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Friedls ruhiger Zeichentrickfilm mit vorbeiziehenden Wolken am Himmel nach der angegebenen Laufzeit von vier Minuten und elf Sekunden als Endlosband – und damit als Meditationsoase für gehetzte Menschen.

Aber die Auswahl an internationalen Künstlervideos bietet noch viel mehr, etwa Teresa Margolles' makabre Lust an Leichen oder Ilya Kabakovs munteres Gebrabbel beim Bau eines Raumes. Schließlich geht es für Videofreaks und Nachtmenschen am 29. September, dem vorletzten Ausstellungstag, richtig rund. Von 18 Uhr an laufen 24 Stunden lang Videos, Kuratoren erklären ihre Filmauswahl und einige Künstler berichten über ihre Arbeiten.

Portikus im Leinwandhaus, Weckmarkt 17, Telefon (0 69) 21 99 87 59.

Bis 30. September. Geöffnet dienstags bis sonntags 11–18 Uhr, mittwochs bis

20 Uhr. Eintritt frei. Katalog: 5,83 Euro. Internet <http://www.portikus.de>

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- Was, wann wo – hier gezielt suchen
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#### Das Projekt E-flux im Portikus



Sonst können die New Yorker sich Videokunst getrost mit nach Hause nehmen, jetzt sind Anton Vidokle und Julieta Aranda mit ihrem Projekt E-flux in den Portikus gekommen.  
(FR)

📧 BILD VERSENDEN

## Feuilleton

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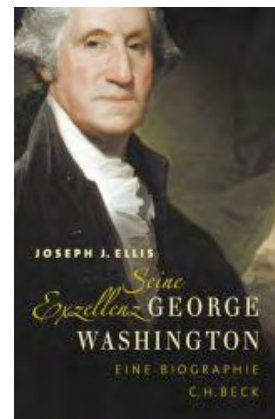
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## EXHIBITION 136

## E-FLUX VIDEO-RENTAL

09/04/05 - 09/30/05

Portikus is pleased to present e-flux video rental (EVR), a project by Anton Vidokle and Julieta Aranda comprised of a free video rental store, a public screening room, and an archive. Its collection, selected in collaboration with a large group of international curators, consists of more than 550 art films and video works, and is available to the public for home viewing free of charge.

EVR started a year ago in a small storefront on the Lower East Side in New York - the international headquarters of the Electronic Flux Corporation. Since then it has travelled to venues in Berlin, Amsterdam, Miami, and will soon appear in Seoul and Vienna amongst other locations. For each of its new locations, EVR expands its inventory to include new selections by local curators invited jointly with the hosting institutions. A program of talks and special screenings will continue at all branches. The opening of the Frankfurt branch at Portikus will be accompanied by a book launch of EVR catalogue, published by Revolver Press, with essays by Julieta Aranda, Jens Hoffmann, Brian Sholis and Anton Vidokle. The book, inspired by the experiments of the expanded cinema, functions as a further extension or a translation of the project into the realm of text. EVR catalogue can be ordered through Revolver <http://www.revolver-books.de>

The installation of EVR at Portikus will include a screening room at which every work in EVR inventory (total duration approximately 201 hrs 34 min) will be screened throughout the duration of the show, keeping the space open 24 hours on some days. For schedule and program details contact: [info@portikus.de](mailto:info@portikus.de)

The film and video works were selected by (listing





to be completed):

Eliu Almonte, Fernanda Arruda, Regine Basha, Katrin Becker, Ariane Beyn, Daniel Birnbaum, Adam Budak, Luca Cerizza, Mariana David, Catherine David, Power Ekroth, Mai Abu Eldahab, Hedwig Fijen, Elena Filipovic, Lauri Firstenberg, Susanne Gaensheimer, Gabrielle Giattino, Massimiliano Gionni, Julieta González, Francesca Grassi, Jörg Heiser, Arne Hendriks, Sofia Hernandez, Jens Hoffmann, Anthony Huberman, Pierre Huyghe, Eungie Joo, Christoph Keller, Adam Klimczak, Anders Krueger, Pablo Leon de la Barra, Fernando Llanos, Omar Lopez-Chahoud, Jaroslaw Lubiak, Raimundas Malasauskas, Franco Marinotti, Viktor Misiano, Molly Nesbit, Hans Ulrich Obrist, November Paynter, Gabriel Perez Barreiro, Natasa Petresin, Alia Rayyan, Karyn Riegel, David Rych, Itala Schmeltz, Stefanie Schulte Strathaus, Henk Slager, Ali Subotnik, Gilbert Vicario, Florian Waldvogel, Nathalie Zonnenberg

E-flux video rental contains works by the following artists (listing to be completed):

24/7 tv, a-clip, doug aitken, lucas ajemian, jennifer allora & guillermo calzadilla, paulo almeida, can altay, carlos amorales, andré amparo, vasco Araújo, assume vivid astro focus, michel auder, Sven Augustijnen, miriam bäckström, lucas bambozzi, edson barrus, judith barry, yael bartana, taysir batniji, thomas bayrle, sarah beddington, elisabetta benassi, kazimierz bendkowski, roberto berliner, colectivo bijari, marc bijl, johanna billing, julien jonas bismuth, alberto bitar e leonardo bitar, john bock, manon de boer, mike bouchet, frank boue, andrea bowers, osman bozkurt, ulla von brandenburg, wojciech bruszewski, martin butler, chris caccamise, mircea cantor, domenico cappello, carolina caycedo, alex cecchetti & christian frosi, alejandro cesarco, juan cespedes gch, paul chan, terry chatkupt, marcos chaves, loulou cherinet, olga chernysheva, heman chong & isabel cornaro, kerstin cmelka, joost conijn, alexander costello, alfredo b. crevenna, roberto cuoghi, federico curiel, hubert czerepok, marta deskur, angela detanico y rafael lain, sebastián díaz morales, wilson diaz, melissa dubbin & aaron s. davidson, ivan edeza, james elaine/william basinski, fouad elkoury, shahram entekhabi & mieke bal, annika eriksson, espacio la culpable, héctor falcón, matias faldbakken, jeanne faust/jorn zehe, jakup ferri, dirk fleischmann, alicia framis, jonah freeman, gabrielle fridriksdottir, anna friedel,

peter friedl, yang fudong, rene gabri, rubén galindo, andrea geyer, gilbert & george, jérémie gindre, christoph girardet, piero golia, emilio gómez muriel, francis gomila, dominique gonzales-foerster, rogelio a. gonzález, rogelio a. gonzales jr., laurent grasso, loris gréaud, christian grou & tapio snellman, eva grubinger, dmitry gutov & radek group, driton hajredini, sharon hayes, daniel herskowitz, shere hite, karl holmqvist, judith hopf & stephan geene, vlatka horvat, las indestables, christian jankowski, tom johnson, ilya kabakov, franka kaßner, leopold kessler, hassan khan, laleh khorramian, leszek knaflewski, jeroen kooijmans, korpys/löffler, katarzyna kozyra, elke krystufek, pawel kwiek, tim lee, crystobal lehyt gch, dominik lejman, jesse lerner, xavier le roy, erik van lieshout, deborah ligorio, daniel lima, petra lindholm, fernando llanos, dora longo bahia, polonca lovsin, maria lusitano, jorge macchi, joanna malinowska, marepe, teresa margolles, gilberto martinez solares, trish maud, sean paul & david dempewolf, marssares, liza may post, jonas mekas, bjørn melhus & yves netzjammer, john menick, ohad meromi, wieslaw michalak, simone michelin, christopher miner, sarah minter, aleksandra mir, viatcheslav (slava) mizin / alexander (sasha) shaburov, avi mograbi, naeem mohaiemen, Frédéric Moser & philippe schwinger, melvin moti, tova mozard, felipe mujica gch, matthias müller, juan nascimento and daniela lovera, deimantas narkevicius, argentino neto, tuan andrew nguyen, love nordberg, filip noterdaeme (homu), yoshua okon, bjargey ólafsdóttir, anneè olofsson, yoko ono, anna orlikowska, tanja ostojic & david rych, the otolith group, philippe parreno, jenny perlin, diego perrone, alessandro pessoli, michael pfrommer, john pilson, steven pippin, michelangelo pistoletto, shannon plumb, rafael portillo & manuel san fernando, linda post, dean proctor & michael laub, the atlas group/walid raad, judy radul, orit raff, anne-britt rage, arturas raila, khaled d. ramadan, robin rhode, guy richards smit, józef robakowski, douglas ross, karl ingar røys, daniel rumiancew, natascha sadr haghigian, anri sala, samir, fernando sánchez castillo, beatriz santiago muñoz, julia scher, markus schinwald, andrea schneemeier, karin schneider & nicolás guagnini and jeff preiss, meggie schneider and bin-chuen choi, corinna schnitt, solmaz shahbazi, wael shawky, taro shinoda, santiago sierra, silverio, michael smith, sean snyder, aaron steffes, a.l. steiner, hito steyerl, superflex, mathilde ter heijne, tetine,

kika thorne, rirkrit tiravanija, maciej toporowicz,  
cecilia torquato and andré amparo, kerry tribe,  
caecilia tripp, Stefanos Tsivopoulos, johanna  
unzueta gch, utopia station, mona vatamanu & florin  
tudor, mark verabioff, dmitry vilensky, joe  
villablanca gch, barbara visser, jenny vogel,  
Sharif Waked, marek wasilewski, ryszard wasko,  
douglas weathersby, clemens von wedemeyer, lawrence  
weiner, suara welitoff, aleksandra went & alicja  
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## Art Flicks

### Video thrills the gallery crowd


**THUR 4/28**

You're not going to find a copy of *Polaroid Cocaine* at a neighborhood Blockbuster, that's for sure. Michel Auder's 1993 five-minute film, a montage of images laced with cabaret music celebrating addiction to the spectacle, is the type of work rarely seen outside a museum or experimental art space, until now. "**E-flux video rental**," a project by Anton Vidokle and Julieta Aranda, featuring a free video rental store, a public screening room, and an archive consisting of more than 400 art films, has opened branches in Amsterdam, Berlin, and Miami through the summer season. The concept is to make contemporary art films accessible to a larger public. "The wealth of materials is incredible; these films are an invaluable educational resource for the community," says Silvia Karmen Cubina, director of the Moore Space (4040 NE Second Ave., Miami), where "e-flux" runs through August.

The project is based on a corporate model; organizers tapped 40 international curators to select films that showcase the spectrum of contemporary art cinema with a democratic eye on dissemination. Available titles include works by Dara Friedman, Spike Jonze, Yoko Ono, and Rirkrit Tiravanija. Register at the video counter and you can check out two tapes without plunking down a credit card or worrying about late fees. The gallery hours are 10:00 to 5:00 Wednesday through Saturday. Call 305-438-1163, or visit [www.themoorespace.org](http://www.themoorespace.org). --Carlos Suarez de Jesus

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**From:** Edu-News <edu-news@mail.e-flux.com>  
**Subject:** A H / M O D A Columbia University: Friday, December 9th, Special Lecture on self organization and artist-run initiatives.  
**Date:** December 8, 2005 5:26:02 PM EST  
**To:** julieta@e-flux.com  
**Reply-To:** Edu-News <edu-news@mail.e-flux.com>

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edu-news

12/08/05

e-flux



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This Friday, December 9th  
Art History / Modern Art Critical and Curatorial Studies

Special lecture:  
e-flux: artist-run information agency and experimental project space

Julieta Aranda and Anton Vidokle  
Artists-in-residence at e-flux.  
Speak on self organization and artist-run initiatives.

Friday 2:30 - 4:00 pm  
December 9th  
612 Schermerhorn Hall,  
Columbia University (Broadway and 116 street)

e-flux (electronic flux corporation) is a New York-based agency dedicated to international distribution of information on contemporary visual arts via the internet. Established in January 1999, e-flux announcements of exhibitions at public venues, press releases for publications, lectures, symposia and other types of cultural events, have developed a world-wide readership among art professionals and cultural producers. At this time the readers of e-flux constitute perhaps the largest existing network of such type.

Starting in September 2004, e-flux moved into a physical space--a small storefront located on the Lower East Side in New York--and opened to public. The first project at this location--e-flux video rental, conceived by Anton Vidokle and Julieta Aranda--took the form of an apocryphal video rental store, and comprised a video archive of more than 550 single channel video works and art films, by nearly 250 international artists selected in collaboration with 46 curators. e-flux video rental has since traveled to Kunstwerke (Berlin),

Manifesta foundation (Amsterdam), Moore Space (Miami), Portikus (Frankfurt) and INSA art space (Korea). The project will continue its tour through the end of 2006.

The current project--Martha Rosler Library--transforms the space into a public library and a reading room. The Martha Rosler Library includes nearly 8,000 books from Martha Rosler's house, her studio, and her academic office in New Jersey. The Martha Rosler Library can be visited from Tuesday through Saturday, between 12 and 6 pm at 53 Ludlow Street.

e-flux has also produced online projects and published books such as: The Next Documenta Should Be Curated By An Artist; Do it; the Utopia Station poster project; and an image bank and an exhibition entitled An Image Bank for Everyday Revolutionary Life, based on the photo archive of David Alfaro Siqueiros

For more information please look at <http://www.e-flux.com>


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**Opening eerste videotheek voor verhuur van kunstenaarsvideo's**[zoek soortgelijke berichten](#) // [Printversie](#)[Scroll de pagina](#) (druk op een toets of muisknop om het scrollen te stoppen)Datum nieuwsfeit: **25-03-2005**Bron: **Ingezonden persbericht**

Ingezonden persbericht

## Eerste videotheek voor verhuur van kunstenaarsvideo's opent morgen

**Manifesta opent e-flux video rental met meer dan 450 kunstenaars video's voor gratis thuisvertoning**

AMSTERDAM, 20050324 -- **De e-flux video rental (EVR) is een initiatief van Anton Vidokle and Julieta Aranda in samenwerking met Manifesta. EVR heeft enige tijd geleden ook een filiaal geopend in Kunstwerke, Berlijn, en er komt nog een binnenkort in Miami, VS. Het project bevat een video verhuur gedeelte, een screening ruimte en een archief. De collectie kunstwerken op video is tot stand gekomen in samenwerking met een groep van internationale curatoren en bevat meer dan 450 film- en video kunstwerken. De werken zijn gratis te huur voor vertoning thuis.**

Voor de opening van dit unieke nieuwe EVR filiaal in Amsterdam zijn een aantal Nederlandse curatoren gevraagd om de collectie uit te breiden en

[www.hotel-venedig.it](http://www.hotel-venedig.it)

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kunstenaars uit te nodigen om een bijdrage te leveren. Tevens worden er gedurende de 6 maanden van opening van de e-flux video rental regelmatig speciale screenings en talks georganiseerd door Manifesta at Home.

Op de avond van de opening op 25 maart zal een speciale screening worden gehouden van werken geselecteerd door initiatiefnemers Anton Vidokle en Julieta Aranda.

Beide initiatiefnemers zijn in Nederland vanaf 24 maart en beschikbaar voor interviews. U kunt bellen met Manifesta at Home om een afspraak te maken. Voor meer informatie kunt u bellen met Hedwig Fijen: 020-6721435 of een bericht sturen aan [secretariat@manifesta.org](mailto:secretariat@manifesta.org)

Manifesta at Home is de Nederlandse thuisbasis van de Manifesta Foundation, de initiatiefnemer en co-producent van de Manifesta biennale. Manifesta 6 wordt in 2006 gehouden in de Grieks-Turkse stad Nicosia, Cyprus.

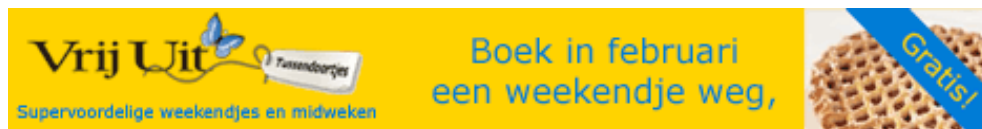
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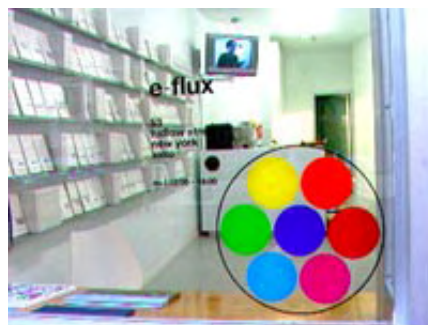
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Dit is een bericht uit het Nieuwsbank persberichtenarchief. Gegevens in dit bericht kunnen verouderd zijn. Overname is toegestaan onder **voorwaarden**. Eventueel in dit bericht vermelde (e-mail) adressen en telefoonnummers zijn uitsluitend bedoeld voor journalisten.

**Terug naar boven**





e-flux video rental storefront,  
Ludlow Street, New York City

SEE: TEXT



The idea for e-flux video rental started last summer when e-flux decided to get a physical space. And since e-flux is an artist run information buro, to launch the space with an art project seemed like the logical thing to do.

We are very interested in the role that is played by distribution and circulation within the cycle of production and consumption. Being a little skeptical and fearful of the state of the market nowadays –the transformation of cultural capital into economical capital is seamless-, and inspired by Felix Gonzalez Torres' notion of viral replication, we set out to blur the edges of the transactions, and complicate things a little bit. And since we are much more interested in these notions than on the process of selecting the participating works according to our individual taste, we decided to ask a group of 46 international curators to send us each a selection of works –now there are close to 60 participating selectors, and over 550 film and video art works.

A recent article by Jorg Heiser published in frieze presents the question of “what is to be done, for whom and how?” as a central one to the issue of circulation and its aesthetic ramifications, and as a substitute to the older and simpler “what is to be done” which proposed by Lenin in his 1902 pamphlet on how to organize the working class. At the core, e-flux video rental is an exercise in redistribution and empowerment, both for the public and the artist. We wanted to create a practical “corporate model” that could function both within the coded realm of art and art history, as well as without, in the everyday –what Alan Kaprow dubs the “blurring of art and life”.

It is important for us to explain that this project is not a philanthropic exercise, but rather a proposition for alternative transactions of cultural capital. That there is a transaction that takes place every time a member of the video rental takes out a video, aims to remind you that this is not a gift, and is not without value. To think that accessibility undermines the value of a work is to make no distinction between artwork and commodity, and that is the equation that we want to upset.

Granted, this is a little bit like Xerox copies as opposed to hardcover, leather bound book editions. They don't look / sound / feel exactly like the original experience intended by the artists, but are still better than a black and white film still or the second hand knowledge transmitted by way of mouth and magazine articles and reviews –which is sadly the way in which most film and video art circulates; a perplexing thing if one takes into account the inherent mass media quality of these artistic practices.

We have devised an arcane system similar to library cards in order to keep track of the rental process of the videos, and we like to track the geographical expansion of the project... if you can imagine a map, with marking pins or little red flags indicating the home of each and every renter, the size of the project suddenly changes, and it is not only the smallish, spare storefront location, but also every apartment where someone may have been watched, or coked to, or had dinner to or fast forward or fallen asleep to any of the participating videos.

In a sense the project resembles slightly the model of the Linux open source operating system: There are 3 editions of the project, and we encourage the hosting venues to add curators and artists to the growing list, and we co-design with them a program of screenings.... So the project will keep growing and moving and circulating and hopefully complicating things a little bit by way of cultural contamination...until its scheduled death at the end of 2006, when all the tapes will be disposed off.

Julieta Aranda and Anton Vidokle, Project Directors


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## News

2005-02-10

**Julieta Aranda (Visual Arts '06) Presents *E-flux Video Rentals***

**By Lynne Chan**

"E-flux Video Rentals" is a project organized by Julieta Aranda (MFA '06). E-Flux was originally started by Julieta Aranda and Anton Vidokle in 1999 as an online information resource ([www.e-flux.org](http://www.e-flux.org)) for local and international contemporary arts listings. Since then, it has expanded to include online projects, print, original content, and now a physical space located at 53 Ludlow Street, New York City.

Julieta's describes "E-flux Video Rental" as somewhere between a resource, an archive, and an artwork. It consists of a library of over 400 video and film artworks that have been put together with the help of forty-six different curators who were invited to submit their suggestions. All the works have been dubbed to VHS and membership and rentals are free, based on a "library card" system. Julieta's inspiration for the project came from artist Felix Gonzalez Torres' piece "Candy", and his notions about generosity and the dissemination of artwork. For Julieta, it was important that the project existed outside of the preciousness of a gallery space. The videos are accessed equally by academics, artists, people who walk in off the street, or even neighborhood teenagers who come to watch films and ask questions. On another level, she also sees "E-flux Video Rentals" in relation to the way meaning is created in film: as a sequence of images. In this case, boxes of videotapes lining the shelves at E-flux is her strategy of expanding the ways we access imagery.

"E-Flux Video Rental" is open Monday through Friday, 12-8pm at their downtown location through March. Afterwards it will travel to the Kunst-Werke in Berlin, Manifesta Foundation in Amsterdam, and The Moore Space in Miami. In addition to these accomplishments, Julieta has been recently invited to be a member of the new advisory board for Art in General, a non-profit space that focuses on emerging artists or new projects.

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## E-flux: Video for the Masses

New Carpenter Center program makes video art accessible to students

Published On Thursday, February 08, 2007 10:13 PM

By **JOSHUA J. KEARNEY**  
Crimson Staff Writer

The grand opening of E-flux Video Rental at the Carpenter Center may not provide much competition for Blockbuster, but it does afford unprecedented access to an enormous library of hard-to-obtain video art. Having traveled to Amsterdam, Seoul, and Miami, among other cities, the E-flux Video Rental (EVR) project is now making its final stop at Harvard.

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EVR is an installation of video art compiled and selected by respected curators from the world over. According to the Visual and Environmental Studies (VES) website, the program is “an intervention in the circulation and distribution of artists’ video.” It began as a way to broaden the audience for this particular medium and to make video art more accessible.

Video art developed in the 1960s and 70s as a cheap and accessible medium for artists and audiences alike. Its nature allows for broad distribution, making video art a preferable way for artists to get their work out. In more recent years, however, it has become less available to the general public and much more expensive for people to acquire, with some rentals costing more than \$75.

Purchasing the works is even more difficult—individual pieces can go for thousands of dollars a piece, according to Carrie Lambert-Beatty, Assistant Professor of Visual and Environmental Studies and of History of Art and Architecture at Harvard.

The current exhibition features more than 600 videotapes by a variety of artists, including both established and rising stars. Yoko Ono, a well-known name in both rock and video art is featured in the exhibit, as is Christian Jankowski, who is known for combining television broadcasting with his video art.

The show features material that has not been seen in previous exhibitions. In each city, local artists and professionals are invited to add pieces to the core collection of works. Two such figures contacted for the project’s Harvard debut were Alfred Guzzetti, Hooker Professor of Visual Arts at Harvard, and Boston-based artist Marilyn Arsem.

These additions ensure that the exhibit reflects local tastes to some extent. “You’re not always getting the same sort of ‘New York artists’ or artists in textbooks,” explains Lambert-Beatty.

Lambert-Beatty is one of the people responsible for bringing the EVR exhibit to the Carpenter Center. She saw the exhibit a number of years back in Miami, after hearing about its debut in New York. Shortly thereafter, she petitioned the Carpenter Center Committee to bring the project to Harvard.

“It gives people access to a collection of videotapes which they otherwise would be unable to see,” Lambert-Beatty says.

The layout of the exhibit plays off this idea in a very interesting way. The EVR exhibit, set in the Sert Gallery, appears something like your everyday movie rental store. The movies are stacked on shelves in uniform white cases with descriptions, and there are televisions and VCRs playing movies about the room. You can pick a movie and watch it there, or even check out two videos at a time for up to two days, free of charge.

The Blockbuster-esque layout presented a problem for the VES staff in charge of the project: how to get knowledgeable, interested people to staff the exhibit? Instead of hiring people unqualified or uninterested in the exhibit, the VES staff decided on an internship program, reaching out to students from Harvard, MIT, and other local colleges to publicize, maintain, and man the exhibit.

After seeing a flyer, Jose “Enzo” Camacho ’07 spoke to Lambert-Beatty, one of his professors, and applied. He is now one of eight interns working at the exhibit.

“I always had an interest in experimental art, and had a problem with the fact that video [art] was supposed to be mainstream,” said Camacho, who is also a VES concentrator.

With displays available for watching the films in the Sert Gallery, as well as a free loan

**The Harvard Crimson**

Updated: Sunday, November 13, 2005 11:26 PM

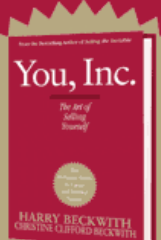
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program, EVR ambitiously aims to remedy that problem.


As Lambert-Beatty says, "It's like a video store—hands on—you get to go in and play."

—Staff writer Joshua J. Kearney can be reached at [kearney@fas.harvard.edu](mailto:kearney@fas.harvard.edu).

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## E-Flux Video Experiment Closes Up Shop

Published On Friday, April 06, 2007 12:26 AM

By **JILLIAN J. GOODMAN**  
Crimson Staff Writer

Type "da Vinci" into Google Image Search, and you get about 2,330,000 hits. "Michelangelo" yields about 650,000, and "Botticelli" about 70,000. But try "Nam June Paik"—one of the fathers of video art—and you find a measly 11,800 images, and only 50 video hits. Even with the emergence of potential resources such as YouTube, video art remains obscure for those not plugged in to the art world.

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E-Flux Video Rental, a video art exhibition in the Carpenter Center's Sert Gallery set to conclude on April 13, has tried to rectify that situation, with some measure of success.

"E-flux was an intervention that called attention to this medium that was supposed to be really cheap and easy to circulate," says Carrie Lambert-Beatty, assistant professor of Visual and Environmental Studies and of History of Art and Architecture, who spearheaded the effort to bring the exhibit to Harvard. "Artists liked it in the '70s because they weren't considered precious objects."

The project contains approximately 700 works of video art, all on VHS tapes and cataloged by title and artist name, available for free to watch in the gallery or to check out and watch at home.

Longtime collaborators Julieta Aranda and Anton Vidokle first put together the video rental project in 2004, as an artistic experiment in circulation models.

Vidokle owns the E-flux Corporation, an online information site that publicizes shows and periodicals about contemporary art. When they put together E-flux Video Rental, they were concerned less with the videos themselves than with the situation in which they were presented.

As Lambert-Beatty put it, "It's not like Netflix."

Their goal was to interact with the community around them—New York's Chinatown—by presenting high art material in a format that most people were familiar with. Therefore, they modeled their "social sculpture" on the neighborhood video rental store, and the work of art was that people could walk in, check out a video for free, and watch it in the comfort of their own homes.

One of the artists' few mandates is that the exhibit must stay for at least three months in each of its destination cities, and the host gallery must organize free public screenings. Several Harvard professors and students, as well as visitors from MIT and the New York-based magazine Bidoun have or will organize screenings.

Harvard's screening series began on March 14, with an examination of Polish videos from the 1970s and 1990s curated by History of Art and Architecture professor Ewa Lajer-Burchard, who participated in Poland's underground art scene in the 1980s before moving to the United States. When Lajer-Burchard was asked to curate her evening, she began by looking in the catalog, and was surprised to find so many Polish works.

"The show was obscure for an American audience," Lajer-Burchard says. "You look for 1970s experimental video art in Poland, and there you have it."

The exhibit collects works solicited from local artists in each host city, which explains its somewhat quirky contents. As a result of the collection's organic growth process, its contents do not reflect a "Who's Who" of the video art world. Nam June Paik, for instance, is nowhere to be found.

But in spite of the esoteric subject matter, the gallery has seen a steady flow of visitors, and Lambert-Beatty is pleased with how it has been received.

When Aranda and Vidokle first created the video rental scheme, they had no idea that it would last as long or travel as widely as it has—since the exhibit debuted on Ludlow Street in New York, it has traveled all over the world, everywhere from Seoul to the Canary Islands.

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As Lambert-Beatty prepared to bring the show to Harvard, she sought interns from Harvard and from Boston-area art schools, and wound up with nine regular interns and four subs who staff the gallery and choose videos to play throughout the day on the gallery monitor.

"The interns are the curators of that moment," intern Alexandra M. Hays '09 says. "We provide a service to the Sert Gallery, but in exchange, it's a completely invaluable learning experience for us."

Lambert-Beatty calls E-flux Video Rental a "funny anachronism" that takes video art back to its more carefree beginnings.

"It helps give the sense that there's something about the way this medium used to work that we're trying to reaccess," Lambert-Beatty says.

E-flux attempts to lower the stakes of video art, and regain the excitement of discovering new artists and sharing them with the art community. All that Aranda and Vidokle wanted to do, they say, was to get art circulating.

As Aranda puts it, "This video art could also have been Renaissance paintings."

—Staff writer Jillian J. Goodman can be reached at [jjgoodm@fas.harvard.edu](mailto:jjgoodm@fas.harvard.edu).

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# TUFTS OBSERVER

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## E-flux Provides Influx of New Video Art

April 13, 2007

by Ian McClellan

Video art is normally only considered part of the high art world and typically can only be found within the confines of museums like the Institute of Contemporary Art in downtown Boston. A couple of artists are working to change this perception, however. Anton Vidokle and Julieta Aranda created the e-flux video rental project, or EVR, to return video art to its mass distribution potential. The aim of the project, held in the Sert Gallery of Harvard University's Carpenter Center from February 8 through March 13, 2007, was to provide video art in an accessible format.

Vidokle and Aranda, two New York artists, started the e-flux video rental project out of a small storefront in New York City in 2004. The Electronic Flux Corporation, the project's sponsor, is "dedicated to world wide distribution of information for contemporary visual arts institutions via the Internet," according to the bureau's website. This goal aligned well with the intent of Vidokle and Aranda to make contemporary art more accessible and the project has seen success all over the world, from places like Korea, Germany, and Istanbul. The project provides free rentals of video art on VHS cassettes to Boston residents. With a valid identification card and proof of residency, locals are able to rent up to two videos at a time for two days. There were 143 registered renters but estimates put the actual number of renters closer to 200. According to Amy Lin, an intern at EVR and a Harvard undergrad, the project has been "successful in getting [video art] to a wider audience."

The current library is a result of all the past shows, as well as the input of the current curator at Harvard University. The range of videos is varied and features works such as "Casual Shopper" by local artist Judith Berry, who is affiliated with MIT, as well as international sensations like Gilbert and George's "Do it TV." The selection includes many more artists from around the world, and names and works are added and removed as the show moves from city to city.

EVR also provided screenings to make the works more accessible to the public. Different groups, professors, and even students came and submitted lists of videos to be shown. The screenings were free and open to everyone. I attended the screening hosted by iKatun, an artist-run, not-for-profit organization that works to increase political engagement through different types of contemporary art. The selection was based on works that directly address the audience as well as the appeal of spectacle. The films ranged from a two-minute clip to a thirty-minute video and drew from a wide variety of artists, backgrounds, and time periods. The selection was well balanced and provided a good start for new viewers of video art. The screening fell short of its intended goal of addressing the issue of spectacle, however. The film "How do you say..." was a painful thirty minutes of black background with white text being read out loud by a rambling, sometimes lyrical voice. The artist's thoughts covered a variety of uncomfortable topics from the war in Iraq to child abuse. The text and voiceover did a good job of posing the question about how we go about addressing the more uncomfortable issues in society but were not interesting enough artistically to make the video engaging. This was the longest video out of the selection and overshadowed the other, better videos selected.

While the venue was a great set up and facilitated discussions, I am not sure the exhibit met the ideals it was designed to achieve. The screening room was the perfect size for the audience and a lively debate ensued after the selection was over. The EVR exhibit was limiting, however, because rather than taking videos out of the institutional setting, it merely set up another institution. The cassettes weren't reproduced and the exhibits only lasted for a limited time, rather than being permanent installations. With all the mediums available now like YouTube and other video

sharing sites, as well as online distribution of videos, there is almost limitless potential for making these videos available to the public.

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## Video Art in Flux Alexander Fabry

On the television screen, out of the grey pre-dawn static, black and white grains coalesce into stable forms. White sheets are spread on the ground, wares deposited, and the market-day commences. In flipbook-like stop motion, crowds and channels of people flow and merge like sand through the neck of a glass, telling off the minutes of the day, accompanied by an unceasing pattern of mechanical clatters - clickety-click clickety-click clickety-click - like an invisible, tireless typewriter. But the movements of the picture are uneven, the cuts jerky, and the video edited to follow exactly the ticking rhythm. This is the Polish artist Józef Robakowski's 1970 video "The Market," ( 4:21 ), and as it progresses, the swarm increases to fill the screen entirely as its movements are tied to the modulations of the accompaniment. Now a hammered dactyl, then troche, then the original quartus paeon, that Morse-coded "V" which starts off Beethoven's Fifth Symphony. As night falls, individuals become abstract grains again, fading into a jittery void. When the end comes it is startling for its abruptness, as if the hypnotically patterned video had run into a wall of blankness and silence.

I am watching this video in the third floor of the Carpenter Center for the Visual Arts as part of the E-flux Video Rental (EVR), a project by Anton Vidokle and Julieta Aranda, showing at Harvard from February 8 to April 13. Vidokle and Aranda are both artists and together run E-flux, or the Electronic Flux Corporation, an influential online newsletter and information bureau for the art world. EVR is an installation piece with a library of over 600 video works, an artistic version of your corner video rental shop. It lies behind an imposingly heavy door in the Sert Gallery: a small room lined with rows of video cassettes, each cased in a uniformly designed white jacket, nestled on understated aluminum shelves just an inch narrower than width of the tapes. Videos can be checked out for two days with a free membership or watched in the Carpenter Center . The project started in New York in 2004, out of a



small storefront on Ludlow Street in Chinatown , and has since traveled widely, from Miami to Berlin to Seoul , among others. The project grows with every new installation as local artists are invited to contribute work. The Carpenter Center is the EVR's last stop.

When you first come to EVR, you must apply for a membership. All that means is showing an ID and getting a rental card, which is carefully typed out on a three by five index card on a sleek, bright-red typewriter, each characterized lever striking with beautiful, obsolete, precision. Each cassette box also has an index card in it, and the renter's name is typed in when it is taken out, crossed off in pencil when returned. One of the most popular titles is "An artist who cannot speak English is not an artist," (2003, 5:00 ) by the Kosovan artist Jakup Ferri, and its index card is half full of typed names. Ferri, young and ingenuous, delivers a long monologue to the camera in what tries to be English, is almost English, but is not English. He tries to communicate, but though the words sound familiar they become fractured and devolve into gibberish, the granules of sound jittering into a patterned nonsense reminiscent of Robakowski's work.

Even though the medium is less than half a century old, the precise origins of video art are as garbled and difficult to pin down as Ferri's attempt at communication. The sanctified father of video art is Nam June Paik, a South Korean who studied music in Japan and Germany before moving to New York . Paik, who died last year, was inspired by John Cage and closely aligned with Fluxus and the associated reexamination of cultural standards, began by experimenting with televisions as sculptural objects (essentially bricks which showed pictures) to using television as intermediary for video. Paik's work moved from abstract images created by magnetic distortion of cathode rays to creating short videos with the Sony Portapak, introduced in 1967 as the first portable video camera. Though the Portapak was not available until two years later, it is still said that one October afternoon in 1965, Paik, having just purchased a new Portapak, was stuck in traffic caused by the pope's visit and decided to shoot tape from out the cab's window. Later, he showed it to some friends at a Greenwich village cafe. This was not the *caméra-stylo* or the *cinéma-vérité* of the handheld, jump-cut, French new wave, nor was the camera used as an artist's brush. Rather, video became a medium in its own right. Now, however, the video camera is on the verge of obsolescence. Using the moving image in art didn't start with Paik—the Dadas and Surrealists were known for their use of experimental film decades before—and of course won't end with the decline of VHS, but the E-flux video project showcases a particular analog medium in peculiar tension with its own imminent demise. Soon, videocassettes will seem as anachronistic as Edison 's wax cylinders.

I spoke by telephone with Vidokle and Aranda, who are both now based in Berlin , about video art and EVR. The vagaries of international calls made each session seem as if we were on opposite ends of a long,

empty hall, the voices sounding clear but distant and slightly echoed.

**Harvard Advocate** : Often video art is seen essentially as an installation piece in a museum or gallery devoted to projecting the video. Though the viewing process here is entirely different, your project is also an installation. What sort of aesthetic choices guided the look of the project?

**Julieta Aranda** : I like more to talk about it as a sculpture, and it is a very conscious choice of words. I am thinking in terms of spatial sculpture, the materials for the sculpture itself are the videotapes. The materials are quite abstract: it's the tapes. Of course there are conscious aesthetic choices. There is the typewriter, this cumbersome thing, there is this video player, there is the design elements, but I do not think that they by themselves make the work. For me it is the situation. What I am thinking about sculpting is a sense of circulation, a sense of fallibility, this idea of dispersion.

...

**Anton Vidokle** : Well, yes, but this is not an installation in sense of some kind of aesthetics, it's more of a very pragmatic, very practical solution. The piece is very open in the sense that people are allowed to take artworks home, you know watch them in their own sort of environment. So there's a lot of openness to the project. And to make that possible you have to have a kind of structure. That's what the installation, the specific visual choices are about, trying to deal with the fact that people are taking parts of this exhibition home every day, so it is basically disappearing in front of you, and there is a need to kind of maintain a of form within that. So this is a paradoxical thing, on the one hand we are trying to create a very open way of distribution and circulation for the works, but on the other hand to keep this as a coherent project, to keep this together for a long period of time like three years, it requires a certain kind of a very specific look, and certain kind of a very specific installation.

...

**HA** : In a way, you are turning the paradigm of artistic consumption on its head. This project moves the viewing frame from the public sphere to the private sphere. How do you think this changes the viewer's experience of the art?

**JA** : That I think that is for the viewer to answer, I cannot answer for the viewer. I can only answer in a very pragmatic way only, which is

to say it is probably good in the sense that a lot of times people don't have the time to sit through a lot of these, so by being able to take it home they may find the time to sit through a 45 minute video. But that is a pragmatic answer. Maybe there is a relationship of intimacy. For me in a way it is something very nice to think that when somebody is taking one of those videos home, whether they find it so dreadful and boring that they fall asleep to it, or they are cooking as it plays in the background, the project itself is moving to that location. It not only operates in this small confined space where it happens to be at the time, but it actually moves much more in a community.

...

**AV :** Public/private is such a complex distinction. The history of video art is quite amazing, it starts with very, very utopian aspirations, but what really attracted artists to this medium was that there is no medium, that it could circulate throughout society, that there would always be multiple copies of works. That is video by definition—you know television—it is in every home, there is no authentic original of it. Its really kind of strange that at the time it wasn't really, and I'm talking about late 60s early 70s when the cultural community was interested in big international shows, video was not really accepted as a medium. It wasn't perceived to be art. It was corrupted by television, by media, by all of that. So paradoxically now, when this changes, video becomes a very respected genre, as respected as sculpture, painting or installation, and the very center of this medium, which is its multiplicity, its circulation, stops because artists produce it only in very small editions, maybe three four copies of a specific video work which nobody really has access to besides collectors, galleries, and major, major shows. So when we ran the project in New York, for the public, it was actually people who took video classes at universities or art schools because they are trying to learn video and they have very little access to the materials since films and videos are so restricted.

...

**HA :** How does the participatory aspect of the project impact this idea of circulation?

**JA :** We are not asking people to do anything for us, we are not asking people to do anything that we would be aware of. Now, for all I know people could take the video tapes home and use them to prop a table rather than put them on the VCR. It's really something that for me has a lot to do with circulation. I guess in a sense it touches on consumption, but it is one step before, circulation is always this untangible enabler between production and consumption. So, if you want to stop the process before it becomes consumption and display the circulation as an aesthetic act, that is where I would want to position this work.



...

**HA :** This is a “video rental” and not a “video library.” At the same time, there is a high degree of pedagogical benefit from showing videos that would otherwise be entirely unavailable. Does this distinction get at an element of commercialization?

**JA :** I don't like to think about positioning myself against the market or a commercial thing. It is in the back of our heads, but it is not one of the main things that propelled the project. The name video rental is really coming from the fact that video stores are always called video rental stores. It is not about creating a resource or educating people, it is about playing with circulation. Something that was very interesting for us, and for me personally, was to think of this not to think of this as an existing archive, but to create an archive that has the potential for being open, that does not become a system of exclusion, that actually is system of circulation. I like to think in terms of Jorge Louis Borges, the idea that if the video rental would continue for another 3,000 years, everything in the world that has ever been produced would enter that. Something that is very interesting for me is to make an open archive.

...

**VA :** Somebody in Europe tried to rename the project the Videotheque and we weren't happy with that because we wanted to use a very specific term. This is very subjective, it addresses first and foremost our interests as artists, and sometimes it's very lucky that it also corresponds with the interest of the public, the audience, the community, and then everybody is happy and it is a wonderful situation, but the impulse to start a new project, for me it comes a very selfish place of my personal interests, my personal thoughts, not as a kind of service for the benefit of a community or a society or anything like that. I don't think that self-interest is always in contrast to social interest. Quite often, they do correspond. It is very useful for a lot of people who are interested in video art, for people to see things that otherwise would take an impossible amount of time of traveling over the world to see.

...

**HA :** How does this project relate to YouTube and modern online culture?

**JA :** When we started this thing, YouTube did not exist yet. I see YouTube as more akin to bloopers, bloopers, how do you call those things? More like “Comedy in America ,” than anything that is seriously arts related. I would like to think that this is an archive of video art of a

certain quality. I don't want to see a video of, I don't know, my neighbor's child's fifth birthday.

...

**HA :** It seems that the active incorporation of the viewer plays a large part in the project.

**AV :** That's one of the things that's very important to me, and maybe because E-flux started on the internet, and the time when we started there was always the question of interactivity and it was a very banal conversation about interactivity. Like clicking on the mouse or something, that maybe somehow really affected this desire to make cultural projects that involves the audience in a way that exhibitions don't. Online you have a simplified, a reduced version of reality. What you see on the screen is not what the screen represents. There is a graphic interface which is by definition not the real thing, so it's quite tricky. It's beyond photography, beyond more objective genres where you are actually looking at physical particles of light heating the diaphragm of the camera, so there is a kind of recorded sexuality to it. But that's not quite the problem. The problem is with this genre, people start talking about cyber art, like trying to absorb those new artistic forms, and it's already called Duscampian, it is already interdisciplinary, with all sorts of mediums. Nobody is only a sculptor. They also work maybe with video and also with photography, and probably do performance as well.

...

**HA :** How are you planning to end this project? Already, VHS is becoming an obsolete technology. Also, why did you choose VHS as a format and not DVD?

**JA :** It is difficult to end it. It has this problem that the moment we end it, the archive becomes closed. I like its potential as an eternal project, but I would not want to do that. It is very interesting to witness the end of a technology. For VHS, there is the sound, of the fast forward, the rewind, all those things, that for me is embedded on the situation which I am appropriating. A lot of the work we are showing has been lent by an artist, but it also has commercial value. Not only is it interesting for me personally to play with a dying technology, and to watch it die as the product moves along, but also, that's on the one hand, on the other hand, we want to be able to let people take the videos home without affecting the commercial value of the piece. I would not want to think that by letting these videos out, I am potentially making an artist lose money, because most artists don't make much money. We tried to take into consideration how uneasy an artist would be about people taking their work home. To have their work floating around and whatnot, so we

gave them the choice to have their work play at the space and not be taken out. Only one person decided to have his work play only at the space and not be taken home, and eventually he changed his mind as well.

...

**AV :** When we started, a lot of people still had VHS players, so the technology that we use makes this project possible. There are a couple of reasons why we use VHS. One of them is practical, you know the worry of the artists who actually gave us the work, that the work can circulate so freely brings up all sorts of copyright issues. We were able to deal with this by suggesting a VHS format. When you copy a VHS you lose resolution each time, so copyright issues are just not an issue at all. But what has happened was just in the last couple of years VHS completely sort of has disappeared, and now even artists don't have VHS players in their homes, so the thing cannot function unless we rent not only tapes but also VHS players, at which point it becomes too complicated. It's best to stop at this point. For us what is really important is that VHS gave us the possibility to do this project without getting into the copyright issues. There were worries from artists that their work will be stolen somehow. A number of years ago the Georges Pompidou Center in Paris wanted to organize something of this nature—maybe not a traveling project, but some section of their museum—and artists did not want to cooperate. That never happened, they didn't get the cooperation of the artists. We were lucky with VHS. Of course, there is also something very interesting of the notice of obsolescence. You know a lot of artists and theorists talk about it all the time, and actually during the obsolescence you see a reflection of the early optimism when the format originated, and you can see it also through a filter of irony of its own decline. It's a very enlightening moment, this moment of obsolescence, because you see very clearly what it set out to do, where it failed or outlived itself, where it did not fulfill, and what it still can offer. So it is actually a very beautiful time to look at something.

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## E-flux Video Rental Austin: Keep circulating the tapes

BY [ROBERT FAIRES](#)

Austin fancies itself a city with some great video-rental stores, the kind where one could find just about anything ever committed to celluloid, no matter how obscure. But if you've got an itch to see, say, Clemens von Wedemeyer's 2001 short, "Occupation," or maybe "I Verdi Giorni," Diego Perrone's animated short about four mischievous kids, even Vulcan and I Luv Video might not be able to come to your rescue. Well, fear no more, aficionado of the art-world film, E-Flux Video Rental has come to Austin. This project by New York artists Anton Vidokle and Julieta Aranda is basically a lending library of films by and about artists all over the world. Initially, the pair invited 46 curators to send them copies of works they could "rent" for free and accumulated some 400 short and feature-length videos that they offered through a storefront in Brooklyn. Then they created multiple editions of their collection that they would take to other cities for a limited time. In each new location, local curators have been asked to add to the collection, which has grown to more than 600 works. In bringing E-Flux to Austin, Arthouse has transformed the Jones Center for Contemporary Art into a video store with a screening room. You can watch videos on site or sign up for a membership card – at no charge, like the service – and take them home. Plus, there are special screenings during E-Flux's eight-week stay here: picks by artists Teresa Hubbard and Alexander Birchler, Thursday, Nov. 30, 7pm; mystery picks by UT-Austin grad students, Saturday, Dec. 2, 3pm; picks by Risa Puleao, the Donkey Show/Fluent~Collaborative, Thursday, Dec. 7, 7pm; Arthouse staff picks, Thursday, Dec. 14, all day; and picks by Chale Nafus, director of programming at Austin Film Society, Thursday, Jan. 4, 7pm.



For your viewing pleasure, at Arthouse  
Photo By Bret Brookshire

EVR Austin continues through Jan. 7. Arthouse at the Jones Center, 700 Congress. For more information, call 453-5313, or visit [www.arthousetexas.org](http://www.arthousetexas.org).

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ARTS

## NOW ON TAPE

'E-Flux Video Rental' at the Sert, 'Only Connect' at the Mills, and Luigi Ontani at the Gardner

By **RANDI HOPKINS**  
January 23, 2007 5:00:56 PM

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E-Flux Video Rental

Spending a rainy Saturday night curled up in front of *Dodgeball* or the first season of *Six Feet Under* is great and all, but what if you want to find Michael Auder's "Polaroid Cocaine," a five-minute, 1993 video montage of images that "dwell on the themes of death, destruction, and desire," accompanied by cabaret music? (Auder has been described by Ed Halter in the *Village Voice* as "an embedded reporter within Andy Warhol's pocket world of eager exhibitionists.") Or how about Lawrence Weiner's 1976 "A Bit of Matter and a Little Bit More," a 20-minute cult classic with Weiner's trademark texts superimposed on close-ups of three pairs of unidentified (but reportedly recognizable) curators having sex? Organized by artists Anton Vidokle and Julieta Aranda and opening February 8 at Harvard's Sert Gallery (on the third floor of the Carpenter Center), "**E-FLUX VIDEO RENTAL (EVR)**" brings a library of some 700 unusual works of video art to town. The works, selected by an extensive gang of renowned curators and critics, are available to watch in the specially designed exhibition space. Or you can fill out a membership form and contract and then check things out and take them home, without charge.

EVR was first installed on New York's Ludlow Street in 2004, and has since traveled to, among other places, Amsterdam, Seoul, and Miami. Vidokle and Aranda themselves will be on hand to talk about the project at 6 pm on opening night. Throughout EVR's Cambridge run, a series of interesting characters will be invited to present curated screenings; check the Carpenter Center's link to E-Flux's Web site for the full schedule, which is still being developed.

Physical and emotional ties that bind are under scrutiny in "**ONLY CONNECT**," which opens February 2 at the Boston Center for the Arts' Mills Gallery. Video and new-media artists Smith/Stewart (the team name of duo Stephanie Smith and Edward Stewart), Lucas Michael, Chantal Zakari, Jillian McDonald (whose obsession with Billy Bob Thornton is cleverly [documented](#)), and Kurt Wahlstrom look at relationships among friends, family, lovers, strangers, and various combinations thereof. At the same time, in the Mills' Project Space, "**CATHY MCLAURIN: SOCK MONKEY KAMA SUTRA**" has paintings that look at the complexities of love from a different angle.

Devotional images from the early 16th century seldom elicit a response that could be described as "edgy" — but then, contemporary Bolognese artist Luigi Ontani, whose "**SCULPTURE & MEMORY: WORKS FROM THE GARDNER AND BY LUIGI ONTANI**"

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opens at the Isabella Stewart Gardner Museum on February 9, is an unusual character. Ontani is known for inserting his own body into various historical contexts in his work; for this show, he provides a new way of looking at devotional imagery, using his own face and physical self.

"E-Flux Video Rental" at Harvard's Sert Gallery, 24 Quincy St, Cambridge | February 8–April 13 | 617.495.3251 | "Only Connect" and "Cathy McLaurin: Sock Monkey Karma Sutra" at BCA's Mills Gallery, 539 Tremont St, Boston | February 2–March 18 | 617.426.8835 | "Sculpture & Memory: Works From The Gardner And By Luigi Ontani" at Isabella Stewart Gardner Museum, 280 the Fenway, Boston | February 9–March 6 | 617.566.1401

#### On the Web

Sert Gallery: [www.ves.fas.harvard.edu](http://www.ves.fas.harvard.edu)

Mill's Gallery: <http://bcaonline.org>

Isabella Stewart Gardner: [www.gardnermuseum.org](http://www.gardnermuseum.org)

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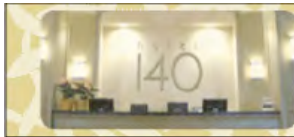
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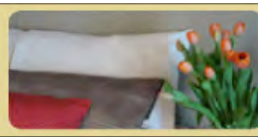
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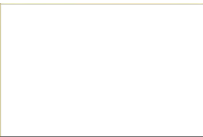
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# ART Aust!n



David Wojnarowicz,  
*EarlyBand Poster II*,  
1980-81 stencil with spray paint

## Reviews Archive

At the turn of the '80s, life in New York was truly an art  
A blockbuster of video art, and it's all free to rent  
Take Me To Bed Or Lose Me Forever (American-Statesman)  
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EVR: e-flux video rental  
The Downtown Show: The New York Art Scene, 1974-1984  
Abstract Expressionism, 1940s-1960s

## At the turn of the '80s, life in New York was truly an art

By Jeanne Claire van Ryzin  
 Austin American-Statesman  
 Thursday, December 7, 2006

Here's the thing about "The Downtown Show: The New York Art Scene, 1974-1984," now on view at the Austin Museum of Art. The exhibit is more a visually noisy tribute to an era than your typical orderly display of artwork.

Sure, you can see samplings from art world heavy-hitters: Jean-Michael Basquiat, Cindy Sherman, Robert Longo and Barbara Kruger. But curator Carlos McCormick -- who is not a real-life curator, but rather a longtime New York cultural critic and currently senior editor at Paper Magazine -- doesn't proffer the typical chronological arrangement of most era-based exhibits.

No, McCormick gives us stuff -- lots and lots of glorious stuff that speaks of a relatively short period (10 years) in a relatively small place (a roughly 20-square-block area of Lower Manhattan) that nevertheless produced an enormous cultural impact. After all, this was the cultural petri dish that helped incubate punk rock and post-modernism.

True to that antiestablishment, do-it-yourself, there's-no-difference-between-high-culture-and-low-culture mindset, "The Downtown Show" crowds more than 300 objects -- indie magazines, concert posters, photographs, handmade clothing and accessories, films and, yes, a few paintings and sculpture -- on the museum's walls and into multiple glass cases.



It's a bit of an overload. It demands a lot of attention to put it all in some kind of context even though McCormick has arranged things in eight thematic sections. And some of what's on view seems more like nostalgic souvenirs for downtown scenesters.

What a scene it was.

New York City was bereft by the mid-1970s. White, middle-class business owners had fled to the suburbs, leaving behind a broke metropolis. "Ford to City: Drop Dead" read a 1975 headline in the New York Post after President Gerald Ford shrugged when the Big Apple declared bankruptcy.

But artists, musicians and writers found the empty industrial lofts and cold-water tenements of the Lower East Side and Soho the ideal cheap environment for a hand-to-mouth creative lifestyle. They were an antic, angry, idealistic, rebellious bunch tired of the hyperintellectualism -- and hypercommercialism -- of the art world.

So they created their own world. They wheat pasted the city with signs bearing their cryptic witticisms (Jenny Holzer) and symbolic images (Keith Haring). They opened their own clubs and performance spaces (Mudd Club, 8BC, Franklin Furnace). They formed their own raw, frenzied bands (Television, Richard Hell & the Voidoids, the Ramones). They made art objects out of inglorious junk like scrap metal and spray paint (David Wojnarowicz). In the end, the New York artists of the 1970s and 1980s were committed to making anything go with however little they had.

Of course, that made them, in essence, pretty much like previous generations of bohemian artists.

And now -- thanks to the "The Downtown Show" -- bits and pieces of all that downtown New York antiestablishment energy fill an established art institution.

Punks and postmodernists -- welcome to the museum academy.

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Through Jan. 7, the Arthouse at the Jones Center is a window on a world of more than 650 art films that make up the traveling E-Flux Video Rental exhibit.

## A blockbuster of video art, and it's all free to rent

By Jeanne Claire van Ryzin  
Austin American-Statesman  
Thursday, December 14, 2006

How to make an artistic comment about the overload of information that characterizes our information age?

Try this: Throw more information at us to show how much we really don't know -- or more precisely, how much we really don't have access to.

That's the gist of E-Flux Video Rental, a project by New York-based artists Anton Vidokle and Julieta Aranda at Arthouse.

E-Flux Video Rental is a traveling archive of art films and videos by more than 250 artists that are available to the public for free home viewing. (There's also a monitor and tape deck in the Arthouse gallery for on-the-spot watching, along with a large screen on which films play nonstop.)

For all of our Internet internationalism and cyber-access, the films and videos of E-Flux -- all lined up on shelves along the gallery walls, looking nearly identical in generic-style black-and-white VHS boxes -- stand like sentinel reminders of how much information, or artistic creation, is beyond our reach.

Indeed, E-Flux Video Rental's decidedly low-tech approach is the polar opposite of a convenience-oriented media distribution system like Netflix.

Forget digital formats. Everything in E-Flux is VHS. Why? Because VHS doesn't really allow for high-quality copying; thus it protects artists' copyrights. And forget online registration and home delivery. You'll need to go to Arthouse and show identification before a staff member will type out your membership card on a plain index card.

Forget software-generated lists of recommended titles, too. Vidokle and Aranda have published a catalog, but it's organized by the date a video was added to the ever-growing selection. And the selection of videos expands as the project travels.

Since its launch in New York in 2004, the video rental enterprise has traveled to Amsterdam, Berlin, Miami, Frankfurt, Seoul, Antwerp and Budapest. (Simultaneous with its Austin opening, other versions started in Istanbul and the Canary Islands.) In each new venue, local curators are invited to recommend videos, particularly from local artists. So, though the exhibit catalog lists only 400 entries, the Austin incarnation features more than 650 videos.

How to find a specific title? It's harder than you think. At Arthouse, the videos are arranged alphabetically by artist. There are also copies of the catalog, and printouts show the Austin offerings organized by title and curator's name.

Confused? You should be. But then, E-Flux Video Rental's confounding organization is part of its charm -- and its intellectual point. After all, isn't any grouping of information really a very particular end-product of a very particular agenda?

Surrender to the confusion and the organic assemblage. Then you'll find things such as "Forget Baghdad," a 2002 documentary about Arabic-speaking Baghdadi Jews who were forced to emigrate to Israel in the 1950s and the tragic irony of the second-class status they were assigned in their new homeland. Or you might discover Rogelio A. González's "Mexico 2000," a 1960s Mexican sci-fi satire (sorry, no English subtitles). It's possible, too, you'll go

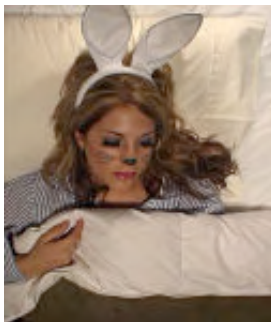
for "Saber Vercencias," a 13-minute montage by Austin artists Regina Vater and Bill Lundberg -- and wonder at the irony of how it takes a traveling, New York-based project to bring to your attention the work of a pair of internationally recognized local artists.

Vidokle -- whose work is in the Blanton Museum of Art's permanent collection -- has been toying artistically with information and its distribution systems for years. The video rental project is just one of several ventures he has launched under his E-Flux banner ([www.e-flux.com](http://www.e-flux.com)). E-Flux sends a visual arts e-mail newsletter on exhibits worldwide to 33,000 subscribers. Vidokle has also co-opted the 7,000-volume library of artist Martha Rosler for a temporary lending library.

And last summer, during a residency at San Antonio's Artpace, Vidokle covered an abandoned Lacks furniture store building with a mural composed of 100 corporate logos from defunct Eastern European and Latin American companies.

Just don't expect to find any of Vidokle's own videos for the borrowing at Arthouse; you'll have to suss out those on your own. Happy info-hunting

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Jenny Schlieff, *to the lady saying hush*, video still

## 'Take Me To Bed Or Lose Me Forever'

By Jeanne Claire van Ryzin  
Austin American-Statesman  
Thursday, December 14, 2006

In a way "Take Me To Bed Or Lose Me Forever," the group exhibit curated by artist Leona Scull-Hons now at Volitant Gallery, looks like it could be one of Scull-Hons' own spirited creations. Off-beat, colorful, revealing of some painful truths, the 14-person exhibit bears all the hallmarks of Scull-Hons' own odd art. After all, for her 2004 graduate exhibit at the University of Texas, she covered fancy vintage plates with sugared glaze and hung them on the gallery wall with the invitation to all to lick and taste.

Now, she gives a quirky but delightful grouping of her artistic peers who share her odd and lively weirdness.

Reed Posey knows how to make everybody on the art scene uncomfortable. He's taken more than 30 painfully truthful short notes he's dashed off to curators, fellow artists, gallery owners and even the management of trendy boutique Factory People and written each out on notebook paper and pinned it to the gallery wall. Forget privacy. Forget anonymity. Posey shines a harsh light on the ego- and emotion-laden business of creativity.

Heyd Fontenot hides very little too in his pencil-and-ink portraits of friends and Austin art world acquaintances. With graceful lines, he replicates each visage, then places it on a smaller-scale nude

only to find there is no sound. The piano is broken, and the invitation rings surprisingly hollow.

On the subject of hollowness, Jeff Hauger's work examines the economies of love in a series of very clever documents filled sometimes with formal jargon and other times with the confessions of the lovestruck, signing away one's very soul to an unseen lover in return. In Hauger's description of the materials used to make the piece he calls *Emily Marquadet's Soul*, "pins" and "star dust" file in alongside "one soul" and "shadow box with lock and key." As Emily writes out the promising of her soul -- an object, as she notes, the existence of which is as yet unconfirmed by science -- the use of blue pen on notebook paper throws us back to our own endless middle-school notes, written in undying love to the latest crush. The price of her soul, however, has a number attached to it, reminding us of the trade, the gift with many strings attached that love often makes of us and itself.

Overall, "Take Me to Bed or Lose Me Forever," like so many of our experiences of love, is a penetrating reflection on our highest heights and our lowest absurdities. It is a smile and a good laugh, and it might end before you realize it was ever here to begin with.

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E-Flux Video Rental,  
Arthouse at the Jones Center

## **EVR: e-flux video rental**

Arthouse at the Jones Center, through Jan. 7

By Nikki Moore  
Austin Chronicle  
Friday, December 22, 2006

At a time when we all might have thought that video rental was becoming passé, taken over by online video streaming and Netflix, the self-described "New York-based information bureau" e-flux presents a joint opening of three such rental locations in Austin, Istanbul, and the Canary Islands. An interesting assortment of apparently unrelated choices, to be sure ... which is something that might initially be said of the e-flux video rental (EVR) project itself, since its video holdings snowball from city to city as area curators add their favorite and often obscure pieces of video art to the EVR mix. But while it may seem random to have Austin curators such as Risa Puleo and Annette Carlozzi contribute any films they choose to the project as part of its two-month stay at Arthouse, it does in fact serve a real purpose: EVR was conceived by e-flux as a collaborative enterprise, and contributions from every site where it's stationed broaden the number of participants in the project, just as the movement of sites and librarylike policy of "renting" the videos - in short, it's free -- ensures an ever-expanding audience of viewers. This ongoing expansion creates a dynamic map of contributors and participants that mirrors our own culture of increasingly inter-netted lives. With a simple sign-up process and a notecard membership, all of us sign our names into e-flux's own reconfiguration of the networks we embody on a daily basis.



But EVR is much more than that as well: For interested viewers who aren't ready to commit to the two-day return policy, EVR offers on-site TV/VCR combos that bring back all the best trappings of video rental culture. In fact, just after choosing between the cushy couch or the beanbags, I was quickly reminded why those "please rewind" stickers were used by so many video stores. The films are arranged in alphabetical order by artist, and a numbered guide to the collection lets you pick out films based upon who recommended them. After grabbing Carrozzi's pick of "Saberverv&etilde;encias," I sat down to screen "Hello, Ms. Schnitt." With Austin's EVR located just inside the glass front of Arthouse, watching this terrific five-minute flick by Corinna Schnitt was a double experience of both viewing and being viewed. Friendly and curious smiles of passersby reminded me that Arthouse's window serves as a screen itself. As more and more lunch-goers passed the building and glanced inside, one stopped to ask, "What is this place?" While the gallery attendant had a helpful answer, I wondered how she could honestly begin to explain that this art gallery, currently Austin's EVR, was a chance not only to see some very interesting, hard-to-find pieces of film and video art in what was once an emerging technology but also to participate in a study of our own patterns of communication -- of information flow and networking by immersion. It is a chance to check out of the world around you, and into it, all in the very act of renting or viewing a film.

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The Downtown Show: The New York Art Scene, 1974-1984

## "The Downtown Show: The New York Art Scene, 1974-1984"

Austin Museum of Art, through Jan. 28

By Nikki Moore  
Austin Chronicle  
Friday, December 29, 2006

"The Downtown Show" formally begins in 1974 with the passing of the Loft Law, which enabled artists to lawfully live in the city lofts of SoHo, and ends in 1984 with the re-election of President Reagan. Within these bookends arose a culture of difference -- of radical challenge, performance, found art, identity politics -- whose experimentation still surprises, shocks, and stimulates. In this exhibition, what the Austin Museum of Art, in partnership with the Grey Art Gallery of New York University, presents is not only a rich and wild retrospective on the time that put New York art on the map; it also serves a young city like Austin as a bit of a how-to guide for raising the stakes and standards on our own artistic creativity.

Not that what happened in New York then could ever be reproduced: Compared to the raw, first-run rebellion of artists like Robert Mapplethorpe, Keith Haring, and Gordon Matta-Clark, attempts at imitation would only look like failed sequels. As "The