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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1623.23

notes personal
conversations w/
FGI

conceptualizing
proj 00

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FGT vs. RAUSchenberg BED

photographic index (vs.)

material symbolism

evidence of,
sign for,
Absent human bodies

evidence of,
sign for,
absent human body

theme of absent
bodies & their
residual imprints

theme of Absent
body + its residual
imprint

image on scale
vastly Larger than
subject (unfamiliar proportion)

image on scale
commensurate w/
subject - LIZE size

infinitely reproducible
object

unique handmade
object

horizontal
recumbent human forms

vertical/narrow
upright human body

[impression of an
entire [living] human beings
without detail]

[impression of
full length form
anatomically detailed
in negative]

absence of color, of touch

paint color gesture
TEXTURE

pristine, clean white, LACK of
self revelation

SMEAR SOIL SEX

RUMPLED SHEETS

TIGHTLY TUCKED COVER

dent ed pillows
recent departure
fresh trace of
human presence

dent ed pillow

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5:20 - 6:00
 April 4 ~~5~~pm 1992 (941 0203 andrea)
 011 45 33 12 15 19 Room 322 Hotel Opera
 X

it is an invitation, but does not want to privilege one billboard over another
 started taking photos again, not sure why, BFA + MFA in photos
 to ~~the~~ photo now (informed by social-political etc)
 water } stack pieces LA
 clouds } MEXICO

ability of camera to record site of memory
 photo w/out caption

confounds expectation of text on part of audience
 spawns either resistance or reconsideration
 will make our own stories about bed
 no security blanket; ^{is} not publicity

Benetton - negative event, yet Benetton name
 requires us - we can name it - categorize - did, was, made
 this is Ad., about buying,
 art criticism recontextualizing art object -
 first target of NEA

private image in public context
 as artist have to construct my audience,
 this means finding what do we have in common
 no author

Jennifer convertibles
 AIDS
 homelessness
 loneliness
 memories

} possible readings
 in NYC
 site of pleasure
 pain
 politics
 private that is public

is FG's photo 1991 staged, made it look like two bodies
 was FG's bed - Rosa never slept in it
 constructing alternative history what it would
 have been like

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PUBLICITY

1. Jacques Dupin, ^{for instance} ~~author of the important~~ ^{in his important + indispensable} 1962 monograph on Miro ~~which remains to this day indispensable to any~~ ^{indispensable} study of the artist, titles the chapter which discusses Miro's 1929 collages "The Murder of Painting" (Dupin, Joan Miró: Life and Work [New York: Harry N. Abrams, 1962], p. 199

to FG: Life in closet, repression, paint

R. Rauschenberg? Bed, theme of absent body + residual imprint operation in that famous "gap" bet. Art + Life

accomplish

Y. Klein A Leap into the Void

ALLUSIONS, precedents (by you Min. sculptors Smithsonian Morris)

billboards, why billboards, g. past billboards

can this be considered an Ad + if so, how what?

other FG b-boards - Hamburg 1992 "it is just a matter of time" ^{KASSEL 1991 denial} monumentality - public sector which invites ^{particular} ~~expectation~~

twenty four numbers so abstract yet infused

Ross died on 24th

you were 24 when you met Ross?

24th mother died

24th niece born

photography, looking back to 1979 (recent image but like comedy done in 1979)

when did photo taken?

purposeful economy

simplicity of means

potentially endless

propagation

conceptual aspects

material aspects

1979 critical yr - why?

"first time really using photography" why?

IS USE OF IMAGE "new" way of granting access to work

absence of parenthetical title (LACK OF undertones)

part of open-ended content?

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PUBLICITY

role of Museum, specific location of Garden Hall Gallery
 opens room up to the garden
 awareness of space as passageway, hall
 room that is just one point on the way to
 other things

upset expectations

contest and engage institutional frame

role EDUCATIONAL (RAther than storage)

confound categorical distinctions between
 public and private,

- explore problematic binary notions
 self/other, center/margin
- public and private draw their meanings
 from each other, neither can exist alone
- "PRIVATE" into "public" sphere, category of
 metaphor as mistake, triggers corrective action

process passage moments of interchange
 between the two spheres public private

- content (private) and context (public)
 are mutually determining
- institutions affect even our most
 intimate moments; seeks to activate
 to render problematic fine line bet.
 what is "public" & what is "private"
 line that is crossed as politics affects
 private lives, or where private
 individuals take action

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PUBLICITY

poetics OF SPACE

IRONY

importance of form, art which acts as politics,
not necessarily about politics

FINAL SOLILOQUY OF the interior paramour

"NOW the dialogue is just one person"

consider that while this is FGT's bed

Ross never slept there

construction of an alternative history
of what it would have been like

purposeful staging, made it "look like"

two bodies (like made it "LOOK LIKE"

friend's life line longer - but artifice

more overt in latter - magic marker

creates "a dwelling in the evening air,
in which being there together is enough"

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PUBLICITY

PUBLIC (Rollins: that which affects community or population as whole)

Public art 91 - public place: "real world" of consumerism, advertisement, corporate media productions, money, real estate
PAF - public settings, integration of temporary public art into urban life, nonspatial venues → 1982 Spectator

PRIVATE (SELF-REFERENCE) (ownership) (self-conscious) (personal) (19thc. "golden age of private life")

PASSAGE

POLITICAL

PANORAMA

PARTICIPATION (not that implicates THE VIEWER)

PERMANENCE

PHOTOGRAPHY

SPECTACLE

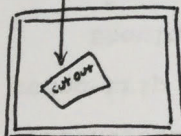
SPACE

ABSENCE

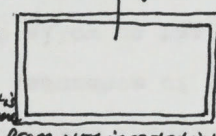
CREATIVE ACT + CONTEMPORARY EVENTS / DOMINANT REALITIES

AUDIENCE

fragment of "reality" in "art"



SHIFTS emphasis from content to context; what becomes imp. is not what's real, but what's out there



fragment of "art" into "reality"

"private" into "public"
"artistic" phenomenon as "social" phenomenon
PUBLIC EVENTS ↔ PRIVATE REALITIES
street ↔ gallery
passage

GENERAL SYSTEM OF VALUES IN ART (POLES OF "OBVIOUSLY TOUCHED OBJECT" VS. "IDEA") IDEA IMAGE DISPLAY

work of art judged by its physical by "authenticity" or personal touch

work of art judged by its imaginative scope
CONCEPTUALISM - art form most clearly associated with the workings of the mind

OPEN-ENDED MEANING (even in STATIONARY OBJECT, NO ONE WORK OF ART MEANS THE SAME THING TO ANYONE)
CALLE MADE CLEAR THAT THE PERSON NEXT TO YOU IS SEEING A DIFFERENT PICTURE)

COMPLEX ROLE OF MUSEUM (SANCTUARY SHRINE SCHOOL STORE; PURVEYOR OF FOOD, CULTURE, INFORMATION;)
(GALLERY AS EDUCATIONAL DEVICE, DEVOID OF MYSTERIES OF THE MUSE) (can artist effectively question institution while operating within its structures?) (institutional frame)

"OUT OF SITE" P31
BOILER ROOMS ATTICS
BACK STAIRWELLS whimsical/abandoned

↳ late 1980s, market absorbed the critique

question NEUTRALITY OF ACTIVITIES WHICH ENVELOP THE ARTWORK, from viewing to installation
make our imaginations question the world around us

FLAM "normally static world of MOMA's permanent galleries"

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... "I would like to see a human as a human, not as a thing, not as a symbol, not as a sign, not as a message, not as a code, not as a language, not as a system, not as a structure, not as a function, not as a process, not as a product, not as a result, not as a goal, not as a purpose, not as a meaning, not as a value, not as a truth, not as a beauty, not as a power, not as a knowledge, not as a wisdom, not as a love, not as a life, not as a death, not as a birth, not as a passion, not as a death, not as a resting place, not as a security, not as an emotional turmoil, not as an alienation, not as a constriction, not as a most personal and private of places, not as a private sphere of the "bedroom", not as a horizontal plane [overwhelming verticality of city]; genderless; mourning and hope; CRAIG LUCAS via his 'prelude to a kiss' "I went out to write a FAIRY TALE ABOUT MORTALITY, BUT I'M GLAD PEOPLE SEE IT AS ABOUT AIDS.... I LOVE THAT YOU MIGHT SEE IT AS AN AIDS metaphor; my mother's friends might see it as about a COLOR COMBINATION (RED BLACK GREEN WHITE) FOUND

OPEN-ENDED MEANING ("BED" COMMON ASSOCIATIONS BIRTH
PASSION DEATH; RESTING PLACE; SECURITY;
EMOTIONAL TURMOIL, ALIENATIONS, CONSTRICTION;
BED AS MOST PERSONAL AND PRIVATE OF PLACES;
PRIVATE SPHERE OF THE "BEDROOM"; HORIZONTAL PLANE
[OVERWHELMING VERTICALITY OF CITY]; GENDERLESS;

in OCCUPIED PALESTINIAN TERRITORIES → beating curfew shocking newsphoto
in Soho gallery → none of the above; exercise in color theory,
some sort of abstraction, four boxing cameras,
minimalist ecstasy

REPETITION (FOR CONCEPTUALISTS/MINIMALISTS ARBITRARY ABSTRACT PRINCIPLE OF
PURE QUANTIFICATION; FOR F.G.Y. SYMBOL OF PERSONAL SIGNIFICANCE,
BODY WEIGHTS, TELLING NUMBERS → DOES REPLACE "TRADITIONAL"
PRINCIPALS OF PICTORIAL, SCULPTURE ORGANIZATION)
(QUESTIONS PRIMACY OF UNIQUENESS) (REFLECTS UBIQUITY OF REPRODUCTIONS,
ABSENCE OF "ORIGINAL") (POENCY OF MECHANICAL PRODUCTION)

PHOTOGRAPHY (DEPLOYED TO BILLBOARD - ATTEMPT TO ESCAPE CONVENTIONS OF
ART PHOTOGRAPHY/DOCUMENTARY PHOTOGRAPHY/"CONCERNED" PHOTOGRAPHY
FOR DEADPAN ANONYMOUS AMATEURISH APPROACH)

condition of being subject
to chance

ICONOGRAPHY - BANAL REPRESENTATIONAL FORM MODE OF DISTRIBUTION	STRUCTURAL CONTINGENCY CONTEXTUALITY PRESENTATION DISTRIBUTION	AUDIENCE AUTHORSHIP
--	---	------------------------

BODY (PRAEOCCUPATION WITH BODILY PROCESSES IN WORKS THAT REFER TO BUT DO NOT DIRECTLY
DEPICT THE HUMAN BODY)

PUBLIC/PRIVATE "IN ALMOST ALL REALMS OF DAILY LIFE [IN THE
1980s], DISTINCTIONS BETWEEN THE PUBLIC AND PRIVATE
EVAPORATED, JUST AS ADVERTISING PROMISED BY MIXING
SEX AND SELLING AND THE GOVERNMENT WARNED IN
ITS DEBATES ON PORNOGRAPHY, ABORTION, AND GAY RIGHTS"
(HALBREICH. CULTURE + COMMENTARY...) personal mixed with archaeological
intimate mixed with the social
special mixed with the generic
desire for individual responsibility and collective identity

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COMPASSIONATE SKEPTICISM

PHOTOGRAPHY (in early 1980s, used, along with text, in conceptually based work; had been considered a commercial stepchild of art + of secondary importance)

FOCUS ON: CONTEXT IN WHICH ART IS MADE
 MATERIALS OF WHICH IT IS MADE
 PLACE FOR WHICH IT IS MADE
 SPECTATOR OR PARTICIPANT (for whom the work may become a reflection of self)
 ACTIVITIES WHICH ENVELOP THE ARTWORK,
 from viewing to installation
 REJECTION OF DISTANCE BETWEEN PRODUCT [ART]
 AND HOW THAT PRODUCT WAS CONSUMED →
 CONSUMERS OF THE IMAGE BECAME PART OF
 ITS FRAME OF REFERENCE (Halbach
 "... the viewer stepped further into the picture")

PUBLIC ART: (ambiguity surrounding term "public" when used to modify the word "art")

- during the 1980s the field of public art became increasingly public
- most successful public projects replaced elegant objects made in the studio which mirrored the artist's expressive signature with a "useful environment", often relating to the desires of the audience + made in collaboration w/architects
- attempt to create a "genuine function for art" (Halbach culture + commentary)

"GROUP MATERIAL" collaborative partnerships in which singularity + individuality of ~~their~~ style subordinated to a blending of artistic personalities, quiet way of disrupting conventional definitions of authorship
 cf. "GUERRILLA GIRLS" 1984 began

BEUYS inspirational teachings married politics + art

BROODTHAERS preoccupation with what surrounded art

WARHOL obsessive intermingling of love + death, today's glamorous star is tomorrow's aged beauty, all fashion, every style, is ephemeral

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HISTORY change in FOCUS

stretching bounds of art
changing focus of art

only a generation ago history mainly about
great events and leaders marching forward in
chronological fashion

recent years, growing number of historians
have shifted their inquiries to the mass of
humanity who existed outside the political
and social mainstream; stretch the bounds of history

[cf. GRASS ROOTS POLITICS vs. LOFTY ABSTRACTIONS; engagement with
the here & now; FOCUS ON PUBLIC PANORAMA vs. ISOLATED SIGN
place "periphery" at "center" eg. CARLO GINZBURG;
Gertrude Himmelfarb "What once defined history is now a footnote to history."
obscure with popular culture; focus on powerful/invisible (women, peasants....

PUBLIC PRIVATE

how IDEOLOGY AND POLITICS are imposed on ordinary people
GINZBURG "YOU HAVE TO DARE TO ASK QUESTIONS LIKE,
HOW CAN POWER SHAPE PEOPLE'S THOUGHTS OR EVEN
THEIR DREAMS."

GINZBURG "Every phrase, every word had to be
dissected for their possible implications. I
came to understand that texts can have
hidden, invisible meanings."

MAVERICK MAINSTREAM

(ART) FLAM

→ to encourage viewer to see or think about the
world in a more profound or even a slightly
different way

→ to encourage us to probe our imaginations and
question the world around us (esp.
the normally static world of MoMA's permanent galleries)

→ works of art [can] be judged not only by what
they offer us to look at AND by what they offer
us to think about

HISTORY change in focus

re. A HISTORY OF PRIVATE LIFE: VOLS. I-V, one work in which the
bathroom and bedchamber figure as importantly as the
storming of the Bastille or the defeat of Napoleon

re. Vol. V "Riddles of Identity in Modern Times" period when
differentiation of life into public and private realms,
one a luxury of wealthy, spread throughout the population;
posit a POLARIZATION OF PUBLIC AND PRIVATE REALMS

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(art) ^{crash lucas} → the arts give us a human experience that cannot be encapsulated

(art) wallachs → x art can defuse rage, focus fury, lament loss, ridicule pain, make a call to arms out of despair
 x art can point fingers, name names, irritate, confront, commemorate, keen, wail
 x art can transform the execrable waste [of AIDS] into something lasting and life-affirming

change
in focus

could shortened sense of life expectancy lead to focus on the here-and-now?

from wharps and all pervasive sense of mortality?
 death is in the air and the arts reflect it?

(art) ^{Atkins sokolowski}

"can art save lives? Not directly. But it can help the rest of us live."

(move away from the elegiac to more activist presentation)

ABSENCE

"Day Without Art" "Night Without Light"

absence as a vivid metaphor for World AIDS day
 missing people + lopped-off lives were symbolized by empty pedestals, pictureless frames, text panels + plinths, tolling bells

empty room symbolizes sense of absence felt by those who must increasingly reckon w/ knowledge that a significant portion of the art of our time will never be made

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USE THIS VERSION
"CALENDR2.7XT"

PROJECTS: FELIX GONZALEZ-TORRES

May 15 - June 30.

Garden Hall Gallery, ground floor and billboards located throughout New York City.

Felix Gonzalez-Torres (American, born Cuba, 1957) is an artist who resists simple classification. Working with billboards and books, words and images, using materials which range from candies and cookies to jigsaw puzzles and paper stacks, Gonzalez-Torres's art defies traditional categorization by medium. Touching on the role of language, the body, the political in art, Gonzalez-Torres is uniquely successful in wedding social concern with a sophisticated grasp of visual strategies. The works he creates are frequently ephemeral, poignant and often beautiful; they simultaneously draw upon and subvert their Conceptual and Minimalist heritage. Central to much of Gonzalez-Torres's art is his interest in exploring the permeable boundaries that separate private experience from public realities, the space between individual act and the world at large, leading to the collapse of conventional distinctions between the two realms.

For his PROJECTS exhibition, Gonzalez-Torres plans to display an enlarged black and white photograph of an empty double bed -- rumpled, slept in, clearly imprinted with the trace of human presence -- on twenty four billboards located around Manhattan and the boroughs, as well as in the Museum's Garden Hall gallery. Rather than the blaring advertisements typically associated with billboards, Gonzalez-Torres presents the public with an image

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without words, a zone where absence, rather than presence, leaves an overwhelming impression. Omitting caption or text, Gonzalez-Torres leaves the picture's significance open-ended, responding to the varied nature of his audience -- wanderer, worker, commuter, city dweller, all those who will pass the billboards by -- and to the wide range of meanings which they may bring to this work.

Within the PROJECTS gallery, Gonzalez-Torres provides Museum visitors with keys to the piece as a whole: one billboard scale enlargement of the photograph pasted on the gallery wall and brochures which document the billboards in situ and guide viewers to their sites around the city. Emphasis is shifted from the image's private content to its public context, as Museum goers enter the gallery only to be sent out again into the world. Posted in twenty four different locations, the image of the bed remains the same, whether displayed in the Museum or in the city at large; what varies from billboard to billboard is the surrounding urban landscape.

Organized by Anne Umland, Curatorial Assistant, Department of Painting and Sculpture. The PROJECTS series is made possible by generous grants from The Bohen Foundation, The Contemporary Arts Council of The Museum of Modern Art, and the National Endowment for the Arts. The Contemporary Arts Council provided additional support for this exhibition.

(au/3-10-92)

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4) FELIX GONZALEZ-TORRES

background
 1986 Georgia vs. Hawnick "Supreme Court" decision; gay men lesbian + straight - no right to privacy, state had a duty to intervene in the privacy of their own homes ^{legislation + intervention} as site of ~~intervention~~ public sphere;

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TUES. 10 MARCH 1992 "PRACTICES: THE PROBLEMS OF DIVISIONS OF CULTURAL LABOR"

J. DECIER institution · VISUAL · WRITTEN · ACTS

late 60s cultural political activism
open up lines, break down boundaries
the World the Text the Critic E.S.
criticism - space where alternative acts,
advancement

A. FRASER FOUCAULT; development of concepts of critical practice - struggle against boundaries bet. producers or non-producers of cultural discourse

? are separations legitimate or do they sustain existing institution

? art prod & art critical writing are they exchangeable

G. BORDOWITZ issue bz little relevancy; more for 60s GRAHAM - KOSUTH - MARTHA ROSSLER; representl issues of dif.; unable to envisj common cause - health care, choice, poverty; PIPER Y. RAIVERO GUERRILLA GILES "testing the limits" "Voices from the front" → can w/ problematics of coalition politics, align art world practices w/ grassroots category of art deeply troubled, irrelevant to social work; how to "picture" coalition (eg. for health care) render represent all of our accepted weight of cultural significance

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x ideology (Laurist.) - ; art by always be
 activist, just depends whose activities
 it was in service of (inclusion not
 just exclusion) () - lets
 not make it too b/w

x Sept. 26, 1989 before NEA debate & before
 USSR no longer a useful enemy;

let. from Pollock Krasner, if you
 art accept have god on & send to

State Dept.; "art in Embassy Programs" -

"art is powerful cultural doc?" ^{as Shaw said}

next to Jordan, art is most powerful
 cultural persuader ;

incl. illus from art mus

Kline Stella du'lon Agency

this art is being used for "Activist" purpose

x art criticism first fund category eliminated -

tha we might recontextualize art in

social political context; understands

that we do not live in isolation,

institutions/ etc. affect even our most

intimate moments

x ^{by examining} how health care women rights

artists can rearrange conditions of
 certain divisions of labor

x NEA rhetorical poisoning, ab. while

you straight ahead - don't forget

he wrote consty protect our values,

what F.G. I call "the other" (you

white male w/ property) (not single ^{black} ^{mother})

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QARING

x make connections, don't say what is expected of opposition - calls for more diverse voice, not so easy to categorization

x reconsidering by renaming

R. GREEN [Barthes/Foucault ES] "discourse on afro-american art"
1920s 1960s criticism: Smithsonian, Piper,
writing about the past of process; ^{demonstrated possible} ^{to participate in discourse,}
artist/"cultural producer" ^{intersections led.}
Verbal vs. visual symbols ^{Life & art}

- ▶ not interchangeable if ^{consists always being} ^{added out in some form} ^{1970s performance} ^{Cornell West today}
political program but can we do together
- ▶ visual-aural-spatial vs. critical strategy
- ▶ goes back & forth

P. HALLEY > 18th c. awareness of specialization,
roots in Hegel, continues to dominate,
leads to self-referential point of
view (t in art, formalism)

- > particular forms (novel, opera etc.) & particular individuals
- > even socially aware critics treat dif. forms of culture differently (hi + lo for eg)
- > secondary mean of fragmentary subgroups
primary responsibility of cultural critics -
after "unified field" [Jim Nathall 1969
Bomb Culture - pop music (bad poetry)
award of awards, result of threat of nuclear war]
- > criticism writing - imp. for artist to
join process - must insist artist conscious force

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☐ "The Practice of Everyday Life" tactics + strategies
 according strengths of hand play, no position position do

☐ finds more diff. to write n) that has a
 "terrain" - yield to those entrenched in
 tactics (play recoding of slights of hand)
 S. Kolbowski "nothing is free in a free market"

C. Reid > barriers bed. making art & writing ab. it
 hr fallen by wayside
 > yet not interchangeable (rit ab making
 artw meaningful to myself & others to
 other)

M.A. Sameroff > Title 10 family planning (20 yrs. old)
 > 1986 Reagan attached title 10; 1988
 chng Yang, of title 10 (censored "Abortion"
 & contraception alternative) - taken to court
 > 1991 Supreme Court found RR's revisions
 constitutional; House countered; Bush vetoed
 - sustained

> Rust vs. Sullivan painful vs. funding
 of speech (parallel positions in art world)
 illus. connectedness of aspects of mod. life
 > cultural sites for critical work: ① iconography
 ② demonstrates way Planned Parenthood & New Museum
 are ideologically bound

> art world interest in expanded field of
 culture be receiv'd by mainstream & alternative
 insts & the art & smtg new

> roots dada surrealism de stijl →
 pop more conceptual art (all expanded terrain)
 pamphlets collab/individual

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- > amnesia ab. what mod. art culture of
 been & could be
- > L.A. Peace Tower, 600 ft - diving Petlin;
 Mark di Suvero designed tower; panels of
 known unknown artists; 3 mos. function &
 imagined for local community - some
 days 1000 ppl; press coverage; one of
 earliest & most visible demonstrations
 agn'd Vietnam led by vanist w/out
 trace from art histories
- > art histories so can write speak
- > [doesn't fit into category of "liberal
 humanist art cycles"] rigidity - Whitney
 dang Awodon, look @ MoMA
- [GB ran out of questions for gallery walls
 ran out of institutional critiques
 focus shifted towards non-legitimizes spheres
 SCUP organization of people]
- [conundrum - what happens when u turn away
 from institutp & ~~what~~ canonized]
- ⊠ power of insts persists outside of boundaries of walls
 city-state
- Italy - dif w/ being "American" is anti-statism, answers?
- GB - can't just choose not to be American
 & v seen change (clean needle xchange)
- FBI - have to start somewhere, been wait for
 the revolution for long time - grass roots
 program, start somewhere; hairdressers
 sailors these are your trenches -
- Coco - to pretend govt only @ local level, can't see
 regionalism as solution -
 historically tool of right

in eyes of
 expanded
 institutional
 practice
 Baynes
 Lissitzky
 Keisler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TheNewMuseum
OF CONTEMPORARY ART

583 Broadway
New York, NY 10012
212-219-1222

PRESS RELEASE

Contact: Robert Blanchon, Public Affairs Assistant
212/219-1222 Fax: 212/431-5328

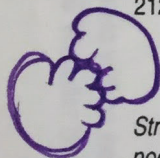
NEW MUSEUM SYMPOSIUM EXAMINES THE ROLES OF CRITICISM AND ART

The New Museum of Contemporary Art presents Sites of Criticism, a two panel symposium investigating current art criticism, and the relationship between art making and criticism, on Tuesday, March 3 at 7:00 PM, and Tuesday, March 10 at 7:00 PM. Organized by Acme Journal, Sites of Criticism will be moderated by editors Joshua Decter and John Miller, with Andrea Fraser, and is co-sponsored by The New Museum.

On Tuesday, March 3 at 7:00 PM is "Critical Forums: The Organization of Oppositionality." This panel addresses whether or not alternative forums, such as art journals, symposia, and exhibitions, function as sites of cultural resistance for art practices attempting to critique mainstream culture, ideology, and politics. The panel will also investigate how such strategies may legitimize and/or neutralize these practices. Panelists include artist/writer Judith Barry, artist/organizer Papo Colo, critic David Deitcher, critic/editor Isabelle Graw, critic/editor Brian Wallis, filmmaker/organizer Dan Walworth, and artist Fred Wilson.

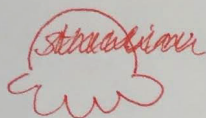
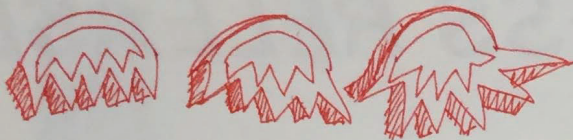
On Tuesday, March 10 at ~~7:00~~ ^{7:30 PM The Drawing Center waiting list} PM is "Practices: The Problem of Divisions of Cultural Labor." This panel will reconsider the legitimacy of the traditional disciplinary division between art making and art criticism. Specifically, this panel will consider such emerging concerns as multiculturalism and activist art/writing, which tend to move beyond such distinctions. Panelists are activist/artist/writer Gregg Bordowitz, artist/organizer/writer Coco Fusco, artist Félix González-Torres, artist Renée Green, artist/writer Peter Halley, artist Silvia Kolbowski, critic Calvin Reid, and critic/art historian Mary Anne Staniszewski.

Tickets for each event are \$7 general/\$5 members and students. For reservations, please call 212/219-1222.

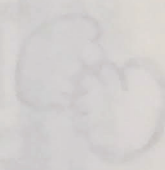


Funding for this program has been provided, in part, by the William Olander Memorial Fund. The New Museum of Contemporary Art is located at 583 Broadway between Prince and Houston Streets in Soho. Hours are Wednesday, Thursday, and Sunday: noon to 6:00 PM; Friday and Saturday: noon to 8:00 PM; Monday and Tuesday, closed. Admission is by suggested donation: \$3.50 general; \$2.50 artists, students, seniors; members and children under 12, free. For recorded information, please call 212/219-1355.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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called in to do social work
for mainstream insls (generate
press, eductj) become part of
corporate mechanism YET
speaking from center ra.
worry about damaging possibilities
of smaller motifs



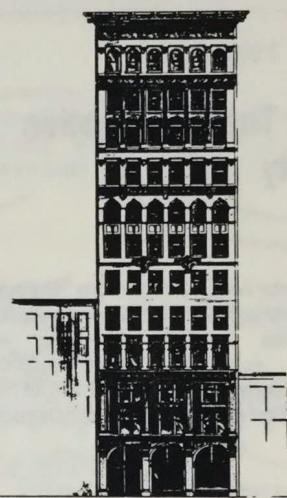
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ACME Journal &

TheNewMuseum
OF CONTEMPORARY ART

presents



SITES OF CRITICISM

Tuesday, March 3, 1992

**Critical Forums: The Organization
of Oppositionality**

Tuesday, March 10, 1992

**Practices: The Problem of Divisions
of Cultural Labor**

Special thanks to The Drawing Center!

Funding for Sites of Criticism has been provided, in part, by the William Olander Memorial Fund.

*Cover: Architectural rendering of the Astor Building; site of The New Museum; 583 Broadway,
between Houston & Prince Streets; New York City.*

Recorded information can be obtained by calling 212.219-1355.

**Both panels will be held at
The Drawing Center, 35 Wooster Street, New York City**

*See stamp recommended
in CF-GT.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SITES OF CRITICISM

a two part panel investigating notions and practices of cultural criticism

Tuesday, March 3, 1992 7:00 p.m.

Critical Forums: The Organization of Oppositionality

Panelists:

Judith Barry is an artist and writer living in New York City. She has had numerous one-person shows and group exhibitions, published essays and projects, designed exhibitions, and created public art installations.

Papo Colo is an artist, and organizer, and co-founder of Exit Art (1982), and The Cultural Space Laboratory (1990). He is the recipient of a 1991 Guggenheim Fellowship in painting.

David Deitcher is a critic and art historian living in New York City.

Isabelle Graw is a Cologne-based critic and co-editor of *Texte zur Kunst*.

Brian Wallis is a critic and Senior Editor of *Art in America*. He has organized exhibitions, including shows at The New Museum, and edited anthologies including *Art After Modernism: Rethinking Representation*, and two publications for Dia Art Center.

Dan Walworth is a filmmaker and organizer. He started the Video Program at Artists Space in 1986, where he is now the President of the Board of Trustees. He has published articles and screened his films in the Berlin Film Festival and at the Whitney Museum of American Art.

Fred Wilson is an artist living in New York City. He has had many one-person and group exhibitions and is currently working on several museum projects including Longwood Art Center.

Tuesday, March 10, 1992 7:00 p.m.

Practices: The Problem of Divisions of Cultural Labor

Panelists:

Gregg Bordowitz is an AIDS activist video maker and writer who produces videos for Gay Men's Health Crisis in New York City.

Coco Fusco is a writer, organizer, and artist living in New York City. She has published numerous articles and organized several film and video exhibitions.

Félix González-Torres is an artist whose exhibitions include shows at The New Museum, the Whitney Museum of American Art, and Parrish Art Museum.

Renée Green is an artist and writer who has published and lectured on the cultural politics of race, sexuality, and representation. She has also taught in The New Museum's High School Art Program.

Peter Halley is an artist and theorist. He has published many writings including *Collected Essays 1981-1987*, and has had numerous museum and gallery exhibitions.

Silvia Kolbowski is a writer and artist presently on the faculty of the Whitney Independent Study Program.

Calvin Reid is an artist who writes about art. He lives and works in New York City.

Mary Anne Staniszewski is currently teaching contemporary art and culture at Rhode Island School of Design. She is also a member of WHAM! (Women's Health Action Mobilization!).

Organized by ACME Journal, both panels will be moderated by editors Joshua Decter and John Miller, with artist Andrea Fraser, and are co-sponsored by The New Museum.

See also recommended
him (F-GT.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1623.23

if image in the gallery and out in the world, makes it clear that aesthetic considerations do not stop at the Museum's door

at the same time, makes clear that concerns of world/surroundings can enter Museum

something doesn't have to be in a Museum to be art

same image, what is shifting is the context, context that we frequently take for granted (yet if what we're looking for is

inscription from Ross maybe text on wall
 Wallace Stevens LIGHT AS IN A ROOM
 aut selected Poems for Father & Father (1953)

→ dwelling ~~drawing~~ in the evening,
 in which being together enough
 → photo of bed, came from something
 this POEM

John DAS PASSAS, Hi fanny grants
 doc NO

12.18.91
 F.G.-T.

no (Jessica Diamond)
 no (Rana Simpson)
 → Andrea Carter ~~no~~ Surano
 Serrano recommended
 him (F-GT).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1623.23

if image in the gallery and out in the world, makes it clear that aesthetic considerations do not stop at the Museum's door

at the same time, makes clear that concerns of world/surroundings can enter Museum

something doesn't have to be in a Museum to be art

same image, what is shifting is the context, context that we frequently take for granted (yet if what we're looking for is photograph, will we look at what is around it?)

if people/private individuals are to become more aware of their surroundings/public sphere (political, social, personal, physical, psychological) seems that shift from sanctity of gallery (which is, after all, another sort of public space) to sensorium of city (broad public arena) would be powerful

send crowds who come in to look at "art" back out into the streets

[repetition renders image invisible]

if important that this image can only be installed/displayed as billboard, what does this imply? is scale an issue? what does "billboard" signify (space commonly devoted to advertisements, this image/advertisement of a sort, advertises a particular private individual's point of view; space which exists to be changed (also like gallery walls) - impermanent yet renewable; space which in its essence is broadly "public", outdoors; Museum narrow "public", indoors

point of departure for potentially endless propagation

*all photographic images expand present moment to encompass enduring past and virtual future
some photographs force confrontation with duration
and, in this way, become emblematic*

*persistence of pty. AND installation art AND "political art"
(contemporary pty.
you ever dythg on
undergoing revival)*

VOICE
Chris Lyons
02102
*JOB OF US
to produce

career
9 to 5pm
MADE FGF
look like
want recognition

*PLASTIC divide
where 5 feet long

*MGMA as
conduit

photos of outside
Jackie
Gamm
Museum
inside
Candy

Boltanski - F.G.
Richard
Thorne
Jessica

***CONSENSUS**

idea of ownership
ephemeral
individual taking responsibility
[BUT in CONCERT with the MUSEUM]
"YOU ARE NOT ALONE"

KIRK

HOLZER HILO piece (sold before)
CONWILL (what happened to it?)
CILDO de MEIRELES (what happened taken apart)

are there precedents
very difficult to acquire

integral PART OF PEECE CAN be OWNED
public project ↔ private can be

MORRIS collectors
we put it up + they get credit
55 yrs. couple
really like participating
sold, commodity
to be bought
credit in catalog
already owned by someone

NEW YORK
Emerging Artists

WOULD GIVE \$10,000⁰⁰

Howard + Barbara
Living room
2 chairs
B. TALL
end
beginning
NICE
1992 AIDS
in Germany + Hamburg
black in white
it is just A MATTER of time

del. bet
pdg. + project
IDEAL
just matter of time before we

© Deversion
LOVED FACT
QUESTIONS
COMMODITY
RIGHT TO REPRODUCE
PIECE LATER
COPYRIGHT
OWN Rights to
IMAGE
someone aiming
made
piece in
future
only
IF PRODUCED IN
PUBLIC

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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copyright of image is for sale

buying right to display image publicly

image can only be displayed on billboard/s

number of billboards at "owner's" discretion

number of times displayed at "owner's" discretion

integral part of intention for the piece is that "it" can be owned

project that can only be seen publicly can be privately owned

private individual taking responsibility for public display

the museum's role is to install this work on billboards

this image can be borrowed from individual collectors and displayed
(just like a painting or a sculpture)

=====

if the museum installs and collectors fund installation costs, are
they paying us for promoting their "collection"

if museum installs and collectors sponsor installation costs, then
purchase after the exhibition closes,

question of installation as opposed to fabrication: this is not a
unique object, it is a concept/idea

- ✓ all appearances; did not ask BROIDA for money for "Ed Broda Coll. of Winkler 5."
- ✓ for PROJECTS, we would be promoting collectors rather than artist
- ✓ LANNAN
- LEF
- WARHOL
- AMANDA BURDEN

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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- as different as individuals
- erasing line bet. public + private
- extend personal into public space
- confront role of museum
- confront guide line do looking at works
- confront role of MOMA audience
- confront PROJECTS space ALONE
- work in public,
- money given anonymously?
- funding piece which belongs to someone else
- multi-faceted
- \$10,000 extra money

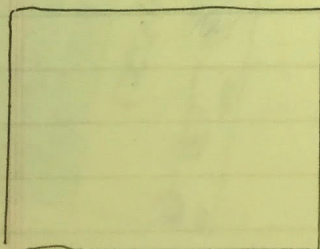
1) Andrea

941-0203

~~scribbled out text~~

~~scribbled out text~~

- F.G.A. feels he is being penalized for not doing a "traditional" project
- another group show
- not about AIDS, how life has changed since AIDS
- immortality, ownership, responsible for future
- permanency, yet impermanency
- ownership constantly called into question
- how does audience become aware
- conceptually
- all pieces have a life when exhibited
- at some point, one person being responsible for dissemination of information
- confronts limitations of system
- pushing buttons ↔ PROJECTS ↔
- copyright - right to reprint billboards at any time;
- future rights to reprint billboard



- accept conceptually important to F.G.A. work that private individual operates in public domain
- very fine line
- not accepted as loan show

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	MoMA Exhs.	1623.23

PHONE MEMO	TO	Anne		DATE	1-22	TIME	1:30	AM	PM
	FROM	Andrea Rosen		AREA CODE					
	OF			NO.	941-0203				
				EXT.					
MESSAGE	* *** DAN VECCHIO * *** PRECEDENTS * *** COMFORTABLE WITH what if they own copyright copyright of image								
	ASAP								
	SIGNED mc								
	PHONED ☒ CALL BACK ☒ RETURNED CALL ☐ WANTS TO SEE YOU ☐ WILL CALL AGAIN ☐ WAS IN ☐ URGENT ☐								

HT/BED/insomnia

X IMAGE WITHOUT A CAPTION, NO INDEX (BARTHES), NO "STORE"
 [NOW THE CONTEXT BECOMES THE CAPTION]

X KEEP ROOM THE SAME - IMAGE + PLAIN

X FAVORITE WORK, YVES KLEIN LAP

X museum gallery one sort of PUBLIC PLACE ONE TYPE OF AUDIENCE

WORLD AT LARGE another larger public place another type of audience
 something done in a small way here in a big way out there (J. P. satellite house)

X DOESN'T WANT TO GIVE THINGS AWAY ANYMORE (just brochures)

X CLOSURE OF MEANINGS IF NOT HERE

X BRING THEM HERE TO SEND THEM FORTH

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1623.23

F.G.T. (2.11.92)

x notion of distant, transcend initial REACTION

x metaphor for Loneliness

pleasure

pain

x incomplete, Absence most painful AT NIGHT/BED/insomnia

x IMAGE WITHOUT A CAPTION, NO INDEX (BARTHES), NO "STORE"

[NOW THE CONTEXT BECOMES THE CAPTION]

x KEEP ROOM THE SAME - IMAGE + PLAIN

BOXING
GALLERY

BOXING
GALLERY

x FAVORITE WORK, YVES KLEIN LEAP

x museum gallery one sort of PUBLIC PLACE ONE TYPE OF AUDIENCE

WORLD AT LARGE Another Larger public place Another type of audience

x something done in a small way here in a big way out there (J. P. satellite shows)

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x CLOSURE OF MEANINGS IF NOT here

x BRING THEM HERE TO SEND THEM FORTH

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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questions for F.G.-P. 1.15.92

→ ① talk during run of PROJECTS
slides, gallery (OK)

② Gannett & another co. "TDI" made
pitch, will give us same rate -
said they have better locations than
all areas, { C-Board, wanted to know if particular
just not } areas in Brooklyn Manhattan etc.
where "art" that you're interested in (have maps)
audience is

③ compare to C-Board

④ printing costs, getting estimate
from TRIUMPH (chance to ask
Fred? if not I'll call him)

→ * Laura Cottingham Autocube (Feb.)
will mention bill board piece (genderless)

→ * story of "stack" printer, now can
think of stacks as sculptures
(came to show at Andrea's)

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11.15.91

spring 1992

Paris project

- course at N.Y.U. "social landscape" expansion of visual field; work on ways of working, not on work itself; lots of homework, stores, museums, maps to M.O.M.A.; lots of reading
Lenin + ideology to Erna Bornbeck "Fear of Burying", Brecht, Foucault; lots of looking at magazines (firemen have their own maga.)
- Projects

> loves current Projects installation - should have every year - bell will change, will toll more and more until rings every second

> dislocation, hates Bourgeois (if you want art & machines → Accardi), likes Nauman Kabakov, loves Sophie Calle (think it through, do something different, send it that doesn't have your name all over it, that responds to place), hates Adrian Piper piece (works w/in system, agenda - tired of those who cry look @ me I'm a poor little minority - change the agenda)

> Accardi so important for Felix

> liked Neil's piece, mentioned it to some woman doing a non-conventional portrait show (Prince portraits, _____, _____)

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- twenty four important # personally
(doesn't want to say why), then says was
24 when he met Rose in 1983

- \$ 10,000
labor
materials
in-house
out-house

x ideal cost, keep in mind we are a
museum + its Félix G-Y + publicity

[outside funding for part or all]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DEADLINES

YES KLEIN Leaping into Void (photo) 2^d favorite
Waltu de Maua Earth Rooms } works

PUBLICITY CALENDAR

(MARCH 2 MONDAY)

PRESS RELEASE

art as idea, gesture

new work - lights, strings of LIGHTS
& light

* FG-1 mdg 11.14.91

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feminism - art of the seventies
search for alternative materials
(alternatives to painting, male
dominated unified)

→ switching, like being in "drag"
changing roles

[Anigail Solomon Godeau - aragon]

first time really using photography
looking back to 1979 (refabricated
image, recent, but like photo done in 1979)
1979 critical yr.

feels he has come full circle from
negativity fragmentation of candy
pieces → LIGHTS

ethos of edition - blow it apart - too
many editions

the billboard piece will be an
edition - part of it - one to thirty four -
can only have on a billboard
Paris - invite - empty envelope

MONDAY; AP. 15 W)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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DEADLINES

YVES KLEIN Leaping into Void (photo) 2^d favorite
Waltu de Mauna Earth Rooms } works

PUBLICITY CALENDAR

(MARCH 2 MONDAY)

PRESS RELEASE

art as idea, gesture

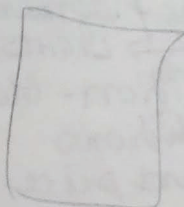
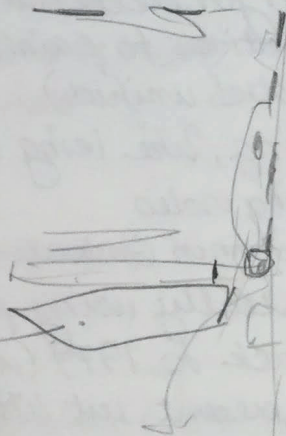
new work - lights, strings of LIGHTS

Louise Lawler

Barbara Kruger

Sherry Levine

brochure that both documents
and contextualizes



MONDAY; APR. 15 W)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DEADLINES YVES Klein Leaping into Void (photo) ^{2nd} favorite
Walter de Maria Earth Room } works

PUBLICITY CALENDAR (MARCH 2 MONDAY)

PRESS RELEASE

art as idea, gesture

new work - lights, strings of LIGHTS
of else

ALSO HAND WORKED STACKS

~~GRAPH~~

PUBLICATIONS [BROCHURE TEXT / 2400 words] ^{c. 10 pages / 250}

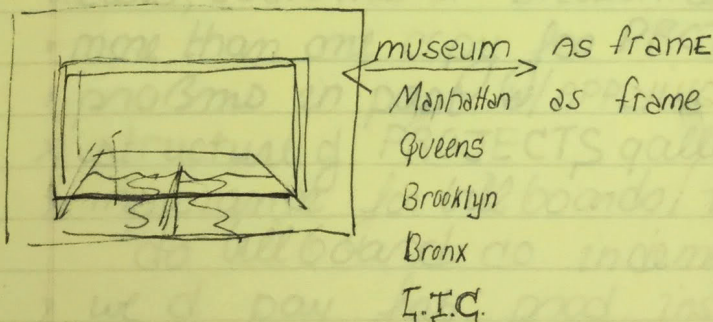
GRAPHICS BROCHURE

(APRIL 6 MONDAY; APR. 15 W)

ANNOUNCEMENT

SIGNAGE

INSTALLATION BILLBOARDS
GALLERY



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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BUDGET INAR \$6000 < 15 billboards all included

BILLBOARD RENTAL [\$200 + \$550/? = \$750/EACH]

FABRICATION \$23/ \$30/follow (C-BOARD) new to hang? 24 billboards

INSTALLATION

FREIGHT + MOVING

MATERIALS

DISMANTLING

honorarium

"Exhibition Agreement"

- CONTRACT
- > Ramona B. same image, dif. treatment
 - > COSTS, LOGISTICS OF BILLBOARDS
 - > more than one copy for PROJECTS gallery (or more cost)
 - > problems in past w/ APPLYING LARGE sheets to WALL
 - > structure of PROJECTS gallery
 - > insurance for billboards/vandalism/
do billboard co. indemnify
 - > we'd pay fab. prod. install but can't
be responsible for welfare/insurance
of installers
 - > announcement, brochure design (~COLOR, IMAGE)
 - > meet w/ Jerry + Karen, Ellen + co

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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conversation with Felix (10-16-91)

leaving for L.A./flu/doctors

cynicism (Judge Thomas vs. Anita Hill)

new idea for **projects**: 10 to 15 billboards situated around the city (might be able to work some sort of a deal, Felix has connections with the billboard people -- not a good time in the economy/bank failure/Citibank/more banks failing today than during the Depression -- less competition from the advertisers -- they will donate space if credited)

image for billboards: blowup of a photograph, mundane image, anyone could have taken it, grainy, black and white, double bed that has been slept in, now empty - rumpled -- traces of presence which denote absence

very private image, private space projected into vast public arena of New York, billboard scale, public meets private headon

projects gallery would have one large blowup of same photograph plus brochure/and map, leads viewer around to different sites (demands interaction of viewer to complete the piece - cf. 1960s, LZ says this started with Reinhardt....)

fragmented nature of work - cannot be seen all at once

emptiness (Mallarmé)

beauty

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abigail Solomon-Godeau (FRANCE) VILLA-Axom (NICE)
teacher @ ICP Villeneuve d'Ascq ~?
Christopher ask Félix, dinner Mon. or Tues.
Phillips 6/17 6/18
mantra of not 6/19

individual
 TAPIES
 5/6 - 8/11
 L. KAHN
 6/10 - 8/18
 Artists' choice
 ?
 Int'l Council Me.
 ?

who is
 # who
 after
 MAY
 visitors
 KATIE

Antoni Llema
 1991
 Tapes Foundation
 ephemeral
 GIVE-AWAY

July 15, 1992

strong preference FOR ^{spring} 1992
 SEQUENCE OF SHOWS
 NOT USUAL POLICY TO ACQUIRE WORK BEFORE PROJECTS
 SHOW
 WANTS TO BE ABLE to show new work BUT
 POST-PROJECTS, BY FALL 1992 too far after
 THE FACT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1623.23

abigail Solomon-Godeau
teacher @ ICP

FRANCE: VILLA-Axon (NICE)
Villeneuve d'Ascq ~?

Christopher
Phillips

ask Félix, dinner Mon. or Tues.
6/17 6/18

mantra of theory
individual voice

not 6/19
min

TAPES

5/5 down W 5/6

5/6 - 8/11

L. KAHN

5/13 14 (15) open MAY 15, 1992

6/10 - 8/18

Artist's choice

INT'L COUNCIL MED

audience
who is here in SUMMER
attendance: JULY AUG
JUNE
MAY
visitors survey
KATIE #2

JULY 10

OR

FEB. 12

thru

5/5/91

run of Bernice's show

strong preference FOR ^{spring} 1992

SEQUENCE OF SHOWS

NOT USUAL POLICY TO ACQUIRE WORK BEFORE PROJECTS

SHOW

WANTS TO BE ABLE TO SHOW NEW WORK BUT

POST-PROJECTS, BY FALL 1992 too far after

THE FACT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Every week there is something different.
A four part project by Felix Gonzalez-Torres at
Andrea Rosen Gallery. From May 2nd to June 1st, 1991.
130 Prince Street, NYC, 212.941.0203, fax 941.0327.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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(part one 5.2.91)

Rob S. Ken T. Mary Beth S. and I arrive
Ken rings, "no opening"

Anne rings "no opening" but come on up
elevator to empty gallery, recurring mood
quality sense of emptiness void
pervades F.G.T.'s work (Matthew A.

looks at candy ring + sees sadness)
quiet - no one there except for Andrea + a
woman I recognize from IFA
putty colored walls, small b/w photos of
benches/inscriptions at academy of
arts + letters in 150's (RS remarks
that installation echoes site of
photos)

heavy ponderous words in stone -

SCHOLAR STATESMAN SCIENTIST

one photo of Jockey Club exterior,

jockeys and names, specific
individuals rather than "type"

category lofty "profession" "calling"

TEXT WORDS NEWSPAPER CLIPPINGS

"PUTTY" COLOR WALLS B/W PHOTOS

KEN WANTS everything AT ONCE - DEMANDS

Viewer return AGAIN + AGAIN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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life and death

novelistic

narrative

time - film - performance time - age/life/death

cont'd next week

baby blue platform with lights

male go go dancers

no public schedule, not a "happening"

[part 2 sat. 5.11.91]

> shimmering beaded silver white curtain
blocks/covers/cascades from entrance
into gallery with photos; another
transformation of "low" "cheap" into
beauty light fragility - when is a door,
not a door, when it is a beaded curtain

[cf. Flavin
wall piece]

> within baby blue sq. platform
with glazing on of light, 13 to a side,
appears to have landed in center
of gallery, sq. w/in a sq., about 2 feet
high (?), materials not proximal

> back room paper stacks, red on
white, (we do not believe.), German.
so from

> silver white beaded/bw photos → blue platform - red + white
apart

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- (THE BODY) ANCIENT HISTORY IN ART
new INSTITUTIONAL ATTENTION
CURRENT CONTEXT
- CHUCK CLOSE HEAD
 - VITO ACCONCI BODY FOR AGES
 - MARY KELLY AGE
 - JOHN MILLER BLANDLY SHOCKING
BROWN
 - RONA PONDICK CHILDHOOD
 - FELIX GONZALEZ TORRES conceptualism + minimalism
gay history and gay desire
 - ~~JOHN MILLER~~ JOHN KALIN video
AIDS him
 - SHARON SISKIN work with people with a/c +
aids - portrait masks - GROUP MAP
 - LAWRENCE RINDER

*1960s-1970s: PRECEDENTS → NOW

feminism
gender, SEXUALITY
post-structuralism
TRANSEXUALITY
WAR
politics-censorship
Abortion
AIDS

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① is there direct way to exp.
Body Vito (1969 shift
uniting to art, body was
most convenient starting pt.,
cd at least assume I had
a body; for him minimal art
forced him to recognize
space art was in, frame
broke, notice Tight socket
"just in case" it was part of
art; had to kill "father" of
minimal art ~ like Black
monolith in 2001, out of
no where, can only bow down
as you never know how
powerful it might be; so
Vito decided to point to
himself as does; now if his
body not there, other people's
are; immetus in "DO NOT TOUCH"

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in museum - clear someone
owned^{it} & that someone
wasn't you (LR): this is where
it begins^{MOTIVATION} (2) to Maryk, can we
come back to body as origin?
classical-control body;
christianism - renounce body;
modern - exchange body
body is objectified,
emphasis not on visceral
body but on image
(LR) question of sexual difference,
question of control (3) to Chuck
Close, does this resonate in
any way - psychological/organic
first thought on wrong panel
cut off head & throw body
away; now an expert
is trapped in a body that

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doesn't work; all choices
made are changed; talk
not about disabled but
about the "temporarily
abled"; with portrait head
tried to engage viewer
with something immediately
known - we all think we
know smtg ab. head
w/out having to know anytg
about Art; BIG Aggressive
confront viewer AND suck
them up close, give them
intimacy - we don't stand
close enough - wanted ppts
to be at arms length normally;
orchestrate experience for viewer
which is not what we expect;
(LR of Vito, subject so known - can we
still say that - is FACE known?)

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elderly lady confronting Guber
says "I think it's Mozart" -
so Chuck less concerned
than ever with viewer
reactions - they will think
what they want ④ JOHN
KALIN - What body black
white gay straight man
woman; how do we
categorize, RACE^{CLASS} GENDER
SEXUALITY; "multiculturalism"
tends towards eradicating
differences - WRONG;
gay culture under siege
women under siege
must recognize condition of
state/gov't over our body;
dif. bodies determined &
positioned in dif. ways in
culture - one's ability to effect

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change dependent upon this;
US health, no nat'l health -
consider social cultural
political system that makes
this possible; TAPE is ab.
visibility + vision, 1987 Helms,
GMHC cartoons - said fed.
gov't cd not fund materials
which promote homosexuality;
Helms wants to make invisible
ppl w/ AIDS, gays, lesbians -
meted against homophobia
against things which would
make my presence an absence;
does do art can effect
change, ⑤ F. G. T.

homosexuals/Haitians ¹⁹⁸⁰ -
old lady ^{MCZ ART} could not see that
as hole fucked ~ imp. for
him that work be seen in
context so they can be understood

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(F. G.-T. cont'd)

C for Disease Control - does not recognize women/AIDS, white male control, invisible issues - face of AIDS, NOT LESIONS, - these are symptoms not face; what do labels mean, what are victims; what means are being used to put people in their places

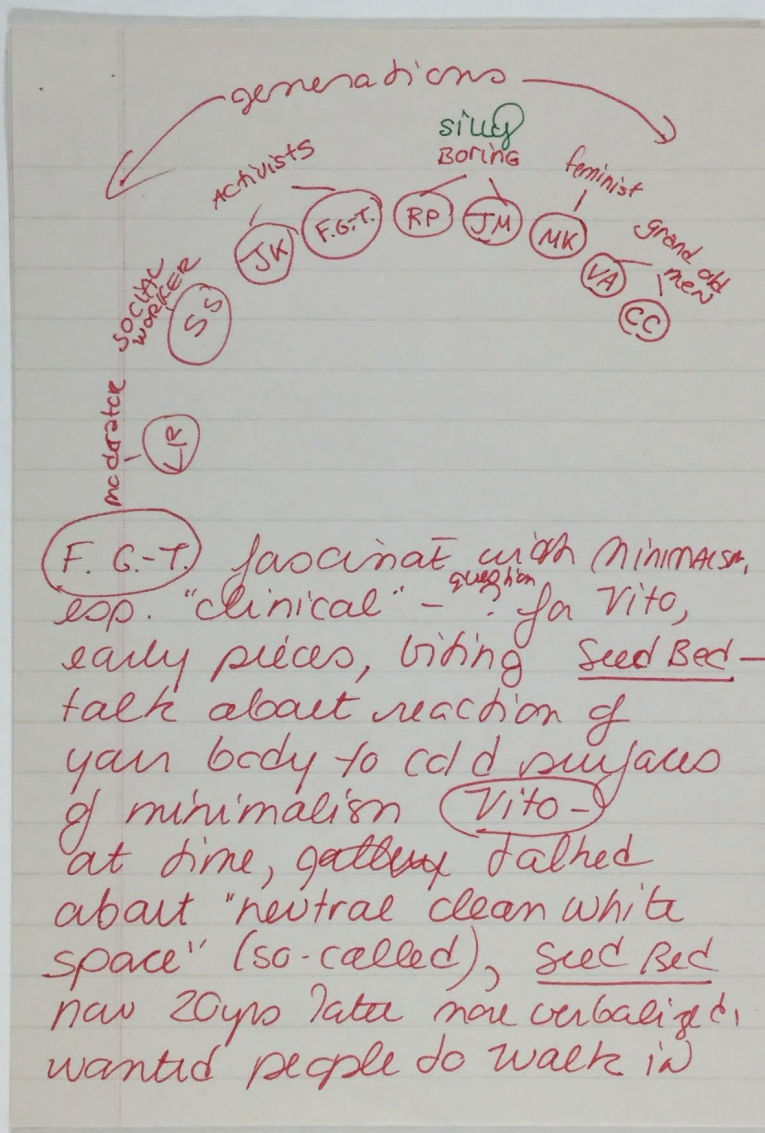
⑥ Sharon Biskin, work w/ PWA'S - masks begun thru touching each other - Paul McKay writing across face [hard to talk re disability ^{as} stigma with close ^{there} he transcends, ^{does not need better constant}

⑦ RONA FENPICK - student in 1975 - body - scatological; terrified her (LR infantile psychology - is this accurate?)

⑧ JOHN MILLER barriers beto human nature + animal nature

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prototypical minimal space
except "worm" under
floor, violate clear
white space, person
became part of room,
room filled with "me" -
person walks in, viewer,
space becomes org of
bodies, or a revolution

Ⓡ concerning Vito w/ environment
generalizⁿ re body art of 70s
~~from~~ ^{1970s} from physical spatial
to ^{now} social political environment

(VITO) "cuddle in + die"
doesn't ~~want~~ want
to comfort only, wants people
to ^{to} can work in 1970s graphic

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for Tang of class gender;
body out of Vietnam was
absolute; feminist
writing performance
very important - naïve
groping of 1970s towards
social/political environment
of today, might not have
clarified; Firestone 1967-68
was what did it for Vito?

~~likely~~ women who moved rose
forcefully away from
minimalist object (Yvonne
Rainer, people in Europe)
(particular site: ^{institutional} museum
event: show
discourse: and history)
extreme awareness
in 1970s

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John Kaul
 living your life and trying
 to represent what it feels
 like - jumbling collision -
 draws on minimalism +
performance 1976*

[?] many + into talking ab. their art
 coming out of previous work - do art of
 80s look to art or to irony, post-modern;
 RP draws on impulses we all have to write such
 luck; FG-T corpus question, "I don't have
 a private space", private spaces infected +
 ruled by gov't; what what Mary
 Kelly said about Post Partum document,
 out + lang., he likes look of minimalism,
 hard to articulate questions

[?] return to body as priv. space not
 just critique of dominant institution
 but self critique from standard of
 vulnerability, sexuality

[?] public + private

[?] all history - all part of same game

C. Close all hair on my back,
 hot on head, we are bombarded
 with "image" of "perfection" -
 tks incredibly imp. that Coplans
 allows his body to be used - didn't

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Close, et'd

get to question of our common
humanness - heard lots re
difference, imp. but there
is smtg about our
"common humanness"
(MoMA selfportraits
those they Dred etc -
strong response co of some
aspect of common denominator,
each head different,
idiosyncratic personal
vision -) simultaneous
fracturing of society,
recognize individual yet
is smtg to be found in
our common experience

FGI + LR performance film photos

ALL RAISE HACKLES - why -

not mediation of ART? JK Bandhus non-reaction
2nd class citizens ^{who} _{line}

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(jk)
why were known & iconic not
pornographic whereas
happened here are? all
photos have weight of
objectivity. media is not
instrumental in way
frequently perceived

(cc) 20 feet rule - never totally nude
photos done in sections
when you bring camera
into room you bring a
special presence - it (camera)
is allowed closer, then
can hold photo close -
"stand in" for experience
very dangerous - drawing
faith

~~not~~ visualized
invisibility
gay

(LR)

our fetishized
vs. over exposure
woman

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(MK)

how to acknowledge
deference w/out
reinstating hierarchy

(JTD)

harder & harder
to know what body
is; maybe moving on to
new body, ideas of
comfort & nostalgia for body;
language of 60s about
finding self as tho' a
jewel; 1970s self didn't
exist until subjected to
social political systems;
1980s body starts to
explode - some def.
going on, body w/out
skin - indistinction of smtg
else - not visceral
w

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LZ two people in 1960s believe
in individual universal
while 1990s no universal,
all difference
saying similar body & politics
but w/ different emphasis—
1960s believed if you let it
all hang out, everyone
would come together
1990s impossibility of this

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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**1991 BIENNIAL EXHIBITION
PANEL DISCUSSION**

MAY 1 6:00 pm

**A discussion by Biennial artists on the theme
of the body in contemporary art.**

Moderator: Lawrence Rinder, curator, University Art Museum,
Berkeley, CA

Panelists: Chuck Close, John Coplans, Mary Kelly, John Miller,
Sharon Siskin, Felix Gonzalez-Torres. *Other panelists
to be announced.*

\$10 General Admission, \$8 Museum Members, \$6 Students with valid ID

Tickets may be purchased at the Sales Desk
or by mail from the Public Education Department

Please include a self-addressed stamped envelope for return of tickets.

**WHITNEY MUSEUM
OF AMERICAN ART**

PUBLIC EDUCATION DEPARTMENT
945 MADISON AVENUE AT 75th STREET



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4-4-91

4.30.91 conversations w/ F.G.T.

Notes for

show opens May 2:

wants to
decisionhe'll call
like to
can be
the muse
the Whitecurrent
fragment
been ab
persona
with fa
protestworking
to him,
street,
culture
circles
togethe
a lot o
workingsaid w
+ me1) painted walls, NYHS photographs
public office "political"

2) platform, go go dancer

3) pty's grapha charts lines that go off
silver portrait - words that run on
(line around walls, house trip etc....)

4) silver candy piece, floor piece

private transient ephemeral

body amidst ^{platform for go go dancer} silver sea (future)organic quality; disturbing, not
what he is interested in -
changed from flood, spizz
to

room rug rectangular plane

"hard" edge (RS likes BECAUSE "compacts"
more with gallery Artu.)
wants it to be "out of bounds" infiltration* found candies in airport in Seattle,
was feeling very damn depressed,
cornered; rather than do
expressionist work full of angst +
pain thought about turning corner
inside out, generous impulse,
plentitude, give rather than take

g final

-- would
of what
areas of
menu att - so
- hasn't
is very
s or war
ist" foreresting
and 12th
Tibetan
wo round
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take up
st. Also

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4-4-91

Notes from

wants to
decision

he'll call
like to s
can be do
the museu
the Whitn

current
fragmente
been able
personal,
with fami
protestin

working c
to him, h
street,
culture,
circles c
together,
a lot of
working c

said we
+ ment

projects - 4 or 5 billboards - outdoor -
connect to indoor project room
cafeteria - tease, fill room with
tables

when in doubt take it out

* loves Jim Rollins + KOS. America piece
* loves Jackie Windsor cube
anti-art doesn't look like ART

Whitney just done paper stack
has vanished, twice, 6 inches high

(acorn heavy) metal 5 men vs.
7. 6-7. 1 person, boxes of candy,
quiet, shuffling, SIFTING, action of
making floor ART Pollock but AFTER
throwing sowing SHUFFLING not high ART
MATERIALS YET CF. MINIMALISM,
funny NOT METAL NOT LEAD YET
METALLIC SHINY FACTORY produced)
KAHLER

(Biennial in dec John Miller (?) audio 11 mins
MTV beautiful universal re sexuality not just
homosexuality)

final

would
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hasn't
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or war
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round
, sewn
take up
c. Also

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4-4-91

Notes from conversation with F. G.-T.

wants to come by and look at space again before making final decision about what he wants to do

he'll call in May (next month) and make a date to drop by -- would like to see slides of previous PROJECTS shows, floorplans of what can be done with the space, think about infiltrating other areas of the museum (cafeteria, hallways, wanted to change cafeteria menu at the Whitney but there wasn't enough time)

current political situation of great concern, interest - so fragmented, fragmentary - in a city where meaning is made - hasn't been able to look at the newspaper for a week, newspaper is very personal, enters life, encroaches - can't mention politics or war with family in Miami, they think he is a "radical terrorist" for protesting

working on two projects at moment, Tibetan rugs (very interesting to him, he learned a lot, great bookstore on 4th avenue and 12th street, all about rugs). Rugs play so many roles in Tibetan culture, hunting, covers, etc. -- his will go on floor, two round circles of blue, universes, photorepro of cosmos in center, sewn together, bringing things together -- hug the floor, don't take up a lot of space, men have taken up too much space in the past. Also working on book project

*said we'll need to know in a mo. or two re. decision
+ mentioned May-June 1992 or Dec./Jan. 1992 slots*

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conversation with:

255-5562 Félix González-Torres

- * likes space, near the garden + near the cafeteria (likes to be near food)
- * WORKS SLOWLY, doesn't want to have an assistant - would change whole process so
- * would 1992 be OK? doing a billboard in Paris, teaching (as "project") in Zurich summer, in Whitney Biennial as solo artist + with GROUP MATERIAL
- + grew up in Puerto Rico, lots of family in South Miami Beach
- * loves music variety people food right colors in Miami Beach

x slides x posters
FROZEN.

x TAUGHT CAL ARTS } SOCIAL LANDSCAPE
NYU ECOLOGY. -

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* asked if we would have a budget for billboards (\$550 + \$200 rental); I said \$10000 absolute limit

* R. Stone says early 1992 rather than later; perhaps do Day With Out Out Oct. 1991 topical bill board (if Paris too, when? what?)... another possibility

* Madrid, Caja de Pensiones whole project was T-shirts

* May, 4-week project, not 4-week single show, start out as "serious photography" - Jacob of NYHS, ends with male go-go dancers

* be sure in presentation to show New Museum book OUT-THERE slides are frozen

slides x posters
FROZEN.

x TAUGHT CAL ARTS } SOCIAL LANDSCAPE
NYU } ECOLOGY. -

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- BILLBOARDSX [1992]
- * taught last summer @ CAL ARTS (teacher @ NYU.); "project" "social" landscape ecology environment,
 - * be sure committee understand nature of work, of process, is all very fragmentary, dispersed
 - * was on a panel w/ Rob S.
 - * word public too laden with meaning, very problematic; prefer outdoors, outside
 - * work is extremely private

x slides x posters
FROZEN.

x TAUGHT
CAL ARTS } SOCIAL
NYU } LANDSCAPE
ecology. -

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BILLBOARDS x [1992]

\$550+ \$200=

~~private~~
PUBLIC

all very fragmentary

x Qaja de Pensiones
T-SHIRTS

x 4-week project in May
· serious photo
· mall-go dancers

x "out-there" - BOOK
(not in MoMA Library)

x slides x posters
FROZEN.

x TAUGHT
CAL ARTS } SOCIAL
NYU LANDSCAPE
ecology. -

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**ARTISTS
AT THE
INSTITUTE**

Talks by artists on their work and on issues
in art history at the Institute of Fine Arts,
New York University
1 East 78th Street, New York, New York

Thursday, **Pat Steir**
April 30 will discuss
6:00 p.m. her work

Tuesday, **Bryan Hunt**
May 12 will discuss
6:00 p.m. his work

The talks will take place in the Oak Room
from 6:00 to 7:00 p.m. Refreshments and
discussion will follow.

Bibliographical material on each artist will be
available in the Oak Room during the week
preceeding each talk.

These talks have been made possible through
the generosity of Anne and Joel Ehrenkranz.

212.255.5562 - April 16 - May
Whitney Biennial
garden
1000 Space
bed

Puerto Rico
Miami
Beach
GROUP
MATERIAL
3

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GROUP MATERIAL

Founded: 1979

DOUGLAS ASHFORD

Born: 1958, Morocco

JULIE AULT

Born: 1957, Massachusetts

FELIX GONZALEZ-TORRES

Born: 1957, Cuba

Karen Ramspacher

Born: 1965, Pennsylvania

insert NYT May 22, 1988

P.A.F., dnc.; NYSCA; Art Matters

GLIER/HOLZER KRUGER/WEAMS

GONZALEZ-TORRES/SPERO

LINN/HAACKE PRINCE/LAWLER

Organized by Ashford, AULT, F.G.T.

POLAND 1939 PEARL HARBOR 1941

NUREMBERG 1946 IKE 1952

GENEVA 1955 LBJ 1964 BRUCE

LEE 1973

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1937 Cahiers d'Art (missing) from shelves

GROUP MATERIAL 1.1 x P44 1987c
A.B. G 7715 A12i

1986.144 Group Exh. Catalog
subject file

GONZALEZ-TORRES. Untitled. 1989. serigraphs.

Impression: (49/250)

Brand X Editions, NY

Pub: Public Art Fund, Inc., NY

Purchase (5.30.89)

129.89

DOCUMENTA 8 "The Castle" Kassel, Germany 1987
Group Material

*1 x N39 1990rh

New Museum "The Rhetorical damage" ^MDec. 1990

"The Workspace" (Laura Trippi) 1988

"The Decade Show" 1.1 x N39 1990d

Nancy Spector. "Smart Art" Contemporanea 2 no.4
June 1989 page 96

Joshua Rector. review of the Rhetorical damage
Arts. March 1991

J. Augier. review of "Artedomani"
Artscribe Nov/Dec. 1990

C. Hartney. review
May 1990 Art in America

L. Rippard. Mixed Blessing. 1990
p.121. MIT Press

Print Collectors Newsletter vol 20. July-Aug. 1989

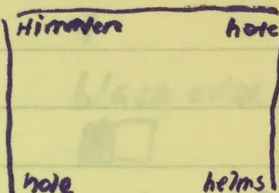
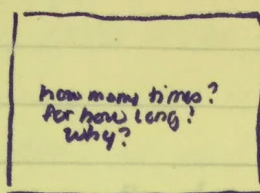
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Isy Brachot. Red. June - Sept. 1990

(Massimo Audierio. NY. June. 1986 Red Show)

F.G.T.

red
black



71 x 73 x 56.5cm.

Cady Noland / F.G. Torres take a stand, minimal/quiet

Berlin
Kassel

calculated use of red-white-blue precision
Lapidary, conceptual + agit. prop.

> red ribbon cascades over 3 piles of black paper
(red + black = colors of NRA)

① endless series of pics/silhouettes, 464 people
killed with guns each wk

> pile of candy ^{title} "Mirage" ^{lighter brown} situation/disappearance
modesty of construction leaves unannounced
space for poetic quality for contemplation
yet pointed bitter commentary on politics,
US troops massed in Saudi Arabia
red-white-blue banner "We love George"

> structural principles of post modernism:
lux. materials + exquisite technical
quality turned towards art with a
message - ethical stance + modesty
scattered structure

*text by Frank Wagner, Nov. 1990
(smm)

David Deitcher blue jeans + deathly gun
FGT text-pieces (gold Gilt + the army
each on gold, kids in camouflage, 19th - 19th century
prod. from)

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Shiny. No. 5 F. G.T. portfolio (NYSCA support)

photo 4/w paper stacks, 2

4

black edge (1)

Stuttgart 1990

"Cut Supplies + Utopia" (MOMA, d.C. 1958

J. Gretchen Faust

"The New Am. Pdg. 1

Andrea Fraser

F. G.T. (Forbes Capitalist Xol - greenhouse hypnosis)
on back Peru presents - cocaine co of US
demand

5 parts = detail of } thick
a sculpture' } mamilla type paper

El jardín salvaje

Savage garden fundación caja de pensiones

Jan. 22 - March 10. 1991

J. Barry, B. Bloom, J. Diamond,

F. G.T., A. Hamilton, D. Ireland,

M. Kelley, C. Marclay, C. Ray

M. Vaisman, M. Webster

new critical social stance -
move from classic parameters

Dan Cameron "The Savage Garden:

Landscape as Metaphor in Recent
American Installations"

determination to defy categorization * as a
medium

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FGT long interest in art distributed for free -
 of give away pamphlet on effective means for
 distributing political ideas

"disappearing act" - marketing - reluctance
 to identify itself as art (where pub. meets priv.)
 (billboards, cf. Layout typeface, anonymity
 of "For Rent" ads on unrented billboards)

FGT red stack himmler... helms... hole

fortune cookie corner 1990

dolphins 1990

ilbuz dga! Wojanowicz, Moffett, G-T, Lyndell

artedomani FGT blue mirror 1990 - mysterious
 install oho

Democracy Dia Wallis.

BC V/blue light pen
 other piece, but but
 Fixed it

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Andrea Rosen, conversational re F.G.T. 3.29.91

1986 plates, crowd scenes, cheap give away surface,
public/private loss of identity

monuments / pedestals → floor pieces / stacks
text, monumentalize positive not
neg. aspects of history - how history is
constructed (Quail didn't need pedestals)

billboard, last of black + white photos
very specific + thematic less
disjointed, shift in F.G.T.'s work
from public in public, to private
Brooklyn install, was to de lobby, didn't
want to, sanctified "exhibition"
space, space for "display" - expectations
on part of audience - very personal,
personal "portrait" history

now doing "portrait" of Andrea, "portrait" of
collectors who wanted a puzzle-
piece portrait - something they
could take away - original intent
was as "corvenus" - give away
words dates - F.G.T., Andrea's in office,
F.G.T. to place in collector's home

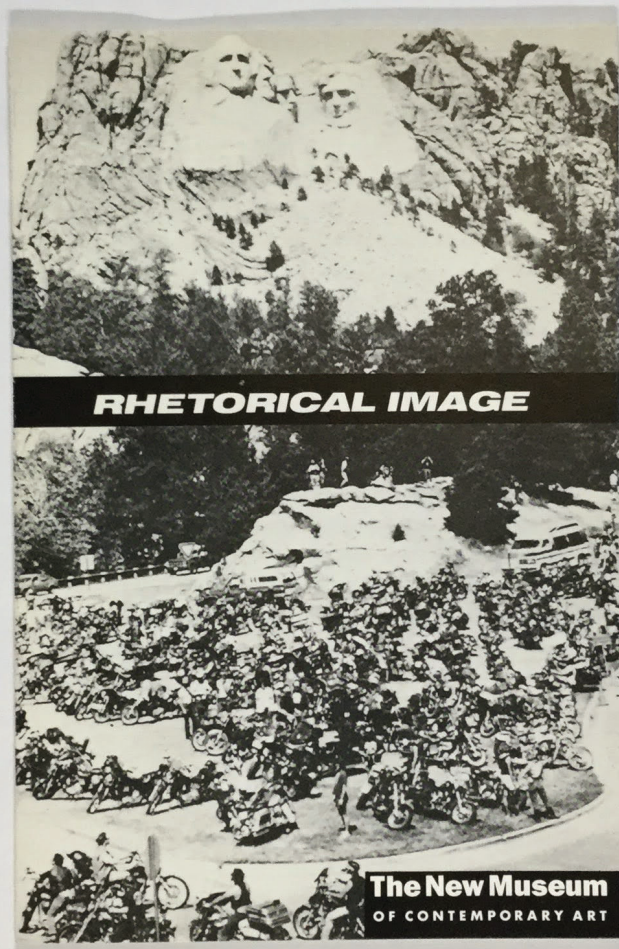
Kassel billboard - denim - photostat - in
line w/ other "real" ads, opening up
of East Germany, looking to America
USA myth of Lewis → of. also
Gun piece, Giger, (Whitney - bigger)

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cancelled subway project / Paris - do do, sat
 Baby portraits, put them up, "Lover Girls"
 & lesbian friends
 sugar pills, body weights, of healthy FGT
 and wasted body of hunkles - consumption,
 regeneration/hope
 problematic - tension; collectors who buy spils,
 buy notion of degeneration, agreeing to
 lend resupply yet moment they
 own, want to fix, preserve, "monumentalize"
 art infiltrate Brooklyn Museum, elevate
 lobby, lock out on botanical gardens
 monument photos - MA in photography - will
 be part of show in the spring

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RHETORICAL IMAGE To understand the use of rhetoric is to see how individuals try to persuade one another of their version of the story. This story might be a recounting of history—a report on the evening news, or a casual conversation between friends. To understand rhetoric is to understand the ways in which language constitutes power.

The twenty artists in *Rhetorical Image* come from three generations and four continents. Their work has been chosen, in part, for the ways it reveals the subtle and not-so-subtle play of forces that conditions communication in a given society and, by extension, the distribution of power. Their art enables us to recognize the dimension of power in obviously persuasive forms, like advertising or political propaganda, and in forms whose aura of authority is more subtly woven into the fabric of everyday life—public architecture and the use of public space, mass media, monuments and symbols. Their works reveal the ways in which authoritative representations not only convince us of their versions of the story, but also convince us of their authority.

The most effective mechanisms of power are those which are so pervasive, so deeply ingrained, that we don't even realize they exist. They are narratives which have become internalized in the form of "common sense" beliefs. Many of the artists here aim to bring such beliefs to light. Braco Dimitrijevic's series *The Casual Passer-By*, begun in 1969 in Yugoslavia, consists of

large-scale portraits of anonymous people placed prominently in public spaces. The works create the impression that since these images command public space, they must be pictures of important people. As curator Milena Kalinovska has observed, the works make us realize "we still believe that only those in power can claim such a space for themselves."¹ Muntadas' mobile installation, *The Limousine Project*, consists of a limousine travelling around New York City with images associated with money, fame, and success projected from inside onto its windows and visible from the outside. The piece invites us to ask: "Who rides in limousines? Who are the insiders, who are the outsiders?"

Many of the artists in the show tell versions of history in contrast to those of the official or dominant culture, often purposefully employing imagery and materials from outside the traditional sphere of art. Jiří Kolář, born in Czechoslovakia in 1914, kept a narrative of the events in Prague in 1968 through a series of collages entitled *Diary 1968*, which poetically combines official reports like newspaper texts, with snapshots, letters, and personal ephemera.

Some of the artists decode the institutional frameworks of art. In contrast to the rhetoric of liberal humanism which casts art as transcendent of politics and representative of "universal" cultural values, artists such as Dennis Adams, Art & Language, Thomas Huber, and Rose Finn-Kelcey tell a different story. As

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2. Dennis Adams, interview with Bruce Ferguson, *Rhetorical Image* exhibition catalogue, p. 28.

Adams has said, "to the degree that the museum or gallery represents the ultimate mask for the agents of authority...it sets itself up, perhaps even demands, its own undoing."² The collaborative group Art & Language began publishing a magazine in 1969, *Art-Language: The Journal of Conceptual Art*, which presented philosophical and theoretical analyses of the state of art. The magazine, which examined the ability of art to be political, was also in and of itself a form of artistic practice. Finn-Kelcey's *Bureau de Change*, a floor mosaic replica of Van Gogh's *Sunflowers* in Japanese yen, American pennies, and British pence, raises questions about the globalization of the art market and the value of art (in both senses). An untitled painting by Huber in The New Museum's Window on Broadway depicts the Museum's floor being cleaned. One of the many issues ignited by this provocative image is the role of the art industry in maintaining existing class structures.

Some of the artists use channels of communication outside traditional art settings. Brazilian artist Cildo Meireles began *Insertions Into Ideological Circuits: Coca-Cola Project* and *Insertions Into Ideological Circuits: Banknote Project* in 1970 during the height of Brazil's military dictatorship. He added anti-regime statements to Coca-Cola bottles and banknotes, then sent them back into public circulation. Félix González-Torres has done several billboard projects, including a work which currently can

3. Sponsored by INTAR Galleries, New York.

be seen around New York City. It reads: "Health care is a right. A government by the people for the people must provide adequate health care to the people. No excuses."³

These artists create meaning not only through the manipulation of materials, but through the play of ideas. On Kawara's date paintings, for example, produce a flood of associations when the viewer recognizes the historical event that is the key to the date's significance. The anonymous beat of measured time becomes modulated by history and memory. The painting chosen for this exhibition, *July 21, 1969*, represents the period when the Apollo astronauts were en route to the moon. On Kawara saves the newspapers that correspond to the dates on his paintings, yet he does not view them as evidence of his artistic process. He does not believe that artistic process can be located in material artifacts. What physical object could possibly represent the process by which an idea or event becomes perceived as a significant event or is seen in a new light?

What are the conventions of power? If we are able to recognize these conventions, have we moved any closer to an intervention or resistance to that power? The artists in this exhibition amply demonstrate the ability of art to describe relations of power. The question remains, does it change them?

Susan Cahan, Curator of Education

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RHETORICAL IMAGE

December 9, 1990 - February 3, 1991
Organized by guest curator Milena Kalinovska

Dennis Adams
himself as Zslab
Art & Language
Flags + Words
Judith Barry
projection on door/indian
Lothar Baumgarten
indian tribes/around table
Braco Dimitrijevic
Penry-Gasik pauserby enlarged
Rose Finn-Kelcey
Van Gogh in Mexico (1989)
Félix González-Torres
red-white-blue spotted canvas
Tomislav Gotovac
+ stack of paper
Ian Hamilton Finlay
botanical relief (manuscript)
Thomas Huber

Ilya Kabakov
On Kawara
Jiří Kolář
sketches
Jarosław Kozłowski
sketch
Cildo Meireles
monoprint
Tatsuo Miyajima

Muntadas
Barbara Steinman
sand-video HD
Lawrence Weiner
1000
Krzysztof Wodiczko

Funding for Rhetorical Image has been provided by the
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the British Council, and the Canadian Consulate General
in New York. The Muntadas project is sponsored by the
Public Art Fund, Inc.

The New Museum of Contemporary Art 583 Broadway NY, NY 10012

ARTISTS' TALKS

A series of informal gallery talks will be held Saturdays at
2:00 p.m. These talks explore ways in which contemporary
artists bring personal beliefs and aesthetic concerns into
dialogue with historical and political events.

December 15

In and Out
Muntadas

December 22

The Rhetoric of Difference
Judith Barry and Jean Fisher

January 12

Public Image
Julie Ault

Meet in the Museum Lobby.
Free with Museum admission.

January 19

The Architecture of Amnesia
Dennis Adams

January 26

A Talk
Félix González-Torres

February 2

Projections and Projects
Krzysztof Wodiczko

RESOURCE ROOM

A special Resource Room co-organized by Julie Ault and
Susan Cahan for *Rhetorical Image* provides documentation
and information on the artists and issues in the show
and invites visitors to consider questions about the roles
of art today:

How do artists in different social and cultural
environments respond to political and historical events?

Can art intervene in politics, or can it only record and
describe? Is such description a political act?

What strategies or "rhetorical devices" have artists
used to influence public perceptions of historical events?
How effective have they been?

Cover photograph courtesy Associated Press/Wide World Photos

Booklet: *Design writing research* Resource Room designer: Mark Kloth

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①

J. Avgikos. Artforum. February 1991 pp. 79-83.

Feliz Gonzalez-Torres

- a) historically formed by Conceptual art and minimalism, yet eschews "impersonality" of the minimalist object
- b) work is "personal in nature", inscribed in framework of sexual politics & homosexual experience
- c) disrupts "neutrality" of process whereby "viewing subjects" are caught up in meaning, formed by meaning, construct meaning
- d) work includes textual elements:
 - parenthetical titles
 - aphorisms
 - paratactic captions
- e) emphasize linguistic basis of social & sexual identity

inaugural exh. at Andrea Rosen gallery paper stacks

- (The End) a) column of white papers edged in black
- (Love Ball) b) short stack of light blue papers
- ? (Blue Cross) c) three thick stacks of white paper printed with a centered wide blue stripe
- d) four low piles of white paper precisely aligned on corners of a square blue cotton cloth mat
- e) pair of symmetrically opposed (s)tacked pages of equal height with offset "Nowhere better than this place" and "Somewhere better than this place"

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sources, parallels, & affinities (criticism to date primality)
directed at "derivative"

- a) Morris 1966 untitled plywood box
- 1965 four fiber glass polyhedrons
- b) Le Vide papier, 1883, Symbolist
written Alphonse Allais (Mallarmé circle)
mounted clean Bristol sheet w/ 4
thumbtacks to wall @ Salon des Indochinois
& called it "The First Communion of
Young Virgins on a Snowy Day"
- c) Dissexuality, again Morris 1963
untitled (Cock/Cunt)

departure from "phallogocentric conventions" of Minimalism

- a) paper stacks are "jettisoning of patriarchal
primary structures"
- b) designed to be peeled away, layer by
layer
- c) individual sheets are free for taking
- d) although in theory "endless", whole
is subjected to perpetual instability
- e) ∴ "Somatic" "phallic" identity of
minimalist unified form is transformed
into a model of dissemination + renewal
- f) blank pages serve as symbolic
sites of homosexual i.d. (codes of
displacement, erotic desire + loss) ∴
"gay male is denied representation in
patriarchal order"

frequent use of corn blue
corner spills concurrent w/ paper stack pieces

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(2)

corner spills, sugar spills

- a) Untitled (A Corner of Baci) 40 lbs.
- b) Untitled (Fortune Cookie Corner) only good fortunes
- c) Untitled (U.S.A. Today) red silver blue fruit n berries
- d) intended for consumption, easily replenished (yet potentially equally easily depleted)
- e) g. pun on spills of tar sulphur lead, Smithsonian Sant-Serna
- f) humor & loss, reads psychosexual content (see text, specific readings)

theater of blank space wherein empty surfaces are captioned with disjunctive nomenclatures
"the caption works"

- a) Sheridan Square bill board, Greenwich Village, March to September 1989
 celebration of 20th anniv. of Stonewall Rebellion - frames century of struggle for gay rights, begin w/ Oscar Wilde's 1895 decision to face charges of homosexuality in England
 conceptual collab. with public
 blank space symbolic site for "art"
 for production of positive values & action
- b) Pop Pot 1988 not a chemically unified reduction of history
- c) installation at Brooklyn Museum 1989
 historiographic metafiction - chain of "disjunctive signifiers" cultural/public personal/private

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series of puzzle works

- ~ photo images printed on a surface broken into jig-saw pieces, range from snapshots to media stills
- ~ "framed" in factory-sealed plastic bags
- ~ essentially fragile in nature, completed puzzle/picture, under constant threat of fragmentation

Footnote 13. Despite the ample clues to gay identity, AIDS, the loss of loved ones, etc., in Gonzalez-Torres' work, it would be restrictive to define it solely in terms of sexual politics. As he has commented, although he works within the political arena, he does not make works that are exclusively "political." He often, in fact, refers to his work as romantic.

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FELIX GONZALEZ-TORRES (born Guaimaro, Cuba, 1957)

young artist whose work touches on many of themes, currents we've commented upon, art and politics, art and language, art and AIDS, art and sexuality. **GROUP MATERIAL**

has been labeled as 'neo-conceptual' or as part of 'new humanism' in arts, particularly successful in reconciling social activism with aesthetic possibilities, political truths with formal truths; art that takes a stand with quiet, minimalist precision; has said he likes to think of himself as a 'romantic'

clear focus on context in which art is made, the materials of which art is made, the place for which art is made, and in particular involves the spectator or viewer, viewer participation - in some cases makes literal Brecht insistence on incompleteness of the artwork without the viewer's participation

best works provide surfaces for projection, invite memory, association, action - does not provide contemplative solace nor confirmation of prior convictions

1. **"Untitled". 1987. 76 x 12 x 12". Glass, rubber, black and white photograph, wooden pedestal.**
2. **detail**
3. **"Double Fear". 1987. 6 x 3" approx. Rub on transfer on wall. Edition of 20**

-title, fear of crowd/menace of mob/fear from without and fear of disease/HIV virus/fear of death from within

-rub on transfer, rub off just as easily - impermanence

-1986 did rub ons of crowd scenes on plates, sort you can buy at Mount Rushmore, souvenirs, cheap surface, public surface/private meaning

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4. "Untitled". 1987. 10 1/2 x 13". Framed photostat. Ed. of 2

Alabama 1964 Safer Sex 1985 Disco
Donuts 1979 Cardinal O'Connor 1987
Klaus Barbie 1944 Napalm 1972 C.O.D.

-presents information, dead pan, death, 'date line'

-you make links, create the history, project on the blank screen,
caption but no image, open to audience associations

5. "Untitled". 1988. 11 x 14". Framed photostat. Edition of 2

Patty Hearst 1975 Jaws 1975 Vietnam
1975 Watergate 1973 Bruce Lee 1973
Munich 1972 Waterbeds 1971 Jackie 1968

6. "Untitled" (Loverboy). 1988. 8 x 10". C-print jigsaw puzzle in plastic bag. Edition of 3

-says he is not interested in 'materials' but clearly involved with
"give-aways", idea of the souvenir, puzzles originally conceived of
as souvenirs (expands on in other works, ranges from books,
pamphlets, t-shirts, candy, brass belt buckles)

-scattering, determination to defy categorization by medium

-like rub-on transfers, ephemeral, fragile, could easily break into
pieces, shatter

-profoundly moving if read autobiographically, or in broad social
sense when life itself, gay man, so vulnerable, fragile, metaphor

-says all his work is extremely private

~~X~~ "Untitled". 1988. 8 x 10". C-print jigsaw puzzle in plastic bag. Edition of 3

8. "Untitled" (Klaus Barbie). 1988. 8 x 10". Jigsaw puzzle in plastic bag. Edition of 3

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9. "Untitled". 1988. 44 x 19 x 13". Offset on paper and wooden pedestal.

10. detail

*Helms Amendment 1987 Anita Bryant 1977 High Tech 1980
Cardinal O'Connor 1988 Bavaria 1986 White Night Riots
1979 F.D.A. 1985*

-shown at White Columns 1988 (see Spector "Smart Art")

-fragile monument, not to positive events but to negative, monument to mortality, to passage of time, possibility of erasure

-earliest paper monument, endless copies, perpetual instability, intimations of transition

-long interest in art distributed for free; think of give-away pamphlet as effective means for distributing political ideas

- HAD TO BE PAPER, MARBLE WOULD BE hard to give away

11. "Untitled". Billboard at Sheridan Square, March - September 1989. 18 x 40 feet.

*People with AIDS coalition 1985 Police Harassment 1969
Oscar Wilde 1895 Supreme Court 1986 Harvey Milk 1977
March on Washington 1987 Stonewall Rebellion 1969*

-date line, captions, definitions

-monument to historical moment yet again, impermanent, here literally so, billboard leased from March through September

-monument to mortality, reluctance to identify itself as art, anonymity

-importance of blank space, poetic space, empty space which implies loss, symbolic site, black void

-also interesting in terms of varied materials used, this is a channel of communication outside 'art' setting, 'outdoor' art

-success depends on will of viewer to make connections, to notice rather than to pass by (eschews blaring loud graphics of conventional billboard advertising)

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~~12.~~ "Untitled" (Monument). 1989. 20 x 23 x 29". Offset print on paper, endless copies.

~~13.~~ detail

Ten Men Came, Only Three Returned

-sense of loss, passage of time

-floor piece, endless copies, dissemination and renewal, give and take, shadow and light

-renewal in that possible to relocate, recontextualize each piece of paper each time viewer takes one, monuments that move, that change character

-monument in parenthetical title, monument which encompasses passage of time, of loss, possibility of erasure, disappearance, the body in absentia

-use of color, of blue, white field, infinity

14. "Untitled". Installation at Brooklyn Museum. 1989. Plexi box with text.

Red Canoe 1987 Paris 1985 Blue Flowers 1984 Harry the Dog 1983 Blue Lake 1986 Interferon 1989 Ross 1983

-personal date line, events, "portrait" (doing other "portraits" now, collaboration with subject)

-originally was to do lobby project, wanted a less formal space, elevator lobby, looks out on botanical garden, liked light, idea of infiltrating space of Brooklyn Museum

- importance of LIGHT, SHADOW + LIGHT

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**15. "Untitled" (Fortune Cookie Corner). 1990. 36 x 100 x 60"
approx. 10,000 fortune cookies**

-ideas of weight, consumption, text concealed, "good" fortunes

-cf. puzzles, ephemerality, transience; also 'freebies' at end of any Chinese meal, message for free - give-aways

-generous impulse, "small liberties within market place" yet of course, problems arise when actually "bought" - collectors urge to freeze, keep as is, preserve, monumentalize/tension

-included in Madrid exhibition "The Savage Garden" along with two red stacks of paper, one reads: how many times? for how long? why?; the other, in corners: Himmler hate hole Helms

-cf. funny art historical resonance - not lead slinging Serra or Benglis poured polyurethane spilled corners, closer to Beuys fat corners - food

16. "Untitled" (The End). 1990. 22 x 28 x 22" aprx. Offset on paper, endless copies.

-black frame, edge, blank space for projection, cf. captions

-Roberta Smith wrote about works in inaugural exhibition at Rosen gallery as almost laughable in use of material - so many hallmarks of Minimalism - repetition, simplicity, factory (paper shop) production, use of gallery architecture to determine siting, hint of monument yet far from steel, aluminum, polish and plexi

-also departure from Minimalism in potential for scattering, scattered structure

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17. "Untitled". 1990. 25 x 29 x 23". Offset print on paper, endless copies.

18. detail (front)

ATLANTIC CITY, April 3 (AP) -- Thousands of gamblers, angered when the opening of the gaming floor was delayed for six hours, milled about outside Donald Trump's new Taj Mahal Casino today, clogging hallways and chanting "Tell Donald to open the door!"

19. detail (back)

*The enormous scale of the problem makes it difficult for people to grasp. "Small corruption is easy to understand and, for politicians, usually fatal," said Ted Van Dyk, a longtime Democratic strategist. "Big corruption is seldom fatal because it is beyond most people's comprehension. People can't understand a \$200 billion loss."

20. "Untitled" (A Corner of Baci). 1990. Aprox. 42 lbs. of Baci chocolates. Dimensions variable.

21. "Untitled" (Perfect Lovers). 1987-1990. 13 1/2 x 27 x 1". Commercial clocks. Edition of 3.

-installed at University of British Columbia, Vancouver, Nov.-Dec. 1990 and at Jay Gorney, New York, Oct.-Nov. 1990

22. "Untitled". 1989. Wall frieze, dimensions vary with installation. Installation view from UBC, Vancouver, Nov.-Dec. 1990

23. "Untitled." Billboard project. December 1990-January 1991. 27 Cooper Square, E. 15th Street, East Village. With INTAR gallery, with support from the Lannan Foundation.

HEALTH CARE IS A RIGHT
A government by the people, for
the people must provide ade-
quate health care for the people.
NO EXCUSES

LOS SERVICIOS DE SALUD
SON UN DERECHO....NO MAS EXCUSAS.

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24. **"Untitled" (Mirage). 1990. Dimensions variable.**
Red, silver, blue wrapped candies. Installed at Neue Gesellschaft für Bildende Kunst, Berlin, Dec. 1990-Jan. 1991

-cf. "Untitled" (U.S.A. Today). 1990. Shown in New Museum's Rhetorical Image exhibition last fall

-politically charged "American" colors, cf. framed Time magazine covers in red, white, and blue - calculated use

-politically charged title (American fighter bomber), created at moment when American troops massed in Saudi Arabia, installation included red-white-blue banner with inscription "we love George"

-American image abroad, denim billboard in Kassel - most recent - field of blue, opening of East Germany, black market, Levis, street level, in line with other ads

25. **"Untitled" (Death by Gun). 1990. 9" x 44" x 33".**
Offset print on paper, endless copies.

-offset prints, 'endless' series of pictures/silhouettes of the 464 people killed by guns in America each week

-endless copies, much larger than previous paper stacks, some variation will be in Biennial

26. **"Untitled" (Loverboy). 1991. XL T-shirt silkscreened.**
Edition of 250.

-part of project of Caja de Pensiones, Madrid, Jan.-March 1991

-nature of work, of process, is all very fragmentary, is all about dispersal

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27. Selection of images for Out There: Marginalization and Contemporary Culture

-part of New Museum series of Documentary Sources in Contemporary Art

-chose to include family snapshots of those involved in the making of the book

-include F. G.-T.'s photographs (M.A. in photography) of inscriptions from ~~Museum of Natural History~~ in New York; these images will be in his next show at Andree Rosen Gallery; show will change over month period, beginning with 'serious' photographs and ending with male go-go dancers

academy of Arts & Letters

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[Membrane]

SPACE BETWEEN PRIVATE EVENTS AND PUBLIC REALITIES

NIGHT THOUGHTS, WHAT YOU REMEMBER AT POINT OF
GOING TO SLEEP AND EMERGENCE OF THINGS
FROM THE PUBLIC DOMAIN (LABELS NAMES
DATES FROM NEWSPAPERS television journalism)

ABSENCE OF AGGRESSIVITY IN BILLBOARDS
BECOMES PART OF WORK (NOT BLARING
ADVERTISEMENT); BILLBOARD TRANSITORY
SYMBOLIC SIDE

METAPHORS FOR MORTALITY, EPHEMERAL, LOSS

MINIMALISM + POST-MINIMALISM, ^{DEFIES} REFUSES CATEGORIZATION
BY MEDIA

FRAGMENTS, BITS + PIECES AND SMALLEST AMOUNT OF
SIGNIFICANT INFORMATION A PIECE CAN CONVEY
fragmentation dispersal process scattering

CLEAR FOCUS ON CONTEXT FOR WHICH ART IS MADE,
MATERIALS OF WHICH ART IS MADE,
PLACE FOR WHICH ART IS MADE, AND
ON INVOLVEMENT OF SPECTATOR OR VIEWER
(cf. STACKS of CANDY) (cf. BOOKS) (cf. T-SHIRTS)

PROVIDES SURFACES FOR PROJECTION; INVITES
MEMORY, ASSOCIATION, REVERY, ACTION

GENEROSITY, GIVE-AWAY, ART-FOR-FREE

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"neo-conceptual" "new humanism"

transcends particularized social/sexual content

HISTORY "date line" mistrust of linear methods of historical inscription

DATES

LANGUAGE

AIDS

HOMOSEXUALITY, SEXUAL POLITICS

COOKIES (FORTUNE) message w/in

"ENDLESS" COPIES

BILLBOARD "OUTDOOR" ART channel of communication outside

TEXT TO PAGE, IMAGE TO PAGE

CANDY

LIGHT

"MIRAGE"

AR presents
info. w/out
caption, meaning
without prejudging,
openness to
viewer audience
interaction

ART SETTING

not interested in "materials"
BUT INTO "GIVE-AWAYS" -
PUZZLES, T-SHIRTS, PAPER STICKS,
CANDY, BOOKS, RUB ON TRANSFERS
BRASS BUCKLES/BELTS
1988

BUT ASSUMES A LOT, that viewer will take over
LOOK UP DEFINITION

generosity
consumption

"small liberty w/in the market place"

spills invites active
participation of viewer
(what Aygüles terms his "aim to dephallicize")
renewal, relocation/contextualization
of each piece each time to her

PAPER · CLOCK · CANDY/BACI/KISS

Beuys - fat Benglis - spill Minimalism - theater Conceptual
Morris

ROMANCE, ROMANTIC, ROMANTICISM beauty of chance which
makes the possible

BLANK SPACES - poetics of space, of presence
page, billboard, symbolic site, SPACES BETWEEN
events

LOSS, passage of time, possibility of erasure, disappearance - the body in absence

perpetual instability of paper stacks (or candy spills)

FRAGILITY
monument fragile monuments

"give and take"

ⓐ puzzle pieces

"shadow and light"

ⓑ BILLBOARDS - another transitory
monuments

dissemination & renewal

BRECHT insistence on incompleteness of
artwork w/out viewer's participation

SURFACES FOR
PROJECTION

invite
memory
association

LIFE + DEATH

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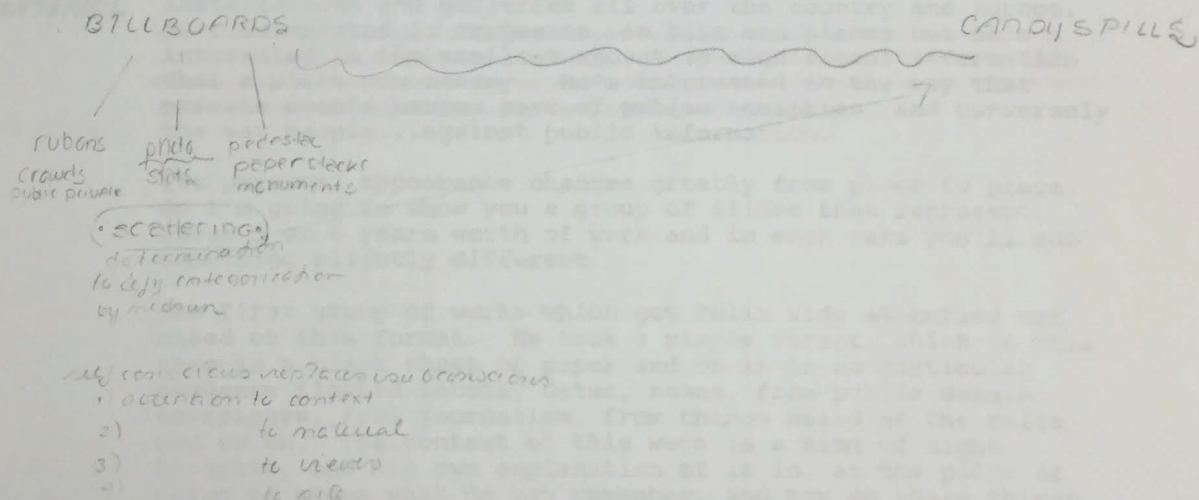
paper stacks + puzzle pieces/give away

sugar spills
personal, latest based on body weights

caption pieces - billboard - portraits
similar transition Sheridan square Brooklyn
public/private Vancouver, B.C.

shows recent installations, nyc (New Museum) (Garnet + Europe)
combine stacks spills clocks
recent billboard, denim/blue/blue jeans
sub-on

show at Andrea Rosen Gallery in May
book, pass around



part of Andrea Rosen Gallery's collection

K. Varndoe: In a way I regret.. the first piece that we bought. Acconci has many sides to his personality as an artist. Some darker, some more humorous, some prankster like, some didactic and in retrospect this earlier piece seems more laborious in all sense of the word, it's simply harder to manipulate, it takes a lot of energy to get his point across, the one liner aspect is that it comes at the issue right away, and then it gets all of you and pulls you in. C.A.'s
could not

K. Varnedoe: Between these 2 possible purchases we have a whole dialogue between formal and social interests in sculpture, why sculpture came to be such a fertile area for artists who are interested in social connotation on the one hand body/psycho-sexual associations in Acconci and you find architecture and political in Armanjani.

GROUP.
MATERIAL

The physical appearance changes greatly from piece to piece. So I'm going to show you a group of slides that represent about 5 or 6 years worth of work and in each case you'll see something slightly different.

The first group of works which got Felix wide attention was based on this format. He took a simple format, which in this case is a black sheet of paper and on it in no particular sequence floated labels, dates, names, from public domain, newspapers, from journalism, from things heard on the radio and so on. The context of this work is a kind of night thoughts, and his own explanation of it is: at the point of going to sleep what do you remember, and how do these things scramble and rescrumble themselves, and how is it that as you are in a sense, in the most intimate state of reflection, things of this kind begin to emerge on the surface therefore if this is political art it is by no means preachy political

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art but rather about the semimembrane between public and private. This is a small version, the next slide shows you a larger version, where a set of dates was done as a billboard down in Sheridan Square, and was up for 6 months. As you will know, as you are walking around New York you see billboards that say I'm here, I'm here, I'm here and pay attention; this is one where the absence of aggressivity becomes as much a part of the work as anything said as being irrational??, imaginative, between the public and the billboard and here again is based on a series of names and is the occasion for other people to project on with their own concerns.

This is a single work. It is untitled but then in brackets you have Untitled Placebo, then Untitled Perfect Lovers. You have 2 clocks set one second ahead of another and therefore if you have an absolute bonding if you will, perfect love, time is the enemy of even the most perfect love, even down to the second, it becomes a kind of metaphor for mortality.

The next is a group of stacks of paper, done in various forms for various specific purposes this is called Untitled The end and uses the old black border of traditional condolence announcements, blown up to a large scale, other versions have included simply the color of baby blue for a baby boy, and the notion that even though nothing is said you still read colors as having meanings and significance and yet what they are is not visually there. Another consists of the same kind of paper this time without any color or margin, on one side it says "No place better than here" and on the other side it says "Some place better than here", now to know that you have to pick up the piece of paper which is another part of this piece. In as much as these blocks of paper recall minimalism ~~mutualism~~???. the ways in which they are not like ~~mutualism~~???. is that you can physically take them. and in fact the way that Felix's work works is that you print out a massive quantity of these and people are meant to take them, they are meant to feel free to do so in the sense for example that you are meant to walk across a...built floor, though people do or do not do that, though they accept the invitation for a show or feel that the invitation is somehow tricky and they can't trust it is a part of the work as well. If you go to the gallery there is a stack of these and although one is allowed to take one, most people do not, which becomes a part of the piece and a part of the frustrations involved in doing this kind of work.

Another piece is 300lbs of fortune cookies, this involves psychological interaction. There is a formal similarity between this piece and the last one and the one that we are considering, it derives benefits from minimalism and post minimalism.

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The one in the MoMA is made up of Bacci candies, Bacci means kiss, the piece is called Placebo, if you will, the confectionery is a substitute, sweetener, for some other kind of desire. The piece in particular that's been offered to us is downstairs. It is a beautiful mirage, it has a sublime infinity. It's made up of 400lbs of candies. There are a host of people who used the floor (as an intrinsic part of their art). You are supposed to eat it. We would replenish it back to its original 400lbs. People are to understand that they are to be taken. The work will be literally eaten away. It is to be put near passage ways. Felix is having a number of shows at the Hirshhorn and probably at the Guggenheim. We will probably do a projects show on him next year.

Barry Stevens, a young collector, wanted to purchase a large piece of his.

Felix says he would like to give this piece to us.

E. Dannheiser: I have been acquiring his work for the last 2 years. This is one of the most interesting of his works that I've seen in the last 2 years.

A. Gund: I know him through the AIDS poster.

E. Spiegel: We can't pile it into the corner?

R. Storr: He has given us about every permission but that.

B. Jakobson: There is a very creative, very imperative dialogue with minimalism, conceptualism. They're quite beautiful, you feel you're in the desert and it's all shimmering in front of you.

R. Meltzer: It is coming into the collection in the best of ways. It's a little more playful than anything we've seen. Art has got so heavy, so serious.

K. Varnedoe: In regard to what Bob said about the gift, it's generally not a policy to take the first work by a young artist. But this is different in that a) It has the staff's support and b) he is on our docket for a Projects show. Vocabulary of tough guy minimalism has been purposefully replayed as slightly kitschy, cheap.

A. Gund: Any other comments? I think we do not have to take a ballot for this as it is a gift.

W. Bernhard: How much would it be?

R. Storr: It would be \$15-16,000. It was originally intended to be in a show that was to open this month.

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A. Gund: A unanimous show of hands.

R. Oldenburg: It does present a problem with the guards, they would normally spend time telling people not to touch the works, and in this case you're invited to take something.

R. Storr: We will put a label up explaining that.

K. Varnedoe: One final piece of good news. All thanks to Mr. Moynihan we are getting Vlaminck's Woodcutter (new title is The Chestnut Trees At La Jonchère). It has hung in the fauve galleries for quite a while and now Mrs. Mary C. Rockefeller has decided to give it to us as a gift. I will send her the gratitude of the committee.

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Absence

- absence of Rosa in Felix's life most personal most private
- of object; of personal touch; of unique original; of text, caption, linguistic sign; of color; of bodies
- ABSENCE OF PRIVACY
- absence of "art" in gallery (altho' empty) void of gallery not presented as a work of art)
- work of art do be judged by its imaginative scope rather than physical, personal touch (cf. conceptualism, art form most clearly associated with the workings of the mind)
[not by, to quote F.G.T./individual image "sensitive sculpture" "analogic, brushstrokes"]
- absence of body, refers to but does not directly depict human form
- repetition calls into question primacy of "uniqueness", "absence" of original (question value & relevance of "unique" art object in "world of limitless reproduction")
- absence of "author"; "GROUP MATERIAL" collaborative partnership in which singularity and individuality of style subordinated to a blending of artistic personalities, quiet way of disrupting conventional definitions of authorship
- absence as abiding metaphor for World AIDS Day; Day without art; Night without light; empty pedestals pictureless frames tolling bells text panels plinths symbolize missing people and topped off lives; empty rooms symbolizes sense of absence felt by those who must increasingly reckon w/ knowledge that a significant portion of the art of our time will never be made
- (spectator) visual economy of F.G.T.'s work operates on level of memory and association
- Bataille's cry for excess embraces unknowable for what it is, rather than as something to be solved or understood

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(2)

ABSENCE

- loss passage of time possibility of erasure disappearance
- (spectator "smart art") Traditionally, representation is grounded in the dichotomy of absence and presence, operating on the notion that a mimetic sign (either visual or linguistic) can be substituted for a separate entity or concept.

The locus of this division between presence and absence is a kind of visual textual spiritual death.

For presence and its manifestations (language order culture) to come into existence they must repress the manifestations of absence (chaos mystery nature).

Binary division of presence and absence often translated into value-laden terminology: male/female, aggressive/passive, order/disorder, light/dark. Psychosexual realm dialectic

splits along gender lines: woman is perceived by man to be pure absence, the antithesis of male form.

Castration anxiety relegates the woman to the domain of the unrepresentable, the unthinkable, unless she is perceived as man's negative reflection of himself.

Her entry into language, the "presence" of patriarchal discourse is a kind of death. The beauty of the unknown & the unarticulated becomes lost when woman becomes mere inversion of viewing male.

Etkin's reflective paintings, in feminist terms evoke the inverted mirrors of patriarchal vision through which woman enters culture and absence is hidden.

Etkin's clear vinyl pieces embody this absence by announcing insubstantiality & ephemerality as their subject matter.

- absence of "whole", of "Work", pattern of images scattered across urban landscape does not create a whole (only in brochure can they be gathered together) [show last yr. viewer had to return 4x, dancer absent] SOMETIMES; VIEWER HAS TO TRAVEL TO SEE 24x
- relation of part to whole problematized; partial construction of streets

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ABSENCE

(3)

- art which hugs the floor or wall, which doesn't take up space
- absence of aresolity in bill boards becomes part of work
- (Spector Parkett 1989) notes marked absence of the body in works by Cady Noland, Ti Shan Hsu, Orshi Drozdick, Dig Lerner, Robert Gober; accentuates mortality, more poignantly, underscores anonymity of death in the age of AIDS, death from torture, poverty, homelessness. "the body in absentia ~ its insistent & vital presence only noted through its invisibility - is honored, perhaps most poetically, thru F.G.T.'s unadorned stack of white paper, each sheet bearing the simple phrase, "Memorial Day Weekend".
- giving and receiving as core components of creativity (FGT & don't want to give things away any more)
- absence of title or parenthetical title, of secret undertones; conceptual and material reticence
- (Cyphers Auts 1990 stacks at Room) "Knowing the social and political emphasis of all of Gonzalez-Torres' language-oriented conceptualism, it's apparent that the silence of the installation is its ultimate psychological impact. It purposely elicits a sense of frustration and annoyance - one thinks: where is it? we want more?..."
- (Heurly Ain a 1990 stacks @ Room) pair of paper stacks
 "nowhere better than this place" "somewhere better than this place"
 Focus on dualities of absence and presence, of imagination and matter (suggestive poignant open-ended)
- (Arizkos afforum) "Blank spaces that simultaneously proffer and defer a promise of meaning are central to Gonzalez-Torres' work."
 representational function of language } BOTH are given in
 representational function of blank space } relation to an absent
 (billboard reversal, asks for the caption, not for image) } IMAGE THAT CAN ONLY
 BE CONSTITUTED BY THE
 READER/VIEWER
- THE PHOTOGRAPH IS BOTH EVIDENCE OF AND A SIGN FOR
 ABSENT HUMAN BODIES, SIGNALS THE EXISTENCE OF
 BODIES THAT ARE NOT PRESENTED DIRECTLY, DEALS WITH
 human body at one remove in the form of
 signs: BOTH ICON (material image, metaphor) AND INDEX (sign result of
 SYMBOLISM OF BODY; absent body + residual imprint medium's physical contact
 with light rays coming from
 OBJECT)

(Aleggio)
 RR Bed
 traces of presence
 which denote
 absence

trace evidence of
 actual physical
 contact
 sign result of
 medium's physical contact
 with light rays coming from
 OBJECT

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ABSENCE

- photograph predicated on absence (Absence OF MATERIAL OBJECT, presence photographic index; absence of unique handmade object, presence of infinitely reproducible object)
- clean white sheets, lack of self-revelation, absence of anecdotal detail, of room where bed was placed - an image which "gives nothing away"; lack of anatomical detail
- MODESTY OF CONSTRUCTION, OF MEANS
- (Hallman) generosity, designed fluidity of meaning, repudiation of artistic control, are visible largely because they mark a defiance of our expectations of the unique, unalterable art object - contrast single potent assertive object which takes charge, extends itself into the world at large, even strives to govern physical + psychological circumstances surrounding it (eg suna tilted arc) with the multiple adaptable social character of the edition, content to be diff. things to diff. people; art about metaphor-language construction of sexual identity; art that is radical not in its stridency but in its reticence
- (FOR FLASH art) "The blank spaces served as a screen for people to project themselves into those events. I started making those pieces to deal with very specific, crucial issues, with how information is transformed into meaning." "I may make objects without language, but everything in culture happens within language."

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Audience

- will get as much or as little as you choose to invest*
- option to return to gallery & ask
option to take camera
option to take sheet
option to find billboards*
- participation; art that implicates viewers
 - potential public vs. actual public, those who pass the billboards by - worker wanderer commuter - anyone who encounters the image
 - (Halbriich) in 1980s, rejection of distance between product - ART - and how that product was consumed; the consumer of the image became part of its frame of reference; "... the viewer stepped into the picture"
 - (Halbriich) 1980s, focus on spectator or participant (for whom the work might become a reflection of self)
 - (FGT/rhetorical image) "in the big stacks of papers, I wanted to make a work about collaborating and contextualizing, about breaking the barriers between being in a private gallery space, which is also a public space. ... the audience has absolute power. With this new piece - the stacks of papers - I'm trying to give the information back to the viewer, back to the public. I'm taking a little bit of information and displaying this information in absolutely ironic and illogical meetings. ... and hoping that by the use of irony, I will help to reveal the real meaning of issues."
 - (accordi) in public space, there isn't an art viewer, there is just a casual passerby; I don't want my viewers to be at ease, I want them to question the situation they're in, the culture they're in; if I have an ideal viewer in mind, it is a person constantly thinking, reconsidering
 - (Avigkos artforum) theatricality of Minimalism assigned the beholder a passive role; original intent of Minimalism was refractory/resistant; the mirroring function of art was negated in favor of locating content outside the art object & for this reason the viewer was prerequisite, yet viewer construed less in intellectual terms than physical. [Morris' concerns are for control of entire situation: object LIGHT SPACE BODY] current generation fetishizes "body" of Minimalist object as gendered & erotic

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audience

- > acknowledge lack of singular universal meaning evident to any viewer; accept that subjectivity and context matter in the interpretation of any image (age, gender, race, class, sexual preference, personal history) all form the grid through which images are received and interpreted
- > (FGT FLASH art) "you have to deal with who your public is, who are you making these things for? who are you trying to establish a dialogue with? ... I think at times my only public has been my boyfriend, Ross."

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BILLBOARDS

- particular mode of distribution, of presentation, of display
- characteristics: scale (seen from a distance of museum gallery where art is viewed close up; seen while viewer approaches, confronts, passes on of more static gallery experience...)
- (FGT/rhetorical image) "So-called public space is often private. You have to be Bacardi Rum or Philip Morris to get those "public" billboard spaces. It is similar to the freedom of expression or First Amendment issues. You can have them as long as you have the money to pay."
- scale transforms familiar furniture into unfamiliar proportions, no longer measured to length of extended body
- horizontal landscape orientation misuses expected horizontal orientation of a bed
- what is significant about billboards:
 - scale (but FGT not just interested in monumentality)
 - space reserved for advertisements^{commercial}
 - ^{surface/support} ~~space~~ which exists to be changed (cf. MUSEUM WALLS)
 - surface for display of impermanent images, yet renewable (not about "LASTING" statement; dimension of time)
 - surface which is "outdoors", frequently BROAD AUDIENCE (vs. narrow MoMA audience)
 - FGT NOTION OF DISTANCE (inaccessible for intimate viewing)
 - designed to be "read" by peripatetic observers
 - monumental in SCALE
 - SPACE WHICH PROMOTES PRODUCT (art promotes itself, its maker, philosophy)
 - SAME image, dif. neighborhoods (unlike Sheldau Sq. not site specific)
 - FLAT SEAMLESS ATTACHMENT, image becomes ins. prod.

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BILLBOARDS

city as gallery w/out walls

- > underline role of city as place to be played in & looked at
- > monumental proportions; extensive audience
(images with marketing strategies, w/economically based appeals)
artist joins ranks of "professional movers of mass imagination"
- > what product are they pushing? "art"?
extension of private capitalist concerns
exist to sell communicate propagandize
- > mere appearance of any image as a billboard has a meaning all its own
this expensive space is reserved for a particular sort of message: simple short insistent
when an unclear message appears in the same spot, passerby less likely to wonder about implications of it being unclear and more about how it got there
the answer, this is art, sponsored by so and so, supercedes all other issues
does work represent MoMA's point of view
- > should be more than an advertisement for a particular sensibility, should direct the viewer's attention to an issue of general concern
- > public art is only public in that it is out in the world; anytime you have to deal with someone else's property, it's no longer public art - whether it is bank or parks commissioner or billboard co., someone owns space
- > "five-second read time"
- > cf. other ad. mediums (posters on buses, telephone kiosk panels) versus "exalted" monumental city billboard, imposes itself everywhere; big spectacular urban advertising

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BILLBOARD

③

→ (wye) previous work was a commemorative billboard
on gay rights mounted in 1989 in Sheridan Sq. near
site of 1969 gay uprising at Stonewall Bar

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CONTENT

CONFOUNDS CATEGORICAL DISTINCTIONS BETWEEN PUBLIC + PRIVATE
 SHAKING UP the categories, operate at definition level
 "REDEFINING 'the other', reordering by renaming, change of definition (stack becomes sculpture)" ownership
responsibility
display

→ open ended meaning: even in stationary object, no one work of art means the same thing to anyone (Calle's piece made clear that the person next to you is seeing a different picture)

→ "BED" (Webster 1986) n. & v.

- very lengthy
1. piece of furniture on which one may lie down, sleep
 - place of marital [?] sex relations
 - any improvised place for sleeping
 - place of procreation
 - time for sleeping
 - place of repose
 2. flat or level surface
 3. grave as a place of last sleep
 4. support, rest
 6. a layer, esp. if placed w/ something above
 8. mass or heap felt to resemble a bed
 1. to furnish with a bed
 - to put to bed for sex, with illness
 - ... [many more]

→ common associations with birth, passion, death; resting place; security; emotional turmoil, alienation, constriction; bed as most personal and private of spaces; private sphere of the bedroom; site of carnal delights; site of mourning and hope

→ genderless

→ horizontal plane set against verticality of city

→ (Craig Lucas re "prelude to a kiss") I went out to write a fairy tale about mortality but I'm glad people see it as about AIDS... I love that you might see it as an AIDS metaphor; my mother's friends might see it as about 50 yr. marriages. The auto gives us a human experience that cannot be encapsulated.

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CONTENT

if old arguments were about form vs. content, here question posed is how content affected by context

- private content set in public context { ^{rather than} form vs. content, content vs. context ^{sl. Kelly Crockett}
- content affected by context (eg RED BLACK green white combined in Palestinian territories → beating curfew shocking newspaper photo in Soho → exercise in color theory, fair boring canvases); renewal thru recontextualization of each piece every time its taken by the viewer
- banal iconography
- decision to repeat image 24 times over neither ~~arbitrary~~ arbitrary nor abstract, personally significant quantity (date when lover died, when niece was born, when mother died) (Age when he met Ross in 1983)?
- for artist image is a metaphor for painful personal loss
- (FGT/rhetorical image) "I don't want to impose a strict meaning on the viewer." [non judgemental condition, info. w/out caption]
- (Atkins. 7 Days. stacks 1990) "Projection is a key to G.T.'s method" space to image (Cyphus aut. april 1990) economy of decisions allows viewers own thoughts to fill the empty expanse of paper
- (Anigkos aut/journal) caption works are the epitome of counter narrative, allegorical structure that interweaves public event and private moments; certainty of fixed or predetermined meaning in the caption work rarely exists; following Walter Benjamin's theory of allegory, the caption works proceed from the perception that "any person, any object, any relationship can mean absolutely anything else."
- (New York May 1991 re changing what at Room) "Gonzalez-Tones examines issues of loss, mourning, cleansing and regeneration in a most heartfelt way." via brink serious social issues
- WALLACE STEVENS "FINAL SOLILOQUY OF THE INTERIOR. PARAMOUR." ^{conjoins image of intense privacy} ^{ABSOLUTE RETREAT INTO SELF}

SELECTED POEMS
BOOK inscribed to F by Ross
(1982)

photograph of the BED
CAME OUT OF SOMETHING IN
this poem

LIGHT THE FIRST LIGHT OF EVENING, AS IN A ROOM
IN WHICH WE REST AND, FOR SMALL REASON, THINK
THE WORLD IMAGINED IS THE ULTIMATE GOOD

...

OUT OF THIS SAME LIGHT, OUT OF THE CENTRAL MIND,
WE MAKE A DWELLING IN THE EVENING AIR,
IN WHICH BEING THERE TOGETHER IS ENOUGH.

- would impoverish this image by reducing it exclusively to evidence of absence, extinction (LASSIE AR BED)

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content

- ③
- symbolizes the body through surfaces showing its impressa, empty bed clothes, pillows as abstractions of heads they supported; photograph becomes a surrogate, a sign for a corporeal presence that is elsewhere (Duggio RR Bed)
 - a bed is more personal than any other kind of furniture or dwelling, it is a place where we live every night, a primal container which is bigger than clothing + smaller than a room: a kind of in between size enclosure; a double bed is simply a "garment" big enough for 2 sleepers to wear (Duggio Bed)
 - 7. confounds categorical distinctions between public and private (or suggests that categorical distinctions between public and private are problematic;
 - opposed pairs fully transposes with each other
 - stable double intrinsic to the nature of signs (the pairing of sign with what it refers to) destabilized & reconceived
 - irreconcilable coupling of things being both alike (the public is private, the private is public) and different
 - 7 (Duggio RR Bed) a poetry of difference: celebration of differences

the bed

its other (the body)

things

intractably different
 yet closely intertwined
 curiously intimate pair of strangers
 BOTH ALIKE AND difference
 - resolute horizontality, art which clings to surface (rather than independent detachable autonomous object which displaces space)

Steinberg horizontality of bed relates to 'making' (besetting containing dreaming) As vertical of Renn. picture plane relation seeing

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content

- (FGT) 1986 Supreme court decision in case of *Georgia vs. Harnick*
- * state declared to have duty to intervene in privacy of people's (gay lesbian straight) homes.
 - * right to privacy declared void
 - * the bed became site of legislation, a zone where public sphere could intervene
- 1961 personal metaphor for loneliness, pain; once pleasure absence of Rosa is most painful at night, in bed, insomnia
- (FGT FLASH ART) "there's a lot of meaning and freedom to be found there [in perversion]."
- " 'Meaning' is created once something can be related to personal experience."
- " the work is untitled because 'meaning' is always shifting in time and place."
- (FGT FLASH ART) "The pieces called Hover Boys are piles of candy based on body weights. I use my own weight or mine and Ross's together. If I do a portrait of someone, I use their weight."
- (FGT FLASH ART) "... not having a dialogue with Rosa is a real handicap. Now the dialogue is just one person."
(cf. final soliloquy of the interior paramour)

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JACQUES LACAN FRENCH PSYCHOANALYST, INFLUENCED RECENT DISCOURSE
surrounding formation and reading of sexuality
(see Linker 1987 p. 190)

"the self is an illusion done with mirrors"

"the self becomes part of a larger social order
only by initially seeing itself as external or
separate from it"

==

- once reproduction confuses the original with its representation, no single image of reality can be reconstructed
- but the mirror (or simulacrum) is not the thing itself,
- and the shattered parts (or following generations) offer a bigger picture, encompassing the viewer's conditions, the maker's picture, the system of signs employed

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MUSEUM CONTEXT

practices that elucidate, engage or contest institutional frame
(rather than dep. institutional critique) work w/ contradictions

- complex role of museums today (sanctuary, shrine, school, store; purveyor of food, culture, information)
- essentially celebratory, advocacy
- gallery as educational device, devoid of mysteries of the muse
- institutional frame is not neutral, nor are activities which envelop art work from viewing to installation
- (Ham) suggests that "normally static world of MoMA's permanent galleries" does not necess. lead us to probe our imaginations and question the world around us
- can an artist effectively question institution while operating w/in its structures? when does critique of code become expression of code? (e.g. by late 1980s market had absorbed critique) what happens when maverick goes mainstream? does content become muted? EXCLUSIVITY OF CANON, DISCIPLINARY EFFECT OF NORMATIVE STRUCTURES
- (Terry Myers re Memorial Day Weekend & Veteran's Day Sale) "the work cannot escape the inanity of its own inclusion in the commercial art market"
- industrial format in art situation; pasted onto virginal white wall of gallery space; shrine of museum vs. sensorium afforded by city
- doing something in a small way in museum gallery and in a big way "out there"; changes balance, upsets expectations; museum serves as guide, provides information but is not the center
- FGT early on: Urban Garden Hall gallery, near garden, near cafeteria [PASSAGEWAY to other places]
- provide artist w/ opportunity to work on dif. SCALE, dif. environment
- is a critical practice inevitably & inextricably a part of the cultural apparatus it seeks to challenge & contest; critical practice must constantly address those economic & discursive forces which perpetually threaten to eradicate their critical difference

commodification
of method of
critical practice
been central
issue since
Frankfurt
School

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Museum context

(2)

— 7 (FGY FLASH Art) re second show at Andue's "I thought there's no rule that I have to leave something in the gallery for the entire month. I'll change it, create some kind of narrative... put it out and take it back, create something and then destroy it, create a tension that nothing is stable. You can't even depend on a one-month show." "... I also wanted to structure the show in terms of a narrative, as if each week was a sentence in a paragraph." "... It was about using the gallery as a testing ground, and in many ways subverting the meaning of the work itself, as well as the situation, the rules, or place in which this work happens to be."

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PANORAMA

CHANGE in FOCUS

Marginal center draw their meanings from each other
neither exists alone
periphery creates meaning, eg. humerus, articulation
ladder

- formal + theoretical resolution
- Webster (1986): an unobstructed or complete and comprehensive view of a region in every direction; a complete and comprehensive view or presentation of a subject matter
- collapse of fictional important banal historic
- expanding field of vision, range of inquiry to include what Ginzburg terms "peripheral phenomenon"
- integrating art into public settings, urban life, new spaces, new venues; expanding conception of contexts for art; expanding audience for art
- political panorama perceived from grass roots level
- POLITICAL + SOCIAL + PERSONAL + PSYCHOLOGICAL + PHYSICAL
- spectacle, Barville's society of spectacle; general spectacle of modernity (streets kioska cara firma) provides visual field of surrealism (fine arts do not)
- (Ginzburg) only a generation ago history mainly about great events and leaders marching forward in chronological fashion; in recent years growing number of historians have shifted their inquiries to the mass of humanity who existed outside the political and social mainstream
[Liu relationship between events that signifies; SPECTOR spaces between events as loci of meaning]
- (FGF) interest in grass roots political (vs. lefty abstractions), engagement with the here + now; focus on public panorama rather than isolated sign, moves periphery to center, interest in popular culture + with powerless, invisible individuals, interest in the "footnotes" to history (Himmelfarb "What once defined history is how a footnote do history")
- (Ginzburg) re smallest amt. of sig. info "Every phrase, every word had to be dissected for their possible implications & came to understand that texts can have hidden, invisible meanings"

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PANORAMA | CHANGE in focus

(2)

- 7 description of a History of Private lives: one work in which the bathroom and the bordello figure as importantly as the storming of the Bastille or the defeat of Napoleon [cf. F.G.-Y. from Baudres to Bonbecq]
- 7 could shortened sense of life expectancy lead to increased focus on the here-and-now? (death is in the air and the arts reflect it)
SOMEWHERE BETTER THAN THIS PLACE // NO WHERE BETTER THAN THIS PLACE (stich piece 1990)
- 7 F.G.-Y. wants his art to be accessible and meaningful to widest range of viewers possible (spectator)
- 7 data lines: reprocessing of events egalitarian in the extreme, collapsing memory into history, fashion into legislation, apathy into repression; mélange not unlike network news highlights, list of interrelated events fully available to the public
- 7 "marginalization" complex and disputatious process by means of which certain people and ideas are privileged over others at any given time; explore/deconstruct problematic binary notions of center periphery
inclusion exclusion
majority minority
challenge idea of identity as singular or monolithic
explore concept of multiple, shifting, and often self-contradictory identity... made up of heterogeneous + heteronomous representations of gender, race, and class (from Out There)
not about margins but about process of marginalization
how cultural margins are created defined enforced
margin and center can draw their meaning only from each other, neither can exist ALONE
- 7 (anigros aut forum) "... it is precisely his concern with the issue of representation and its politics, and also the question of desire and its gendered politics, that leads Gonzalez-Gonzalez to designate the theatrical spaces in between as the site of the politics and politics of his work, as well as of its erotic psycho-sexual valences, which are almost always signified thru language."

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PASSAGE

- from creative act to contemporary events, dominant realities (political exile, social estrangement, personal loss, art informed by loss and bereavement, "making art out of AIDS" [WALLACH])
- from self-reference to transcendence
- from individual responsibility to collective [identity]
- from artistic phenomenon to social phenomenon
- from private to public; private act to public effect
- from gallery to street

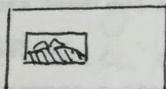


photo in gallery
museum AS frame



photo in city
public space AS frame

- stretching boundaries of art beyond the mainstream from peripheral phenomenon to center (while at same time suggesting that there is no center)
- from level of ideology and politics to lives of ordinary people; Ginzburg "You have to dare to ask questions like, how can power shape people's thoughts or even their dreams."
- from maverick to mainstream (can an artist effectively question an institution while operating within its structures; when does critique of code become expression of code)
- from content to context, mutually determining
- (Halbrich) "In almost all realms of daily life [in the 1980s] distinctions between the public and the private evaporated, just as advertising promised by mixing sex and selling, and the government warred in its debates on pornography, abortion, & gay rights." [vs. History of Private... which posits a polarization of public and private realms 20th c, once luxury of wealthy]

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PASSAGE

(2)

- (Halbach) reflection in 1980s of distance between the product - ART - and how that product was consumed; the consumer of the image became part of its frame of reference; "... the viewer stepped into the picture"
- idea of time (Perfect forever, date line pieces)
n.B. Brochure/grid, calendar days n.B. Twenty four hours in a day
- Bloodwork 1988 (seven 20x16 inch canvases delicacy of Agnes Mauter brand, distraction with horrible reality of a white-blood cell not gone away) (Evans Autocube summer 1989)
- 'date' piece, conflate personal with social, emphasize historical circumstance (Autocube summer 1989) collapse memory into history, fashion into legislation, apathy into repression; mélange not unlike network thus highlights exist of interrelated events fully available to the public
- Double Fear (1988) image of crowd blur into an enlarged microphotograph of HIV; double fear induced by an impending attack from within (the virus) and without (the mob); hysterical impulses of a mob can be directed by frightening prospects of a disease (Parkett 1989 Spector)
- (fig rhetorical image) big paper stack piece about collaborating & contextualizing; about breaking barriers between being in a private gallery space, which is also a public space (billboards as tho one of paper stacks had been dispersed, came to rest on surfaces around city)
- (fig press release 1990 stacks) comment on the passage of time and on the possibility of erasure and disappearance
- (Dorothy Miller, ed. Sixteen Americans. NY: MoMA, 1959, p. 58) Rauschenberg: "Painting relates to both art and life. Neither can be made. (I try to act in the gaps between the two)."
- (Kay Larson re biennial) "tracing the gaps between life and art - between public sexual, social and racial indexes on one hand and the individual's private sense of violation on the other..."

(3)

- (FLASH art) art object as marker of roots bet. public + private realms, memory + past
- UNTITLED (GIRL FRIEND IN A COMA) white stacc, embossed bronchus + two lungs
the life giving value of a breath lies in exchange process that occurs between the inhalation and the exhalation, not in either of these two actions in their isolated form; exchange process manifest in terms of "give" and "take" of price, its actual + physical exchange possibility
- (Avigkas autoforum) new generation eschews impersonality of minimalist object, seeks to radicalize post-modernist concept of simulacrum by "de-naturalizing the traditional historiographic separation of the personal and the political"
- (Leder The Absent Body)
- | | |
|---|-----------------------------|
| category: <u>the self</u> | category: <u>the other</u> |
| we experience ourselves as being located within/inside our bodies | exterior world of otherness |
- our senses, sight, hearing, touch constitute a threshold between the self and the other, not a boundary; they permit traffic in both directions
 - thru our senses we interact + are intertwined with an exterior world of otherness
 - SELF + OTHER can never become one yet neither can they be clearly divorced
 - WE LIVE part inside ourselves + part without
- conceptually important for FGT that private individual operates in public domain
- passage between oppositional categories of
- | | |
|----------------------------|----------------------------|
| <u>PRIVATE</u>
the self | <u>PUBLIC</u>
the other |
|----------------------------|----------------------------|
- acknowledgement of traffic between the two emphasis on
- renders problematic interaction between two
- FGT institutions AFFECT EVEN OUR MOST INTIMATE MOMENTS; really seeking to "erase" line bet public + private or rather to ACTIVATE it
- passage from recumbent to active state, rumpled sheets, denuded pillows, fresh trace of human presence suggest recent departure
- FGT 1986 Supreme Court Georgia vs. Hanrick
bed passes from private realm to public sphere
became site for legislation, touched by public sphere

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PERMANENCE TRANSCIENCE

- after two months, billboards will be torn down but copyright of image is for sale; intent is that image can be reprinted and installed on billboards again; potential for resurrection built into concept (unlike Buddhist sand pgs which are intended to be scattered forever, as expression of ideal of impermanence)
- use of photography, reproductive process; negative determines point of departure for potentially endless propagation; all photographic images dilate present moment to encompass an enduring past and a virtual future
- consider Warhol, obsessive intertwining of love and death, suggests that every fashion, every style is fleeting and ephemeral (today's glamorous star is tomorrow's aged beauty)
- indexing of idea of time (Perfect Lovers 1988, date lines) (Autumn Summer 1989)
- ultimate fragility of the body
- stack pieces comment on passage of time and on the possibility of erasure and disappearance; they are about the poetics of space, presence and the beauty of change
- stack pieces adumbrate (give shadowy representation of) a desire for permanence subject to the process of decay (Rimanele aut desura @ Room 1990)
- endless-copy concept of stack pieces becomes a personification of human time, frailty, finality and death. The sheets of paper could be viewed as days in a life, which to most people seems constantly renewable. Altho' deemed endless, these stacks are counted out, therefore finite. (Cyprus Arts 1990 @ Room)
- BY INVITING THE PUBLIC TO TAKE SHEETS, THE WORK CONSUMES ITS OWN SUBSTANCE

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(2)

PERmanence TRANSCIENCE

- > (avignon artforum) paper stacks "theoretically, because they exist in endless copies, any number of pages could be taken without diminishing the whole; in reality, the whole is subjected to perpetual instability by the very nature of its partitive construction; as result, rigidly unified minimalist form is transformed into a model for dissemination + renewal (corner spills reiterate themes of dissemination + renewal)
- > (tallman) elegiac quality of imagery of stacks pieces heightened by precarious physical state yet pieces can also regenerate starfish-like to regain full size
- > billboard pictures will disappear in two months, cannot be preserved; destruction of pictures suggests art has abandoned its traditional search for a lasting statement + like other products of society has a built-in obsolescence by adding dimension of time to existence of photos, become more "art-effects" than "artifacts" (arts canada 1972)
- > (FOR FLASH art) re stack show @ Andrus "I wanted to do a show that, in theory, could disappear. But in a week it could be printed & reappear. It works as a metaphor for many things; we are everywhere, we will always be here no matter what they do. But it's also about vulnerability. With people taking the work, I want to ask them what they're going to do with it. At the same time, you have to let go."

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PHOTOGRAPHY

- reproductive process, negative determines point of departure for potentially endless propagation; all photographic images dilate present moment to encompass an enduring past and a virtual future
- permits potentially endless repetition
- questions primacy of "uniqueness", reflects ubiquity of reproductions, potency of mechanical production, absence of "original"
- banal representational form (attempt to escape conventions of art photos/documentary photos/"concerned" photos for deplan amon. amateur approach)
- photography, which had been considered a commercial stepchild of art and of secondary importance, was used in early 1980s along with text in conceptually based works
- permits vast shifts in scale
- (spectator as work of D. Bunn) in both photography and map-making, an aestheticized trace of the visible world is meant to be an analogue of "reality"; photograph and map become metaphors of domination, alluding to acts of political & cultural oppressions occurring today on a global scale
- late 1950s + early 1960s resurgence of "nontraditional activity" by visual artist; under these new conditions artists began using photography in ways conceptually and materially different from pre-1960 (fine prints, limited editions): unique works
 images combining mechanical + handworked
 photo prints plus other materials
explosion of scale
- also late 1950s + early 1960s artists began to reexamine commercial production technologies
uses of photographic image
traditional considerations of placement
 of image on page
 in relation to objects
 in a room

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(2)

[photography]

- late 1950s - early 1960s photographic medium came to be recognized as having enormous physical and conceptual capacities; technical, material, social and aesthetic aspects
- BEUYS recognized versatility of photographs as BOTH record and interpretative document, as having its own physical and material qualities, as having capacity for replicability and thereby dispersion to a wide audience

[PROBLEMATICS]

reality-out-there reality-as-transcribed
in a photograph
potential ease with which photo can
be made

photography's status as art (defined in terms of opposition)

tool with potentially endless uses
commemoration
information gathering (documentary)
surveillance
profit (Ads)
[propaganda]

1970s shift from art not-art debate
theory on art, film, pop. culture,
literature, feminism, politics
WALTER BENJAMIN
ROLAND BARTHES
JACQUES LACAN

SEKULA 1975 insistence on how
 > perception of Stieglitz art/Hines socio.
 determined by "discourse" situation
 w/in which they were made + presented
 > per BARTHES, proposed that
 photos had to be read as
 cultural messages (not just as, well-composed
 badly-composed)

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3

PHOTOGRAPHY

- (Krauss) photography served to deconstruct whole system of model and copy, original and fake, first- and second-degree replication
 - ^{power to} question whole concept of uniqueness of art object, originality of its author, coherence of oeuvre within which it is made, individuality of so-called self-expression
- (Krauss) Cindy Sherman understood photography as the Other of art
 - her use of photography does not construct an object for art criticism but constitutes an act of such criticism
 - uses photography to explore myths of creativity and artistic vision and the innocence, primacy & autonomy of support for the aesthetic image
- like offset printing, photography is, in principle, easy & inexpensive; reproducible; easily disseminated

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POLITICAL

- (New Yorker Jan. 1991) full-bodied political art has a strong sense of poetry and not trapped by its own ideologies
- Webster's (1986): of, relating to, or concerned with politics; political - art or science of government, science dealing with the regulation and control of men [sic] living in society; a branch of ethics concerned with the state or social organism as a whole rather than the individual persons; activities concerned with governing or with influencing or winning and holding control of a government; the total complex of interacting and usually conflicting relations between men [sic] living in society
- (Stonnie Golub) caution regarding ambiguity surrounding term "political" when used to modify the word "art"
- (Robins on Hoover) strategic priority was the formation of opinions
- (Read on Surrealists 1936) artists have only interpreted the world; the point, however, is to transform it
- (Ginzburg) "You have to dare to ask questions like, how can power shape people's thoughts or even their dreams."
- freedom of expression, First Amendment issues
- (aconci) "I want my stuff to act as political, not necessarily to be about politics. I want the work to function as an occasion for political relationships... A person doesn't exist alone. A person exists as part of a whole, a person in the United States is bound by the American flag, whether or not he or she wants to be."
- (Deitcher Art Issues Oct 1990) POLITICS OF REPRESENTATION (ISSUES OF gender, SEXUALITY, RACE, CLASS)
- (Arighos ART FORUM) despite ample cues to gay identity, AIDS, loss of loved ones, it would be restrictive to define FG's work solely in terms of sexual politics; as he has commented, altho' he works w/in the political arena he does not make works that are exclusively "political"; he often, in fact, refers to his work as romantic

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POLITICAL

(2)

→ (questions from Rhetorical damage pamphlet):

How do artists in different social & cultural environments respond to political and historical events?

Can art intervene in politics, or can it only record and describe?

Is such a description a political act?

What strategies have or 'rhetorical devices' have artists used to influence public perceptions of historical events?

How effective have they been?

[What is function & effectiveness of an exh. such as Rhetorical damage within mainstream cultural institutions such as the New Museum? at very least presents group of practices for public consideration & evaluation but are they politically effective?]

→ (varnede) concern of countless young artists since 1960s as to how modern art might deal adequately with the experience of modern warfare & political injustice

→ purpose of "category mistake" (see "space/context" essay) is to trigger corrective actions... For the hearer or reader [or seer] of a metaphor to detect, for himself, the nature of the error and to invent his own (conjectural) version of the truth entails understanding and achievement and thus pleasure." (Lesse note 101 Sheldon Sacks, ed., On Metaphor)

SHAKING UP THE CATEGORIES

→ (FGT) Supreme Court decision 1986 Georgia vs. Harris state claimed duty to intervene in private realm bed. became site of legislation, intervention of public sphere

→ right to privacy figures prominently in abortion controversy principle that individuals have a right to be sovereign over personal decisions central to their moral personality (vs. principle that they do not)

→ (FGT) what means are being used to put people in their places

→ pornographic images are symbols of what moral conservatives want to control: sex for pleasure, sex outside regulated boundaries of marriage & procreation

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POLITICAL

③

- (Hallman) FGT "I don't think my work is political. I think it's about the stuff that doesn't let me sleep at night."
- echoing cry of the women's movement - the personal is political - but one remapping of political terrain that engendered new ways of thinking the political + inscribing it in cultural production
- (Solomon-Godeau) few contemporary artists concerned with critical practice are comfortable with the appellation political because
 1. to be thus defined is to be ghettoized (almost inevitably) within a (tiny) art world preserve
 2. use of term as label implies that all other art is not political
 3. because term tends to suggest a position of content + to minimize, if not efface, the politics of form (FGT ^{Form is VITAL} deliberate)
- (Victor Burgin End of Art Theory) position of resistance can never be established once and for all but must perpetually be refashioned & renewed to address adequately those shifting conditions & circumstances that are its ground (cf. precedents protest, practice, manipulability)

(FLASH ART "... radicality of content in form") (FLASH ART "... I want to stress that the formal aspects are very deliberate.")
- (Hallman) fgt usually labeled a "political artist" not because his work argues a particular polemic or exposes a particular injustice (cf. Coe or Bolub)

political mindfulness appears in his art in form of a scrupulous sensitivity to ramifications of traditional art activity -

 - business of occupying space
 - inscribing creations into someone else's visual territory
 - producing perfect unalterable objects
 - imposing meanings that brook no argument [?]

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PRECEDENTS

minimalism anti narrative
conceptualism anti object

- art of the 1980s (Halbreich) focus on:
 - context in which art is made
 - materials of which it is made
 - place for which it is made
 - spectator or participant
 - activities which envelop the art work
 - from installation to viewing
- conceptual art (Buchloh) focus on:
 - banal iconography
 - banal representational form
 - modes of distribution
 - modes of presentation
 - contextuality
 - structural contingency [subject to chance]
 - audience
 - authorship
- BEUYS inspirational teachings married
politics + art
- BROODTHAERS preoccupation with what surrounded art
- late 1980s (Spector) shift from ironic distance to
engaged stance
 - post modern discourse with
requisite attention to issues of representation,
originality, consumption
 - BUT introduce a "political"
dimension, espouse an engaged stance
 - focus on issues of cultural
difference and psychological implications of
otherness
 - issue-oriented, action-oriented
 - intellectually rigorous as was
original conceptual art
 - benefit stylistically from two
decades of artistic iconoclasm, hybrid art forms

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PRECEDENTS

2

- JOSEPH BEUYS considered teaching BOTH w/in and outside the academy to be integral to his artistic activity
 aim was radical: to expand the potential of art and of human creativity
 sought to eliminate restrictive boundaries and definitions concerning the nature of art and the role of the artist
 his work spread across a continuum: trad. objects, installations, performances, collections of materials & remnants from performances, drawings
 his performances attempted to collapse the boundaries bet. art and life, bet. process and the static object
 used multiple as means by which to develop his ideas and expand public ideas would reach fundamental to Beuy's works and to his "extended" concept of art that his production eludes division into compartmentalized art historical definitions
 recognized versatility of the photograph, both as record and as interpretive document, having its own physical & material qualities, having capacity for replicability & thereby dispersion to a wide audience

- 1960s and early 1970s: practices of Minimalism & Conceptual art
 possibilities of series as permutations w/in a general system
 presentations of series in guided formats

- Pop Art: images from mass media fetishized and transformed or represented

- 1960s into 1980s

- * preoccupation w/ psychology as seen in emphasis on introspection & individual expression
- * concern w/ role of museum in exhibiting and interpreting art
- * influence of popular culture on artists

- (Tallman) unlike most conceptual art, pages of stacks unencumbered with instructions, with specific ideas about how objects should be treated out of artist's view

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Precedents

- (contemporaneous 1990 "true" conceptual investigations prevalent among American artists)
- (New Yorker 1990) "cool information age minimalism"
- Minimal & Conceptual art
- emphasis on role of architectural space
 - emphasis on role of social relations
 - straightforward materials
 - serial presentation
 - intellectually rigorous approach
- strong connection to critical theory (feminist, Conceptual art's mid 1970s critique of itself) evidenced by informed use of language which serves to specifically locate both viewer and producer in context of larger system of concerns
- LANGUAGE (Staple of Conceptual Art) + VISUAL EFFECT
- Dionysian theater of the 1960s in which the body was ritualized and glorified, replaced by broken theater of 1980s, one of discarded props and silence, bespeaks contemporary state of human body - pain, fear, epidemic death, social endurance (Spector, Parkett 22, 1989) of Joe Minimalism/theater, engagement of viewer temporally as well as physically of. Acconci's *Imponderabilia*, Scheer's *Manoeuvre*
- Brechtian theater (insistence on incompleteness of artwork without viewer's participation)
- (Smith NY 1990 stacks) minimalist strategies (repetition, simplicity, reliance upon gallery arch., industrial fabrication, kind of monumentality) with humble, light weight material - paper
- (tiny myra, assemblage) aggressive social program and precarious physical condition of NY assemblage in early 60s (Oldenburg, 1960. Do I Made of Street Materials or Robert MALLARY Broome Street 1961) made assemblage "wacky" at that time, ability to unnerve
- (anicka artforum) dismantles Minimalism's ideological standards from ground up (rigid unyielding structures, harsh cold materials); no Minimalist artist ever made stacks of loose papers, fetishes of hierarchical primary structures, whole is subjected to perpetual instability by nature of its partitive structure, as result "phenolic identity" of Minimalism's rigidly unified form transformed into model of dissemination and renewal

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PRECEDENTS

→ (Klauson biennial) "gay caucus" most strikingly represented in Felix Gonzalez-Torres's glittering pile of silver-wrapped candies spilling out of a corner, Untitled (Love Boy) looks squarely at its precedents -- Smithsonian's piles of rock and sand in the sixties -- to describe how much emotional territory has been traversed since then.

→ YVES KLEIN (Rice retro. 1982) (1928-1962)

conceptual art still in infancy when he formulated notion of immaterial works, of exhibiting the void, of selling zones of empty space previously impregnated with his own sensibility (1958)

mythmaking artist, declared that manner of his existence would be foremost artistic event of our time (1947 judo school, flying thru air, Activating space)

1958 beyond monochrome, pursues project of eliminating art objects all together; artists of future will leave only their vibrations in space

1960 leaps, "Painter of Space Hurls Himself into the Void" sacrificial death, classic icon of urge to transcendence (photo as icon/index)

(anthropomedium, imprint of bodies of nude women smeared with paint, both iconic (pictorial representations) and indexical (traces or evidence of actual physical contact); gender specific, unique

→ feminism, art of the 1970s important search for alternative materials
(FGT) search for alternatives to male-demi.unified pag

→ (Solomon Godeau) ASHER BUREN BROODTHAERS HAAECKE LAWLER

"protean practices" changing forms determined by the issues the work addresses, its venue, its occasion, the historical moment of its making

"formal flexibility" militates against fixity of a signature style emphasizes tactical + contingent aspect of critical practice that defines + redefines it self in response to particular circumstances

working w/ contradictions entails strategy of position + degree of maneuverability

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Precedents

⑥

→ (w/ye) minimalism an imp. factor in makeup of stacks, conviction, authority emanate from their block like format, yet absoluteness of geometry compromised by irregularity of edges, reaches a kind of "animism" into their presence

conceptual art undepinning of stacks also evident w/ focus on information & viewer involvement approach to print medium is "conceptual" - chooses print & offset in particular because they make his art possible, his desire for dissemination

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PRIVATE

FGT all my work is extremely private

- (Accardi) early work dealt with a kind of psychological self, while work of late 70s & early 80s dealt w/ a more political, social, cultural self
- Websters (1986): intended for or restricted to use of a particular person or group or class of persons -- not freely available to the public; belonging to or concerning an individual person, company or interest; not known publicly or carried on in public; being or considered unsuitable for public mention, use or display (used esp. of genital organs)
- having to do with the "self", self-reference, self-conscious, personal
- history of private life labels 19th c. as "golden age of private life", time when tentative self-consciousness of Renaissance took form + "supreme individual" emerged with political scientific existential value
- private space (bed) private meaning (twenty four)
metaphor for loneliness pleasure pain
- preoccupation with body (but not necessarily bodily processes) in works that refer to but do not directly depict the human form
- Wallace Stevens poem [FGT simple words - complex ideas/images]
FINAL SOLILOQUY OF THE INTERIOR PANAMOUR
act of talking to oneself, discourse *one who loves or is loved illicitly*
- narcissism [?] *MADE BY ONE IN SOLITUDE* *ONE TAKING PLACE OF HUSBAND/WIFE w/out legal rights*
LOVER/MISTRESS
- photograph taken by individual artist (rather than commercially produced image; rather than appropriation) has a more private and subjective character
- Bloodwork 1988 (seven 20x16 canvases, results graph from series of actual blood tests - reconcile delicacy of an Agnes Martin brand of abstraction w/ horrible reality of white blood cell count gone out of control)
- (FGT Rhetorical image) "let [my work] is all my personal history, all that stuff... gender and sexual preference, it's all that. I can't separate my art from my life."

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(2)

PRIVATE

- (argues arguing) though his work is informed by autobiographical elements specific to his homosexual identity, its intent is to extend subjectivity to all its participants believes that erotic psycho-sexual valences of Gonzalez-Torres' work almost always signified through LANGUAGE ("THE END" "LOVER BOY")
- despite ample cues to gay identity, AIDS, the loss of loved ones, it would be restrictive to define FGT's work solely in terms of sexual politics
- (Under The Absent Body, detailed discussion of bodily awareness & the "other" within the phenomenology of perception per Deleuze)
- we experience ourselves as being located inside our bodies, yet also as projected outward, through sight, hearing, touch; as interacting and intertwined with an exterior world of otherness
- (FGT in Flash Out) "... there is no private space anymore. Our intimate desires, fantasies, dreams are ruled and intercepted by the public sphere." "Someone's agenda has been enacted to define 'public' and 'private'."

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PUBLIC

- > WEBSTERS (1986): OF, RELATING TO, OR AFFECTING THE PEOPLE AS AN ORGANIZED COMMUNITY; OF OR RELATING TO BUSINESS OR COMMUNITY INTERESTS AS OPPOSED TO PRIVATE AFFAIRS; accessible to or shared by all members of the community; exposed to general view, visible to all members of the community; the people as a whole; a group of people distinguished by common interests or characteristics
- > (Tim ROLLINS) that which affects community or population as a whole
- > ambiguity surrounding term "public" when used to modify the word "art"
- > (Flash Art 1991) that which relates to the "real world" of consumerism, advertisement, corporate media productions, money and real estate
- > (PAF) art becomes "public" when it is integrated into public settings, urban life, new spaces & venues
- > (Halbreich) during the 1980s, the field of public art became increasingly "public"; most successful public projects replaced elegant objects made in the studio (which mirrored the artist's expressive signature) with "useful" environments, often relating to the desires of the audience and made in collaboration with architects; views as part of an attempt to create a "genuine function for art"
- > (accordi) "I've always entertained the doubt that there's something in the realm of public space that is necessarily left out: it leaves out privacy or secrecy."
- > EXTERIOR WORLD OF OTHERNESS, separate from yet irrevocably intertwined with the INNER WORLD OF SELF

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PUBLICITY

Websters (1986): an act or device designed to attract public interest; the dissemination of information or promotional material esp. by the press or other mass media; any effort to attract public attention whether by furnishing information for dissemination thru regular news channels or by paid advertising; at times synonymous with advertising

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REPETITION

does repetition render the image invisible

- for Conceptual or Minimal artists, repetition used as an abstract, arbitrary principle of pure quantification, replacing "traditional" principles of pictorial or sculptural organization
- for F.G.-I. quantities far from arbitrary, personally significant: piles of candy based on body weights, number twenty four symbolic date (of mother's death, of lover's death, of birth of niece), encompasses both beginnings and ends
- calls into question primacy of uniqueness and "absence" of original
- reflects ubiquity of reproductions, potency of mechanical reproduction
- photography: reproductive process, negative determines point of departure for potentially endless propagation
- repetition very important (FGT, more like WARHOL than BECHERS) (Warhol Ethel Scull 36 times, repetition within the frame; FGT repetition outside the frame)
- not, per FGT, about "negativity" and "fragmentation" (like candy pieces were)
- multiplicity cuts deeply against notion of originality as an aesthetic condition
multiplicity undermines the distinction between the original and the copy
- things that exist in multiple, things that are repeated, seem less authoritative, less assertive, less tinged about w/ that nebulous charismatic quality which Benjamin called "aura"

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Repetition

(2)

- (Tallman) possibility of a "politics of multiplicity" that between the edition and the unique object there might lie some poignant metaphors for broader social and cultural truths
- (Tallman) multiplicity lies in the face of uniqueness & also of authority; repetition is possessed of two very different kinds of power: that generated by a mass of something, in one place & the more elusive power of an equal mass of something spread out into thousand small instances; FGT willingly chooses dispersed over concentrated power
- refusal to let one work ^{materialistically} physically override another

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SPACE CONTEXT

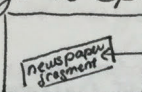
→ juxtaposition (how content is affected by context) cf. red black green white

→ **context becomes the caption**

→ in earlier works, explored relation of words, letters, images to space of page; here explores relation of billboard image to space which surrounds it



photo in city; inserts "Art" into "reality"



CUBIST collage inserted fragment of "real" into realm of "Art"

Turns VISUAL FIELD out upon world rather than in upon itself

IMAGE ISOLATED IN SPACE, "Vulnerability" (Judith?)

- what becomes important is not what is in here but what is out there; emphasis shifts from content to context; image remains separate from yet is inserted into space panorama fabric landscape of city; horizontality of image set against verticality of buildings; privacy of meaning set against public forum
- (PAF) what makes art "public" is context, setting; the integration of art into urban life, into new spaces and venues (∴ museums are not only places to look for and find art)
- (PS1 "out of site") move from galleries to boiler rooms, attics, back stairwells, unused or abandoned sites (yet still within building as a whole)
- (Spector) seemingly random juxtapositions of "date lines" illustrate the "tragic reductionism" of the historical process, yet at the same time they illuminate the spaces between events as the loci of meaning (cf. dir: artist demonstrates & represents that "the event" is an obsolete category: it is the relationship between events that signifies)
- (Jgt rhetorical image) "Any site is a social site, as well as a physical site. I call it a social landscape."
 " [in paper stack pieces] I'm trying to give the information back to the viewer, back to the public. I'm taking a little bit of information and displaying this information in absolutely ironic and illogical meetings.... [I hope] that by the use of irony, I will help to reveal the real meaning of issues."
- (F&T press release stacks) "poetics of space" presence and beauty of chance; possibility of renewal thru recontextualization

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SPACE | Context

(2)

- FGT describes NY as "a city where meaning is made"
- (Aveikos, San Mateo, 1990) "Art need not brutally resist contextualisation nor be exclusively dependent upon it.
 to ignore the presence of place is to convert art into meaningless [?] fixtures and the site to mere storage facility.
 to acknowledge the presence of place is to unite the past with the present and to dispel the myth of discontinuity that ultimately reduces history to curiosity, and art-making to a series of unrelated, if not wholly disjointed manoeuvres.
- like collage, like assemblage, depends to some extent on juxtaposing different elements in an unexpected way, releasing unaccountable jolt of new meaning; each element retains separate identity, irreconcilable otherness: results in sense that conflicting elements attract each other even as they are repelled; uneasy proximity, stress of simultaneous attraction & repulsion, becomes defining characteristic of such work (Leggio Bed)
- "category mistake" (strategy used in literary metaphor): "presentation of facts belonging to one category [private space of bedroom] in the idioms appropriate to another."
- present a thing as belonging to some other incompatible group
 - skews stable system of equivalents that made possible all signs & metaphorical comparisons
 - we have to work harder to make sense of things in their new ambiguity
 - confounding of categorical distinctions (good/bad, self/other, male/female, inside/outside, birth/death) shakes up oppositional categories (Leggio Bed)
 - by placing private image in public space throws meaning of both terms into question; collapses elements from two opposite points into one conflicted but unified richness

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SPACE | CONTEXT

(3)

- need to offer an alternative frame for understanding images, one which rejects literalist constructions and offers in their place multiplicity, subjectivity & the diverse experience of viewers
- (Solomon Godeau) representation is contextually determined and the meanings thereby produced and disseminated are inseparable from the discursive structures that contain and enfold them
- (Tallman) with each removal (of page from stack) moves from concise block into broad dilute space of the edition, spread over walls, drawers, refrigerators; assume life both linked to original sculpture & independent of it
- (FGT FLASH ART) re monumentality & public art "there's a big difference between being public and being outdoors."
 "when information you're used to getting in a particular medium suddenly shifts to another, you realize there's a break in the narrative....
 By decontextualizing, d'm sometimes able to pinpoint one of those breaks, & we might realize we're being taken for a ride."

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TRANSCENDENCE

ROLE OF ART

ACTIVISM

Hughes - today's political art is only a coda to the idea that progress can provoke social change. The idea that it is within the power of the visual arts to change the moral dimensions of life

- raise awareness, incite action (Sheidam Sq. for eg.)
- belief in transcendent power of art, of its potential to act as a healing force in a troubled world.
- (Craig Lucas) "the arts give us a human experience that cannot be encapsulated."
- (Halbreich) views public art projects in 1980s (referring to Shinko Aramajani) as attempts to create a "genuine function for art"
- compassionate skepticism // romanticism (18th c. English lit. marked by sensibility) and the use of autobiographical material of an introspective cast, of F.G.-T. but not re 'primitive' man, nature, worship or interest in remote in time & space)
- (Flam) art should encourage the viewer to see or think about the world in a more profound or even slightly different way; art should encourage us to probe our imaginations and question the world around us (esp. the normally static world of MoMA's permanent galleries); works of art [should] be judged not only by what they offer us to look at but by what they offer us to think about
- (Wallach) art can defuse rage, focus fury, lament loss, ridicule pain, make a call to arms out of despair; art can point fingers, name names, irritate, confront, commemorate, keen, wail; art can transform the execrable waste of AIDS into something lasting and life affirming
- (Atkins + Sokolowski) Can art save lives? No, but it can help us live.
- (Varnedoe) re unrô woman 1938 since 1960s aim for art with a conscience, reconciliation of social concern with aesthetic possibilities of search for genuine function, genuine voice, genuine mark / concern of countless young artists since 1960s as to how mod. art might deal adequately w/ experience of mod. warfare and political oppression

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TRANSCENDENCE ROLE OF ART ACTIVISM

- (Mel Ransdorn "On Practice" the Fox vol. 1 no. 1, 1975; see Autocritique summer 1989): "Webster defines 'culture' as 'the enlightenment and refinement of taste acquired by intellectual and aesthetic training'. Does this mean it is contingent upon the separation of art practice from our social problems?"
- (F.G.T. in Rhetorical Image) "I think the artistic position is as good as any to start from for change, and it can be measured in so many different ways that there is really no problem.... I HAVE TO MAKE THIS A BETTER PLACE BECAUSE, so far, I've never been anywhere else than this place, and I don't know anyone who has. So, I have to fight against inequality, poverty, sexism, homophobia and so many dick-swinging shits for all these years, to remain optimistic and to make a better place for my cats and me.... I suppose I would be satisfied if they [the audience] took action sometimes, or if it caused them to be critical, moved, inspired. Or to celebrate difference and the idea of change and renewal, the chance for love. I'd like to propose once more the "radical" idea that we can make this a better place for everyone." [press release studio 1990]
- "Like all art, it is about leaving this place for some other place maybe better than this place."
- (FGT FLASH ART) "... I'm still proposing the radical idea of trying to make this a better place for everyone.... I trust that agenda."

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Andrea Rosen, conversations re F.G.T. 3.29.91

1986 plates, crowd scenes, cheap give away surface,
public/privates? loss of identity

monuments / pedestals → floor pieces / stacks
text, monumentalize positive not

neg. aspects of history - how history is
constructed (Quail didn't need pedestals)

billboard, last of Black + white photo stats
very specific + thematic less

disjointed, shift in F.G.T.'s work
from public in public, to private

Brooklyn install, was to de lobby, didn't
want to, sanctified "exhibition"

space, space for "display" - expectations
on part of audience - very personal,
personal "portrait" history

now doing "portrait" of Andrea, "portrait" of
collectors who wanted a puzzle-

piece portrait - something they
could take away - original intent

was as "convenus" - give away
words dates - F.G.T., Andrea's in office,

F.G.T. to place in collector's home

Kassel billboard - denim - photo stat - in

line w/ other "real" ads, opening up

of East Germany, looking to America

USA myth of Lewis → of. also

Gun piece, Gigger, (Whitney - 1990)

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canceled subway project / Paris - dog does, sad
 Baby portraits, put them up, "Lover Girls"
 & lesbian friends
 sugar pills, body weights, of healthy F&T
 and wasted body of husband - consumption,
 regeneration/hope
 problematic - tension: collectors who buy spales,
 buy notion of degeneration, agreeing to
 lord resupply yet moment they
 own, want to fix, preserve, "monumentalize"
 art infiltrate Brooklyn Museum, elevate
 lobby, lock out on botanical gardens
 monument photos - MA in photography - will
 be part of show in the spring