

**TRANSGRESSIONS
IN THE
WHITE CUBE:
TERRITORIAL
MAPPINGS**

BENNINGTON COLLEGE
SUZANNE LEMBERG USDAN GALLERY

TRANSGRESSIONS IN THE WHITE CUBE:
TERRITORIAL MAPPINGS

GENERAL IDEA	CARY LEIBOWITZ/CANDYASS
JESSICA STOCKHOLDER	SEAN LANDERS
FRED WILSON	JON TOWER
FÉLIX GONZÁLEZ-TORRES	RENÉE GREEN
PAULA HAYES	MIKE KELLEY
RIRKRIT TIRAVANIJA	JULIA SCHER
BOB BRAINE/MARK DION/	KATE ERICSON &
ALEXIS ROCKMAN (A COLLABORATIVE PROJECT)	MEL ZIEGLER

ORGANIZED BY JOSHUA DECTER

NOVEMBER 17 - DECEMBER 16, 1992



Mark Dion: *Upper West Side Plant Project*, 1992, collection of vegetation from 110-111th Street, New York City, dimensions variable. Courtesy American Fine Arts, Co.



Alexis Rockman: *Concrete Jungle II*, 1992, oil on wood, 96" x 64". Courtesy Jay Gorney Modern Art. Photo: Oren Slor.

TRANSGRESSIONS IN THE WHITE CUBE: TERRITORIAL MAPPINGS

Joshua Decter



Bob Braine: *Roadkill Woodchuck, Eastern Deciduous Woodland*, 1992, black and white photographs, 8" x 10" and 3½" x 5". Courtesy the artist.

From the avant-garde movements at the early part of the 20th century to the present moment, a diverse genealogy of artists has approached the context of the gallery or museum space as a "site" in which to conduct analyses focused upon the ideological and historical conditions of the cultural institution (i.e., "institutional critique"), de-code the architectural attributes of a particular edifice, expand the limits of formal(ist) investigations in the traditional media of painting and sculpture, transform the gallery/museum space into an environment that evokes the structural characteristics of other social domains, or develop an arena for the enactment of performance - and/or theater-related activities.

Stated differently, it is evident that the supposed neutrality of the gallery or institutional space — the Modernist "white cube" conceived of as little more than a container for autonomous art objects — has been challenged throughout this century. A legacy of historical practices — whether one cites



Fred Wilson: *Panta Rhei (A Gallery of Ancient and Classical Art)*, 1992 (detail), mixed media installation, dimensions variable. Courtesy Metro Pictures. Photo: Ellen Page Wilson.

aspects of Russian Constructivism; Schwitters's *Merzbau* project; Dada events; proponents of the Fluxus sensibility; Yves Klein; Vito Acconci, Michael Asher, Lawrence Weiner and other so-called Conceptual artists; the site-oriented elements of Minimalist and Post-Minimalist work; or other examples — have utilized methods of installation (consciously site-specific in emphasis) to suggest that the meaning of art production is always constructed in relation to — but never absolutely determined by — context (i.e., the formal/structural conditions of a specific space, its social function, etc.).

And while the institutional site of exhibition has come under repeated gestures of analysis and critique — from Broodthaers to Buren, and Haacke to Lawler — it has nevertheless retained a status as privileged, if not sanctioned, domain within which to contest the authority of so-called "dominant" cultural norms, values, and power relations. Following the familiar if binding logic of

vanguardism, the (institutionalized) site of exhibition has similarly demonstrated its capacity to accommodate even the most (apparently) subversive of artistic desires — e.g., overturning the “traditional” protocol of visual art language and criteria, shocking the putative audience with outrageous acts of taboo-transgression. Paradoxically, the artist who seeks to critically analyze — or theatrically debunk — that which is identified as the “dominant” (by some magic consensus, one assumes) in the visual arts or popular culture at a given moment *must already have been granted significant permissions* (permissions to transgress) by that very system of cultural legitimation (and representation) under scrutiny.

Notions and strategies of critical *infiltration* have functioned, at least since the full emergence of “institutional critique” practices during the 1960s in Europe and the United States, as adequate rejoinders to such artistic, cultural and ideological paradoxes. Indeed, methods of critical infiltration are always made effectual through nuances of complicity, and so the

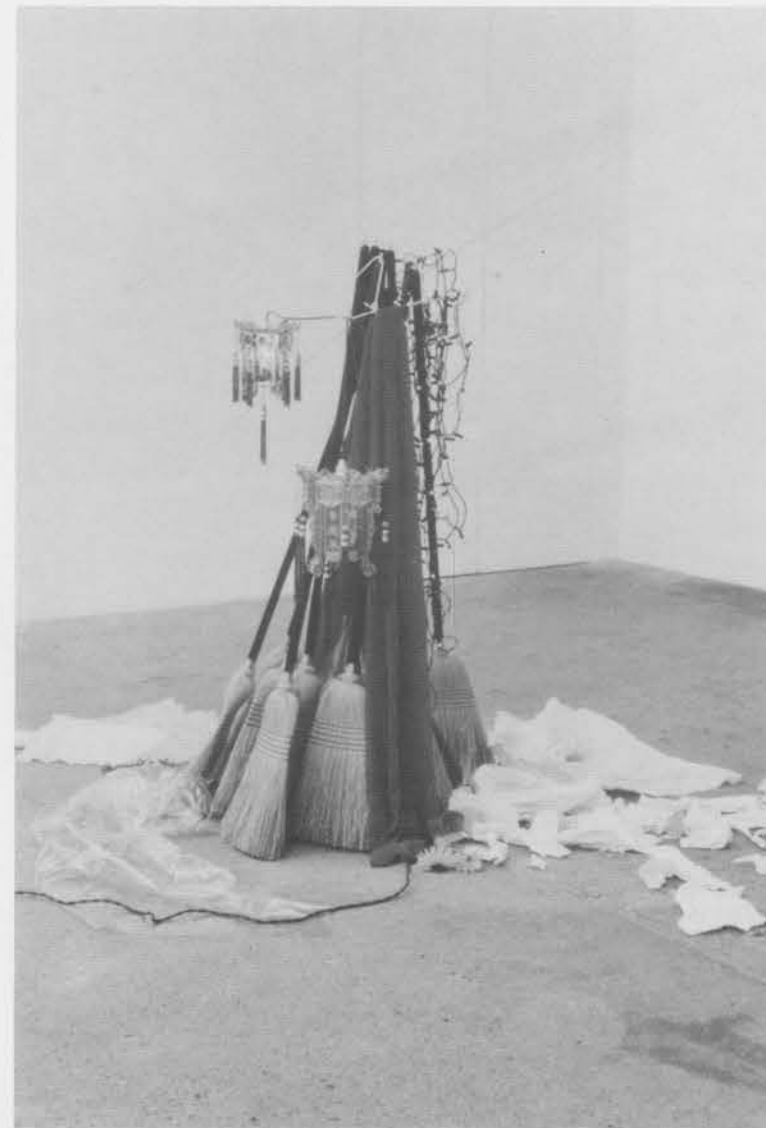


Renée Green: *VistaVision: Landscape of Desire*, 1991, installation with sound, dimensions variable. Courtesy Pat Hearn Gallery.

paradoxical bind is invariably courted, tested and re-played. “Transgressions in the White Cube: Territorial Mappings” presents the work of a diverse group of contemporary artists who utilize the context of the gallery or institutional space to construct new territories of meaning in relation to issues concerning politics, cultural identity, race, the environment, religion, sexual identity, the de- and re-construction of formal languages in the visual arts, modes of social control, ethnicity, etc. Employing a wide range of conceptual methods and formal strategies, the artists do seem to share an abiding concern with the construction of languages and structures designed to suggest a “re-mapping” of the external cultural landscape (or the “internal” landscape of psycho-social-sexual identity). While many of the artists in this exhibition owe a debt to the legacy of Conceptual practices (General Idea, emerging in the late 1960s, in fact comprises a part of this legacy), they have all managed to articulate distinct, yet related frameworks of working and territories of focus.

Conventional disciplinary models of ecology, ethnology, archaeology, an-

thropology, and history — organized through the logic of the museum conceived as archive and bureaucratic system of (re)presentation — are critically re-deployed in the work of artists such as Mark Dion, Renée Green, Paula Hayes, and Fred Wilson. Dion, whose earlier work addressed the ways in which art history undergoes continuous re-construction as a result of the manipulative (and fictionalizing) procedures of art restoration, has since the late 1980s focused upon environmental questions — specifically, the emergence of global eco-crisis. Appropriating certain formal and conceptual methods from biological science (e.g., zoology, botany), Dion constructs gallery-specific *mise-en-scènes* and *tableaux* that utilize systems of classification to reference a range of environmental problems; in a strategically reciprocal manner, he has executed projects in remote regions such as the Central American country of Belize, there addressing the area’s specific ecological conditions from the unique perspective of a hybrid artist/specialist. Often, the artifacts of such working expeditions are integrated back into the gallery-specific site,



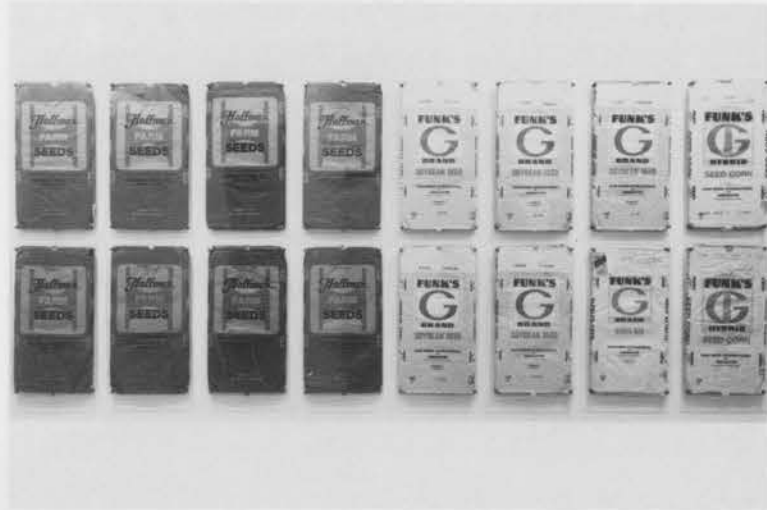
Paula Hayes: *Within the Icy Fruit*, 1992, mixed media installation, dimensions variable. Courtesy Fawbush Gallery. Photo: Tom Warren.

thereby re-contextualizing an outside territorial investigation. Dion has also been collaborating with painter Alexis Rockman and photographer Bob Braine on a continuous project entitled “Concrete Jungle,” thus broadening the area of environmental scrutiny to incorporate traditionally segregated artistic media. Rockman’s sensuous paintings have, since the 1980s, utilized a representational language to produce subtly disturbing transformations of traditional systems of zoological and botanical classification, thereby creating what might be described as a “post-scientific surrealism.” Braine’s ultra-straightforward documentary photos of ubiquitous road-kills are meant to signal that the already precarious balance between the natural and cultural domains has reached a point of crisis. Together, these three artists have developed an intriguing approach to how the collaborative method can be employed as a means to integrate related concerns and to thereby establish a more complex and layered language.

Fred Wilson’s primary focus in recent years has been to investigate — and

poke critical fun at — the standard bureaucratic presentational systems utilized by museums to construct narratives of social history and ethnology. For Wilson, the conventional American museum has adopted what might be described as a Euro-centric model of history, wherein the specific social and racial components of the African-American experience (and past) is either almost completely elided (producing a kind of enforced institutionalization of socio-cultural disappearance or invisibility), or perversely substituted for (in a manner evocative of Freud's notion of compensatory substitution, or what could also be called displaced guilt) by the so-called "Primitive" collections of African and "other" non-Western peoples. Wilson's biting yet witty commentary upon this unfortunate state of affairs is generally on target; his museum-specific interventions, gallery specific installations and vitrine displays suggest an effective strategy of critical infiltration whereby "artificial" evidence is re-shuffled to engender new histories.

In a somewhat related way, Renée Green has



Kate Ericson & Mel Ziegler: *Feed and Seed (Heisey Farm)*, 1989, seed bags, sandblasted plexiglass, 71" x 144" overall. Courtesy Michael Klein, Inc.

committed both her writing and art production to the exploration of how personal, cultural, social and racial narratives are constructed through the complex history of the West's colonialist and neo-colonialist ideologies and institutions. For Green, it seems as if the authority of institutional "knowledge" can be productively challenged — or perhaps de-coded — in relation to subjective memory as a mode of critical re-collection. Green has focused upon the precarious relationship between the histories and experiences of people of color and whites within both the American and European contexts, suggesting that patterns of racial objectification are part of a long trajectory of imposed racial hierarchies and discriminatory value systems. Employing a kind of counter-anthropological method of organization and presentation, Green's work offers a unique balance of empirical historical analysis and subjective re-inscription, so that we understand that her "identity" as an African-American woman is not a fixed or stable "construction." Green's elaborately staged mise-en-scènes underscore the artist's interest in the possibility of

de-constructing history and memory (as an index of autobiographical investment) to produce a new narrative language alluding to the contradictory dimensions of identity. Green often presents an accumulation of materials and information that make critical reference to conventional systems of display, and she expects the viewer to engage in the re-construction of meaning, rather than passively receiving the authority of yet another master narrative.

Reflecting an inter-mix of horticultural study and an investment in the codes of folklore and mythology, Paula Hayes' mixed-media installations and drawings suggest a preoccupation with the natural (external) and spiritual/psychological (internal) environment — and how these two domains (one material, the other immaterial) and experiential models are fundamentally reciprocal. A professional horticulturalist, Hayes has cultivated a scientific relationship to the botanical environment, yet her investment in this territory moves beyond the empirical, rationalist precincts of institutionalized scientific knowledge. In her tableaux, artifacts from



Julia Scher: *I'll Be Gentle*, 1991, mixed media installation, dimensions variable. Courtesy Pat Hearn Gallery.

everyday life are arranged so as to suggest a kind of theatrical allegory of the mundane; often, these arrangements allude to the artist's self-inquiry as to the relationship between historical characterizations of womanhood (e.g., the mythos of witches) and contemporary (self)definitions.

Since the mid-1980s, the collaborative team of Kate Ericson and Mel Ziegler has been involved with devising frameworks for the literal and symbolic (re)mapping of diverse architectural edifices and geographic locations. Their earlier projects investigated the architectural idioms (i.e., the vernacular) of particular American urban and suburban communities; Ericson and Ziegler would effect a "collaboration" with homeowners so as to facilitate specific (and agreed-upon) interventions within — or around — the traditionally private territory of the home. Their interests would begin to gravitate towards two distinct contexts — the relatively insular site of the gallery/cultural institution, and the emphatically public space. Generally speaking, they are concerned with "excavating" the repressed histories of

specific structures and places, and often utilize novel techniques of "mapping" to uncover the hidden narratives; their gallery-specific projects often function as veritable "non-sites" — schematic indices which economically display the artifactual evidence of work done in another, specifically non-art, context. In a sense, they have developed a method that allows for a sophisticated cross-mapping (or cross-indexing) of disparate social/cultural contexts, norms, idioms, and meanings. Adapting themselves to the everyday protocol of a specific social milieu, Ericson and Ziegler utilize their "license" as artists to participate in the commonplace practices of that place. Their installations become physical and iconographic evidence of such moments of social integration and participation.

Scrutinizing the precincts of social power, authority and domination, Julia Scher has re-appropriated the technological instruments of video surveillance and the apparatus of computer-based systems of communication and information to critically investigate — or subversively infiltrate — the realm

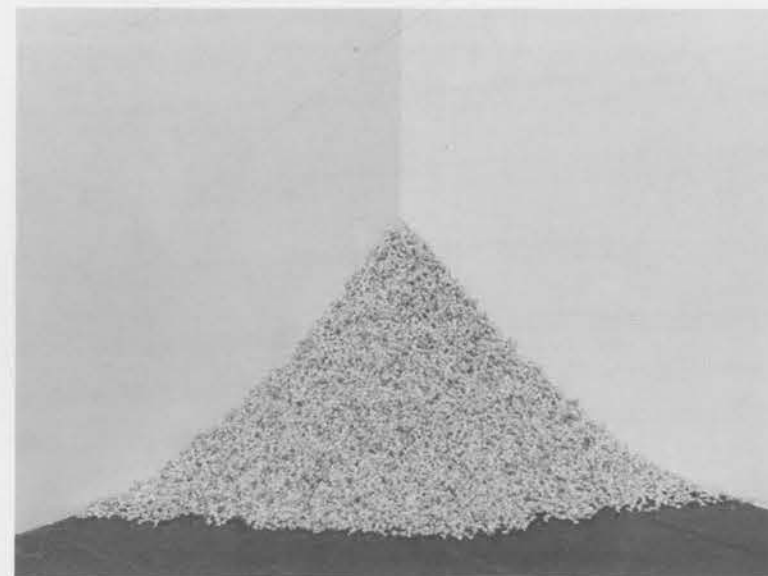


Rirkrit Tiravanija: *Untitled (Free)*, 1992, mixed media installation, dimensions variable. Courtesy 303 Gallery.

of institutional control. Alluding to the way in which the individual has become the target of strategies of social control in late-industrial ("information") society, Scher proposes that the only way to effectively challenge or counteract the alienating effects of a disciplinary administration of society (to evoke Michel Foucault) is to literally re-take some degree of control over those very instruments and techniques to which we have become unwittingly subjected. (On a social level, we are deemed "subjects" not necessarily in terms of our so-called "individuality," but in terms of how our very bodies become subjected to an often invisible regime of social control.) Having at one point formed her own security systems company, Scher continues to turn such technologies against themselves — to expose the machinery behind the camera, to contaminate the easy flow of information in this world of ecstatic computer communication. In other words, to re-install the viability of individual subjectivity as a force of negation or contestation. Her installations become environmental models for the exploration of this possibility, as the viewer is

compelled to intervene in — or at the very least, critically understand — the technological environs.

Rirkrit Tiravanija and Félix González-Torres offer distinct types of territorial mappings. For Tiravanija, the activity of art production itself becomes essentially interchangeable with (or a substitutional sign for) the cultural ritual of food preparation and cooking. Utilizing culinary methods absorbed through exposure to his socio-cultural heritage, (i.e., a passing down of traditional recipes through the matrix of the family), the artist is able to construct a kind of reflexive anthropological environment wherein the art audience is exposed to the usually hidden, alienated and mystified realm of so-called "exotic" cooking. Tiravanija sets up a provisional kitchen to prepare curries and rice, exposing the constituent ingredients and procedures for all to witness. In this gesture, the artist seems to de-mystify himself and his "cultural otherness" by laying bare the mundane "everydayness" of the cooking activity. Tiravanija establishes a territory within the gallery/institutional space which upsets the normal set of cultural relations; he



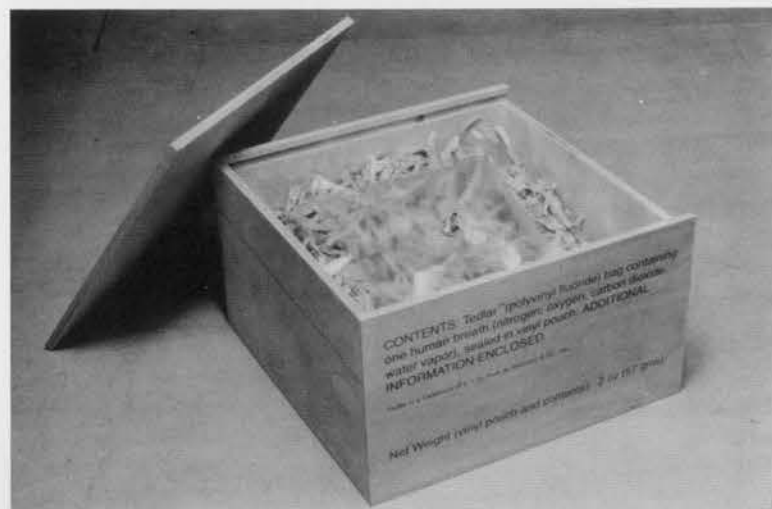
Félix González-Torres: *Untitled (Loverboys)*, 1991, 355 lbs. of silver-wrapped candies, dimensions variable. Installation view Whitney Biennial 1991. Courtesy Andrea Rosen Gallery. Collection Thomas Ammann, Zurich.

invites the viewer to participate in the activity of eating, which becomes indicative of a symbolic participation in the activity of cultural production, so that Tiravanija and the public become both subjects and objects — performers and spectators — within the hybrid cultural situation.

The model of participatory cultural activity and production (derived from various utopian-inflected artistic movements of the 20th century) finds a strangely compelling synthesis with the formal attributes of a "conceptual minimalism" in the work of Félix González-Torres. Maintaining a long-term commitment to the pedagogic potential of art production (González-Torres was one of the founders of Group Material), the artist's corner and stack pieces occupy a territory of the gallery or institutional space on a temporary basis; their constituent parts — sheets of paper imprinted with a linguistic phrase, or a pile of fortune cookies — are meant to be taken away by the viewer retained as the artifactual remains (or, perhaps, the memento mori) of the post-autonomous work of art. Furthermore, the

viewer-turned-participant becomes integral to the structure of the artwork itself, and thus becomes an agent of meaning construction both within and beyond the parameters of the sanctioned cultural-institutional space. In a sense, we take away the material surrogate for the artist — which is occasionally edible!!

Jon Tower's practice suggests a keen interest in investigating the traditionally antithetical domains of science and religion as these institutions of belief and knowledge each offer competing models by which we might understand the fundamental questions of our existence. For Tower, this competition occurs through the framework of ideological and institutional systems, and his work attempts to reveal the extent to which the institutions of religion and science (both in historical and contemporary terms) operate according to quite similar logics. Each discipline seeks to persuade the individual to maintain faith in a particular understanding of life through rhetoric and dogma — the former through the theological discourse of spiritual redemption, the latter according to the principles



Jon Tower: *Human Breath Collection*, 1992 (detail), wood, paper, vinyl, Tedlar (polyvinyl fluoride), nickel-brass, Human breath (nitrogen, oxygen, carbon dioxide, water vapor), 8 1/8" x 13 3/4" x 13 3/4". Courtesy American Fine Arts, Co.

of analytic, rational empiricism. In a sense, Tower's practice becomes a codified allegorical map of the artist's own internal struggle to reconcile these two dominant cultural tendencies, and his projects have often utilized the framework of the body — the corporeal vessel — in order to suggest the way in which individuals are always "penetrated" by these ideological trajectories.

General Idea, the collaborative group from Canada (AA Bronson, Jorge Zontal, and Felix Partz), began producing work in the late 1960s, incorporating elements from diverse media: film, photography, theater, performance, video, music, etc. General Idea became a mask behind which the three artists could function in a variety of theatrical guises; "The 1984 Miss General Idea Pageant" and "The 1984 Miss General Idea Pavilion" were titles that referred to an elaborate framing structure for the group's work. Within this framework, General Idea constructed a complex language of iconographic codes which often suggested a mediation between realms of popular culture and experimental

vanguard culture. During the 1980s, General Idea began to produce works which commented upon the exploding commodification of the art world (in other words, they began to make psuedo-paintings) that still evoked the theatrical masquerade of the collaborative trio's "public" persona. More recently, they turned their attention to the AIDS epidemic, and made the rather bold gesture of appropriating the design and color scheme of Robert Indiana's LOVE emblem, replacing this word with the medical acronym for 'acquired immune deficiency syndrome' — AIDS. A controversial strategy perhaps, but it also operated to effectively disseminate the acronym on a wide basis — to allow it to slip into the cultural stream/system like an agent of viral contamination and communication through public posters, subway advertisements, wallpaper, stamps, sculpture, painting, etc. General Idea sought to acclimate the public to the acronym so that it would eventually assume the status of a cultural icon alluding to a specific health crisis. The power of the acronym-turned-emblem is that it can transform a specific space into a



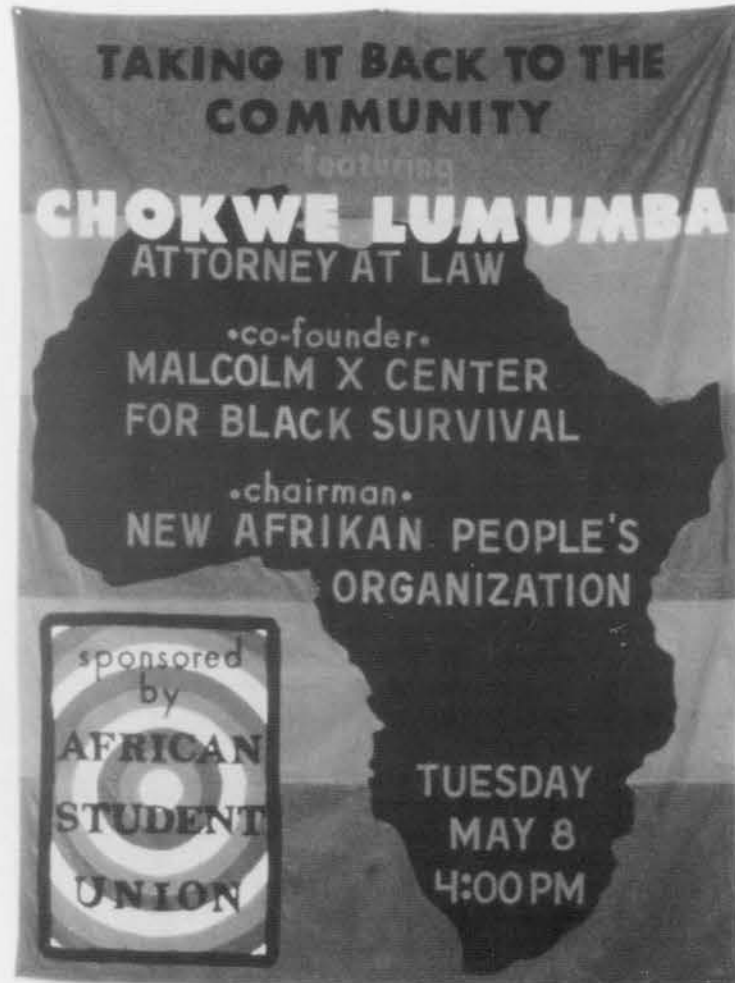
General Idea: *Message to the Public (AIDS)*, 1989, Spectacolor lightboard, Times Square, New York. Presented by The Public Art Fund, Inc., New York City. Photo: Timothy P. Carr.

territory of symbolic resonance wherein the visual/verbal sign assumes an incontrovertible authority.

Scatological, perversely puerile, unapologetically naughty, and aesthetically transgressive, Mike Kelley's work reflects an unabashed investment in the underground, milieu of rebellious American teenage culture. Throughout the 1980s, Los Angeles-based Kelley engaged in music and performance activities, his visual art indicating an almost obsessive fixation upon bad-boy iconoclastic gestures. Whether it is manifested in the material form of obnoxious banners, hand-made stuffed animal ensembles, or the cover art for the most recent Sonic Youth album, Kelley's language invariably evokes the sense of an artist whose brilliance lies in an ability to momentarily distract us from a dark psychological undercurrent of anger by generating a compensatory surplus of visual entertainment. He makes us laugh momentarily, and forces us to then reflect upon the strange psyche that must have produced this grungy stuff!! Here, we are offered the "territorial

pissings" of adolescent genius.

It would not be entirely untenable to suggest that Kelley's influence might also extend to younger artists such as Sean Landers and Cary Leibowitz/Candyass. For Landers, art making means the orchestration of a fictional guise, a theatrical masquerade that serves as a mediator between artist and public — between private identity and public persona. Employing a self-consciously transgressive intermix of various media such as sculpture, video, cartoon-style drawings and hand-written narratives, Landers produces a language which appears to be directly self-referential, autobiographical, confessional; yet Landers is coy. While his obsessive, apparently diaristic writings and spontaneous, extemporaneous videotaped utterance and muttering sessions offer the superficial signs of a veritably instinctual mode of self-portraiture, it becomes evident that Landers' sophomoric self-presentation must, to some extent, be the product of self-transformation — a mask of performance wherein the written narratives, diaristic entries, calendar notations,



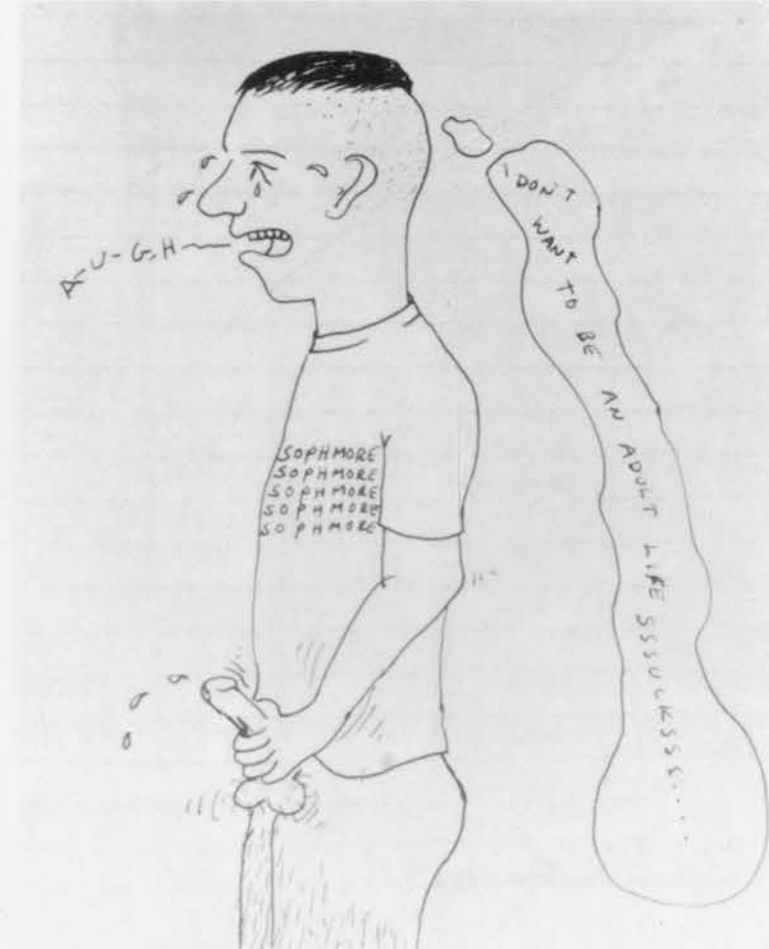
Mike Kelley: *Untitled*, 1990, felt banner, 91½" x 70". Courtesy Metro Pictures.

and wickedly (and adolescently) funny cartoons produce an ambiguous inter-penetration of so-called fact and fiction. In Landers' work, these two categories are virtually interchangeable and reciprocal.

For Leibowitz, the Candyass "character" allows him to operate vicariously through a clown- or jester-like figure who somehow mediates the artist's relationship to the public within the carnivalesque environment of performances. Clearly, the Candyass figure represents the more de-sublimated dimension of Leibowitz, although one never really knows! Leibowitz/Candyass is primarily interested in embracing the viewing audience as a part of his social, cultural and sexual milieu. His installations are invariably comprised of provisional artworks — signs, posters, rugs, plates, and other everyday objects are transformed by the inscription of playfully insulting, sophomoric and self-deprecating phrases that suggest Candyass's free-for-all sensibility. These are participatory situations, in which things are either freely dispensed, or available at extremely low prices; in some

projects, Leibowitz/Candyass has invited other artists to set up shop and present their "wares" as if for a county fair. The infectious spirit of this approach is always undercut by irony and pathos — as if Leibowitz/Candyass were reminding us that the apparent utopia of subversive behavior and anti-"high art" sentiments is a kind of grand substitute gratification for — and temporary dispensation from — that which is fundamentally missing from his/our lives. In a sense, his works and activities reveal a desire to use the territory of the contemporary art world as a means to establish a sense of real community of compatible value systems — a desire, ultimately, to move beyond a sense of alienation.

In conclusion, I would like to discuss the work of Jessica Stockholder in relation to the various notions of "territorial mapping" addressed at the beginning of this essay. Stockholder's language is a hybrid of formal codes and conceptual methods gleaned from Modernist traditions of abstract painting and sculpture; it is possible to detect a fascinating interplay of oblique references to

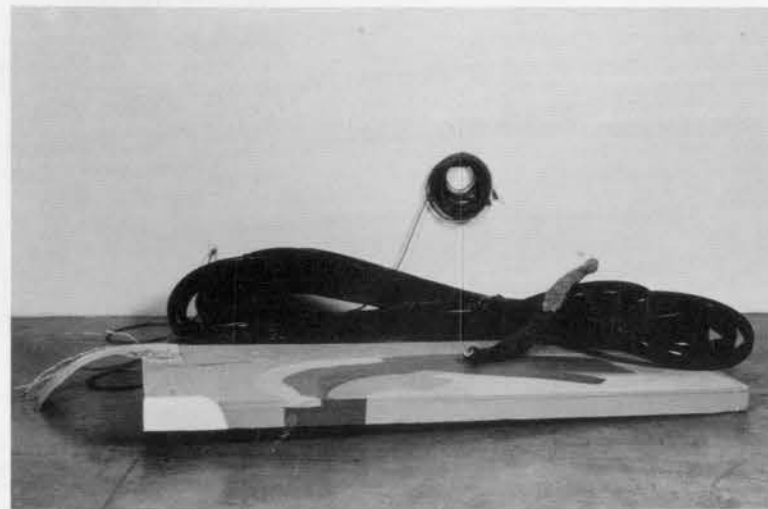


Sean Landers: *Cartoon (Freshman, Sophomore, Junior, Senior)*, 1992, ink on paper, one of four leaves 7¾" x 6⅞". Courtesy Andrea Rosen Gallery.

Russian Constructivism, Ab-Ex, Post-Minimalism, among other possible sources. In both her large-scale installations and scaled-down object-oriented structures, there is a consistent, if not systematic, dialogue established between the site and the internal formal logic of the built structure. Stockholder's explicitly space-specific projects indicate a desire to allow the overall structural contours of the "expanded sculpture" to subtly echo elements of the pre-determined coordinates of the architectural domain, so that the syntax of the work always seems to maintain a situational contingency. Even in the smaller pieces, Stockholder has cleverly devised features that reinforce the dialectic between architectural edifice and quasi-autonomous, hyper-extended sculpture (for example, the often literal "connection" between floor-bound object and lower wall quadrant). In the final analysis, it is tenable to propose that Stockholder's work simultaneously de- and re-constructs its "object-ness" in direct relation to the site's architectural frame, thereby engendering a matrix of territorial plotting.



Cary Leibowitz/Candyass: *Candyass Carnival*, 1991, mixed media installation, dimensions variable. Courtesy Stux Gallery.



Jessica Stockholder: *Untitled (#146)*, 1991, plywood, linoleum tiles, aluminum, escalator sleeve, carpets, blue cord, 87" x 120" x 31" overall. Courtesy American Fine Arts, Co. Photo courtesy BlumHelman.

EXHIBITION CHECKLIST

Bob Braine/Mark Dion/Alexis Rockman
(a collaborative project)
Concrete Jungle, 1992

Bob Braine

Documents: Brooklyn to Bennington 11/14/1992
Black & white polaroid prints, 4" x 6" color prints,
topographical maps
Courtesy Bob Braine

Mark Dion

*The Desk for the Director of the Queens Museum of
Natural History*, 1992
Mixed media, dimensions variable.
Courtesy American Fine Arts, Co.

Alexis Rockman

Concrete Jungle IV, 1992
Oil on wood
36" x 84"
Courtesy Jay Gorney Modern Art

Kate Ericson & Mel Ziegler

Feed and Seed (Heisey Farm), 1989
Seed bags, sandblasted plexiglass
71" x 144" overall (34" x 18" each)
Courtesy Michael Klein, Inc.

General Idea

AIDS, 1992
Silkscreen wallpaper
Courtesy General Idea

Félix González-Torres

Untitled (Fortune Cookie Corner), 1990
Approximately 10,000 fortune cookies
Dimensions variable
Courtesy Studio Guenzani, Milano;
Andrea Rosen Gallery

Renée Green

VistaVision: Landscape of Desire, 1991
Mixed media installation with sound
Dimensions variable (detail:room)
Courtesy Pat Hearn Gallery

Paula Hayes

Mr. Cook and Mr. Rife (Replacement), 1992
Mixed media installation
Dimensions variable
Courtesy Fawbush Gallery

Mike Kelley

Untitled, 1990
Felt banner
91½" x 70"

Untitled, 1990

Felt banner
91½" x 70"
Courtesy Metro Pictures

Sean Landers

Cop from South Boston, 1992
Terracotta (from an edition of one terracotta, one
bronze and one terracotta A.P.), steel
59" x 3¾" x 4¼"

C. Everet Coop, 1992

Terracotta (from an edition of one terracotta, one
bronze and one terracotta A.P.), steel
54½" x 3¾" x 4¼"

Bearded Hick, 1991

Terracotta (from an edition of one terracotta, one
bronze and one terracotta A.P.), steel
60" x 4¼" x 6½"

Sean Landers

Improbable History, 1992
One hour color videotape
Edition of 10

To Whom It May Concern, 1991

Ink on paper, five leaves
11" x 8½" each leaf
Overall dimensions variable

My Rock Friend, 1992

Ink on paper, five leaves, envelope
11" x 8½" each leaf, 6" x 11½" envelope
Overall dimensions variable

Cartoon (Critic: I Like Your Politics), 1992

Ink on paper
7½" x 4¼"

Cartoon (70% Contractor, 30% Artist), 1992

Ink on paper
7¼" x 5⅝"

Cartoon (It's O.K. Son), 1992

Ink on paper
4¾" x 5¼"

Cartoon (Freshman, Sophomore, Junior, Senior),
1992

Ink on paper, four leaves
6¼" x 8½" (Freshman), 7¾" x 6⅞" (Sophomore),
7" x 7¼" (Junior), 7" x 4" (Senior)
Overall dimensions variable
Courtesy Andrea Rosen

Cary Leibowitz/Candyass

Candyass 4 Hall Monitor, 1992
Mixed media installation
Dimensions variable
Courtesy Stux Gallery

Julia Scher

Danger Dirty Data, 1992
Computer program
Courtesy Pat Hearn Gallery

Jessica Stockholder

Untitled (#146), 1991
Plywood, linoleum tiles, escalator sleeve, aluminum,
carpets, blue cord
87" x 120" x 31"
Courtesy American Fine Arts, Co.

Rirkrit Tiravanija

Untitled (Here), 1992
Mixed media installation
Dimensions variable
Courtesy 303 Gallery

Jon Tower

Human Breath Collection (excerpt), 1992
Wood, paper, vinyl, enamel, Tedlar (polyvinyl
fluoride), nickel-brass, Human breath, nitrogen, oxy-
gen, carbon dioxide, water vapor
18 works each 8½" x 13¾" x 13¾"
Courtesy American Fine Arts, Co.

Fred Wilson

Addiction Display, 1991
Four ceramic copies of pre-Columbian artifacts, 30
articles of cocaine paraphernalia, photograph, labels,
vitrine
99" x 48" x 24" vitrine, 14¾" x 12" photograph
Courtesy Metro Pictures

I WOULD LIKE TO THANK BETH HARBOTTLE
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GALLERY CREW. FINALLY, I EXTEND MY THANKS
TO THE PARTICIPATING ARTISTS, THEIR
GALLERIES AND THE LENDERS TO THE EXHIBITION.

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