

DANIEL REUTER



Bite Me!: A SCHOOL



MARICRUZ ALARCÓN

Notes on horses (video still),
HD video, loop, 2014

DAVID BIRKIN



“He doesn’t know the sentence that has been passed on him?” “No,” said the officer L...” There would be no point in telling him. He’ll learn it on his body.”

Franz Kafka, *In the Penal Colony*

Cyclura nubila, 2014 In his efforts to persuade the Supreme Court to hear the case of a group of Guantanamo detainees being held without charge or counsel, attorney Tom Wilner presented three arguments to the justices. The first two focused on the need to restore America’s standing in the world and grant the prisoners their right to a fair trial. The last presented the case of *Cyclura nubila*, a.k.a. the Cuban Rock Iguana: a herbivorous lizard indigenous to the region and protected under the 1973 US Endangered Species Act. When an iguana crosses the perimeter fence into the naval base it becomes subject to US law, with military personnel liable to fines of up to \$1,000 for harming the animals. Wilner argued that if the courts extended jurisdiction to the iguanas while denying the detainees due process, they would be affording more rights to the reptiles than the humans. The Supreme Court agreed to hear the case.

Cyclura is etymologically derived from the Greek cyclos, or circular; nubila is Latin for cloudy. Of the 779 prisoners who have been held at Guantanamo since 2001, only 7 have been convicted. 610 were freed without charge, including 15 children, in many cases having been incarcerated for years. 9 people have died in custody. In 2013, 106 prisoners were on hunger strike, of whom 45 were force fed. Since then, the military has stopped releasing data on the grounds that it “serves no operational purpose.” Out of the 155 who remain imprisoned, 76 have been cleared for release, yet are still detained. Trials by the military commission are held in closed session and cameras are forbidden in the courtroom.

Janet Hamlin, the primary courtroom sketch artist at the GTMO tribunals, has been documenting the proceedings since 2006. Each of her courtroom sketches is cleared by the military censor prior to release. Presented here on 10x25 inch legal paper are a series of commissioned drawings by Hamlin of iguanas freely roaming the grounds of Guantanamo Bay.

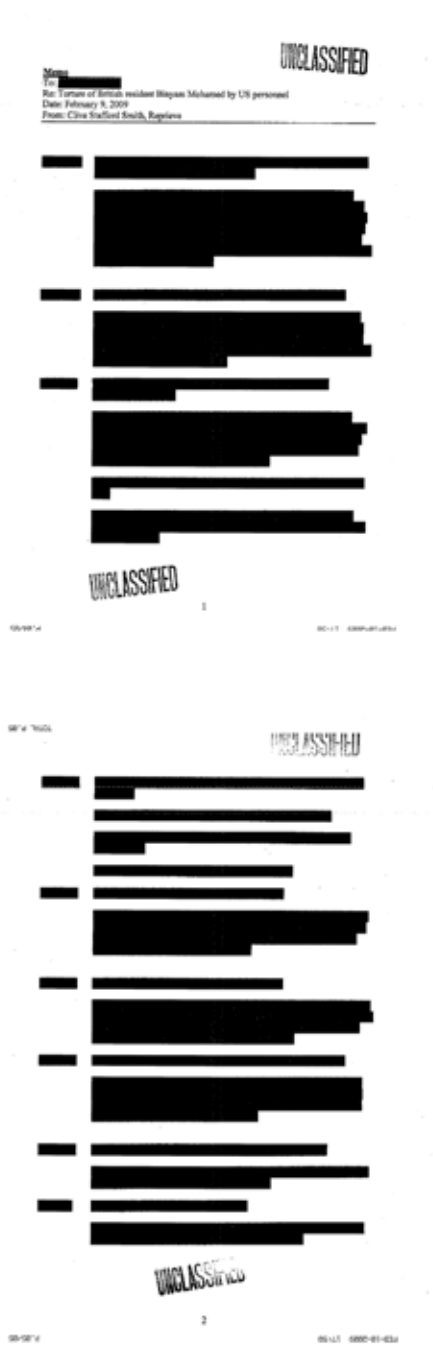
Severe Clear, 2014 In recent years, the American Civil Liberties Union and the Center for Constitutional Rights have been using the courts to try to force the government to acknowledge its classified drone program. The use of drones or UAVs (unmanned aerial vehicles) by the Pentagon is official. It constitutes a key component in the military’s increasingly automated arsenal. But their use by the CIA for the purposes of targeted assassination remains unofficial, despite widespread reporting in the press as a result of White House sanctioned leaks. This (open-)secret program

remains unconstrained by judicial or congressional oversight.

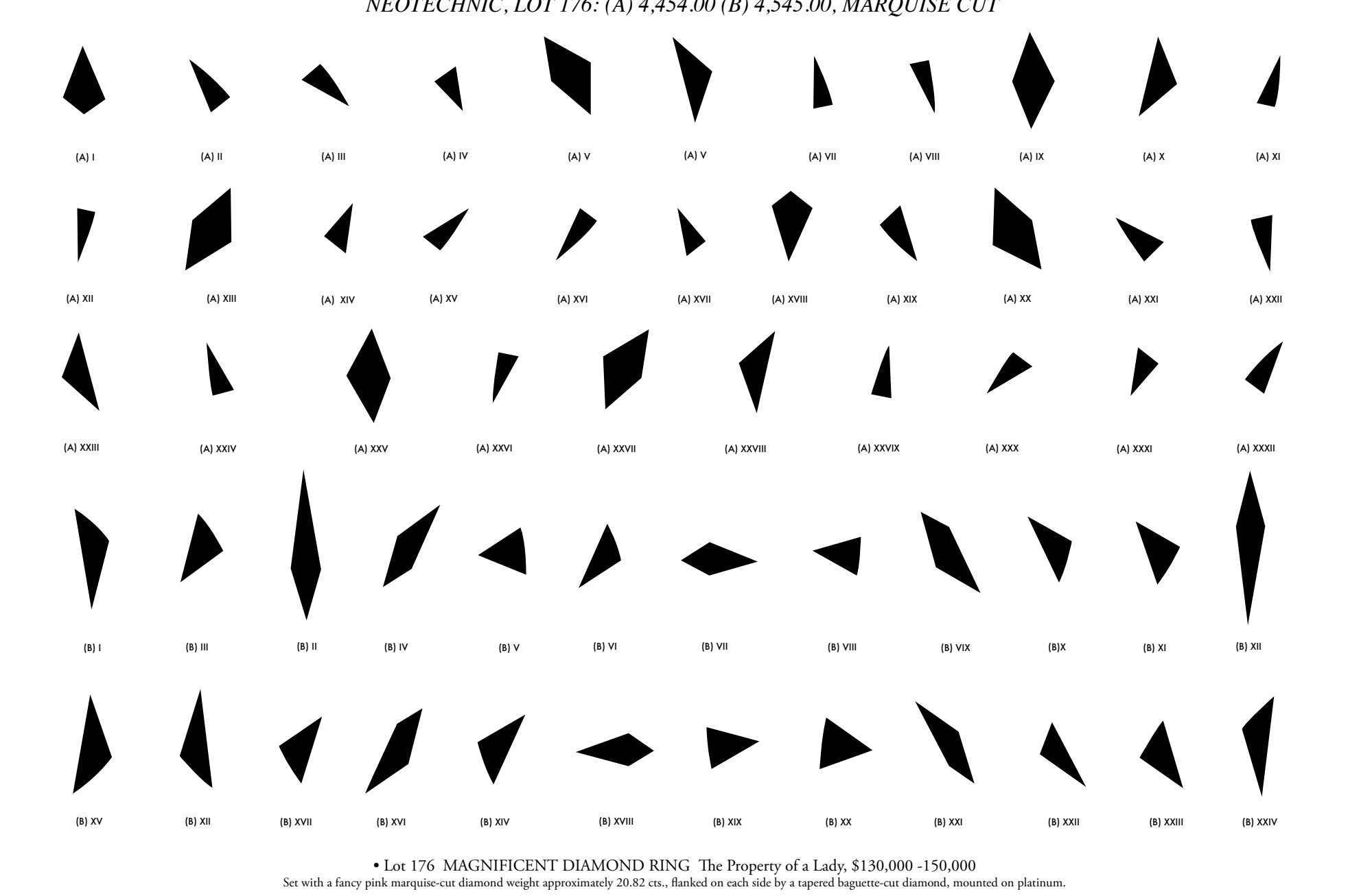
On Memorial Day weekend, five planes flying in formation floated the words EXISTENCE OR NONEXISTENCE above the New York City skyline. Skywriting was invented by British pilots during the First World War as a means of communicating messages over long distances. In this instance, the message was extracted from a rejection letter sent by the CIA to the ACLU denying their request under the Freedom of Information Act. In a standard reply known as the Glomar response, the letter informs the ACLU that the agency can “neither confirm nor deny the existence or nonexistence” of records relating to their inquiry.

Your Eyes Only, 2014 Two video monitors protrude from a wall. On one, night vision thermal imaging filmed from a US drone reveals a couple kissing on a rooftop. On the other, ABC’s live coverage of the 2008 Presidential inauguration features Michelle and Barack Obama slow dancing to Beyoncé Knowles’ rendition of *Etta James’* classic *At Last*.

www.davidbirkin.net



SEAN MICKA



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MATTHEW C. WILSON



WHITNEY INDEPENDENT STUDY PROGRAM STUDIO EXHIBITION MAY 30-JUNE 14, 2014

The exhibition remains on view from May 31–June 14 at (TBD), 47 Walker Street (between Broadway and Church)
Gallery hours are Wednesday–Sunday, 12–6 pm.

- ARLEN AUSTIN
- HANNAH BLACK
- DAVID BIRKIN
- GAVAN BLAU
- TYLER COBURN
- DANIELLE DEAN
- ABBEY SHAINÉ DUBBIN
- DEVIN KENNY
- MARICRUZ ALARCÓN
- SEAN MICKA
- DANIEL REUTER
- JOEN VEDEL
- MATTHEW C. WILSON

The Studio Program of 2013-14 would like to thank Ron Clark, Cassandra Guan, Sarah Loofosky and all the seminar leaders. This exhibition is dedicated to the life and work of Stuart Hall.

Gavan Blau thanks the Ian Potter Cultural Trust and the American Australian Association Dame Joan Sutherland Fund for their support.

Hannah Black thanks Andrea Crespo, Wendy James, Max Fox, Sarah Leonard, Jenna Bliss, Rosa Aiello and Laura Silverman.

Sean Micka thanks the ISP class of 2012-13, Ben Thorp Brown, João Enxuto, Ryan Garrett, Cassandra Guan, Adelita Husni-Bey, Caroline Key, Per-Oskar Leu, Erica Love, Sean Micka, Dawit L. Petros, Michael Potetschko, Monica Rodriguez, Jessica Vaughn, and Constantina Zavitsanos. Many additional thanks to Ron Clark, Sarah Loofosky, Tista Mallory, Kenneth White, Jimmy Raskin, and seminar leaders Greg Bordowitz, Andrea Fraser, Hal Foster, Benjamin Buchloh, Mary Kelly, Park McArthur, Emily Apter, Okwui Enwezor, Jonathn Cray, Allan Sekula, Sooyoung Yoon, and Alex Alberro. Thank you Kevin.

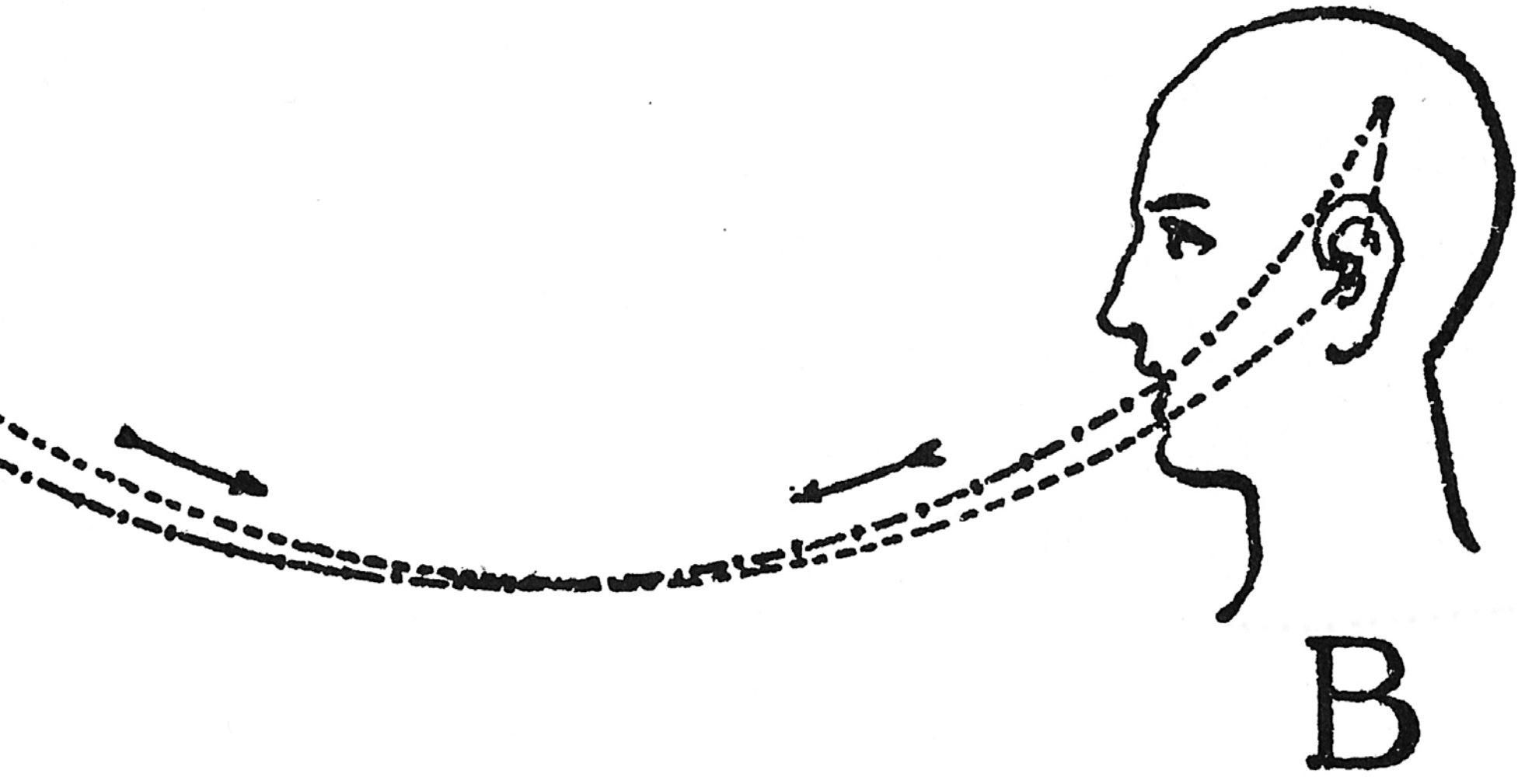
Maricruz Alarcón thanks Mónica Ríos, Rocío Lorca, Carlos Labbé, Felipe Muhr and Caroline Key, and Consejo Nacional Nacional de la Cultura y de las Artes for their support.

Joan Vedel thanks Emma Heditch, Harout Simonian, Ayreen Anastas, Rene Gabri, Ben Morea, Jesal Kapadia, Brian McCarthy and the rest of the participants in the ongoing seminar “Commoning the City & Withdrawing From the Community of Money” in 16 Beaver and elsewhere.

David Birkin thanks Janet Hamlin, the American Civil Liberties Union; the Center

for Constitutional Rights; and a/political, London: www.a-political.org

Danielle Dean thanks Civic Centre Studios, Hammer Museum, Young Chung at Commonwealth and Council, Luis Guizar, my sister Ashstress Agwunobi, Mireya Lucio, Erin Christovale, Martha Rosler, Pauline Shaw, Manuel Sivartzberg, Nicholas Bonamy, David Bell, Larry Zipf, Caleb Townsend, Jake Devito, Park McArthur, Kenneth White, Sooyoung Yoon, Ashley Hunt and Charles Gaines.



Towards the Abolishment of Money
Sound piece for two speakers, narrated by two friends, 2014

HANNAH BLACK

I'm not sick. I am not sick. Let's get that straight. I'm not sick. Okay? I've always been a thin girl. I'm not going to be fat, ever. Let's get that straight. She is not going to be fat, ever. Okay? Yeah, my bones, yeah. I'm, I'm 5'7" and thin. I can understand what you mean. I can believe what you, what you feel. I can believe that. But do you really know? Do you really know? You know what I used to do? I would close my eyes like this, and I'd sing. I was so afraid when I'd sing. Then when I would open my eyes, the people would be what we call Holy Ghost fired out. They would be in such, spirit of praise, I think I knew then that it was an infectious thing that God had given me. It wasn't always about the drug. I would stay in my room for days, for days at times, just trying to get it together, to know what my next phase was going to be. Yeah, like I've been through a world, a lifetime of stuff. I enjoy what I do. I love to sing, but it's just not fun anymore. People are different in the industry. It's about the money. It's about, get it fast. Oh, I'm tough enough. I mean, I've lasted this long. You've got to be tough. I cried. I cried. They just all of a sudden just say one day he's not there. He's gone. That hurt, a lot. OK. I was fired from the gig. I didn't mind. I really didn't want to do it anyway. But I'm, I was past that, I'm past that, and it's over now. I'm the kind of person, if, if I have a day that is nerve-wracking, or my week has been bad or something's going down, I won't eat. Some people eat, I don't eat. And it shows in my physical frame. But they always have. From the moment I stepped out there. They always have. I'd wake up in the morning and I'd go, "I can't do this. This is too much for me. I'm going to quit today OK, I'm gonna quit." He said, "No way are you going to do that.

If you quit now, you're going to blame me for the rest of my life. You're going to do this movie and you're going to do it well. You can't quit now. You can't turn back." We did it. You just never pictured us together. Who did? Love is where you find it. It's where you find it, and I found it in him, and he found it in me. And they didn't give us six minutes to last. We've gone 10 years. Well, I'd like to ask her why she stays with her man. I'd like to know how her utopia is, then we can talk. The magnet that they're talking about is my love and my protection for him. I cannot say that there wasn't a time where, yeah, it was like that. You know? But I was new at it. Five, four, five years ago. You know? I was that wife that wanted to be there, to make sure, you know, everything was cool and that, you know, no other women were around and, da-da-da-da-da-da, ba-ba-ba-ba-ba. This is my first love, remember. I had never really ever been in love with anybody like I was in love with him, so I went through all the changes that any girl would go through, you know? I did. I did. But I'm older and I'm wiser now. I'm wiser about it. He can go away and I'm fine. I can go away and he's fine. I don't want to let go of him. He doesn't want to let go of me. Sometimes. But sometimes I am of him. He was catatonic. You know, it took him to, like, his spirit was dead, you know. Scared. When they said that I had died, I did, I changed my mind. I changed my mind. Yep. Because I didn't want to look like the rest of them. I didn't want to be like them. It frightened me. I don't ever want to be in the realm of, where I'm caught in a mold and I can't get out. Never. That's over. I'm beyond it. I think as close as anybody, I think, can get. I know folks who have come closer. But that's as close as I want to be. That's



ABBEY SHAINÉ DUBBIN

Laudible voiceover from a projection of a woman speaking into the camera, in media res. Female artists are never **just** artists. Functionally, they'll always play the role of female characters — that is, **fictional projections** — within an art industry always already defined by male desire. [pause] Every failed female artist is obviously testimony to the appropriateness of this male domination, but, likewise, every successful female artist is also a monument to male self-congratulation, to the aesthetic laigesse and cultural generosity of powerful men. Female artists will always be what men want, even if they don't want to be. Make your eyes flash. Swing your moods irrationally. Unveil your raging unconscious...*[volume begins to fade at "swing"]*



ARLEN AUSTIN
WITH JASON BOUGHTON
AND FELLOW TRAVELERS OF
THE HANNS EISLER NAIL SALON
(H.E.N.S.)

A mass coalition politics capable of challenging neoliberal hegemony can only coalesce through relentless struggle waged for control of children's media and education. The attrition and repression of organized left movements combined with their subscription to techniques of dispersion and various well advertised "alternatives" to organized struggle, leaves the reign of capital unchallenged as never before in history. Discourses that fetishize the saturation of psychic life by biopolitical forms of control, or theorize the penetration of the forces of capital into our very sock drawers, each in their turn serve only to compound the disavowal, refusal and suppression of mass politics. From this seemingly desperate impasse, the Hanns Eisler Nail Salon (H.E.N.S.) points the only way forward: disciplined and relentless sock puppet struggle. Counter hegemonic formation requires the long march and the long march requires strong socks. The class can only become conscious of itself through an intergenerational uprooting of bourgeois ideology and its supplanting with knowledge of properly queer council communist fun time struggle. To this end, control must be consolidated over the daycares, summer camps, elementary schools, and everywhere where pernicious doctrines of gender normalcy, individualist accumulation, and positivist social science are perpetuated. Crucially this "revolution from below" requires human puppet dialectical forms of advanced cultural production, namely the children's proletarian sock puppet theater.

Comrades of Socktown, stakes out preliminary coordinates in this emergent class war. A five episode series, *Socktown* tells the story of



Comrades of Socktown Poster (left) and select ponyfariat ponies from *Ponyforms of the Dialectic* (above and lower left).

Frances and her coworkers, a motley crew of socks facing relentless exploitation at Socktown Yummy Food Store, the yuppie grocery store par excellence of late, "conscious" capitalism. Frances and her coworkers may be socks but the conditions where they work are all too human. Pay is atrocious, overtime mandatory; benefits non-existent and the ideological conflicts between the socks themselves threaten to undermine their efforts to organize. Their interactions with human friends Karl and Rosa as well as leftist academics, workplace organizers, and legal experts, sets in motion the contradictions inhering in their plight, unleashing radical potentialities of sock-revolutionary struggle.

For this exhibition H.E.N.S. presents the pilot episode of *Comrades of Socktown* including the show stopping dance number, "Do the Work-Stoppage Wiggle" and the hit theme song, "All our friends are different but we like to have a party." Here also, H.E.N.S. expanding array of tools for cultivation of kid-dieclass consciousness are represented by the microwavable ponyforms of the dialectic and attendant guide. Please visit our website at www.hannseislermailsalon.com to further the struggle.



She moves in close, her words come softly as her hand touches her knee. She listens, interested, and motivated by her words, but she does not know that she has her fingers crossed behind her back. She suspects she is not listening, she tries again to offer herself as an example, she responds with anger, her jealousy causes her to reject her. She falls silent, she will bring the subject up again at a later date.



TYLER COBURN

The passion for automatic exhibitions which characterized the eighteenth century gave rise to the most ingenious mechanical devices, and introduced among the higher orders of artists habits of nice and accurate execution in the formation of the most delicate pieces of machinery. The same combination of mechanical powers which made the spider crawl, or which waved the tiny rod of the magician, contributed in future years to purposes of higher import. Those wheels and pinions, which almost eluded our senses by their minuteness, reappeared in the stupendous mechanism of our spinning-machines and our steam-engines. The elements of the tumbling puppet were revived in the chronometer, which now conducts our navy through the ocean; and the shapeless wheel which directed the hand of the drawing automaton has served in the present age to guide the movements of the tambouring engine. Those mechanical wonders which in one century enriched only the conjurer who used them, contributed in another to augment the wealth of the nation; and those automatic toys which once amused the vulgar, are now employed in extending the power and promoting the civilization of our species.

Excerpts from *The Warp*, 2013/14
Illustration by Amazon Mechanical Turk worker A4H1NYJVE7C53
Text from "The Defecating Duck, or, the Ambiguous Origins of Artificial Life," by Jessica Riskin (2003)

GAVAN BLAU

What is one to make of the ubiquitous rattling sound of bottles and cans that can be heard throughout New York City?

In the week following the celebration of Cinco de Mayo (an event commemorating the resistance of French forces by the Mexican town of Puebla, yet an occasion celebrated predominately in the USA), I joined several of New York's aluminium can and plastic bottle collectors on their rounds and as they sorted through the detritus of this celebration at the redemption centre, 'Sure We Can'.

Sure We Can is different to all other redemption centres in New York in that it is a community centre - it provides storage, a shared workspace, community services and English lessons to those that choose to work there, the majority of whom are migrants from Latin America and China.

Located in Bushwick, New York's latest "creative" district, the problem now faced by the centre is that commonly known as gentrification or urban renewal as the land-holder seeks to sell the land and capitalise on the rising real estate prices in the area. Given the precarious and informal nature of the canning community, it is now faced with the challenge of sustaining itself, especially given that it is embedded in its particular place and can't simply go elsewhere.

The problem of "development" is by no means new or unknown to New Yorkers, but at the same time it is a process not disconnected from a spatial logic that resonates both historically and worldwide. One thus wonders, what does the word "community" - much emphasised locally

- mean to New Yorkers? Is it related to history, language, the state, material conditions, production, consumption? Perhaps it is related to a shared environment, proximity, trajectory or experience? And what are the conditions required to sustain such a "community"?

This presents the artist with a challenge as much as the spectator: if you feel you can help or show your support for Sure We Can in its campaign to remain in its premises, I encourage you to contact **Ana Martínez de Luco** at (w) surewecan.org (t) 718 326 3250 (e) info@surewecan.org



DEVIN KENNY

I had to get an apartment...I was the only person that was still in the city for the summer...everyone else went back home. I was talking to the guy... I found him on...Craig-slist, and he was like... "So this neighborhood is, a little bit rough, but it's getting a lot nicer. And...it'll be fine for you because you won't stand out as much..." Wieder Care

Seinfeld was designed expressly to rehabilitate the blighted American city not only as a place desirable for white people to live (the characters on the show, all white, bear the last names Costanza, Bennes, Kramer, Seinfeld, representing a pan-caucasoid alliance), but as an amoral upper-class playground, where no one need act responsibly or nicely - an anti-community.

Seinfeld... which proudly proclaimed itself to "be about nothing," transformed the urban environment completely: The American city had been abandoned by the bourgeoisie as beyond repair: now it was "fun" and "cool" again.

Ian Svenonious "Psychic Soviet"

It used to be possible to be special — to sustain unique differences through time, relative to a certain sense of audience. As long as you were different from the people around you, you were safe. But the Internet and globalization fucked this up for everyone. K-hole "the death of age"

If the rule is Think Different, being seen as normal is the scariest thing. (It means being returned to your boring suburban roots, being turned back into a pumpkin, exposed as unexceptional.)