

apexart

2010 - 2011 Unsolicited Program Project Proposal
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You can't get there from here but you can get here from there

Borrowing its title from artist Bruce Nauman, *You can't get there from here but you can get here from there* (YCGT) diverts and redirects Nauman's investigation of the relationship between written language and physical behavior. YCGT explores the relationship between the act of reading and the act of residing. Nauman's sixty-minute video *Slow Angle Walk* (Beckett Walk) shows the artist walking back and forth in his studio, the pattern of his movements following an obsessive compulsive set of rules influenced by the behavior of the protagonist of a Beckett novel. Nauman uses his physical body to gain insight into the text, rendering his reading into an action. Using this work as a starting point YCGT investigates the transportation of the reader into the fictional text and what occurs when the world of the text literally begins to intrude onto the world of the reader.

The artist Pierre Huyghe once said, "to actualize a narrative, one must inhabit it." Huyghe's assertion brings to mind textualization; the narrative becomes real because the reader literally has taken up residence within the text. YCGT attempts to illustrate the space where fiction collides with reality, evoking the state of being in two worlds at once, in the book and outside of the book. The exhibition readdresses Nauman's investigation of language and physical action within the context of the reader, emphasizing the corporeal nature of reading in contemporary art while invoking a "paraliterary" space; a space in which the book becomes the background upon which all things rest. Matthew Buckingham's installation *A Man of the Crowd* presents a visual setting for Edgar Allen Poe's story of the same name. Poe's story of a man who secretly follows a stranger takes place in 1840's London, yet Poe never saw the London of 1840 in which he set his story. Buckingham's *A Man of the Crowd* transposes Poe's imagined London to present-day Vienna and inserts another character within the tale, that of the reader. The viewer becomes a witness to Buckingham's reading of the story. In *From the Travel of Jonathan Harker* Joachim Koester follows the trail of the protagonist of Bram Stoker's *Dracula* through the Borgo Pass, comparing the Transylvania of Stoker's imagination with the reality of failed suburban sprawl and illegal logging. In *Sophie Calle's Double Game*, she discovers herself as a character in the novel *Leviathan* authored by Paul Auster. Auster used episodes of Calle's life to create a fictional character, an artist named Maria Turner. Maria becomes the author of several of Calle's well-known artworks, acting out Calle's artistic practice within the context of Auster's fictional world. In response Calle proceeds to use *Leviathan* as a handbook to create the fictional pieces attributed to her within the novel. Kris Martin's piece *Idiot*, is 1,494 pages of text in which Martin hand copied Dostoyevsky's *The Idiot*, replacing the name of the novel's protagonist, Myshkin, with his own.

YCGT presents a space where reality only makes sense in relation to fiction and fiction only works because it mimics the real. The exhibition emphasizes the role of reading in artistic practice, and transports Nauman's investigation of language and

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physical action further into the realm of the reader.