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Digital Vision, January 28 – April 9, 2022

GRINNELL COLLEGE MUSEUM OF ART

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WEBSITE

http://thelandofzero.com/ The Land of Zero, 21 November – 17 December, 2014 Video: http://thelandofzero.com/bill-

albertini-manhattan-monopoles-2014/

CRAWFORD ART GALLERY Cork, Ireland WEBSITE: Screenshots

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http://www.dorsky.org/Brochure%20 PDFs/gravity_web.pdf

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Woodstock, 1991

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New Jersey, 1991

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WHITE COLUMNS New York, 1989

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NEWHOUSE Center for Contemporary Art

New York, 1989

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THE YALE ARCHITECTURAL JOURNAL 1984

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DIGITAL VISION

Bill Albertini Matthew Kluber Kate Petley John Pomara John F. Simon, Jr. Anne Spalter Jody Zellen

GRINNELL COLLEGE MUSEUM OF ART JANUARY 28 – APRIL 9, 2022

GRINNELL COLLEGE MUSEUM OF ART MATTHEW KLUBER Curator **EXHIBITION CATALOGUE**

Digital Vision

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DIGITAL VISION: MORE THAN MEETS THE EYE

In the early 19th century, the growth of urbanization due to industrialization created a growing need for a popular culture that would bind together diverse migrant populations. The purpose of this new culture was to entertain and distract its audience, while modeling their consciousness and desires in accord with economic and political needs. In the process, this commercialized culture1 displaced regional traditions, which later came to be institutionally preserved as folk arts and crafts. So, while the emerging popular culture was regulated by an economy of supply and demand, its antithesis - high art - was primarily regulated by an institutionalized critical discourse (its history), which sustained its market and social status. This differentiation was rationalized by the belief that art requires the type of self-reflectivity and refined judgment associated with authority and tradition. Therefore, unlike mass culture, art must represent the interests, ideals, and values of society's dominant classes

With the dawning of Modernism, the arts became the research and development division of society - a testing ground for new values, ideals, and forms to challenge outmoded ones. In our post-Modern age2, such a formulation no longer firmly holds, for art has become increasingly undefined, commodified, and subjective - more a social practice than a discipline. Like so many aspects of the post-Modern era, the underlying foundation of art and its traditional forms have been eroded. Given the accompanying technological and economic changes, we find art stealthily becoming an economic instrument or brought into line with "pop" culture via the promises of a metaverse consisting of virtual reality (VR), augmented reality,

interactivity, gaming, NFTs, and cryptocurrencies. Employing these new modes of production, "exhibitions" are being mounted where the audience can virtually walk through a digital simulation of Van Gogh's paintings, or in the case of Pace Gallery's Superblue3 exhibition space in Miami, immerse themselves in artist-designed digital "experiences" for the price of admission.

Digital Vision, featuring the artist Matthew Kluber, puts into dialogue the work of a selection of artists who, in differing ways, have integrated aspects of digital technology4 into their studio practices. To this end, Kluber invited the artists Bill Albertini, Kate Petley, John Pomara, John F. Simon Jr., Anne Spalter, and Jody Zellen to participate in this exhibition. These artists work in an array of media using digital technologies to express their formal, aesthetic, and conceptual concerns rather than fabricating spectacles in which special effects become substitutes for actual things. The fact that Digital Vision does not include works that depend on AI, robotics, or interactivity suggests that, for these artists, digital technologies are a means to explore the terms by which things come to be empirically understood. The material world remains a source of experiential propositions, information, and narratives.

Since the 17th century's Enlightenment, when Western philosophy made the transition from faith-based speculations to scientific observations, a technophobia has emerged that contributed to an ongoing debate concerning the positive and negative impacts of technology on being5. At the core of this fear is a sense that machines and their instrumentality are intent on integrating us into an alien system that will destroy what makes us inherently human

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our intuition and irrationality. The irony is that the mass culture of the 19th century that propagated this fear is itself a product of technology and standardization. Today, this technophobia inspires such dystopic cinematic visions as Blade Runner, Terminator, The Matrix, and Ex Machina, as well as their antitheses, the magical thinking of Star Wars, Harry Potter, The Lord of the Rings, Game of Thrones, etc., which promote the myth of the hero caught up in a supernatural struggle against evil. Ironically, these are all products of the very advanced technologies that are presented as an existential threat to human supremacy.

By the 1960s and '70s the theorist Herbert Marcuse⁶ foresaw that the advancement of technological/instrumental thought would turn people into one-dimensional beings who would be little more than the oblivious, machine-like consumers in the animated film WALL-E⁷. This threat of living within a technological simulacrum has become ever more a reality as corporate capital and technology tighten their hold over daily life. Using all possible means at their disposal, the advertising and entertainment industries insistently promise that consumerism and technology will magically fulfill the very needs they create, while also instilling an atmosphere of loss and displacement.

One cannot write about the existential threat posed by technology without referring to Walter Benjamin's canonical essay "Art in the Age of Its Mechanical Reproducibility." In the case of Digital Vision, the relevance of Benjamin's essay does not lie with his observation concerning art's loss of aura. What is pertinent is his concern for how the technologies of photography, mechanical

reproduction, and cinema can shape how we view ourselves, society, and the world by overwriting our cognitive programming and experiences. Benjamin identifies that this process begins with photography's ability to mechanically reduce all things to their image. This dematerialization is the backbone of the culture of mass-media reproduction and simulation, which Theodor Adorno and Max Horkheimer of the Frankfurt School' identify as ideologically enforcing — and reinforcing — capitalism's ethos.

In art, the response to the cultural and political shifts/rifts of early modernity manifest in the material fracture of collage, assemblage, montage, and the ready-made, as well as diverse experiments in photography, animation, and cinema. Alongside the supplementation of traditional art forms initiated by the Futurists, Cubists, and Dadaists, members of the Bauhaus and Constructivist groups10 advanced the idea of a machine-based art. As early as 1913, the Synchromist Stanton Macdonald-Wright¹¹ wrote that the future of abstract painting lay within the provenance of projected light. The impetus for this belief was the introduction of electrification, which made it possible for artists to use lightbulbs and projectors, electric motors, and industrial skills and techniques to produce color/light organs, sound machines, and mechanized sculptures. Such experimentation not only challenged Western society's commitment to preserving a pre-industrial vision of art rooted in Renaissance humanism and the traditions of the academy, but also stood counter to the craft notion of the artist as a skilled maker and the studio as an alchemical lab where base materials were transformed into something precious. The avant-garde vision of the artist as tinkerer,

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collaborating with technicians, did not fit this historical model, and as such, the endeavor to harness technology to art faced erasure from both a critical and an art-history standpoint.

Given technologically-based art's marginalization, the attempt to adapt new materials and technologies to art became a cyclical occurrence. For instance, from the mid-1950s to the late '60s, artists in Europe and South America employing electronic and communications technologies and new synthetic materials gained significant attention, while in the United States, the short-lived enterprise Experiments in Art & Technology (E.A.T.12), supported in part by the RAND Corporation¹³ and Bell Labs, ¹⁴ was heralded as the new avant-garde. Meanwhile, art critic Jack Burnham's 1968 book. Beyond Modern Sculpture, ends with a chapter on tech-based interactive and robotic sculpture, which he predicts is the future of art. This enthusiasm did not last long. Accounts of the era characterize it as consisting of Color field, Pop Art, Minimalism, post-Minimalism, and Conceptual/Information Art followed by Modernism's transitions to Postmodern¹⁵. Obviously, there is much written out of such an account - most significantly, the history of kinetic and experimental art forms.

In the late 1970s and '80s, with the advent of the personal computer, commercially-produced software, portable video and digital cameras, scanners, and modems, came the promise that gave artists access to the World Wide Web. It was believed that this new medium would democratize access to art, culture, and information. Later, the possibilities of creating virtual reality (VR) and interactivity were added to the digital wish list. Yet, this revolution never truly occurred.

Instead, we got search engines, streaming video networks, online gaming, gambling, and pornography. While waiting for high-speed broadband access, large-format screens, lightweight projectors, and high-quality printers, artists played with hypertext¹⁶, ASCII¹⁷, and various types of web art.¹⁸ Adventurous artists, such as the British painter Harold Cohen¹⁹ and the American sculptor James Seawright²⁰, envisioned employing computer programming, AI, and robotics in their work.

Since those days of digital optimism, searchable databases have transformed the World Wide Web into a shopping mall for consumer goods. While communications technologies promised to create a global village, in the developed world this connectivity has been accompanied by social programming that regulates and commodifies peoples' relationships to themselves and others, generating an increased sense of alienation as people grapple with the multiple realities that have filled the void created by the dematerialization of "the real."

As with all other areas of production, the cultural sphere is now subject to the ideological implications of reskilling, dematerialization, mobility, and simulation. The question facing many artists is "how will art as we know it remain viable in the digital age?" If there is a metanarrative underlying Digital Vision, it lies in these artists seeking to retain the distinction of art's physicality in a world reshaped by the proliferation of images and symbols, concluding that they must revise their notions of authorship, collaboration, and making. The artists have done this by using digital technologies and media as a supplement — a means to upgrade their analog skills. Reciprocally,

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these works offer an alternative to the promise of a dematerialized metaverse that will occupy the gap between fantasy and reality.

So, what has changed to make the merging of art and technology so willingly accepted as the next thing? As a universal medium, the digital — unlike mechanical and electronic technologies — is less visible and mystifying. It mimics all other media, and as such, its function is less of a novelty to us. It causes no fracture and allows for no distance. The idea of standing and looking at some "thing" only with our thoughts is no longer satisfying. Instead, we want things that move or encompass us. Yet the works in *Digital Vision*, by distancing us from the image-world, counterintuitively produce more complex and less programmed experiences.

In assembling Digital Vision, Kluber selected artists whose works represent the diversity of traditional forms to which digital technologies can be adapted, with differing degrees of hybridity. All these artists use digital technologies to generate forms and images or as a means of fabrication, while the works' subjects and aesthetics remain the provenance of the artists. The work presented in Digital Vision is not explicitly meta-work. It does not make an issue of the terms of its own existence or take technology as its subject. In the main, these artists use digital technologies to problem-solve and generate forms and images rather than effects. Most of these works — be it Anne Spalter's inflatable sculptures, John Pomara's paintings of digital debris and glitches, or Bill Albertini's hanging sculpture made of interlocking irregular modules — do not reveal the technologically sophisticated techniques ranging from Al, VR, and programming that these artists have exploited. In the case of Kate

Petley's dematerialized sculptural objects, which are presented as two-dimensional monochromatic images, or John Simon's eccentric painting-like objects, the artists use computer software and various levels of processing, scanning, and filtering to find a kind of rightness, even though their output appears to be analog.

The abandonment of Modernism's paradigm of linear progress through a process of negation has left Western culture addressing the accumulation of Modernism's prescient projects sent forward. Some are real, others imagined or outmoded. What may be drawn from post-Structuralist theorists such as Gilles Deleuze and Daniel Guattari's notions of the rhizome is that not all things follow the same trajectory, nor is every terminus an end. Some disciplines make great leaps forward resulting in paradigm shifts. Others progress by fits and starts, which are a result of internal and external developments whose consequences are unpredictable and indeterminable. Though art has been represented as a product of a progressive development, in our post-Modern era it has revealed itself to be of the latter kind, having left us with many unfinished and prescient projects as well as missed opportunities whose time may have come. From this point of view, if Digital Vison has a message, it is that there is still room to build upon the physical and psychological dimensions of the real rather than merely using art to escape into an imagined and virtual future. But things do not end here. Digital Vison leaves us facing the question: What does this tell us, not only about the state of art and culture, but also about our society per se?

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MATTHEW KLUBER Curator

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Bill Albertini

Bill Albertini's images are born digital, and those images inspire components of his suspended sculptures, which he fabricates using a 3D printer. Standing next to his sculptures is akin to stepping into virtual reality. Taking it a step further, he has now added the additional tool of VR to generate forms in his ongoing study, Save As.

According to the artist:

I still consider myself a sculptor and avoid calling myself a "new-media artist," or a "computer artist," as there's too much baggage that goes along with that. It's like saying you are a chisel artist — it doesn't make sense. The computer is a tool I use but it isn't the most important thing about what I'm doing.

This series is based on an ever growing catalog of parts, the main rule being that these components can be connected. I tend to think of this system as a non-linear diary of my time in the studio. Some parts are almost functional in appearance and others are far more baroque. The "almost functional" aspect is important to me. I am interested in creating things that appear familiar and yet are not.

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Bill Albertini Above: Pipe Dream System (details), 2018. Left: Installation view, Grinnell College Museum of Art, 2022

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Bill Albertini Right: Pipe Dream System (details), 2018. Left and following two pages: Installation view, Grinnell College Museum of Art, 2022

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EXHIBITION CHECKLIST

Pipe Dream System, 2018 30 archival inkjet prints on Moab Metallic paper with 3D printed frames Edition of 3

Pipe Dream System (Suspended 1), 3D printed PLA plastic and stainless steel hardware

Pipe Dream System (Suspended 2), 2020 3D printed PLA plastic & stainless steel hardware

Save As, 2019-2021 34 pieces in an ongoing series of sculptures created using VR equipment and bronze infused stainless steel Edition of 3

All courtesy of the artist

Matthew Kluber

Drawing Structure (floating opera), 3D printed Tough PLA, custom software, computer, digital projection

Drawing Structure (resisting the flow), 2021 3D printed Tough PLA

Electr-O-Pura, 2015/2020 Alkyd on aluminum, custom software, computer, digital projection

Friday I'm In Love, 2015/2020 Alkyd on aluminum, custom software, computer, digital projection

No Place Like Utopia, 2010/2018 Alkyd on aluminum, custom software, computer, digital projection

All courtesy of the artist

Kate Petley

As a Whole, 2019 Archival print and acrylic on canvas

Dual Conditions, 2019 Archival print and acrylic on canvas

Overtones, 2021 Archival print and acrylic on canvas

Archival print and acrylic on canvas

All courtesy of the artist

Jet_set 1, 2020 Oil enamel on aluminum

Jet_set 2, 2020 Oil enamel on aluminum

Jet_set 3, 2020 Oil enamel on aluminum

Jet_set 4, 2020 Oil enamel on aluminum

Sky-pilot 1, 2020

Sky-pilot 2, 2020 Oil enamel on aluminum

Sky-pilot 3, 2020 Oil enamel on aluminum

All courtesy of the artist and Barry Whistler Gallery

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Cover: Matthew Kluber, Friday I'm In Love, 2015/2020

Grinnell College Museum of Art

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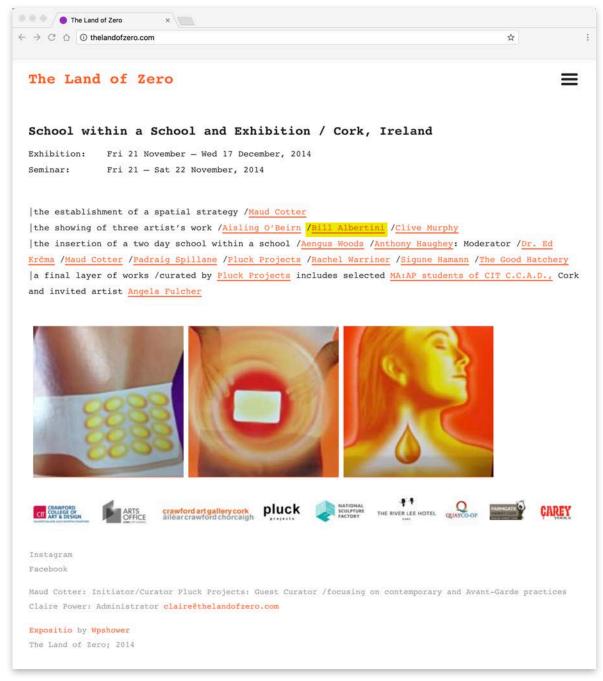




MAUD COTTER Curator WEBSITE

http://thelandofzero.com/
The Land of Zero, 21 November – 17
December, 2014
Video: http://thelandofzero.com/billalbertini-manhattan-monopoles-2014/
CRAWFORD ART GALLERY Cork, Ireland
WEBSITE: Home Page Screenshot





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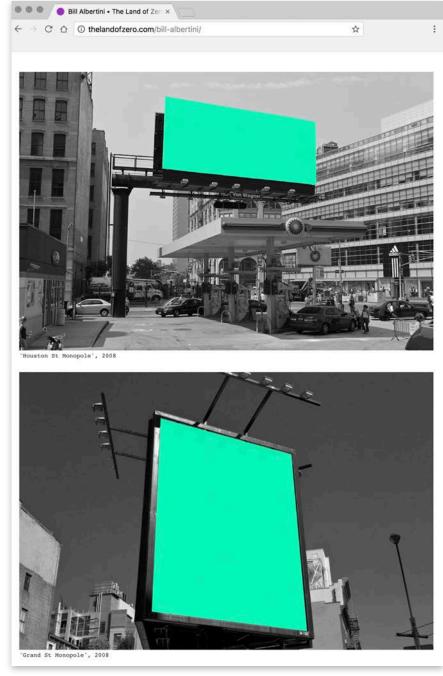




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WEBSITE: Screenshot





EXHIBITION CATALOGUE

Doing and Undergoing – Celebrating the 125th anniversary of Teachers College October 15 - December 15, 2013.

TEACHERS COLLEGE, COLUMBIA



UNIVERSITY, New York 2015 ILLUSTRATIONS: Cover and p. 3.

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Note from the Curator

When Richard Jochum asked me to be the curator for an exhibition at Teachers College to celebrate its 100 year anniversary, we determined over several conversations the form and theme of the exhibition. We began with what seemed like an obvious first move, that is, to invoke the icon of the institution John Dewey and one of his most referred to phrases. The central idea, and the image that Dewey returns to again and again in his later work is that experience is a matter of doing and undergoing.

For Dewey experience is a form of activity not something that simply happens to us, not something to which we are merely passive recipients. To quote from Dewey's Art as Experience "experience is a matter of the interaction of organism with its environment" (246). From this central precept, I developed three themes directly out of Dewey's work "Experiential Inquiry", "Experiment and Experience" and the title theme of "Doing and Undergoing." For the exhibition, the artworks were selected from an open call and by invitation and stringent criteria for the process of submission were imposed. For example, artists were asked to propose a work by first identifying the specific placement within the institution then to address the proposed work's relationship to one of the three themes of "Experiential Inquiry", "Experiment and Experience" and "Doing and Undergoing, and finally and importantly to show how they would sensitively engage the site as educational structure and idea.

The challenge then became how to create an exhibition and select works, which comprises both the unity of the Deweyian notion of experience and the diversity of a potentially great number of distinct artworks and elements? To achieve this it was clear that the works could not be framed and placed in a gallery thereby isolated and confined in a special area. Instead, the exhibition was imbedded throughout the hallways, staircases, basement and library of the original structure to disclose new aspects and qualities in the familiar places creating an immersive and hopefully a compelling experience. An example from the exhibition is Luis Camnitzer's work of an ordinary basketball in a transparent plastic bag which hung on a way in the library with a brass plague inscribed with the following: Assignment #8: A sphere is shaped by its limits. With a radius of infinite length will remain a sphere. Comment on this.

The idea was on one hand to use the artworks and installations to break up the habitual patterns of those daily moving through the buildings and sites but at the same time that the artworks must be continuous with the everyday forms of experience. Here, experience is that which takes us away from the familiarity of our everyday lives and if only by degrees the hope is that the installations and works in situ changes one's relation to oneself and the world. In the basement of Zankel Hall across from the college's print shop, Bill Albertini's video installation titled, Basement Work, is an example of a work that was placed in response to its location. The video is a structuralist work that references the history of film by manually

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reproducing Technicolor by transferring the traditional three color printing process to film. Albertini films the red, green and blue channels separately and then combines them in a postproduction process. Its placement creates a discursive relationship to the site.

Housed in a fully functioning graduate school of education, a central undertaking of *Doing and Undergoing* was to break down the conventional distinctions between different communities of experiencers since it directly pulls into its orbit the often-separate spheres of teachers, students, staff, facilities workers and local residents, making evident the interconnections between them.

This raised the question of community, more specifically, how to draw together the different communities of experiencers to create or form a community. In the case of Doing and Undergoing how can artworks organized into a thematic exhibition be a constitutive feature of community building? It seemed to me that art in and of itself is not community building, but that some art works participate in the process of community building, depending on the type of capacity they set in motion. This thought underlined and informed my selections. To quote the philosopher Hanna Arendt, "To live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world, like every in-between, relates and separates men at the same time." In the case of the exhibition the artwork stands in for the table as what one gathers or sits around to create community as Arendt states. The quote emphasizes that a community posits a space of its own through relationships, and what is shared. The way in which we live and work together directly creates the community we inhabit. For example, Vikki Michalios's, Beanstalk Garden, an installation of numerous plants growing in one of the central arteries of the basement, startled viewers by inverting their expectations of a place where so many of the essential mechanics of the college occur. This explosion of beauty, life, and growth in an underground hallway generated community as people shared this experience and participated in the work by caring for the garden.

From the outside, Teachers College is an impenetrable mystery. On this front one hope was to break the enclosed fortress like structure of Teachers College and its 5 maze like floors, to open it up to those outside its realm and make it more of a reflexive structure. To select and distribute the works in such a way that the manifold spaces, the spaces of transition, the in-between spaces are intervened in and engaged, so, modifying our forms of relation to them thereby creating a new spaces of experience. By creating unexpected meetings with artworks and situations where different people meet each other, the divisions of the working sites breaks down through a continuously growing system of relations. Finally viewers' perceptions are gradually shifted forming a network of communication and exchange.

Robert Gero

(1)

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SITE 5

Bill Albertini

Basement Work, 2013.

Video installation with 9 archival ink jet prints.

Location: Zankel Hall, basement.

"Basement Work" responds to its placement. The video is a structuralist work that references the history of film by manually reproducing technicolor. Albertini films the red, green and blue channels separately and then combines them in a postproduction process to achieve a startling effect.

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125th anniversary of Teachers College
October 15 - December 15, 2013.
TEACHERS COLLEGE, COLUMBIA
UNIVERSITY, New York 2015
ILLUSTRATIONS: Cover and p. 60



Artist Biographies

Mac Adams is an artist and Teaching Professor at SUNY College, Old Westbury. He received his MFA from Rutgers University and his BFA from Cardiff College of Art, South Wales, UK. Both a sculptor and a photographer, he has had over 70 one man shows and produced over 14 public commissions in the United States and in Europe. His recent exhibitions have taken place in Luxembourg and Paris. More at macadamsstudio.com.

Bill Albertini is an Irish born artist who received an MFA in sculpture from Yale University. He studied as an undergraduate at Crawford College of Art and Design in Ireland and Ravensbourne College of Art and Design in England. Albertini lives and works in New York where he has exhibited regularly for the last twenty-five years. He works extensively with video and computer animation as well as 3D modeling. His recent "Temporal Shift" series of videos and still images are based on the process used to make Three Strip Technicolor films and play with the idea of memory and reenactment. More information: billalbertini.com.

Eduardo Benamor Duarte is an Architect and Assistant Professor at the Rhode Island School of Design. He received his Masters in Advanced Architectural Design from Columbia University and founded his studio Benamor Duarte Architecture based in NY and Lisbon. His work focuses on the design of objects, and spatial environments at large, engaging the flexible adaptation of a geometrical abstract apparatus in installations for public spaces, ceramic building blocks, or home furniture. His work has been commissioned for exhibitions and biennials and gained him several prestigious awards. More info at tiazzoldi.org and benamorduarte.com.

Nicolas Bourriaud, co-founder of the Palais de Tokyo in Paris, associates the artist with an aesthetic of the inter-human, the encounter, of proximity and interaction. The present piece reflects a dinner scenario in a poetic and playful way.

Luis Camnitzer, born in 1937, is an artist, writer and highly regarded critic and curator. He also taught at SUNY, Old Westbury, where he continues to serve as professor emeritus. He was at the avant-garde of Conceptualism in the 1960s, working primarily in printmaking, sculpture, and installations. His artwork explores subjects such as social injustice, repression, and institutional critique. His work has been shown internationally in noted institutions. His work is in the permanent collection of museums such as the Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum of American Art in New York as well as in the Museum of Fine Arts, Houston, the Tate, London, and the Museo de Arte Latinoamericano de Buenos Aires in Argentina. More information: alexandergray.com/artists/luis-camnitzer.

Saul Ostrow, Curator PDF - EXHIBITION CATALOGUE Gravity Of Sculpture: Part II, May 5 – July 3, 2013. **DORSKY GALLERY CURATORIAL** PROGRAMS, New York 2013 ILLUSTRATIONS: Cover, p. 3





Curtis Mitchell Untitled (Tap Water), 1990



Roxy Paine Scumak (red) S2-P2-CR14, 2007

real world objects could be employed as signifiers and to be so, merely need to be in some way re-oriented.

The conversion of sculpture to object was not a cathartic or visceral experience, but primarily a cognitive one that looked at expression not as an indefensible release but a cerebral exercise. The constructed object, the ready-made, and the assemblage opened the door to the promised convergence of art and life. Reciprocally, by extending the idea that anything and everything could be used to make art, the parameters of art's formal and expressive media came to be re-defined, and this led to reformulation of artistic practice. Therefore, by the late 70s, all that stood between the art audience and a world full of potential sculptures was a historically defined conceptual, critical and institutional framework.

The objects put into the world in the name of sculpture that contributed to the discourse of "the Object", no matter how uninten-

tional they may look, are about choices informed





Beth Campbell There's no such thing as a good decision (fuzzy logic), 2011

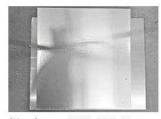
by experience, rather than associations. These works involved a special mix of reasoning—understanding both the tools and methods of perception and cognition relative to reception, analysis and reconstruction within the context of various anti-histories (why) and theories (what). With the exception of the Constructivist and those artist associated with Arte Concrete (who themselves were historically marginalized) this model from the early 20th century came to be set aside for the most part through most of the mid-century (1920s - late 50s). It had been displaced by surrealism, and fig-ural abstraction (expressionism) in the

30s and 40s, that had resulted in the near abandonment of sculpture. Then in the late 50s to early 60s, artists such as George Sugarman, Louise Bourgoise, Philipe Pavia, David Smith, and Mark di Suvero influenced by AbEx, finally shed sculpture's residual symbolic dimension, taking sculpture off its pedestal altogether so that the viewe: and object occupy the same space. Sculpture, as something no longer set apart, had come

to be re-defined as a source of experience and reflection bound to material and spatial relationships. The consequence of this re-ordering allowed the terms and conditions of sculpture to be physically isolated and indexed— sculpture was to no longer be pictorial, or narrative. The acceptance of this led to the idea of sculpture as a self-referential object resulting in the works of artists such as John Chamberlain and Anthony Caro's, which rationalized sculpture by emphasizing the logic of its construction, its opticality, and material specificity. Ironically,

this gave way to a reductive logic of the Minimalism and the schematization, and standardization of sculpture. This development also encouraged painters such as Frank Stella, Ellsworth Kelly, Robert Mangold, and Anne Truitt to stress painting's objecthood, and sculptors (e.g. Michael Steiner, and Lyman Kipp) to push sculpture toward the pictorial to make explicit the shared qualities of these supposedly opposing forms.

Though often thought to be antitheti-



Brian Gaman Untitled (Afterlife of One and One, 2010

Saul Ostrow, Curator PDF - EXHIBITION CATALOGUE

Gravity Of Sculpture: Part II, *May 5 – July 3, 2013.*

DORSKY GALLERY CURATORIAL

PROGRAMS, New York 2013 ILLUSTRATIONS: Cover, p. 3



CHECKLIST

BILL ALBERTINI

(HAND) CUBE DROP, LCD display hung vertically, looping video of cube drops (12 iterations), 18 Plexi cubes 12 in square postioned on the floor 1 x 40 in Courtesy of the artist

BETH CAMPBELL

THERE'S NO SUCH THING AS A GOOD DECISION (FUZ2Y LOGIC), 2011 Painted steel wire 60 x 36 x 30 in Courtesy of the artist

TBD - SITE SPECIFIC INSTALLATION, 2013 Yellow polyvinyl rope Dimensions TBD Courtesy of Sikkema Jenkins & Co. and the artist

BRIAN GAMAN

UNTITLED (AFTERLIFE OF ONE AND ONE, 2010 Aluminum 23 x 20 x 1 1/2 in Courtesy of the artist

ROBERT GERO

TRESPASSING ON INFINITY, 2013 Wood, foam, steel, video Dimensions variable Courtesy of the artist

JEFF GRANT

RED POINT, 2011 BLUE POINT, 2011 Pin, clip, acetate, and computer print on paper 14 5/8 x 11 x 3/4 in Courtesy of LMAK Projects

DEWITT GODFREY

"EUROPES STUDY, 2011 Galvanized steel and stainless steel machine screws 84 x 48 x 48 in Courtesy of the artist

SARAH KABOT

UNTITLED (OPENWORK), 2013 Archival pigment print 25 x 90 x 5 in Courtesy of the artist

PETER KREIDER

TETRALUNA, 2009 Acrylic, epoxy, paint 14 x 14 x 14 in Courtesy of the artist

RUSSELL MALTZ

PAINTED/STACKED MIAMI 2012 Day-Glo enamel on plywood and PVC pipes stacked against the wall Dimensions variable Courtesy of Minus Space and the artist

CURTIS MITCHELL

UNTITLED (TAP WATER). 1990 Water, paper, binder clips 107 x 107 in Courtesy of the artist

ROXY PAINE

SCLIMAK (RED) S2-P2-CR14, 2007 Low density polyethylene 29 x 30 x 16 in Courtesy of the artist

PAUL O'KEEFFE

TRANSBLUCENCY 2013 Steel, hydrocal, ultracal, micaneous iron oxide, graphite, flashe paint 41 x 76 x 84 in approx. Courtesy of the artist

ALEX SETON

HALF FULL, 2013 Statuario marble and glass 12.5 x 5 x 7.5 cm Courtesy of Sullivan Strumpf Fine Art, Sydney and the artist

STEPHEN SCHOFIELD

THE SEXTON AND THE GENTLE SHADE, 20 Cloth, sugar, glue, ABS pipe 73 x 75 x 90 1/2 in Courtesy of Joyce Yahouda Gallery, Montreal and

JEANNE SILVERTHORNE

EXIT WITH FAN. 2005 Rubber and phosphorescent pigment 84 x 48 x 24 in Courtesy of David McKee Gallery and the artist

BARRY UNDERWOOD

MERWIN AVENUE, THE FLATS, 2012 Archival pigment print 50 x 40 in panels (diptych) Courtesy of the artist

Cover: Saul Ostrow, Gravity Index: word list, 2012

ACKNOWLEDGMENTS

I would like to thank Noah Dorsky for his dedication and patience in working with me, and David Dorsky, for his continued support over the years as well as the Dorsky Gallery Curatorial Programs for their interest and support in this exhibition. I am also grateful to the artists in the show for their responsiveness and generosity often on short notice in particular Tony Feher, Roxy Paine and Jeanne Silverthorne. I would also like to thank Susan Bowman without whose support much of what I do would not be possible. I would like to also acknowledge Juan Puntes, of White Box, NY for his input and support in developing this exhibition.





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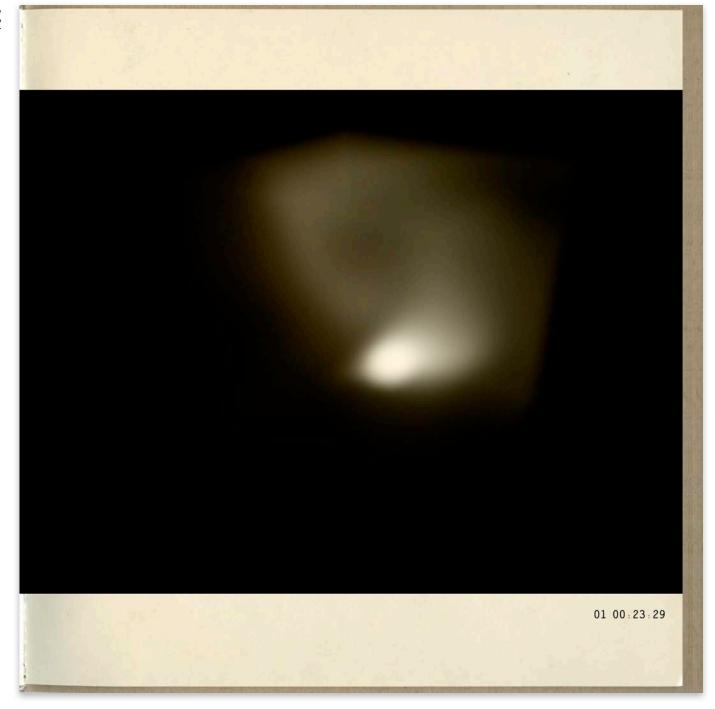
Liminal Cube: Film Stills
HOLIDAY Brooklyn, New York 2006

ILLUSTRATIONS

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PATTY MARTORI

EXHIBITION CATALOGUE

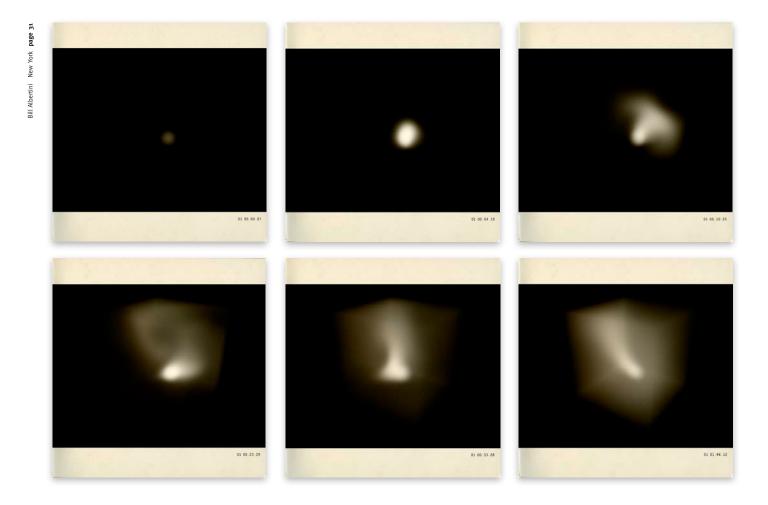
Liminal Cube: Film Stills
HOLIDAY Brooklyn, New York 2006

ILLUSTRATIONS

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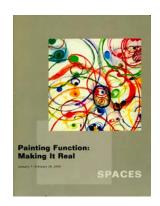
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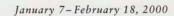




SAUL OSTROW

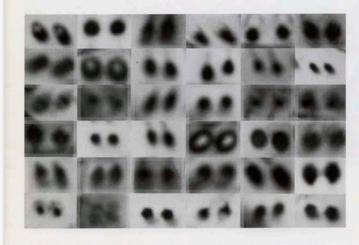
EXHIBITION CATALOGUE
Painting Function: Making It Real
SPACES Cleveland, Ohio 2000
ILLUSTRATION Back Cover and pg. 6:
Pole Drop Triptych





Painting Function: Making It Real

Saul Ostrow, Curator



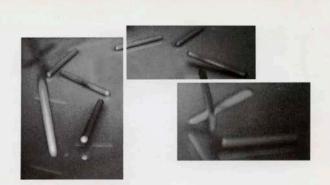
Polly Apfelbaum Martin Ball Kristin M. Bly of newsense enterprises Mel Bochner Kimberly Burleigh Fandra Chang Bruce Checefsky David Clarkson Diana Cooper David Craven Noel Dolla Helmut Dorner Jurgen Faust Stephen Frailey Joanne Greenbaum Peter Halley Georg Herold James Hyde Ivelisse Jimenez Bill Komoski Laura Lisbon Fabian Marcaccio Paul O'Keeffe Steven Parrino Orit Raff Scott Richter Charles Spurrier Gwenn Thomas Penelope Umbrico James Welling Jack Whitten

Bill Albertini

SAUL OSTROW

EXHIBITION CATALOGUE
Painting Function: Making It Real
SPACES Cleveland, Ohio 2000
ILLUSTRATION Back Cover and pg. 6:
Pole Drop Triptych





This is the sixth in an ongoing series of exhibitions organized under the general heading: Building Models. My intent has been to use these opportunities to consider the changing morphology and practices of abstract painting since the year 1974, when its death was announced. Each of these exhibitions has had a different point of origin, though they are all premised on the notion that sometime between 1957 and 1962 abstract art made the transition from being a mode of representation to being a thing in the world. This condition was the result of a wide array of technological, ideological, historical and sociological conditions. Divergent Models, (Kunstverein, Wiesbaden, Germany 1997) focused on the wide variety of forms and practices that have emerged in the wake of Formalist concerns. Painting in an Expanding Field (Bennington College, Vt. 1996) explored the repercussions of post-Minimalism on contemporary practice, while Painting All over Again, (Galleria Zaragosa, Catalonia, 1996) focused on those practices which are a consequence of abstract arts' engagement with its own historicization and was intent on redefining what abstract painting might conceptually signify. The pair of exhibitions, A Strategy for the Next Painting and A Strategy for the Last Painting, (Wolff Gallery, New York City, 1990 and Feigen Gallery, Chicago, 1991) represented two readings of the same history of abstract painting. This history involves the effect of technological change on painting. The Last Painting exhibition addressed the conceptualization of abstract painting and included artists Daniel Buren, Joseph Kosuth, Sherrie Levine, Roman Opalka, On Kawara, and others while the other exhibition, Next Painting dealt with the move toward inauthenticity and included artists Mary Heilman, David Reed, Jonathan Lasker, Jules Olitski, Robert Mangold, and others.

This exhibition, Painting Function: Making It Real begins with the question: if abstract art at this moment is a misnomer, what are the conceptual and theoretical consequences of this? The question itself is

Scott Richter (left page)
Who's Afraid of Red, Yellow & Blue? #2
(For Barnett), oil paint and medium on
paper and steel table, 45" x 65" x 35",
1998

Bill Albertini (top) Untitled: Pole Drop Triptych, photo, 124" x 80", 1999

Il Albertini New York page 34

PETER BOUÉ

EXHIBITION CATALOGUE

Exquisite corpulence. Eine Ausstellung Zum Photographischen Gedächtnis KX GALLERY Hamburg, Germany, 1998 ILLUSTRATION Step, 1996. Rail, 1996. Video still from Red Through, 1995–96

EXQUISITE CORPULENCE

EXQUISITE CORPULENCE

EINE AUSSTELLUNG ZUM PHOTOGRAPHISCHEN GEDÄCHTNIS

Veranstaltet von KX-Kunst auf Kampnagel Kuratiert von Peter Boué

Diese Ausstellung handelt von der Einflußnahme, die das Bild für die Wahrnehmung des Zeitgenossen besitzt. Es werden drei Künstler aus New York gezeigt, die das photographische Bild auf sehr unterschiedliche Weise untersuchen und dabei nicht etwa in einer theoretischen Weise verfahren, sondern wiederum sehr prägnante und klare Bilder schaffen.

Die Ausstellung wird im Juni 1998 in den Räumen von KX-Kunst auf Kampnagel auf der Kampnagelfabrik in Hamburg zu sehen sein. KX ist ein selbstorganisierter Ausstellungsraum, der von der Kulturbehörde der Stadt Hamburg gefördert und finanziert wird.

Zu den Künstlern

Curtis Mitchell

Seine Arbeit ist vorrangig eine Zerstörung des Vorgefundenen. Für seine Teppicharbeiten der letzten Jahre nahm, fand oder kaufte er Teppiche mittlerer Grösse, denen er durch chemische Behandlung alle Farben austrieb und sie neu einfärbte.

Diese Prozedur unternahm er auch mit anderen Gegenständen; wichtig ist, daß sie einen anonymen Charakter haben, also jederzeit von jedem erwerbbar sind und keine individuelle Aussage besitzen. Seine Arbeiten mit Photographie verfahren nach dem gleichen Prinzip: sogenannte "anonymous snapshots", also Photos unbekannter Herkunft, werden von Michell erstanden, und anschließend nach bestimmten Verfahren die Oberfläche der Prints abgelöst oder modifiziert. Das Ergebnis wird neu photographiert und präsentiert.

Mitchell beschäftigt sich in seiner Arbeit mit einem Mythos der Moderne, nämlich der Anonymität der Warenwelt. Diese wird jedoch nicht, wie häufig in der Nachfolge von Marcel Duchamp oder Andy Warhol, durch reine Repräsentation des Faktischen erreicht, sondern durch seine subjektive Bearbeitung der Dinge. Erst durch die Zerstörung wird das Neuerschaffen möglich, welches als Aufgabe des Künstlers auch für Curtis Mitchell bindend ist.

Bill Albertin

Auch Albertini arbeitet sowohl mit der Skulptur wie mit der photographischen Abbildung. So schuf er in "Step" die Nachbildung einer Treppenstufe, die in einer relativen Naturgrösse isoliert auf dem Boden präsentiert wurde. Bei näherem Hinsehen erkennt man allerdings, daß es sich vielmehr um einen Protoyp einer Rolltreppenstufe handeln könnte, die nach allen Regeln klassischer Bildhauerkunst gegossen wurde, und zwar in Aluminium. Noch dazu ist diese Stufe mit einer amorph anmutenden Beule versehen, welche beim Betrachter einige Irritation auslöst.

Diese und andere Bodenarbeiten Albertinis handeln von alltäglichen Formen, die dem modernen Zeitgenossen kaum mehr wahrnehmbar sind. Diese so aus dem alltäglichen urbanen Umfeld inspirierten Skulpturen sind in ihrer Erscheinung sehr stillsiert und ästhetisch. Sie arbeiten stark mit dem *Design*, laufen diesem aber gleichzeitig auch wieder entgegen, indem ihnen Verletzungen zugefügt werden, die bei ihrer technoiden Form und ihrer polierten Oberfläche verwirrend erscheinen.

Bill Albertini New York page 35

PETER BOUÉ

EXHIBITION CATALOGUE

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EXQUISITE CORPULENCE

Neben den Skulpturen arbeitet Albertini mit digitalisierten Photographien, die er in Leuchtkästen präsentiert, sowie Videofilmen. Die Videos sind computeranimierte Filme, bestehen vollkommen aus synthetischen Bildern. In ihnen läßt er sozusagen seine Objekte "leben", indem er, das Beispiel "Step", eine in seiner Weise deformierte Rolltreppe laufen, oder eine andere von ihm geschaffene Skulptur zu einer amorphen Masse mutieren läßt. Bill Albertinis Ansatz ist einer, der von der Alltagswahrnehmung ausgeht und den Betrachter damit kontfrontiert. Durch die Skulpturen wie auch die digitalen Bilder schafft er Gleichnisse von einer präzisen, kalten Glätte, deren die in ihnen transportierte Irritation der Betrachter nicht sofort, aber dafür nachhaltig spürt.

Chris Cramer

Cramer arbeitet am digitalen Bild, indem auch er aus Vorgefundenenem Neues schafft. Die Bilder existieren primär im Rechner; das bedeutet, daß er sie je nach Ausstellungssituation drucken läßt. Sein Fundus ist breit gestreut von der Bildersprache der Comics, über dokumentarische Photographie bis zur Kunstgeschichte. Die Arbeiten besitzen oft eine narrative Struktur. So ist auf einer Highway-Landschaft am Horizont ein Atompilz zu sehen oder eine verkarstete Industrielandschaft verwandelt sich durch die Anwesenheit eindeutiger Objekte in eine veritable Mondlandschaft. In wieder einer anderen Arbeit programmiert er in eine gemalte Landschaftsidylle einen in trauriger Haltung sitzenden Clown hinein, oder aus der Kunstgeschichte herbeizitierte Badende bewegen sich vor der Kulisse rauchender Schornsteine.

Chris Cramers Arbeit hat zweifellos etwas Beklemmendes, gerade weil sie irritiert, ohne dabei eine platte Zivilisationskritik abzubilden. Ihnen haftet etwas eigentümlich Schwebendes an, was durch die eingespeicherten Rahmen - einerseits Rahmen des Bildes selbst, aber andererseits auch Bezeichnung von Bühne - noch verstärkt wird. Sein Thema ist die *condition humaine* in einer unbewohnbaren Welt.

:5

Bei der Auswahl dieser Künstler war für mich entscheidend, daß sie mit dem photographischen Abbild arbeiten, aber auf die unterschiedlichste Weise damit verfahren. Mitchell und Albertini kommen auf sehr amerikanische Weise über die Objektkunst, während Cramers Arbeiten etwas Surrealistisches anhaftet. Für mich sind die Werke der Drei präzise Positionen, die auf der Höhe der Zeit dieses Jahrhundertende spiegeln.

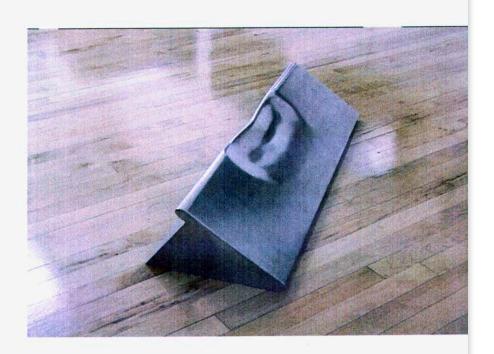
Alle drei in dieser Ausstellung vertretenen Künstler sind in New York keine Unbekannten mehr und verfügen über eine reichhaltige Ausstellungspraxis. Sie gehören der Generation der 35-45jährigen an, und Curtis Mitchell, als der Älteste, nahm auch an Ausstellungen in Europa teil; zuletzt 1995 an dem von Peter Weibel kuratierten Projekt "Pittura-Immedia" im Künstlerhaus Graz.

PETER BOUÉ

EXHIBITION CATALOGUE

Exquisite corpulence. Eine Ausstellung Zum Photographischen Gedächtnis KX GALLERY Hamburg, Germany, 1998 ILLUSTRATION Step, 1996. Rail, 1996. Video still from Red Through, 1995–96

EXQUISITE CORPULENCE



Bill Albertini **Step** 1996 Aluminium, 35,5 x 7,5 x 12 inches

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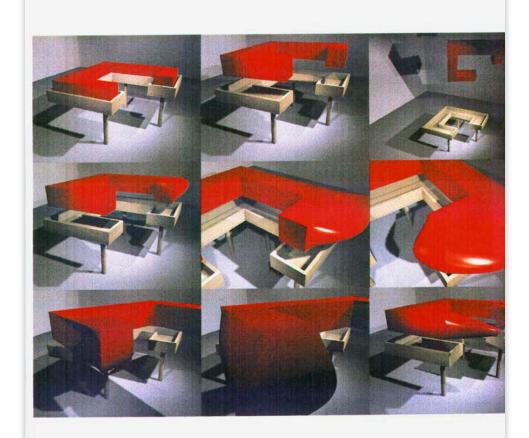


Bill Albertini Rail 1996 Aluminium, 78,5 x 4,5 x 5,5 inches

PETER BOUÉ

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Photographischen Gedächtnis
KX GALLERY Hamburg, Germany, 1998 ILLUSTRATION Step, 1996. Rail, 1996. Video still from Red Through, 1995–96

EXQUISITE CORPULENCE



Bill Albertini Red Trough 1995-96 Videostill

GEORGE J. HAAS

EXHIBITION CATALOGUE

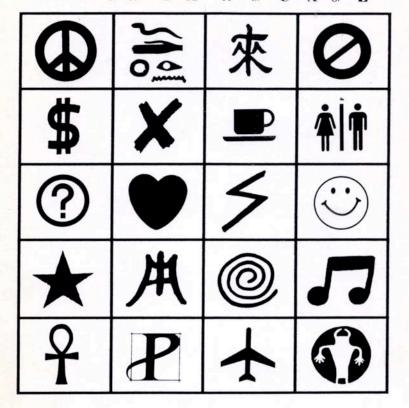
Sign Language

POLO GALLERY Edgewater, NJ 1996
ILLUSTRATION: Cover





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curated by George J. Haas

introduction by Robert Zimmerman

Bill Albertini ▲ Valery Bobrov ▲ Lee Bogart ▲ Rose Craney ▲ Jim Dine
Joseph Eichinger ▲ Harv L. Friedman ▲ Adolph Gottlieb ▲ George J. Haas
Christian Hali ▲ Keith Haring ▲ Alice Harrison ▲ Nicholas Howey ▲ Joyce Hutchins
Valerie Jaudon ▲ Sang Nam Lee ▲ Kal Mansur ▲ Howard McCalebb
Robert Motherwell ▲ Matt Mullican ▲ Nancy Egol Nikkal ▲ Jym Paris
Katherine Parker ▲ Betty Weiss Perez ▲ Bill Schiffer ▲ Judy Lyons Schneider
Lei Shanbhag ▲ Philip Smith ▲ Sasson Soffer ▲ Carol Szymanski
Joaquin Torres-Garcia ▲ Loura van der Meule

GEORGE J. HAAS

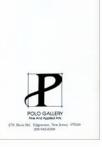
EXHIBITION CATALOGUE

Sign Language

POLO GALLERY Edgewater, NJ 1996

ILLUSTRATION: p.2, 3





Introduction

by Robert Zimmerman,

The Golden Arches of McDonalds, The Red Cross, and the intersecting circles of the Olympics; these are signs and symbols that define our lives. Artists such as Torres-Garcia and Keith Haring explore the symbols that tell a story that places our world in a common artistic and historical context.

After the 1995 pictographic exhibit of Adolph Gottlieb at the Phillips Collection in Washington, D.C. there has been an increasing interest in the use of signs and symbols in

use of signs and symbols in contemporary art.

The Polo Gallery, with George J. Haas, our guest curator, is pleased to present to you an exhibit that has gathered genius from not only individual artists but from over ten representative galleries throughout the

New Jersey and New York area who understand the importance of this exhibition and it's place in art history. Spanning 56 years of artistic expression such luminaries as Adolph Gottlieb, Joaquin Torres-Garcia and Robert Motherwell co-exist with nopert Motherwell co-exist with contemporary artists such as Matt Mullican, Valerie Jaudon and Christian Hali in this exhibit. Sign-Language.

Hall in this exhibit.

Sign-Language appears to be all around us, from the Nike arrow to the CBS eye; we see signs, symbols, emblems and icons everywhere we turn. Signs found in the world around us have their place in history and now in the Polo Gallery. So come join us in the process of deciphering these powerful and intriguing works of Sign-Language.



POLO GALLERY EDGEWATER, NEW JERSEY

Mark Alan Polo, President Robert Zimmerman, Director

by George J. Haas

Ever since the beginning of civilization, every culture has developed a lexicon of common signs. Our collective psyches established a repository of essential achetypes that spoke from the human spirit. Man's initial markings were derived from the cosmic patterns of the universe that are ever present on the bar code of our DNA. The creation of a symbol is a

DNA. The creation of a symbol is a natural spontaneous behavior of our basic genetic sensibilities.

This inner bond of ready-made codes has a variety of characters such as the circle, the square, the triangle, and the spiral. Ancient symbols such as the holy cross, or the Nazi swastika, hold a powerful, lasting mental image that no words can project. These basic symbols are designed within a cosmic order that conveys a meaning between order that conveys a meaning between the myths, rituals, fables, and our current lives.

fast-paced technological our world we no longer have time to read.
We are quickly becoming an illiterate society. The written word is sterile and alien to our senses, and is an unnatural means of expression that has no connection to real meaning. A symbol has a direct and immediate response

that speaks to all orders of reality.

An eternal problem is the task of deciphering the signs that bombard us daily. Their true meanings are contained in the subconscious conduit of our primal cosmology. Deep in the abyss of our collective unconscious is a key to the direct correlation between abyss of our collective unconscious is a key to the direct correlation between primitive and modern symbols. We have an inborn predisposition to produce signs that act as transformers to link the realm of the subconscious with the conscious mind forming a true language of the soul.

An assorted lexicon of industrially

produced motifs are rapidly being assimilated into our field of meaning. Like a ceremonial vessel that preserves sacred data, carefully that preserves sacred data, carefully chosen logos and emblems are transmitting subliminal messages. We are becoming more and more dependent on symbols and we are not consciously aware of their lasting impact. Wherever we look words are being replaced by a generic system of symbols. Consider the signs that indicate 'Disabled Parking' and 'No Smoking'. They transcend the limits of a single language. Generic symbols are recognized and understood by all people, internationally. Even the addresses on our letters and packages are being coverted into a simple set of are being coverted into a simple set of vertical lines called the bar code. Ironically there is nothing new or high-Ironically there is nothing new or hightech about the appearance of the bar
code process. 2000 years ago the
Celts writing system known as Ogham
employed linear groups of notches set
in rows to record sacred events.
Today the same type of lines have
been reintroduced as a new
electronically scanned bar code
system which is read at lightning
speed. Once again the written word
has been reduced to it's original form,
a simple line now etched on a paper a simple line, now etched on a paper tablet.

tablet.

We are on the crest of a resurrection of the lost art of signmaking. Like the ready-made archetypes of our psychic origins, we once again share a common instinct to utilize a codified SIGN-LANGUAGE. The artists assembled for this exhibition understand the message and they are ready to speak. They have read the writing on the wall and realized that the signpost ahead is just a *sign of the times*.

GEORGE J. HAAS

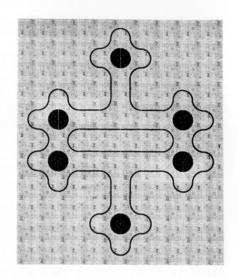
EXHIBITION CATALOGUE

Sign Language

POLO GALLERY Edgewater, NJ 1996 ILLUSTRATION: p. 4 Sign Red/Yellow/ Blue 1992







BILL ALBERTINI

Sign (Red/Yellow /Blue)
Laminated acetate and paint, 84"x70"x2" 1992

According to Greek mythology, Hermes, the God of the arts and sciences, bestowed the gift of writing onto man. Traditionally, Hermes was graphically represented by the heraldic sign of the cross. The endless devotional appeal of the cross lies in its formal design. The strong horizontal bar indicates the plane of the earth and a state of rational intellect. The vertical conjunction denotes Man and his spiritual transcendence. Many variations of the cross have been used as insignias for

hospitals, churches and numerous military orders. Currently the sign of the cross has been adopted by Bill Albertini as an identifying heraldic device. Albertini's cross is an inverted hybrid of cruciform and swastika-like icons, that signify a mysterious service to some unified order. His hybrids of the formal cross transcend all levels of interpretation. The intrinsic duality of these eternal signs create a powerful iconic poetry that holds the universal quintessence of all meaning.



VALERY BOBROV

Untitled

Oil on cavas, 36"x24" 1994

Pop art culture has opened our visual language onto a vast assortment of thinking pictures. All around us are walls of informational images speaking in pictographic emblems. Like a multicell puzzle we try to interpret the message frame by frame. In a patch work quilt of everyday objects Valery Bobrov makes up hieroglyphic riddles with his picture puzzles. Seemingly unrelated items are presented in a grid of boxes like a collection of unusual novelties. The question of meaning is addressed in a

system of arbitrary pictures that have become the text of his collage of visual narratives. Like a child's rebus of pictographic objects that holds an ellusive message, these complex verses speak to the senses of our ever growing sign dependent culture. With the use of sequential frames the pictorial structure can be read from any starting point. Each object builds the intrigue of an ever changing story. Bobrov's paintings truly proclaim the old adage that "Every picture tells a story".

JACOB KARPIO

EXHIBITION CATALOGUE

Transatlantica

MUSEO ALEJANDRO OTERO

Caracas, Venezuela, 1995 ILLUSTRATION Horodner Romley #1, 1995



offentice 22

Nace / Born: Dublin, Irlanda, 1955 Reside y trabaja en / Lives and

Estudios / Education

1982 Yale School of Art, EE.UU.

1978 Crawford School of Art, Cork

Handa. 1975

Design, Inglaterra.

994

1993

"The Irongate Triptycha", Murar

a, 1955.

"Fluid History", Kent State University Art Gallery. Althea Viafora Gallery, Nueva York. Jacob Karpio Gallery, San José,

1988

"White Room Program", White Columns, Nueva York.

Principales exposiciones colectivas / Selected group exhibi-

1995 "Lost Boundaries" CD-Born

Holanda.

"Sign Language", Nueva Jerse; EE:UU.

"Transient Decor", Roger Smith Hotel, Nueva York. "Dirty Ornament", Rotunda Galle Nama York

1992

"Ten Steps" Muranushi Lederman Productions and Horodner Romley Gallery, Nueva York. "Man Alive" Dooley LeCappellaine Gallery, Nueva York. "The Wall Project" The Sculpture

"Exquisite and Sublime", New Jersey Center for Visual Arts. "Inherent Vice", The Center for

"Group Show" Althee Vlafora Gallery, Nueva York. "Work on Paper" Paula Allen Gallery,



Bill Albertini

Los desarrollos de los nuevos medios de comunicación (new media) han materializado la información y esta cosa, que es la información, se ha convertido en el equivalente al mineral de hierro en la revolución industrial. Al mismo tiempo, la mutabilidad de "el hecho" como tal ha sido acelerada por estos cambios en la manera en que la información se transubstancia.

ia manera en que la informacion se transuosancia. Si el plomo ha sido transformado por un holograma en oro o si el emperador tiene nuevos ropajes (invisibles) puedo ser discutible. Sin embargo, siento que como mínimo tenemos las herramientas digitales para reabrir los argumentos sobre el número de ángeles que cabrian en la cabeza de un alfiler. El revisionismo es una realidad, la mitología contemporánea es un hecho; y la historia es un término

B.A.

New media developments have materialized data, and this info-stuff has become what iron one was to the industrial Revolution. Concurrently, the mutability of "fact" has been accelerated by these changes in the way information is transubstantiated.

It is arguable that lead has been holographed into gold or that the emperor has new (no) cloths. However, I feel that at the very least we have the digital tools to re-open arguments about the number of angels that can fit on the head of a pin. Revisionism is a reality, contemporary mythology is a fact, and history is a misnomer.

3. A.

Horodner romley N° 1, 1995 77 x 103 x 13 cm c/u (poliptico de 4 piezas Colección del artistz JACOB KARPIO

EXHIBITION CATALOGUE

Transatlantica

MUSEO ALEJANDRO OTERO

Caracas, Venezuela, 1995

ILLUSTRATION

Horodner Romley #1, 1995



Bill Albertini

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erróneo.

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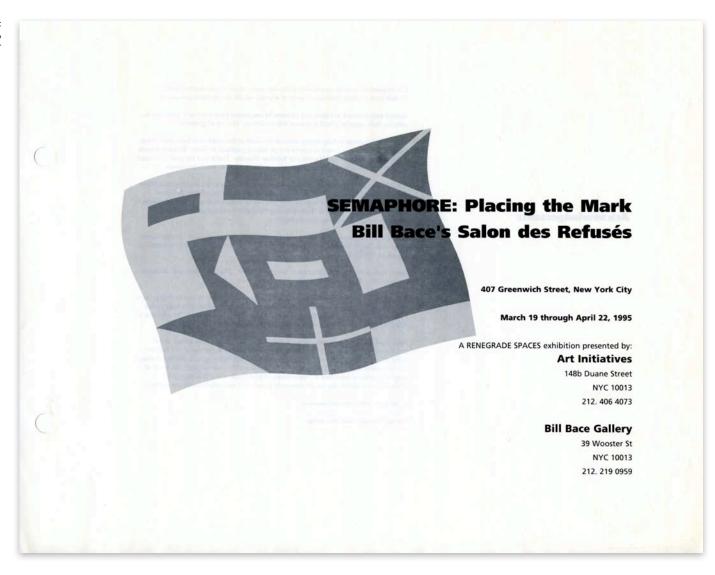
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B. A.

BILL BACE
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Semaphore: Placing the Mark
ART INITIATIVES New York, 1995
ILLUSTRATION Cover and p. 1





BILL BACE
EXHIBITION CATALOGUE
Semaphore: Placing the Mark
ART INITIATIVES New York, 1995
ILLUSTRATION Cover and p. 22



Bill Albertini

New-media developments have materialized data, and this info-stuff has become what iron ore was to the industrial revolution. Concurrently, the mutability of "fact" has been accelerated by these changes in the way information is transubstantiated.

It is arguable that lead has been holographed into gold or that the emperor has new (no) clothes. However, I feel that at the very least we have the digital tools to re-open arguments about the number of angles that can fit on the head of a pin.

Revisionism is a reality, Contemporary Mythology is a fact, and History is a misnomer.

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Working Study for Untitled (Semaphore), 1995 digitally produced photoimage 5" x 6"

BILL BACE
EXHIBITION CATALOGUE
Semaphore: Placing the Mark
ART INITIATIVES New York, 1995
ILLUSTRATION p. 24 Working Study
for Untitled (Semaphore), 1995





MAYA LIN

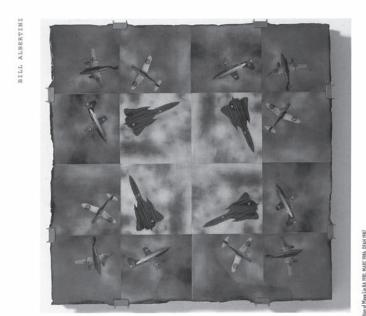
EXHIBITION CATALOGUE

Yale collects Yale

YALE UNIVERSITY ART GALLERY 1993

ILLUSTRATION Spin Out #4, 1991





To share work between colleagues is one of the most satisfying aspects of this collection. Value is measured in personal rather than economic terms.

Maya Lin B.A.1981, M.ARC.1986, D.F.A.H.1987

To share work between colleagues is one of the most satisfying aspects of this collection. Value is measured in personal rather than economic terms.

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"Salon de War": a tabloid on Bill Albertini's sculpture

Return Of The Domino Effect! Bogeyman Of Vietnam Makes Comeback

Twice in the past twenty-four months world events have travelled a path from light to shadow in a way that makes one believe again in that old whipping boy of the Vietnam era: the Domino Effect. In Eastern Europe, some East Germans on vacation there heard that Hungary was loosening travel restrictions at its border with Austria. They acted on the impulse of vacation and went on a permanent vacation - to freedom in the West. A pressure of borders built up: within eight weeks the border-crossing came right to the center of their political world: the Berlin wall. Then something curious happened: the domino rolled back down. The euphoria of Berlin was relived in a more poetic and purely idealistic mode in Prague. The names were spelt funnier, the scenes were more eccentric and self-referential. Remoteness lent a beauty and a literary nature to the revolt of Prague. Prague's overthrow was presented as a romantic fictionalization of Berlin. Then came Romania. The ethnic strife was even less defensible in the context of world politics, suspect of provincialism and unfinished business; the personalities involved, as well as the events shouting Ceaucescu from the balcony, his execution - something out of the thrillers of another generation. Also, the sheer fact of anything like that going on "out there" made it more brutal: a shadowy country, if it too had an army, then armies must pervade all life. The scene became an elemental and fundamental passion play about the pervasion of faceless militarism in modern life. From the nonpartisan and mainstream thrill of Berlin, came provincialism succumbing to the shadow that haunts all events in history. In the Gulf War too, the roll of the domino carried events through all the political orbits, from center to periphery. When the bombing started, Tel Aviv felt the commencement of another holocaust. World War loomed, for a moment. The ground war involved the largest amassed force of infantry by any earthly army since 1945: again, Now plunged back into historical time. But then, the face of great events, the dreaded confrontation with history involved in the ground war turned out to be a mirage. The US-UN troops rushed up into a phantom world (filled a vacuum), had a turkeyshoot victory, and refugees from every side fled on foot across deserts, reduced once again to a state of destitution which lent itself to antique "Lawrence of Arabia" existentialism. A Kurd-Shiite Revolt also turned out to be a mirage. The Kurds fled to a mountaintop up in the womb of a shadowy land, Kurdistan, which has not existed in the modern era. A "Second Gulf War" commenced, as the US military went north to help out. Readers of the news got an occult geography lesson in the unspellable names of very remote places. Once again, a power politics strategy ended in a murky fight with fundamentals.

"Salon de War" In War-Ravaged Baghdad-On-Hudson

After Eastern Europe, and now, after the War – the events in Ethiopia remind us that Iraqi aggression too was enabled by the collapse of Soviet sponsorship – a new world, expressed as a work of art, an "art world,"

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ought to have developed, both in response to recent change and in anticipation of more. None has. In my imagination, two parallel art worlds (parallel universes) have grown up in the imaginary space lying beyond the shadowy and fundamentalist end of the cycle of recent world events. These two parallel art worlds begin to supersede a domestic art world that has failed to respond. If I were to imaginatively curate a "Salon de War," not so much an antiwar salon, but a salon of art that is awake to the changes that the revolution and the war have brought to the world, one of the first artists that I would include would be Bill Albertini. Albertini's sculptural practice has been keenly awake to the shifting discourse – the birth of parallel art worlds – seeking to redeem art from its worry-warted postmodern cul de sac and return it to an examination of, among other modern issues, the pervasion of military value in our times. First, by resurrecting constructivist motifs and forms in what I called (in a review of his work) a "Zweitemoderne" style, second, rolling the domino as history does, purifying the discourse by pushing it into an imaginary space where the sheer facts of the operation of quasi-militaristic symbolism in art can be interrogated and deconstructed.

Record Executive's Nazi Past Revealed

Materially, this passage from light to shadow in history – this rotation of the domino of history in a cycle in time – left abandoned hardware and destroyed infrastructure in its wake. The magnified dust of heels, this debris was the material signifier of the speed of events. We have seen it before. Constructivism derived its forms for art in the wake of a history conceived of in a revolutionary way – with a heavy underpinning of military hardware. The constructivist aesthetic pulled "field-ground" compositional devices out of the beds of complacent art, in effect broke art past ground, so that it could, inspired by the architectural hardware supporting it, confront the groundlessness created by a revolutionary time.

revolutionary history and a physical infrastructure. The agent of the imaginary history – a history of shadows and gaps that ends up questioning history – is a quasi-cruciform symbol that has had everything from religious to fascistic meaning twisted out of it. In its revolutions, semiotic skirmishes break out in any number of worlds. When Albertini was still tied to the constructivist regime, his deformations warped the official agenda of the oblique resource, and subverted history. It also charged ahistorical domesticness with false innocence with regard to its symbolic allegiances. In *Plug* (1989) the color and code of a Malevichan revery is bound up as a "2001"-style secretary, its ornate legs mocked by the ball and chain of still another emblem, fluctuating in reference from a ship's anchor to a show poodle. *Home Entertainment Center* (1989) also compacts all the slings and arrows of life into a stereo-become-black-box (entertainment compressed to critical testimony). The rococo legs sinuously insinuate a dark force into the slippery world of commodities. In *Doppelte Erscheinung* (1989) Albertini offers up a bent, hyperextended cruciform as a mirror-mirror-on-the-wall hot rod of macho pride. The bound up anger and violence of the disgruntled civilian is coded into the context of its encasement in a prisonlike screen. In *Shelved Prop* two black panels with rococo mounts are called in as Simons to carry a lazy cruciform leaning and loitering in the corner.

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The passion of a sacrificial death is set like the ashes of a pet, on a too small shelf. No Escape (1989) piles up so much of a black monolith in front of a mousy attempt to see through domestic screen to the truth of the regime (represented by cord and rococo legs) that a sense of suffocation develops. In all of this work, constructivist color and form is bounced off an indigenous formula in such a way as to disdain the fall from public awareness to domestic myopia which postmodernism has presumably involved. Albertini's work at this point was fighting from room to room, through the trenches of the commodity debate, to find good faith.

Republican Guards Nabbed On Space Coast! Attack on Disneyworld Thwarted!

Soon after, taking a breather between exhibits, Albertini inhibited the discourse, as he had done before, in drawings, and in photography. In these works he began to feed his signs through imaginary (unconstructable) realms. The photographs were "old photos," reputedly excavating old bunker sites, decaled with the symbol of some regime and aircraft, also marked with the signs of a mystery service. Albertini retrofit his constructivist derivation into a backwards parallel history. He went back into the aura of the gap space which begins to lower about Newsreel memory of the period of the World Wars, and segued into another force field, finding some strange and unidentified ally that one is surprised one fought with, and cannot name. One looks at these old photos as one utters an oh! of surprise to hear that x was fighting y at z for who knows what reasons, at some point in history. What were they doing there? Why were THEY (presumably now friendly) fighting? Again, the patency of history is purified as the basis for permanent paranoia (if they could fight, anyone could). By pushing his exegesis to the point of paranoia, Albertini greatly expanded the range of his abstraction. The complexity of the pathways led to more convoluted variations of cross and mitre (religious elements pulsated for some months) motifs: in drawings like Separation #1 the fantasy element of an attached cord suggests that the two wrestle like the negative and positive charges of a battery. Albertini has again energized his form (as in Home Entertainment Center) but there is a new lightness: solid state has been replaced by magnified chip. The flexibility of staged paranoia also involved Albertini expanding his practice past photography and drawings, into rubber stamps. Albertini developed the stamps as prototypes for tattoos. The marks on the wings of planes in Decal 1-4 (1990) thus come down in the world of Albertini's regime of signs to end up as tattoos; no doubt to be remarked on the arm of a biker at some beach in Florida, with the cross-fingered handshake of a mum comrade in hiding. The tattoo on the arm of an outcast is the last stop in the long life of a social sign: it is the terminus of meaning, the final degradation, proof of its exhaustion due to too many prior reifications. A biker is the literalized dialectical image, a sandwichboardman opposite of the original trooper or pilot, who says: it's over now, but a once explicit and powerful force has become a secret cancer of persistent underground discontent in society. Civilizations mature, perhaps degenerate, by these absorptions.

Demon Earth Art - One Person Exhibit - Saddam Hussein/E. Kennedy Gallery - 842 Broadway (555) 970-SCUD

By devising a high and a low for his signs Albertini not only colonizes new imaginary space for his sculpture and he dropped his last exhibit at the Althea Viafora gallery in New York right into that gap

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space - but also gives his practice a multimedia circulatory movement that parallels and incorporates a model of the up-down trade of signs from military to civilian life and back again in the real world. Albertini may have his own reasons for making Untitled (1991) in the shape of a bin, holding a stock of terra cotta shards, quasi-religious artifacts, or currency, of a regime. It certainly has its own self-sufficient formal and material basis. I however - in the post-war weeks I saw it - thought less of what it was, and more on how it got there. Its faintly militaristic tone reminded me of photos in the papers during the war, "Hotel patrons in Dhahran, Saudi Arabia fondle the remains of a Patriot missile daubed with patriotic message "We Love You All (!!)" that has been set up in the lobby": a vertiginous clash of on and off duty in life. Thinking of larger ramifications, I recalled a description of a patriot missile launcher (by Tom Brokaw I believe) as a "semi-trailer truck tilted up into the sky." The low-tech canister of this hi-tech missile made me wonder. Visually, it reminded me of the earthwork sculpture Cadillac Ranch, old Cadillacs with fins, all in a row, tilted up into the Texas sky. That work of earth art in turn derived from the Cadillac fin itself, symbol of 50's prosperity, which was itself first inspired by the Lockheed P-38, a World War II airplane with a twin tail. That is, to follow the circulation, military air craft, ten years later, inspired a fantasy luxury car; its garishness inspired the ranch critique; another twenty years after, ten years more down the path of vehicular evolution, it retrofits to warfare hi-tech in the context of a war that at times looked more like a demonic earth art made into life, than a war. The forms finally fused again in the Welcome Home parade in New York on June 10: the Generals rode in 1940's cars, to evoke memories of tickertape troop parades past, in front of carted Patriot missiles and their canisters, both, now, mere floats in a parade.

Firestorm in Artist's Studio: All Sculpture Feared Lost (an interlude)

Speaking of aircraft, which can be said to be the archetypal motherlode of at least the material world and semantic aura of Albertini's newest sculpture - carrying its cargo of regime art - the Gulf War was very Albertinian. All those spotter pictures of planes, for example. I never got over my dread. When an early skirmish was waged over Khafgi, a ghost town, things got weird. And when I woke up one morning to a headline, "More than 80 Iraqi warplanes have been flown to Iran," this odd defection from the war made me fear some occult, field-breaking stratagem. As each plane passed over into the airspace of its former enemy, it became phantom - the air space was rendered imaginary. Something would remain "up in the air," unresolved, for however long after this implicitly conceded war they sat there, in the body of that hardware. This removed energy has a way of turning up again. The mythology of phantom aircraft seems a natural outcome of a failure of the mind to keep up with aeronautic technology. Things drop off a radar, they become phantom and repressed. Was it a surprise then that soon after the War, the tabloids found a redemptive salve? No. In the Bermuda Triangle the famed "Lost Squadron" of World War II is found ("Undersea Probes To Eye Famed 'Lost Squadron,'" May 18, 1991) - it did not "vanish" into the Triangle, then, but crashed into the ocean. Why was it found now? Because the imagination that cannot grasp airwar unreality (the war did not get real, the press complained, its images not human, not war photos, until the ground war began: this fatuous argument seems to think that the war would only have been

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worthwhile if it had been long-term and high-casualty, it was repeated in the Sunday New York Times, June 16, 1991) must find a new basis for misunderstanding in a flight from reality, epitomized in the recent War by the moment of confusion when the Iraqi aircraft defection to Iran occurred. Opening this phantom space, allows another one, holding from prior war, to close, to come back into the world of fact. This sort of economy of departure from and reentry into history also models the installational aura of Bill Albertini's sculpture.

Activist Group Adopts "Friendly Fire" Symbol

The retired serenity of the apparently "used" (but for what?) terra cotta shards in Albertini's Untitled (1991) also answers a constructivist explanation by inscribing a model of military signage as well. Again, in the war, I think I will not be accused of semiotic miraging if I say that the fear of and occurrence of incidents of "friendly fire" early on was evidence of a subconscious dread of a long war, and of a repressed critique, full of doubt, of the long-term plan. Support for the war was always provisional of a surgical short-term conclusion (we forget this now). In order to safeguard our armored divisions from friendly fire an inverted V was painted on all our vehicles. From the sky, it was a V for victory, but now and then the V was reproduced upside-down to ground level in the news, and then it acted graphically to turn victory upside down. In the subconscious of the pictures the inverted V (for inverted Victory) could be said to have made a policy right into a second wrong. Doubt of mission, the provisionalness of the war, was institutionalized, marked on ALL vehicles, as they swept up through a non-enemy to a quickly cease-fired nonvictory. In the same way, it ought to be apparent, Albertini's twists and turns of cruciform or swastikalike icons represent, as in a language where fraktur factors in on meaning, reassessments, insinuations, and distortions of mind and time. One looks back on this inverted V, with its internecine symbolism, as one looks on Albertini's signs: what army is it? is it an army? what are they doing? why, as in the case of every sign that drifts out past unambiguous instrumentation, does it so quickly break up into a variation of a keyboard tantrum of \$@*#(@*, as used to express cursing and frustration in the comics? And on past that, toward a condition of proofreader's marks, and a critique? As in history, so in Albertini's mock-veteran art: the domino effect is touched off until it rolls on and on, and, like a revolutionary chasing his shadow, finally passes over into a condition of philosophical quandary epitomized by the question (to paraphrase philosophic forestry): if a government falls in the "forest of signs" and no one hears about it, does it really make a sound?

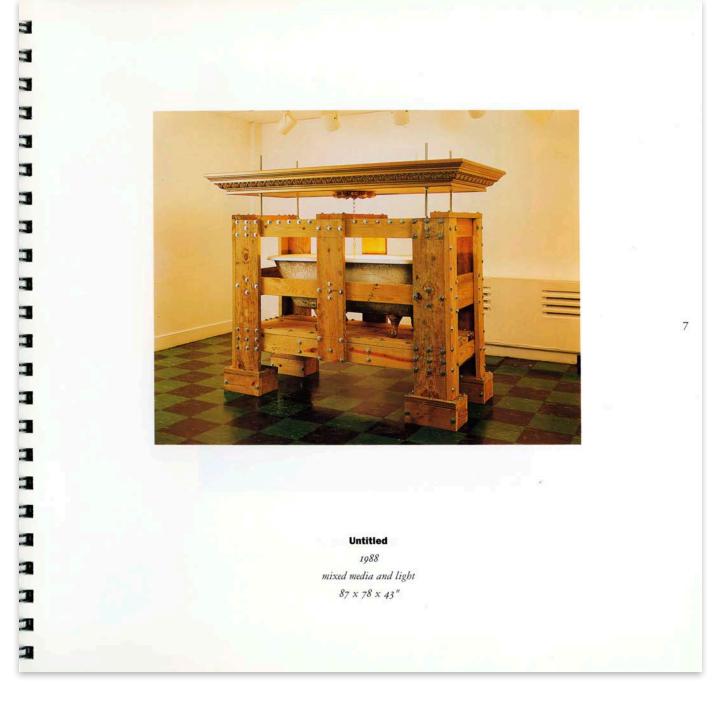
– Robert Mahoney, June 1991

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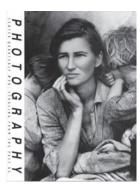
Untitled

1991 aluminum, plaster 51 ¼ x 51 ¼ x 32 ¼"

EXHIBITION CATALOGUE Inherent Vice: Old Photos

CENTER FOR PHOTOGRAPHY

Woodstock, 1991 ILLUSTRATION Verdun Proposal, 1990 and Decal, 1991



Introduction

Each one of us feels the power

of old photographs

each time we look

at our family albums.

Snapshots from the past

haunt us

and pull us close.

Memory

and mortality

are moments we can't register

without these visual reminders.

The power of old photographs

is spooky and deep.

What can artists do with this power?

In this Quarterly issue

we showcase the potency of

"old" photographs

in the hands of contemporary artists,

transformed for myriad purposes . . .

to charm, to critique,

to invite reconsideration

of the truth of our past.

-The Editor

INHERENT VICE: OLD PHOTOS

An exhibition at the Center for Photography at Woodstock June 8-July 13, 1991

Guest Curator and Essayist: Robert Mahoney

BILL ALBERTINI

DENNIS FARBER

KATHY GROVE

ELAINE REICHEK

TED SERIOS

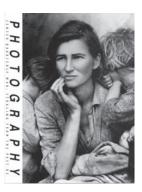
MELISSA WOLF

ROBERT MAHONEY reviews monthly for ARTS magazine, and is a regular contributor to Flash Art. Tema Celeste, and Art. & Antiques.

EXHIBITION CATALOGUE Inherent Vice: Old Photos

CENTER FOR PHOTOGRAPHY
Woodstock 1001

Woodstock, 1991 ILLUSTRATION Verdun Proposal, 1990 and Decal, 1991



"Inherent vice" is a conservator's term for works of art that use materials prone to decay. Albert Pinkham Ryder, for example, was notorious for using "dirt from his boot, tobacco juice from a spittoon," and other "nameless yeast" in order to give a "less painty look" to his mystical panels, the most vice-ridden of which are fast "alligatoring" into oblivion. I use the term metaphorically with reference to photography to test the hypothesis that photography, per se, decays over time into "old photos" as a result of cultural and technical abandonment, as well as because of something in both its physical and conceptual makeup which is too receptive to periodic and ulterior meaning; and that this level of meaning constitutes the unstable "inherent vice" in photography. The purpose of Inherent Vice: Old Photos is to explore the questions, Why are old photos so compelling? What is the nature of our reaction to old photos? What is really going on in the gap that opens up between the time when that photo was new, and now, when it has become

My current notion of "inherent vice" expands upon ideas drawn from Roland Barthes and Walter Benjamin. From Barthes I extract the notion of the duality of a photograph, "A photograph made me pause.... I understood at once that its existence derived from the co-presence of two discontinuous elements, heterogeneous in that they did not belong to the same world." Barthes goes on to name the two elements: the "studium," or the field of interest of the photo, and the "punctum," some uncanny detail that stings, pricks, wounds, and cuts a hole in the studium. He proceeds to develop an aesthetic of the punctum, "an elaboration of the uncanny," which Rosalind Krauss has interpreted as deriving from Surrealism. Krauss declares the uncanny to be a "scandal" to the "Straight Photography" people: "The science of photography that Barthes founds here is...'the impossible science of the unique being.'... The grip of photography's vaunted objectivity is oosened, and photography's 'authenticity' is redefined."

I am not convinced that one need proceed to the delicately cornered apex of punctum to observe photography's peculiar prick. Barthes's disparagement of press photos (all studium) in particular makes me turn away from punctum to further explore the possibly punctum-like activity in the clash of studium itself. Walter Benjamin's idea of the "dialectical image," a prototype to my idea of the old photo, offers a more tectonic approach. Benjamin claimed that by contrasting the Urimage and an afterimage of an object (usually

fifty to one hundred years apart) in the context of a photomontage, revolutionary consciousness would be sparked. Benjamin's teleological pretensions may be dismissed, but his concept of photomontage implies that there is something sufficiently strigging along the lines of two obtuse fields (studium) within a photo, and between photos, in terms of the mechanics of their allegiance to and use by fields, that precludes the need for subjective explanations like the punctum.

I suggest that the "co-presence of two discontinuous elements" is the result of an overlap of two fields on the site of a photograph. The presence of overlap itself places the photograph in a particular space with regard to the whole structure of a field. That is, photography is located at the edge of the field, on the threshold of the gap between the field and other fields. In inhabiting and colonizing this space, photography materialized the emergence of modern consciousness. Furthermore, photography technically and conceptually lends itself to the capture of overlaps It thresholds the imaginary space that falls at of composed and coherent fields. The photograph per se is the record of the encounter of two ulterior motives, temporarily resolved in a flash. A good photo appears resolved, but it blinkers between the registers of these ulteriorities, leaking meaning. This unsteady overlap of vitiated opticality may be called "the double blind," since the repose of two ulterior meanings is affected on a print only by allowing the part of the field visible in the photograph to repose within the part of the field that the interposition of the other visible field has blocked out or made into a "blind spot." The best photos repose in blind

The "discontinuous elements" mark their territories on the photo by invisible fissures and faults. The original blindness of a photograph depends for its persistence on the cultural and technical support the photograph receives by its fields to keep the discontinuity patent and smoothed over. When the supporting culture dies, fissures open up; when the supporting technical era passes, faults open. Any replacement of either ulteriority of the double blind by the bias of a new culture, field, or era creates the potential for the creation of a whole cracquelure of perspectival webs or loops, all existing in an "imaginary space" over and around the photograph. These biased transparent projections of the ghost photo onto the original photo I loosely call misreadings.

My sense of the "inherent vice" in photography therefore departs from Barthes's studium before it arrives at punctum and Krauss's cul de sac of the uncanny/straight photography split, going instead by way of Benjamin's photomontage to propose ulterior motivated misreading as in fact a popular force in the culture at large. Any photograph—straight or surreal—can be and is constantly misread (ulteriorized) by both the mechanics of a reproductive culture (Benjamin) and by the self (Barthes, Krauss). The need to trick the eye to attention in the overdosed visual environment that has emerged since 1960 has caused the double blind built into photography to become the lingua franca of our time.

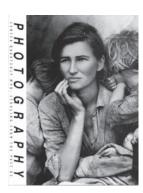
This cluster of notions—the inherent vice, the uncanny, the double blind of photography-spreads through culture by linking up with our notion of collective time, which, in its rotations of disorientations from contemporaneity, remains as mechanical as the workings of a clock. Contemporary culture sees time in the present as a complex tissue of memories from pasts of various a as a layering of nostalgias, and a grid of landmarks, birth notices, and obituaries. A moment is assembled as a shaky coalition of pulses from pasts and into futures. Each cohort (age group) struggles for generational fulfillment in any given present and uses memories and images as weapons in the battle to form coalitions or gain power over the present periodical culture. There is not just nostalgia, there are frequencies of nostalgia: and there is not nostalgia for nothing. It serves a specific political-cultural purpose: 100 years, 75 years, 50 years, 25 years, 10 years, 5 years, all memories have a different gravity and tone, and serve, generally, a different function to a cohort. The present becomes the site of a bookkeeping attempt to keep up on and keep the light lit on impulses originating in other, more vibrant, times. The backlog of pasts builds up on this bottleneck present until the living present is declared a bankrupt reality with no solvent sense of its substance or reality. In Inherent Vice: Old Photos the corollary is also explored: that old photos have become the currency—the legal tender—of this negative economy.

The six artists in Inherent Vice: Old Photos all use old photos as the basis of the visuality of their work, register the presence of an inherent vice (physical mortification) in the photos by altering them in some way. And do so by enacting a particular mental function (linked up to a specific type of nostalgia) against the photos. In each case, photo, alteration, time—frame, and function form a complex algorithm that comes out as a commentary on presence in time.

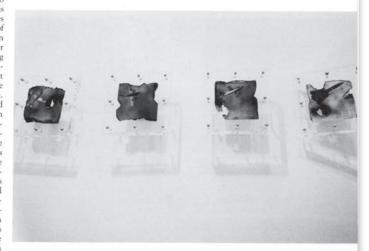
EXHIBITION CATALOGUE Inherent Vice: Old Photos

CENTER FOR PHOTOGRAPHY

Woodstock, 1991 ILLUSTRATION Verdun Proposal, 1990 and Decal, 1991



BILL ALBERTINI re-creates "old photos" to document a false or parallel history for his sculpture and object-making. Albertini stages sightings of enemy aircraft by a method of modelling, photography, and reproduction that looks fifty years old or more. Fifty-year nostalgia involves housecleaning, a getting back to the origins of Now. It does not pre-cede but goes to the perceived start of present reality in order to measure where we have come, if we have come, why we have come Fifty-year nostalgia is often fresh, stark, and threatening: Contemporaries who dwell on the photos of the Nazi period, or the Holocaust, all attempt to keep vigilant, and remind the present that we are still at Square One and that the world can be every bit as horrible and stilted as it was when Our Age began. Why does Albertini re-create the ef-fect of this age? Primarily because he searches for the abstracted Square One under political sculptural form, but also, specific to photography, because he "misreads" old photos—their "phonyness" indicates—as the inversion of an Ur-sublimation, as a fall from grace, as a loss, and a tragedy. The physical space of the sculpture and imaginary photography of his regime have the existential feel of something that has begun to rebuild after having been reduced to Square One. Albertini has first got round the encounter with degeneration that the use of historical references would entail by inventing his own symbols and elaborating a history for them: He then represents the reification of the fiction by means of paranoid physical constructs. In Untitled he recreates the quandary of plane-spotters who cannot read enemy or friendly insignia: He achieves in sculpture the sadness of friendly fire, he invents an inverted V formation of meaning in which security and destruction are locked in a bond of mutual contradiction. All war, in a world gone so mad on arms trades that any unidentified force with who knows what symbols on their sides can invade neighbors or selves, results in pyrrhic victories. Moreover, the burnt edges of the photographs stage these philosophies as too-little-too-late pieties said over documents fished from a bombed-out shelter or bunker.





Bill Albertini, Decal, 1991 installation view courtesy Center for Photography at Woodstock color laser prints, plexi-glass, hardware, each unit 12x12x5"/,"

Bill Albertini, Verdun Proposal, 1990 color laserprint, plexi-glass, hardware courtesy Althea Viafora Gallery, NYC (from the collection of Freda and Nathan Neuwirth)

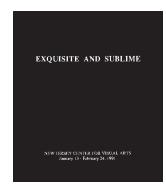
MARGARET R. LUNN

EXHIBITION CATALOGUE

Exquisite and Sublime

NEW JERSEY CENTER FOR THE ARTS

New Jersey, 1991
ILLUSTRATION Hang Up, 1990



EXQUISITE AND SUBLIME

As a critical concept with a long and distinguished history, the Sublime needs little introduction. The Sublime was originally described by the first-century critic Longinus more in relation to literature than to the visual arts. Longinus used the Greek word hypsos, which translates literally as "height," to describe the dominant effect of spiritual elevation. This hypsos of Longinus became "sublime" when the original Peri Hypsous of Longinus was translated into French and English as On the Sublime at the end of the seventeenth century. Interest in the sublime reached its apogee during the second half of the eighteenth century with the publication of Edmund Burke's enormously influential Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful.

In contrast, the "exquisite" has no history as a formal esthetic concept. certainly, the quality of exquisiteness has long been recognized and appreciated. One might think of any number of works of the goldsmith's art, of manuscript illumination, or of miniature painting that are lifted from their status as minor or decorative arts by their very preciousness. The qualities that would seem to belong to the exquisite - delicacy, refinement, precision, intricacy - are apparently quite a distance on the spectrum of esthetic effects from the grandeur, immensity, immeasurability, awe, or terror that are aspects of the sublime. Yet paradoxically, it is the very distance between the exquisite and the sublime that makes their effects ultimately similar. For both (at their best) produce an esthetic sensation so keen as to be overpowering.

The artists featured in the exhibition, "Exquisite and Sublime," all refer to this paradox, in one way or another, in their art. Though they work in many different mediums, each achieves "exquisite" status by approaching perfection in the use of a medium, and each employs this exquisite technique to address themes that fall into the realm of the sublime.

Edmund Burke particularly identified the landscape with the sublime, especially vast expanses of mountains or sea. Several of the artists in the exhibition take the sublime landscape as their theme. Enzo Cucchi depicts a dark panorama, seen as though from a great distance, then illuminates it with a space-denying flash of abstract, glittery lightening across the surface, bringing an unexpected element of preciousness into play. In essentially abstract paintings, Jane Wilson evokes a mystical experience of luminous or turbulent landscapes by means of exquisitely subtle color modulations. On a smaller scale, David Hendricks uses his prodigious command of the unusual medium of colored pencil (combined in layers with oil washes) to bring an almost religious sentiment to his views of New Hampshire or Arizona seen under spectacular skies. Photographer Jan Staller also takes the landscape as his subject, but by choosing nuclear test sites he combines the most traditionally sublime theme with one that is uniquely of the twentieth century. His brilliantly colored artificial lighting contrasts with the starkness of the landscape to create a strangely voluptuous post-apocalyptic vision.

Like Staller, Bill Albertini and Randolfo Rocha use the awesome power of rockets and missiles to evoke the sublime, but combine these images with grandiose elements borrowed from Baroque architecture or painting. Albertini encases his barely-visible images between imposing blocks of clear acrylic. These are presented on silvered Baroque brackets, yielding a constantly alternating dialogue between the ponderous and the delicate. Rocha creates energetic abstract configurations by combining exquisitely rendered abstract elements such as targets with photographs of rockets and figures borrowed from Michelangelo's Sistine ceiling.

Baroque-style design also lends a sense of grandeur to Edgar Buonagurio's large-scale architectural paintings. Not unlike Albertini, Buonagurio sets up a dialogue between the robust and the refined by the highly intricate cutting and jewel toned, mosaic-like color of his panels. In contrast to the large scale of Buonagurio's architectural references, Donald McFadyen's paintings achieve their intensity partly through their very small scale. Dramatic settings fashioned of exotic woods frame views into McFadyen's precisely delineated world, where light becomes a palpable presence.

James Lee Byars is the most conceptually oriented artist of the group. He approaches the sublime and the exquisite simultaneously through the geometric perfection of the sphere, which he presents in precious materials, including gold leaf and pure white marble. In contrast, Dale Chihuly's art seems purely sensuous. His exquisitely colored and formed glass sculptures approach the sublime by their voluminous evocation of nature's mysteries.

Margaret R. Lunn

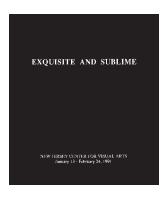
MARGARET R. LUNN

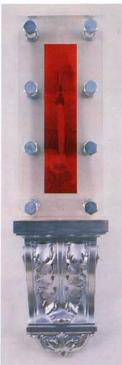
EXHIBITION CATALOGUE

Exquisite and Sublime

NEW JERSEY CENTER FOR THE ARTS
New Jersey 1001

New Jersey, 1991 ILLUSTRATION Hang Up, 1990





Bill Albertini

Hang Up, 1990 Mixed media 30" x 8" x 5"

Off Target, 1990 Mixed media 30" x 8" x 5"

Off Target, 1990 Mixed media 30" x 8" x 5"

Flame Out, 1990 Mixed media 30" x 8" x 5"

Courtesy Althea Viafora Gallery

James Lee Byars

Head of Plato, 1986 Marble sphere in oak vitrine Diameter of sphere 8.5"

Is, 1989 Marble with gold leaf Diameter of sphere 23"

Posthumous, 1990 Gold ink on dried leaf 15" x 29"

Courtesy Vrej Baghoomian Gallery



Edgar Buonagurio

Trilogy, 1990 Acrylic on birch plywood 32" x 96"





his is a year of transition for White Columns and the White Room program. After ten years at 325 Spring Street, we will be relocating to the Archives Building at Christopher and Greenwich Streets. The changes in our programing will be too manifold to predict at this time. We will however be continuing our tradition of bringing our audience the most exciting and innovative contemporary visual arts. The White Room program and the Update show and catalogue are an integral part of that project. The situation that prompted us to create the White Room program was that we had many good artists waiting too long to be exhibited, and we had a thirteen by sixteen foot room that was perfect for one-person shows. We decided to invite artists to mount shows for two weeks in that room, allowing us to showcase eighteen more artists each season. At the end of the season we mounted a show of all the White Room artists, called Update, and printed a catalogue.

At first it was seen as a mere grace note alongside our already renowned main gallery exhibitions, but it soon became clear that the White Room was serving a crucial function in the New York artworld.

New York is a city of possibilities. A regional alternative space may be the only location in an area showing serious visual art and the only possibility for the artists living and working in that region. White Columns curatorial decisions do not exist in such a vacuum but are judged in relation to the multitude of other venues. It would be disingenuous of me to believe that status of the pendulum swing of art movements that occur in the commercial artmarket are not crucial to how the artists we show are received, understood, and either included or dis-included in the larger dialogue, both by artworld professionals and the larger general visual arts public.

Although over-attention to the artworld is harmful to an artist's ability to create meaningful work, an artist must have some savvy in order to achieve the one almost universal goal: to have an audience see the work. The artists we showed were very aware that their White Room shows were excellent opportunities to gain a greater continuing audience for their work, and they took great pains to take advantage of it.



HARD LIFE, Installation View with M. Clark Robertson, March, 1989 UNTITLED

After an artist was selected for a White Room show, White Columns had a strict hands-off policy: the artist selected which pieces would be shown and how they were to be hung and lit. Artists could paint the walls, carpet the floors, anything at all, in order to present the work in the most desirable situation. The only requirement was that they returned the room to its original state for the the next artist. This allowed artists the opportunity to have their work seen at its best and clearest. White Columns' regular audience includes large numbers of art professionals, curators, critics, dealers, who could see exactly what an artist would be capable of in a solo situation. The White Room program, due, we like to think, to the high quality of artists selected, developed a reputation as the ideal situation to do one's first show.

To enter the visual arts dialogue in a significant way the artist must continue to show publicly, year after year, which for most artists who create discreet objects means taking a commercial gallery affiliation. Over the last few seasons many of the White Room artists developed major gallery affiliations as a result of their White Room shows. This step will, we hope, allow the artist the financial security to devote full time to making art.

This is of course good for the artists, but it leads to a



certain crisis in White Column's self-definition. White Columns is an alternative arts space. That phrase always leaves the open-question of "alternative to what"? For an earlier generation that was easier to define; not-for-profit was specifically defined as being in opposition to the commercial gallery system. The commercial and collecting body were slow to accept new modes of expression, and an alternative system was needed to support such work.

The commercial field has long ago expanded to handle much of the anti-commodity forms (installation, earth works, anti-form and scatter works, wall drawings etc..), and the desire to remain "un-commercial-enough" led to unnatural preponderance of superfluous installation pieces. The climate of the late eighties is very different. Work that appears radically new is in great demand. And the market today is ruthlessly efficient in disseminating information about "the next big thing."

Although, as curator of a not-for-profit arts space I am on the outskirts of the market, our specializing in emerging artists, the ravenous demands for new talent by a huge commercial gallery system and a swelled ocean of "new collectors" anxious to get there first, landed the market right on White Columns' doorstep.

I was watching good artists, whose work I was thrilled to support suddenly take off. When this occurred, it felt good to have one's curatorial decisions confirmed, even if it is by mob judgment. It is an intoxicating situation in which to participate. When you see an artist that you supported first receive public accolades and its accompanying financial rewards, it is difficult to be critical of the system, but it is important to question it and try to define White Columns role within it.

An artist recently complained to me that the market is too predictable, the progression from neo-geo/commodity critique, to the new poverty, to what has recently been termed neo-post-minimalism/ neo-anti-form seems almost scripted. Since White Columns has been involved in each of those twists and turns of the late eighties art practice, one would be justified in asking if we are leaders, followers, instigators, market indicators or cultural barometers. I have asked



SCULPTURE 1988, Installation View, September, 1988



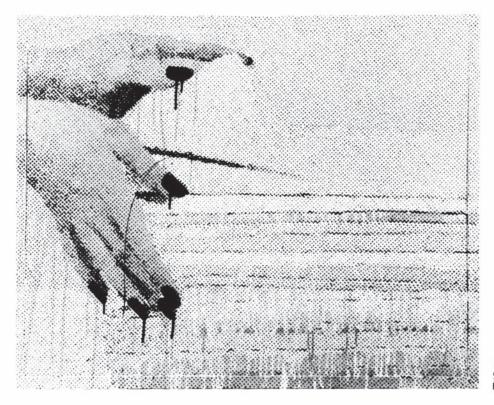
myself those same questions. I believe we are none of the above, and the reason we are perceived as being such has to do with a peculiarity of the public memory.

A syndrome I have seen in collectors, and found distasteful is the Horse-race Syndrome. The Horse-race Syndrome is when a collector shows more pride in having acquired work by an artist who is suddenly a hot property than the equally good piece by an artist who is still struggling or has perhaps given up trying. The latter piece is seen as a losing pari-mutuel ticket, an embarrassment of having chosen badly.

Of course this model is despicable. Allowing the often questionable taste of the market alone to validate work is odious and insidious. Also what is often forgotten in today's double speed artworld is that a career in art is supposed to last a lifetime, and an artist that has temporarily retreated should not be counted out.

If people remember the Ashley Bickerton and Meyer Vaisman shows, that's great; those were important, interesting shows. But we show one hundred artists each year, working in diverse areas. The majority of the viewing public remembers the White Columns' shows by those artists that they have continued to see regularly: that they have not been allowed to forget. Those artists who did not syncup with the inscrutable agenda of the market, tend to be less widely remembered but should not in any way be dismissed.

Fortunately, our reputation as a showcase builds upon itself.



MARILYN MINTER, CHORES, 1988, December, 1988

BILL ARNING EXHIBITION CATALOGUE

Update 1988-1989
WHITE COLUMNS New York, 1989
ILLUSTRATION
Untitled, cover and interior



ACT-UP, Installation View, July, 1988



The artists we have shown that have become well known help create interest in the other artists we are showing. By presenting a broad array of artists working in all areas, those that are currently fashionable and those that are currently un-fashionable, and some that are so far in left field that they don't enter the compulsive succession of minimovements, we have helped broaden the possibilities for the New York artworld.

Occasionally I have booked an artist into the White Room whose work I felt confident in supporting but who I did not feel would have a chance of connecting with any current trends in contemporary art. This was true in the case of Joe Andoe and Cady Noland, but their success has proved to me that one cannot predict the behavior of the beast. The market will do what it will do.

Looking at this year's White Room artists, I think that you will find a broad cross section of current art practice, encompassing the poles of Jodie Manasevit's reductive abstract paintings to Janice Bridgers manic painting of comedians' faces, from Michael Jenkins's examination of the relationships between sexuality and power to Laura Nash's perversely artificial nature cubes.

My greatest desire would be that all the artists find a receptive audience and supportive situation. This may be an unrealistic goal, but I do look forward to a day in which artists' individual achievements are respected more then the "movement" to which they belong, when more dealers make bravely idiosyncratic choices and have equally daring collectors to support those choices.

In the meantime I hope that, whether or not the artists in these pages enter into the white hot frenzy of the megaartworld, White Columns and myself, as curator, will have the pleasure and privilege of supporting quality work by talented artists at a crucial time in their art-making lives.

- Bill Arning





UNTITLED, 1988, Mixed Media, 78" x 87" x 43"

B E R E T E В E R 5 2 1 M 4 9 8

JOHN PERREAULT

EXHIBITION CATALOGUE

The Staten Island Invitational **NEWHOUSE** Center for Contemporary Art New York, 1989 ILLUSTRATION Shelved Prop, 1998



BOARD OF DIRECTORS FY 88/89

Newhouse Center for Contemporary Art at Snug Harbor



Curator: John Perreault

April 22 - June 4, 1989

INTRODUCTION

JOHN PERREAULT

EXHIBITION CATALOGUE

The Staten Island Invitational **NEWHOUSE** Center for Contemporary Art New York, 1989 **ILLUSTRATION Shelved Prop, 1998**



translated into a pastel world that allows us to see structures of things and relationships we may have missed before. We don't often think assumed it is such James Mutray's behotograph, however, can be looked at as a kind of romantic realism, for his like the protection of the Sea-poetic details.

At least six other artists in the exhibition, while not realism, so possible that the chibition, while not realism, to recognizable imagery in their day of the state of the

suited by precise an expension as a moral lessons. Kathe Frantz moves representations towards abstraction: her tondos are paintings of glass bowls and what they reflect almost a moral lesson are paintings of glass bowls and what they reflect almost a moral properties of language of fractured images and swirting colors.

Our abstractionists also cover the field. If abstraction can be ugult and pure emotion, then both Charles Farless and Frank Woodland are exploring that territory. Farless, by camouflaging geometry with charged paint, communication of the properties of the properties of the properties of the properties of the property of the properties o

Manister's painting are literally all texture preventing large fields of articulated paint.

On our way towards sculpture, two artists work in an area somewhere between painting and sculpture. Plaster reliefs by Nancy, and the second painting and sculpture but he area of the second painting and sculpture but he series and subtle colors usually associated with paintings. Richard O'Hars's reliefs made of layers of cardboard, present and interplay between the wall and the beige tones and the wall and the beige tones and the wall and the beige tones and the wall and the being tones and the second the second that the wall and the being the second the second that the wall and the second the second that the wall and the second that the second

one fondly remembers his intelligent wooden cover of our decrepit
Neptune Fountain. Last but not
least, there are trov very different
wood: John Deane carves salvaged
local wood into smooth and graceful shapes, whereas Elizabeth
Eghert unes wood to construct
Eghert unes wood to construct
staffying.

One does not exactly know
where to put the work of Miken
called Smart Art that takes the form
of sculpture, for computergenerated imagery, and large "conceptual" pleos. Problematic – also
wonderfully so— are cramic
expressive and luxurious vessels;
Miriam Bloom creates eccentric
sculptures, both and and witty.

I am sure the viewer will finder
expressive and luxurious vessels;
Miriam Bloom creates eccentric
sculptures, both and and witty.

I am sure the viewer will finder
myself upon looking at the art and
of the retire of the contriction. I pried
myself upon looking at the art and
of the third work of the contrictions in pried
that flave not seen or experienced
before. This may sound simple, but
they found that many people do
not do this and as a consequence
they deprive themselves of a great
deal of pleasure. Also, the not have

the final word. There will be other selections of Staten Island art; there will other curators and other tastes. In the meantime, it is good to be reminded, that Staten Island art is something to be proud of.

JOHN PERREAULT

EXHIBITION CATALOGUE

The Staten Island Invitational
NEWHOUSE Center for Contemporary Art
New York, 1989
ILLUSTRATION Shelved Prop, 1998



WILLIAM ALBERTINI



Born in Dublin, Ireland, 1955 Lives on Staten Island, NY

Education

1974-75 Ravensbourne College of Art & Design, Bromley, Kent, England 1978 Crawford School of Art, Cork, Ireland 1982 M.F.A. Yale School of Art

Exhibitions

Group Shows: Positive Show, Jack
Tilton Gallery, NYC (1989). White
Room Program, White Columns Gallery,
NYC (1988), Kent State University, OH.
Group Exhibition, John Davis Gallery.
Director's Invitational, Newhouse Center
for Contemporary Art at Snug Harbor,
Staten Island, NY (1988). O.I.A. 10th
Anniversary Exhibition, Snug Harbor
Cultural Center, Staten Island, NY
(1987). South Beach III, O.I.A. at South
Beach, Staten Island, NY (1986). Staff
Exhibition, Art & Architecture Gallery,
Yale School of Art New Haven, CT
(1984). Four Sculptures, Four Architects,
4+4 The Norfolk Projects, Yale School of
Art, Summer Program (1983). Malou
'79, Brussels, Belgium (representing
Ireland, 1979). Group Exhibition, Oliver
Dowling Gallery, Dublin, Ireland.
Student/Staff, National College of Art &
Design, Dublin, Ireland.

William Albertini, Shelved Prop, steel, wood & paint, 85" x 70" x 4634", 1988.

Perspecta 21

The Norfolk Projects, Bill Albertini THE YALE ARCHITECTURAL JOURNAL 1984

ILLUSTRATION: Cover, p. 72





The Norfolk Projects

The Norfolk Projects in Architecture and Sculpture try to probe that area where forms are at once abstract constructions and organic tentures, shaping environments and populating them. The tension between architecture and sculpture endows their relationship to the natural setting with a pseudier ambiguity. They cross a frontier between different modes of sensation and meaning. They are a protean species, and their scale is accordingly strange, hard to pin down, to that as they lift, or bound, or floar, or sit in silence, they modify the natural world in sartling ways.

Vincent Scully











a modest budget for materials.

A tendency when assessing such an undertaking is to analyze, categorize, and cross-reference constituent parts, seeking specific conclusions much at in a scientific separiment. This approach from the risk that initial concerns may prejudice and circumstrebe in understanding of the outcome. The understanding of the outcome. The original inner of the Norfolk Projects promotes just this procedure, there was atmong feeling that the exercise should clarify certain fundamental questions concerning the relationship between Kulpture and architecture. However, art is primarily a questioning process, and the questions are invariably more persistent and interesting than any answers skey may elicit. Thus a difficult futuration is created: the experiment was proposed in order to find answers, but the subject matter prohibits such

The Norfolk Projects are an experiment to test the ground that the between the desciplines of architecture and sculpture. The aim was to provide a fetrile environment for the realization of addividual projects proposed by four young artists in each of the two felds. It was considered important that the advised participants communicates and interact as within a seminar situation, to the standardisting picture of the project proposed by the standardisting picture of the project proposed by four young artists in each off the two felds. It was considered important that the advised participants communicates and interact as within a seminar situation, to ground a standardisting programmatic, only two ground rules were set down, that the installations be within the same locale, and that the participants build their poces on site over the same time period.

The Ellen Battell Stockel Estate in Norfolk, Connecticut, was chosen because in provided a wide variety of settings—from water sites to small clearings and broad expanses of open field all within a short distance, while also providing ensire it oring accommodation. Each artist was given a moders budget for materials.

A tendent budget for materials are moderated by the community of the current relationship, for there is no surface and the relationship of the two disciplines, the extreme differences among the individual practicipants will be a providing ensire it oring accommodation. Each artist was given a moders budget for materials.

A tendent budget for materials are also a surface and the su

The documentation of the individual projects—in photography, drawings, and written statements—should be considered with reference to the controlled environment of Norfolk. More importantly, however, they should be used as a sounding board for questions on the two disciplines: Why do architecture and sculpture appear to be converging in certain areas? Can the critical values of one field be brought to bear on the other? When do they undermine their respective disciplines by beginning to merge (Arists have beld fats to the idea that a work must be nonfunctional, existing solely on its merit as architecture to be an art, even though their structures serve a functional need.) Is it possible now—as it has been in the past—for arrists and architects to actively pursue both disciplines? What relationship can the row disciplines now have wish each other?



Perspecta 21

The Norfolk Projects, Bill Albertini
THE YALE ARCHITECTURAL JOURNAL 1984
ILLUSTRATION: COVER, REDAIN 111, 1983





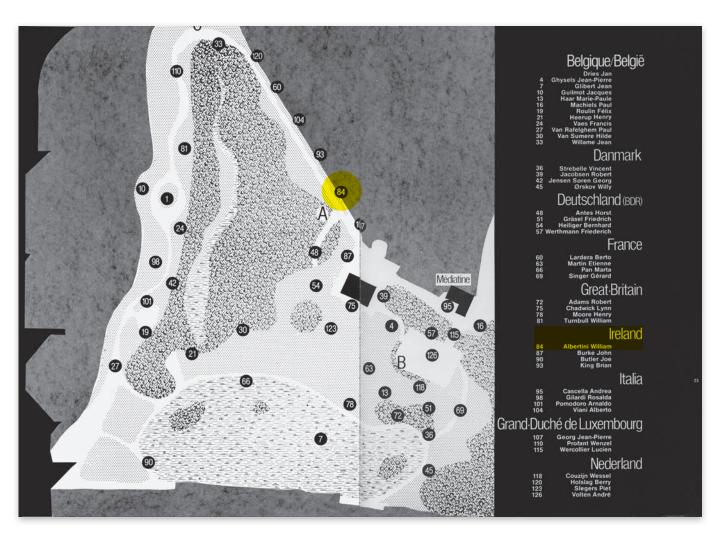
FRANCOISE KNOPS-MORTIER

EXHIBITION CATALOGUE

MALOU '79 Brussels, Belgium, 1979

ILLUSTRATION Untitled, 1978





FRANCOISE KNOPS-MORTIER

EXHIBITION CATALOGUE MALOU '79 Brussels, Belgium, 1979 ILLUSTRATION Untitled, 1978



Woluwe-Saint-Lambert. a commune in the agglomeration of Brussels, firmly putting itself on a European wavelength auf Europa einstellt

Woluwe-Saint-Lambert, eine Gemeinde der Stadt Brüssel. die sich entschlossen

This MALOU 79 sculpture exhibition is its contribution to the celebrations of the Brussels Millenium.

MALOU 79 is intended to be spectacular in the original sense of the word, that is

something speaking to the eyes, impo-sing itself on the imagination. Without any doubt, an exhibition is always a spectacle, but it is quite rare for

always a spectacle, but its quite fair for it to be set out over a space of several hectares and in the open air. For an event on a European level, a discipline had to be chosen which was not limited to one language. Contemporary sculpture lent itself admirably to this read for which refer to the computation.

need for universal communication.
Of all the means of expression, sculpture does perhaps provide the clearest evidence of the desire of artists to break

with traditional rules.
The time when marble or bronze limited the creative possibilities open to the sculptor are a long way off. As for the forms, they now state the incoercible need to break down the limitations.

MALOU 79 will only be one aspect of Brussels 79, of this Brussels which is one thousand years old, but it will be one of the echos of a great city which is also trying to free itself and, in this way, to find

a real European dimension.

May this exhibition, in the hollow of the Woluwe valley, through the contribution made by the sculptors of Europe today. reveal for Brussels new means of access to the necessary international underIhre Bildhauerkunstausstellung MALOU 79 stellt ihren Beitrag zu der Tausenjahr-feier der Stadt Brüssel dar.

MALOU 79 soll im wahrsten Sinne des Wortes eindrucksvoll sein, d.h. etwas für das Auge sein, die Phantasie beeindruk-

Zweifelsohne ist eine Ausstellung immer etwas Eindrucksvolles, jedoch kommt es selten vor, daß sie in einem Raum von mehreren Hektaren und unter freiem

Himmel gehalten wird.
Für eine Veranstaltung mit europä-ischem Charakter mußte eine Kunstrich-tung gewählt werden, die nicht sprachgebunden ist. Die zeitgenössische Bildhauerei eignete sich bestens für diese notwendige universelle Kommuni-

Von allen Ausdrucksmitteln zeigt die Bildhauerei vielleicht am besten den Willen der Künstler, mit traditionellen Regeln zu brechen.

Die Zeiten sind vorbei, in denen Marmor

und Bronze die kreativen Möglichkeiten des Bildhauers bestimmten. Die Formen ihrerseits kündigen inzwischen das unwiderstehliche Verlangen an, allen

Zwang abzulegen.

MALOU 79 wird nur ein Aspekt von
Brüssel 79 sein, von diesem Brüssel,
das tausend Jahre alt ist; jedoch wird es eines der Echos einer großen Stadt sein, die ebenso versucht, sich zu befreien und gleichzeitig eine echte europäische Größe zu erlangen.

Möge diese Ausstellung inmitten des Tals der Woluwe durch den Beitrag der Bildhauer des Europas von heute neue Wege zur notwendigen internationalen Verständigung in Brüssel aufzeigen.

Georges Désir Senator-Burgomaster Responsible for Cultural Affairs

7 june 1979

Georges Désir

Senator-Bürgermeister Beauftragter für Kulturelle Angelegen-

7. Juni 1979

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The valley of the Woluwe, where parks, alleys, lawns, ponds and historic dwellings are set out, has always been a favourite place for Sunday walks for the inhabitants of Brussels.

Although today the herds of sheep who grazed there have given way to the less bucolic cohorts of cars, as a whole it does however retain an endearing character which encourages one to idle and meditate. Because it has this double potential, we wanted to set out in it other spatial elements, the fruits of human sensitivity and the catalysts of such sensitivity, which are also extensions of nature: thus it has been possible to create the full in the void and, in the full, the void and to produce new equilibria between the physical and the spiritual. Extending this project to an international scale to celebrate the millenium of Brussels and its European vocation, we have tried to collect together the results of both traditional and more daring studies in the diversity of the personalities, techniques and materials which mark contemporary European sculpture, but still within the framework of a sym: biosis with the environment.

Thus the doyen of our exhibition is Henry Moore, even called the father of modern sculpture because of the many interpretations which his art arouses, his role in instigating a certain amount of contestant reflection and the path he has traced out towards the return to nature. The youngest is William Albertini who creates volume not via a form issuing from space but by the underlying graphic art: beyond the bounds of techniques and generations, it is the same admira-

tion and a identical respect for the world which is expressed.

We have therefore selected from the member countries of the C.E.C. well-known names and young talents whose studies are either complementary or antinomic, but which contribute to the essence of human value.

From lyrical and geometric abstraction to the verist images of pop, the mobile creations of kinetics, the sculpture-object to the return to the concept, from architectural sculpture to the penetration of the environment, we have, in this spirit wanted to offer to the public a range and not an overall and limited definition.

Is not sculpture area through its assemblies, volume through its materials, architecture through its forms, human through its liberties, space through its presence?

Our main aim is to help you discover this... We would like to extend our warm thanks to all those who have contributed to staging this exhibition and who through their efficiency, good humour and competence have enabled us to overcome the many technical restrictions.

May they be the first to judge how their efforts have succeeded.

And may we also and above all thank the artists who through their personalities are creating our cultural heritage and marking out our future.

Françoise Knops-Mortier

Director of the Galerie de Prêt d'Œuvres d'Art

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FRANCOISE KNOPS-MORTIER

EXHIBITION CATALOGUE

MALOU 79 Brussels, Belgium, 1979 ILLUSTRATION Untitled, 1978



Albertini William

Upper Mountstreet 21 Dublin

De 1974 à 75, Albertini suit les cours du Ravensbourne College of Art and Design dans le Kent en Angleterre. Ensuite pendant trois ans, il fréquente la Crawford School of Art de Cork. Depuis 78, il travaille au National College of Art and Design de Dublin. Il participe à plusieurs expositions dans sa ville natale: l'une en 76 intitulée Interaction et organisée par le Project Art Center de Dublin, l'autre l'an dernier, à l'exposition présentée par le NCAD (National College of Art and Design of Dublin) Student-Staff Exhibition à la Douglas Hyde Gallery de Dublin. Elève de Brian King, Albertini crée ses sculptures au moyen d'un graphisme linéaire composé de câbles de couleurs tendus suivant un tracé déterminé qui engendre une dialectique des volumes. L'interprétation suscitée par le paysage le mêne à recréer l'espace par les relations qu'il établit entre les lignes qui le composent. Celles-ci deviennent pour l'artiste une composante essentielle du volume et sont traitées en objet.

Van 1974 tot 75 bezoekt Albertini het Ravensbourne College of Art and Design in Kent in Engeland. Vervolgens studeert hij gedu-rende drie jaar de Crawford School of Art van Cork. Sinds 78 werkt hij bij het National College of Art and Design van Dublin. Hij neemt deel aan verscheidene tentoonstellinneemt deel aan verscheidene tentoonstellingen in zijn geboortestad: in 76 aan Interaction, georganiseerd door het Project Art Center van Dublin, en vorig jaar aan de door het NCAD (National College of Art and Design of Dublin) georganiseerde tentoonstelling Student Staff Exhibition in de Douglas Hyde Gallery te Dublin. Als leerling van Brian King maakt Albertini zijn beeldhouwerken uitgaande van een lineair grafisme dat samengesteld is uit gekleurde kabels die zijn gespannen volgens een bepaald traject waardoor een dialectiek van volumen ontstaat. De door het

dialectiek van volumen ontstaat. De door het landschap opgewekte interpretatie leidt hem ertoe de ruimte opnieuw te creëren door de verhoudingen die hij bepaalt tussen de lijnen waaruit deze bestaat. Deze worden voor de kunstenaar een wezenlijke composant van het volume en worden als object behandeld.

84 Untitled

matériaux variés materiaux varies/ verschillende materialev 400 x 800 x 700 propriété de l'artiste/ eigendom van de kunstenaar

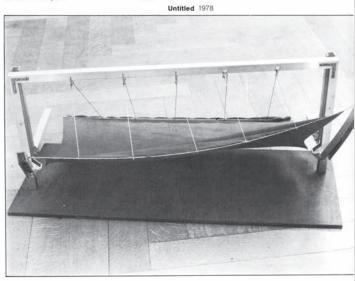


Untitled 1979 matériaux variés/ verschillende materialen 100 x 80 propriété de l'artiste/ eigendom van de kunstenaar

160



matériaux variés/ verschillende materialen 100 x 80 propriété de l'artiste/ eigendom van de kunstenaar



FRANCOISE KNOPS-MORTIER EXHIBITION CATALOGUE

MALOU '79 Brussels, Belgium, 1979 ILLUSTRATION Untitled, 1978



From 1974 to 75, Albertini followed classes at Ravensbourne College of Art and Design in Kent, England. He then attended Crawford School of Art in Cork for three years. Since 78, he has worked at the National College of Art and Design in Dublin. He has participated in several exhibitions in his home town: one in 76 entitled *Interaction* and organized by the Project Art Center of Dublin, the other last year at the exhibition presented by the NCAD (National College of Art and Design of Dublin), Student-Staff Exhibition at the Douglas Hyde Cellege of Dublin

year at the exhibition presented by the NCAD (National College of Art and Design of Dub-lin), Student-Staff Exhibition at the Douglas Hyde Gallery of Dublin.

A pupil of Brian King, Albertini creates his sculptures from linear graphic art composed of cables of colours stretched out in a determined line which engenders a dialectic of volumes. The interpretation aroused by the countryside leads him to recreate space by the relations he establishes between the lines composing it. These become for the artist an essential component of the volume and treated as an object.

F.K.

Von 1974 bis 75 studiert Albertini am Bavensbourne College of Art and Design in Kent in England. Anschließend besucht er drei Jahre lang die Crawford School of Art von Cork. Seit 78 arbeitet er in dem National College of Art and Design in Dublin. Er nimmt an mehreren Ausstellungen in seiner Geburtsstadt teil: eine 76, unter dem Titel Interaction, die vom Project Art Center von Dublin organisiert wurde, eine andere letztes Jahr, der vom NCAD (National College of Art and Design of Dublin) durchgeführten Ausstellung Student-Staff Exhibition in der Douglas Hyde Gallery von Dublin. Albertini ist ein Schüler von Brian King und stellt seine Skulpturen mit Hilfe eines linea-

Albertini ist ein Schüler von Brian King und stellt seine Skulpturen mit Hille eines linearen Überwiegens zeichnerischer Bestandteile dar, wobei er farbige Taue verwendet, die nach einem bestimmten, eine Dialektik des Volumens erzeugenden Plan gespannt werden. Die von der Landschaft hervorgerufene Interpretation veranlaßt ihn, den Raum durch die Beziehungen, die er zwischen den ihn bildenden Linien aufsteltlt, neu zu gestalten. Diese Linien werden für den Künstler zu einem wesentlichen Bestandteil des Volumens, und er behandelt sie als Gegenstände. FK.

Irelan

17 y Sculpture evolves from a continuing investigation of the line in space, its effect on the surrounding envolument and its relationship with other lines, the main concept being that the viewer creates volumes and endoseres in his mind with the linear structures of my work in order to visualize their their position in relation to one another. It many he seek that I am emphasizing the relative positioning of of objects, rather than the object in isolation, hence the line many he partially considered as a symbol for "object".