



# *Passing Time*



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[www.curatorsquared.com](http://www.curatorsquared.com)

# *Passing Time* Information Packet

## *Passing Time*

January 22 - March 2, 2013

Bakalar Gallery

To schedule a facilitated group visit, please contact Gallery Education at least one week in advance of your preferred visit date.

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## Passing Time

The multiple and converging meanings of the phrase “passing time”—spending time, time to die—are explored in the evocative imagery of recent art by international artists in video, photography, sculpture and works on paper. Much of the work is, appropriately, time-based. Some artists turn to sport, some to dance, and others music; some refer to nature and its rhythms to explore concepts of time—short term, long term and terminating. Others frankly partner with time itself in their making of art.

Time is a concept that philosophers and physicists ponder. Time provides a framework that orders, measures and defines. We spend time, we waste it, we keep it; time flies, it drags. It is elastic in its perception—long when we are young, gaining momentum as we age. Determinate time, a specific lifetime, “lived time” in the words of the Swiss philosopher and natural scientist Jean Piaget (1896-1980), exists within a continuum that is defined by one’s religion or world view. In ancient Greek there are terms to describe kinds of time: aion (duration), cronos (sequence or chronology), and kairos (immediacy). This exhibition explores the relationship between the time of our life and the time of the eons, kairos to aion. The phenomenon of this relationship is the subject of the exhibition Passing Time.

The experience of the duration of time, its endless nature, is explored by some artists through the medium of video, often with objects to form installations. As it is time-based, and can be looped, so that an action can be endlessly repeated, video is an apt means for the expression of this subject. Ken Fandell makes full use of the medium. Durational time is the backdrop for determinate time, aion to kairos. The work of Shaun Gladwell and Su-Mei Tse, employing different imagery, can be seen as attempts to express a seemingly endless flow of time.

A number of artists create work that deals with the ever-shortening time we each have on this earth. Throughout the run of the exhibition, Matthew Buckingham projects the image of an equestrian statue, using an outmoded 35mm slide and projector. The heat from the projector lamp slowly burns the slide’s photo-emulsion, causing a protracted, inevitable erasure of the image, an analogue for the evanescence of history and memory. As Absalon, the Danish quasi-mythic founder of Copenhagen depicted in the sculpture, commissioned the first written history of the Danish people, this work speaks of the larger questions of collective memory, the place of history in the experience of time. As the pile of black missile-shaped candies disappears in Felix Gonzalez-Torres’s *Untitled (Public Opinion)*, consumed by visitors to the museum, the death toll by means of war rises. When the pile is depleted, it is re-newed by attendants, just as new draftees replace the soldiers who have fallen.

Setting images that speak directly of life and of death side-by-side is a strategy that several artists employ, each in a distinct way. Rineke Dijkstra’s neutral photographic portraits become poignant and heartbreaking when we note that in the first we see a teenager, and in the next a soldier in a country at war continually. In the space of a day the draft shifts the subject from the stance of youth and innocence to target or killer. Siebren Versteeg projects on opposite walls live links to websites that report the names of newborns facing names from obituaries, the first set against romantic scenes of nature with a heroic sound track; the other in stark white letters, scrolling down a black background, as if credits at the end of a film. What could be more at odds than a child frolicking and a memorial to the victims of the Holocaust? Katrin Korfmann presents this dichotomy in her film stills. The presentation itself offers yet another kind of contrast, the still that is a component of a moving picture, captured moments within the continuum of a life. Bill Viola creates a poetic vision of the life cycle with water as the connective tissue.

We see sport—ballgames and skateboarding. We hear music—a requiem, a reedy cello, a cheesy soundtrack. We read texts. We watch time being manipulated, reversed, repeated. The tiny individual set against the enormity of nature recurs. As time seems to accelerate as we age, does its moving nature, and our limited piece of it, become more evident as the culture moves forward? Are we at last recognizing the waste and tragedy of premature death, and cherishing existence itself? There may be many responses to these queries that lie in this assembly of powerful works of art, evidence, perhaps of a heightened cultural awareness of the complexity of understanding and experiencing time.



Jonathan Callan  
Born 1961 Manchester, United Kingdom  
Lives and works in London, United Kingdom

Seven Volumes, 2009  
Printed paper and archival tape  
19 x 13.8 x 8 1/2 inches  
Private Collection, New York

Each of the seven volumes of Marcel Proust's tome *Remembrance of Things Past* or *In Search of Lost Time* has been laboriously cut and rolled into its own disc. This laborious task in itself transforms the content of this classic novel, one of the longest in literature, begun in 1909 and not yet complete in 1922 at the author's death, from conceptual to actual.



Matthew Buckingham  
Born 1963, Nevada, Iowa  
Lives and works in New York City, New York

Image of Absalon to be Projected Until It Vanishes, 2001  
35 mm slide, projector, framed text  
Edition of 5  
Courtesy of the artist and Murray Guy

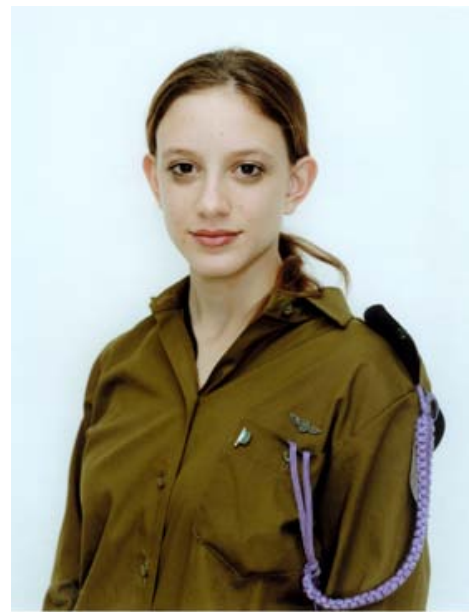
The heroic sculpture shown in the projected image depicts Absalon, the Danish warrior-bishop and quasi-mythic founder of the city of Copenhagen who commissioned the first written history of the Danish people. The heat from the projector lamp slowly burns the slide's photo-emulsion, causing a protracted, inevitable erasure of the image, an analogue for the evanescence of history and memory.



Luis Camnitzer  
Born 1937, Lübeck, Germany  
Lives and works in Old Westbury, New York

Last Words, 2008  
Archival digital print on paper  
66 x 44 inches each of six parts  
Edition of 3 with 1 AP panel  
Courtesy of the artist and Alexander Gray Associates

Excerpts of final statements made by death row prisoners in Texas, printed in blood red on humanly scaled sheets of paper become a synecdoche, a litany of life itself, of the thoughts, priorities, wishes and prayers of those facing imminent death. These are the utterances by which the authors will be remembered.



Rineke Dijkstra

Born 1959, Sittard, The Netherlands

Lives and works in Amsterdam, The Netherlands

Yaara, Induction Center, Tel Hashomer, Israel, March 6, 2002, 2002

Yaara, North Court Base Pikud Tzafon, Israel,

Dec. 9, 2002, 2002

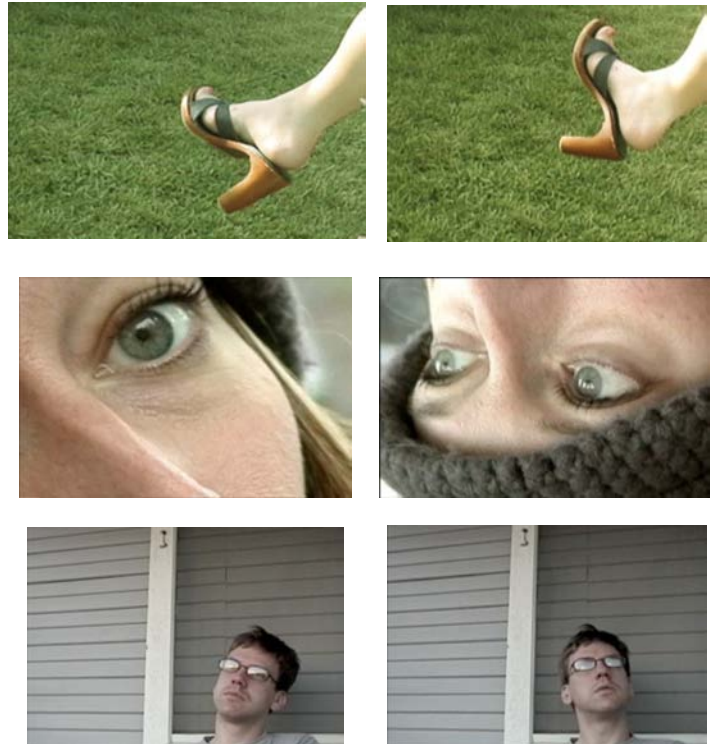
C-Prints

49 3/4 x 42 1/4 inches each

Editions of 10

Marian Goodman Gallery

Photographed at the time of induction, then some months later, in uniform, the youthful Israeli soldier is shown on either side of a fine line that divides innocence from knowledge, the protected from the protector. As a civilian this teenager appear self-possessed; in uniform, her youthful vulnerability is revealed.



Ken Fandell  
 Born 1971, Evanston, Illinois  
 Lives and works in New York, New York and  
 Chicago, Illinois

#### The Planets

Sitting on my Porch as the Sun Goes Down in the Year 2000, 2001  
 8:00 minutes/music-Neptune the Mystic  
 On the Lawn at Graduation in the Year 2001, 2001, 7:40 minutes/  
 music-Mars the Bringer of War  
 Just Before Spring in the Year 2002, 2005, 5:50 minutes/music-  
 Uranus, the Magician  
 Being Driven Somewhere Early in the Year 2003, 2003, 4:15  
 minutes  
 Past Time Plodding and Patience in the Year 2004, 2004, 8:00  
 minutes  
 A Conversation Past Noon in the Year 2005, 2005 8:45 minutes  
 An Appeal to Converge in the Year 2005, 2005, 8:20 minutes

#### Video

Dimensions variable  
 Courtesy of the artist

Mundane gestures – tapping a foot, sitting on a porch, waving a hand—  
 become synecdoches for the passage of time, elastic and relative, with the  
 artist's manipulations and transformations of the linear sequence of the time  
 into alternate patterns. The heroic music by Gustav Holst, The Planets Suite,  
 first performed in 1918, seven movements, one for each of the then known  
 planets, intensifies the simple gestures we are seeing, underscoring the  
 importance of the passage of time, irretrievable, part of a universal scheme.

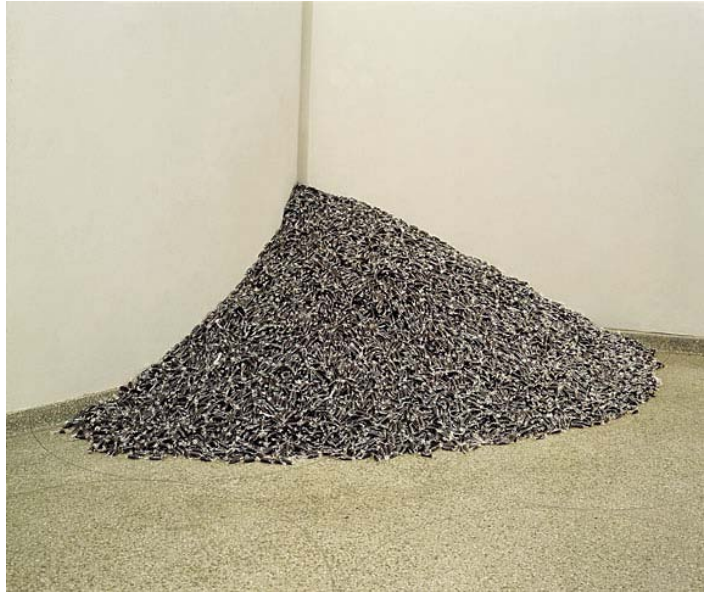




Shaun Gladwell  
Born 1972, Sydney, Australia  
Lives and works in Sydney, Australia

Storm Sequence, 2000  
Digital video  
12 minutes  
Dimensions variable  
Videography: Técha Noble  
Sound: Kazumuchi Grime  
Commissioned by Peter Fay  
Courtesy of the artist

Sharing with Romantic painter Casper David Friedrich the tides, sea and sky as epic backdrop, the skateboarder, performing an endless loop of wheelies enacts the rhythms of life in balletic slow motion.



Felix Gonzalez-Torres  
Born 1957, Guaimaro, Cuba  
Died 1996, New York, USA

Untitled (Public Opinion), 1991  
Black rod licorice candy, individually wrapped in cellophane (endless supply), ideal weight, 700 pounds  
Dimensions variable  
Collection of the Solomon R. Guggenheim Museum, Purchased with funds contributed by the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts Museum Purchase Program, 1991. 91.3969

As the pile of black missile-shaped candies disappears, consumed by visitors to the museum, the death toll by means of war rises. When the pile is depleted, it is re-newed by attendants, just as new draftees replace the soldiers who have fallen.



Leandro Katz  
 Born 1938, Buenos Aires, Argentina  
 Lives and works in Buenos Aires, Argentina

Lunar Alphabet, 1979  
 27 photographs mounted on individual boards  
 7 1/2 x 4 3/4 inches each  
 Courtesy the artist and Henrique Faria Fine Art

The phases of the moon have been aligned with the alphabet, enabling the artist to "write" using this language based on passage of time, creating visual poetry based on this lunar tempo.



Katrin Korfmann  
 Born 1971, Berlin, Germany  
 Lives and works in Amsterdam, Holland and Berlin,  
 Germany

Grey, 10 min 50 sec., 2006  
 Photographic images Diasec on Duratrans in light box  
 38 ½ x 52 x 5 inches  
 Lent by Art Affairs

In an installation of hundreds of film stills, one for each second of a 10-minute sequence, visitors moving through the Memorial to the Murdered Jews of Europe (Holocaust-Mahnmal) designed by Peter Eisenman in Berlin, enact the uneasy relationship between moving and still images, between the past the present, between a memorial and a playground.



Philipp Lachenmann  
Born 1963, Munich, Germany  
Lives and works in Cologne and Los Angeles. California

Grey Study (Surfer) #13 XL-02\_09, 2003

Adrift, surfers spend hours waiting for the arrival of the perfect wave that may transport them to momentary euphoria or to watery death.



Stefana McClure

Born 1959, Lisburn, Northern Ireland  
Lives and works in Brooklyn, New York

Antonin Dvorak New World Symphonies (numbers 8 & 9)

Full Score, 2006

Cut paper

17 inches circumference

McClure translates the entire score of this symphony, a notation and thereby a physical expression of time, into a wound yarnlike ball, with all of yarns' and knitting's analogues of time inferred.





Su-Mei Tse

Born 1973, Luxembourg City, Luxembourg  
Lives and works in Luxembourg and Paris, France

L' Echo, 2003

Video projection, sound

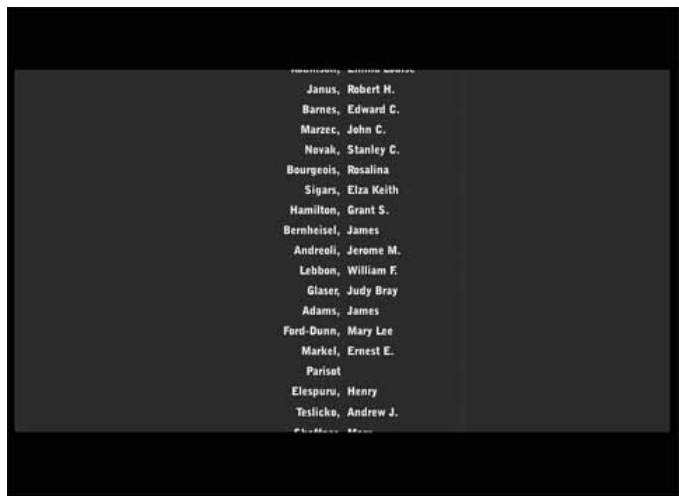
4 minutes, 54 seconds

Dimensions variable

Edition of 5

Courtesy of the artist and Peter Blum Gallery

The sonorous tones of the cello, played by the artist as she perches on the edge of a chasm, dwarfed by a magnificent landscape, are the soundtrack for this scene in which music and nature combine to speak of a sort of eternity.



Siebre Versteeg

Born 1971, New Haven, Connecticut  
Lives and works in Brooklyn, New York

Untitled Film, 2004

Internet connected programs output to projections, real time  
obituary listings, real time birth announcements  
Dimensions variable

Connected in real time to websites on which new parents  
announce the names of their newborns, and sites that record  
obituaries, Versteeg literally depicts the life cycle, the arrivals as  
stars in a nature special, the departed as credits at the end of a  
film.



### **Interview with Curator Squared on *Passing Time*:**

Check out the many interesting and relevant blog posts on the side bar of this site.

<http://passingtime.blogs.wesleyan.edu/2012/01/31/interview-with-curators-ginger-gregg-duggan-and-judith-hoos-fox/>

## ***Passing Time Artists***

### **Jonathan Callan**

Jonathan Callan was born in 1961 in Manchester, England and now based in London. His work is quite varied, however many of his works utilize books and paper as a sculptural medium.

Some combine books into large masses held together by screws. Others use plain white paper combined with glue or plaster to create a single form, much like marble.

(Summarized from <http://www.designboom.com/art/jonathan-callan/>)

- Images of his work: [http://www.nicoleklagsbrun.com/callan\\_home2.html](http://www.nicoleklagsbrun.com/callan_home2.html)
- Images of his stacked book works: <http://www.thisiscolossal.com/2012/06/stacked-book-sculptures-by-jonathan-callan/>
- Images of mostly works on paper: <http://www.joseebienvenugallery.com/artists/jonathan-callan/>
- Callan is currently represented by Kudlek Van Der Grinten Gallery in Cologne.  
<http://www.kudlek-vandergrinten.de>

### **Matthew Buckingham**

Matthew Buckingham was born in Nevada, Iowa in 1963 and currently lives in New York City. He studied at the Art Institute of Chicago, received a BA from the University of Iowa, an MFA from Bard College and attended the Whitney Independent Study Program. Utilizing photography, film, video, audio, writing and drawing, his work questions the role that social memory plays in contemporary life. His projects create physical and social contexts that encourage viewers to question what is most familiar to them. Recent works have investigated the Indigenous past and present in the Hudson River Valley; the "creative destruction" of the city of St. Louis; and the inception of the first English dictionary. His work has been seen in one-person and group exhibitions at ARC / Musée d'art moderne de la Ville de Paris, Paris; Camden Arts Centre, London; The Corcoran Gallery of Art, Washington DC; Hamburger Bahnhof National Gallery, Berlin; Kunst-Werke, Berlin; Moderna Museet, Stockholm; Museum Moderner Kunst, Vienna; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; Whitechapel, London and The Whitney Museum of American Art, New York. He was a 2003 recipient of the DAAD Artist in Berlin Fellowship. (From [www.matthewbuckingham.net](http://www.matthewbuckingham.net))

- His artwork in *Passing Time*:  
<http://www.matthewbuckingham.net/Image%20Absalon.html>
- Interview with Matthew by Josiah McElheny:  
<http://bombsite.com/issues/107/articles/3264>

- *The Spirit and the Letter*, installation at Brooklyn Museum:  
[https://www.brooklynmuseum.org/exhibitions/matthew\\_buckingham/](https://www.brooklynmuseum.org/exhibitions/matthew_buckingham/)
- A short interview: <http://queensinternational.org/2012/index.php?/artists/matthew-buckingham/>
- Images and explanations for many of his works, lots of conceptual films.  
[www.matthewbuckingham.net](http://www.matthewbuckingham.net)

### **Luis Camnitzer**

Luis Camnitzer (born 1937) is a German-born Uruguayan artist and academic who resides in the United States. He is a conceptual artist who creates work in a variety of media—including installation, printmaking, drawing, and photography—that breaks down limitations and questions that define the center versus the periphery. Even though select works of Camnitzer deal with explicitly political content, he states that all his art is deeply political, "in the sense of wanting to change society." His approach to Conceptualism often utilizes language to underscore issues of power and commodification, exploring the relationship between images, objects, and texts. (From [https://en.wikipedia.org/wiki/Luis\\_Camnitzer](https://en.wikipedia.org/wiki/Luis_Camnitzer))

- Links to many articles, reviews, and images: <http://www.alexandergray.com/artists/luis-camnitzer/>
- Video interview: <https://www.youtube.com/watch?v=WOp9CcuQXo8>
- Images of his work, including *Last Words*, included in *Passing Time*:  
<http://arttattler.com/archiveluiscamnitzer.html>
- Link to TX Dept of Criminal Justice website, where Camnitzer pulled the final statements of death row inmates which are used in *Last Words*:  
[http://www.tdcj.state.tx.us/stat/dr\\_executed\\_offenders.html](http://www.tdcj.state.tx.us/stat/dr_executed_offenders.html)

On *Last Words*, "Since the late 1960s, Luis Camnitzer has created works in a variety of media — including installation, printmaking, drawing, and photography — that expose our collective indifference to the violence governments inflict on individuals. A pioneer of conceptual art, Camnitzer critiques current political realities with a perspective informed by his first-hand experience of dictatorships in Latin America."

"Death row prisoners' final statements are the texts that constitute *Last Words*. Forgiveness, apologies, declarations of love to mothers, sisters, daughters, and others are interspersed with phrases alluding to death; the refrains like "I love you" is followed by "I am ready" or "It's my hour." Camnitzer collected these phrases from the Texas Department of Criminal Justice's website, and reprinted those that include the word "love." Printed in reddish brown toned ink on six sheets of paper measuring five and a half by four feet each, these works' human scale mirrors viewers' bodies. Their formal rigor alludes to minimalism, but the emotion of the texts undercuts this elegance." (From <http://arttattler.com/archiveluiscamnitzer.html>)

### **Rineke Dijkstra**

Rineke Dijkstra, a Dutch photographer, was born in 1959 in Sittard, Netherlands. She lives and works in Amsterdam. Dijkstra concentrates on single portraits, and usually works in series, looking at groups such as adolescents, clubbers, and soldiers, from the *Beach Portraits* of 1992

and on, to the video installation *Buzzclub/Mysterworld* (1996-1997). Her subjects are often shown standing, facing the camera, against a minimal background. This compositional style is perhaps most notable in her beach portraits, which generally feature one or more adolescents against a seascape. This style is again seen in her studies of women who have just given birth. (From [https://en.wikipedia.org/wiki/Rineke\\_Dijkstra](https://en.wikipedia.org/wiki/Rineke_Dijkstra))

- Bio and info on her exhibitions: <http://www.mariangoodman.com/artists/rineke-dijkstra/>
- Info on her retrospective at the Guggenheim with video: <http://www.guggenheim.org/new-york/exhibitions/past/exhibit/4424>
- A short interview and link to image gallery: <http://www.popphoto.com/how-to/2008/12/conversation-rineke-dijkstra>
- NYT review of her exhibition at the Guggenheim: [https://www.nytimes.com/2012/07/06/arts/design/rineke-dijkstra-at-the-guggenheim-museum.html?pagewanted=all&\\_r=0](https://www.nytimes.com/2012/07/06/arts/design/rineke-dijkstra-at-the-guggenheim-museum.html?pagewanted=all&_r=0)

### **Ken Fandell**

Ken Fandell was born in 1971 and is a Chicago-based artist who works primarily in the media of digital photography and video. His decidedly subject-based work presents simple, direct images in often overly dramatized or cleverly trite ways that hint at both the existential and the practical. His sense of humor is a constant thread in work that deals with both the banal and epic topics of life, often touching on themes like his relationship with his body (which, because he is a serious, long-distance runner, is complex), romantic notions of day-to-day existence, or tangles with understanding one's private world with the outer. His work is in the collections of the Museum of Modern Art, New York; The Museum of Contemporary Art, Chicago; and The Brooklyn Museum of Art, New York, amongst others. His first exhibition at Tomlinson Kong Contemporary is slated for April 2012. (From <http://tomlinsonkong.com/Artist-Detail.cfm?ArtistsID=470&p=Bio>)

- Fandell's website, each colored square links to images or info: <http://www.kenfandell.com/>
- Gallery page with links to press and images: <http://tonywrightgallery.com/index.php?/artists/ken-fandell/>
- Review of an exhibition: <http://chicagoartmagazine.com/2010/03/ken-fandell-at-donald-young-gallery/>
- YouTube link to Gustav Holst's orchestral suite (the soundtrack to Fandell's videos in *Passing Time*) *The Planets*: <http://www.youtube.com/watch?v=AHVsszW7Nds>

### **Shaun Gladwell**

Shaun Gladwell was born in 1972 in Sydney and is an Australian contemporary artist and freestyle skateboarder who has gained worldwide acclaim for his video art, painting and photographs. Gladwell is a digital artist who skillfully combines past and present in a street manner. In art historical terms, his embodiment of physical and aesthetic risk aligns him to artists who combine sport and art. Gladwell describes his video art as "performance landscapes," and whether they are set in rural or urban settings, they usually present a

juxtaposition of the visual against the environment where it exists. He often uses filmic devices such as slow-motion and long pans to capture both tightly choreographed and improvised performances. The resulting works are surprisingly hypnotic and beautifully poetic, due to their distortion of speed, reversed gravity or overall displacement of space and time. One such piece from 2000 called "Storm Sequence" auctioned for \$84,000 in 2007 setting an Australian record for video art and is in the collection of the Sydney Museum of Contemporary Art. Gladwell exhibited his work in the Australian pavilion at the Venice Biennale in 2009. (From [http://en.wikipedia.org/wiki/Shawn\\_Gladwell](http://en.wikipedia.org/wiki/Shawn_Gladwell))

- Gallery website with image stills from videos, info, and links to articles: <http://www.annaschwartzgallery.com/works/works?artist=86>
- Images, writing, and video clips of work from the 2009 Venice Biennale: <http://www.designboom.com/art/shawn-gladwell-australian-pavilion-at-venice-art-biennale-09/>
- *Storm Sequence* video clip: <http://www.youtube.com/watch?v=ePyVj-yZPB0>
- *Interceptor Surf Sequence* (preview) 2009, video: <http://www.youtube.com/watch?v=Xpv8SsN6unw>
- Info from Australian Museum of Contemporary Art: <http://www.mca.com.au/collection/artist/gladwell-shawn/> and <http://www.mca.com.au/collection/work/201111/>
- Interview with Shawn Gladwell about *Broken Dance (Beatboxed)*: <http://www.artgallery.nsw.gov.au/exhibitions/shawn-gladwell/>

### **Felix Gonzalez-Torres**

Felix Gonzalez-Torres (November 26, 1957 – January 9, 1996) was an American, Cuban-born visual artist known for his minimal installations and sculptures in which he used materials such as strings of lightbulbs, clocks, stacks of paper, or packaged hard candies. In 1987, he joined Group Material, a New York-based group of artists whose intention was to work collaboratively, adhering to principles of cultural activism and community education. González-Torres's 1992 piece "Untitled" (Portrait of Marcel Brient) sold for \$4.6 million at Phillips de Pury & Company in 2010, a record for the artist at auction.....All of González-Torres' works, with few exceptions, are entitled "Untitled" in quotation marks, sometimes followed by parenthetical title. (This was an intentional titling scheme by the artist). Of González-Torres's nineteen candy pieces, only six, by their parenthetical titles and ideal weights, can be readily interpreted as portraits. Of these, two are double portraits of the artist and his lover, Ross Laycock; two are portraits of Ross alone; one is a portrait of Felix's deceased father; and "*Untitled*" (*Portrait of Marcel Brient*) (1992), a portrait of the artist's close friend, French collector Marcel Brient.

The most pervasive reading of González-Torres's work takes the processes his works undergo (lightbulbs expiring, piles of candies dispersing, etc.) as metaphor for the process of dying. However, many have seen the works also representing the continuation of life with the possibility of regeneration (replacing bulbs, replenishing stacks or candies). Other readings include the issue of public versus private, identity, and participation in contemporary art. (From [http://en.wikipedia.org/wiki/F%C3%A9lix\\_Gonz%C3%A1lez-Torres](http://en.wikipedia.org/wiki/F%C3%A9lix_Gonz%C3%A1lez-Torres))

- Interview with Robert Storr, images, and bio:  
<http://www.queerculturalcenter.org/Pages/FelixGT/FelixIndex.html>
- Images and bio from the Andrea Rosen Gallery:  
<http://www.andrearosengallery.com/artists/felix-gonzalez-torres/>
- Brief bio with a few links: <http://www.cmoa.org/international/html/art/gonzalez-torres.htm>
- Interview with Felix Gonzalez-Torres by Ross Bleckner:  
<http://bombsite.com/issues/51/articles/1847>
- MoMA article on his work and an exhibition, with images:  
[http://www.moma.org/explore/inside\\_out/2012/04/04/printout-felix-gonzalez-torres](http://www.moma.org/explore/inside_out/2012/04/04/printout-felix-gonzalez-torres)
- Writing and images about one of his candy pieces (not the one in *Passing Time*):  
<http://shape-and-colour.com/2010/06/23/felix-gonzalez-torres-portrait-of-ross/>

### **Leandro Katz**

Leandro Katz (born 1938) is an Argentine-born writer, visual artist and filmmaker known primarily for his films and photographic installations. His works include long-term projects dealing with Latin American subjects that incorporate historical research, anthropology, and visual arts. He lived and worked in New York from 1965 - 2006, and currently lives in Buenos Aires. He has been a member of the faculty at the School of Visual Arts - Art History Program, Brown University - Semiotics Program, and a professor of film production and theory at the College of Arts and Communication at William Paterson University. (From [http://en.wikipedia.org/wiki/Leandro\\_Katz](http://en.wikipedia.org/wiki/Leandro_Katz))

- Katz's website with images of many projects:  
<http://www.leandrokatz.com/FrontEnglish.html>
- *Lunar Alphabet*, in *Passing Time*:  
<http://www.leandrokatz.com/Pages/LunarAlphabetEng.html>
- Bio with short interview:  
[http://mediaartists.org/content.php?sec=artist&sub=detail&artist\\_id=81](http://mediaartists.org/content.php?sec=artist&sub=detail&artist_id=81)
- Article: *A look at the art and truth of the documentaries of Leandro Katz*:  
[http://www.thejewishweek.com/arts/argentine\\_filmaker\\_past\\_present](http://www.thejewishweek.com/arts/argentine_filmaker_past_present)
- More on his Lunar Alphabets and other works: [http://11x7galeria.com/shows/2011-Leandro\\_Katz/Leandro\\_Katz\\_english\\_texts.pdf](http://11x7galeria.com/shows/2011-Leandro_Katz/Leandro_Katz_english_texts.pdf)  
and [http://11x7galeria.com/shows/2011-Leandro\\_Katz/LEANDRO\\_KATZ.pdf](http://11x7galeria.com/shows/2011-Leandro_Katz/LEANDRO_KATZ.pdf)

### **Katrin Korfmann**

Katrin Korfmann was born 1971 in Berlin, Germany and is a visual artist based in Amsterdam, Netherlands. Korfmann works with different media, mainly photography and art in public space, with a main focus on people in urban settings. Based on a concept of photography, her works are comparable to a moment of déjà vu. In her creative discourse she deals with the issues of posing versus acting, observing versus being the object of another's attention. In so doing, she frequently captures seemingly incongruous situations within her images, where lack of control leads to surprise. Her works are exhibited internationally recently in Tehran, New York, Berlin and Amsterdam. (From <http://www.voltashow.com/Katrin-Korfmann.6239.0.html>)

- Korfmann's website, with images and info: <http://www.katrinkorfmann.com/-en>
- Publications and text: <http://www.katrinkorfmann.com/publicaties/-en>
- Description of work and images: <http://www.designboom.com/art/birds-eye-view-images-by-katrin-korfmann-at-galleri-anderssonsandstrom/>
- Video of the artist speaking about her work in *Passing Time*: <http://vernissage.tv/blog/tag/katrin-korfmann/>

### **Philipp Lachenmann**

Phillip Lachenmann was born in 1963 in Munich. He lives and works in Berlin, Cologne, and Los Angeles. He has worked in video, photography, sculpture, painting, and installation.

On his surfer works, "Lachenmann spent several months in Los Angeles, as a fellow of the Villa Aurora. Here, again, he pursued images - this time the ones that the European observer has in mind when he or she thinks of Los Angeles: sun, blue skies, surfer riding the waves, and Hollywood with its action-packed films. Lachenmann confronts these stereotypes in the large-format photographs of surfers (all works 2003) and the video *Corporate\_Space (LA)* that constitute his current exhibition, "Space\_Surrogates." The photographs are romantically tinged pictures in a cool, gentle blue, reminiscent of the sfumato of Tuscan landscapes à la Leonardo; the surfers wait for waves in the fog. The contrast to the Californian radiating light and unlimited freedom in our heads could hardly be greater." (From ARTFORUM article, [http://www.lachenmann.net/PRESS/PRESS\\_FRAME.html](http://www.lachenmann.net/PRESS/PRESS_FRAME.html))

- <http://www.lachenmann.net/>
- Publications: [http://www.lachenmann.net/PRESS/PRESS\\_FRAME.html](http://www.lachenmann.net/PRESS/PRESS_FRAME.html)
- Info on his work: <http://artsation.com/en/artists/philipp-lachenmann>
- One of his video works available for viewing: <http://vimeo.com/17885412>

### **Stefana McClure**

Stefana McClure was born in Lisburn, Northern Ireland in 1959, and lives and works in New York. She has studied sculpture and papermaking. McClure is concerned with the confluence of forms as extrapolated from language and its expression. In her practice as a visual artist, she takes written text and makes it manifest in aesthetic form, allowing for a curious palimpsest to occur—as the minimalist bands of color or hyper-detailed designs engage the viewer, the realization that the abstraction is a tangible manifestation of poem, prose, or dialogue is striking. The viewer is liberated from the trappings of particular meaning or message, left instead with a sublime layout of language, the capture of the unseen composition of letters and words as stretched across temporal and spatial enunciation. (From <http://www.artequalstext.com/stefana-mcclure/>, with images and more writing about specific works)

- Images: <http://joseebienvenugallery.com/artists/stefana-mcclure/>
- Images: <http://www.barthacontemporary.com/smcclure/index.html>
- Interview on how McClure's work relates to libraries, with images: <http://www.libraryasincubatorproject.org/?p=3365>



## **Su-Mei Tse**

Born (1973) and raised in Luxembourg, Tse at first studied both visual arts and music, specializing in the cello. Though she eventually chose to pursue a career as a visual artist rather than a musician, her musical background often informs her artistic projects. For example, the publicity image used for the Mito exhibition is taken from a video titled *L'écho* (2003), which shows Tse at her cello with her back to us, perched on a grassy cliff, facing a large alpine precipice. As she intermittently bows her cello, an echo ostensibly comes from the rocky wall of surrounding mountains. However, just as this is not a natural image but a composed one, this chorus of echoing mountains at times anticipates the cello player, or returns a variation of the cello's sound, toying with the dialogue between the artist and nature. (From <http://peterblumgallery.com/press/tokyo-art-beat/march-2009/landscapes-between-sites-and-sounds>)

Tse's work is the result of a constantly shifting combination of photography, video, and objects in which sound, rhythm and music play an important part. Her early works include *La Marionnette* (1999) where her performance on the cello is continually interrupted by the puppet strings attached to her limbs, creating a new composition. In *Das wohltemperierte Klavier* (2001), the music is ruined by the splints bandaged to the player's fingers. Her breakthrough came in 2003 with Golden Lion she won for her exhibition "Air conditioned" in the Luxembourg pavilion at the Venice Biennial. Her video projection *Les balayeurs du désert* (The Desert Sweepers) shows street sweepers in their distinctive Paris uniforms pointlessly sweeping away at the desert sand to the soft sound of brooms against asphalt. The second major work *The Echo* [in *Passing Time*], also a video, depicts an Alpine scene in which a tiny figure plays the cello, the simple sounds of the instrument being reflected by the mountains. These and the other components of the exhibition were in fact a play on the "ε:r" sound in *air conditionné* denoting the concepts of *ère* (era), *aire* (area), *air* (air and tune).

Tse was selected for a solo exhibition at the Renaissance Society in 2005 titled, *The Ich-Manifestation*. The exhibit contained five video works. Her recent exhibit *Floating Memories* (2009) at the Isabella Stewart Gardner Museum is an installation merging sound, sculpture, and a video projection in which a perpetually revolving gramophone record on an old rug brings back memories of childhood. (From [http://en.wikipedia.org/wiki/Su-Mei\\_Tse](http://en.wikipedia.org/wiki/Su-Mei_Tse))

- Images: <http://peterblumgallery.com/artists/su-mei-tse>
- Links to articles: <http://peterblumgallery.com/artists/su-mei-tse/press>
- Info on the artwork Tse created at the Gardner: [http://www.gardnermuseum.org/contemporary\\_art/exhibitions/past\\_exhibitions/floating\\_memories](http://www.gardnermuseum.org/contemporary_art/exhibitions/past_exhibitions/floating_memories)
- Info on Tse's solo exhibition at MoMA: <http://momaps1.org/exhibitions/view/118>
- Info on Tse's piece from *The Record*, which was on view at the ICA: <http://www.nasher.duke.edu/therecord/tse-sun-mei.php>
- Info on MIT List exhibition: <http://listart.mit.edu/node/165#.ULeUTIVyG60>
- Video interview with Tse about another installation, and using sound and music in her visual art: <http://www.youtube.com/watch?v=rklsK7gr8Qo>

- Interview with Tse about her inspiration and background:  
[http://www.shift.jp.org/en/archives/2008/08/su-mei\\_tse.html](http://www.shift.jp.org/en/archives/2008/08/su-mei_tse.html)

### **Siebre Versteeg**

Siebre Versteeg's multimedia installations engage critically with the systems used for the dissemination of images within our culture, as well as with the technology used to create them. Mining the digital realm for content, he manipulates algorithms that guide the flow of information to create artworks that balance choice and chance. Siebre Versteeg was born in 1971 in New Haven, Connecticut. (From <http://www.meulenstein.com/artists/siebre-versteeg>)

- Lots of images and descriptions of the projects: <http://www.siebreversteeg.com/>
- Video of a 50-minute conversation-style lecture:  
<http://www.chicagohumanities.org/Genres/Arts-And-Architecture/2011f-The-Subversive-Artist.aspx>
- Info on Versteeg's artwork at RISD:  
[http://www.artdaily.org/index.asp?int\\_sec=11&int\\_new=37676#.ULemJoVyG60](http://www.artdaily.org/index.asp?int_sec=11&int_new=37676#.ULemJoVyG60)
- 10-minute video interview: <http://www.youtube.com/watch?v=OLerMysgwH0>