

# From the Collection: First- Year Practicum 2019

December 5–15

But the skin of the earth is  
seamless

Pages 3–8, 49–54

White people are \_\_\_\_\_

Pages 9–14, 43–48

Persons in the Presence of  
a Metamorphosis

Pages 15–20, 37–42

throbbing\_quivering\_pulsing\_  
beating

Pages 21–36

# But the skin of the earth is seamless

December 5–15

Janine Antoni, Siah Armajani, Luis Cruz Azaceta,  
Alighiero e Boetti, Felix Gonzalez-Torres, Mona  
Hatoum, Zhang Huan, On Kawara, Ana Mendieta, Yurie  
Nagashima, Paulo Nazareth, Wura-Natasha Ogunji,  
Giuseppe Penone, Kiki Smith, Lawrence Weiner, and  
Krzysztof Wodiczko

## Curatorial Statement

*But the skin of the earth is seamless* proposes an approach to global migration that focuses on its generative and creative potentials. The exhibition envisions migration—whether undertaken by force or by choice—as a powerful catalyst for the development of new, collective ethics in which migrants are seen as capable of presenting solutions for creating a more inclusive world.

---

Borrowing its title from writer Gloria Anzaldúa's 1987 book *Borderlands/La Frontera*, which proposes the embrace of cross-pollination over physical, psychic, and cultural borders, *But the skin of the earth is seamless* engages interconnected concerns including care, communication, and movement. The exhibition presents the works of sixteen artists from four continents, and most of them are produced out of the artists' own experiences of migration, immigration, or exile. Rather

than centering representations of the ongoing realities of xenophobia, racism, and violence against migrants, the exhibition draws attention to how migration can be a source of creative solutions to some of the most pressing issues of our time.

---

Two works, Giuseppe Penone's *Sentiero (Path)* (1986) and Lawrence Weiner's *BARD ENTER* (2004), are included in the exterior entrance and lobby of the Hessel Museum and Center for Curatorial Studies. Their placement conceptually merges these areas to propose an experience of more permeable limits between spaces.

---

Perspectives from members of the CCS community who have experienced migration, whether as migrants, immigrants, temporary visitors, or by displacement, are included below. They engage with the ideas brought to the fore by the exhibition and share personal reflections to form a dialogue that embraces difference and diversity.

---

*But the skin of the earth is seamless* is curated by Yihuan Chiu, Bernardo Mosqueira, and Allie / A.L. Rickard.

---

## Interview Statements

Studying at CCS has helped me to look at art as something that is not specific to geography, but more as a response to an urgent political time all over the world. This understanding was very helpful because I was able to take advantage of my displacement from the Indian art context by observing it from the outside. My displacement from India to CCS has been useful to my practice because it encourages me to think more carefully about the works of artists and practitioners I respect and, for the first time, to truly evaluate their role in society. – Sukanya Baskar, Class of 2020

---

In my experience of migration, I have this sense that I'm discovering new ways of finding connections and family and redefining my values as I move across time and space. This shift in perspective creates a sense of hope and belief in the future. To me, that's how it feels because my definition of family has become much bigger. I had to find new ways of defining what is family by being in a place where I didn't have a biological family. I feel as if I am living between different places. This middle place is one where you are in two different spaces at the same time or multiple spaces. There you have to also make your understandings of social structures more fluid. You create ways of being in between—with everything: family, connections, and landscapes. – Muheb Esmat, Class of 2020

---

My experience of immigration has made me consistently and acutely aware of bureaucratic systems. The process of immigration requires a repeated interaction with very particular systems which one consciously navigates through or actively runs up against. When I think about the malleability that is required of an immigrant, I locate it in relation to the rigidity of these systems. Even if we are always at the mercy of civic structures, moving between them forces a permanent change in my interface outside of them. To an increasingly significant degree, the requirements of a bureaucratic system—and the language that it speaks—ends up shaping my perception of place and, by extension, my position in that place. It's like the background music of every experience. – Julia Gardener, Class of 2020

---

I am technically a Canadian citizen residing in the US as a Resident Alien. Living in a foreign country without permanent status but with the privilege of a specific, artist visa allows you to see certain things about the society by virtue of being outside of it. This line from a

conversation with curator Cora Fisher in 2016, in which we discussed the role of regionalism in contemporary art, is particularly useful to exemplify my thinking about my relationship to landscape: “[According to literary theorist Douglas] Reichert Powell, a ‘region’ must refer to a relational network of sites, it is not a specific geography and it has no flag; it’s not a boundaried autonomous place—it is a cultural history. So why can’t the global artworld be thought of as a region?” It was at that moment that I started to understand myself as belonging to a region in this sense; not one that has to do with geography or landscapes, but with cultural histories and shared discourses. – Amy Zion, CCS

Faculty and Class of 2012

## Checklist

All works from the Marieluisse Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, unless otherwise noted.

Janine Antoni (Freeport, Bahamas, 1964–), *Umbilical*, 2000. Cast sterling silver, ed. 9/35. 3 in. × 8 in. × 3 in. (7.62 cm × 20.32 cm × 7.62 cm).

Siah Armajani (Tehran, Iran, 1939–), *Dictionary for Building: Revolving Door Under Window*, 1985. Stained glass, painted wood, and steel. 109 in. × 60 in. × 60 in. (276.86 cm × 152.4 cm × 152.4 cm).

Luis Cruz Azaceta (Havana, Cuba, 1942–), *The Immigrant*, 1985. Acrylic on canvas. 103 in. × 84 in. (261.62 cm × 213.36 cm).

Alighiero e Boetti (Turin, Italy, 1940–1994), *Mappa (La natura e una faccenda ottusa)*, 1979. Embroidery on canvas. 44 7/8 in. × 68 7/8 in. (114 cm × 175 cm).

Felix Gonzalez-Torres (Guaimaro, Cuba, 1957–1996, Miami, FL), *“Untitled” (Passport)*, 1991. White paper

(endless copies). 4 in. × 23 5/8 in. × 23 5/8 in. (10.16 cm × 60.01 cm × 60.01 cm).

Mona Hatoum (Beirut, Lebanon, 1952–), *Performance Still*, 1985–1995. Black and white photograph on aluminum, ed. 7/15. 32 5/8 in. × 43 3/16 in. (82.8 cm × 109.73 cm).

Zhang Huan (An Yang City, China, 1965–), *To Add One Meter to an Unknown Mountain*, 1996. C-print, ed. 1/15. 30 1/2 in. × 40 1/2 in. (77.47 cm × 102.87 cm).

On Kawara (Aichi Prefecture, Japan, 1933–2014, New York, NY), *One Million Years (Past and Future)*, 2000. Boxed set of 10 compact discs; 5 Past compact discs; 5 Future compact discs, ed. 34/250.

Ana Mendieta (Havana, Cuba, 1948–1985, New York, NY), *Untitled (from the Silueta Series)*, 1976. C-prints, ed. 10/10. 20 5/8 in. × 26 3/8 in. (52.39 cm × 66.99 cm).

Yurie Nagashima (Tokyo, Japan, 1973–), *Untitled (Feet)*, 1995. C-print, ed. 1/5. 25 in. × 33 in. (63.5 cm × 83.82 cm). Collection Center for Curatorial Studies, Bard College, Gift of Peter Norton.

Paulo Nazareth (Governador Valadares, Brazil, 1977–), *Untitled, from Notícias de América (News from the Americas) series*, 2011–2012. Photo printing on cotton paper, ed. 4/5 + 2AP. 7 1/16 in. × 9 7/16 in. (18 cm × 24 cm).

Paulo Nazareth (Governador Valadares, Brazil, 1977–), *Untitled, from Notícias de América (News from the Americas) series*, 2012. Photo printing on cotton paper, ed. 3/5 + 2AP. 17 11/16 in. × 23 5/8 in. (45 cm × 60 cm).

Paulo Nazareth (Governador Valadares, Brazil, 1977–), *Untitled, from Notícias de América (News from the Americas) series*, 2012. Photo printing on cotton paper, ed. 3/5 + 2AP. 17 11/16 in. × 23 5/8 in. (45 cm × 60 cm).

Wura-Natasha Ogunji (St. Louis, Missouri, 1970–), *A luminous cloud, a night swim, the desert. It is always*



*there for you*, 2017. Thread, ink, and graphite on trace paper. 23 3/4 in. x 23 3/4 in. (60 cm x 60 cm).

---

Giuseppe Penone (Garessio, Italy, 1947–), *Sentiero (Path)*, 1986. Bronze. 121 5/8 in. x 28 in. x 132 in. (308.93 cm x 71.12 cm x 335.28 cm).

---

Kiki Smith (Nuremburg, Germany, 1954–), *Yolk*, 1999. Solid worked glass, ed. 75/150. 3/4 in. x 1 1/2 in. x 1 1/2 in. (1.91 cm x 3.81 cm x 3.81 cm).

---

Lawrence Weiner (South Bronx, NY, 1942–), *BARD ENTER*, 2004. Stainless steel and concrete. 4646 sq. ft. (431.63 sq. m). Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York. Gift of the Marieluise Hessel Foundation.

---

Krzysztof Wodiczko (Warsaw, Poland, 1943–), *Alien Staff (Steel)*, 1993. Steel, wood, rubber, plastic, speaker, videocassette recorder, and video monitor. 58 1/2 in. x 7 in. (148.59 cm x 17.78 cm).

# White people are \_\_\_\_\_

December 5–15

John Baldessari, Tina Barney, Vanessa Beecroft, Robert Longo, Bruce Nauman, and Pope.L

## Curatorial Statement

*White people are \_\_\_\_\_* is a multimedia exhibition that asks viewers to consider the implications of white identity. “White” in this context, refers to a socially constructed racial category with no biological foundation, and “whiteness” refers to a set of privileges granted to “white” individuals—a powerful structure with tangible, violent effects. Throughout the Western world, representations of white bodies and whiteness have historically dominated popular visual culture, literature, and mass media narratives. Yet, this disproportionate representation of white identity remains largely uninvestigated by dominant white society, affording it a privilege to consider white individuals to be neutral or non-racialized and rendering the overwhelming ubiquitous presence of whiteness “invisible” to those privileged by it but starkly evident to those oppressed and disadvantaged by this system.

---

*White people are \_\_\_\_\_* is a framework to examine how whiteness has operated in the practices and biographies of a selection of artists from the Marieluise Hessel Collection: John Baldessari, Tina Barney, Vanessa Beecroft, Robert Longo, Bruce Nauman, and Pope.L. The exhibition considers how white identity has been implicated, or not, in discussions and readings of these

works. Focusing on pieces created between 1970 and 2000, the exhibition contextualizes these works within a complex sociopolitical history of race and class struggle in the United States that has been shaped by implicit biases, segregation, and structural and systemic inequality.

The exhibition takes its title from a text work in Pope.L's *Skin Set* series which playfully demonstrate a wry criticism of "neutral" racial phrases often stated in liberal white circles that oversimplify racism as an individual action, rather than a systematic and deeply embedded aspect of society. In this sense, *White people are \_\_\_\_\_* seeks not to fill the blank, or to create an essential idea of whiteness but instead to underline the unmarked quality of white identity by examining the values and social practices that normalize and reproduce the hegemony of a white-dominated society.

*White people are \_\_\_\_\_* is curated by Paulina Ascencio Fuentes, Georgie Payne, and Gee Wesley.

## Artwork Descriptions

John Baldessari, *The Meaning of Various Photographs to Ed Henderson*, 1973. Video, black and white, sound.

In this work, Baldessari casts his student Ed Henderson to perform a series of exercises exploring identification, interpretation, and construction of meaning. The artist is interested in how truth can be manipulated when images are presented out of context, and the way the unconscious is projected in the process of interpretation. Henderson is introduced at the beginning of the video, which outlines how the subjectivity through which these images are read operates through particular conditions defined by race, class, and gender. This work is a prompt to consider how identities are implicated in this process of interpretation, both within the video and in the viewer's approach to the works in this exhibition.

Tina Barney, *The Graham Cracker Box*, 1983. C-print, ed. 3/10.

Barney is well known for large-scale color photographs that depict interior domestic scenes shot in upper-class American homes. She often includes subjects from her own wealthy, East Coast family and social circles. This exhibition invites viewers to read Barney's thoughtful meditations on affluence, status, and class through the lens of race. Consider, for instance, how *The Graham Cracker Box* might be discussed in terms of its subjects' white identity and privilege, and how the evolution of suburban US home ownership has been shaped through restrictions on Black home ownership ("redlining") and the retreat of demographic waves of white groups away from urban centers ("white flight").

Vanessa Beecroft, *VBGDW*, 2000. Digital C-print, ed. 2/6.

Since the 1990s, Beecroft has created photographs and large-scale durational performances with nude and semiclothed professional models flanked in rows or posed in exhibition spaces, and highlighted skin tones and the body as formal elements. This exhibition shifts attention on Beecroft herself by prompting viewers to consider how the artist's white identity has shaped the presentation and signature style of her work. *VBGDW* is a work depicting the artist's own wedding. Although Beecroft's recent work has shifted to increasingly present nonwhite subjects, these series nonetheless reduce race to the aesthetics of skin tone, fetishizing skin color without consideration for the political and social complexities of race.

Robert Longo, *Untitled (White Riot Series)*, 1982.

Charcoal, graphite, and ink on paper.

Part of Longo's iconic *Men in Cities* series (1977–1983), this monolithic drawing depicts an archetype of success and money-driven young white urban professionals,

more commonly known as “yuppies.” Though the series has been exhibited widely since its debut in 1980, it has gone largely uninvestigated in terms of the racial implications of the figures and their role within the city spaces to which the title alludes. Within this exhibition, Longo’s figures and their unmarked white identities are drawn out for consideration, for instance, how they might be implicated in waves of gentrification across major metropolitan centers in the US.

---

Bruce Nauman, *Good Boy, Bad Boy*, 1985. Two-channel video installation (color, sound), ed. 31/40.

In Nauman’s *Good Boy, Bad Boy* two figures, one a white female, the other a black male, read the same series of one hundred phrases, five times each. As they read, the performers’ deliveries grow increasingly emphatic and intensified, varying in tone, cadence, and speed, creating moments of synchronicity and dissonance between the two monitors. By focusing on the dichotomy set up by the artist, this exhibition asks viewers to consider their own projections and implicit bias within the racialized and coded implications of the two performers’ delivery of the identical scripts.

---

Bruce Nauman, *White Anger, Red Danger, Yellow Peril, Black Death*, 1985. Neon tubing and wire with clear glass tubing suspension frame.

According to its exhibition history at the Hessel Museum and external loans since its acquisition in 1992, this work has been contextualized in relation to light, color, and neon. However, these categories pay no attention to the text itself and render the language subordinate to the form in which it is presented. This work’s reception has disregarded the literal meanings of the phrases that flash before the viewer. By distancing from the formal and material aspects in favor of a reading focused on the words themselves, this exhibition foregrounds the

work’s relation to specific social dynamics based on racial prejudice.

---

Pope.L, *Old Time Saying*, 2003. Vinyl and PVS.

*Old Time Saying* is a work from Pope.L’s *Skin Set* series. Made between 1979 and 1994 the works form a wry criticism of “neutral” racial tropes commonly used in liberal white circles through a playful take on evasive “colorblind” phrases. Directly addressing the social constructions of language and race, Pope.L’s work demonstrates the absurdity of how these phrases function within a flawed understanding of racism in terms of individuals and actions rather than a systemic function of society. The phrases to which he refers thereby downplay or degrade the realities of how race operates in society.

## Checklist

All works from the Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, unless otherwise noted.

---

John Baldessari, *The Meaning of Various Photographs to Ed Henderson*, 1973. Video, black and white, sound.

---

Tina Barney, *The Graham Cracker Box*, 1983. C-print, ed. 3/10. 47 3/4 in. × 60 3/4 in. (121.29 cm × 154.31 cm).

---

Vanessa Beecroft, *VBGDW*, 2000. Digital C-print, ed. 2/6. 51 1/8 in. × 62 1/2 in. (129.86 cm × 158.75 cm).

---

Robert Longo, *Untitled (White Riot Series)*, 1982.

Charcoal, graphite, and ink on paper. 98 in. × 181 1/2 in. × 4 1/4 in. (248.92 cm × 461.01 cm × 10.8 cm).

---

Bruce Nauman, *Good Boy, Bad Boy*, 1985. Two-channel video installation (color, sound), ed. 31/40.

---

Bruce Nauman, *White Anger, Red Danger, Yellow Peril, Black Death*, 1985. Neon tubing and wire with clear glass tubing suspension frame. 80 in. × 86 1/2 in. (203.2 cm × 219.71 cm).



Pope.L, *Old Time Saying*, 2003. Vinyl and PVS.

Pope.L, *White People Are Black People Are Good*, 1997–2010. Acrylic on paper. 23 1/2 in. x 18 in. (60 cm x 46 cm).

## Reading List

Baldwin, James, and Toni Morrison. *Collected Essays*. New York: The Library of America, 1998.

Berger, Maurice. *White Lies: Race and the Myths of Whiteness*. New York: Farrar, Straus, and Giroux, 1999.

DiAngelo, Robin J. *White Fragility: Why It's So Hard for White People to Talk About Racism*. London: Allen Lane, an imprint of Penguin Books, 2019.

Dyer, Richard. *White: Essays on Race and Culture*. New York: Routledge, 2017.

Fanon, Frantz, Charles Lam Markmann, and Paul Gilroy. *Black Skin, White Masks*. London: Pluto Press, 2017.

Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. New York: Vintage Books, a division of Random House, Inc., 2015.

Painter, Nell Irvin. *The History of White People*. New York: W. W. Norton, 2011.

Pope.L, Helen Anne Molesworth, Iain Kerr, and Dirié Clément. *Black People Are Cropped: Skin Set Drawings*, 1997–2011. Zurich: JRP/Ringier, 2013.

Rankine, Claudia. *Citizen: An American Lyric*. London: Penguin, 2015.

Wise, Tim J. *Colorblind: Barack Obama, Post-Racial Liberalism and the Retreat from Racial Equity*. San Francisco, CA: City Lights, 2010.

Yancy, George. *What White Looks like: African-American Philosophers on the Whiteness Question*. New York: Routledge, 2004.

# Persons in the Presence of a Metamorphosis

December 5–15

Phyllida Barlow, Patty Chang, Anne Chu, Trisha Donnelly, Mona Hatoum, Arturo Herrera, Thomas Lanigan-Schmidt, Miguel Angel Ríos, Rosemarie Trockel, and Jackie Winsor

## Curatorial Statement

*Persons in the Presence of a Metamorphosis* is an exhibition of sculpture, textile, and video-based works that engage with processes of transformation in form, nature, or appearance. Bringing together ten artists in the Marieluise Hessel Collection, the exhibition encompasses a diverse range of artistic approaches that use formal and conceptual incongruities to unsettle expectations. Eliciting both the satisfactions and discomforts that arise from change, the exhibition addresses the transformative possibilities of personal regeneration, the animism of materials, and disruption of cyclical time.

The exhibition takes its title from a poem by poet and critic John Yau. Yau weaves fragments of text and the repetition of words into stanzas, disorienting the reader's relationship to meaning while also offering a freedom of interpretation through nonlinear composition. The artists in this exhibition experiment with similar strategies of destabilization, including the unusual use of familiar materials, or creating subtle slippages



in space and time. By doubling, pairing, or joining disparate elements in unexpected combinations, the artworks support multiple associations.

---

*Persons in the Presence of a Metamorphosis* positions transformation as a generative force that perpetually broadens the scope of experience. Collectively, the artworks on view provide opportunities to contemplate the fluidity of forms, and the boundaries that purport to contain them. The exhibition embraces dynamic perspectives that are receptive to change, difference, and possibility.

---

*Persons in the Presence of a Metamorphosis* is curated by Krista Alba, Caitlin Chaisson, Jenni Crain, and Liv Cuniberti

---

## Artwork Descriptions

Phyllida Barlow, *untitled: dirtytwister*, 2012. Steel armature, steel mesh, wire netting, plaster, bonding plaster, cement, paint, spray paint, and PVA.

---

Barlow's sculptures and installations are gargantuan in scale, yet precarious in their construction, creating the sense that they might engulf the space in one moment or collapse in the next. *untitled: dirtytwister* is a gnarled, knotted, and burl-like wall sculpture. Its undulating form appears to twist and coil restlessly in the exhibition space. Barlow uses materials in unconventional ways, subjecting them to applications of stress and force which align with her interests in processes of production, destruction, and reconstruction. The ashen surface of the work looks as though it is molting, positioned on the threshold of becoming something new. Patty Chang, *Fountain*, 1999. Video.

---

Patty Chang's *Fountain* is a video work depicting a close-up of the artist's face as she slurps water from a mirrored surface. Chang appears as if she is ingesting

her own image, an action that recalls the Greek myth of Narcissus, the man who falls in love with his own reflection in a pool of water. The vertical perspective of the water in *Fountain* defies gravity and disorients the space. In the video, the water's film becomes the site where Chang appears to split into two and then consolidate into one, repeating the insatiable gesture of transfiguring a fragmented self into one that is whole.

---

Anne Chu, *Nine Hellish Spirits: No. 8*, 2005. Smoked fire ceramic.

---

Chu's works draw upon a vast range of historical references and cultural practices, including funerary ceramics of the Tang Dynasty, Japanese Jōmon pottery, paintings of the Middle Ages, and mass-produced knickknacks. *Nine Hellish Spirits: No. 8* is one figure from a series of sculptures modeled after early twentieth-century Austrian marionettes, whose title refers to a character in a Bavarian production of Goethe's play *Faust* (1829). Without strings to control it, *Nine Hellish Spirits: No. 8* appears poised to either begin moving on its own, or reverting back into the impressionable clay from which it was formed. The work is spectral as it hovers in a liminal state between the lively and the inert.

---

Trisha Donnelly, *Untitled (Bells)*, 2007. Audio CD, ed. 3/5. Donnelly uses time and space as material to create embodied encounters that produce multiple interpretations. *Untitled (Bells)* is a sound piece that chimes for fifty seconds every hour, eventually drifting out of sync with standard time as the day progresses. The audio track remains quiet for long durations then rings out abruptly, drawing attention to the sonic void that precedes and follows. Markers of time—like clocks and bells—are both ways to measure and construct experience. *Untitled (Bells)* disrupts this regimentation, exposing the psychological aspects of time that are subjective and malleable.

---

Mona Hatoum, *T42*, 1998. Fine stoneware, ed. 5/100.

Hatoum's multidisciplinary practice addresses the paradoxes of globalism, including displacement and mobility, territory and confinement, and the construction of identity in times of widespread cultural dislocation and political persecution. Hatoum's works frequently warp mechanisms of control, such as violent force, the minimalist grid, or domestic objects. *T42* is a sculpture composed of two ceramic teacups fused together into a single object. In their conjoined state, the cups evoke the tensions inherent in collaboration and subjugation. Hatoum transforms a singular experience into one of sharing or dominance, generating an unnerving closeness through the tug-of-war implied by the work.

Arturo Herrera, *At Your Side*, 2000. Wool felt.

Herrera manipulates motifs from various art historical movements, including modernism, abstract expressionism, and surrealism, while also drawing from popular culture. His works extract symbols and forms from their original contexts, unhinging them in ways that allow associations to permutate and unfold in unexpected directions. *At Your Side* is an elongated and abstract felt work that evokes the ink blotting method of the Rorschach Test, inspiring multiple and personal readings.

Thomas Lanigan-Schmidt, *The Empty Jade Throne*, 1975. Foil, cellophane, and magic marker.

Lanigan-Schmidt's sculptures transform everyday materials in ways that complicate the distinction between "high" and "low" art forms. As a gay youth raised in a Catholic home, the artist's upbringing presented a number of contradictions that shaped his resistance to narrow definitions of acceptance. *The Empty Jade Throne* is a magisterial tableau, nestled in cellophane foliage and bejeweled with chains of glittering tinfoil. The miniature scale of the work

evokes a sense of preciousness, wherein the power to transcend manifests through the artist's careful manipulation of commonplace materials.

Miguel Angel Ríos, Title Unknown, ca. 1992. Mixed media.

Ríos's works draw upon vast symbolic systems, from Pre-Columbian culture to the vocabulary of modernism. In the work on view, a series of ovular earthen clay forms are arranged in a grid, nested within a chalky oblong recess, and supported within a larger rectangular tablet. The work is an imaginative interpretation of calendrical cycles, inscribed with markings that refuse legibility. Through these densely packed configurations, disquieting collisions of histories and cultures are synthesized in this work.

Rosemarie Trockel, *Menopause*, 2005. Wool.

Trockel's work engages with feminine and domestic labor in order to counter the perceived inferiority of their means and materials. *Menopause* is an example of Trockel's iconic "knitted pictures," which she began creating in the 1980s. The large monochrome is hand knit and stretched in verso, turning the surface inside out, whilst using the title to point to an often stigmatized moment in a woman's life. The formal strategies of the work challenge male-dominated narratives within the field of modernist painting by eschewing the gendered distinctions between art and craft, shifting the power dynamics that operate within the art world and wider society through the monumental work.

Jackie Winsor, *Blue Sphere*, 1985–1986. Concrete, acrylic, and pigment.

Winsor often handcrafts her sculpture through laborious methods that involve uncertainty and imperfection. In *Blue Sphere*, Winsor mixes a vibrant pigment into concrete, which compromises its ability to set. The introduction of this foreign matter creates vulnerability in an otherwise robust and stable material. Further

entangling incompatible processes and forms, Winsor has cut square apertures through to the core of the sculpture, embedding a cube within the sphere. Referring to the nested cube as the work's "silent partner," the artist describes the sculpture as having an interiority and centripetal force that pulls energy inward to a unified state.

## Checklist

All works from the Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, unless otherwise noted.

---

Phyllida Barlow, *untitled: dirtytwister*, 2012. Steel armature, steel mesh, wire netting, plaster, bonding plaster, cement, paint, spray paint, and PVA. 56 in. x 30 in. x 28 in. (142.24 cm x 76.2 cm x 71.12 cm).

---

Patty Chang, *Fountain*, 1999. Video.

---

Anne Chu, *Nine Hellish Spirits: No. 8*, 2005. Smoked fire ceramic. 53 in. x 24 in. x 30 in. (134.62 cm x 60.96 cm x 76.2 cm).

---

Trisha Donnelly, *Untitled (Bells)*, 2007. Audio CD, ed. 3/5. Mona Hatoum, *T42*, 1998. Fine stoneware, ed. 5/100. 2 1/8 in. x 9 5/8 in. x 5 1/2 in. (5.4 cm x 24.45 cm x 13.97 cm).

---

Arturo Herrera, *At Your Side*, 2000. Wool felt. 65 in. x 240 in. (165.1 cm x 609.6 cm).

---

Thomas Lanigan-Schmidt, *The Empty Jade Throne*, 1975. Foil, cellophane, and magic marker. 20 in. x 14 in. x 14 in. (50.8 cm x 35.56 cm x 35.56 cm).

---

Miguel Angel Ríos, Title Unknown, ca. 1992. Mixed media. 34 3/4 in. x 20 in. x 4 1/2 in. (88.27 cm x 50.8 cm x 11.43 cm).

---

Rosemarie Trockel, *Menopause*, 2005. Wool. 116 1/2 in. x 116 1/2 in. (295.91 cm x 295.91 cm).

---

Jackie Winsor, *Blue Sphere*, 1985–1986. Concrete, acrylic, and pigment. 32 in. (81.28 cm).

# throbbing\_ quivering\_ pulsing\_beating

## December 5–15

Manuel Álvarez Bravo, Paul Chan, Felix Gonzalez-Torres, Mona Hatoum, Mwangi Hutter, Milan Knížák, Robert Mapplethorpe, Ernesto Neto, Catherine Opie, Nam June Paik, Arthur Rimbaud, Katy Schimert, Kiki Smith, Rosemarie Trockel, and Germán Venegas

## Curatorial Statement

In her seminal text, *The Body in Pain* (1994), theorist Elaine Scarry writes that pain not only blocks language, it actively destroys it. She refers to a medical questionnaire that helps patients articulate the affective, cognitive, and sensory dimensions of their pain, a vocabulary for what would otherwise be indescribable. Throbbing, quivering, pulsing, and beating are four words used in the survey to express how pain's felt-experience can be understood to have rhythm. These embodied rhythmic sensations might manifest as pain, pleasure, or both. *throbbing\_quivering\_pulsing\_beating* considers the work of fifteen artists to ask what it means to bear witness to the ineffable.

---

Selected from the Marieluise Hessel Collection, the artworks on view explore the sensation patterns of pain and pleasure, centering the body in this inquiry. The artworks foreground the abstracted, repeated, or



dismembered body through sketches, snapshots, and fragmented images.

---

Located at the center of the gallery, Paul Chan's drawing, *Choros of appetite 2* (2009), depicts a percussive multitude of faces in profile, appearing to cry out in pain, hunger, or ecstasy. Other artworks represent pain inflicted upon the body, as in Germán Venegas's drawing of a human form engulfed in flames. Works such as Catherine Opie's *O* (1999) series complicate the experience of pain by foregrounding moments of care and tenderness in photographic vignettes of a close BDSM community. Both poetic in form and explicit in content, this potent body of work is installed in a vitrine in the back of the gallery for intimate consideration. These images depict the sublimation of pain into pleasure and vulnerability.

---

The exhibition includes a range of works from photography to sound by an international and intergenerational group of artists—Manuel Álvarez Bravo, Paul Chan, Felix Gonzalez-Torres, Mona Hatoum, Mwangi Hutter, Milan Knížák, Robert Mapplethorpe, Ernesto Neto, Catherine Opie, Nam June Paik, Arthur Rimbaud, Katy Schimert, Kiki Smith, Rosemarie Trockel, and Germán Venegas. In this exhibition, the works are framed as tactical and poetic approaches to experiences that escape language, representations of what Scarry calls “an interior and unshareable experience.”

---

*throbbing\_quivering\_pulsing\_beating* is curated by Natasha Matteson, Christine Nyce, Camila Palomino, and Candice Strongwater.

---

## Artwork Descriptions

Paul Chan, *Doubleheader*, 2009. Ink on paper.

---

These drawings by Chan were created alongside his 2009 video installation, *Sade for Sade's Sake*. The

six-hour video is an animation of silhouetted bodies flickering repetitively through a gamut of sexual positions. Whether the acts in both the video and the drawings are consensual or abusive is ambiguous. The figures' poses reference both the Marquis de Sade's pornographic writings and American torture practices in black site prisons, suggesting a troubling equation between sadomasochism and neocolonial violence. In these drawings, the puppetlike figures, which can be perceived as one body or many, sketch out a murky space between the erotic and the violent.

---

Felix Gonzalez-Torres, *“Untitled” (Love Letter)*, 1992. C-print.

---

This photograph focuses the viewer's attention towards a segment from one of the many letters Gonzalez-Torres exchanged with his longtime partner, Ross Laycock. Gonzalez-Torres wrote this text shortly before Laycock's death from an AIDS-related illness; it is an intimate and personal reflection of pain, fear, and love in the context of the indescribable suffering experienced by people affected by the AIDS epidemic. The cropping of the text inhibits the viewer's full entry into their correspondence, preserving the intimacy between the two.

---

Mwangi Hutter, *How easily we could have missed the hidden gate*, 2017. Acrylic on canvas.

---

In 2005, German artists Ingrid Mwangi and Robert Hutter took on one artistic identity. The two, who are also married, use their practice to trouble the notion of the individual with respect to race, gender, culture, and selfhood. This work, from their Union Paintings series, depicts the two bodies of the single artist—their figures dripping together. Acknowledging the artist's differing positions within Germany's history of colonialism and racial violence, the physical connection illustrated in the work obscures the boundaries between “self” and



“other.” Here, a shared felt-experience has the capacity to complicate intergenerational histories of pain.

Milan Knížák, *Broken Music*, 1988. Sound on audio record.

In 1963–64, Knížák began a long-term series of sound works called *Broken Music*, in which he would manipulate the speeds of gramophone records to create new compositions with the widest possible variety of sounds. Performing on the streets in Prague, Knížák began to scratch, puncture, and crack popular LPs, destroying the objects only to tape, burn, or suture them back together. By playing the records on repeat, the needle would skip across the grooves, causing repetitive glitches and thuds. The only time-based work in the exhibition, *Broken Music*’s anticlimactic cadence never resolves into an even rhythm, destabilizing the expected listening experience.

Ernesto Neto, *Ring*, 2001. Stocking fabric, styrofoam, and lavender, ed. 1/5.

Active since the mid-1990s, Neto is known for his immersive installations that draw from the lineage of Brazilian Neo-Concretism and pleasurably engage or enfold the body. The pendulous sculpture presented here evokes an enormous anthropomorphic limb that pulls away from the wall and drips down, restrained by a single ring. Neto’s work often incorporates organic materials that engage the senses. In *Ring*, he has filled a horizontal band of stocking fabric with lavender which both restricts and animates the form and can be read as offering the possibility of pleasure through bondage and constraint.

Catherine Opie, *O*, 1999. Photogravure on Durer etching paper.

*O* is composed of seven photogravures on thick etching paper held in a black cloth folio. Each image depicts a

scene from a queer San Francisco bondage community, taken by Opie with the consent of friends over the course of a year. *O* offers an invitation into private moments of sadomasochistic intimacy, in response to and refutation of the *X Portfolio*, Robert Mapplethorpe’s provocative and explicit depictions of an exclusively male S&M community. Unlike *X*’s polished, editorialized aesthetic, *O* prioritizes proximity between photographer and subject, framing the images to reveal a detail of a much larger experience of pleasure and pain.

Nam June Paik, *Untitled*, n.d. Offset lithograph, ed. 135/299.

Paik was a video art pioneer who used television as a medium to address the ubiquity of electronic images in the 1960s. Paik’s lesser-known drawing practice explores language and transmission through abstracted signs. *Untitled* is a hand-drawn, schematic illustration of visual soundwaves. In dialogue with Korean characters, whose forms are approximations of the shape of the tongue in the mouth as air passes to make sound, Paik’s repetitive mark-making evokes the relationship between sound and the body, as well as the dissolution of written text and the “unmaking” of language.

Arthur Rimbaud, with photogravures by Robert Mapplethorpe, *A Season in Hell*, c.1986.

Rimbaud’s extended poem *A Season in Hell* (1873) is an otherworldly interpretation of his violent love affair with fellow poet Paul Verlain. The poem was reprinted in 1986 with commissioned photogravures by Mapplethorpe. The images feature stylized symbols of passion: the rose, the fired gun, and the cross. Mapplethorpe’s controversial series of explicit BDSM images, *X Portfolio*, is a significant body of work in the Marieluise Hessel Collection. In contrast, his illustrations for *A Season in Hell* are subtle and symbolic

in their depictions of ecstatic suffering. Together, Mapplethorpe's photographs and Rimbaud's verse conjure a surreal vision of infernal desire.

## Checklist

All works from the Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, unless otherwise noted.

---

Manuel Álvarez Bravo, *Los Cueros (The Wineskins)*, 1969 / printed ca. 1974. Gelatin silver print. 15 1/2 in. x 18 3/4 in. (39.37 cm x 47.63 cm).

---

Manuel Álvarez Bravo, *Palmas Y Tile*, 1976. Gelatin silver print. 15 5/8 in. x 18 3/4 in. (39.69 cm x 47.63 cm).

---

Paul Chan, *Choros of appetite 2*, 2009. Ink on paper. 39 1/2 in. x 55 1/2 in. (100 cm x 141 cm).

---

Paul Chan, *Doubleheader*, 2009. Ink on paper. 17 in. x 14 in. (43 cm x 36 cm).

---

Paul Chan, *The whole spectrum hard-on*, 2009. Ink on paper. 17 in. x 14 in. (43 cm x 36 cm).

---

Felix Gonzalez-Torres, "*Untitled*" (*Love Letter*), 1992. C-print. 19 1/2 in. x 23 1/4 in. (49.53 cm x 59.06 cm).

---

Mona Hatoum, *Untitled (graters)*, 1999. Gelatin silver print, ed. 2/15. 23 1/2 in. x 27 5/8 in. (59.69 cm x 70.17 cm).

---

Mwangi Hutter, *How easily we could have missed the hidden gate*, 2017. Acrylic on canvas. 90 9/16 in. x 78 3/4 in. (230 cm x 200 cm).

---

Milan Knížák, *Broken Music*, 1988. Sound on audio record.

---

Ernesto Neto, *Ring*, 2001. Stocking fabric, styrofoam, and lavender, ed. 1/5. 72 in. x 64 in. x 12 in. (182.88 cm x 162.56 cm x 30.48 cm).

---

Catherine Opie, *Julie & Pigpen*, 2013. Pigment print, ed. 1/5, + 2AP. 53 1/2 in. x 41 1/2 in. (135.89 x 105.41 cm).

Catherine Opie, *O*, 1999. Photogravure on Durer etching paper. 18 1/2 in. x 14 in. (46.99 cm x 35.56 cm).

---

Nam June Paik, *Untitled*, n.d. Offset lithograph, ed. 135/299. 21 in. x 19 in. (53.34 cm x 48.26 cm).

---

Arthur Rimbaud, with photogravures by Robert Mapplethorpe, *A Season in Hell*, c.1986. [New York]: Limited Editions Club. Special Collections, Center for Curatorial Studies Library & Archives, Bard College, Annandale-on-Hudson, New York.

---

Katy Schimert, *Heart*, 2001. Terracotta with black onyx, ed. 1/2. 18 in. x 14 in. x 10 in. (45.72 cm x 35.56 cm x 25.4 cm).

---

Kiki Smith, *Little Mountain*, 1996. Kiln-cast lead crystal glass, ed. 119/150. 2 in. x 4 in. x 3 1/2 in. (5.08 cm x 10.16 cm x 8.89 cm).

---

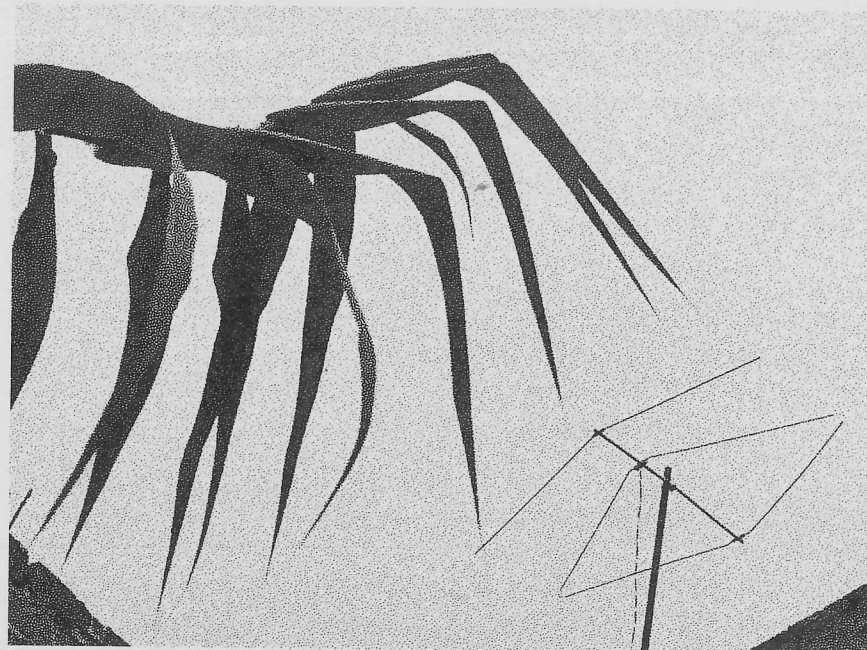
Kiki Smith, *Tail*, 1997. Cast lead crystal, ed. 150. 1 1/2 in. x 4 1/2 in. x 5 in. (3.81 cm x 11.43 cm x 12.7 cm).

---

Rosemarie Trockel, *Untitled*, 1996. Acrylic on paper. 34 3/4 in. x 42 in. (88.27 cm x 106.68 cm).

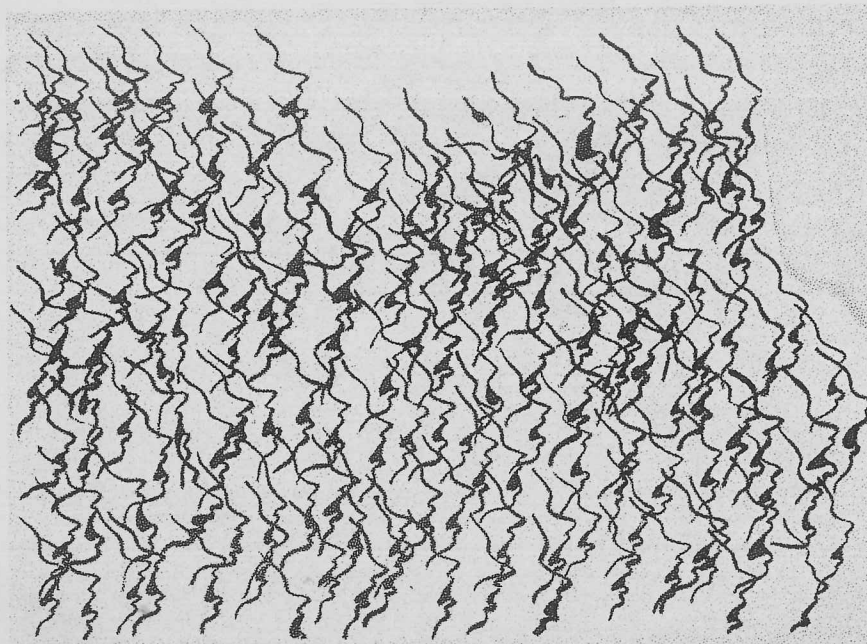
---

Germán Venegas, *Hombres en Llamas*, 1989. Charcoal on paper. 23 3/4 in. x 27 1/8 in. (60.33 cm x 68.9 cm).

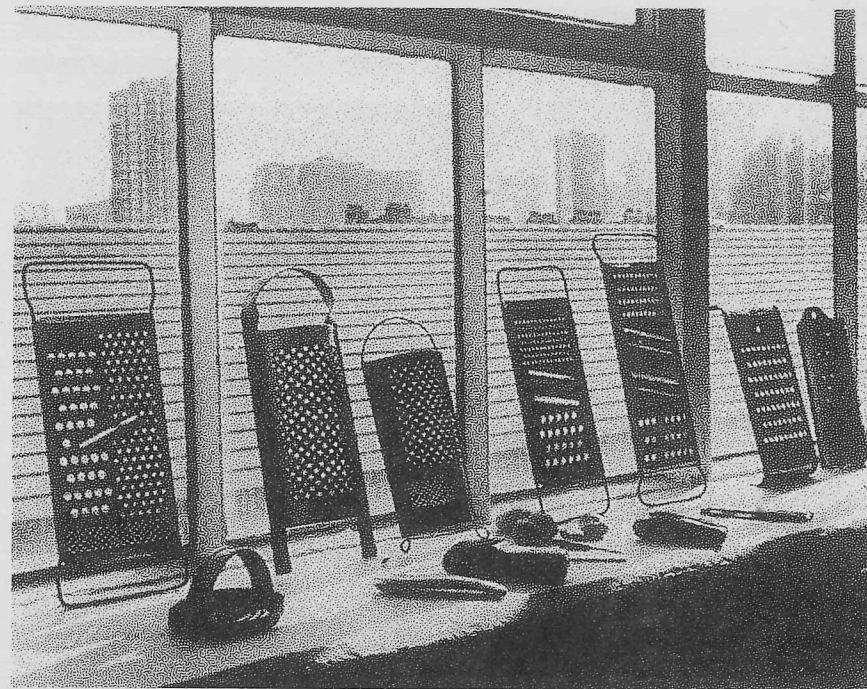


Manuel Álvarez Bravo, *Palmas Y Tile*, © artist's estate.



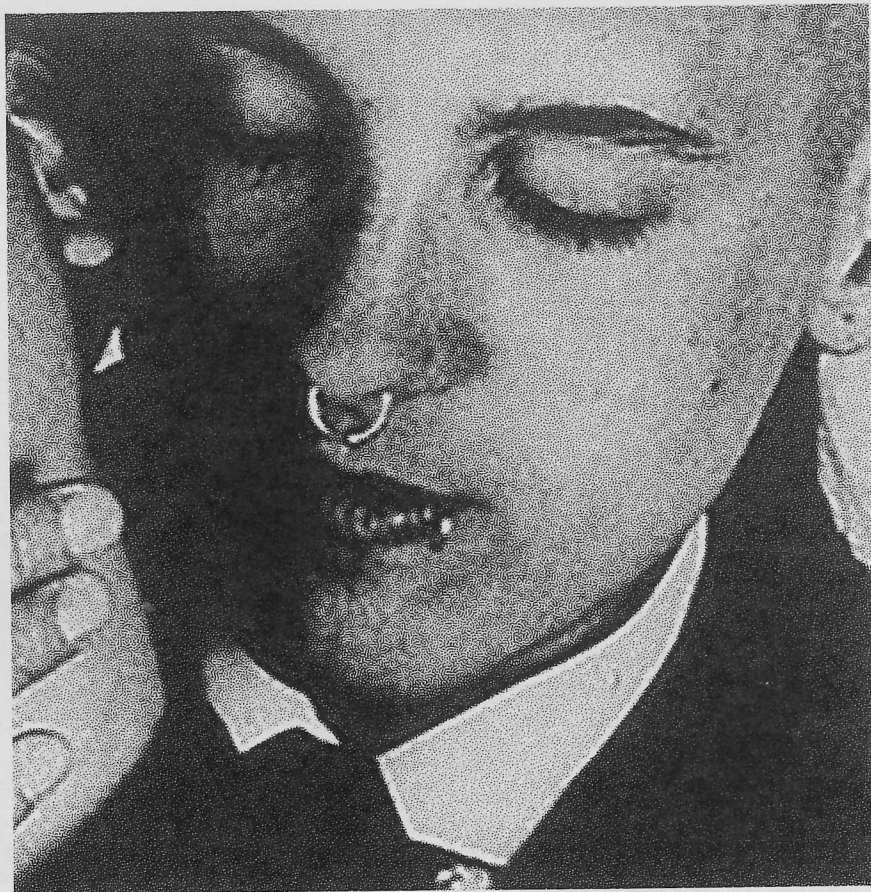


Paul Chan, *Choros of appetite 2*, © Paul Chan, Courtesy of the artist and Greene Naftali, New York.

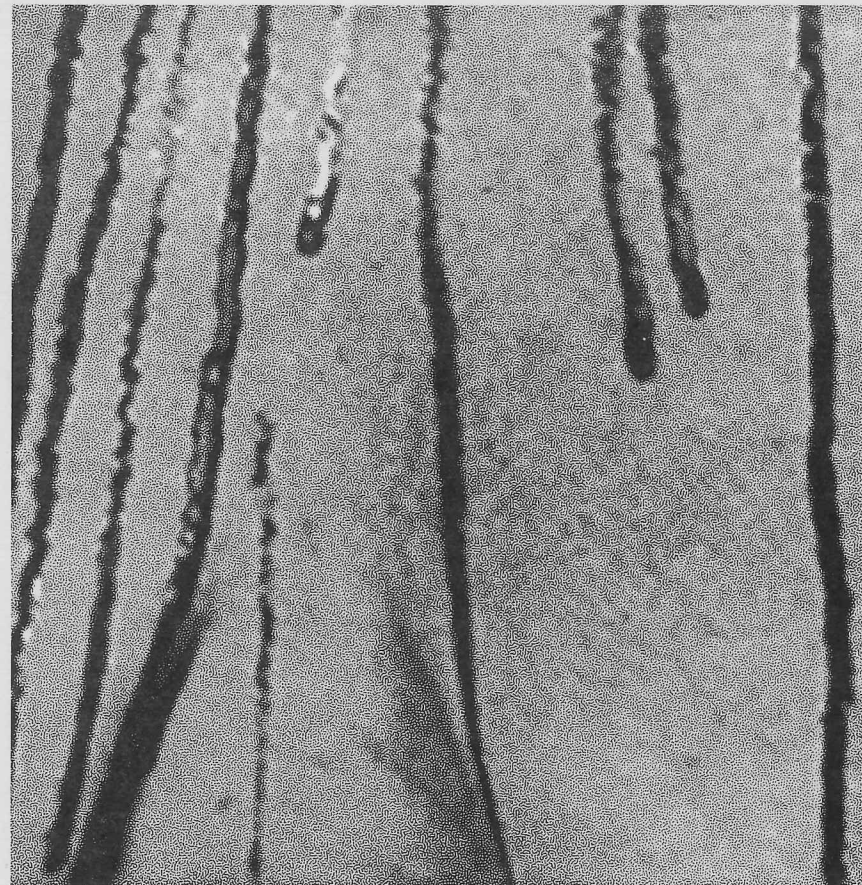


Mona Hatoum, *Untitled (graters)*, Courtesy of the artist and Alexander and Bonin, New York.





Catherine Opie, O, © Catherine Opie. Courtesy of Regen Projects, Los Angeles, and Lehmann Maupin, New York, Hong Kong, and Seoul.



Catherine Opie, O, © Catherine Opie. Courtesy of Regen Projects, Los Angeles, and Lehmann Maupin, New York, Hong Kong, and Seoul.

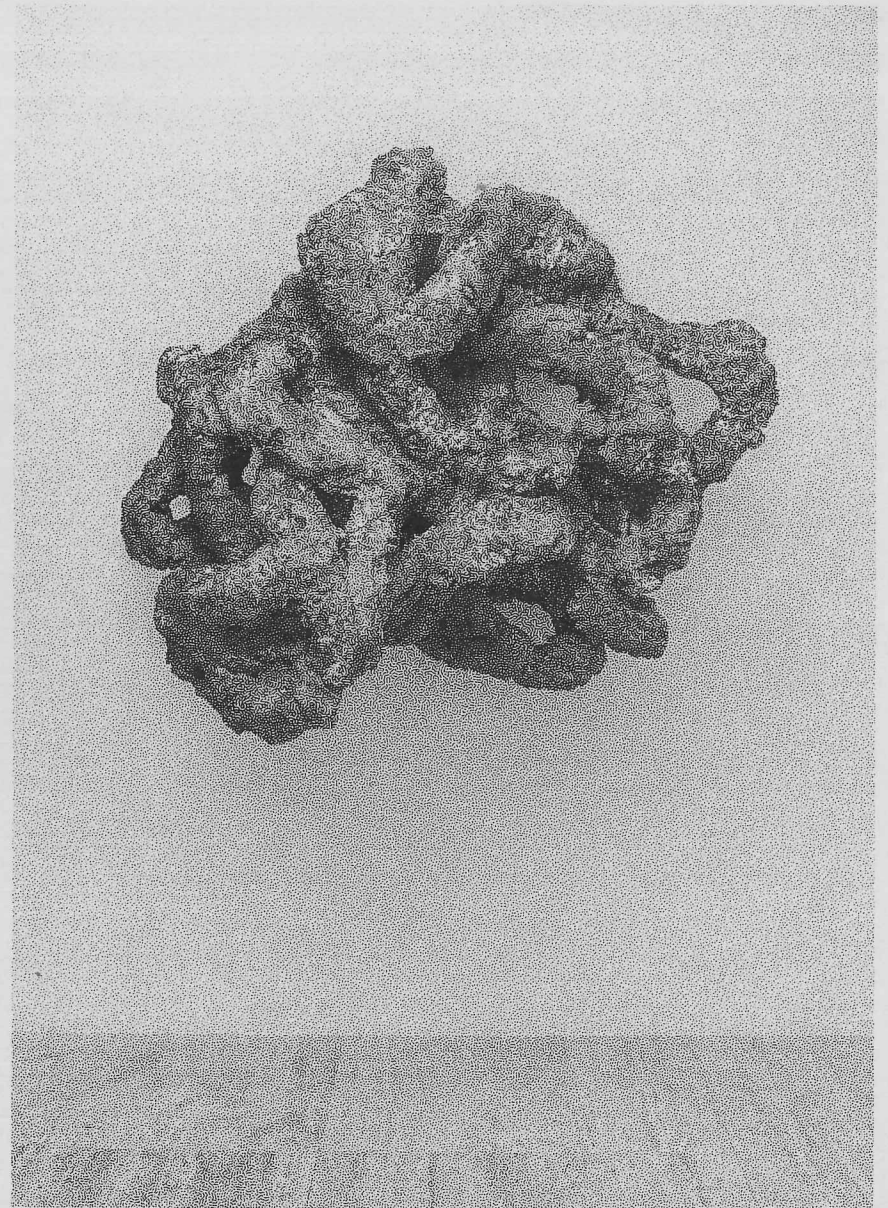


Katy Schimert, *Heart*, Courtesy of the artist.



Germán Venegas, *Hombres en Llamas*, Courtesy of the artist.





Phyllida Barlow, *untitled: dirtytwister*, Courtesy of the artist and Hauser & Wirth.

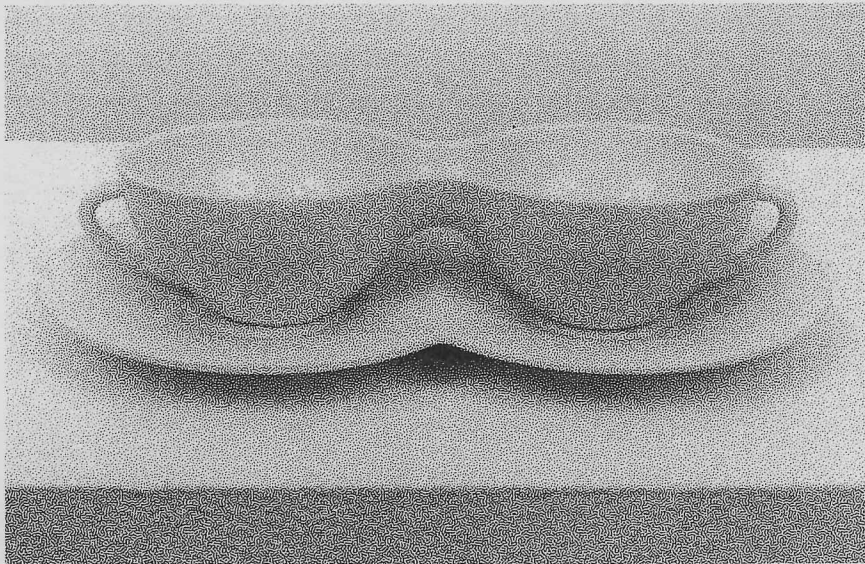


Patty Chang, *Fountain*, Video still, Courtesy of the artist and Bank/Mabsociety, Shanghai.



Anne Chu, *Nine Hellish Spirits: No. 8*, Courtesy of the artist and Anglim Gilbert Gallery, San Francisco.

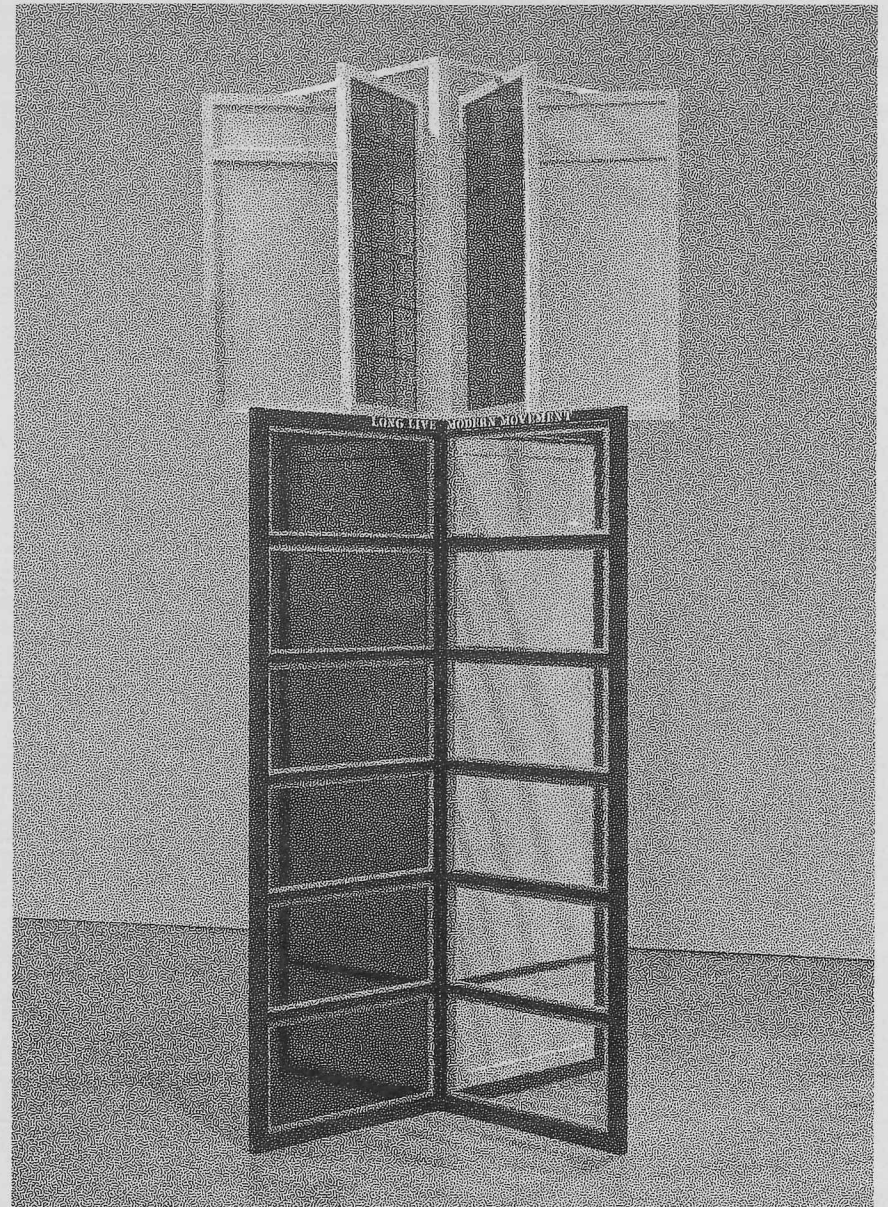




**Mona Hatoum, T42, Courtesy of the artist and Alexander and Bonin, New York.**



Tina Barney, *The Graham Cracker Box*, Courtesy of the artist and Kasmin, New York.



Siah Armajani, *Dictionary for Building: Revolving Door Under Window*, Courtesy of the artist and RossiRossi, London and Hong Kong. Photo credit: Chris Kendall.





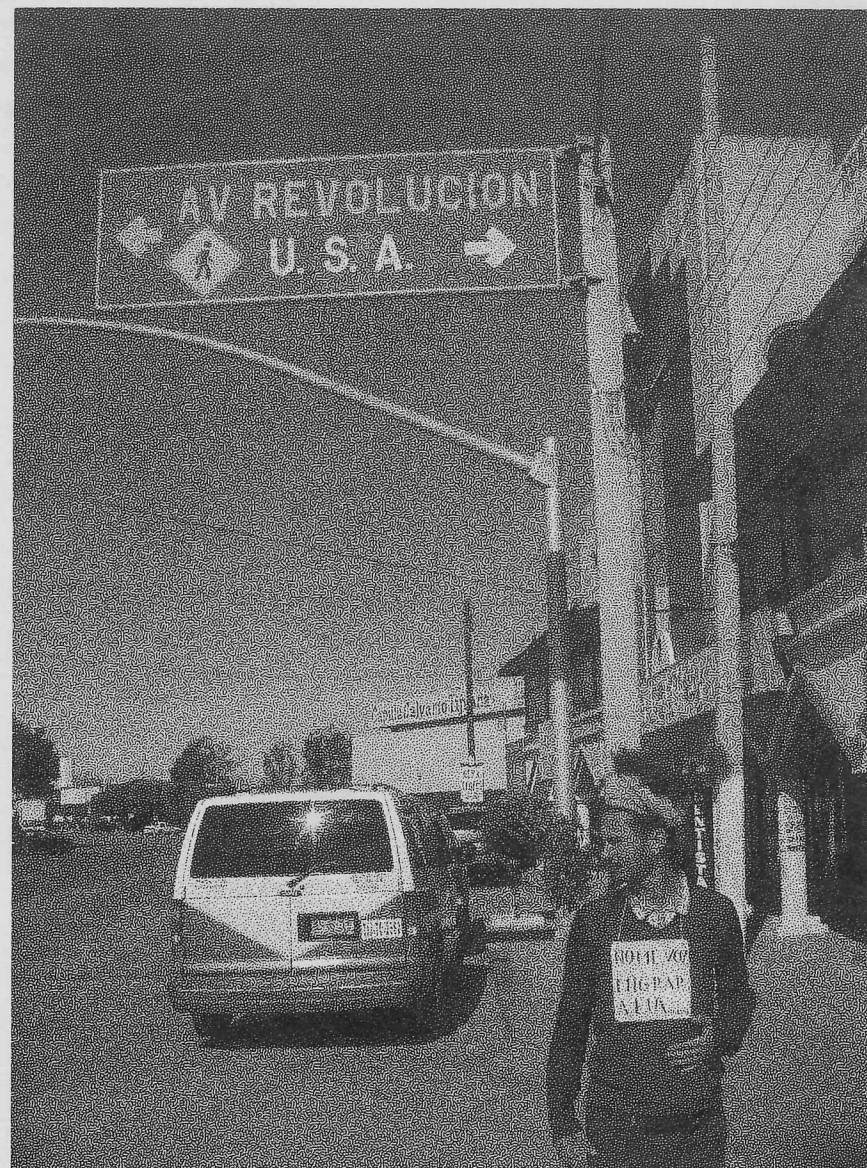
Luis Cruz Azaceta, *The Immigrant*, Courtesy of the artist and George Adams Gallery, New York.



Mona Hatoum, *Performance Still*, Courtesy of the artist and Alexander and Bonin, New York.

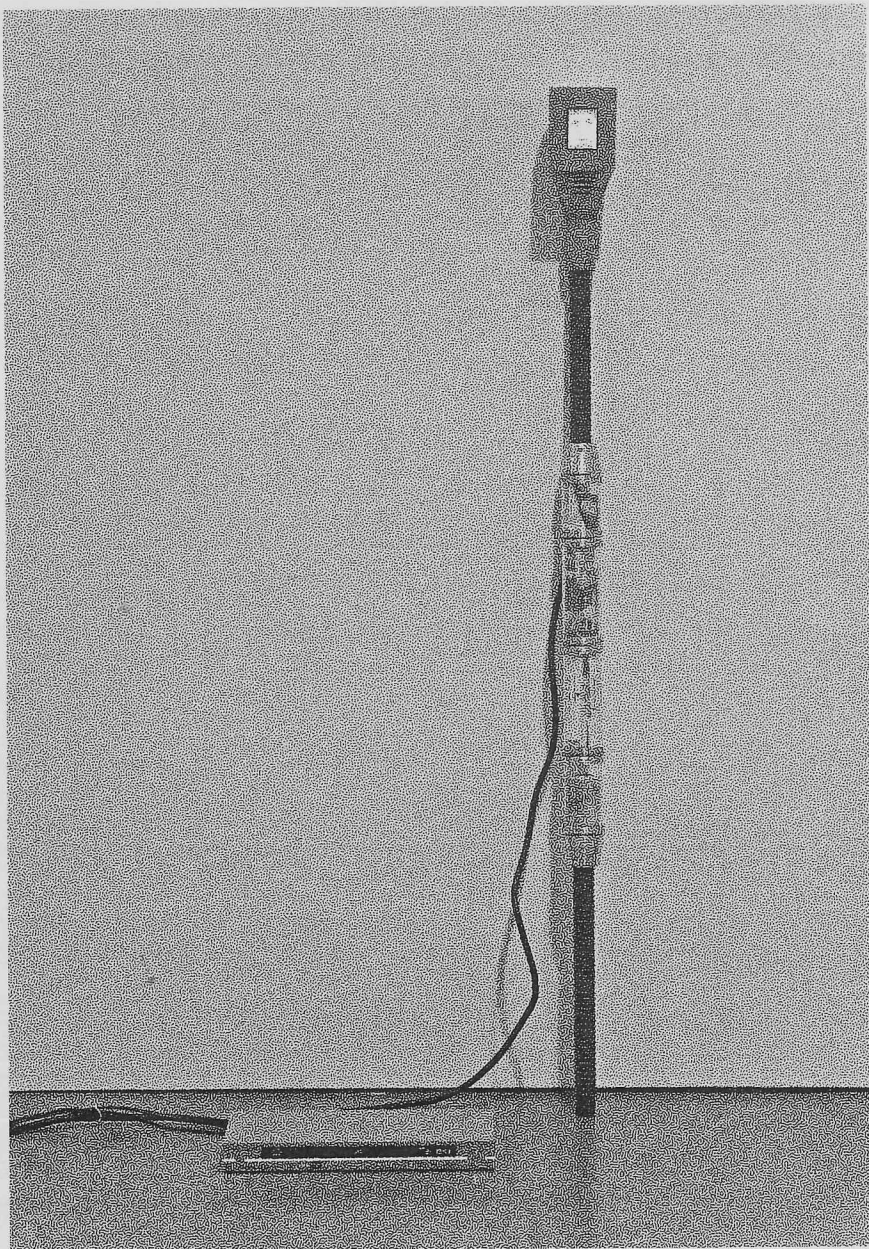


Zhang Huan, *To Add One Meter to an Unknown Mountain*, Courtesy of the artist and Pace Gallery, New York.



Paulo Nazareth, *Untitled*, from *Notícias de América* (News from the Americas) series, Courtesy of Mendes Wood DM, São Paulo / New York / Brussels.





Krzysztof Wodiczko, *Alien Staff (Steel)*, Galerie Lelong & Co., New York © Krzysztof Wodiczko.



# From the Collection: First- Year Practicum 2019

**December 5–15**

**Marieluise Hessel Collection**

**CCS Bard Galleries**

**Center for Curatorial Studies, Bard College**

**Annandale-on-Hudson, New York**

---

**M.A. class of 2021: Krista Alba, Paulina Ascencio**

**Fuentes, Caitlin Chaisson, Yihsuan Chiu, Jenni Crain,**

**Liv Cuniberti, Natasha Matteson, Bernardo Mosqueira,**

**Christine Nyce, Camila Palomino, Georgie Payne, Allie /**

**A.L. Rickard, Candice Strongwater, and Gee Wesley**

---

**Special thanks: Ian Sullivan and Amy Zion, First-Year**

**Practicum faculty, and CCS Bard faculty and staff**

---

**Graduate student-curated exhibitions and projects at CCS**

**Bard are made possible with support from the Rebecca**

**and Martin Eisenberg Student Exhibition Fund; the Mitzi**

**and Warren Eisenberg Family Foundation; the Audrey**

**and Sydney Irmas Charitable Foundation; the Robert**

**Mapplethorpe Foundation; the Board of Governors of the**

**Center for Curatorial Studies; the CCS Bard Arts Council;**

**and the Center's Patrons, Supporters, and Friends**

---

**Copyediting: Jace Klepper**

**Graphic Design: Nicholas Weltyk**

**Printing: Central Services, Bard College**

**III CCS BARD**