

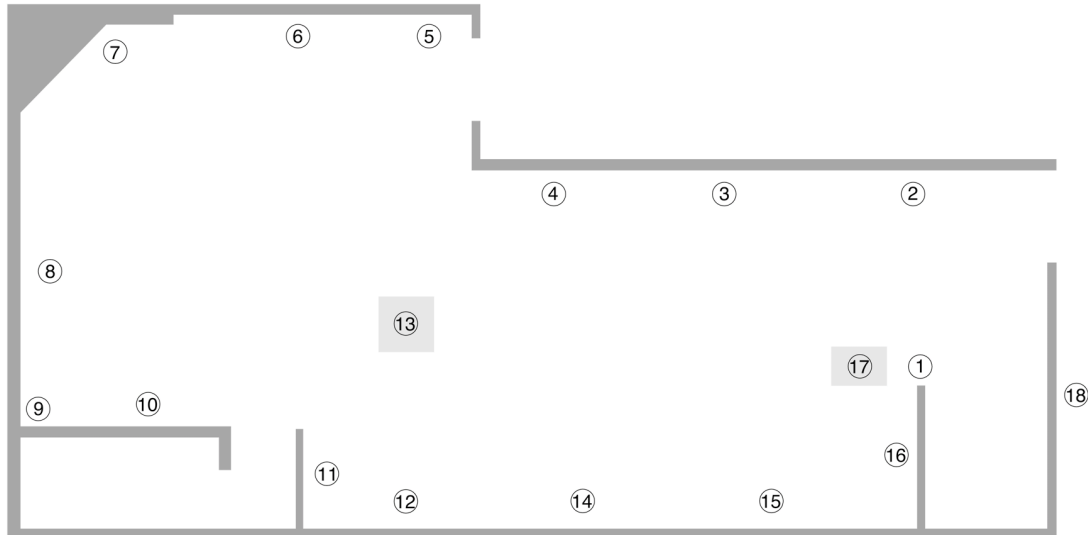
# apexart

## Checklist

## AVANT-GUIDE TO NYC: Discovering Absence

November 4 – December 19, 2009

Curated by **Sandra Skurvida**



### 1. Dexter Sinister

*Watch Scan 1200 dpi*, 2009  
Digital file, dimensions variable

The Lower East Side publishers Dexter Sinister created the exhibition publicity image (on the invite card, the brochure, and the exhibition Web pages), captioned with a quotation from George Kubler. They also designed the brochure within the standard parameters of apexart publishing. The brochure design was conceived as a mapping of the text, in which the *AVANT-GUIDE* map by Dexter Sinister interjects and corresponds to the essay by Sandra Skurvida, and vice versa.

### 2. Angel Nevarez & Valerie Tevere

*LISTEN de novo*, 2009/2010  
Postcard, 4.25" x 6"

The card refers to Max Neuhaus's *Field Trips Thru Found Sound Environments* of 1966-68. Nevarez and Tevere reinterpret Neuhaus's prompt and invite their audiences to *LISTEN* to their environment. During the spring and summer of 2010 the artists will conduct field trips based around Neuhaus's walks.

### 3. Ward Shelley

*Specific Sites*, 2009  
Oil and toner on Mylar, 76" x 44" (dimensions variable)

In his diagrams, Ward Shelley correlates the origins of bohemian conceit, locations of avant-garde activity, and the price of real estate. Many of the sites identified in his diagrams can also be found in works of other artists included in this exhibition.

**4. Eckhard Etzold**

*Monroe Street 236*, 2009

Acrylic on canvas with mounted digital picture frame, 20" x 34," digital file, (dimensions variable)

In the 1950s, John Cage lived in a loft in a tenement building near Manhattan Bridge (at Grand Street and Monroe), known as "Bozza Mansion" (now demolished). One of the stories in Cage's *Indeterminacy* describes the place: "There was nothing in the room — no furniture, no paintings. The floor was covered, wall-to-wall, with cocoa matting. The windows had no curtains, no drapes. Isamu Noguchi said, "An old shoe would look beautiful in this room." Eckhard Etzold has rebuilt the space in 3-D on the computer and inserted the video picture frame with collage of digital images into a painting of an installation view of Cage's *Essay* at Kunstalle Bremen.

**5. Pablo Helguera**

*The Conditions of Halcyon*, 2009

Video, text pamphlet, 7:56 min

*The Conditions of Halcyon* is a two-part project that focuses on a little-known, real-life episode in New York City. In the late 1950s, two psychotherapists founded a therapeutic community known as the Sullivan Institute, which was originally comprised of noted visual artists, academics, writers, and other creative individuals. The story of this community differs from most cults because it emerged within the core of the progressive urban center and included prominent individuals. The group dissolved in the early 1990s, leaving its members with a conflicted legacy and deep psychological scarring.

Pablo Helguera's study and interpretation of the causes of this social phenomenon as a means to understand the relationship between narcissism/domination and the creative mind is presented in the video; subsequently, the artist plans to stage the play in one of the former Sullivan Institute spaces, now occupied by the New York Theater Workshop.

**6. Julieta Aranda**

*Trying to Remember How I had Gotten There*, 2009

High resolution inkjet print on mirror, 11.7" x 8.3"

Julieta Aranda creates an introspective pause, a blind spot in the information flow.

**7. caraballo-farman**

*KNOCK KNOCK WHO'S THERE: Gracie Mansion Revisited*, 2009

Video 5 minutes, sound; C-prints, 16" x 20" framed; pricelist and menu, 16" x 20" framed;

Xerox copies of Press Releases of the Gracie Mansion Gallery

Gracie Mansion had an eponymous gallery at several locations in the East Village, one of which is now a restaurant, and another a knick-knack shop. caraballo-farman invited her and her partner, the poet and archivist Sur Rodney (Sur) to revisit these addresses and to share in their new functions — to have dinner at the restaurant and shop at the store. These events are shown in the video, accompanied by photographs of the finished meal, and the pricelist of Gracie Mansion Gallery juxtaposed with the restaurant's menu. A selection of the Gracie Mansion Gallery press releases is included with this exhibition's press materials.

**8. Alex Villar**

*Broken Window*, 2009

Inkjet print on vinyl, 4' x 7'

Gordon Matta-Clark, with friends, opened the co-op Food in 1971 at 127 Prince Street. Communitarity also nourished the protest potential, which manifested in Matta-Clark's "anarchitecture" and its many variations — "Anarchy Torture," "An Arctic Lecture," "Anarchy Lecture," and "An Art Collector." Alex Villar conflates Matta-Clark's Food with his anarchitectural *Window Blow-Out*, 1976, and with more recent scenes of economic protesters breaking through the plate glass windows of stores and banks. Villar situates his video-in-process entitled *Broken Window* at the Lucky Brand store on Prince Street, the former site of Food. The large blueprint presented here features contextual elements of the site, the panoramic span from 112 Greene Street to 127 Prince Street, and stills from the film-in-progress with companion text.

## 9. Hatuey Ramos Fermín, John Ahearn, and Craig Howard

Rubber mold of Craig Howard, 2009, 34 ½" x 36 ¾"

In response to the invitation to take part in the *AVANT-GUIDE TO NYC*, Bronx-based artist Hatuey Ramos-Fermín organized an exhibition, *Refashioning Moda: A Tribute* (September 18–27, 2009) at the former site of Fashion Moda, now occupied by On Time Security Guard Training School. He collaborated with the artists associated with this renowned alternative space — Stefan Eins, Joe Lewis, John Ahearn, Lisa Kahane, and Miguelangel (Milky) Ruiz — and presented their work alongside a selection of young artists working in the irreverent spirit of Fashion Moda.

At apexart, an artifact that resulted from this collaborative tribute is displayed — a rubber mold made from the plaster cast of the school's owner Craig Howard (who donated the space for the exhibition) made on 13 September 2009 by John Ahearn for the occasion. A painted plaster portrait, cast from the mold, hangs on the premises of the school. The present display of the artifact rather than the art object brings attention to the collaborative process between artists, curators, models, and facilitators — in this particular collaboration, the roles have been shared and the boundaries between production and display are blurred.

## 10. Pia Lindman

*BOOM CRASH!* 2009

Video, 27 seconds

In reference to Allan Kaprow's work with words as objects in space (*Words*, 1961), Pia Lindman collected words from comic strips that convey movement, sound, and impact. These textual visuals imply the physical impact of bodily encounters. In her performance, Lindman expressed *BOOM CRASH!* in her own body language.

## 11. Nancy Hwang

*The Clocktower Oral History Project*, 2009, ongoing

Podcast listening station for two, variable dimensions

Nancy Hwang visits artists' studios and gallery offices as she gathers memorable stories related to the Clocktower Gallery. Interviews with Ann Magnuson, Vito Acconci, Mary Heilmann, Jeffrey Deitch, Richard Nonas, and Bill Beirne are among her audio recordings to date, as well as a conversation between Alanna Heiss and Jene Highstein that recounts the trajectory of an alternative space movement in New York — from the Coney Island Sculpture Factory to the Idea Warehouse, to the Clocktower Gallery, and finally to P.S. 1 and MoMA. Today, Heiss is back at the old Clocktower with its galleries restored, engaged in her new radio venture Art International Radio (AIR) — possibly indicating new directions for art presentation as transmission and exchange.

**A conversation between Heiss, Hwang, Skurvida, and the public, entitled *A Slice of Pie with Alanna Heiss*, takes place at apexart on November 11 at 6:30.**

## 12. Nina Katchadourian

*Two Leaps*, 2009

Five framed panels with color prints and text, 41 ½" x 56"

Katchadourian brings together two suicides that took place in SoHo twenty years apart. The first was a young Japanese woman who lived in Katchadourian's building, and the other was Gordon Matta-Clark's brother, Sebastian. Through artifacts in Katchadourian's own records and materials from the Matta-Clark archives, the events are detailed in a notated text that also functions like a key, interpolating all the other panels into a story line

## 13. Kabir Carter

*Soho Versus Disco*, 2009

Listening station for two, variable dimensions

Kabir Carter generated an acoustic survey of electronic music and sound, which takes us to period dance floors such as Max Neuhaus's Times Square, The Loft, Paradise Garage, Continental Baths, and The Gallery, presented in the form of an open-ended archive of sounds, texts, and images: visitors select and review the materials to create their own situational score where documentation and composition merge.

**14. Xaviera Simmons**

*Person A Starts to Envelop Person B. Textual Map of Vito Acconci's Early Works*, 2009  
Ink and highlight marker on paper, three sheets 16"x 20" each

*Person A Starts to Envelop Person B. Following Directives, Playing a Score: Six Activities from Vito Acconci's Early Works*, 2009  
Digital video of color photographs, variable dimensions

Xaviera Simmons recollects early works by Vito Acconci as she composes hand-drawn lists of his works. She maps the sites of her recollections in her video comprised of still photos of the sites of Acconci's performances.

**15. Carlos Motta**

*Some Notes for a Project*, 2009  
Three t-shirts with prints on shelf, rubber-stamped text

This installation marks the very beginning of a research project titled *A Brief History of Leather and S&M Bars, Clubs, and Stories in New York City*, which will be published in the form of a freely distributed newspaper in 2010.

**16. Anna Lundh**

*Front-Time Reworkings*, 2009  
Xerox copies of Barbro Östlihn's photographs; video, 13:53 minutes, sound; (dimensions variable)

In 2008-9, Anna Lundh has been working at the LMCC workspace studio, located just a few feet from 128 Front Street, where fellow Swedish artists Öyvind Fahlström and Barbro Östlihn had a studio in the 1960s. She researched various projects involving Swedish artists in New York, focusing mainly on records of their working methods, and how passage of time can transform the value and meaning of such documents. Lundh discovered Barbro's photographs of building façades and walls in Lower Manhattan (originally used as reference material for paintings), and embarked on a hunt to locate the sites, using photographs as leads. Lundh retraced these artists' paths and constructed a topographic timeline resembling a comic strip in video and photo — superimposing past and present in these overlapping itineraries — to create *Front-Time Reworkings*. (The Swedish word for "future", *framtid*, literally translates as "front-time").

**17. Andrea Geyer**

*The Audrey Munson Project*, 2004–2009  
1000 offset posters, 23 ¾" x 30 ½"

Andrea Geyer made a map of NYC sightings of the bronze and stone likenesses of model Audrey Munson (1891–1996), whose life is documented in Geyer's book, *Queen of the Artist's Studios*.

**18. Katya Sander**

*Drama, Horror, Science Fiction, Experimental, Etc.*, 2009  
Laser-cut adhesive vinyl sign, 11' x 2' 6"

Katya Sander investigates the possibilities of the cultural transplant from one locale to another, through the most curious case of the relocation of Kim's Video from the East Village to Salemi in southwest Sicily. Kim's, which lost business to on-line video rentals and sales, embodied the alternative crossover spirit of Gracie Mansion, Fashion Moda, and, more recently, e-flux — a spirit that the mayor of Salemi hopes to bring from New York to his city.