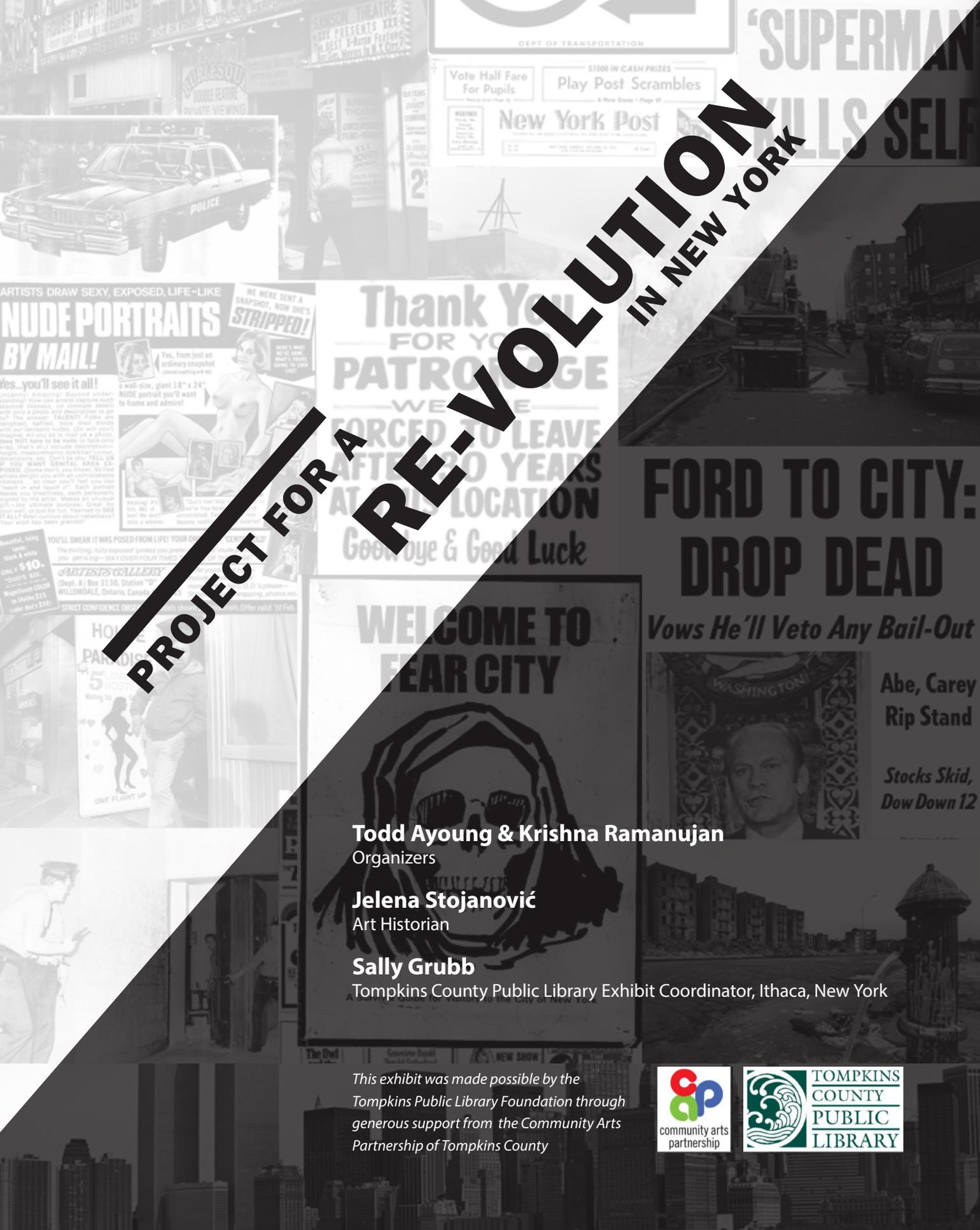


PROJECT FOR A RE-VOLUTION IN NEW YORK

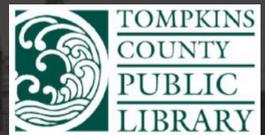


Todd Ayong & Krishna Ramanujan
Organizers

Jelena Stojanović
Art Historian

Sally Grubb
Tompkins County Public Library Exhibit Coordinator, Ithaca, New York

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Tompkins Public Library Foundation through
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Partnership of Tompkins County*



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IN NEW YORK**

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With Featured Artists:

Aaron Bass
Aaron Burr Society – Jim Costanzo
Allison Bolah
Antonio Serna
Carlos Andrade
Curlee Holton
Elaine Angelopoulos
Floyd Hughes
GK2
Greg Sholette
Jason Kates van Staveren
Kadie Salfi
Kaleb Hucklele
Kara Lynch
Kim Asbury
Krittika Ramanujan
Lucas W. Melkane
Melissa Tuckey
Nestor A. Gil
Patricia Capaldi
Sarah Gotowka
Sowon Kwon
Suada Demirovic

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INTRODUCTION

The exhibit, *Project for a Revolution in New York*, gets its theme of revolution from the eponymous novel by the French writer Alain Robbe-Grillet. While Robbe-Grillet's work has been called a cross between an erotic and a detective novel, it follows a character's fears of culture being subverted — in this case, a gritty 1970s New York City. It offers a window into a man's fantasies of an overturning of cultural norms, where the underbelly of "rape, arson and murder" rises to the surface, thereby completing a kind of revolution. Note, the dual meaning of revolution, as it describes both a political upheaval and a rotation of social structures.

The novel *Project for a Revolution in New York* describes the terrifying underbelly of the City in the 1970s; it proposes a vision of orderly society being overshadowed by apocalyptic lawlessness. But that is not the concern of this exhibit. We wish instead to borrow from the big picture ideas that Robbe-Grillet raises, an overturning (or revolution) of systems, social change, and an examination of what lies beneath cultural facades.

We asked our contributing artists to take these themes and use them as a springboard for their own commentary and creations, without censorship. We asked them to use the ideas here to free-associate in the name of an interesting exhibit. While the title of the show contains 'New York', we wish to use the city and state as symbols for anywhere in the world where universal themes of revolution apply.

"A revolution occurs when a change in institutions is accompanied by a profound modification of the regime of ownership."

Jean-Paul Sartre, *The Philosophy of Revolution* (1946)

"Crucial, then, to an understanding of revolutions in the modern age is the idea of freedom and experience of a new beginning should coincide."

Hannah Arendt, *On Revolution* (1963)

"The minimum demand is that the last become the first."

Franz Fanon, *The Wretched of the Earth* (1961)

The Idea of Re-volution

The notion of revolution, what Hannah Arendt called a modern invention, was a totalizing political overturning, en masse.

From the French Revolution beginning in 1789 to the 12-year-long slave revolt of the first black revolution in Haiti 1791 to follow, this modern invention narratively played out, where "the last become the first," over and over again—also in 1917 Russia, 1949 China and then 1953 Cuba. Affluent industrialized Western nations on the other hand, following the lead of the U.S. after 1945, maintained or continued their traditional imperial aspirations. Whatever the 1950s Beat Generation, and 1960s subcultures in the West projected for a utopian world, eventually peaked, "the day the 1960s died," stumbling into the grave of a bygone modern invention, as Capitalism in the United States was "pushed" into neo-liberalism by the 1970s.

These endings of utopian possibilities, representing something counter or 'other' to Capitalism, slipped into the underworld, and are reflected in Alain Robbe-Grillet's 1971 novel, "[Project For A Revolution In New York](#)," where exaggerations through archetypes, stereotypes, and perversions retreat into the shadow play of Plato's cave:

"Crime is indispensable to the revolution....Rape, murder, arson are the three metaphoric acts which will free the blacks, the impoverished proletariat, and the intellectual workers from their slavery, and at the same time the bourgeoisie from its sexual complexes." – Robbe-Grillet

Neoliberal capitalism came of age in the 1970s, as the only political game left for anyone contemplating systemic change from ground up. Micro-revolutions on different levels were taking place on the margins of the hegemonic Westernized countries; but for the dominant affluent West, the notion of a macro-revolutions shifted from actuality to the imaginary. An imaginary formed as completing, compartmentalized, personalized choices, which surfaced, with the end, more or less, of internationalized mass desire for utopias.

It turns out that films reflected this retreat into the cave by the purveyors of revolutionary and utopian ideals, who were driven into the shadows of crime and the undertow of consumer decadence.

Take for example the Matrix trilogy by the Wachowski Brothers, which unfolded from 1999 to 2003. The last installment was "Matrix Revolutions" (2003), which culminated in uprisings against subjugation by the machine world. Machines were



Matrix Revolutions, Time Warner

created by humans, and through these machines, humans destroyed their environment and their world, making it into a desert of the real. Machines eventually become more intelligent and self reliant, taking over this destroyed world, subjugating humans to a matrix, as an energy source to create and sustain a machine world. Humans eventually rebel, and in the act of rebelling generate a rogue matrix drone hybrid program known as “Mr Smith” that will eventually destroy humans and machines. Humans then decide to make peace with the machine world to stave off this rogue drone.

Unlike other past political revolutions in Westernized countries, the Matrix films narrate how our enjoyment of capitalism becomes “the desert of the real.” This future now, began with the global collapse of a relatively strong social infrastructure, under 1970s neo-liberalism. The desert of the real, modeled in our imaginary, became an actuality, since we can no longer count on any meaningful actual political transformation. “The Matrix” helped us interface with our destructive potential, our over-fasciation with militarized techno-culture. The techno has its roots in art and skill, which are simply extensions into the symbolic of our imaginary. When the techno seeks its place

in the hegemony of capitalism, it spawns a rogue drone, modeled after a white male European subjectivity, “Mr. Smith.”

This imaginary was enacted only as a screen revolution, until the Arab Spring movements in 2010, the Occupied Wall Street movement at Zuccotti Park, New York City in 2011, and Black Lives Matter (BLM) in Oakland, California in 2013. These insurrections occurred in the “desert of the real”—our social and political infrastructure, the United States’ continuing mechanism of empire building, the growing dependence on oil (a finite resource) and neoliberalism’s ongoing devastation of civil society, all of which culminated in the economic global disaster of 2008. The Arab Spring, Occupied movements and BLM helped move our global zombie political system—epitomized by the walking dead of empire, and numbing fear after 9/11—to a globalized actuality, dreams against political repression, economic inequalities and US imperialism. Is another global economic system possible? Is revolution as an overturning in the 21st century a possibility again in the foreseeable future?

“To possess a bicycle is to be able first to look at it, then to touch it. But touching is revealing as insufficient; what is necessary is to be able to get on the bicycle and take a ride. But this gratuitous ride is likewise insufficient; it would be necessary to use the bicycle to go on some errands.”

Jean-Paul Sartre, *On Being and Nothingness* (1943)

The Bicyclist’s Manifesto

Revolutions often have simple beginnings. Consider the turning of a bicycle wheel full circle.

Bicycle riding for recreation or sport – for purposes of exercise, excitement or simple enjoyment of the outdoors – are politically benign activities. But once a woman or man chooses – through free will – to bicycle as a mode of transport to work or to the grocery store, in the pursuit of life’s commercial activities and thereby replacing petrol-based modes of transport, then she or he acts as a revolutionary.

That’s because cities and towns of the modern world are designed for cars. The dominance of the automobile has greased the way for big oil, and facilitated the rise of suburbs, big box stores, trucking of goods, and has contributed to the lopsided distribution of wealth towards corporate interests. In turn, we have lost the fabric of our communities, mom-and-pop stores, the middle class as an economic anchor, and our planet itself. Jean-Paul Sartre claimed that bicycles are mere symbols, only now – more than ever – they serve a more useful purpose as emblems of resistance.

It’s easy to feel helpless in the face of climate change, a man-made force so great that natural cycles – including the seasons – are all in flux. In an economic landscape where the wealthiest 62 individuals control the same amount of cumulative wealth as the poorer half of the world’s population, we can feel enraged and disempowered. Still, the simple bicycle can be our greatest weapon. By peddling alone up and down hills on a cold day, managing our lives, we defy, we r-evolve, we sub-

vert. Riding a bike can be the difference between freedom and tyranny.

Let us evoke the revolution of the mind and imagine a moment when bike-riding masses reach a threshold that accelerates the fall of cars and oil and leads to an overturning of capitalistic regimes. There have been stirrings of such a dialectic, as was the case in 1965 Amsterdam, where a group of anti-capitalist activists calling themselves the Provo, came up with “The White Bicycle Plan.” They painted fifty bicycles white and left them throughout the city for public use. A press release by the Provo announcing their Plan begins, “Amsterdammers! The asphalt terror of the motorized bourgeoisie has lasted long enough.” It goes on to proclaim, “The white bicycle is never locked. The white bicycle is the first free communal transport. The white bicycle is a provocation against capitalist private property, for THE WHITE BICYCLE IS ANARCHISTIC.” The police promptly seized the bicycles.

And what does this have to do with our exhibit, A Project for a Re-volution in New York? Everything. Because simple acts, such as commuting by bike to work, or hanging a provocative art show in a public library, can spark a revolution.

Todd Ayoung and Krishna Ramanujan

Todd Ayoung is a visual artist and curator based in Ithaca, NY. He teaches at Pratt Institute, Brooklyn, NY and is a member of the art and political group Alien Abduction Collective. www.toddayoung.com

Krishna Ramanujan is a science journalist and fiction writer. He lives in Ithaca, NY.

A Revolution in New York (Project for)?

"This aesthetic of the newly established power of administration found its first fully developed literary voice in a phenomenon like the nouveau roman of Robbe-Grillet. It was no accident that such a profoundly positivist literary project would then serve, in the American context, as a point of departure for Conceptual Art."

Benjamin Buchloh, 1990

The above epigraph unmistakably links the plastic art revolution of Conceptual Art (*the most consequential assault on the status of an [art] object, its visuality, its commodity status, and its form of distribution,*) with the contemporary literary revolution of the *nouveau roman* of Robbe-Grillet. It is taken from arguably one of the first and the best-known historicizing interpretations of Conceptual Art, Benjamin Buchloh's study entitled: "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions."

In it, as it is equally well-known, Buchloh lays bare a still valid paradox: this paradigmatic change was more than anything else a symptom of an intrinsic difficulty of any artistic practice to be a fully critical, utopian endeavor (to realize fully a revolutionary potential) in this totally administered world of ours. More of a mimicry than a radical overturn. Buchloh writes:

"It would appear that Conceptual Art truly became the most significant paradigmatic change of postwar artistic production at the very moment it mimed the operating logic of late capitalism and its positivist instrumentality in an effort to place its auto-critical investigations at the service of liquidating even the last remnants of traditional aesthetic experience."

The artists reunited in this exhibition come well after the paradigmatic change of Conceptual Art yet are its perhaps involuntary inheritors in many different ways, provoked again by Robbe-Grillet's "Project for a Revolution in New York." They come also at the historical juncture when a hegemony of Contemporary Art (A. Alberro) in its all globalized renditions rages around the world, all displaying their work in a public library as if to literally and obviously disrupt this hegemonic formation and its spectacular apparatuses and expectations. The work of twenty-two artists from different parts of the world, belonging to different generations, different social, ethnic, gender constructions and contexts, use a plethora of different media to challenge established aesthetic, social and political orthodoxies in order to examine the production of subject-positions today. To offer a myriad of alternatives and resistances in a multitude of ways.

Hence, Greg Sholette's installation works through an example of "dialectics at standstill." The work entitled *Set of Figures: Conceptual Art 1972*, made by Karl Lorac, "a furtive character at best and a member of a collective THEM!" exhibits three miniature sculpted "action" figures of conceptual art canonical works featured in Ursula Meyer's 1972 anthology of the same title. These works include Hans Haacke's *Visitor Poll* from 1970, Dennis Oppenheimer's *Parallel Stress (Part I)* 1970, and Daniel Buren's *Sandwich Men* from 1968, which expose and render palpable and visible that that is often imperceptible. Aaron Bass's work *The Mechanical Realm* 2011 and *The Stranger* 2014, explore urban animism that melts comic book fantasies of human origin myths with how our totalized immersion into current technology, and how these may bring us back to a future primitivism. Meanwhile Allison Bolah's installation, *The 8th Dimension*, 2016, a math term defining a notion of spatiality, examines the reading practices of two reading publics, her high school students in Florida and Tompkins County Public Library (TCPL) patrons in upstate New York. The installation by Antonio Serna, entitled *Civil-Twilight, parts #1-9*, 2011-ongoing, is a multi-part "interactive" project that consist of a web blog along with blog-related objects. It proposes to reverse the process of abstraction, the

potential cause of civil decline in notions of activism. Carlos Andrade's *Plastic Heaven*, 2016 a plastic kitsch heart-like organ, is an 'abject object', whose artistic gesture, acts as a possibility of illumination; The work *Re-imagining Othello in Sepia*, 2016, by Curlee Raven Holton, raises the question of how race has been culturally constructed as a form of social and psychological impairment; Elaine Angelopoulos' work *Calls to Action* from the *Three Point Nomade Archive*, 2016, and *Walkabouts 1*, 2012, analyze how people adapt to, challenge, and/or resist change through self-organized systems; Floyd Hughes' *85* is a graphic novel adapted from the novel by Danny Simmons, loosely based on artists' various experiences of the 1980s New York art scene as a way to probe into the very idea of an event; Jason Kates Van Staveren's mixed media installation entitled *Slideshow Excerpts and Associated Correspondence, Artifacts Related to an Investigation of Unexplainable Photographic Phenomena*, 2016, a selection of slides from the photographic legacy of Dr. Richard B. Fisher, examines perceptual/visual discrepancies of this light-writing medium in order to unravel or rather frame the inexplicable, hard-to-grasp quality that prompts one to action to enact change. Jim Costanzo's work displayed in the TCPL windows is based on his performances and writings with the Aaron Burr Society and Occupy Wall Street exploring political and financial obstacles to action and change. Kadie Safie in her ongoing work *SNAFU (Situation Normal All Fucked Up)* examines America's gun culture in a series of *Red Guns*, 2016; while Kaleb Hunkele in his work, *Welcome to Fear City*, 2016, used found imagery from 1970s New York City inspired by the novel "Project for a Revolution in New York," by Alain Robbe-Grillet, as a peculiar visual archive; Kara Lynch, *Sanctuary*, 2016, a selection of books from the TCPL collection that were challenged, restricted, banned or destroyed in the state of New York, proposes to examine social patterns related to social and political movements, race, class, gender, religion, sexuality; Kim Asbury simply exhibits three different sentences as part of his work on urban space; Krittika Ramanujan's prints explore the subject of lynching from photographs in the book "Without Sanctuary" by James Allen. Lucas W. Melkane, *A Model*, 2016, donates to the TCPL a



copy of the book "Jealousy" by Alain Robbe-Grillet, which is to be made available to readers during the exhibition; Nestor Armando Gil's work Dismorphia Cubana I (1960 Bel Air), 2016, examines issues of construction of cultural memory; Patricia Capaldi in her work entitled Micro/Macro/Collapse, 2016, is inspired by the large portrait painting of Ezra Cornell in the library and expands on the narrative of fallen or collapsed book shelves, and plays with the double entendre of "re-revolution" alluding to "overthrow," as well as "rotation," as in opening a space of reflection, memory, thereby destabilizing the meaning; Sarah Gotowka's Diplo, 2012, portrays the culture of twerking; Sowon Kwon, Green Card, 2016, investigates the questions of legality by superimposing a green card on a member's TPLC library card; Suada Demirovic, with her installations entitled SELECTED BOOKS, 2016, and Select-ed audio files, 2016, both from the TCPL inventory, frames the notion of Revolution, while reflecting on the notions of knowledge and knowledge production.

Todd Ayoung and Krishna Ramanujan, in their text cum manifesto, explain how often difficult to perceive, tiny gestures, and seemingly paltry actions, infinitesimal in their nature, like bike riding (or chess playing for that matter), can turn (revolve) into long-lasting social habits that imperceptibly revolutionize the everydayness.

Most importantly, they claim that this is exactly the alleged goal of this exhibition in the Tompkins County Public Library: the goal of slowly but persistently (this is the second show of its kind) to change perception(s) and habits, disrupt not only the hegemony of Contemporary Art, but notably, imposed social, political and cultural mores and norms, undoing the seemingly undoable, clearing the path to embrace bigger picture of aesthetic and political task before us.

One step at the time.

Jelena Stojanović

Jelena Stojanović is an art historian and professor based in the USA and Serbia. She is a member of the art and political group, Alien Abduction Collective.

THE EXHIBITION

A group show inspired by the novel Project for a Revolution in New York by Alain Robbe-Grillet on display at the Tompkins County Public Library February 1 - April 9, 2016

Performances at opening reception by GK2, Aaron Burr Society and poet Melissa Tuckey

Aaron C. Bass

My work is based on an urban interpretation of animism. At an early age I developed a habit of collecting discarded objects wherever I lived. Each scavenged or collected object seemed to hold a differing dormant personality that needed to be explored. I found that by studying these objects through drawing, I could access their hidden personalities and occasionally I would get glimpses into a greater spirit-realm. Over time, an Animist language became revealed; bird-skulls became symbols for the spirit, crab-claws represented pain, dolls became symbols of innocence and so on.

For subject matter, I start with a significant event in my life such as a death, feelings of love, a loss or triumph, etc., and build a narrative using the appropriate items from the collection. Each object used in the composition is carefully chosen for its personality and symbolic significance. In order to access the intuitive and spiritual parts of mind, I have found that I need to distract the logical section of my brain.

Printmaking has been the ideal process for achieving this as chemical reactions, left-right reversal, layering of color and a host of other technical considerations must be considered at every juncture. The nature of print creation is often slower and can take months of regular work to achieve an image, the end product has been looked at and explored from varying perspectives which creates a carefully considered image in the end.

Aaron C. Bass is a printmaker and assemblage artist. His prints have been exhibited internationally and across the U.S. He has taught printmaking at Southwest University of the Visual Arts and the University of New Mexico and has worked as a collaborative printer for the leading press manufacturer, Takach Press. Aaron lives in New Mexico with his wife, son and a variety of small mammals.

crowsfootpress.com



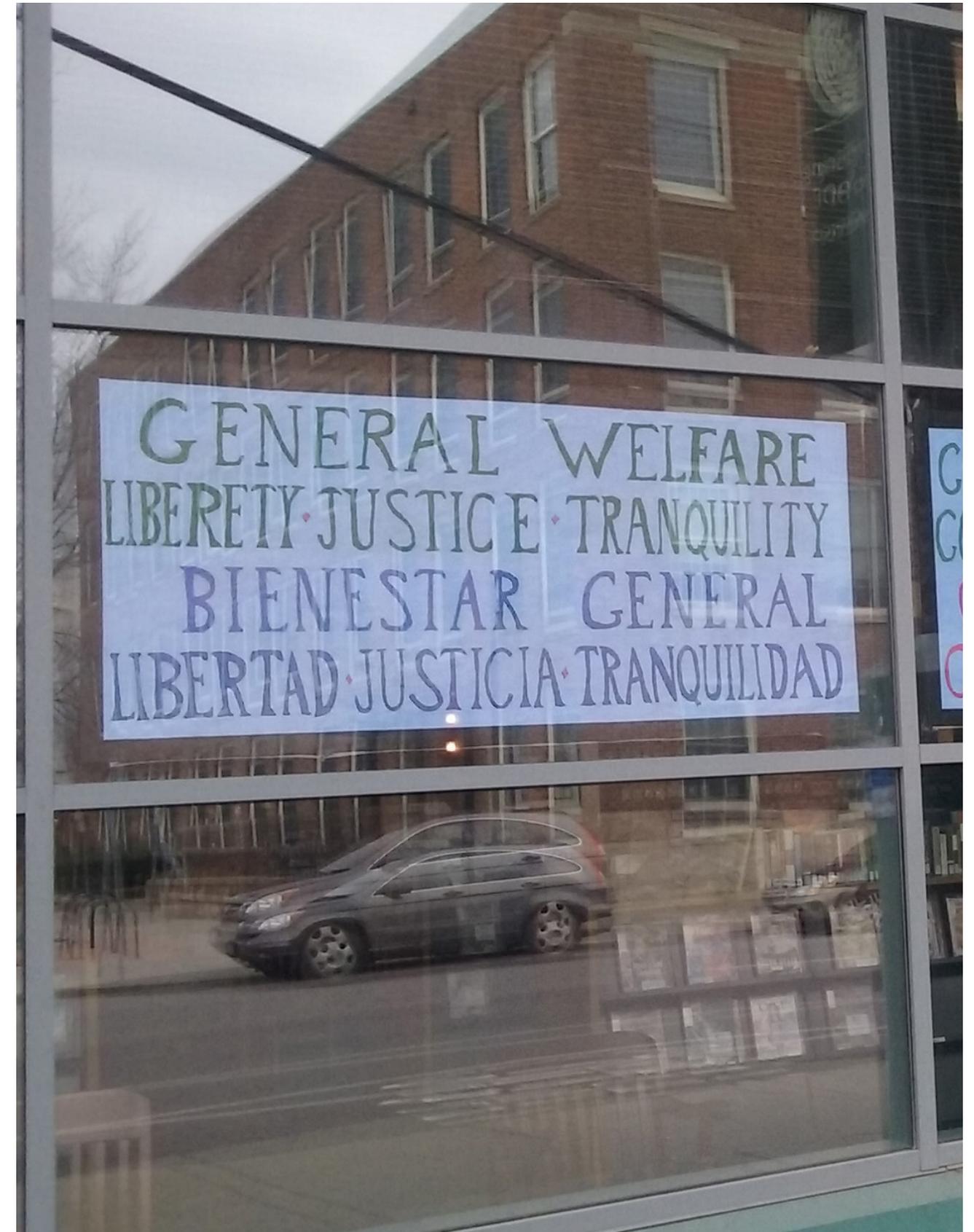
Jim Costanzo – Aaron Burr Society

The artwork for the Ithaca library windows is based on my performances and writing with the Aaron Burr Society and Occupy Wall Street.

The concept of the historical Commonwealth, today's Commons, was first introduced in 2009 with the launch of the Society's Free Money Movement. Different variations on this theme were incorporated into performances on Wall Street and with Occupy Museums. My understanding of the Commonwealth was deepened and enhanced through OWS' Strike Debt and Making Worlds based on the Commons. The history of the commonwealth is long and complex as is the tyranny of debt. The modern concept of the commonwealth emerges with the Magna Carta of 1215 and expanded with the 1217 Charter of the Forests. The preamble to the American Constitution uses the term "General Welfare" but it goes beyond Liberty to include Justice and Tranquility.

Jim Costanzo is an interdisciplinary artist who lives in Brooklyn and teaches at Pratt Institute. He was a founding member of REPOhistory and in 2008 he launched the Aaron Burr Society. The Society is dedicated exposing the myths of Free Markets and Free Trade while challenging the integrity of Wall Street and their corporate cronies. In 2011 he participated in the Occupation of Wall Street and continued working with the groups that emerged after the eviction. They include Strike Debt, Making Worlds based on the Commons and Occupy Museums. In 2015 he published an article on the Aaron Burr Society and Occupy Wall Street with the University of Amsterdam's MoneyLab Reader and presented at their conference based on the publication.

His artwork has been shown at the Berlin Biennale, the Whitney Biennial, Warsaw Museum of Modern Art, the New Museum, Arti et Amicitiae in Amsterdam and out of venue at the Venice Biennale.





Allison Bolah

The 8th Dimension is an extension of *On the Same Page*, a collaborative conceptual art project with my South Florida public high school students.

As Chair, I collect all Language Arts Department instructors' syllabi and warehouse most of the school's novels in my classroom. Thus, I know what is and isn't being taught this school year. Students constantly ask me for something to read, so, from the novels that are not being taught, I created the *On the Same Page* Secret Stash, a small lending library of fiction literature on one shelf in my classroom/Department book closet.

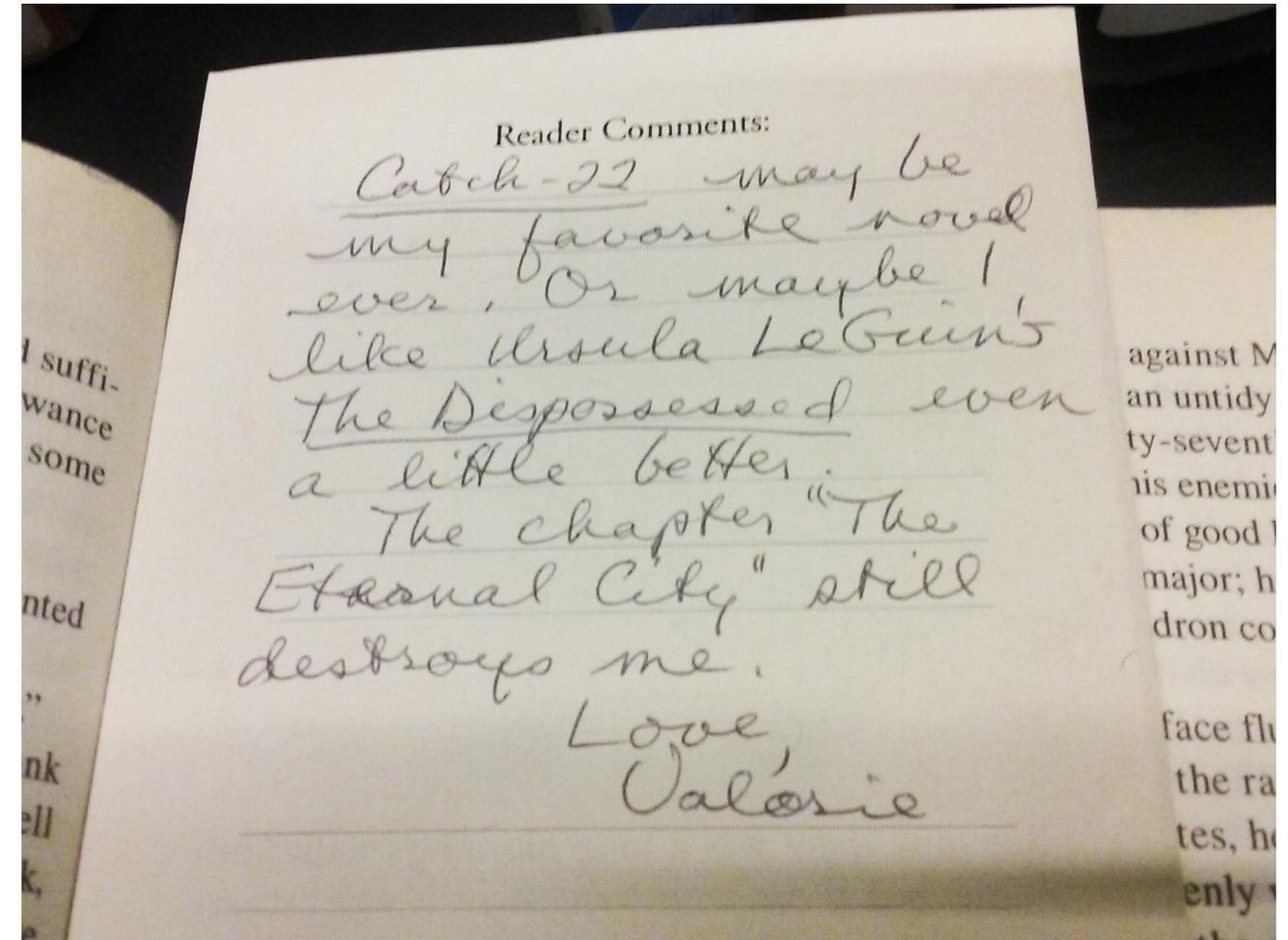
Readers who make notes/notations in Secret Stash texts can add a corresponding unique mark and their initials to the Key on the inside or back cover of the book so that future readers can know where and perhaps what some previous reader thought about passages in the text. Selections in the Secret Stash go in and out of 'official' circulation based on Department instructors' syllabi.

Books that are checked out from the *On the same page* Secret Stash appear on the shelf in the site-specific companion installation *The 8th Dimension*.

The 8th Dimension is made of books in Tompkins County Public Library's own collection and inserts with space for comments, thoughts, or other reader notations so that Tompkins County Public Library's patrons can read along with students in Florida.

Both *The 8th Dimension* and *On the same page* use concepts of lending libraries to reappropriate books as places for readers to communicate with one another and the text across space and time.

Allison Bolah was born in Alberta, Canada. Her installations include photographs, multimedia and paper-based work. She received her MFA in Visual Studies from Minneapolis College of Art and Design. She participates in collaborative and educational artistic endeavors that join community and academic work with her studio practice. Allison lives in South Florida.





Antonio Serna

PARTICIPANT is a mixed-media project consisting of two series of plexi box sculptures. The first series, Cubes #1-4, #8, are variations on the square cube. Here the dynamics of personal and public artifacts are examined in open and closed box settings. The artist leaves behind clues to a somewhat personal world but hints at a large relationship to politics plays out in our quotidian experiences.

Studies for a Democratic Process #1 & #2, the second series of plexi boxes, contain pictures that seem to have been deposited through the slots in each box. Again the images look familiar, quotidian, but yet hard to place. The fact that their positions are informed by the slots and slants within the boxes gives ideas of chance, coincidence, as well as control and obscurity.

In PARTICIPANT, the plexi boxes also seem to evoke the temporality and taxonomy qualities relating to formal display units. What is our curiosity with this format? What aspects of this display are at once educational with a potential for inspiration and growth, but at the same time removed set apart from the living world - or are they?

Antonio Serna is an artist working in New York with both a collective and studio based practice. For Antonio, keeping a studio practice—a place for experimentation and reflection—helps to balance the collective work, and both components are necessary to reach full potential of growth within the two realms. His current studio focus is 'Documents of Resistance' a projects that focus on the history of protest by artists and workers of color. The project combines history, image making and educational workshops. In his collective work, he is a member of Arts & Labor's Alternative Economies Working Group which organized "What Do We Do Now?" the first alternatives economies fair and resource guide for artists in NYC. Through these and other autonomous collectives he promotes self-organized cultural events, research, education, and artist-as-activist interventions.

Originally from Texas, Antonio has participated and organized projects in New York, Texas, Las Vegas, Spain, Mexico, Berlin, and Romania. Antonio Serna holds a Masters in Fine Arts from Brooklyn College, and a BFA from Parsons School of Art. antonioserna.com | documentsofresistance.com

Carlos Andrade

"Plastic Heaven," 2016

Plastic toys, recycled art bags (from previous collaboration), with light

The revolution is a plastic kitsch organ like object, not unlike the 1970s milieu of New York City, of "rape, murder and arson" portrayed by Alain Robbe-Grillet's novel, "Project for a Revolution." On a single glance, nostalgia is encased in this bag of plastic tricks, that recall Andrade's past collaboration for almost 10 years with New York based artist Todd Ayoung. On a much closer look, this abject object also has a light literally emanating through its plastic fleshy "Christian" heart, dragging slowly visually towards the cynical spectator, an uncanny illumination of possibility.

Carlos Andrade is a Colombian artist who is a graduate from Rhode Island School of Design (RISD). He initially experimented with pictorial possibilities in techniques, gestures and themes that were strongly influenced by religious and popular iconography from Latin America. In the late '90s, Carlos collaborated conceptually with artist Todd Ayoung on social and political issues of the time, which were negatively impacting global reality. After almost a decade of collaboration, Carlos continued working independently, as well as with other artists from various backgrounds. He worked with various mediums, such as light boxes, mechanical installations, printmaking, painting, interactive media, sculpture, video and sound. After living in New York for more than 20 years, he has relocated to his native town of Cali, Colombia. Currently, Carlos continues working on the topic of memory, nostalgia, excess and superficiality utilizing the methods he has explored throughout his artistic trajectory. He combines the knowledge and proficiency acquired during his voluntary exile with his origin's raw and chaotic nature. His work has been shown in numerous solo and group exhibitions in Colombia, the United States, and Europe.





Curlee Holton

Re-imagining Othello in Sepia

“Re-imagining Othello in Sepia” is a series of ten sepia colored etchings with an artist book. The prints make an original contribution to the visual archive that boasts several well-documented eighteenth- and nineteenth-century engravings in the European classical tradition of staged scenes from the play. Abandoning this convention, this exhibit also refrains from restaging scenes from the drama or retelling the story, aiming instead to explore at a critical juncture the complex emotional and cultural life of a noble but beleaguered military hero. Nowhere is this more evident than in Othello’s bodily depiction, a choice that revises conventional ideas of military valor tied to limited notions of physical perfection. Thus the exhibit raises questions concerning the ways in which race, so relentlessly coded to the body, has been culturally constructed as a form of social and psychological impairment.

In context: The “Re-imagining Othello in Sepia” series reveals how historical notions of otherness and “Black Foreignness” have remained codified in world culture as well public life, at home and abroad. What lies beneath cultural facades is often a reality that counters and undermined the deception and invention designed to assert and sustain authority and power.

Curlee Raven Holton is a printmaker and painter who has exhibited in more than forty one-person shows, including Egypt’s 7th International Biennale, the Cleveland Museum of Art, and the Whitney Museum of American Art.

Holton’s work is in many collections including: the Cleveland Museum of Art, Cleveland, Ohio; the Discovery Museum of Art and Science in Bridgeport, Connecticut; the West Virginia Governor’s Mansion; and The National Gallery of Art, Washington, DC. Holton earned his M.F.A. with honors from Kent State University and his B.F.A. from the Cleveland Institute of Fine Arts in Drawing and Printmaking. Holton is the David M. and Linda Roth Professor of Art at Lafayette College.



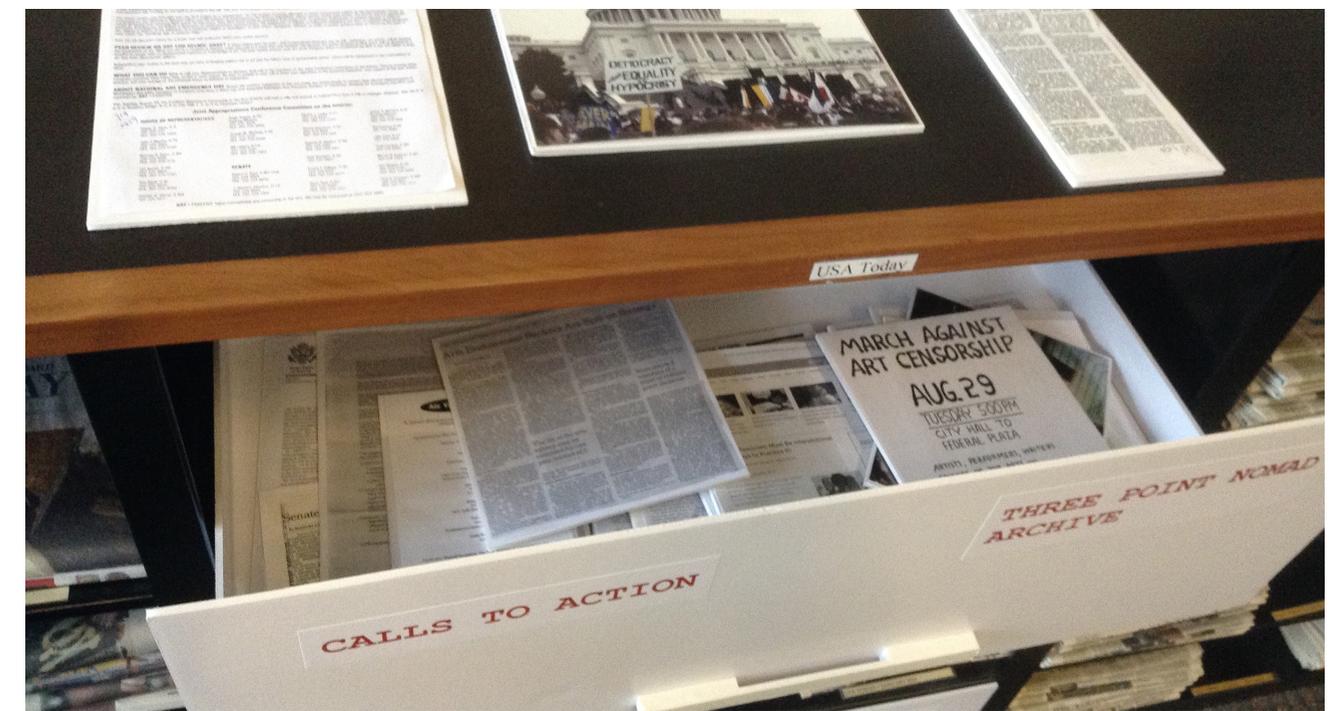
Elaine Angelopoulos

Calls to Action and Walkabouts are comprised of media selections from the “Three Point Nomad Archive,” my ongoing accumulation of studies on how people adapt to, challenge, and/or resist change through self-organized systems. Revolution as street action was a rite of passage for me in the early 1990s, which signaled a warning that my rights were under threat. The opportunity to fight with an intergenerational coalition of activists who conveyed outrage to the public and maneuvered media attention to amplify the message further to governing powers.

My need to collect, annotate conversations, and photograph protests was a study revolt and dissent, how it formed into a greater collective of expression as content reveals the overlaps of activist cultures that became stronger as intersectional coalitions. The inflections of internal conflicts and differences between activist communities are revealed through the content, contained in three drawers constructed into the library architecture. The bright and lightweight quality of the drawers

contrast the dark and heavy shelving, to impress the fragility and temporality of collective memory in grass roots activism among larger non-profits and within the institutional setting of the public library. An audio recording from my “Walkabouts” chronicle conversations around the current effects of urban renewal from the Atlantic Yards development and Barclay’s Stadium in Brooklyn New York that are exemplary of the global economic exploitation of local environments under the guise of entertainment and consumer appeal. The irony is that both the personal archive and the public library are both under threat of extinction and privatization of knowledge by entities who wish to silent or to modify dissent.

Elaine Angelopoulos lives and works in NYC. Her work has been exhibited extensively in New York, select places in the United States, in Europe, and is placed in several private collections. Angelopoulos received a Franklin Furnace Fund/Jerome Fellowship in 2014/15. She is a graduate of Pratt Institute, and Maine College of Art.



Floyd Hughes

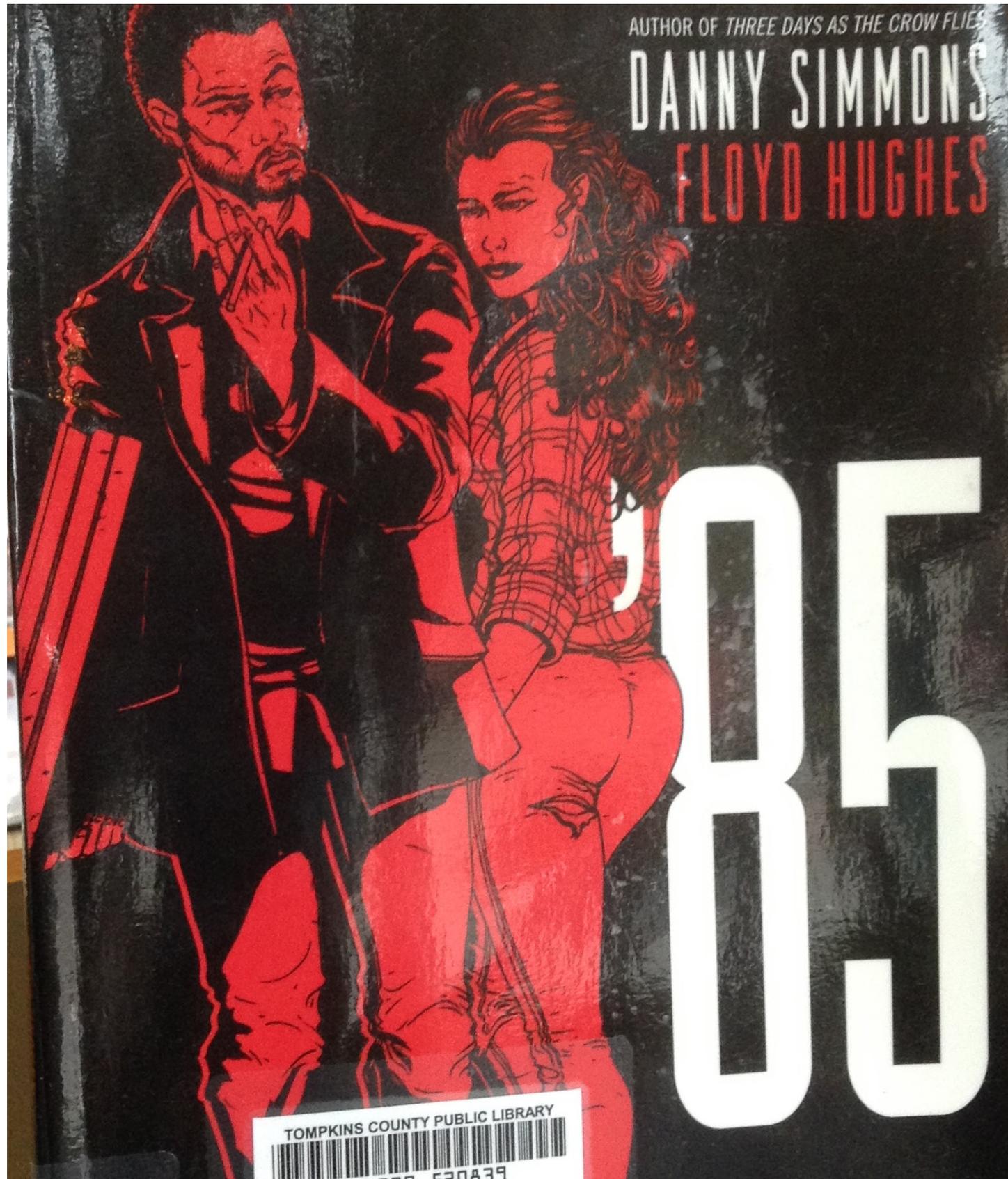
'85, Comic Book, 2007

'85 was adapted from the novel by fine artist Danny Simmons, and was loosely based on his various experiences in the 1980s art scene. I first came to New York City from London in 1986 and was very much an outside observer to the themes Danny explored, though I did get a sense of it.

I rewrote the graphic novel as a screenplay (which was at one time attached to maverick filmmaker Abel Ferrara) where I attempted to capture the strange socio-political and 'punkadelic' vibes of the time, but it remains in development limbo. I wanted '85 to have a 'noir' feel and made the areas surrounding the panels black on every page, giving it a 'Freaks come out at Night' resonance. That way the viewer would picture the lead character Crow Shades' New York for which I used hardly any reference.

Born and raised in East London, **Floyd Hughes** began his professional career in the U.K. working in comics, in the film industry on such films as 'Highlander', 'Hellraiser', and on the hard to trace children's TV show 'Abracadabra'.

Moving to the U.S. in 1988, he has worked for most of the major comic book companies, scripted and illustrated graphic novels and produced work for the music, television and film industries, mostly as a Visual Consultant and storyboard artist for Spike Lee. He is an Associate Professor with CCE at the Pratt Institute in Brooklyn, N.Y., where he lives with his wife Mayleen and his three children.





GK2

Opening Night Performance

A musical performance by musicians **Greg McGrath and Karl Fitzke** accompanying the 1961 film:

Last Year in Marienbad

Director: Alain Resnais
 Screenplay: Alain Robbe-Grillet
 Story by: Adolfo Bioy Casares
 Awards: Golden Lion

In this unconventional French drama, a group of unnamed aristocrats interact at a palatial chateau, resulting in an enigmatic tale told partially in flashback.

X (Giorgio Albertazzi) is convinced that he has met the beautiful A (Delphine Seyrig) before in the Czech resort town of Marienbad, and implies they had a romantic relationship. M (Sacha Pitoeff), who may be A's husband or boyfriend, confronts her mysterious suitor, leading to conflict and questions about the truth behind his story.



Greg Sholette

Set of Figures: Conceptual Art 1972, by Karl Lorac member of art collective THEMME

This piece submitted for the library show "Project for a Revolution in New York" was actually made by Karl Lorac: a furtive character at best and a member of the art collective THEMME! www.themmm.us. It consists of three miniature sculpted "action" figures based on three canonical works of conceptual art: Hans Haacke Visitors Poll from 1970; Charles Ray stretched between to walls; Daniel Buren Sandwich Men 1968.

All three images were reproduced as illustrations in Ursula Meyer's 1972 book *Conceptual Art* (E.P.Dutton).

According to Karl, this work directly illustrates Walter Benjamin's notion of the dialectic at a standstill (or at least Karl's unlikely interpretation of Benjamin's concept). Consider the fact that most early conceptual art works are temporary events, often completely dematerialized in form – to use Lucy R. Lippard's terminology – and therefore can only be revisited in a different form, as a document, text or photograph that freezes and captures an expired action, performance, or idea. Conceptual art photographs are often made in an informal and "artless" way like a snapshot or a forensic image whose aim is merely to convey information. To re-mate-

rialize these banal documents and artless images as small plastic resin figures therefore captures and somehow arrests all over again what is essentially not apprehensible: the fleeting singularity of an event-object such as a temporary conceptual art work (or perhaps a revolution in New York?), transforming these into the conventionally low-brow form of a collectible statuette resembling a Christian Botanica figurine.

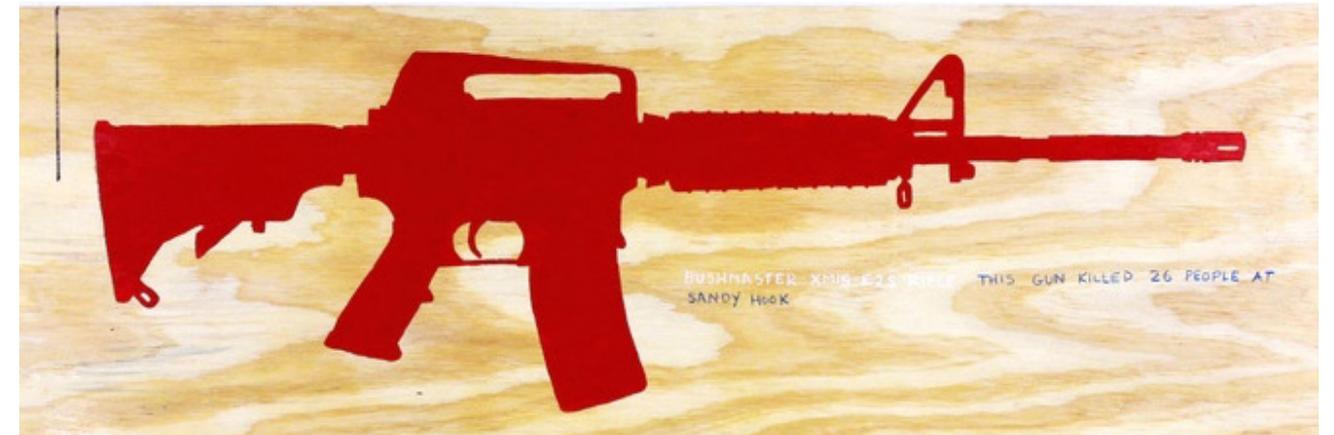
Gregory Sholette is a New York-based artist, writer, activist and core member of Gulf Labor Coalition. Sholette's recent art projects include organizing the Precarious Workers Pageant, and a plenary panel for the 2015 Venice Biennial as well as Imaginary Archive at Zeppelin University in Friedrichshafen, Germany. He is the author of *It's The Political Economy, Stupid*, co-edited with Oliver Ressler; and *Dark Matter: Art and Politics in an Age of Enterprise Culture*. Sholette teaches studio art and social practice at Queens College, CUNY. His blog is available at tumblr.com/blog/gregsholette

Jason Kates van Staveren

Slideshow Excerpts and Associated Correspondence Artifacts Related to an Investigation of Unexplainable Photographic Phenomena, 2016. Mixed media installation

The photographic legacy of Dr. Richard B. Fischer contained these and roughly ten thousand other 35mm slides. In 2007 a cursory and, as it turned out, lucky perusal led me to two of the slides included here. Having learned photography on film, and in particular on color slide film, I have always found myself drawn to the jewel-like quality of well exposed chromes with light beyond them. These were no exception to that rule. But they were exceptional. They had mysterious splashes of light and color across their images. I found myself

moved, almost compelled, by this strange phenomenon, to investigate. After sifting through the entire collection, these slides are what I found and this piece is the only explanation I can offer. The story presented supports my belief in the responsibility of every person to foment and enact change when the systems in which they participate fail, and that sometimes, such action might be asked for by something outside ourselves, something unexplainable.



Kadie Salfi

SNAFU (Situation Normal all Fucked up).

This work is part of an ongoing series I am making about America's gun culture.

Red Guns: On December 14, 2012, I heard a story on the radio about a mother who lost her child at the Sandy Hook Elementary School Shooting. She said that when she found out about the shooting she ran home and went to her child's bed and the sheets were still warm. I wept for this mom and all the parents, families and children that were affected by the shooting. I wept for the world of guns that we find ourselves living in daily - the everlasting impact that guns have on so many lives.

I was compelled to make art after the mass shooting at Sandy Hook. I was already making work about America's gun culture and Sandy Hook called my attention to school shootings, which are unfortunately, a growing issue. Mass shootings occur in the United States almost every day and last year upwards of 30,000 people were killed in America by guns.

These pieces are intentionally simple: life-size acrylic painting on plywood of the gun used in a mass school shooting. The gun is always painted in red with the make and model beside it, in white colored pencil. The number of killings is in blue colored pencil.

I hope this work inspires sensitive and delicate thoughts and discussions about America's gun culture.

Kadie Salfi is an American artist born in Burlington, Vermont. She received a BFA from The School of the Art Institute of Chicago, where she studied printmaking, photography and sculpture. After graduating, Salfi worked at Gemini G.E.L. in Los Angeles for two years where she printed for Robert Rauschenberg, Richard Serra and Jasper Johns among others. She studied with Luis Camnitzer at Studio Camnitzer, an artist residency in Italy and received a yearlong fellowship in Ithaca, NY at The Ink Shop. Salfi's work can be found in a myriad of private art collections both in the United States and abroad, and has appeared in numerous exhibitions worldwide. She currently lives and works in Ithaca, NY.



Kadie Salfi



Kaleb Hunkele

Welcome to Fear City is a mixed media collage of found imagery from 1970s New York City, inspired by novel *Project for a Revolution in New York* by Alain Robbe-Grillet.

Kaleb Hunkele is a working artist experienced in both experimental animation and printmaking. He received a BA in 2005 in Film and Experimental Animation at The Evergreen State College in Olympia, Washington. In 2009, he was a Fulbright Scholar to Estonia with a focus on traditional animation. Throughout his career, character development, simple lines, color and modest materials have been central to his practice. Kaleb has lived and worked in the Pacific Northwest and Tallinn, Estonia. Currently, he is the owner/operator of Standard Art Supply & Souvenir – a storefront and studio in Ithaca, NY. He continues to work extensively in both fine art and commercial screen printing.



Kara Lynch

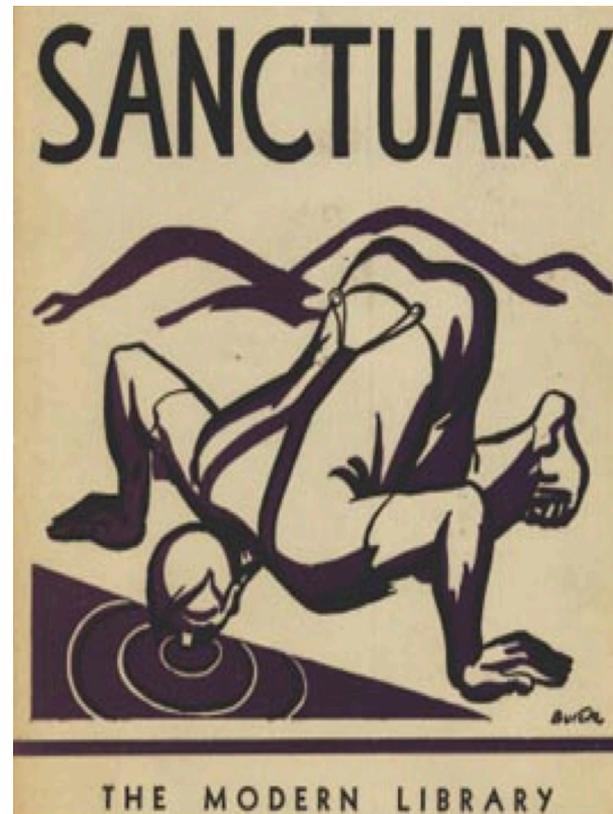
SANCTUARY

Books and libraries provide a space of sanctuary. Writers and their books provide a space of refuge and fuel our intellect and imagination. They meet us there, prod us along and confirm our desire to dream and envision other possible worlds. Revolution. Libraries shelter these bold ideas and confirm our desire to gather convene and share ideas and visions with one another in public space.

In response to the call for a 'Project for a Revolution in NY,' and emboldened by the American Library Association's Bill of Rights, SANCTUARY draws its content from the Tompkins County library's circulating catalog in order to sanction the power and peril of books. Consulting multiple lists that document histories of sequestering, restricting, suppressing, challenging, banning, destroying and burning books, SANCTUARY is a reading list, shelved as one collection, each book available for regular circulation by library patrons.

SANCTUARY summons books challenged, restricted, banned or destroyed in the State of New York, in the courts, the post, bookstores, publishing houses, school classroom and public libraries. This reading list also includes books that bring our attention to social and political movements, race, class, gender, religion, and sexuality; books written by authors and artists who face(d) imprisonment, sanctions, and even death for the words they've written and published. SANCTUARY gathers books that incite.

Kara Lynch is a time-based artist living in exile in Brooklyn, NY. She completed her MFA in Visual Arts at University of California, San Diego; a Permaculture Design Certification from the Center for Bioregional Living; and has been a research fellow in the African and African Diaspora Studies Department, University of Texas, Austin and the Academy for Advanced African Studies at Bayreuth University in Germany. She currently earns a living as an Associate Professor of Video and Critical Studies at Hampshire College in Amherst, MA.



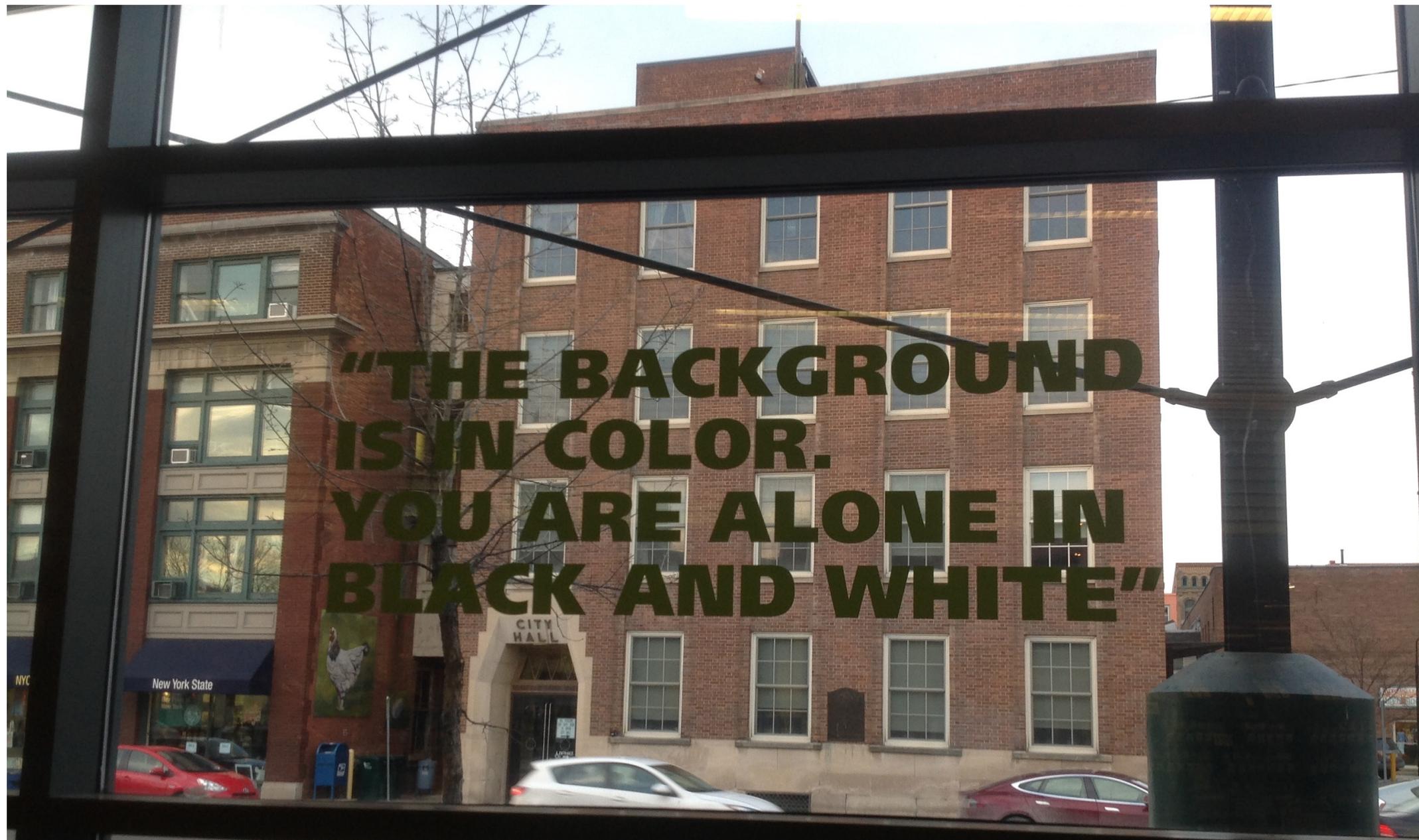
Kim Asbury

My contribution includes three pieces of text: "usually I breathe the grey from the gold"; "orange is the happiest color" quote Frank Sinatra; and "the background is in color. You are alone in black and white."

The text is similar to my last project on the subject of urban space (www.asbury.dk). That installation was based on spaces that originally have been used for purposes other than art. The artwork thus appears in a foreign space, where you may expect to find a different kind of experience. Formally, I have been working with the way a shops/shop windows display their products. The texts each contain an image, feeling or a

spatiality that expand the space that they reside in. And in that sense, they are art in their own right. They are a "message" for the unsuspecting passerby.

Kim Asbury is an artist living in Copenhagen, Denmark.



Krittika Ramanujan

My work uses prints to look at the human conditions of loss, death, and memory. The prints shown here deal specifically with the subject of lynching in America. They are drawn from the photographs collected in the book "Without Sanctuary," by James Allen. After the Civil War, lynching became a ritual or an exhibition, an exercise in public sadism. Many people believe that the victims of lynching in America were exclusively African-American. While the majority of lynching victims were African-American, Native Americans, Mexicans, Chinese, Italian and Jewish immigrants, occasionally whites, were also lynched. It became a way to terrorize certain populations, to enforce the status quo and to promote economic interests. Labor organizers of any color were prone to being lynched.

The difference was the amount of irrational rage directed towards an African-American victim. They were lynched on Main Street, in the middle of a city, or at a landmark tree or bridge. From the photographs, it is clear that this was a joyous and exciting occasion for the spectators, many of whom were prominent citizens. Small children are visible in the photographs, enjoying the circus. It was a party atmosphere. Lynching may be considered as a terrorist act committed by the dominant society.

A work of art should contain more than one idea. My emphasis in these prints is on the ironies which are everywhere in these images: the contrast between the triumphant, joyful spectators and the suffering of the victim, between the natural world

and the tragic human event, between the world of steel bridges, telephone poles, Greek inspired architecture and the barbarity of a lynching. The beauty of color in an image may draw a viewer in, while the horrible subject pushes them away. An event in real life, and the depiction of such an event in art are two separate realms of experience.

Krittika Ramanujan received her MFA from the University of New Mexico. She was one of the founding members of the Fine Arts Building Gallery in Chicago, where she was involved in curating and installing shows. She has had several solo shows on Dante's epic, on mammal skeletons, and on human rights, most recently at the Leich Lathrop Gallery in Albuquerque, New Mexico, where she lives.



Lucas Wichmann Melkane

Jealousy is like a blind through the slats of which one may view the outside world (a partial view and a distorted one); from the outside one may see in dimly, but the slats are closed all communication ceases. Robbe-Grillet sets his story on a tropical banana plantation. Beyond the familiar triangle lies the author's relentless evocation of violence and fear – an evocation made more powerful by a technique of ever-shifting visual images that engulf the reader's mind with a terrible sense of recognition.

The narrator of this novel never appears in person, never speaks, never acts. He is the magnetic center of the novel, as his wife is the point on the other end of the needle; he is at once murderer, and detective; he is you, the reader, watching every movement of the wife and the neighbor, watching the memory of events, real or imaginary, from the past or the present, as they flash like moving pictures across the distorting screen of a jealous mind.

I am interested in a resemblance that has no archetype. The book, *Jealousy*, consists as a model for a portrait that has suffered from a loss of memory.

Lucas Wichmann Melkane is a visual artist working in an interdisciplinary mode, with sculpture, public interventions, living systems, writing, and non-linear strategies. He uses already existing systems, to find thresholds in order to let things exist in the possible, as *potensia passiva*. His work does not attempt a specific content or property but to bring whatever means to visibility, in to the open. Lucas is a graduate student at the Royal Danish Academy of Fine Arts, in Copenhagen, where he is earning a MA in theory and communication and a MFA.

Format:	Book
Author:	Robbe-Grillet, Alain, 1922-2008.
Title:	<i>Jealousy</i> : a novel by Alain Robbe-Grillet ; translated by Richard Howard.
Publisher, Date:	New York : Grove Press, ©1959.
Description:	145 pages : illustrations ; 20 cm
Series:	Calderbook paperbacks ; CB-35
Notes:	Translation of: <i>La jalousie</i> .
Subjects:	French fiction. French literature. <i>Jealousy</i> — Fiction.
Other Author:	Howard, Richard, 1929-
Other Title:	<i>Jalousie</i> . English
Other Number:	1887344
# Local items in:	1



Melissa Tuckey

Discovery, attentiveness, a way to speak the unspeakable, language that connects, questions, and unsettles, reminding us of the living breathing embodied world. Language as artifice. Language as wilding of the mind.

The white space in a poem :: the collaborative and participatory nature of poetry :: brevity and compression :: the way a small space can open exponentially :: the poem as meditative space :: source of imagination and compassion.

If the language of politics is concentrated power, the language of poetry is multiplicity and connection. Metaphor & breath are two ways we connect to one another and to our environment. Language is a source of creation that continually renews itself in every culture, in every human body.

Poet, editor, and literary activist, Melissa Tuckey is the author of *Tenuous Chapel*, an award winning book of poems selected by Charles Simic for the ABZ Press first book award (May 2013) and *Rope as Witness* (chapbook: Pudding House Press, 2007). Tuckey is a fellow at the Black Earth Institute. Other honors include a winter fellowship at the Fine Arts Work Center in Provincetown, writing awards from the DC Commission on the Arts and Humanities and the Ohio Arts Council, and a residency at Blue Mountain Center. Her poems have been widely published; new work can be found at, or is forthcoming at *Clade Song*, *Missouri Review*, *Vox Populi*, and *Kenyon Poetry Review*.

Melissa Tuckey is a co-founder of *Split This Rock*, a national poetry organization dedicated to poetry of provocation and witness. She's currently at work as editor of *Ghost Fishing: An EcoJustice Poetry Anthology*, forthcoming from University of Georgia Press. As part of that project, she edited a portfolio of poems at *Poetry Magazine* in January of 2016. Melissa Tuckey lives in Ithaca, NY and works as a project coordinator at *Split This Rock*. She holds a MFA from George Mason University and an MA from Ohio University. More at melissatuckey.net.



Néstor Armando Gil

Dismorphia Cubana 1 (1960 Bel Air), 2016:

Cars in the 1960 model year were the last American cars to ship to the island of Cuba after Fidel Castro's communist revolution. As a result, after 50+ years of embargo, the question of what identity or identities are signified by American automotive relics on the island of Cuba looms large. What or who does the 1960 Chevy Bel Air represent in Havana 2016?

The *dismorphia cubana* butterfly is endemic to the island of Cuba, a place whose indigenous people were virtually wiped out by European colonialism. Contemporary Cubans are likelier inheritors of European or African identities and traditions than of

indigenous traditions of their homeland. One can imagine that any Cuban regarding herself or himself in a mirror is possessed of a kind of body dysmorphia, an inability to recognize the Cuban body in the body of the self.

Néstor Armando Gil nació en La Florida, E.U. en 1971. Cursó estudios superiores en la Universidad de Carolina del Norte En Chapel Hill obteniendo una Maestría en Artes Plásticas en el Año 2009. Sus obras han sido exhibidas tanto en Los Estados Unidos como en el extranjero. Vive en Easton, Pennsylvania, donde es profesor de artes plásticas en Lafayette College.



Patricia Capaldi

Micro/Macro /Collapse

My work was inspired by the large portrait painting of Ezra Cornell in the main lobby of the library, with particular interest to the books on the floor in the foreground. Combined with a personal account of a recurring collapsed bookshelf in my home, documented a few years ago, I chose to expand on the narrative of fallen or collapsed books, overlaying these two different time periods.

The two photos in this exhibition, one a smaller photo by the painting (original size) and a larger bitmapped image blown out of its resolution capacity is placed on a pillar which faces the portrait across the library, thereby suggesting a relationship, albeit distant.

The Micro/Macro aspect of the two images lends itself to comparing form and shape (books/pixels) and provides a recursive loop provoking thoughts around re-volving—circulation, rotation and overturning—raising questions around the labyrinth of visual and material information that exists simultaneously, as well as thoughts around organized knowledge—stored and archived.

To wrest objects from their imposed meaning was an influential aspect of Robbe-Grillet's writing. My interest in the juxtaposition of these two semi-related images within the framework of this exhibition intends to provoke an open-ended cyclical dialogue. The double entendre of "Revolution" alluding to "overthrow," as well as "rotation" implies a reshuffling of the historical (Ezra painting context) and daily ephemera (my collapsed bookshelf), opening a space of reflection for time, memory, and a destabilizing of meaning.

PATTI CAPALDI born in Providence, R.I., lives and works in Brooklyn, New York and Ithaca, NY. M.F.A., Massachusetts College of Art and Design, graduate studies Rutgers University, BFA, Minneapolis College of Art and Design. Recipient of 1999 New York Foundation for the Arts Fellowship and the Lily Auchincloss Foundation Award in printmaking.

She is currently in a tenure track position at Ithaca College, (Fall 2015) in the art and design department.

Her work is a hybrid of digital and analog print media: photo based and digital imaging, multiples, silk screen, drawing, artist's books, and various print and graphic processes. Sourced from photos she takes or found archival images, she attempts to investigate how images are formed and explores the shifting nature of representation. Intrigued by the slippage of the tactile and virtual world and consumption and production of the mediated image, the work investigates how images are never neutral. Through her experiments with image, process and material she creates new contexts inviting the viewer to question and wonder. Formally her pieces often visually challenge the stability of perception through the use of a variety of materials that play with perceptual ambiguity.



Sarah Gotowka

#Expressyourself

This piece explores the mores of winding, grinding¹ and twerking² through the examination of contemporary memes³ and Twitter feed to question how current forms of digital dissemination impact the formation of female identity and romantic ideologies.

Viral phenomena such as Gangnam Style and Harlem Shake⁴ exemplify the potency that dance possesses, as it is able to cross cultural, social, and linguistic borders. As dances undergo various degrees of appropriation, these memes recurrently become removed and divorced from the authentic conception. Gyril hip movements have historical roots connected to notions of fertility, and in other societies they continue to be used within rites of passage to denote or encourage transformations of status, such as girlhood to womanhood. These sacred dances have been vastly appropriated by North America and have spawned the prolific culture of winding, grinding and twerking.

#Expressyourself investigates the obscure spaces between spirituality and sexuality, adolescence and adulthood, public and private, and reflects on the progression, or perhaps regression of our culture's codes, customs and rituals.

Sarah Gotowka is a visual artist currently living in Trumansburg, NY. She is adopted Korean-Polish Italian-American, and grew up in the suburbs of Rochester where she obsessively made mix tapes from 90s radio airplay. She received her BFA from The Cleveland Institute of Art majoring in Fiber and Material Studies in 2007, and graduated with an MFA from Concordia University's Fiber and Material Practices in 2013. After receiving her MFA, she moved back to upstate New York and has collaborated with Cornell's Cooperative Extension, the Community Arts Partnership of Ithaca, the Craftstitute, New Roots Charter School and The Johnson Museum of Art, giving various workshops on natural dye plants and textile practices.



¹ Grinding is a popular form of intimate dance where two (or perhaps more) people 'wind' simultaneously within close proximity of each other, i.e. they 'grind' their loins together.

² Twerking is an aggressive derivative of winding where the dancer's groin muscles repetitively moves in a manner, somewhere between a 'jerk' and a 'twitch.'

³ This term was coined by Richard Dawkins in his 1976 book *A Selfish Gene* "to convey the idea of a unit of cultural transmission, or of imitation."

⁴ If you somehow haven't heard of Gangnam Style or Harlem Shake, you totally need to google them.



Sowon Kwon

Title: green card (TCPL), 2016

I would like to make the expedient if fanciful suggestion that any card has the potential of performing double duty.

Sowon Kwon works in a range of media including sculptural and video installations, digital animation, drawing, printmaking, artist books, and writing. Her recent work explores portraiture, perception, and historical memory as our bodies are increasingly submitted to and made accessible through technology.

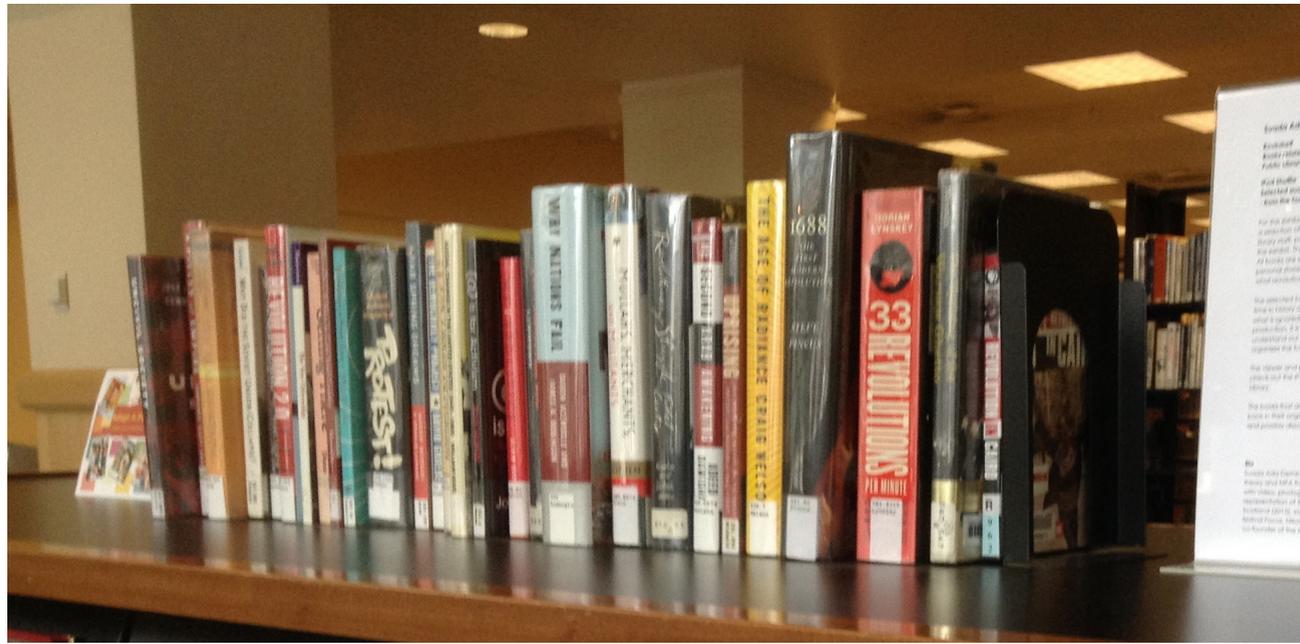
She has had solo exhibitions at The Kitchen in New York City, Matrix Gallery/ Berkeley Art Museum, and the Whitney Museum of American Art at Philip Morris (now Altria). Her work has also been featured

in many group exhibitions in the U.S. and abroad, including: The New Museum of Contemporary Art, ICA Boston, MOCA Los Angeles, The Queens Museum, The Yerba Buena Center for the Arts in San Francisco, Artist Space, The Drawing Center, Artsonje Center in Seoul, Korea, the Gwangju Biennale, the Yokohama Triennale in Japan, and San Art in Ho Chi Minh City, Vietnam. She is a recipient of fellowships from The New York Foundation for the Arts in Sculpture, The Wexner Center for the Arts in Media Arts, and The Asian Cultural Council.

Sowon Kwon currently teaches at Parsons School of Design, The New School in New York City.

<http://broodthaers.us/index.php?id=143,160>





Titles include:

*The Democracy Project:
A History, A Crisis, A Movement*

*Why Nations Fail: The Origins Of Power,
Prosperity And Poverty*

Revolutionary Suicide

*The Movement Toward A New America;
The Beginnings Of A Long Revolution*

Protest! Student Activism In America

The viewer and patrons may read and borrow the selected books as well as check-out the iPod from circulation and play the selected songs while in the

Library. The books that are borrowed, will not be returned to the display, but will be put back in their original place in the library. In this way the work will alter over time and possibly dissolve during the exhibition period.

Suada Ada Demirovic is an artist based in Copenhagen. She holds an MA in art theory and MFA from the Royal Danish Academy of Fine Arts. Demirovic works with video, photography and text. Her work has basis in fact and historicized representation of the world. Recent exhibitions include Polar Twins, Edinburgh,UK (2015), solo show NLHspace, Copenhagen, DK (2015), video festival Focus, Nikolaj Kunsthal, Copenhagen, DK (2014), she is also the co-founder of the international art festival Artist Run (2014).

Suada Ada Demirovic

Bookshelf

Books related to the theme “revolution” selected from the Tompkins County Public Library Collection

iPod Shuffle

Selected audio files – music and protest songs related to the theme “revolution” from the Tompkins County Public Library Collection

For the exhibition “A Project for a Re-volution in New York,” I have made a selection of books and music from the library’s collection and, with help from library staff, put them on display in an effort to map out the books on the subject “revolution”. All books are socially or historically based and consist of historical writings, personal stories and testimonies as well as theoretical thoughts and ideas on what revolution is and can be.

The selected books, poetry and protest songs represent and describe a certain time in history and refer to what is both visible and invisible, what is stated and what is ignored or hidden. Therefore in relation to knowledge and knowledge production, it is in fact what is selected and retained, that determines how we understand our history, what is possible to talk about in present time and what organizes the future.





Alien Abduction Collective

Tompkins County Public Library, Men's Room
March 2016

