

01. RAHA RAISSNIA, GALVANOSCOPE 1, 2018

Projector, 16mm film, wood, scrim
23 x 30.5 x 30.5 inches; 3 minute loop
Edition 1 of 2 + 1 AP
Courtesy of the artist and Miguel Abreu Gallery, New York

In Raha Raissnia's work, a 16 mm film is projected onto a semi-transparent, suspended scrim cube. Stemming from found slides labelled "Sultanate Architecture"—which Raissnia found in an archive, discarded by Brooklyn College—this installation reconstructs an abandoned 14th century Iranian mosque through projection.

02. YURI PATTISON, (INFINITE CORRIDOR, INFINITE) SUNSET PROVISION, 2016

Video (MIThenge 11/11/16 shot by Misha Sra for the artist, MIThenge 12/11/16 shot by Nick Gomez for the artist), Drift TV sunset filter, dust sheet
16 minutes
Courtesy the artist and mother's tankstation limited, Dublin & London

The Infinite Corridor is a hallway at the Massachusetts Institute of Technology that lines up with the plane of the ecliptic twice a year, in mid-November and late January. During these periods, the entire 251-meter-long corridor is filled with sunlight. Analogous to Stonehenge, this phenomenon is sometimes referred to as "MIThenge."

This work has a color-temperature HDMI filter that shifts the hues of the video to warmer tones during local sunset hours.

03. IMAN ISSA, TRIPTYCH SERIES, 2009

Triptych #1, 2009
Photographs, wood, red tape
Dimensions variable
Courtesy the artist and Rodeo, London / Piraeus

Triptych #6, 2009
Photographs, framed text
Dimensions variable
Courtesy the artist and Rodeo, London / Piraeus

Triptych #5, 2009
Photographs, flashing light bulb, timer, metronome
Dimensions variable
Courtesy the artist and Rodeo, London / Piraeus

Iman Issa's Triptychs arise out of sites that trigger the artist's memories and associations. Her process for the series unfolds as follows:

1. She begins with a small snapshot of the initial site, sitting on the left side of the composition.
2. Issa then builds a setting that responds to the memory of the place pictured in the first image. These sets are then photographed and a large framed print is placed in the middle of each composition.
3. In response to the second step, Issa uses various forms (such as sculpture or text) to extract a context that does not consider the initial image in its reconstruction.

Each Triptych is iteratively constructed to reinstate the specificity into an image that has lost its situatedness.

04. SIAH ARMAJANI, DICTIONARY FOR BUILDING: REVOLVING DOOR UNDER WINDOW, 1985

Stained glass, painted wood, steel
109 x 60 x 60 inches
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

This work is part of Siah Armajani's Dictionary for Building series. Between 1974

and 1975, he constructed a series of small cardboard models to create possible conditions of architectural elements in a domestic space. These structures modelled various structural elements, such as doors, windows, tables, chairs, or steps. From 1976 to 1986, Armajani built many life-sized replicas of these models, like the one in this gallery.

05. GERHARD RICHTER, STADTBILD SL2 (CITYSCAPE SL2), 1969

Oil on canvas
Edition of 3 + 2 AP
49.75 x 49.75 x 1 inches
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Between 1968 and 1970, Gerhard Richter produced nearly fifty paintings depicting cityscapes. He painted these works based on aerial images and photographs of architectural models. In translating these sources into paintings, Richter would often leave out topological signifiers that could help indicate the location of the depicted image.

Like many of the prolific painter's early works, this series relies on an entirely monochromatic palette. During the first five years of his artistic career, Richter restricted himself almost entirely to black and white, or gray. Out of the 1550 paintings that are included in his catalogue raisonné from the period between 1962 and 1993, almost half rely on these shades. For Richter, the non-color gray had no message, no opinion, and no form—it "was nothing, was neither nor."

06. BARRY LE VA, DIAGRAM FOR UNTITLED SCULPTURE: WITH TRANSPARENT IMAGE, 1999

Black and white photograph and ink on paper
2.625 x 17.5 inches
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

This work derives from the Calendar 2000 (1999) exhibition at CCS Bard, for which artists were commissioned to represent one month from the turn-of-the-century calendar. Each artist received the same-sized paper to produce their work. Barry Le Va chose December. Originally trained as an architect, Le Va often uses black, geometric shapes in his planar works.

07. JUSTINE KURLAND, STOP YIELD DO NOT ENTER, 2013

Inkjet print
Edition 1 of 6
Framed 24.625 x 30.625 x 1.5 inches
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Regularly driving across the country, Justine Kurland's practice relies on her life spent on the road. This photograph comes from the series titled Sincere Auto Care (2011-2015), for which Kurland focused on cars, collisions, repairs, engines, empty lots, mechanics, and highways. Stop, Yield, and Do Not Enter refer to the three traffic signs that are depicted in the image.

08. RACHEL WHITEREAD, WATER TOWER PROJECT, 1998

Acrylic medium on screenprint
25 x 20 inches
Edition 7 of 20 AP
Private Collection

For Water Tower, Whiteread added to the New York City skyline by casting a typical city water tank in translucent resin. The work was conceived for and originally located in the SoHo neighborhood of Manhattan, surrounded by several functional water towers. It was visible from street level at the corner of West Broadway and Grand Street between 1998 and 2000. Depending on the time of day and weather, the visibility of the tower would oscillate because of its transparency. When the work

was acquired by MoMA in 2000, it was relocated to the museum's sculpture garden in Midtown—a neighborhood with very few similar structures. The work's movement also required repeated changes to Water Tower's support system, especially in relation to safety codes.

09. MARTHA ROSLER, THE PAST MAY BE INEVITABLE, BUT THE FUTURE IS NOT, 1999

Color photograph
17.5 x 22.625 inches
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

This work comes from the Calendar 2000 (1999) exhibition at CCS Bard, for which artists were commissioned to represent one month from the turn-of-the-century calendar. Each artist received the same-sized paper to produce their work. Martha Rosler chose January. This photograph is part of Rosler's Rights of Passage series (1995–1999), for which she took panoramic shots through car windshields to document the moving landscape.

10. YURI PATTISON, IMAGE CIRCULATION SERIES, 2019-2020

Image circulation [1.3 - performance]
Perspex, security screws (Y type, Security Hex, Snake Eye, Tri-angle), tamper proof holographic stickers, print-on-demand magazine, Micro SD card, tape
17.2 x 9.1 x 1 inches
Courtesy the artist and mother's tankstation limited, Dublin & London

Image circulation [0.8 - timing, modelling], 2019
Perspex, security screws (Y type, Security Hex, Snake Eye), tamper proof holographic stickers, print-on-demand magazine, Micro SD card, tape
17.2 x 9.1 x 1 inches
Courtesy the artist and mother's tankstation limited, Dublin & London

Image circulation [0.9 - subterranean london], 2019
Perspex, security screws (Y type, Security Hex, Snake Eye), tamper proof holographic stickers, print-on-demand magazine, Micro SD card, tape
17.2 x 9.1 x 1 inches
Courtesy the artist and mother's tankstation limited, Dublin & London

Image circulation [1.0 - replication study without content], 2019
Perspex, security screws (Y type, Security Hex, Snake Eye), tamper proof holographic stickers, print-on-demand magazine, Micro SD card, tape
17.2 x 9.1 x 1 inches
Courtesy the artist and mother's tankstation limited, Dublin & London

Image circulation [1.2 - contact, context], 2020
Perspex, security screws (Y type, Security Hex, Snake Eye, Tri-angle), tamper proof holographic stickers, print-on-demand magazine, Micro SD card, tape
17.2 x 9.1 x 1 inches
Courtesy the artist and mother's tankstation limited, Dublin & London

Image circulation [11 - 01-01-18 memory], 2020
Perspex, security screws (Y type, Security Hex, Snake Eye, Tri-angle), tamper proof holographic stickers, print-on-demand magazine, Micro SD card, tape
17.2 x 9.1 x 1 inches
Courtesy the artist and mother's tankstation limited, Dublin & London

Yuri Pattison's image circulation series (2019–ongoing) is both sturdy and compact. Images related to travel, infrastructure, and surveillance from print-on-demand magazines are secured inside a perspex box with security screws and tamperproof holographic stickers. Conceived to be easily transportable, the works can be sent for exhibitions via DHL, FedEx, or regular mail.

LONG LIVE MODERN MOVEMENT

Long Live Modern Movement examines how artists approach the concept of "site" as itinerant—that is, as both specific and on the move. Changes in global infrastructures of travel and movement, as well as advancements in digital and virtual technologies, have changed the understanding of physical geographies as rooted sites.

The works of Siah Armajani, Iman Issa, Justine Kurland, Barry Le Va, Yuri Pattison, Raha Raissnia, Gerhard Richter, Martha Rosler, and Rachel Whiteread issue from this shift in spatial experience. If increased global movement has changed how a site can be preserved, traced, or replicated, then transferability and translation become central to site-oriented practices. In spatializing unfixated, ephemeral, and imagined sites, the exhibition asks: What is the threshold of reducing the particularity of a site so that it can transmit outside of itself? And how can the museum provide a space for considering these site encounters as necessary punctuations in the movement between one place and another?

Though the shifting status of site is a global phenomenon, the sites contemplated by the works of Long Live Modern Movement are singular in each case, transmitting specific encounters through known forms and typologies. Together, these works enter into a dialogue with the Hessel Museum—a site that prioritizes attention, stability, and pause.

***During the time of this writing, the opening of the thesis exhibitions was indefinitely postponed due to the global outbreak of COVID-19. Efforts to contain the pandemic have had serious consequences for movement, prompting state-ordained travel restrictions, border closures, and quarantines. These measures have resulted in an unprecedented digitisation of most spatial encounters.**

CREDITS

Long Live Modern Movement is curated by Julia Gardener as part of the requirements for the master of arts degree at the Center for Curatorial Studies, Bard College.

LONG LIVE MODERN MOVEMENT

***4TH APRIL 2020**

**CSS BARD COLLEGE
Hessel Museum of Art**

**Curated
by Julia Gardener**

Artists:

**Siah Armajani, Iman Issa, Justine Kurland, Barry Le Va, Yuri
Pattison, Raha Raissnia, Gerard Richter, Martha Rosler, Rachel
Whiteread**