Dislocations
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Date
1991

Publisher
The Museum of Modern Art: Distributed by H.N. Abrams

ISBN
0870701827, 0810961008

Exhibition URL
www.moma.org/calendar/exhibitions/350

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DISLOCATIONS

THE MUSEUM OF MODERN ART, NEW YORK
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Louise Bourgeois. TWOSOME. 1991. Photo © Scott Frances/EIA
CHRIS BURDEN
The Other Vietnam Memorial
This one is easy to remember. It looks like a hotel room. In the middle ground there is a slender bed where a woman lies naked, her body bleeding from the mouth, and has a towel over her neck. In the window behind her we see the faces of three men that look very much alike, the way typical handsome 1920s fellows and even two steps forward to the right, there is a man with his right hand in his pocket and his left hand on a table where a phonograph sits. All rise, a few wearing formal attire and bowler hats, and they look like they could have been spies hiding from the perpetrator. The first thing that strikes you is the gruesome image of an act of violence, brutally simple and crude. It reminds me of that detachable irony of Hitchcock. It’s like a “whodunit,” you cannot tell what’s going on. There’s this incredible objectivity, all the possibilities are there for you, but you don’t know the syx{. } I remember clashing over a woman who is not only nude but dead, and she was a sacrifice in the middle of the room. Your eyes go immediately to her. What I remember most is the blood coming out of her mouth and the face of the assassin. He just looks evil. 

The action takes place in a room. The victim is female. She looks like one of those movies, like a bad melodrama, like an ”B” movie. The blood is red, the skin is pink, the sky is blue. There’s a lot of pink flesh, red blood, may be black. The background is blue with French ironwork on the balcony, the bedroom is beige, but the only striking color is that blood painted red that looks like ketchup. Large, awful. There’s a pink box around the neck of a naked woman lying on a table like a piece of meat. That’s all I remember. I think it was a piece of meat. There’s nothing visceral or juicy about the way it is passed, it’s just dull and dry. No organs. It’s a painting with a smooth surface, an easy one to spot. It is approximately five feet high and seven feet long. It is framed in a plain black wooden frame. Something more, I never liked it. I don’t like stories, I don’t like trying to figure them out. That’s why I never gave it any time. It’s just a painting that I try to avoid as much as possible. It causes me repulsion. There was a crime committed and yet it’s like nothing has happened. You sense the indifference of people just standing by a dead corpse. You can draw strange conclusions from looking at it, all the way from feminism to something else.

There’s a body, I believe it’s male. It’s just flat. I don’t think there is any woman in the painting, although there is some strange feeling of rape. What disturbs me is that the body was tied up, with a gag over her mouth, naked and stabbed. It has a film noir sort of feel, a mystery novel look to it. The puzzle is there. You have all those little clues that will probably lead you nowhere: there are men dressed in dark coats and black bowler hats, the way Albert Fish was dressed in Murder on the Orient Express, placed in a room with a dead body. In the center, the one who seems to be the perpetrator is lifting the needle of a phonograph. Two weird-looking individuals are hiding to the side. There is a face looking from the balcony, almost like a sun on the horizon. And, when you look at her carefully, you realize that although she probably concealed a decapitated head, that there’s a man with a suitcase, and there’s a woman on a bed with a slashed throat and blood dripping from the side of her mouth. It’s a good painting. A lot of people talk about it. They wonder why she’s been murdered, but, honestly, I don’t know why she was slashed her throat. It could have been her fault, too, you just don’t know about these things. I think it’s just a murder scene. Men in dark suits, a pale woman and dashes of red blood. That’s all I remember.
David Hammons. PUBLIC ENEMY. 1991. Photo: © Scott Frances/Esto
Adrian Piper. *WHAT IT'S LIKE, WHAT IT IS*, #3. 1991. Photo: © Scott Frances/Esto
DISLOCATIONS

ROBERT STORR

THE MUSEUM OF MODERN ART, NEW YORK
Distributed by Harry N. Abrams, Inc., New York
WHERE ARE WE? There are plenty of reasons to wonder. And even more, perhaps, to ask why we don’t wonder more often. Especially since the reference points we habitually rely upon to situate ourselves are so many and so easily mistaken for others bound to lead us astray. Most of the time we would just as soon pretend that we are sure of our surroundings, and, so, sure of ourselves and who we are. Rather than pose the simple questions that might abruptly shatter the illusion of dependable normalcy. The decision to enter unfamiliar territory means accepting the possibility, perhaps the probability, of losing our way. Travelers relish this state but most of us, even those who dream of foreign places, are cautious about striking out on our own—though getting lost in armchair reveries can be dangerous as well. Sometimes the decision to venture forth is made for us, and we wander about, unaware of our jeopardy. Plans for going “here” misfire and we end up “there,” or nowhere that we know. The classic fable of thus being transplanted without warning is *The Wizard of Oz*. When Dorothy tells her companion Toto in a quavering voice, “I have a feeling we’re not in Kansas anymore,” her combined apprehension and anticipation hit a sympathetic but similarly ambivalent chord in the majority of listeners. Parallel worlds like Oz serve double duty. They comment on and crystallize aspects of our own, all the while reassuring us that truly “there’s no place like home.” By which is meant at the places whose rules we instinctively understand, heeded, and endorse. But what of allegorical worlds that do not neatly reflect ours, worlds that cannot be reconciled to what we take for granted at “home”? Moreover, what happens when one steps outside one’s usual environment, only to find that one cannot go back, or that once back nothing seems the same? The furniture has been moved, and the memory of its original configuration blurred. Every thing is off—slightly or drastically—with’s lightly off” the most disconcerting of all possibilities. Art may correct or heighten this sense of disorientation; in either case it transports us. That, at least, is the deeply though differently felt desire of most people, and it is far from inconsequential. To be moved by art is to be lifted out of one’s usual circumstances and taken out of oneself, the better to look back upon the place one has departed and the limited identity one has left behind. With or without metaphysics, and for however brief a moment it lasts, this state may be fairly called transcendence. But where are we then? The museum is the modern paradigm of such worlds apart. For some, its rooms enclose a higher spiritual region, in which case claims of transcendence may take on explicit religious connotations. These spaces and special precincts constitute a model for an otherwise unachievable human ordi-
as the site for rituals of meditation and adoration. Housing altars to pure intent and certain “quality,” they are the unchattered shrines for art’s contemplation. To this way of thinking, art is both vehicle and destination, with the museum a protected and protective domain in which the transposition takes place. Even when conceived of in entirely secular or materialist ways, the museum as sanctuary exists in defiance of the flux outside its walls.

Design variants of the museum and the gallery—which have become virtually interchangeable—are several, but nearly all revert to what Brian O’Doherty once and for all tagged the White Cube.1 This austere box is the essential architecture for essentialist painting and sculpture. A three-dimensional pop-up version of nonobjective painting’s purest two-dimensional examples, the White Cube is a container perfectly modeled upon the White (or otherwise flatly painted) Squares it was destined to contain. There, an ideally disinterested viewer confronts autonomous objects whose function is to focus the troubled mind. Extreme contingencies or mundane encumbrances are not permitted to pass the entrance to this rarified realm and so interrupt the mute exchange.

The century has been unkind to such Utopian hopes, however. Neither the wholesale transformation of the world prescribed by social revolutionaries nor its formal reconfiguration according to vanguard blueprints has occurred. These failures were anticipated or answered by some who modified the puritan version of the modernist program in its details but persisted in the hope of isolating art from worldly imperfections. Meanwhile, the poignant absurdity of such visions of a benignly rational modernity was always contested. Often the preferred terms used in opposition were pointedly unintelligible, raucous, mocking, or abrasive. A counterforce thus enters into the picture, and its material expressions occupy an uncertain and destabilizing place within the White Cube. Any account of modern art that leaves such a manifold tendency out is incomplete, just as any that for the sake of polemical convenience designates it as an awkward precursor, annoying sideshow, or decadent aftermath of high modernism is falsified.

Anti-art is immanent in Art-for-art’s sake, just as doubt shadows belief and protest answers doctrine. Modernism in its fractured fullness is the history of the minor upsets and major upheavals this dialectic has occasioned. Futurist performance and environments, Dada cabaret, Merz-rooms, Surrealist gallery installations, and their offshoots supposed a holism as absolute as that of transcendent abstraction but in every other respect antithetical to it. In these perplexing, if not alarming, counterrealities one thing did not lead to another, apparent cause did not produce logical effect, symbols did not match with or were not governed by their conventional referents. Nor was the gallery the orderly extension of its contents. Quite the opposite. Long before Allan Kaprow theorized Happenings as the spatial and temporal extensions of Pollock’s turbulently overall canvases, artists were applying the radical compositional ideas they had developed in two-dimensional collage, montage, and paintings to three-dimensional spaces of every type.2

Dissent from the established order does not in itself guarantee the successful artistic expression of an alternative vision, of course. It is no easy matter to represent discontinuity or dysfunction in a compelling way—no easier certainly than to make a plausible model of perfection. Especially given that what actually goes on around us often enough exceeds our most irrational fantasies, without mentioning our tolerance for either the reality or idea of chaos. Still, the two impulses—toward order and disorder—are inseparably linked. Inasmuch as the modernist notion of logical purity was conceived of in tension with a modern sense of confusion and unease, then the aesthetic ambition to stir misgivings or instill acute alienation corresponds to the longing for quiet, or constitutes a form of resistance to oppressive stasis and regulation. Successfully contradicting the essentialist view of modernity entails finding, if not the elemental terms, then at least the most direct and effective devices for evoking a world out of joint. If these devices are to describe a universe of myriad parts or extreme polarities they must be economical as well as apt, since concentrating one’s attention on compound or contradictory images demands at least as great an effort as it takes to reduce experience to a single, coherent set of variables.

Mimetic in principle, such work offers a mirror to reality, but violates expectations by distorting, fragmenting, or editing the reflection it gives. Never, as so often charged, simply a gratuitous joke at the public’s expense, modernism of this kind disturbs but does not muddy our vision. Instead,

BY ROBERT STORR

Dislocation, therefore, implies calculated shifts of location and point of view and the indirect collaboration of artist and audience in mapping previously unimagined spaces, or remapping those taken for granted as self-evident. Such public involvement is demanded in the exhibition, since the artists—Louise Bourgeois, Chris Burden, Sophie Calle, David Hammons, Ilya Kabakov, Bruce Nauman, and Adrian Piper—have so carefully set the stage for our initial estrangement. All test our vision for impatient habits of observation and the reflex need for reassurance when confronted by unfamiliar circumstances or familiar but hard-to-endure causes of anxiety. Each requires the individual beholder to reconsider their identity in light of a given situation and the freedom or restriction of movement—hence, perspectives—imposed upon them within it.

As important as this loosely shared ambition, however, are the pronounced differences in intent, method, and motivation these artists act upon. To that extent, the show’s organizing principle is at the same time a disorganizing principle. Mindful of the amount, but especially of the diversity of installation work currently being done, the aim here has been to bring together as wide a range of formal, poetic, and social practices as possible in such a numerically small sampling. Representing themselves rather than any tendency or generation or group, the artists and their work nonetheless mix origins, ages, purposes, and styles in a way that meaningfully complicates the attitudes and ideas they express individually, and so constitutes a system of intricate connections and equally telling disjunctions. Spread throughout the museum, including the subtly changing “permanent” collection, the works in the exhibition are for its duration linked to the many comparable constellations of the recent and not so recent past that fill the separate mansions within modernism’s overarching house. One hopes that by their presence these works will highlight some of the connections between that structure and the world around it.

**DAVID HAMMONS**

Despite twenty years of activity, David Hammons has been until very recently a virtual stranger to the museum world, and remains indifferent to its house rules. The White Cube holds no magic for him. What is to some the laboratory of art, is to Hammons an arbitrary and ominously clinical environment, inhospitable to the lived forms he collects and transfigures. If it signifies anything, it is the challenge to find whatever manifestation of ordinary human vitality that has survived or can survive its antiseptic ambiance. Instead, Hammons has preferred the city as a workplace and its citizens as his audience and sometime co-workers. Street flotsam and jetsam are his materials. What he brings to the gallery is all and sundry that it traditionally excludes. What he extracts from these materials and brings to the objects and installations that he has created outside the museum are marvels and mysteries that lie already and everywhere to hand along heavily trafficked thoroughfares, in public parks, and in the so-called vacant lots littered with the evidence of their constant nomadic occupation and use.

Impermanence is the governing fact of urban reality. Nothing stays anywhere for long, and nothing stays the same. Alertness to random possibility is the key to Hammons’s various production, and that variousness testifies to the lack that favors the prepared mind of this scavenging artist. Accepting the transiency of metropolitan life as a working condition, and gradual dilapidation of one’s art as its likely fate, is a bold but seemingly self-defeating stance. Numerous studio-based artists have made out-of-studio forays, but rarely has that option been adhered to so fully, for so long, or with such savvy equanimity as it has by Hammons. "I like doing stuff better on the street, because art becomes just one of the objects that’s in the path of your everyday existence. It’s what you move through, and it doesn’t have superiority over anything else." As a result, much of his work survives only in memory or in photographs. Besides

his body-prints and paper pieces of the 1960s and 1970s—
born in Southern Illinois and educated in Los Angeles, where
he started to work, the artist came to New York in 1974—
and his ongoing creation of smaller assemblages, some of
Hammons's most important pieces have disappeared, among
them, Delta Spirit, a collaboratively built beach cabana done
telephone-pole-high and bottle-cap-adomed basketball hoops
and boards placed in a Harlem lot and in Brooklyn's Cadman
Plaza. Several of Hammons's indoor environments have also
been broken up, for example, his untitled homage to com-
poser and saxophonist John Coltrane and evocation of jazz'
musical migrations in America done for the downtown space
Exit Art.

Like jazz, Hammons's art consists of improvisations on
a repertory of themes. As often as not, it cues into and off
of the intuitions and energies of his temporary collabora-
tors, be they builders, sidewalk supervisors, or musicians.
Even with a long lead time or a complex project, the artist
prefers to make it up as he goes along on site. Such was the
case for this exhibition: various proposals were discussed
during the year that has preceded it, but until Hammons
arrived for the actual installation all options remained open
and the result wholly unforeseen. Largely constructed or
composed out of found objects and leftover substances,
Hammons's work constitutes a reclamation project of sorts.
Like Surrealist assemblage, his method thus fulfills the role
of revaluing discarded artifacts by recombining them with
other eccentric and unwanted bits of debris. Yet, inasmuch
as Hammons secures an at least temporary place and pur-
pose for things dislodged from their original locations or
function, his particular choice of materials is predicated on
a cultural rootedness equal to their physical rootlessness in
the hard city setting.

The culture in question is that of Americans of African
descent. A short index of the things Hammons conjures with
includes: bottles, bottle caps, paper bags, fried chicken wings,
coat hangers, cigarettes, old cloths, boom-box radios, records,
tires, hair. Each has a "spirit" already in it, Hammons has
said, and each invokes yet other spirits in the manner of its
redeployment. Bottle caps are applied to poles and woven
into shredded tires like cowrie shells in traditional African
craft. The tens of thousands of bottle caps he has thus incor-
porated were retrieved from Harlem bars by the artist.

Moreover, Hammons noted, "a black person's lips have
touched" every bottle from which they came, and every one
that he recycled to make his bottle-brick fences and coils. The
street-wise recognize them for what they are empty
pints of Night Train, poor people's wine of "choice." Unmistakably
eblematic of the African heritage are the twists and clumps of hair Hammons collects from barbershops and binds into or glues onto wire, paper, rock, and
elephant dung—the latter harvested from Brooklyn's Prospect
Park Zoo. "I first saw hair on some African sculpture in the
Chicago Art Museum [sic]." Hammons recalled. "I decid-
ed that that was the essence of African culture. You look at
that hair: no one can have that hair unless you're African.
That was my common denominator to making purely African
art. People of color have wooly hair." 6

In this and many other ways, Hammons's work, includ-
ing Public Enemy, his piece for this exhibition, identifies and
identifies itself with a people omnipresent in the United
States, yet constantly overlooked or pushed to the margins.
Hammons's elusive ubiquity makes an argument and stakes
a claim on their behalf; he is the everywhere and insistently
visible spirit of Ralph Ellison's Invisible Man. Working
uptown in Harlem, across the river in Brooklyn, and down-
town on the Battery beach or on Saint Mark's Place, the
artist has taken the measure of New York and made his
whimsical but uncompromising persona known through-
out. This hit-and-run strategy has an urban guerrilla aspect,
but, instead of attacking the already scarred city, Hammons
embellishes it, leaving behind lyric reminders of the richness
of African-American culture and of its healing powers. A
product of that culture and of the streets in which so much
of it has been nurtured, Hammons's sensibility thrives on
harsh realities ignored by many but at their own risk, since
as they worsen in neglect the peril posed to all only increases.
"The reason I love New York is that the social conditions
are so raw. You don't have to guess what's going on," Hammons has said.7 When he sets to work, having exposed
himself to that rawness, "all of the things I see socially—
the social conditions of racism—come out like sweat." 8

Among the challenges facing Hammons—and anyone
who understands him—is to confront racism and the vio-
lence it gives rise to and turn them around, thereby enlist-
ing destructive energies in constructive causes. A case in
point: in 1988 Hammons painted a blond, whiteface

8. Ibid.
likelihood of Presidential candidate Jesse Jackson, with the
caption "How do you like me now?" and placed it in the
heart of a black section of Washington, D.C. Taking the
piece as an allfront, some men from the neighborhood
knocked it down with sledgehammers. Exhibiting the piece
two years later in his retrospective, the artist left the dents
and made a foreground fence of hammers. A critical reflection
of racist stereotypes, the image had been additionally charged
by the hostility provoked by the very racism it accused. Both the portrait and the hammers
"represent the anger felt by blacks," Hammons said. "They
didn't smash it. They anointed it."

Work that makes its ties to a specific community so clear
risks being dismissed by the uncomprehending as narrowly
addressed to that primary community or merely typical of it.
No such ghetto encircles or confines Hammons. As local as
his aesthetic is, it is also cosmopolitan; Antonio Gaudi, Marcel
Duchamp, Federico Fellini, and Simon Rodia, self-trained
architect of the Watts Towers, are all acknowledged influences.
Hammons’s junk-amalgams also bear comparison with
Rauschenberg’s Oracle or his early Combines. Each of these
eamples exudes the atmosphere of its particular place and
moment—fin de siecle Barcelona, Paris and New York of
the teens and twenties, postwar Italy, the anarchically expan-
sive City of Angels at midcentury, or New York in the six-
ties. Hammons’s work does the same. With this distinction
he never stands still and he travels light. Setting out from
125th Street in Harlem, Hammons has given himself a rov-
ing vantage point from which to view the larger world. As
he shifts ground, however, the markers he leaves behind always
direct our attention to his point of departure, in effect dar-
ing us to take the A Train and retrace his path to its acces-
sible but still more distant African origins.

ILYA KABAKOV

Ilya Kabakov’s world is as cramped as Hammons’s is wide
open and far-flung. At any rate, that is the first impression.
Both are dense with humanity, both subsist on scraps. “For
us, the art lies here on the streets,” said Kabakov of the
Soviets of his generation. “It’s not the artistic tradition but
daily life that brings new ideas.”9 “No garbage is more or
less important, it is all midportant.”10 In perfect agreement
with Hammons’s on this, Kabakov’s attitudes are native to
a very specific situation. Little is gained and much is obscured
by drawing hasty parallels between his work and that of con-
temporary or installation artists of the West, although Kabakov
and his peers did have limited access to European and
American art magazines, and for the past twenty years their
work did on occasion mysteriously materialize outside the
Soviet Union before the artists themselves were at all free
to leave. Essentially Soviet in his attitudes and sources, this
collector of refuse is by the same token a collector of souls
in the tradition of Gogol. His universe—and it is a large
one—is peopled by the myriad alter egos he has reconsti-
uted from his sweepings. Or else, projecting his own mul-
tifaceted identity into and through these archetypes, he has
provided them with rooms of their own in which to live out
or reinvent their destinies. Often crammed together within
the tight seclusion of a re-created collective housing project,
these spaces are the frameworks of their existence and their
self-portraits.

A much-looked-up-to elder statesman of the Soviet
avant-garde, Kabakov has been active since the mid-1960s.
Born in 1933 into a poor and fatherless household, he matured
during World War II and the worst period of Stalinist and
post-Stalinist oppression. Trained from the age of ten to be
an artist, Kabakov long earned his livelihood as an illus-
tor. Starting with stories by Sholem Aleichem, he has made
drawings for over 120 published works, most of them for
children. The fanciful but entirely legible graphic manner
he developed for that purpose is the hallmark of his inde-
pendent projects. Working the gap between writing and
the plastic arts—but always leery of great literature and great
painting—Kabakov is to a large extent a book artist, though
hardly a bookish man. Prior to the mid-1980s much of his
production consisted of boxed, loose-leaf albums, in which
he would develop a single image or idea over pages of near-
ly rendered drawings and text. Each of these was a parable
of or extended metaphor for the longings and constriction
of contemporary Soviet life. Since that time, he has taken
some of those themes and realized them as full-scale envi-
rnments. Although different in conception, his omnibus to
Characters, for example, exists both on the page and as situ-
atonal sculpture.

Installations seem to spring from his hand without hesi-
tation, as if they had been slowly perfected in his mind long
before there was any prospect of actually building them.

When invited to do a piece for this museum, the artist briefly reconnoitered the galleries and then quickly detailed his proposal in a notebook. Between that sketch and the final work, he made no major changes.

Common to his work in both two- and three-dimensional formats, besides a melancholy humor, is an uncanny ordinariness. As remote as its historical context and as alien as its decor, this completely imagined world induces an immediate suspension of disbelief. Well-worn or desperately homemade, everything that awaits us seems to have been there a long time, imbuing the atmosphere with a comfortless nostalgia. The clock has stopped for these orphaned objects and vacant chambers, and it stops for us as well.

Making sense of the illusion that we so readily accept is difficult; however, since the situations and protagonists depicted are not merely foreign but intrinsically absurd. Kabakov's dissent is thus subliminally insinuated into a skewed naturalism. Rather than overtly caricaturing official Soviet art in the fashion of younger artists such as the émigré team of Komar and Melamid, Kabakov has turned its conventions inside out with an almost affectionate regard for their solidly prosaic inadequacy. Some years ago, Georgy Lukacs argued that instead of being its antithesis Solzhenitsyn's fiction signaled the long-delayed fulfillment of the Socialist Realist program. For different reasons in a very different time, Kabakov has fused that aesthetic to countertendencies represented by Bulgakov and the others in that long Russian line of satirical metaphysicians and mystics, producing a kind of Socialist Surrealism at once grim and magical, down-to-earth and otherworldly.

The Bridge has elements of both. As Kabakov explains in his notes for the project, installation as a medium permits the sharp juxtaposition of seemingly incompatible artifacts and symbols, and therein lies its attraction. The basics are simple. From the utilitarian furniture that crowds the room, to its plain doors and stark lighting fixtures, Kabakov's reconstruction of The Tenants' Club of Moscow Housing Project No. 8 gives one a sense of the dreary mediocrity of Soviet society. Nothing is spared his precise, unsentimental attention. This unwelcoming gathering place has been set up for an official lecture on the demerits of unofficial art, examples of which are propped against the drab gray walls between oxblood banners. Although the work of artists outside the system, the paintings nonetheless exemplify some of the bleakness and awkwardness of mainstream Soviet life to which they are the oppositional exception. Meanwhile, something has happened to disrupt the meeting, and viewers are invited to look down, from the boardwalk that inexplicably traverses the hall, at a massing of tiny white figures that appear to be the cause of that disruption.

Who these intruders are is never said. Impossible to make out individually, they are nonetheless oddly imposing. In part that is a result of their number and spotlight centrality. In larger part, though, it is a function of their mysterious but hinted origins. Minuscule and ephemeral, these featureless white "everymen" are emanations from the vast and even more featureless white void that envelops and occasionally opens into Kabakov's otherwise claustrophobic architectures. Warrenlike, those habitations are not just nightmarish improvisations of collectivization. They also protect their dwellers from being cast adrift in the still more terrifying wastes of a nation forever tearing itself down to build itself up. But even as they are sheltered from this no-man's-land, the blinding white vacuum beckons Kabakov's characters, promising escape from their mean quarters. Although represented by flat white-paper cutouts, this emptiness is a dynamic volume.

Playful as it is at times, and now imperceptibly circumscribed by the summer revolution in Moscow, Kabakov's art is in its context as pointedly political as any being made today. It is also a positive demonstration that if such art is to powerfully address social conditions it must first and finally excite the imagination. Poetic reference to a snowbound and eternal Russia, ambivalent commentary on Bolshevism's failed Utopia, Kabakov's fathomless and active emptiness is at the same time metaphorical of a universal existential dilemma. All who are subject to its conflicting terms experience their incommensurable imperatives as a constant tug between movement and inertia, vibrant hope and numb despair, turmoil and regimentation. Implicit in the Sublime, accordingly, is an equally boundless Anti-Sublime. That is what Kabakov means when he writes, "Every person living here lives, consciously or not, in two dimensions, the first is 'construction' organization, the second, the destruction and annihilation of the first. Emptiness creates an atmosphere of stress, excitedness, strengthlessness, apathy and causeless terror." Seeking refuge in burrows and islands of habitation, he continues, people "build bridges across emptiness.

But these communications, all of these roads, paths, highways, rivers and railroads belong to a somewhat different form of emptiness and are in a certain sense the opposite of the life of islands, this fellowship of people swimming in emptiness." The restlessness such alienation prompts is nonetheless positive: "One of the most important signs of life is flight, dislocation, drivenness. The wind of emptiness carries off and blows residents from their burrows... admitting no delay, letting no one become rooted. Each person is provisionally present here, as if they have arrived from nowhere very recently." Viewers who peer down from Kabakov's bridge at the jumble around them and the delegates of emptiness huddled and untouched beneath their feet participate in this uneasy condition. Poised between dull disorder and the ambiguously luring abyss, they are neither above nor beyond it all, but smack in the middle of the no-place at the core and periphery of Kabakov's cosmos.

ADRIAN PIPER

Adrian Piper describes a related predicament and insists that, whether conscious of the fact or not, the public shares it with her. An African-American woman of very light complexion, Piper occupies the all-but-untenable middle ground between Black and White. At worst, given America's history and habits, this means a zone between bitter adversaries; at best, for the time being, it is fraught with possibilities for hurtful misunderstanding. In either case the territory is ill-marked and its frontiers and extent unclear. Although her situation is unusual and specific—at once hereditary and socially preordained—the ramifications of her investigations into it are far-reaching indeed.

Piper's sustained exploration of this treacherous middle ground represents a confluence of personal necessity and firm artistic decision. Turning a blind eye and a closed mind to it is a common and to a degree understandable reflex, given the odds that curiosity will be repaid with a slap. All along, however, Piper has shown a predilection for ambiguous situations. Well before her work centered on problems of racial identity and self-identification, she was preoccupied by the criteria used to differentiate people and the unspoken limits set on their conduct. Having started as a minimalist sculptor in the late 1960s, the artist's early conceptually driven eccentricity was far from gratuitous, and so, despite its outward appearance, far from Dadaesque provocation. Although she adhered to the principles of Conceptualism as set forth by Sol LeWitt, who maintained that "irrational thoughts should be followed absolutely and logically," Piper differed from her friend and colleague in that she was not a "mystic," but a strict rationalist in search of demonstrable truths. Pitting logically determined misconduct against illogical decorum, her performances were less instances of anarchism or purely aesthetic speculation than of a philosopher testing a hypothesis.

Inevitably, the question of how people are when you're not there raises the follow-up question of why they may refuse to see you when you are. The issue's significance and awkwardness increase as it becomes apparent that the reasons for refusing to recognize someone's presence can be linked precisely to the attributes that make them stand out. Not paying attention to a woman on a bus with a rag in her mouth—or, nowadays, a woman in rags—takes a special effort. Not identifying the woman you are speaking to as "black" because her skin appears to be "white" is a subtler matter, but it may require a similar denial that entails unpleasant consequences for both parties. In 1986, after repeatedly finding herself in situations where people made racist comments, apparently unable to discern her heritage or unwilling to believe that someone who looked like her and mingled in their setting could be "black," Piper responded by printing up a calling card she then handed out to ignorant offenders. It reads as follows:

"Dear Friend,

I am black.

I am sure you did not realize this when you made/laughed at/agreed with that racist remark. In the past I have attempted to alert white..."
people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

Sincerely yours,

Adrian Margaret Smith Piper

The strategic poise Piper maintains in the face of casual bigotry is consistent with the basic thrust of her thinking. Wounded rage, the natural response to such an affront, she sublimates into stern civility. A product of the will and of the mind, this patient, didactic persona is her praxis and the form of her content. Rather than accommodate others, the artist's severe politeness affirms their existence, flaws and all, and demands of them full reciprocity. At issue is the ever-treacherous gap between appearance and reality, reflex response and reasoned conclusions. Regardless of the medium she chooses—since 1967 Piper has worked in performance, texts, sound, drawings, photomontage, and installations—the set of problems she addresses remains the same: at what threshold do people perceive difference? under which circumstances do they admit to it? where does your physical or psychic space end and mine begin? is there any such space that we share?

Perversely, the fact of racism is one of the key things we in this country have in common: the borderline of "blackness" as it is generally understood is the borderline of "whiteness" as well. In a mixed and miscegenating society, no one can claim to know its exact location. Piper's unfixable place in that polarized schema is empirical proof of the schema's failure to describe reality. Her decision to make her "blackness" public thus serves not merely to warn whites of her critical presence but to remind them that, given this nation's history, their own racial makeup may be subject to question. And even if it were assured, the logical and moral imperative to recognize and reject prejudicial stereotypes remains a general obligation and hence a bond among citizens of all ancestry. "If I chose to identify myself as black, whereas you do not," Piper explained in her 1990 video installation Out of the Corner, "that's not just a special fact about me. It's a fact about us. It's our problem." "It's not your fault," read several of her most recent photomontages, referring to the suffering and strife they depict alongside images of comfortable middle-class life, "but it is your responsibility."

Ultimately, any system based on bloodline percentages or categorical distinctions of skin color is absurd. In every way injurious to individuals and to society, racism is, not least, an offense to reason. Piper, a trained and practicing philosopher as well as an artist, and in that unique among her conceptual peers, pointedly instructs us that rationality cannot blandly coexist with irrationality, nor can it survive in a vacuum. Those propositions are the focus of her contribution to this show. The third in a series of recent installations, all with the same title, What It's Like, What It Is, #3 consists of a tiered geometric structure reminiscent of minimalist sculptures of the 1960s and 1970s. In the middle stands a tall box, each facet of which frames a video screen. Together, as if in three dimensions, they show the face, back, and left and right sides of a black man's head. The litany he enunciates and denies represents a partial list of negative characteristics ascribed to his "kind." "I'm not pushy," he says, "I'm not sneaky, I'm not lazy, I'm not noisy, I'm not vulgar, I'm not rowdy, I'm not horny, I'm not scary, I'm not shiftless, I'm not crazy, I'm not servile, I'm not stupid, I'm not dirty, I'm not smelly, I'm not childish, I'm not evil." As he speaks, his head turns and his gaze sweeps the pristine amphitheater, staring back at those that stare at him, as well as at his own mirrored image on the surrounding walls. From all sides come music and, faint behind it, the noise of a crowd, vital and vastly bigger than the one in the room: it is the sound of the populous and motley world beyond.

In other words, at the center of the White Cube stands a "black" victim of offhand insults and arbitrary classification. These incompatible terms—the reassuring order of Platonic forms and the intrusive Other whose identity hangs in the balance between hard-lived fact and oppressive fiction—define Piper's dilemma and ours also. Were it not a question of race, but of sexuality, or class, or of whatever kind of desire brutally conflicts with actuality, the tension between transcendent aspirations and the weight of the human condition would be the same—and the sadness, since the damage done is to those who have every right to think, imagine, and act without prior constraint. On that score, Piper shall have the last words, from a recent autobiographical essay, counterposed to those of Hammons, Kabakov, and other artists in the show, their sense, already large, becomes larger still.
Abstraction is flying. Abstracting is ascending to higher and higher levels of conceptual generalization; soaring back and forth, reflectively circling around above the specificity and immediacy of things and events in space and time. Abstraction is also flight. Abstraction is freedom from the socially prescribed and consensually accepted. Abstraction is a solitary journey through the conceptual universe, with no anchors, no signs, no maps.

Until the racial tensions plummeted Piper back to earth, this was her unrestricted intellectual and aesthetic domain. That fall was triggered by the anxiety of whites, and while accepting its direct consequences, Piper does not disown her past reveries nor concede its future return.

Each of [their] responses—fear, fantasy, mistrust, suspicion, anger, confusion, ignorance—obstructs my self-transcendence, my ability to lose myself temporarily in the other, in the world, in abstract ideas. These are the barriers my art practice reflects, because they are the ones that keep me grounded. I am no longer drunk on abstract theory, because the sober facts press in on my daily life too insistently. So partly by my own choice, partly by accidents of my birth and position in society, I am cornered, hemmed in, somewhere in the basement of the building, preparing to crash my way out. My art practice is a reflecting mirror of light and darkness, a high sunny window that holds out to me the promise of release into the night.1

CHRIS BURDEN

"Pretend not to know what you know" is a recurrent text in Piper’s latest work. Verifying what we know firsthand against what we know intellectually has been Chris Burden’s long-standing project. Of a generation with Piper—Burden presented his first performances in 1971—the latter artist is the more empirical of the two. Initially his body was the prime tool of research, and he put it to extreme tests. Most infamous was Shoot. Curious to know what it was like to be shot. Curious to know what it was like to be cornered, hemmed in, somewhere in the basement of the building, preparing to crash my way out. My art practice is a reflecting mirror of light and darkness, a high sunny window that holds out to me the promise of release into the night.1


Burden interrupted a cable-television interview and held the sat suspended above a gallery floor surrounded by glaring movie lights and yelled at unwary entrants, "Get the fuck out, get out immediately," and TV Hijack (1972), in which Burden bored into crucibles, Burden wanted to touch raw nerves. The artist’s habit of putting himself and others in actual harm’s way also puts Burden directly at odds with the “simulation” theorists of the 1980s. For the latter, the world exists only as a composite of simulacra or representations; for Burden the body is a conceptual medium, not a concept. Instead of shocking the public’s sensibilities, Burden sought to jolt its senses so as to activate being and consciousness simultaneously. The threat of danger or discomfort ceased to be an aesthetic or symbolic gesture and became a jarring event, for which the artist prepared himself mentally and physically.

Naysayers and thrill-seekers forced Burden to revise his tactics, however. As with other kinds of situational art, one really had to be there, but few people were, and among them even fewer reliable witnesses. Except for the artist’s own terse accounts of each action, and a certain amount of art-world commentary, the literature around Burden’s performances tended predictably and discouragingly to the extremes of ridicule or sensationalism. On the one hand, then, he was discredited as a preposterous art-faker. On the other, he was cheered on as a vanguard daredevil. Newsweek critic Douglas Davis dubbed him “the Evel Knievel of art.”

From the late 1970s onward, Burden diversified his means, producing objects, machines, assemblages, collages, and artist’s books. Whatever format he chooses, he continues to literalize ideas, particularly institutional or political attitudes normally taken for granted. Invited to make a work for the Wadsworth Atheneum in 1985, Burden constructed a pyramid of gold ingots worth exactly one million dollars, and surrounded the decidedly arte-non-povera construction with "armed" matchstick guardians. That same year he installed
Samson at the Henry Art Gallery in Seattle. Consisting of a turnstile connected to a mechanism powering a jack that drove two massive pressure-plate-capped timbers against the outer walls of the museum each time a patron entered, Burden's "exhibit" measured traffic by increments that would eventually precipitate the collapse of the museum itself. Burden's 1986 excavation of the floor and concrete footing of Los Angeles's "Temporary Contemporary," Exposing the Foundation of the Museum, was a similarly ambitious and even more obvious act of cultural undermining. Apparently fulfilling alarmists' worst fears of aesthetic subversion, the work allayed them at the same time. After all, both institutions still stand, and the usual business of art goes on inside.

To Burden's way of thinking "deconstruction" is scarcely word-play: it's a contracting job. The artist voiced the implicit questions posed the White Cube by these two projects in a recent interview. "Is the museum a precious thing, a temple to architecture?" he asked rhetorically. "Or is it just a tin shed whose only value is to keep the rain off the art?" Far harder to objectify and so demystify than the symbols of cultural authority are the abstractions used to apportion political clout. In an international balance of power based on mutual deterrence, all the contenders calculate their relative advantage—or disadvantage—in stockpiled weapons. Generals and arms dealers persuade the public that there is safety in numbers, but after a certain point the numbers surpass comprehension. If so many bricks of gold equal a million dollars, how many submarines—paid for by how many million millions of dollars and pounds of gold—make up the American fleet? Or, to get an accurate measure of the former Red Menace, how many tanks could the Warsaw Pact field? These are the mathematical war games played in earnest at the Pentagon and the Kremlin, and they are the war games restaged in miniature with typical deadpan simplicity by Burden. To answer the first question, Burden fabricated 625 cardboard subs and hung them on transparent filaments like a school of lethal goldfish. To answer the second, he ranked 50,000 nickels topped by 50,000 matchstick "cannons" and entitled it _The Reason for the Neutron Bomb_, since it was then the assertion of American planners that a vast mechanized army required the development and manufacture of these tactical nuclear weapons.

In each of these demonstrations, as in his other military follies—for example, the immense toy-soldier Armageddon, _A Tale of Two Cities_, or the recent design for an ecologically sound, sail-driven destroyer—Burden has remained neutral. Neither an avowed pacifist nor declared partisan, he is fascinated by the potential for violence but refuses to take sides. The politics of his work consists not in his approval or disapproval of the arms race or the ostensible justifications for it, but in his determination to render intelligible the huge scale on which preparations for war are constantly being made. "I'm interested in the gray areas, not black or white. I like to take something that people look at one way and turn it around and examine it from the opposite direction. When I did a piece on the neutron bomb, that didn't necessarily say that the neutron bomb was a bad thing," but he added, "I kept thinking, 50,000 tanks, what the hell is that? Did they drop a digit? Add one too many? It's an abstraction rather than a real thing, and my fear is that people make those kinds of decisions in a very abstract way, like the B-52 pilots who used to eat lunch while dropping bombs over Hanoi; they couldn't see or hear the bombs go off so it wasn't real to them."21

Conceived of seventeen years after the end of the American phase of the conflict and almost ten years after the completion of Maya Lin's Washington monument to our troops, _The Other Vietnam Memorial_ is Burden's effort to make the full impact of our might real. Although the Memorial is a departure from his "gray-zone" projects because of the artist's stated opposition to United States involvement in Southeast Asia, the point of commemorating the Vietnamese dead is less a laying of blame than an accounting of the sheer magnitude of the slaughter in which we took part. At first much debated but now generally embraced by citizens of all political persuasions, Maya Lin's work lists by name every one of the American losses—the total runs to 57,939 men and women. The Vietnamese figure is vastly larger and ultimately unknowable. At a minimum, it comes to 3,000,000 dead during just the American episode of the generations-long Indochina war. Derived from conversations with journalist and historian Stanley Karnow, former members of the South Vietnamese government, and contacts with delegates of the present Vietnamese regime, this number includes some 250,000 soldiers and 1,500,000 civilians and refugees in the South, some 700,000 military dead and 250,000 missing in action in the North, plus estimates of civilian losses in the North and along the heavily embattled border regions. Exact

records equivalent to those kept by the Pentagon are not available from the various Vietnamese sources, although its own losses are remembered by virtually every family on both sides. As a result, Burden’s monument is intrinsically different from Maya Lin’s.

In order to register the 3,000,000 casualties he was obliged to take a basic catalogue of nearly 4,000 Vietnamese names as verbal integers and permutation them. A degree of abstraction necessarily persists. Even so, the war that so many want to consign to the past has never been more actual, with the enormity of the bloodletting at last represented in toto.

Reckoning the gross facts of history in terms of the fate of individuals, Burden’s The Other Vietnam Memorial thus partially retrieves the Vietnamese dead from statistical purgatory and so from a double disappearance: the 3,000,000 it symbolically lists are the displaced persons of the American conscience.

SOPHIE CALLE

Absence and fleeting presence obsess Sophie Calle as well, but for her they are mundane, rather than epochal, contingencies. Like Piper, she is interested in the point at which awareness of others is reciprocated, then becomes self-recognition. Like Kabakov she collects souls, though as often as not they are soon lost once more. In other respects, though, her images and narratives have an almost forensic quality, recalling the existential mystery stories of Marguerite Duras, Natalie Sarraute, or Alain Robbe-Grillet. For Calle, as for these veteran practitioners of the French “new novel,” the smallest of details are closely examined, since none is so ephemeral that it may be discounted as an essential clue to the identity of an elusive author.

Calle’s scrutiny can be direct and interrogatory, or it can be surreptitious and voyeuristic. In either case, the focus of her attention shifts constantly between objective inquiry and subjective musings, just as she may at any point shift roles from that of the watcher to that of the person being watched. The artist’s conceptual, as well as literal, point of departure was simple enough. Returning to Paris in 1979 after seven years away from her home ground, Calle experienced a physical disorientation that triggered an even more profound sense of psychic alienation. “When I came back, I felt lost in my own city. I had forgotten everything about Paris. I had no habits, I didn’t know anyone. I had no place to go, so I just decided to follow people—anybody, I became attached to these people, so I took a camera and made notes.”23

At loose ends and with nothing but her affective compass to guide her, Calle became a geographer of displacement and an anthropologist of intimacy achieved or failed. Between April 1 and April 9 of 1979 she invited twenty-four people to sleep in her bed, one at a time, in rotation, questioning each in a neutral manner and photographing each at intervals during their rest.

Sleepers, also known as Bed or Big Sleep, consists of selected photos interspersed with brief transcripts of these conversations. In New York during 1980, she picked people up outside of The Clocktower and Fashion Moda—two alternative art spaces, the first in Manhattan, the second in the Bronx—and asked them to lead her to someplace that was important to them. On arrival she took their pictures and wrote down the explanations for their choices. In Venice the next year, she hired herself out as a chambermaid for a month, recording her activity as she made composite portraits of the occupants of the rooms she cleaned from snapshots of the things she found in their drawers and luggage. A spy in the house of banal love—in this menial capacity Calle not surprisingly walked in on a couple having sex—she later rode the less-than-romantic Trans-Siberian Express to Vladivostock and recorded the awkward understanding she established with a sixty-year-old Soviet man who shared the compartment (Anatole [1984]). In Paris again, she came upon a man’s address book lying on the sidewalk. Intrigued by her find and anxious to know more about its owner, M. Pierre D., she tracked down all those listed and interviewed them about the man, publishing the results in the Paris daily Liberation, from August 2, 1983, until September 4 of that year. For The Blind (1986), she asked twenty-three sightless people what their idea of beauty was and then juxtaposed photographs of their faces to photographs she felt were emblematic of their answers.

Intrepid spectator, Calle is an emotional speculator as well. Introducing herself physically and psychologically into unknown situations, she reconstitutes the character and feelings of others from scattered insights and materials gleaned during her alternatively considerate and prying inquiries. On occasion, Calle has relinquished the role of the observer and
placed herself under observation. This change from active subject to passive object repolarizes the erotic charge that is a more or less obvious but consistent part of her behaviorist poetics. For Suite Venitienne (1980—91), she dressed in a blond wig, dark glasses, and raincoat and in that film-noir disguise pursued a man with whom she was casually acquainted from Paris to Venice and back to Paris. For La Filature (1981), or Shadow, she had herself followed by a private eye throughout the course of one day.

Being shadowed and being a shadow are two halves of the same transitory reality. Everything, this role-switching game seems to argue, depends on a stolen or studying glance. However brief or artfully contrived, encounters between herself and strangers, and encounters with herself via strangers, are testimony to her passage through space and time. Existence is verified by surveillance, and mnemonically preserved. Having once caught our attention, moreover, something out of sight or out of hearing is never finally out of mind. The most casual of contacts leaves its imprint and endures in that imprint. This rule covers all things onto which or into which the individual imagination projects itself—including art.

Enlarging for this exhibition upon a single experiment made in Paris several years ago, Calle asked a cross-section of museum staff members what they recalled of several paintings that had been removed from their usual locations in the galleries. All of these paintings were classics of their kind. One, Edward Hopper's House by the Railroad, was the first work ever acquired for the permanent collection. The personnel interviewed were selected to represent all levels of involvement with the paintings: curators, preparators, registrars, framers, conservators, and others who handled or otherwise had direct contact with the work. Also involved were guards and maintenance workers who frequented the galleries on a daily basis. Everyone was posed the same questions, and everyone, whether studio-trained or untrained, was requested to complement their oral description by making simple sketches of what they remembered. From these fragments a composite visual and verbal image of the missing work was arrived at and then laid out in its exact dimensions on the wall normally reserved for the "real" thing. Calle calls the substitutes that make up her installation Ghosts, after the French expression for the labels used to tell museum visitors where a painting no longer on view has gone.

Neither a sociological survey nor an art historical pop quiz, Calle's project prompts some subtly disconcerting thoughts regarding the separateness of cultural and individual memory. The substance and range of reactions Calle documented should, at very least, give pause to those who declare themselves to be sure of the import of such canonical pictures. Objective standards of aesthetic value are powerless to deflect the subjective impulses that abbreviate and transform images according to need or vantage point. Recollections of some participants read like the answers to a Rorschach test: given the subject matter of some of the paintings—Magritte's The Menaced Assassin, for example—this is altogether appropriate. In other instances, the statements seemed less focused on the art than on its extra-aesthetic associations. More than the idiosyncrasies of the responses, though, and more than the prismatic facsimile of the absent image, what one takes away from these fragile inscriptions and cursory drawings is a sense of the mutually affirming but unstable relation between the beholder and the thing beheld. Eventually, the paintings will return to their allotted spaces and the texts will be erased and the sketches removed. In the meantime, the ghosts on the wall are not so much those of the artists' handiwork as the specters of anonymous passers-by who lingered for a while in the White Cube, then moved on.

**LOUISE BOURJEIGOS**

For over fifty years Louise Bourgeois has been giving shape to memory. Her childhood is the source of much of her imagery and all of her motivation. That was hardly an idyllic time for the artist, nor was her family a model one. But neither were the tense relations among its members wholly outside the norm. All things considered, the divided loyalties, hurts, resentments, and the frustrated quest for exclusive love Bourgeois recalls were typical of those inherent in the classic Oedipal dynamic of mother, father, and child. What is extraordinary is the severity of the psychic wounds Bourgeois endured and the consuming passion she has devoted to re-creating her past—not that doing so has resulted in happier endings for her stories. The reverse is almost always the case. Compulsively diagramming the permutations of the primordial family triangle, Bourgeois has invented multiple surrogates for each of its disaffected protagonists and played all the parts in rotation. Working out uneasy
ambivalence and furious anxiety toward the characters in this drama, Bourgeois has invested her changeling persona in effigies of an alternately implosive and explosive individuality and used it to symbolically confront icons of intractable otherness.

Bourgeois, still full of surprises, remains a thoroughly contemporary artist. The singularity of her work derives as much from its formal and material variety as it does from any particular innovation or image. Over the course of her career she has painted, drawn, made collages and assemblages, modeled in clay and plaster, carved in wood and marble, and experimented with latex and resins, often abandoning a process for years, only to return to it later with renewed enthusiasm and greater demands. Installation has been among her aesthetic preoccupations from the very beginning. Consisting of dozens of abstract “personages,” Bourgeois’s first two solo exhibitions at the Peridot Gallery, in 1949 and 1950, were both conceived of as environments. These vertical elements were paired, grouped, or spread out in loose proximity to one another. The arrangement appeared almost nonchalant, making their combined psychological effect all the more startling. Meeting the artist’s freestanding figures on an equal but unsure footing—the sculptures were planted in the floor without bases—members of the public found themselves mingling with anthropomorphic shapes that leaned toward and away from neighboring pieces like guests at an interminable and enigmatic gathering. The presence of these listing, clustered forms made viewers like guests at an interminable and enigmatic gathering. The presence of these listing, clustered forms made viewers acutely conscious of their own physical and emotional disposition, that is, their relative equilibrium, sensitivity to touch, and isolation.

After this debut, Bourgeois continued to mount shows in which the ensemble effect was crucial to the impact of individual works, but it was only in the mid-1970s that she began to make full-scale installations. The first of these, *Destruction of the Father* (1974), is a low cavern bathed in reddish light. Its ceiling is covered by ranks of breasts or phallic mounds, as is the floor, which is also littered with casts of animal haunches. Although one may well recoil from its biomorphic swellings and scattered butcher’s scraps, the womblike hollow nonetheless beckons. That simultaneous attraction and repulsion is characteristic of Bourgeois’s art, as are mixed messages of other, less physical, kinds. Surrounded in an ellipse by upright screens and low, cutoff boxes, the central table of *Confrontation* (1978), with its rows of bulbous shapes, repeats the iconography of the previous piece. At its unveiling, Bourgeois organized what she called “A Banquet/A Fashion Show of Body Parts,” for which performers donned latex sheaths sprouting similarly obscene lumps and bumps. Leveling her implacable feminine gaze on patriarchal and scholarly authority, Bourgeois gleefully enlisted a number of famous art historians into this festively androgynous masquerade.

The mood of recent installations has been more introverted. Like the contiguous wooden modules in *Confrontation,* the hinged panels of *Articulated Lair* (1986) frame an arena-like space, but the enclosure is reserved for a solitary occupant, with escape doors at either end in case of intruders. The environmental works in various states of completion now spread around her Brooklyn studio make use of a house-of-cards, or accordion, construction similar to that of *Articulated Lair.* Encircled by cast-off doors of every description, these cells contain meager and mysterious furnishings. In each, as in Kabakov’s rooms, the phantom inhabitant is represented by secret amulets and soiled amenities. Eavesdropping through broken window panes or the cracks between the doors, the viewer may steal glimpses of these hermetic accumulations of detritus, and puzzle over the obsessive personalities they evoke.

Bourgeois’s bulky and aggressive piece for this exhibition contrasts markedly with the delicacy of such fetishized spaces. Age has certainly not mellowed her contradictory nature; instead it has made her more ambitious and more experimental in its expression. Quick to see the possibilities in found objects on an intimate scale, her keen, pack-rat eyes scan the large horizons as well. In this case, inspiration came when she spotted several huge steel lozenges sitting next to the road. They were a few of the thousands of leak-prone gasoline storage tanks currently being excavated on orders from the Environmental Protection Agency. Assemblage, the artist has said, is a process of recuperation and restoration, a means of reestablishing order among exiled things that have lost their normal function. In this regard she and Hammons are at one. The satisfactions of the hunt, Bourgeois explained, lie literally underfoot in a mesmerizing urban chaos. “Now, for an artist, you well understand, this can be full of fantastic objects and you look at them and that is the beginning of the assemblage. It is a rescue mission.”

Disowned by the industrial system that had created them, these rough, voluminous tanks represented a unique opportunity to turn obsolete technology to poetic uses. The artist promptly struck a deal to have several hauled away to her studio in Staten Island, where she could attend to them at her leisure.

The first step of Bourgeois’s creative procedure typically involves choosing, or in the case of assemblage, taking possession of, her materials. The second step is to recognize a content latent in the particular form. Simplicity is the essence of both, but the resulting images are invariably polyvalent and complex. In this instance, Bourgeois associated the extended cylindrical form of the tanks with the low-lying Easton, Connecticut, house in which she, her husband, and her sons lived on and off during World War II and for a period thereafter. The row of windows and side entrance she cut into the tanks are characteristic of that family retreat. Episodes of intimate alienation are as much a part of that memory, however, as they are of memories of her growing up in her parents’ household outside Paris.

The key to the formal logic and metaphoric significance of Two some lies in a studio piece done in the mid-1980s. Made of lengths of ordinary pipe of decreasing diameters inserted into one another, this so-called Nest symbolizes the basic self-containment of each part of this neatly telescoped composite. It is a model of closeness and a demonstration of insularity: every section touches another at a single point, and all but the centermost surround one or more components, yet each remains essentially hollow and the whole does not fuse. Enormously enlarged and reduced to its basic relation, Twosome is otherwise much the same in its structure and import.

There are differences between these two pieces, though, and those differences further exacerbate the work’s implicit psychological tensions. The programmed interaction of its two unequal halves elicits imaginative physical interaction with the viewer. Like the soft, biomorphic Destruction of the Father, the hard kinetic void of Twosome entices and wards off the bystander. Big enough for someone to crouch inside but difficult to enter, this chambered lair is at once a place to hide and—should the inner tank retract definitively into the outer one—a trap. Meanwhile, the automatic insertion and withdrawal of the small cylinder into the larger cylinder has obvious and ominous sexual connotations. Conflating flesh and steel, instinct and mechanics, domestic architecture and body cavities, Bourgeois has invented an infernal self-impregnating and self-delivering machine for a Heavy Metal age. It is not, however, an erotic device, and certainly not a bachelor machine on the Duchampian plan. Bourgeois is a woman, not a man, and the imagined occupant of this two-celled structure is a presexual child baffled by the antithesis of adult masculinity and femininity and threatened by the repeated, exclusionary, physical union of its mother and father. For such fearful offspring, return to the protection of the maternal body is the ultimate wish. Twosome invites such fantasies, but taking refuge in either capsule is equivalent to climbing into bed with monstrously copulating parents. Grotesque and, to that extent, darkly humorous, Bourgeois’s hollow contraption nevertheless echoes with a terrible loneliness.

BRUCE NAUMAN

Bruce Nauman leaves us nothing but room for doubt. And so, room for thought. Over the past twenty years he has framed structures, composed phrases, juxtaposed images, and compounded contradictions that put the viewer on the spot in ways that make one uneasy aware that the “spot” itself is shifting ground. Nauman’s rhetorical questions have no ready answers; at least, the artist refuses to provide any. His environments, though often emphatically symmetrical, have no centers, none, that is, that one can occupy without feeling out of place or no place at all. Paradigmatic of all that followed, Nauman’s first installation, done in 1972, resounded with a blunt demand: “Get out of my mind, get out of this room.” The implication is plain—in his art, physical space and mental space are synonymous. The paradox posed is equally plain, for by shaping the former he offers access to the latter. Art-loving members of the public asking to be let into his imagination thus find that they enter at their own risk, since that love may not be reciprocated, while the other passions they discover may prove intolerably intense. Artistic hospitality, the voice insists, can be revoked at any time or may discomfit all concerned. “Pay attention, motherfuckers”—printed backwards—reads the text of a lithograph made a year after the 1972 installation. If one gets Nauman’s meaning, one gets it coming and going.

Generally speaking—and literally speaking in the case of
Anthro/Socio, his piece for this exhibition—Nauman’s art is a projection of frustration and ambivalence and the more or less overt hostility they provoke. Once asked about his affinity for Duchamp and Pop, Nauman explained that he was interested in work "where you used public means of communication for private purposes." This said, the private was interested in work "where you used public means of communication for private purposes." This said, the private motives and experience that lay behind his variform output are impossible to deduce from the fragmentary evidence it provides. In Nauman’s work, as in that of Jasper Johns, whose sensibility parallels but also differs from his, personal factors are so elusively encoded that attempts to pin them down condemn one to misunderstanding. The author is unknowable, as are the psychological or intellectual causes of the anxieties and conflicts of perception he names. It is the naming of them and the constant state of being anxious that matter.

Expressive in the highest degree, and of many things—sexual tensions, global violence, moral uncertainty, and skepticism about the metaphysical claims of art—Nauman’s art is never expressionist, that is, never merely declarative, despite its sometimes categorical use of language. Virtually every term or proposition appears in the context of its antithesis. Whether carved in stone in one version or emblazoned in neon in another, the seven cardinal virtues are, for example, superinscribed with the seven cardinal vices in a manner that leaves open the question of whether they have been pitted against each other or offered as a deadlock and self-canceling unity. Far from being dandified in the Duchampian manner or glib as in that of much post-modernist art, Nauman’s irony forbids one both easy choices and easy escape from choices.

Nauman’s tone and mode of address change constantly, moreover. Conceptual severity and disturbing content are often presented in a comic guise. Punning has long been his practice, but recent videos have taken off-topic jokiness to new extremes, a joke is all the more disturbing for undertones of peril. One featured a clown standing in an empty room holding a fishbowl with a live fish to the ceiling with a pole. Were he to move, the bowl would come crashing down on his head. Thus stranded, he stared at the viewer, plaintively asking for help that the viewer, of course, could not give. Making matters worse—and more absurd—several of the TVs on which he appeared were turned sideways and upside down so that the “gravity” of his predilection was reversed in a visual play on words. The piece is titled Clown Torture (1987). Another tape showed a harlequinesque acrobat painfully contorting herself on a chair in response to curt off-camera commands. Elsewhere in the room wax heads hang on wires, and video images of the same head receiving the occasional whack of a board are projected on rudimentary canvas screens. Called Shadow Puppets and Instructed Mine (1990), this piece and others like it are droll and unnerving syntheses of Beckett, Bozo, and sadistic Guignol.

Nauman often reprises texts, situations, or characters this way, sometimes employing a single medium, sometimes alternating media. Meaning thereby accrues to a given idea or image by repetition and variation. Apparently indifferent to the issue of developing a signature style—Nauman has none or many, depending on how one looks at the many formats he has resorted to and his unique way of handling each—the artist is intent instead upon developing his thought wherever it takes him. The video installation created for this show exemplifies that process and its perplexing rewards. The script is based on an earlier text-drawing that said, “Feed Me/Eat Me, Help Me/Hurt Me.” The equation of nurture and abuse, consuming need and being consumed recalls the ambiguities embodied in Bourgeois’s self-devouring mechanism. Consistent with his present preoccupation with learned dependency, Nauman puts the issue in even harsher and more masochistic terms. Any plea for help is an admission of helplessness, these doubled imperatives imply, just as any admission of powerlessness in turn grants power to others.

When he adds the word “anthropology” to the first phrase and “sociology” to the second, Nauman introduces an explicitly social dimension to what might otherwise be a strictly intimate plea. Rather than “using public means of communication for private purposes,” in this instance Nauman has reversed his strategy in order to root a public discourse in the private realm. The sciences of human conduct, sociology and anthropology, purport to give us exact knowledge of ourselves and so, presumably, reasonable guidance in improving our lot. Behavioral conditioning and systems of control and constraint belie such a benign expectation. Tainted by hubris inside the academy, outside it, social engineering is prone to totalitarianism. Voiced in at once plaintive and stentorian tones, Nauman’s text articulates an old and basic fear that the rational powers we appeal to for help will turn on and destroy us. (His subtext might be construed as a retort to those who crib from such disciplines with the vain...
ambition of logically resolving art's paradoxes.) Leery of the social sciences' present sophistications, Nauman's emerging view of the human condition—his recent neon friezes of sexual subjugation and general mayhem are further confirmation—is less skeptically post-modern than classically Hobbesian. "No society," Hobbes wrote of the state of nature, "and which is worst of all, continual fear and danger of violent death; and the life of man, solitary, poor, nasty, brutish, and short."

Wandering into and around the empty, penumbrous room of Anthro/Socio, the viewer is bombarded from every direction by calls for help emanating from multiple monitors and projectors. The solitary, unblinking head that intones Nauman's words in plain chant becomes a chorus and his short command a canon. Thus surrounded, it is impossible to stand still for long. In spite or because of the ambient noise, one finds oneself whistling in the mental dark. Long ago, Nauman credited Duchamp for having thought to substitute objects for ideas. Expanding on that precedent, Nauman substitutes environments for ideas as well. Regardless of the specific means, however, his intent is to trigger unprepared responses. Conceptually rigorous, Nauman is also emotionally exigent. Denied the possibility of taking a firm position on or in his work, his audience is forced to react. The intensity of that reaction invests the provocation with meaning, fulfilling the artist's basic demand that we pay attention to how it feels to be torn between extremes and on one's own.

**AS DIFFERENT AS**

these works are in design and appearance—and it bears repeating that the artists who created them were chosen for their singularity, hence their dissimilarity—they are all in some way demanding. Each requires that the individual viewer physically and psychologically enter into a space conceived in the image of instability or mystery or aggravated ambiguity. It is a lot to ask, since these are difficult times. But difficult times are the matrix of modernism. Although we have been promised a new order, major upheavals abroad take place daily, while cracks in the façade of domestic peace increase. All around us fault lines in the social terrain, matched by fissures in our consciousness, grind and shift and suddenly gape. Under these circumstances we may wish to take flight—as Piper explained—but we can't. Or, cast adrift, we may look for shelter in burrows—of which the museum on occasion seems a capacious chambered variant. Kabakov reminds us, however, that dislocation is a sign of life. Many of the hard truths and conflicting impulses we must contend with are familiar, yet their power to disturb is undiminished. History does not repeat itself, but neither will it go away. Burden in particular has shown that things that we thought were once and for all behind us now stare us in the face. Bourgeois, Calle, Hammons, and Nauman meanwhile express restlessness born of distinct and compelling causes that are less exemplary of the historical moment than of an acute, sometimes excruciating, alertness to the inconsistency and irresolution of everyday experience.

Such elusive states of being and such unforgiving contradictions are troubling; few artists these days have the Wordsworthian good fortune of recalling emotion in tranquility. So, too, looking at work of this kind means letting go of a measure of our security; still fewer members of the public can reflect on their experience at a comfortable distance. It takes an act of will for viewers to venture from the sidewalk into rooms that deliberately focus on some of the pressures they thought they were briefly leaving behind, only to plunge back into the tumult with a heightened sense of uneasiness. It also takes imagination, as does putting oneself in someone else's place to consider things from their vantage. Some of these installations assume our capacity to do the latter, others invite us into circumstances that are less public and didactic than private and evocative—even though the fact of our being there and in generally unknown company is itself social. None of these works is predicated on our coming to final terms with the issues they raise; none put our doubts to rest by offering solutions. To have done so would be a failure of imagination on the artist's part, and to single-mindedly seek such a way out would be a comparable failure on the viewer's part. Yet having reset our compass in order to navigate these strange spaces, and reground our lenses to adjust for their apparent distortions, we may find that on returning to "reality" we actually move about with greater freedom and see with greater clarity. Whatever the improvement on that score, like people exiting a theater, we will step back into the world, which for a moment at least will open out to us as freshly detailed and sharply various.
LOUISE BOURGEOIS
CHRIS BURDEN
SOPHIE CALLE
DAVID HAMMONDS
ILYA KALBakov
BRUCE NAUMAN
ADRIAN PIPER
Geometry has no scale unless you give it scale. You can see it as the size of the universe, or you can see it as the size of a crawling snail. You must give geometry a size. This piece was invested with the size of the family. It is scaled to the relations of the family and the house.

The opening and the mechanics are very important, because the small one can roll in and out without interference and with great ease. They each have their place but they're completely isolated from each other. But on the other hand, to be next to each other is better than to be lost in the outside. It relates to birth, sex, excretion—taking in and pushing out. In and out covers all our functions. In and out is a key to the piece. It's a meditation on these words, a metaphor for being in and out of trouble, in and out of fashion, in and out of line, in and out of synch, in and out of focus, in and out of bounds.

A twosome is a closed world. Two people constitute an environment. One person alone is an object. An object doesn’t relate to anything unless you make it relate, it has a solitary and poor and pathetic quality. As soon as you get concerned with the other person, it becomes an environment, which involves not only you, who are contained, but also the container.

It is very important to me that people be able to go around the piece. Then they become part of the environment—although in some ways it is not an environment but the relation of two cells.

Installation is really a form between sculpture and theater, and this bothers me. What the visitor thinks and feels interests me. But I am not doing things for people, I'm doing things for myself. This has to be understood. I am not a teacher. I do not want to preach or convince. All I want is the right to affirmation, which is very modest. Very modest.

If the viewer is trying to find out what I want to say, they cancel themselves out of the game. The person has to be free and in touch with their emotions, with their intellects. The point is to have a reaction when they see that thing. If they say, “Hey, this bothers me, suddenly I’m breathing faster,” or “I’m startled,” this I do like. I don’t want them to be interested in me, I want them to be interested in what I did. If it bothers them, then I’m really successful. If it doesn’t bother them, I feel I don’t have any communication. It makes me feel lonely, if they don’t react.
INSTALLATION PROCESS


LOUISE BOURGEOIS

BORN
Paris, 1911
Lives in New York

SELECTED SOLO EXHIBITIONS
1989—91
Louise Bourgeois: A Retrospective Exhibition, Frankfurter Kunstverein (traveling exhibition)

1987
Louis Bourgeois-Sculpture, Robert Miller Gallery, New York

1982
Louise Bourgeois: Sculpture and Drawings, Robert Miller Gallery, New York

1981
Louise Bourgeois: Femme Maison, Renaissance Society, University of Chicago

1980
The Iconography of Louise Bourgeois, Max Hutchinson Gallery, New York

1979
Louise Bourgeois, Sculpture 1941—1953, Plus One New Piece, Xavier Foucauld Gallery, New York

1978

1974

1973
Louise Bourgeois Recent Sculpture, Stable Gallery, New York

1971
Louise Bourgeois: Drawings for Sculpture and Sculpture, Peridot Gallery, New York

1968

1965

1963
Whitney Museum of American Art, New York

1961

1960
Annual Exhibition: Contemporary Sculpture and Drawings, Whitney Museum of American Art, New York

1959

SELECTED GROUP EXHIBITIONS
1984
Magiciens de la Terre, Centre Georges Pompidou, Paris

1983
Bibliothèque, Museum Ludwig, Cologne

1982

1979
Eau de Cologne, Monika Sprüth Gallery, Cologne

1976
Third Dimension, Sculpture of the New York School, Whitney Museum of American Art, New York

1975
Aspects de la Sculpture Americaine, Claude Bernard Gallery, Paris

1973

1970

1968

1965

1963
Whitney Museum of American Art, New York

1962
Annual Exhibition: Sculpture and Drawings, Whitney Museum of American Art, New York

1960
Annual Exhibition: Contemporary Sculpture and Drawings, Whitney Museum of American Art, New York

1959

The Destruction of the Father, 1974. Latex, plaster, and mixed mediums. 7'9" x 11' 11 3/4" x 9'1/4". Photo: Peter Moore

PREVIOUS WORK

1953

1951

1946

1945
The Women, Art of This Century Gallery, New York

Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art, New York

SELECTED BIBLIOGRAPHY


arto: rbeiten. 1986. Rubber, various sizes; steel, 11' high. Photo: Peter Bellamy
THE OTHER VIETNAM MEMORIAL

A list of 3 million Vietnamese killed during the U.S. involvement in Vietnam copper pages, hinged on central pole can be turned by viewers.


I just thought somewhere there should be a memorial to the Vietnamese that were killed in the war.
So I wanted to make this book, sort of like Moses' tablet, that would be an official record of all these
three million names. I would suspect that we will be lucky if we get twenty-five percent of the names;
other ones would be nameless, basically faceless, bodies. They
weren't even written down. Little x's, as opposed to names.
There will be a lot more x's, and that says something right there. 

I don't think anyone has ever thought about the Vietnamese dead, or
that there's such an imbalance. The piece is just a presentation of fact. It's information in a slightly
altered form. I want the size of the sculpture, of the book, to reflect the enormity of this horror. 
The work really talks about the U.S. and the idea that you could fix everything up with might. I also think
of this recent war and hearing things like "The stigma of Vietnam is now erased." I mean, no matter
how good you feel about this last war, I think this piece addresses our whole consciousness in this
country, which is basically "Carry a big stick and whomp 'em." 
To me it's sort of a test. If the elite audience that comes to The Museum of Modern Art gets angered by this and feels it's muckraking,
then imagine what a sort of Joe Average will feel about the "other" Vietnam memorial. So the audi-
ence is definitely part of the work. It's really a litmus test: I'm curious to see how people will react.

Just to bring the issue up is political, or I'm sure will seem that way. For me it's sort of problematic
because I like the grayer zones better, where good and evil are not so clear. But in this case I don't
think you can look at this list and see that there are three million names and not think, "Jesus Christ,
what did we do in Vietnam?" 
The basic point is that human beings have this huge capacity for
great good and great evil, and there's nothing inherently evil in anybody or inherently good. Hope-
fully, people will be good, but information's part of it, and the information's out there. You have to
know some history, it helps you to know the right course to take. But if the evil is always suppressed
and hidden, then it can keep growing like a fungus. From an interview with Robert Storr
Chris Burden. THE OTHER VIETNAM MEMORIAL. 1991. Steel and etched copper, 15'8" H, 9’11" D.
Collection Lannan Foundation, Los Angeles. Photo: Peter Moore
CHRIS BURDEN

BORN
Boston, April 12, 1946
Lives in California

SELECTED SOLO EXHIBITIONS

1989
Kent Fine Art, New York
Josh Baer Gallery, New York
1988

1987
Hoffman Borman Gallery, Santa Monica, California
1984
Ronald Feldman Fine Arts, New York
1982
Rosamund Felsen Gallery, Los Angeles
1980
Ronald Feldman Fine Arts, New York

SELECTED GROUP EXHIBITIONS

1990
Just Pedestrian, Rosamund Felsen Gallery, Los Angeles

New Works for the New Spaces: Into the Nineties, Wexner Center for the Visual Arts, Columbus

1988
Committed to Print, The Museum of Modern Art, New York

1987
Inaugural Exhibition, Museum of Contemporary Art, Los Angeles
1979
The Reason for the Neutron Bomb, Ronald Feldman Fine Arts, New York

SELECTED BIBLIOGRAPHY


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THE FLYING KAYAK, 1982. Canvas kayak with wings and rudder, suspended six feet above the gallery floor; four industrial fans; and 16 mm color film loop. Kayak: 96" w x 126" l; fans: 70" h; wooden staircase (not in photo): 71" h x 116 1/2" l x 64" w. Shown installed at Ronald Feldman Fine Arts, New York. The Museum of Modern Art, New York. Purchase. Photo: D. James Dee
PREVIOUS WORK

—. "100 M.P.H./100 M.P.G." Cross Cross Double Cross (Fall 1978): 17–18.

Review of Chris Burden’s You’ll never see my face in Kansas City, in Avalanche (Spring 1973): 2.
Clockwise from upper left:

Edward Hopper. House by the Railroad. 1925. Oil on canvas, 24 x 29". Given anonymously. Photo: Kate Keller

Amedeo Modigliani. Reclining Nude. c. 1919. Oil on canvas, 28 1/2 x 45 3/4". Mrs. Simon Guggenheim Fund. Photo: Soichi Sunami


Giorgio de Chirico. The Enigma of a Day. 1914. Oil on canvas, 61 1/4 x 35". James Thrall Soby Bequest. Photo: Kate Keller
They sometimes put a photo in place of a missing painting, or a piece of paper that says, “This is the work of so and so and was lent to this museum from this date to that date.” In French they call that a fantôme—a ghost; I don’t know if they say that in English. What I did was to replace the painting with the memories of people. Just anybody that is used to passing it. I’m not only interested in people who have to look at the painting, like curators, but also in people who simply go because they follow that same path, like when you take a road to go back to your house and you cross a street again and again, because it’s just there on your way. They can be somebody who cleans, the guards. I never have an idea about the quality of their memory. I am not surprised by what they say. It might be the smallest little details that move me the most. There is no rule.

PHIE CALLE

The interest lies in the traces people leave behind, in the details of life, when you don’t know who they are, but you know what kind of toothbrushes they use, or how they leave their bed undone. What prompted me here is that I was in front of that empty spot with two nails in the wall. And that’s all. I just saw that hole in the wall and two nails, and the little piece of paper that was supposed to tell you what was there—and it just came to me. There is no other way to explain it. It’s just the emptiness that gave me the idea. Or the shape. Sometimes when a painting is removed there is a shape that stays there. That simply called the idea forth naturally. For me it’s not natural to say why I do it and what I feel. FROM AN INTERVIEW WITH ROBERT STORR

- House by the Railroad, 38 x 48''
- Reclining Nude, 42 x 42''
- Evening, Honfleur, 35 x 38''
- The Enigma of a Day, 7'8'' x 6'11''
- The Menaced Assassin, 6'16'' x 7'8''

Collection the artist. Photos: Peter Moore
SOPHIE CALLE

My love. I ££l on board in Iran. Suzanne and I boarded the wrong train. The other错误 way was in South A. On the way, visited by my heart, 2:50 k. suddenly I was in the train of a night train, and does not understand. I opened the curtains of the train. I am in the train, and I can't hear other people's voices. I closed the curtains of the train. I am in the train, and I can't hear other people's voices. The noise gets up, and I am in the train. Suddenly, I wound up, and the train, I decided to board, board the错误 way. I don't understand. I closed the curtains of the train. I am in the train, and I can't hear other people's voices. My heart doesn't understand. I closed the curtains of the train. I am in the train, and I can't hear other people's voices. I rode the wrong train. I don't understand. I closed the curtains of the train. I am in the train, and I can't hear other people's voices. I rode the wrong train. I don't understand. I closed the curtains of the train. 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Top: autobiographical stories. 1988. Ten works, black and white photographs with wooden frames, six gelatin-silver prints; photographs each approximately 9½ x 6½", enlarged text: 19½ x 19½". Shown installed at the Auxiliary Gallery, Fred Hoffman Gallery, Santa Monica, July 1989. Photo: Squidds and Nunns

Bottom: Anatoli. 1984. Stenciled graphite, 26 black and white and color photographs; edition 3/2; text: 9½" x 17½", photographs each, 7½ x 9½". Shown installed at the Pat Hearn Gallery, New York. Photo: Tom Warren
PREVIOUS WORK

BORN
Paris, 1953
Lives in Paris

SELECTED SOLO EXHIBITIONS
1991
Luhrig Augustine Gallery, New York
Pat Hearn Gallery, New York
A Suivre..., Musee d'Art Moderne de la Ville de Paris
1990
The Institute of Contemporary Art, Boston
Matrix Gallery, University of California at Berkeley
Galeria La Maquina Española, Madrid
Galerie Chantal Crousel/ BAMA, Paris
1989
Fred Hoffman Gallery, Santa Monica

1988
Galeria Montenegro, Madrid
Centre d'Art de Flaine, Chazes
Exile Regionale des Beaux-Arts Georges Pompidou de Dunkerque
Centre d'Art Contemporain, Orleans
Galerie Crousel-Hussenot, Paris
De Appel, Amsterdam
School of Fine Art, Hobart, Tasmania
1987
Association Pour l'Art Contemporain, Nevers
Musocmat FRAC Limousin, Limoges
1986
Espace de rue Formi, Nimes

1985
Galerie Chantal Crousel, Paris

SELECTED GROUP EXHIBITIONS
1989
At Face Value, Kettles Yard Gallery, Cambridge, England
Cite Moderne, International Center of Photography, New York
Staying Focal, Serpentine Gallery, London

Nos Animes 80, Fondation Cartier, Jouy-en-Josas
Histoires de Mode, Musee d'Art Moderne de la Ville de Paris
L'Invention d'un Art, Centre Georges Pompidou, Paris
1988
Art & Text, First Bank Skyway Gallery, Minneapolis
Tendances Actuelles de la Photographie en France, Centre National de la Photographie, Paris

1987
The New Who's Who, Hoffman Borman Gallery, Santa Monica
‘F' Four French, Lang & O'Hara Gallery, New York
La Chambre, Centre National de la Photographie, Palais de Tokyo, Paris
Anaporias, Centre Georges Pompidou, Paris

1986
Association Pour l'Art Contemporain, Nevers
Musocmat FRAC Limousin, Limoges
1984
Espace de rue Formi, Nimes

SELECTED BIBLIOGRAPHY


SUITÉ VÉNITIENNE. 1988-91. Confessional and audio, 9'8" x 6'" x 4'9 1/2".
I think we're pretty much numb to the visual arts in New York City. But we still have to go out and attempt it, even if you know you're failing. It's like watching basketball. There's no play that hasn't been made. So in art I'm slightly impressed once in a while, but mainly I'm trying to find a new vocabulary that I'm not used to, that frightens me and brings richness to me and this great city.

It's hard dealing with that white cube. I don't see the importance of interacting with it. To me it's like playing Carnegie Hall or Lincoln Center. I started off showing on paintboards in Jewish recreation centers because they were the only ones in Los Angeles that gave shows to black artists. I've shown around swimming pools, with art on easels, art on trees, in bars, in barbershops and cafés. I've done all that. The white walls are so difficult because everything is out of context. They don't give me any information. It's not the way my culture perceives the world. We would never build a shape like that or rooms that way. To us that's for mad people, you get put in them in the hospital.

DAVID HAMM

There's no other place that I'd seen that kind of room until I came into the art world. I'm prepared, regardless. You have to be prepared to bust in that ray of light when it comes and do with it whatever. I have to meet the challenge. It's a good feeling to try and outsmart myself. This challenge is incredible because the white space is not giving any information back. You have to bring everything to it. Art is a way to keep from getting damaged by the outside world, to keep the negative energy away. Otherwise you absorb it, if you don't have a shield to let it bounce off of. Then you really go crazy. It's like listening to Sun Ra's music. It's so beyond blackness, or whiteness. It's over and beyond the rainbow. Cultural statements in art can damage free thought or no-thought, which is the best thought. I would love to be free enough to have no thoughts.

FROM AN INTERVIEW WITH ROBERT STORR
David Hammons. Public Enemy. 1990. Photographs, sandbags, police barricades, prop weapons, confetti, balloons, leaves, and paint; dimensions of the room: 14 x 17 x 44'. Collection the artist. Photo: Dawoud Bey
DAVID HAMMONS

BORN
Springfield, Illinois, 1943
Lives in Harlem, New York

SELECTED
SOLO
EXHIBITIONS
1991
Retrospective, traveling to
Institute of Contemporary Art,
Philadelphia; San Diego
Museum of Contemporary Art

1982
Exit Art, New York

1981
Higher Goals, public installation,
Harlem, New York

1980
The Window, The New
Museum of Contemporary Art,
New York

1977
Nap Tapestry: Wire and Wiry Hair,
Neighborhood Art Center,
Atlanta

1976
Dreadlock Series, Just Above
Midtown, New York

1975
Greasy Bags and Barbeque Bones, Just
Above Midtown, New York

1974
Fine Arts Gallery, Los Angeles

1971
Brockman Gallery, Los Angeles

SELECTED
GROUP
EXHIBITIONS
1990
The Decade Show, Studio Museum/
New Museum/MoCHA, New York

1989
Just Pathetic, Rosamund Felsen
Gallery, Los Angeles

Rewriting History, Kettle's Yard,
Cambridge, England

1983
Black USA, Museum
Overholland, Amsterdam

1980
Committed to Print, The Museum
of Modern Art, New York

Awards in the Visual Arts 8,
High Museum of Art, Atlanta

Shown installed at ART ON THE BEACH, Battery Park, New York. Photo: Dawoud Bey
PREVIOUS WORK

1988
Art as a Verb, Maryland Institute College of Art, Baltimore

1986
Higher Goals, Public Art Fund, Cadman Plaza, New York

1985
Art on the Beach, Battery Park, New York
Message to the Public, Spectacolor Billboard, New York

1982
Higher Goals, public installation, Harlem, New York

1980
Betty Parsons Gallery, New York
Franklin Furnace, New York
Times Square Show, New York

1972
Los Angeles County Museum of Art

1970
La Jolla Museum of Art
Oakland Museum, California

BIBLIOGRAPHY


Left: HIGHER GOALS, 1982.
Poles, basketball hoops, and bottle caps; poles, 40'. Shown installed in Brooklyn, New York, 1986. Photo: Dawoud Bey

Right: WHO'S ICE IS COLDER?, 1990.
A rather ambitious attempt to establish the correlation between art and “mysticism” is embedded in the installation. Long ago, in icons and the Gothic style, for example, art was understood as serving a high, religious-mystical origin, and the separation of the two appeared to be simply impossible. In modern times, the artistic work became autonomous. The painting, and then the artist himself, and finally his profession itself, became his personal affair. The connection between mysticism and art has become highly problematic. In the art of the Late Renaissance, the former is still preserved, both in the subject matter and in a particular “high” order or style. But subsequently, with the change in the subjects depicted, it’s as though mysticism disappears altogether from painting. (I am speaking here not about individual artists, but about the general state of affairs.)

But back to the subject at hand. The subject of the installation The Bridge is rather simple. In the room where the viewer finds himself, an exhibit of paintings should have taken place, but as a result of the appearance of something mysterious—mystical—it cannot take place. The paintings, freeing up the space for the purpose, wind up being squeezed to the walls by chairs, benches, and the table, turning into common objects much like the furniture that obscures them. Art (the “paintings,” of course, represent “art”) must move aside, to the edge, to the corners in the darkness, yielding to the mysterious, “mystical” center, which is brightly illuminated. That’s the story. But then a new genre of art appears onstage, like the “installation” (if, of course, you can consider it to be art, and this is still a question), giving everything a different angle. Installation, by its very nature, may unite—on equal terms, without recognition of supremacy—not only various forms of culture (paintings, objects, texts), but in general anything at all, and most of all phenomena and concepts that are extraordinarily far from one another. Here, politics may be combined with the kitchen, objects of everyday use with scientific research, garbage with sentimental effusions. . . . The installation as a genre is probably a way to give new correlations between old and familiar things. By entering an installation, these correlations, these various phenomena, reveal their dependence, their “separateness,” but they may reveal as well their profound connection with each other, which was perhaps lost long ago, which they at some time had, and which they always needed. And particularly important is the restoration of that whole that had fallen into its parts, and that I spoke of at the beginning of this note.

ILYA KABAKOV

Opposite top: Ilya Kabakov, Preparatory sketch for The Bridge, 1991. Marker and color wash on paper, 11¾ x 15½". Photo: Erik Landesberg

ILYA KABAKOV

BORN
Dnepropetrovsk, Ukraine, 1933
Lives in Moscow

SELECTED SOLO EXHIBITIONS
1990
Four Cities Project, Orchard Gallery, Derry, Ireland,
Seven Exhibitions of a Painting, Kasseler Kunstverein, Kassel
The Rope of Life & Other Installations, Fred Hoffman Gallery, Santa Monica
He Lost His Mind, Undressed, Ran Away Naked, Ronald Feldman Fine Arts, New York

1989
The Green Show, Exit Art, New York (traveling exhibition)
The Beautiful '60s in Moscow, The Genia Schreiber University Art Gallery, Tel Aviv University
Magiares de la Terre, Musée National d’Art Moderne, Centre Georges Pompidou, Paris

1988
Born Kunstverein
Ich Lobe, Ich Sehe: Künstler der Achtziger Jahre in Moskau, Kunstmuseum, Bern

1987
Gegenwartskunst aus der Sowjetunion
Weil Kabakov und Baublattchen, Museum für Gegenwartskunst, Basel

1986
Kunstverein, Düsseldorf
Centre National des Arts Plastiques, Paris
Exhibit of Paintings, 28 Malaja Gruzinskaja, Moscow

1985
Kabakov: Paintings and Drawings, Dina Vierny Gallery, Paris
Am Rande (Along the Margins), Kunsthalle, Bern

SELECTED GROUP EXHIBITIONS
1990
Soviet Art Around 1990, Kunsthalle, Düsseldorf
Exhibit of Paintings, 28 Malaja Gruzinskaja, Moscow

1989
Sydney Biennale

1988
New Soviet Art, An Unofficial Perspective, Venice Biennale

1987
Gegenwartskunst aus der Sowjetunion: Ilya Kabakov und Iwan Tschuikow, Museum für Gegenwartskunst, Basel

1986
The Russian (Glezer Collection), Artists’ Union, Vienna

1984
Progressive Tendencies in Moscow (1975–1977), Bochum Museum

1981
Twenty-Five Years of Soviet Unofficial Art 1956–1981, C.A.S.E. Museum of Soviet Unofficial Art, Jersey City

1979
Twenty Years of Independent Art from the Soviet Union, Bochum Museum

1978
Russian Nonconformist Painting, Staatsgalerie, Stuttgart

1977

1976
The Russian (Glezer Collection), Artists’ Union, Vienna

1975
Twenty Years of Independent Art from the Soviet Union, Bochum Museum

1974
Progressive Tendencies in Moscow (1975–1977), Bochum Museum

1973
Russian Avant-garde: Moscow — 73, Dina Vierny Gallery, Paris

1970
Today’s Russian Avant-garde in Moscow, Gmurzynska Gallery, Cologne

1969
New Tendencies in Moscow, Fine Arts Museum, Lugano

1968
Moscow’s New School, Interior Gallery, Frankfurt-am-Main

1967
Russian Nonconformist Painting, Staatsgalerie, Stuttgart

1966
New Soviet Art, Palazzo Reale, Turin

1965
The Square’s Fourth Dimension, Mart Gallery, Rockenberg

1964
Bonn Kunstverein
Ich Lebe, Ich Sehe: Künstler der Achtziger Jahre in Moskau, Kunstmuseum, Bern

1963
Kabakov: Paintings and Drawings, Dina Vierny Gallery, Paris
Am Rande (Along the Margins), Kunsthalle, Bern

1962
Exhibit of Paintings, 28 Malaja Gruzinskaja, Moscow

1961
Today’s Russian Avant-garde in Moscow, Gmurzynska Gallery, Cologne

1960
New Tendencies in Moscow, Fine Arts Museum, Lugano

1959
Moscow’s New School, Interior Gallery, Frankfurt-am-Main

Seventy framed pages of black and white photographs with texts, mounted on decorative paper, each 31 x 23” (framed).

PREVIOUS WORK


Left: Juliet Myers. Videotape still of singer Rinde Eckert, for Bruce Nauman, Anthro / Socio, 1991. Photo: Juliet Myers

Top right: Bruce Nauman. Preparatory sketch for Anthro / Socio, 1991. Pencil on paper, 18 1/2 x 21 1/2". Photo: Erik Landesberg

Bottom right: Bruce Nauman. Lyrics to Anthro / Socio, 1991. Pen on paper, 13 x 8 1/2". Photo: Erik Landesberg
ARTIST'S NOTES

I think I'm interested in a certain amount of disorientation, not in controlling the movement of viewers. It's a pretty aggressive piece, and the aggression comes from these three different places and keeps shifting, which makes it hard to focus. It's not easy to decide where to put your attention; seeing things out of the corner of your eye; knowing something is going on behind you. I like those ideas. I like the size of the room, it gives me a chance to make some big images without having them crowd each other. The equipment begins to break up the space a little bit. There's stuff projected which you can walk around or walk through, and because I have different sets of imagery I can move around—things will come at you from different places, at different times.

It must come out of the core of why I do anything. There never seems to be an answer, and that's what keeps me interested. I don't think you can pick any one piece and figure out what the motivation was. Maybe when you look at a lot of work you have a stronger feeling for what makes it work. In a sense, maybe, it's all different ways of investigating... frustration. There's no way to avoid connections, but the most interesting ones to me are the ones where there appear to be connections from a long time ago. It's clear that there was work that I didn't totally understand when I made it and that has implications that are suddenly useful to me again. These things are sort of circular, because of what you didn't know before. It occurs in this piece. I was working with FEED ME, an image that I'd worked with a couple of years ago. Although that had a very powerful emotional root at the time, it has another at this time. It still has resonance.

With this project, the phrases I wanted to use were "FEED ME, EAT ME" and "HELP ME, HURT ME," but it didn't sound so good coming out of my mouth. The complexity of the information, of the material, demanded more clarity and precision than so I used Rinde Eckert, who is a performance artist and a classically trained opera singer. It's pretty intense. I ended up having him sing, "FEED ME/EAT ME/ANTHROPOLOGY" and "HELP ME/HURT ME/SOCIOLOGY."
BRUCE NAUMAN/INSTALLATION PROCESS

Bruce Nauman. *anthro/socio* rqr. Video installation, disk players, monitors, projectors; dimensions of the room: 13 x 59 x 52'.

Courtesy of Leo Castelli, New York, and Sperone Westwater, New York. Photos: Dawoud Bey
BRUCE NAUMAN

70

BORN
Fort Wayne, Indiana, 1941
Lives in New Mexico

SELECTED
SOLO
EXHIBITIONS
1989
Castelli Graphics, New York
Lorence-Monk Gallery, New York
Donald Young Gallery, Chicago
Earl McGrath Gallery, Los Angeles

1988
University of New Mexico, Albuquerque (permanent installation)
University of California, San Diego

1986—88
Museum für Gegenwartskunst, Basel
Kunsthalle, Tubingen
Städtisches Kunstmuseum, Bonn
Bonn Museum Boymans—van Beuningen, Rotterdam
Kunstraum, Munich
Badischer Kunstverein, Karlsruhe
Hamburger Kunsthalle
The New Museum of Contemporary Art, New York
Contemporary Arts Museum, Houston
The Museum of Contemporary Art, Los Angeles
University Art Museum, Berkeley

1986—87
Kunsthalle, Basel
ARC, Musée d’Art Moderne de la Ville de Paris
Whitechapel Art Gallery, London

1982—84
The Baltimore Museum of Art

1976
Sonnabend Gallery, New York
Sperone Westwater Fischer, New York

1975
Leo Castelli, New York

1974
Wide White Space, Antwerp
University of California, Irvine
Leo Castelli, New York

1972—73
Los Angeles County Museum of Art; Whitney Museum of American Art, New York;
Kunsthalle, Bern; Städtische Kunsthalle, Düsseldorf; Stedelijk van Abbemuseum, Eindhoven;
Palazzo Reale, Turin; Contemporary Arts Museum, Houston; San Francisco Museum of Modern Art

1971
Ileana Sonnabend, Paris
Leo Castelli, New York

1968
Leo Castelli Gallery, New York
Konrad Fischer, Düsseldorf

1966
Nicholas Wilder Gallery, Los Angeles

SELECTED
GROUP
EXHIBITIONS
1977
Documenta 6, Kassel

1976
Room: P.S. 1, Institute for Art and Urban Resources, Long Island City, New York

1975
Drawing New, The Museum of Modern Art, New York; traveled to Kunsthalle, Zürich; Städtisches Kunsthalle, Baden-Baden; Albertina Museum, Vienna; Sonia Henie-Neils Foundation, Oslo

1971
Room: P.S. 1, Institute for Art and Urban Resources, Long Island City, New York

1969
When Attitude Becomes Form, Kunsthalle, Bern; traveled to Museum Haus Lange, Krefeld; Institute of Contemporary Art, London

1968

1967
9 at Castelli, Leo Castelli Warehouse, New York

1966
Eccentric Abstraction, Fischbach Gallery, New York

BIBLIOGRAPHY


PREVIOUS WORK

What it's like, what it is #3

Fluorescent lights
Mirror

Entrance

Left after each 4-line start?
I would like people to sit in the bleachers and think of where they are sitting as an amphitheater of the sort that one would sit in to watch Christians being devoured by the lions and also to watch football games and other sports, but also to catch the reference that they are in some sense sitting on sculpture of the late 1960s. Western culture is intrinsically a colonizing culture. That’s what it means to commit oneself to the notion of this culture’s universality. So Western culture is my culture. I have very strong reservations about attempts to carve up the cultural and artistic terrain as if ethnic groups occupied discrete parts of it. I think it belongs to all of us. The underrated part is the extent to which we all contribute to it. It’s not just a white male preserve. My own training and sensibility as an artist are very strongly influenced by Minimalist and conceptual principles. This piece is an attempt to bring forward not only some aspects of my own formalist sensibilities that people keep on denying exist, but also to integrate those with concerns of race and racial identity, stereotyping, and so forth. Minimalist sculpture and ways of thinking aspired to the highest kind of universality and the most Platonic of forms. At the same time, it represented an ideological stance, in that all ideational references are intended to be absent. Those are the two sides of it I find very interesting, that Minimalism’s conception of universality is exclusive rather than inclusive. One of the obstacles to inclusive universality is thinking about black people as nonpersons or as inferior or subhuman or invisible or childish or dirty. Part of the aspiration to inclusive universality, which I am totally enthusiastic about, is the naming of those impediments and the attempt to transcend them. The naming of them is, of course, an extremely unpleasant and painful matter for those who are maimed by those slurs and also for those who recognize those slurs as expressions of their own deep feelings. That’s what it’s all about, for me: the relation between universal categories that really do apply universally and stereotypes that purport to apply universally, but in fact represent exclusionary limitations of vision or perception or conceptualization. I find it discouraging when someone says of my work, “The message is obvious, she’s against racism.” I think that expresses an unwillingness to pursue the implications of the issues and strategies I explore in the work—it’s like shutting down at square one. I try for ultimate clarity, with multiple reverberations and multiple implications at the same time. I try for simplicity, not oversimplification. I don’t want to make any prescriptions about what people should do. I just want to penetrate the layers of illusion and self-deception as far as possible and do it cleanly without losing any of the mind-bending complexity of the issues. From an interview with Robert Storr.

Adrian Piper, *what it's like, what it is, #3*, 1993. Video installation, two audio tracks, fluorescent lighting, mirrors, and stepped construction; dimensions of the room: 14 x 31 x 31'. Adrian Piper / Courtesy John Weber Gallery, New York. Photos: Peter Moore

Actor: John L. Moore III
ADRIAN PIPER

BORN
New York City, 1948
Lives in Massachusetts

EDUCATION
School of Visual Arts,
New York: A.A. (Fine Arts)
Harvard University, Cambridge:
Ph.D. (Philosophy)

SELECTED SOLO EXHIBITIONS
1993
What It's Like, What It Is, #1,
Washington Project for the
Arts, Washington, D.C.
What It's Like, What It Is, #2,
Directions Gallery, Hirshhorn
Museum and Sculpture Garden,
Washington, D.C.
Space, Time and Reference
1967—1970, John Weber Gallery,
New York

1989
Committed, John Weber Gallery,
New York
Mercy, Messages to the Public,
Times Square, New York,
Public Art Fund
Adrian Piper, Matrix Gallery,
University Art Museum,
Berkeley

1987
Adrian Piper: Reflections 1967—1987
(retrospective), The Alternative
Museum, New York. Traveled
to Nexus Contemporary Art
Center, Atlanta; Goldie Paley
Gallery, Moore College of Art,
Philadelphia; University of
Colorado Art Gallery, Boulder;
Power Gallery, Toronto; The
Low Art Museum, The
University of Miami, Coral
Gables; Santa Monica Museum
of Contemporary Art;
Washington Project for the
Arts, Washington, D.C.

1985
Adrian Piper at Matrix 16,
Wadsworth Athenaeum,
Hartford; in conjunction with
Adrian Piper, Real Artways,
Hartford

Left: vote/emote. 1990. Wood shelf with four silk-screened lightboxes, pens, paper, 5" x 13 5/8" x 4 3/4".

Right: Untitled construction. 1967. Wood and paint, 36" x 6'. Photo: the artist

SELECTED GROUP EXHIBITIONS
1991
Awards in the Visual Arts,
Hirshhorn Museum and
Sculpture Garden, Washingon,
D.C. Will travel to The
Albuquerque Museum of Art,
History, and Science;
Toledo Museum of Art

1990
Art in Europe and America: The
1960s and 1970s, Wexner Center
for the Visual Arts, Ohio State
University, Columbus

1989—90
L'Art Conceptuel, Une Perspective,
Musée d'Art Moderne, Paris
(traveling)
Making Their Mark: Women Move
into the Mainstream 1970—85,
Cincinnati Art Museum
(traveling)

1988
Committed to Print, The Museum
of Modern Art, New York
(traveling)
The Turning Point: Art and Politics
in 1968, Cleveland Center for
Contemporary Arts
Art as a Verb, Maryland Institute
of Art, Baltimore

1987
Kunst mit Eigen-Sinn, Museum
Moderne Kunst, Vienna
The Art of Memory/ The Loss of
History, The New Museum of
Contemporary Art, New York

1985
Kunst mit Eigen-Sinn, Museum
Moderne Kunst, Vienna
The Gender Show, Group Material,
New York

1980
Issue: Twenty Social Strategies by
Women Artists, Institute of
Contemporary Arts, London

1977
Paris Biennale, Musée d'Art
Moderne, Paris

1975
Bodyworks, Museum of
Contemporary Art, Chicago

1971
Paris Biennale, Musée d'Art
Moderne, Paris

1970
Information, The Museum of
Modern Art, New York

1969
LANGUAGE III, Dwan Gallery,
New York
Concept art, Städtisches Museum,
Leverkusen

1968
Committed to Print, The Museum
of Modern Art, New York
(traveling)
The New Museum of Contemporary Art,
New York

1967
Art as a Verb, Maryland Institute
of Art, Baltimore

SELECTED BIBLIOGRAPHY
Berger, Maurice. "The Critique
of Pure Racism. An Interview
with Adrian Piper." Afterimage
Borger, Irene. "The Funk
Lessons of Adrian Piper." Art in

Bresson, Michael. "Adrian
Piper's Head-On Confrontation
of Racism." The New York Times,
26 October 1990, C36.
Retrospective catalogue (New
York: The Alternative Museum,
1987).
Goldberg, Roselle. "Public
Performance, Private Memory"
(with Laurie Anderson, Julia
Heyward, and Adrian Piper).
Studio International (July—August


ACKNOWLEDGEMENTS

I am new to the museum world. That fact has made me especially aware of the debt I owe to the many seasoned people who have devoted their skills, imagination, and good will to this exhibition. There is not enough space to name them all, nor are the names I cite below in any order of importance. Nevertheless, I would like to thank Richard Olendorf; Agnes Gund; Cora Rosevear; Fereshteh Daftari; Jody Hanson; Tavia Fortt; Marc Sapir; Alexandra Bonfante-Warren; Karen Meyerhoff; Alleen Chuk; Barbara London; Jerome Neuner; Philip Yenawine; James Snyder; Dan Vecchitto; Richard Palmer; Eleni Corduroy; Don McDowell; Emily Kirs-Folpe; Joan Howard; Noriko Fukuh; my unflappable assistant, Alina Pellicer; Dawoud Bey; Scott Frances; Peter Moore; and all the staff members who participated in Sophie Calle’s project. I would also like to thank my colleagues Carolyn Lanchner, Kynaston McShine, and Laura Rosenstock for welcoming a newcomer to the Museum. My special thanks go to Kirk Varnedoe for inviting me at all.

The exhibition and catalogue were made possible by generous grants from the Lannan Foundation, the Peter Norton Family Foundation, the National Endowment for the Arts, Agnes Gund and Daniel Shapiro, Marcia Riklis Hirschfeld, Meryl and Robert Meltzer, The Andy Warhol Foundation for the Visual Arts, Inc., The Contemporary Arts Council of The Museum of Modern Art, The Bohon Foundation, and The Junior Associates of The Museum of Modern Art. For their support in producing this catalogue, I would like to thank the Department of Publications, Osa Brown, Director; Harriet S. Bee, Managing Editor; Nancy Krane, Manager of Promotion and Special Services; Timothy McDonough, Production Manager; and the Graphics Department and its Director, Michael Hentges. For their participation in installing Dislocations in The Museum of Modern Art, I would particularly like to acknowledge the following staff members: Workshops: Foreman Carpenter, Attilio Perrino, Francis O’Donohue, Giuseppe Maria, Frank Peabody, George Stivala, Chris Van Alstyne, Gunther Wildgrube; Exhibition Production: Douglas Feick, Robert Stalbow; Film Department: Charles Kalinowski, Anthony Tavolacci; Frame Shop: Laura Fous; Housekeeping: Housekeeping Manager, Naomi Del Bianco, Dominick Tomaselli; Building Operations: Supervisor, Peter Geraci, Zinovy Galinsky, Ron Genovese, Ile Marinec, Robert Pizzuoro; Painters’ Shop: Supervisor, Desire Van Hove, Santos Garcia, Don Peters; Preparators: Supervisor, Gilbert Robinson, Christopher Engel, Stanley Gregory, Joe Matellino, David Moreno; Security: Elyse Clarke.

The following outside people participated in the installations: The Other Vietnam Memorial: Chris Bakala, Tim Brennan, Chris Buck, David Carlson, Mike Czuba, Paul Dickerson, Sue Evans, Peggy Reynolds of Immaculate Construction, Leo Modrin, Peter Engel and Wes Pittenger of New Cut, Inc., Chester Poplaski, Mick Raffle, Jim Schmidt, Larry King and William Nitzeberg of Technology for the Arts, Rinko Tashimara, and Seen Trisner; Glass: Takeshi Arita, Paulette Giguere, David Ravitch; Public Enemy: Jules Allen, A.C. Hughes, George Mingo; The Bridge: Emelia Kanovski, Chuck Ager; Anthro/Socio: Dennis Diamond, Runde Eckert, Juliet Myers, Video D Studios, Inc.; What It’s Like, What It Is, #2: John L. Moore III, Paul Coe of George Washington University, T.V.; Susan Singer, Karl Kalbaugh of Soundwave, Inc., Steve Duggan of Technovision, and Matt Dibble of Videosphere.
## INSTALLATIONS
- Louise Bourgeois
- Chris Burden
- Sophie Calle
- David Hammons
- Ilya Kabakov
- Bruce Nauman
- Adrian Piper

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