

apexart

Project proposal
by Sandra Skurvida (New York, NY)
First place with a score of 7.46

Unlike Rome, New York has never learned the art of growing old by playing on all its pasts. Its present invents itself, from hour to hour, in the act of throwing away its previous accomplishments and challenging the future. Michel de Certeau

There is a remark by Marcel Duchamp, which I like very much—he states it as a goal: “To reach the impossibility of transferring from one like image to another the memory imprint—we don’t have to have tradition if we somehow free ourselves from our memories.” Then, each thing that we see is new, as though we have become tourists and we’re living in countries that are very exciting, because we don’t know them.

John Cage

Objects are not exhibited in a certain space; rather, the space itself becomes the major object of perception, the true artwork. Boris Groys

Living in New York, walking around the city, and working and talking with artists, I am navigating among interconnected pasts and presents of people, places, and events that make up our histories—the ones that we find, get to know, and choose to continue. Marcel Duchamp’s studio, Peggy Guggenheim’s Art of This Century, and Group Material—where are these places, and what do they represent today, in the constantly shifting cultural topography of the city? Visits to many notable addresses prove that their mystique is only imaginary. To locate the sites of history in our current world is an attempt to locate ourselves in it. The intent of this project is to chart the imaginary territory that lies in the gap between fact and fiction, in order to knowingly perform our own versions of history in the present.

Selected art sites of the post-war period have been researched and documented. This preliminary selection has been presented to a number of artists who either responded to one of the sites, or added their own to the map. Participating artists to date include caraballo-farman, Kabir Carter, Eckhard Etzold, Andrea Geyer, Pablo Helguera, Nancy Hwang, Pia Lindman, neurotransmitter (Angel Nevarez and Valerie Tevere), Hatuey Ramos-Fermin, Xaviera Simmons, and Alex Villar. They will create a temporary piece or an intervention either at the site or in relation to it, viewable in the gallery space and/or at the site.

Exhibition

The artists’ project documentation, and in some cases, the appropriate parts of their projects will be exhibited in the gallery space, which will serve as a project hub. The project will also extend beyond the gallery space, with artists’ installations at sites citywide. A website will document the process, and research results will be published as a guidebook. The audiences may start at the gallery and go on their own “treasure hunts” along the charted routes. Travelers will be aided by a map and a guidebook as well as a GPS navigation service accessible via mobile phone, and will be able to post their own findings at or about the sites on the web.

Among the selected sites are Marcel Duchamp’s studio at 210 W 14th Street, 4th floor and his “secret” studio in the office building at 80 E 11th Street, Rm 403; Buckminster Fuller’s place on the roof of Starrett-Lehigh, W 26th Street; Peggy Guggenheim’s The Art of This Century, 1942-1947, 30 W 57th Street, 7th floor; Yoko Ono’s Chambers Street loft, 112 Chambers Street, top floor; George Maciunas’ AG Gallery, 925 Madison Avenue; Fashion Moda gallery, 2803 Third Avenue, South Bronx; Group Material, 244 E 13th Street; and many other places that left an absence on the New York art map.