

The artists in this exhibition have all engaged with a facet of the heterogeneous accumulation we call the "art world." These include: the commercial gallery, the museum, the international art fair, the art historical conference, and the annual, biennial triennial...format. The title is meant to convey the hidden utopian impulse contained both in Institutional Critique as well as Science Fiction which manages to insert itself into this exhibition as a way to direct such investigations toward a future world of art. This is only fitting since all of these artists are not content with the constraints of the art world as currently imagined and move beyond it by engaging with the inherently interdisciplinary field of cultural studies and the larger social world we inhabit.

Things are gonna change I can feel it.

Like many contemporary cultural studies practitioners, they are participants as well as critics of those institutions at the center of their production and analysis. These artists are what New Cultural Studies theorists Jenkins, McPherson and Shattuc refer to as "fans....consumers who also produce, readers who also write, spectators who also participate." ⁱ It is this notion of expanded fan activity—so important to cultural studies both as an object of study and as a self-reflexive position for participation—that intersects with the art production here.

Throughout these works, a reliance on speaking and writing is the key to the excess of meaning that calls for acknowledgment through the field of Cultural Studies. The speaking subject empowered by this tactic refuses containment as an art object.

In Andrea Fraser and Jeff Preiss' performance document of *May I Help You?*, the viewer is addressed upon entering the gallery by an attendant whose chatter cycles between the to be expected and the unsettling:

"It's a beautiful show isn't it? And this... is a beautiful piece. I would say that this work is the apotheosis of abstraction. It's an abstraction that implies an absolute simplification and reduction within a language of well-balanced purity."ⁱⁱ

Followed by an intrusion of personal narrative, and in a Brechtian sense, a disruption:

"My mother liked to keep things clean. My mother would dust and sometimes help to cook, though it wasn't her job to cook. There was another woman there whose job it was to cook. My mother would come home and describe their house. A lot of pictures, fresh linen and flowers, she passed away, my mother. A slow death in a terrible small room."ⁱⁱⁱ

Each change in class position is signaled by a change in voice, manner, and posture of the performer, who is often Fraser herself. Her language and self-presentation, which seem incoherent or even "schizophrenic," signify what George Baker has called "Fraser's form,"^{iv} an ordered "articulation-constructed from a structured set of social positions"^v and built upon French sociologist Pierre Bourdieu's classic work *Distinction: A Social Critique of the Judgment of Taste*. The viewer who has read the work of Bourdieu (or not!) can feel the physical attributes of class encoding that cannot be easily erased by economic or educational capital embedded in the body of the gallery attendant, constructing Bourdieu's "habitus" before our eyes. Fraser's articulation works on an intellectual and emotional register that tests, amplifies, and supplements Bourdieu's thought. From the moment the viewer enters the gallery and is immediately set upon by a performer; according to Baker—"the singularity of an individual's "habitus," the way in which history and society imprint themselves upon the very body and tastes of the subject, becomes literalized by Fraser during the course of her work's script."^{vi} The viewer will undoubtedly recognize in Fraser's multitude of voices a position not unlike her own, and the discomfort produced is in part based upon confronting features of who we are and who we aren't, rigidly drawn by circumstances we can't change.

Anthea Behm's *Adorno/Bueller* [...] interpenetrates a textual fragment from Theodor Adorno's *Aesthetic Theory* (1970) with the film script of the iconic John Hughes' movie *Ferris Bueller's Day Off* (1986). The site of Behm's convergence is the Art Institute of Chicago and its celebrated permanent collection. The modernist masterpieces on view form a backdrop for Behm's performers and also quote from a prominent scene in Hughes' film where Ferris's playful band of truants visit the Art Institute of Chicago and are seen in front of some of the same works. The legacy of modernism is echoed in Adorno's text that acts as a metonymic stand-in for the philosophical work of the Frankfurt School and their struggle to theorize the contradictions between high and popular culture.

The resulting dialogue is nonsensical and yet does not fail to encapsulate in its minimalist selections the contradictions between modernism and consumer culture. Consider for example Ferris's introductory remarks memorialized just last year in a commercial for the new Honda CRV:

"Life moves—pretty fast. If you don't stop and look around once in a while, you could miss it. I do have a test today. That wasn't bullshit. It's on European socialism. I mean really what's the point? I'm not European. I don't plan on being European, so who gives a crap if they're socialists. They could be fascist anarchists. Still wouldn't change the fact that I don't own a car." A neat and timely irony is constructed. Adorno was after all a European philosopher fleeing a fascist state and therefore would have been implicated in the test Ferris would have taken, and American teenagers are consummate consumers.

In Kalup Linzy's work, Katonya and the artist/diva are characters in an expanding assembly performed by Linzy in formats that include soap operas and music videos. All voices of the actors are Linzy's dubbed into the action, whether the actor is Linzy himself or another performer. Linzy's work successfully moves between cultural spheres and can be accessed through multiple venues: Youtube, gallery and museum exhibitions, CD's and cabaret performances. The art world, however, appears to be the site where all of Linzy's activities can comfortably co-exist and where Linzy has garnered the most attention, where he says his style of "independent one-person production" is most welcome.

Thomas J. Lax, curator of *If it Don't Fit*, Linzy's one-person exhibition at the Studio Museum in Harlem in 2010, notes "much of Linzy's work takes on a popular culture formula but breaks with its aesthetic slickness,"^{vii} and I would add in so doing exceeds the formula's constraints. Even while working within an art world context, Linzy constructs what Jenkins et al refer to as one's "own field of reference" and understands that "the complexity of popular culture lies in the audience's knowledge of previous similar forms and the intricate variations that are carried out"^{viii} on those forms—in this case the stylizations of soap operas and music videos and, above all, their interaction with melodrama. Linzy's project uses his position as a fan of popular culture to work over these forms and in the process reveals both their limitations and interest in relation to (but not limited to) queer and black culture. Lax describes Linzy's practice as a strategy of "disidentification":

"Across time and place, Linzy reuses a cultural archive that is as enabled by defiant counter cultural moments as it is shaped by an American pop-culture history that leaves little room for people of color, gays or women to define or represent themselves. Cultural and performance theorist Jose Esteban Muñoz has insightfully termed this mode of cultural negotiation and self-making "disidentification." For Muñoz, "Disidentification" is about recycling and rethinking encoded meaning. The process of disidentification scrambles and reconstructs the encoded message of a cultural text in a fashion that both exposes the encoded message's universalizing and exclusionary machinations and recircuits its workings to account for, include, and empower minority identities and identifications."^{ix} Rather than assimilate or resist, queer artists of color—and queers of color more generally—find a third way."^x

Through his complex mixture of pop cultural referents with subcultural referents, Linzy works this edge where the popular is the "central vehicle of emancipation" as well as a "prime source of victimization" (Jenkins et al).^{xi}

Like the performances of Andrea Fraser, Linzy's performances leave room for startling moments of emotional depth that reflect back upon the more polished and seamless institutions and genres they address as well as the contexts in which they are consumed. In the case of Linzy these contexts are diverse and complicated: they include the art world, the queer community and the black community. Linzy's work offers the viewer a complex and often confusing array of identificatory positions.

In *54*, a film project by the artist collective Finishing School, the work unfolds as a self-reflexive encounter between production (its own making, which is ongoing) and context (the 54th Venice Biennale, which is elaborately re-mapped through the formal engagement of the work), destabilizing a series of institutional fixities around the viewing of art. Every iteration of *54* will constitute only a fragment of the overall work, while each viewer will also become a subject of the film project. Quoting film history, particularly Fellini's *8 and 1/2*, *54* is a film about the making of a film as well as a critical and sprawling commentary on the art world's ubiquitous 'biennial' format beginning with a project for the Hammer Museum's *Venice Beach Biennial* in 2011 and folding that into Finishing School's observations and interventions in Venice during the 54th *Biennale* in 2012:

"We are interested in the aspirations and discontents of aesthetic judgments, boundaries as artists, institution, audience, nation-states, and the public regarding biennials. Also, the economic, historical, social, and political relevance of biennials as an insulated system and to society as a whole. Our lofty goals are to create lasting critical reflections for us, the multiple exhibition audiences, participants, and bystanders concerning the role of biennials in contemporary culture. We also want to temporarily redirect some of the flow of creative communication and power of the biennial experience into the hands of the project participants, the public at large, and the film/installation audience as the vehicle for critical reflection."^{xii}

Dubbed "Absurdamente complejo,"⁵⁴ flaunts boundaries, including those between artist and spectator, invited and uninvited, high and popular culture while unsettling the temporal frame (there is no designated end to the project), as well as spatial conventions, since Finishing School uses a "hypercube" almost as a brand logo for the project; a hypercube being the extension of space into a fourth dimension:

"The hypercube symbol is important to us. We created a 54-path hypercube as a sacred/political mark for the film's internal mythology. It also represents the number of paths (scenes) presented in the film, the relationship between various time and space dimensions presented in the narrative, and the various tiers to the project as a whole."^{xiii}

A cogent example of Participatory art, this work is difficult to sum up, or to find terms in which to talk about it. It is the type of work, according to Claire Bishop that "demands that we find new ways of analyzing art that are no longer linked solely to visibility, even though *form* remains a crucial vessel for communicating."^{xiv} I would extend Bishop's argument well beyond the boundaries of Participatory art since much of the work in this exhibition alone demands an analysis that as Bishop argues can "engage with concepts that have traditionally had more currency with the social sciences than in the humanities."^{xv}

Finally Lewandowska and Cummings' *Museum Futures:Distributed*, a science fiction film set in 2058 at the Moderna Museet v.3.0, by contrast, depicts a tranquil and assured vision of a utopian future unencumbered by many of the conflicts and struggles that we face presently in the art world and beyond. The setting is a centenary interview of Moderna Museet's future 'executive' Ayan Lindquist by Ms. Chan of the 'Asian Multitude network'. The language in this work consists of words and phrases that exist now either as speculative or only partially fulfilled concepts, but by 2058 are part of a working vocabulary such as 'meshworks', 'local cluster' and 'node network'.

Viewers will have varying degrees of familiarity with the speculative concepts and vocabulary presented in *Museum Futures:Distributed*, but regardless of what the viewer brings to the film, a compelling outline emerges of what the multitude as conceived by philosophers Antonio Negri and Michael Hardt might look like and how this could affect culture and society. Their film is a logical interpretation of Negri and Hardt's formulation of the concept of the multitude:

"We have taken pains to argue that the multitude is not merely some abstract, impossible dream detached from our present reality but rather that the concrete conditions for the multitude are in the process of formation in our social world and that the possibility of the multitude is emerging from that tendency. That said, it is important always to remember that another world is possible, a better, more democratic world, and to foster our desire for such a world. Multitude is an emblem for that desire."^{xvi}

Building upon what poet Darren Wershler-Henry—in an article about 'cyberpunk'—refers to as an acknowledged "truism of Science Fiction criticism that speculative fiction is more about the author's lifetime than any hypothetical "future,"^{xvii} the future depicted in *Museum Futures:Distributed* is activated primarily through emergent technologies and financial market reforms that are rooted in the present resulting in abundant liquidity and "uninhibited generosity" where everyone benefits (finally!). Functioning almost on the register of William Gibson's *Sprawl* trilogy, it is Science Fiction as art project. As with Gibson, this globalized future is hazy, one we can only partially grasp, but unlike Gibson's dark tomorrow, Lewandowska and Cummings' political imagination activates Negri and Hardt's concept of the multitude, redirecting capitalism's dark and broken present toward a foreseeable and optimistic horizon of social change. Another world is possible.

ⁱ H Jenkins, T McPherson, J Shattuc, 'The Culture that Sticks to Your Skin: A Manifesto for a New Cultural Studies' in H Jenkins, T McPherson, J Shattuc (eds.), *Hop on Pop*, 2003, p. 30.

ⁱⁱ A Fraser, in Dziewior, Y. (ed.), *Andrea Fraser, Works 1984-2003*, Kunstverein in Hamburg, Dumont Literatur und Kunst Verlag, Cologne, 2003, p. 265.

ⁱⁱⁱ *ibid.*, p.269.

^{iv} G Baker, 'Fraser's Form' in Dziewior, Y. (ed.), *Andrea Fraser, Works 1984-2003*, Kunstverein in Hamburg, Dumont Literatur und Kunst Verlag, Cologne, 2003, p. 56.

^v *ibid.*, p. 62

^{vi} *ibid.*, p. 62

^{vii} T Lax, *Kalup Linzy: If it Don't Fit*, Exhibition Brochure, Studio Museum in Harlem, New York, 2009.

^{viii} H Jenkins, T McPherson, J Shattuc, 'The Culture that Sticks to Your Skin: A Manifesto for a New Cultural Studies' in H Jenkins, T McPherson, J Shattuc (eds.), *Hop on Pop*, 2003, p. 33.

^{ix} J Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics*, University of Minnesota Press, Minneapolis, 1999, p. 31.

^x T Lax, *Kalup Linzy: If it Don't Fit*, Exhibition Brochure, Studio Museum in Harlem, New York, 2009.

^{xi} H Jenkins, T McPherson, J Shattuc, 'The Culture that Sticks to Your Skin: A Manifesto for a New Cultural Studies' in H Jenkins, T McPherson, J Shattuc (eds.), *Hop on Pop*, 2003, p. 40.

^{xii} Finishing School, interview with Chloë Flores. *2010 California Biennial*, 64–66. Newport Beach: Orange County Museum of Art, 2011. Published in conjunction with the exhibition "2010 California Biennial" shown at the Orange County Museum of Art.

^{xiii} *ibid.*

^{xiv} C Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Verso, New York, 2012, p. 7.

^{xv} *ibid.*, p. 7.

^{xvi} M Hardt, A Negri, *Multitude: War and Democracy in the Age of Empire*, The Penguin Press, New York, 2004, p. 227.

^{xvii} D Wershler-Henry, *Virus* 23 #0, Fall 1989, pp. 28-36.

works in the exhibition

Anthea Behm

'Adorno/Bueller [...]'

single channel HD video loop, 2010-11

13 minutes 33 seconds

'Adorno/Bueller [...]' is based around two scripts: one adapted from *Aesthetic Theory* (1970), Frankfurt School Philosopher Theodor Adorno's epic, posthumously published thesis on aesthetics, and the other from John Hughes' legendary movie *Ferris Bueller's Day Off* (1986), which follows the activities of three truants, led by Bueller, spending the day in downtown Chicago.

Filed on location in the public and gallery spaces of the Art Institute of Chicago, the looped video stages a dynamic encounter between both texts via a series of performances that presents and merges the two scripts in perpetual motion. Through this encounter, the video both rehearses and problematizes the categories of 'high' and 'popular' culture as they are conventionally defined, and demonstrates the contradictions inherent within each text.

From one perspective, Bueller's leisurely activities may be seen as a charismatic expression of individual autonomy, personal conviction, and celebration of free time, with Adorno's text an elitist championing of a rarefied 'high' art and uncompromising critique of a "culture available to all." From another angle, Adorno's text may be re-read as a complex call for an aesthetic – and social – withdrawal, a move towards a hermetic art that awaits an audience yet to be constituted, with Bueller's 'liberating' escape from the mundane world of school and routine operating only to further secure his conformity to societal norms, since this temporary freedom is followed by an obligatory return to school.

Simultaneously dramatizing and destabilizing the categories that continue to inform and delineate our conceptions of social, cultural and artistic production, the video formally manifests the contradictions embedded in such categorical divisions and the possible ways in which they are necessarily maintained or dissolved. The resulting critical intervention into the accepted 'sense' of each text is at once hostile yet harmonious, inarticulate yet eloquent, confounding yet clarifying.

Andrea Fraser and Jeff Preiss

Orchard Document: May I Help You?, 1991 (script)/2005/2006.
16mm film transferred to video (color, sound), 55:10 min. loop.

May I Help You? looks at the ways in which art functions to legitimize social differences. The three gallery staff members overseeing the exhibition of Allan McCollum's *Plaster Surrogates* were actually performers hired to work in the gallery during the opening hours for the full duration of the show. To the surprise of most gallery visitors—who were used to being politely ignored when they visit art galleries—the performers were directed to deliver a fifteen-minute monologue to everyone who came in to see the show. The script, based on interviews with artists, collectors and dealers as well as people not involved with art, moves through six different voices representing six different social positions—from a connoisseur to a person who feels herself to be excluded by museums and galleries. With each voice the speaker articulates her particular relationship to the almost identical artworks, affirming her own position while implicitly or explicitly negating the voices preceding and following her own. With this structure *May I Help You?* introduced a strategy used extensively by the artist in later work: that of laying out a clearly structured set of voices, not only to represent particular social positions but also to map the relations between them.

May I Help You? was originally performed by Ledlie Bergerhoff, Kevin Duffy and Randolph Miles at American Fine Arts, Co., gallery in New York between January and February 1991. Ledlie Bergerhoff's performance was documented on video. *May I Help You?* was also performed by Andrea Fraser in the booth of Christian Nagel at the Art Cologne fair in November 1991.

Kalup Linzy

Conversations wit de Churen V: As da Art World Might Turn, 2006
Duration 12 minutes, 9 seconds

This episode of the *Churen* series is a melodrama of an art school graduate's journey from crushing obscurity to her first solo exhibition. Wallowing at home and listening to Tina Turner, the young painter Katonya prays, "Dear God, ain't nothing going right since I lost my job, my best friend and my boyfriend." When she lands a studio visit from the bitchy director of Madame Gallery, Katonya sets her expectations a little too high. Katonya becomes a farcical surrogate for Linzy himself, struggling with the demands of a high-profile art opening.

Exhibition history: Prospect.1 New Orleans, 2008; the Studio Museum in Harlem, New York, 2009; the Whitney Museum of American Art, New York, 2010; the Metropolitan Museum of Art, New York, 2012

Kalup Linzy

KK Queens Survey, 2005
Duration 7 minutes

Linzy appears as a New York artist/diva who submits to an outrageous telephone survey on her artistic and personal practices. Employing his signature strategy of voicing multiple characters, Linzy hilariously skewers the absurdities of the contemporary art world. Debra Singer writes in *Artforum*, "Linzy's blistering lampoon of art world power dynamics typifies his trademark mixture of raunchy humor, campy theatricality, sexual intrigue and poignant social commentary."

Exhibition history: Museum of Contemporary Art, Sydney, Australia, 2006; Studio Museum of Harlem, New York, 2009

Finishing School

54 is an ongoing interdisciplinary project created over several years with participation in multiple biennials, beginning with the 2010 California Biennial. *54* critiques biennials as a cultural form and explores their complex socioeconomic and political structures in the form of film production, multi-media artworks and ephemera, immersive film installation, and a series of books. In 2011 FS traveled to Venice, Italy with fifteen people to shoot the film in and around the *La Biennale di Venezia*. Most recently, FS collaborated with Devon Tsuno for the Venice Beach Biennial, a special program for *Made in LA*, the Hammer Museum's inaugural biennial exhibition.

Marysia Lewandowska and Neil Cummings

Museum Futures: Distributed 2008, DVD 32min
Moderna Museet 1958-2008-2058

A project by Marysia Lewandowska and Neil Cummings commissioned by Moderna Museet, Stockholm for their Jubilee in 2008 Collection Moderna Museet

Museum Futures: Distributed is a machinima record of the centenary interview with Moderna Museet's executive director Ayan Lindquist set in June of 2058. It explores a possible genealogy for contemporary art practice and its institutions, by re-imagining the role of artists, museums, galleries, markets, and academies in the world dominated by a shrinking public sphere. *Museum Futures: Distributed* film is a part of a larger project including the book *Moderna Museet History Book* developed with Stockholm-based designer Stefan Andersson. The invitation for the project came from Lars Nittve, then director of Moderna Museet, who has also commissioned *Errata*, curated by Bruce Ferguson, in 1996 as part of *NowHere* at Louisiana Museum in Denmark and *Capital*, curated by Frances Morris, in 2001 for Tate Modern. A two year research period led to the development of *Museum Futures: Recorded, Distributed, Live*. The project as a whole is a result of an ongoing interest and engagement with museums and exhibitions as sites of educational technologies.

Anthea Behm received her MFA from the School of the Art Institute of Chicago in 2009 and her BFA from the College of Fine Arts, University of New South Wales, Australia. She participated in the 2010-11 Whitney Museum of American Art Independent Study Program, and is a current artist in residence at the Core Program, Museum of Fine Arts, Houston. Her work has been exhibited at Golden Gallery, Dallas Contemporary, db project, and the Australian Centre for Photography. Reviews of her work have appeared in *X-TRA*, *Kaleidoscope*, and *Art & Australia*.

Neil Cummings was born in Wales in 1958, and studied at Maidstone College of Art and Chelsea College of Art and Design, where he has been a professor since 2008. He collaborated with Marysia Lewandowska 1995-2008. He is a member of Critical Practice and on the editorial board of Documents. In 2011, a project and exhibition *Self Portrait: Amolfini* was launched. In 2012, a research project into the practices of radical art education culminated in *Prospectus*. He lives in London.

Finishing School (FS) is a socially-engaged artist collective that explores an expansive range of subject and media territories. They conflate praxis, play, and activism and seek to engage audiences through various participatory models. FS produces interdisciplinary actions, installations, workshops, graphic design, studio art, performance, and new media. They have presented work throughout the United States and internationally. FS was established in 2001 and is based in Los Angeles. Recently, FS has produced projects for the Hammer Museum's Venice Beach Biennial, the 2010 California Biennial, Engagement Party: a three-month residency program at MOCA, Living as Form: a 20-year survey of social practice for Creative Time in New York, the Contemporary Museum in Baltimore, and a site-specific commission for DFLUX in Detroit, MI. FS has also presented projects in The Netherlands, Switzerland, Thailand, England, Spain, Mexico, Brazil, and Italy.

Andrea Fraser is a Professor of New Genres at UCLA. Fraser's artistic approach can be placed in the traditions of feminist performance art and institutional critique. In her works she analyzes the functions of both art and art institutions from sociological, psychoanalytical, and feminist perspectives.

Major projects include installations for the Berkeley Art Museum; the Kunstverein Munich; the Venice Biennale (Austrian Pavilion); the Whitney Biennial; the Generali Foundation, Vienna; the Kunsthalles Bern; the Sprengel Museum Hannover; the Bienal de São Paulo; and Tate Modern. She has also created performances for the New Museum of Contemporary Art, New York; the Philadelphia Museum of Art; the Wadsworth Atheneum, Hartford; inSITE, San Diego/Tijuana; and the MICA Foundation, New York. She has performed solo work at the Whitechapel, London; the Dia Art Foundation, New York; the Museum of Modern Art, Vienna; the Museum of Modern Art, New York; the Centre Pompidou, Paris; and the Museum of Contemporary Art, Los Angeles, among other venues.

Surveys of her work have been presented by the Belkin Art Gallery, University of British Columbia; the Kunstverein Hamburg; the Kemper Art Museum, Washington University; the Franz Hals Museum in Haarlem; and the Carpenter Center, Harvard University.

Her essays and performance texts have appeared in *Art in America*, *Afterimage*, *October*, *Texte zur Kunst*, *Social Text*, *Critical Quarterly*, *Documents*, *Artforum*, and *Grey Room*. Books include *Andrea Fraser: Works 1984-2003*, published by Dumont, and *Museum Highlights: The Writings of Andrea Fraser*, released by MIT Press in 2005.

Fraser has received grants from Art Matters, Inc., the Franklin Furnace Fund for Performance Art, the New York Foundation for the Arts, and the National Endowment for the Arts.

Marysia Lewandowska is a Polish born artist based in London since 1985 who, through her collaborative projects, has explored the public function of media archives, collections and exhibitions in an age characterized by relentless privatization. She collaborated with Neil Cummings between 1995 and 2008. Research has played a central part in all her projects which include the book *The Value of Things* (Birkhauser/August 2000), *Give & Take* at the V & A Museum and *Capital* which inaugurated the *Contemporary Interventions* series at Tate Modern (2001). *Enthusiasm* project has been shown at the Whitechapel Gallery, London, Kunst Werke in Berlin and Tapies Foundation in Barcelona in 2005-2006. *Enthusiasm* explores, through amateur films made by Polish factory workers under socialism, the potential and relevance of working outside of "official" culture and its products. The film project *Screen Tests* was featured in the British Art Show 6 at several venues across Britain. *Social Cinema* events were made in collaboration with 51% Studios for the 2006 London Architecture Biennale. *Generosity Broadcasting House* was part of the *Protections* exhibition at Kunsthau Graz. *Post-production* was featured in *Manifesta7* in Bolzano. The film *Museum Futures: Distributed* was commissioned by Moderna Museet in Stockholm in 2008, and *Tender Museum* project, a sound and film installation, is part of the permanent collection of the Muzeum Sztuki in Lodz. Her most recent projects engage with legitimacy of conversation as a site of the unacknowledged knowledge, including *Women's Audio Archive* at CCS Bard College, NY and *Open Hearing* at the Women's Library, London. Intellectual Property was a subject of *How Public is the Public Museum?* at Moderna Museet in Stockholm 2010.

Re-Distributed Archive was made for Wrocław Congress of Culture, curated by Anna Colin and Remco de Blaaij, in 2011; *Publishing in Process. Ownership in Question*, a collaboration with Laurel Ptak, was at Tensta Konsthall, Stockholm; *Open Cinema*, developed with architect Colin Fournier, was a public intervention for Guimarães 2012 European City of Culture, Portugal. Forthcoming is a book *Undoing Property* co-edited with Laurel Ptak, Sternberg Press 2013.

Since 2003 she has been a Professor of Art in the Public Realm at Konstfack in Stockholm, where she established Timeline: Artists' Film and Video Archive. More information: www.marysialewandowska.com, www.enthusiasmarchive.net, www.womensaudioarchive.org.

Kalup Linzy was born in Florida. He graduated from the MFA program at the University of South Florida in 2003. He also attended the Skowhegan School of Painting and Sculpture video art workshop, and in 2005 received a grant from the Louis Comfort Tiffany Foundation. Linzy was named a Guggenheim Fellow in 2007. On July 13, 2010, with an invitation from James Franco, he made his debut appearance on the daytime television soap opera *General Hospital*. Linzy's work has been reviewed in *The New York Times*, *Art in America*, and *Artforum*. The first major survey of his work, *If It Don't Fit*, was presented at the Studio Museum in Harlem, New York, New York in 2009. Solo exhibitions have been presented throughout the United States and Europe including La Conserva Centro de Arte Contemporaneo, Murcia, Spain; The Breeder, Athens, Greece; The Moore Space, Miami, Florida; LAXART, Los Angeles, California; and PS.1 Contemporary Art Center, Long Island City, New York. Linzy's performances and screenings have been featured at venues worldwide including *Outfest*, RedCat Theater, Los Angeles, California; Play Circle Theater, Memorial Union, Madison, Wisconsin; The Kitchen, New York, New York; The Museum of Modern Art, New York, New York; *London Lesbian and Gay Film Festival*, British Film Institute, Southbank, London, United Kingdom; and *Performing Proximities*, Beursschouwburg, Brussels, Belgium. Linzy is currently working on his first feature length film *Romantic Loner* which will debut later this year. Linzy will have a solo show of new works in May of 2013 at Elizabeth Dee, New York. He lives and works in Brooklyn, New York.

Jeff Preiss is a New York based filmmaker who first became known in the early '80s through his 8mm films chronicling Lower Manhattan and his participation in alternative screening venues, particularly Films Charas and The Collective For Living Cinema.

In 1988, after shooting the Academy Award nominated Chet Baker bio-documentary *Let's Get Lost*, his work began to span music video and commercial production. In 1995 he became a partner in the production company Epoch Films.

During the past 30 years he has produced a series of experimental films and film installations for venues including Musée d'art moderne de la Ville Paris, Museum Boijmans Rotterdam, MediaCity 2000 Biannual Seoul Korea, Neue Nationalgalerie Berlin and the Geffen Contemporary at MOCA Los Angeles. In 2004 he co-founded the Lower East Side gallery ORCHARD where he made a series of films in collaboration with Andrea Fraser, Nicolás Guagnini, Christian Philipp Müller, Josiah McElheny, Moyra Davey and Anthony McCall. Work from this series is in the collection of the Museum of Modern Art, New York and the Reina Sofia, Madrid. In 2012 his experimental feature film, *STOP* was a selection of the 50th New York Film Festival. He currently serves on the board of Light Industry, a venue for film and electronic art in Brooklyn, New York.

Cindy Smith has been making interdisciplinary, project-based work since the 1990s that explores the role of gender in American history and popular culture. Filtered through a mixture of "real" and "contrived" documentary tropes, Smith's installations and interventions use video, sound, and found and fabricated objects. She received her MA in Visual and Cultural Studies from the University of Rochester and attended the Whitney Museum of American Art Independent Study Program. Her investigations have been manifested in installations, museum exhibitions, curatorial projects, writings, lectures and publications throughout the United States and Europe. Smith's projects have been exhibited at institutions including the New Museum of Contemporary Art, the Wexner Center, White Columns, PS1 Center for Contemporary Art, the Irish Museum of Modern Art, Accademia Filarmónica Romana (Rome, Italy), Ben Maltz Gallery-Otis College of Art (Los Angeles), and the Pedagogical Museum in Belgrade. She lives and works in New York City and South Windham, VT.

Michele Wallace, Professor of English, Women's Studies and Film Studies at the City College of New York and the City University of New York Graduate Center, Ph.D. in Cinema Studies, New York University is author of *Black Macho and the Myth of the Superwoman* (1979), *Black Popular Culture: A Project by Michele Wallace* (1991), *Dark Designs and Visual Culture* (2005) and *Invisibility Blues: New Edition* (2008). The daughter of the artist Faith Ringgold, she has also written a number of essays on her mother's work, including *American People, Black Light: Faith Ringgold's Paintings of the 1960s* (2010), *American Black: Faith Ringgold's Black Light Series*, *Nka: Journal of Contemporary African Art*, Number 29, Fall 2011, 50-61, and *We Came to America* by Faith Ringgold and the Linda Lee Alter Collection of Art by Women at the Pennsylvania Academy of the Fine Arts, in the forthcoming *The Female Gaze: Women Artist Making Their World*.

Screening at The Dedalus Foundation, Thursday, February 14th at 6 PM followed by a discussion and Q & A with cultural theorist Michele Wallace, Professor of English, Film Studies and Women's Studies at The City University of New York Graduate Center and artists Marysia Lewandowska and Anthea Behm. Reception to follow.

Space is limited. Please RSVP to rsvp@dedalusfoundation.org by February 1st, after February 1st please call 212 220 4220.

The Dedalus Foundation
555 West 57th Street
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New York, NY 10019

This exhibition will also be on view in Media Lounge during the conference as part of ARTspace programming.

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