

INDEPENDENT STUDY PROGRAM

STUDIO
NEW
2011-2012

WHITNEY INDEPENDENT STUDY PROGRAM
STUDIO 2011-2012

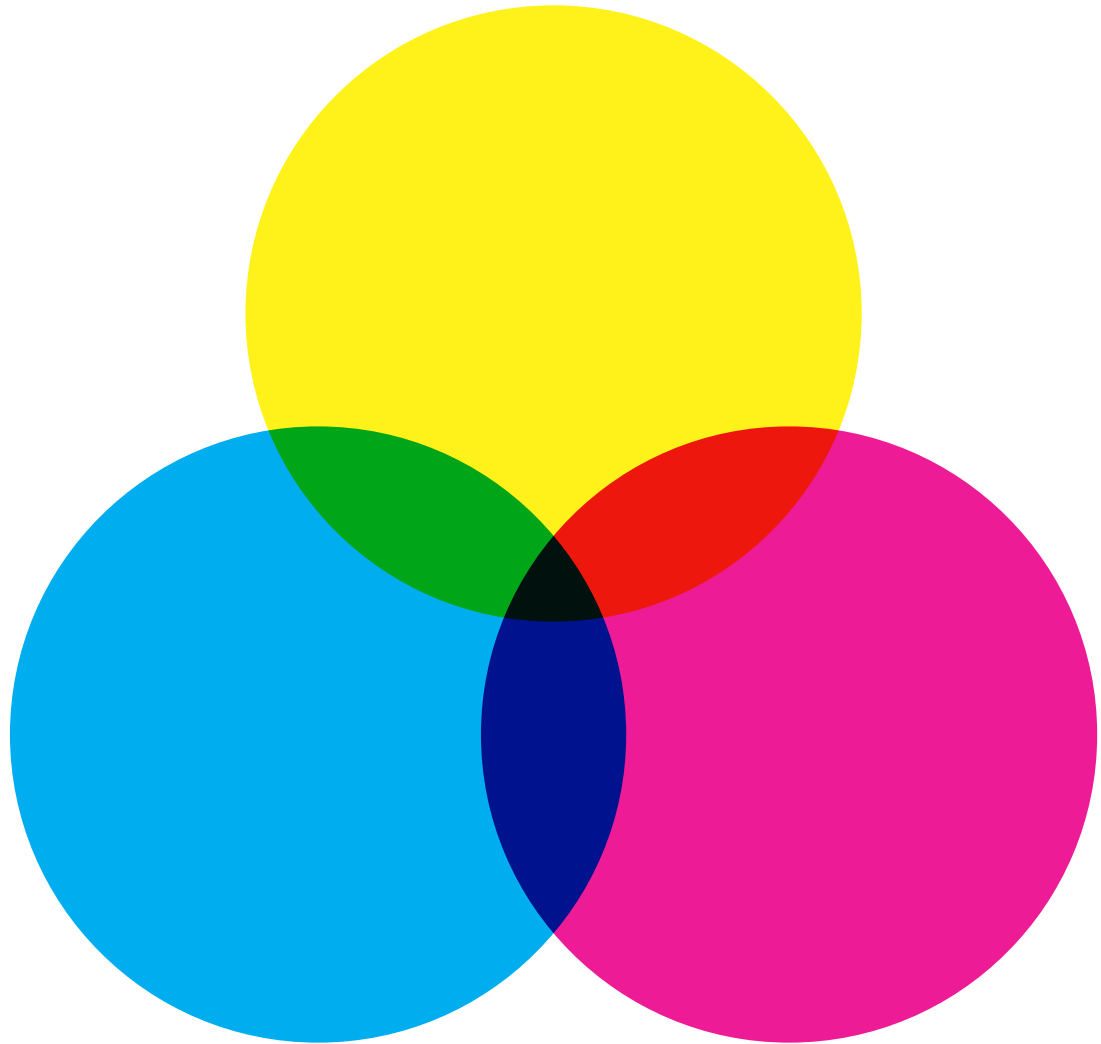
OPENING:

Friday, May 4th 2012
5–8 pm

**EXHIBITION CLOSING &
EVENING OF PERFORMANCES WITH:**

Tom Ackers
Park McArthur + Oscar Tillman
Huong Ngo + Or Zubalsky
Society of the Brechtacles

Friday, May 18th 2012
6–9 pm



161 Bowery 7th Floor, New York, NY 10002

TOM ACKERS



The plaza of the New York Telephone Company's building at 42nd Street and the Avenue of the Americas was used by "undesirables". New York Telephone president, John R. Mulhearn, wanted people to enjoy the plaza, and he decided to liven the place by putting in chairs, tables, and a buffet. It was an immediate success. Employees and passersby enjoy it. Most of the undesirables have gone somewhere else. (caption, p. 62)

From William H. Whyte, *The Social Life of Small Urban Spaces* (Washington : Conservation Foundation, 1980)

Now, a wonderful invention - the movable chair. Having a back, it is comfortable; more so, if it has an armrest as well. But the big asset is movability. Chairs enlarge choice: to move into the sun, out of it, to make room for groups, move away from them. The possibility of choice is as important as the exercise of it. If you know you can move if you want to, you feel more comfortable staying put. This is why, perhaps, people so often move a chair a few inches this way and that before sitting in it, with the chair ending up about where it was in the first place. The moves are functional, however. They are a declaration of autonomy, to oneself, and rather satisfying.

Small moves say things to other people. [...] If a newcomer chooses a chair next to a couple or a larger group, he may make some intricate moves. Again, he may not take the chair very far, but he conveys a message. [...] Watching these exercises in civility is itself one of the pleasures of a good place. (pp. 34 - 38)

LAFOTOGRAPHEUSE

The Floors: A Three Part Institutional Critique of Contemporary House Dance Culture

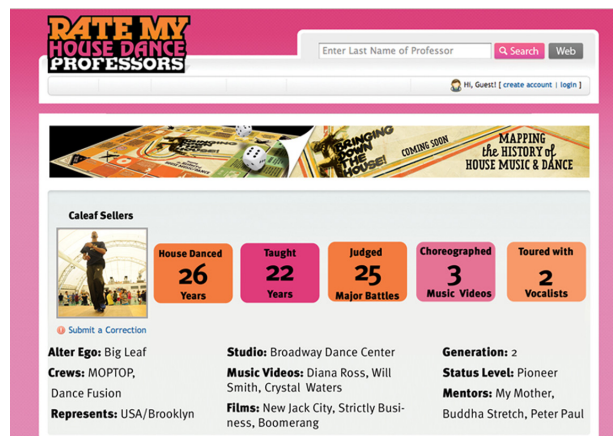


Part I – The Dance Floor (aka. The Club)

Two Dance Floors

4 Archival Inkjet Prints, 2 Wood Panels, Baby Powder
Photographs 20 x 16 in | Dance Floors 47 x 76 in
2010- 2012

Dancers: Lisa & Rhodesia (Stalking), Dominique & Theo
(Exchanging)



Part II – The Wood Floor (aka. Dance Workshops)

www.ratemyhousedanceprofessors.com

4 Archival Inkjet Prints

22 x 17 in

2012

Concept: Lafotographeuse

Design: Shakiem Reed



Part III – The Battle Floor (aka. The Dance Competition)

Battles w. Commentary

DVD

30 minutes

2012

Commentators & Source Video Credits:

Generation 2/3: Ill Kozby & Cricket discuss House Dance Forever 2012 Pre-selection Round, Mamson vs. Yugson (video produced by Global Nomads Productions)

Generation 3- Byron & Bpolite discuss Juste Debut Paris Final Event 2012 House Dance Top 8 Round, Veusty & Tonyz vs. Raf & Banzay (video produced by Mr. Pank Dance Chanel)

Generation 4- Nubian Nene & Mai Le on Juste Debut Paris Final Event 2006 House Dance Final Round, Babson & Yugson vs. Rabah & Meech (video produced by Juste Debut Productions)

NATHAN BENNETT

Reflections on Mitch Daniels response to state of the union
3" x 10"



NITASHA DHILLON



We believe we can't have radical action without radical thought.

Tidal offers theory and strategy as a means of empowering occupiers, whether actual or potential, to envision actions that ultimately transform existing power structures.

In Tidal, theory means an assumption based on limited information or knowledge. Strategy means the art of devising or employing plans or stratagems towards a goal. Action means this. This moment; This struggle. many voices. history. and process. collectively, imagine.

We are an ongoing horizontal conversation among those who have spent most of their lives thinking about this moment, and the people in the Occupy Movement that are making decisions every day about its future. Aware that ability is a privilege, Tidal endeavors to offer challenging ideas in language that's accessible to the common person. We hope these writings positively impact the Occupy Movement, propel it forward and clarify its goals.

JOE DIEBES

BOTCH
Performance documented on HD video
40 minutes
2012

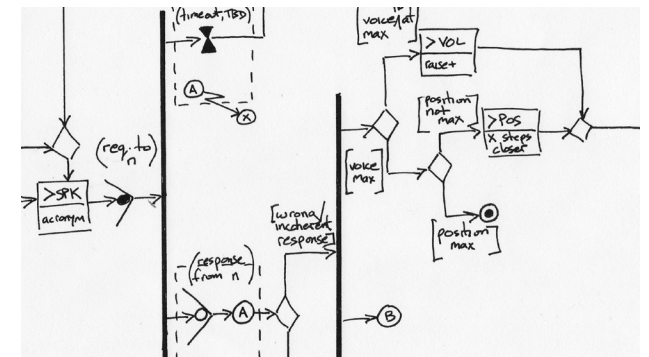


BOTCH is a performance system for bodies and voices. *BOTCH* is fundamentally a sound piece though instead of using a script or score, we perform flowcharts and protocols. *BOTCH* lifts these flowcharts and protocols from a wide range of finely tuned machines including: call centers, corporate boardroom meetings, film production studios, psychoanalytic sessions, interrogation cells, and newscasts. The performers in *BOTCH* are less obsessed with virtuosity than with self-optimization. In *BOTCH* we subjected ourselves to endurance experiments involving high levels of repetition and extremely limited options. After these experiments we wrote automatically and generated the text for *BOTCH*. Though *BOTCH* relies on the accidental, the fact that *BOTCH* easily combines the strategies of automatic writing, aleatory composition and the legacy of technological art experiments with the fields of corporate performance management, information technology and entertainment formulae is not accidental. That *BOTCH* implements strategies at all is accidental. *BOTCH* is concerned with exactly six relays: body to psyche to voice, psyche to voice to body, body to voice to psyche, psyche to body to voice, voice to body to psyche, and voice to psyche to body. *BOTCH* is modular, adaptable,

scalable, and responsive. *BOTCH* is fascinated by the human / machine coupling, but not as separate entities coming together. In *BOTCH* it all happens inside of us as we enact algorithms -- sending, receiving, cutting, pasting, scrambling, looping, scanning.

The performers in the video documentation are: Christina Campanella, Michael Chinworth, Jessica Jelliffe and John Rose

Above: *BOTCH* performance still, January 2012, HERE Arts Center. Right: detail of one of the flowcharts for *BOTCH*



SONYA DYER

and herein lies



ALEX FLETCHER

Raya Dunayevskaya: Biography of an Idea
Digital Video
80 minutes
2012



Raya Dunayevskaya (1910-1987) was a major thinker in the history of Marxism and of women's liberation—one of the longest continuously active woman revolutionaries of the twentieth century. *Biography of an Idea* examines the inseparable, intertwined threads of Dunayevskaya's life, experiences and revolutionary thought, exploring the falseness (for Dunayevskaya) of the opposition between "philosophy" and "actuality." She worked towards an explication of the fullness of Marx's thought as she came to live it, in living through the liberation movements of her own era—refusing to leave Marx enshrined as dead text, ill-read, or relegated to "the dustbin of history."

Dunayevskaya's philosophy of revolution urges us to extract new kinds of "reason" or "ideas" from the activities of the "new passions and new forces" (Marx's phrase) that spring up in society without losing continuity with past struggles for freedom. She invites us to think clearly in times of great turmoil, revolution, or counterrevolution. She asks how we can create a philosophy of revolution which itself helps make revolution possible? Her answer; a dual movement from practice to theory and theory to practice.*

*Sections of this text are excerpted from Adrienne Rich's forward to Dunayevskaya's Rosa Luxemburg book.

Above: film still from *Biography of an Idea*

DARREN FOOTE

Dirty Cube
Carving into gallery wall
Dimensions variable
2012

"DAILLEURS
C'EST TOUJOURS LES AUTRES
QUI MEURENT"

The 'white cube' owes much of its status to Duchamp. And the 'readymade' is forever beholden to the status the white cube is able to bestow upon its contents. This problematic contingency has given many artists unearned leeway. While the readymade's acceptance is indisputable, we must call into question Duchamp's enduring legacy and the troublesome relationship it has to any heuristic understanding of material.

Dirty Cube is both a homage to Duchamp and a reminder that he is dead. It is a Duchampian theft, and a fleeting statement. It will be erased from this space when the exhibition is over and the cube restored. "Besides, it is always other people who die."

Text appropriated from the gravestone of Marcel Duchamp (1887-1968).

SONIA HEDSTRAND

Ukiyo Diary - One Month in the Floating World
Video (+polaroid photos and purikura)
2011- ongoing



Ukiyo Diary - One Month in the Floating World is the story about Swedish photographer Amanda, an amoral artist character who spends her time taking polaroid photos of beautiful so called hosts, contemporary geisha guys or boyfriends-for-rent, that inhabit Kabuki-cho, Tokyo. She pretends to be the good photographer, who is not stealing the image from her objects, instead she gives it directly back to them. But at the same time her assistant Anna is catching everything with a video camera hidden in a small handbag. Amanda conquers the labyrinth of Shinjuku with her female gaze. But the two

swedish girls are constantly thrown back in the object position when they are being picked up by nigerian pimps who are trying to sell them as hostesses to japanese sarariimen (salary-men). The project is partly documentary, partly mockumentary, dealing with the confusion between the real and the staged, and problematizing the exoticizing and objectifying processes in photography and film.

This is a work in progress.

THERESA HIMMER

Parallel Memories (studies for a film)

Single channel video, script, cardboard maquette
2012



Parallel Memories is based on the recollections of two initially unrelated characters, Mikhail Nagaitsev, and myself. The fragmented narrative, that forms the project's main structure, centers around a parallel experience of childhood in Czechoslovakia, told from two subject positions that couldn't be further apart.

Mikhail Nagaitsev is the son of a Soviet soldier who, with his family, was stationed in Czechoslovakia as part of the occupying forces.

My mother emigrated from Czechoslovakia in 1968.

Between the personal and the political the project returns to a site of inherited trauma. Viewed through a common lens of childhood, *Parallel Memories* talks about a chapter in Europe's history as experienced by the next generation, the one that grew up around the periphery of the Cold War landscape.

AMIN HUSAIN



Theory. Strategy. Action.
Reading. Thinking. Discussing.

We have spent the winter learning, working and growing. And now we are being propelled to bolder, more intelligent forms of resistance.

Our vision and alternatives will come in time, with patience, working together, when we reflect the strength and diversity of the 99%. Until then, let's grow our power with each other against a government that's no longer responsive to the will of the people it claims to represent.

We hope this Tidal ignites new conversations and deepens older ones amongst each other, in our assemblies, working groups, caucuses, universities, town halls, union halls, bars, bus stops, subway cars, shelters, dinner tables, and workplaces, in every spaces we occupy. The stakes are high enough that the conversations should happen everywhere. And perhaps the coming year will be the moment when we are unleashed beyond a 'movement' and towards a new way of being.

See you in the streets.

YOONKYUNG LIM

Letters to You
Single channel video
22 minutes
2012



Letters to You (2012) shows babysitters speaking to their care-takers as if they get received the video mails after 10 years. The recipient of the work can be a particular person and can be an audience who may not remember their early childhood ages 0-3.

PARK MCARTHUR

Carried & Held
the squeeze

HUONG NGO + OR ZUBALSKY

In collaboration with A11BWYQPDZADK, A123A2PFK9NCCO, A13TIQI05L2XGR (Sayan Mitra), A15Y73E3GBTRU9, A18SOP2YLC0HZN, A18TABDP092GYT, A18Y7UR08AVEE7, A191JQYLAU1VRI, A197QZS2MJR78Q, A1C7QU7VP8NKUD, A1DW78C5ZQA5, A1MM5NHHZTFQV5, A1MR5CD3WT9LNQ, A1P176HBXJGP53, A1Q4THHKUJJKKA, A1QJIASIM6Z440, A1T00I6WYVFY9T, A20POBVU50B8P0 (Udai Prakash), A27JFJSCBYRNQN, A2I91MJSZHRKMT, A2LV5432PV1S3, A2LV5432PV1S39, A2SF9Y0EHAECGF, A2SN9ZYR51PORA, A2UDK7GRSZ1MJL, A3JB9Z00ZW0G11, A3JF148BIHNG2P, A3KCT51PDCLUFD, A3NAXL6M5RWN5S, A3O97JQ9J6RHLM, A3PXSOKM0L9X00, A3QMAMPJV739Y5, A3RLW2VX5500VH, A40W0EWYGHNV0, A88DPTATNVW6U (Brandon Cisneros), A96XCIH9SSMZT, AA4UJ75GBERXN, AIZTVTW93CME5, ANUL495LIE0G1, AOV2T5726624Z, ASVZZ4ARW0L77, ATIOJ4RGB500V, AVFMS10SICLJX, AYH6GN8JML3VY

Do You Consider Yourself a Candidate for Space Travel?

Single channel digital video, color/sound, website

11 minutes 50 seconds

<http://nasa.lu> (in progress)

2012



Above: Library of Congress, Prints & Photographs Division, NYWT&S Collection, [reproduction number, LC-USZ62-121369]

Now you may ask—who are these 12 women, always referred to but never identified? Why don't they get together and let themselves be heard? You can certainly stand on your own rights; can't you? Would you rather show these pictures before we ask you some questions? Have they had the same tests that you portray in these pictures? Would you like me to explain some of the tests before we see the pictures? Would it make it easier for us to understand the pictures? Pardon? What is the safety record? Would you say that is the view of the other 11 women candidates? If that could be accomplished, you would be in favor of it? Do you believe that the recognized hazards in such a feat, and the potential worldwide repercussions to our prestige in the event of a tragic accident, are worth the risk and expense for us to achieve that objective? On whether the adverse publicity of putting a woman—would you rephrase that question? What about the question of fatigue? When you say 'they' won't allow you to take these tests who are 'they'? At what phase in the experiment? What phase of the testing? What phase of the experiment? Do you want this on the record or off the record? May I digress from my prepared statement and make an observation? What is phase four? Would you care to comment on that? I hope you don't think that space is going to be without love, do you? May I finish sir?

Qualifications for Astronauts: Hearings Before the Special Subcommittee on the Selection of Astronauts of the Committee on Science and Astronautics U.S. House of Representatives Eighty-Seventh Congress, Second Session, July 17 and 18, 1962.

MICHALA PALUDAN

Revy

Mixed media installation, props, costume and translated script

Variable dimensions

2012

REVOLUTIONÆRT TEATER

43



R.T. Sketchen "Proletariatets diktatur". Arbejderne har fundet sammen i enhedsfronten. Kapitalen har hentet forstærkning, Præsten, Politimanden og Militærmanden. Det hjælper ikke, arbejderne er på vej til at smadre gitteret. (Mogens Voltelens Billedsamling, ABA.)

Excerpt from "Dictatorship of the Proletariat":

WORKER 1: (Continues unaffected) Labor is the source of everything's value, therefore they who do the work should also have a full dividend and not accept that the biggest portion goes right into the pockets of the capitalist.

THE CAPITALIST: But this is turmoil my dear national economist.

THE NATIONAL ECONOMIST: It is more than turmoil, it is revolution, your Majesty.

Image from "Revolutionært teater – et eksempel på 1930ernes danske agitprop-teater" by Lisbeth Jørgensen, published in Arbejderhistorie Nr. 4, 2002.

Revy: Translation from Danish: Revue, a theater play comprised of sketches and songs commenting on current political topics. The word originally comes from the French and also means to look back at something (review).

Revolutionært Teater:

A theater company that was part of the Danish Communist Party, they were active from approximately 1932 to 1935. The company was comprised of unemployed workers, people from the Danish theater world and other creatives such as architects and writers. They performed at party meetings and around the country.

Dictatorship of the Proletariat:

A sketch that was originally performed in Copenhagen March 18th 1933, for a celebration held by the Danish Communist Party commemorating the 50th anniversary of Marx's death.

MARIA RAPICAVOLI

Load Displacement

Installation, single channel video and slide projection

Variable dimensions

2012



Every year thousands people, most of whom are immigrants from Africa, try to reach Europe via the small Italian island of Lampedusa, a preferred crossing point geographically only 184 miles north of Libya. More than 52,000 immigrants arrived in 2011 as a consequence of the North African Spring rebellions. Roughly half of the arrivals are Tunisian looking for job opportunities in Europe. Nearly a tenth of the total number of migrants die during the dangerous crossing. Many of them are repatriated to their country of origin, many others are provided with temporary protection until it is safe for them to be returned.

The Mediterranean sea is only one of the transitional spaces that people use to move from South to North and from East to West in the world.

[Capital] has resolved personal worth into exchange value, and in place of the numberless indefeasible chartered freedoms, has set up that single, unconscionable freedom — Free Trade.
K.Marx

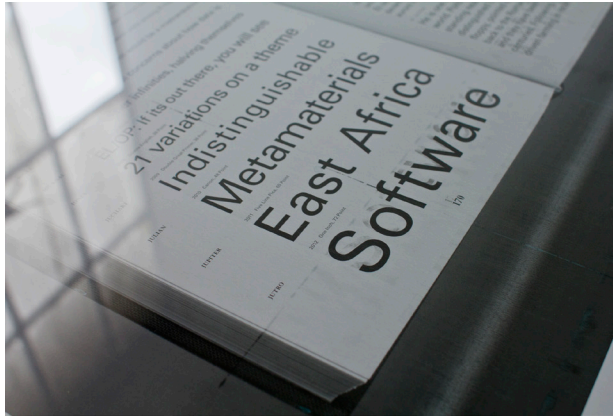
*I forgot in my exertions
My own name and identity
And in the urgency of my searching
Forgot the final goal I sought.*
B.Brecht

Slide projection quotes are taken from:
T.W.Adorno-M.Horkheimer, B.Brecht, H.F.Dahms, R.Ellison, D.Harvey,
Homer, International Organization for Migration, K.Marx, H.Melville, G.Stein,
D.Walcott, W.Whitman.

It's a global set of relations.

BENJAMIN TIVEN

E, or: A hedge against a hedge
Aluminum offset printing plate in wood and plexiglas vitrine
27" x 33" x 5"
2012



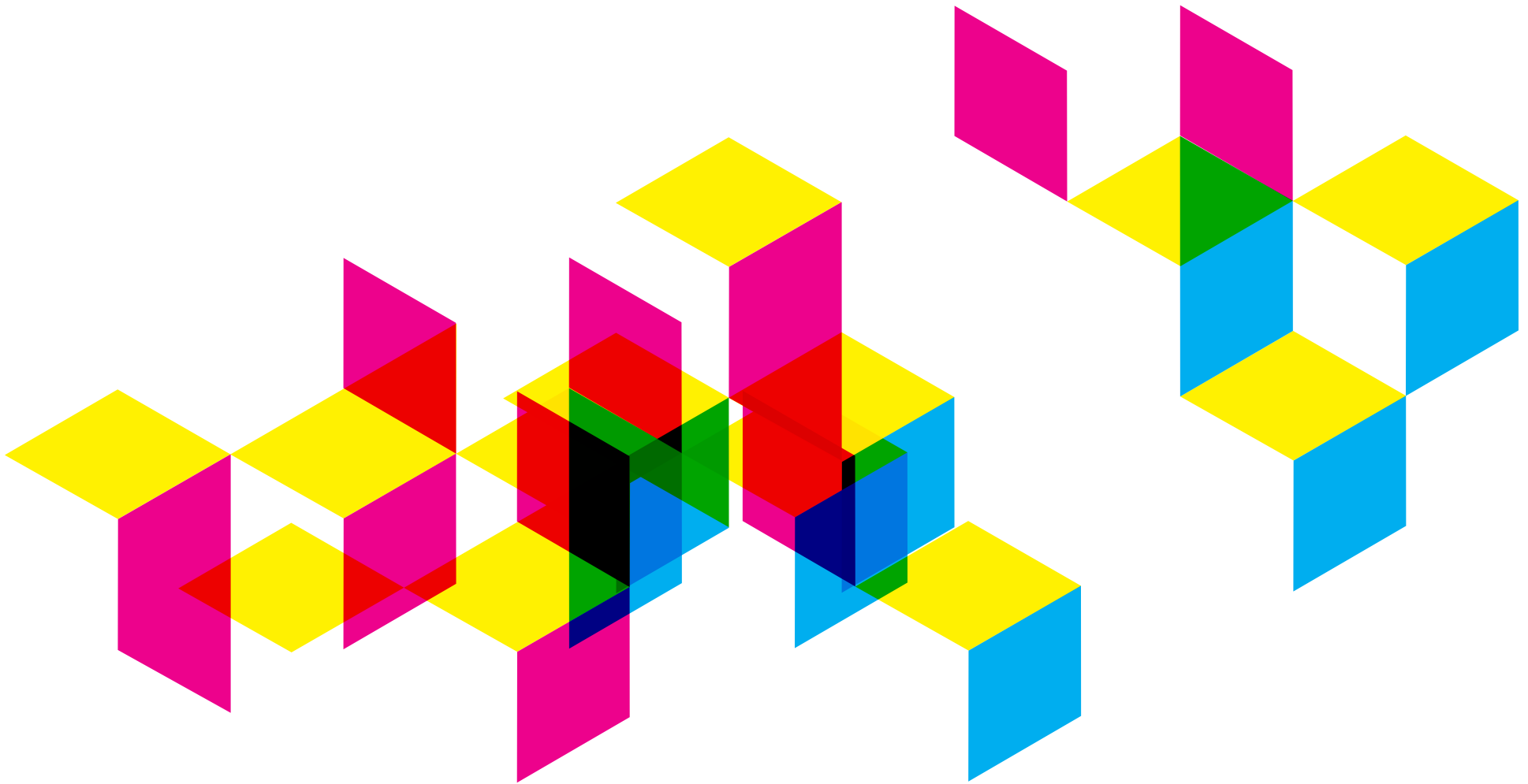
In December of 2009, Taliban insurgents in the Helmand province of Afghanistan sent a donkey loaded with explosives running toward an encampment of British troops. Suspicious, one of the soldiers dropped the donkey with a rifle shot. It was then detonated under controlled circumstances, with no human casualties. Last November, another explosive-laden donkey was detonated in Afghanistan, in the Ghormach district near the Faryab province, and it killed one Afghani policeman and wounded seventeen civilians. Exploding pack animals against laser-guided artilleries connects otherwise discontinuous chronologies, and pushes on the continuum of history. Violence, we can be sure, defies obsolescence.

Today, the donkey's presence in industrialized, developed nations is spectral, its labor long since replaced by the internal combustion engine. Persisting past their economic need, they are bred for aesthetics, as hobby animals for genetic specialists and enthusiasts. They jump over gates along with show horses, and give children rides at winter parks. But in almost all of Asia and Africa—home to roughly sixty-five percent of the world's donkey population—these animals are still bred for work: threshing grain, pulling water from wells,

transporting people and agricultural goods. They are common, and so their deployment as a weapon relies on familiarity as camouflage. Donkeys are of base status. They are explodable.

But if the heritage breeding of a donkey is a bow to the past, writing a book is a bet against the future. Notably, both of these technologies are similarly ancient, they have survived multiple occasions for their extinction, and both continue to operate efficiently despite available alternatives. The mass-scale conversion of printed books into digital archives—helmed by powerful corporations and academic institutions—struggles with questions of legality and access while advancing under notions of egalitarian distribution and security against catastrophe or oblivion. Meanwhile, in Northern California, a man who helped to archive the entire internet is now filling shipping containers with books—one copy of every extant text is the goal—in a frantic effort to catalog and save that which he helped to obviate. *If the power to all the servers went down, how would we ever replicate that information? And what about future modes of digitization, which will doubtless be able to draw from a book even wider dimensions of data?* We are surrounded by objects and technologies like books, or donkeys: those in mid-dissolve, uneasily coexisting with their replacements. How could we arrest their extinction, and why should we? What forms could signpost that very dissolution?

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and the Whitney Independent Study Program Visting Faculty,
and Critical Theory and Curatorial Fellows of 2012.



Built with love. HN 2012.