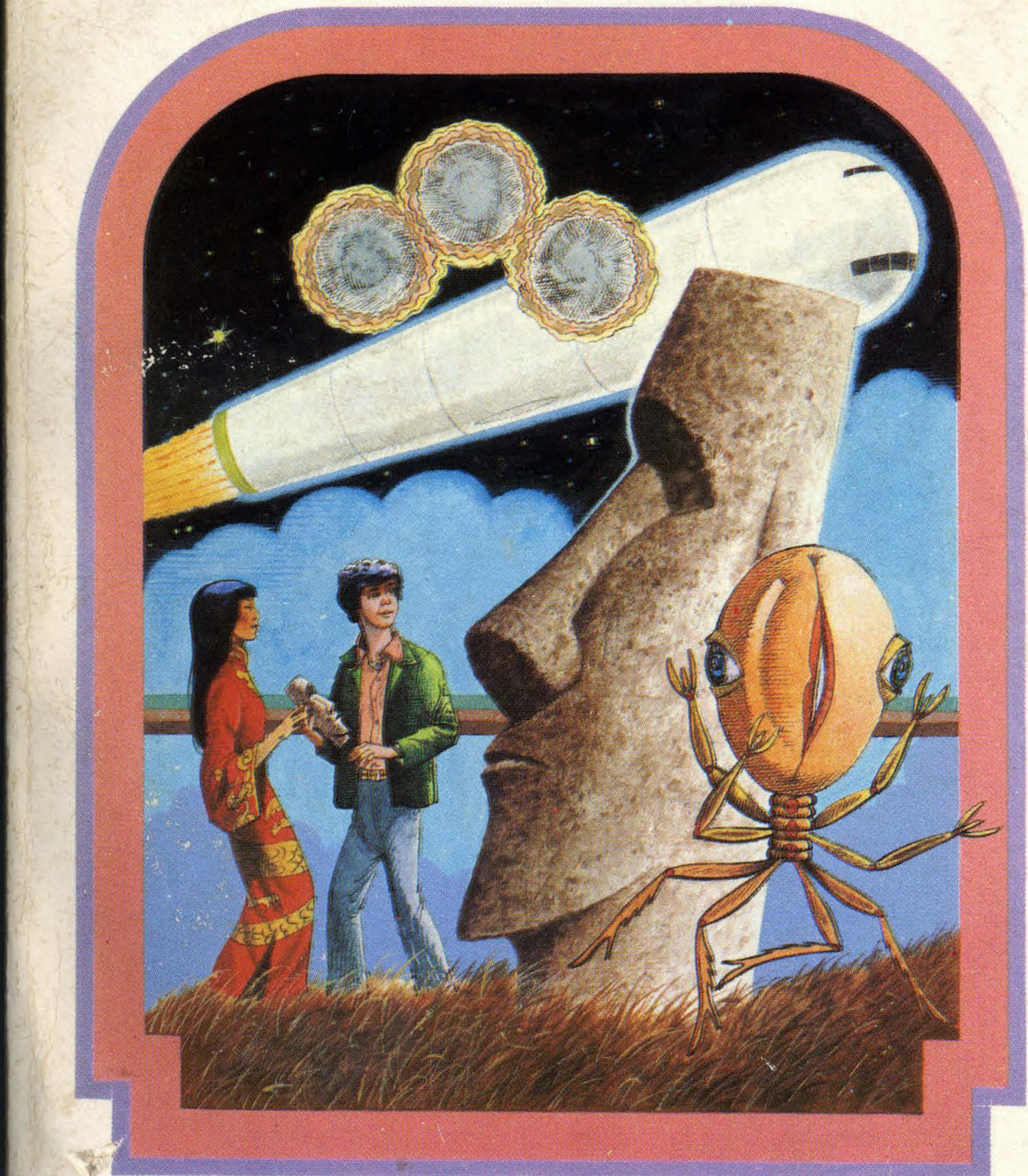


CHOOSE YOUR OWN ADVENTURE® 12

YOU'RE THE STAR OF THE
STORY! CHOOSE FROM 30 POSSIBLE ENDS.

INSIDE UFO 54-40

BY EDWARD PACKARD



ILLUSTRATED BY PAUL GRANGER

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Dear _____,

Thank you so much for your consideration. Despite these troubling, late summer ‘dog days,’¹ I’m grateful that you’re able to meet in person today to consider this: my statement, my PDF.

1. The past seven months, since the new Republican Administration took command of the USA, have provoked a deep sense of uncertainty and alarm across the globe.

Under these circumstances, what can art and design actually do? I’ve attempted one potential response in this document. Perhaps education—which provides ways to read and

produce meaning critically—is a useful first step. I guess that’s why I’m here today.

It offers an ever-evolving snapshot of my past work and thinking across design, curating, teaching, and beyond,² while asking how these fields might lead to new avenues of action tomorrow.

2. Categories are tricky. I've never been quite sure what to call myself professionally, and am starting to wonder why I even need to do this. The final scene of John Hughes' *The Breakfast Club* (1985) offers this

wisdom: 'But what we found out is that each one of us is a brain... and an athlete... a basket case... a princess... and a criminal. Does that answer your question?'

Last year, I spoke about my practice across multiple disciplines in a [long-form interview](#) for the Walker Art Center's blog, which gives some insight into my interests and approaches.

At the same time, this PDF plays with the power of presentation itself. We each make different choices³ depending on the context. The frame *around* something—how it brackets or interrupts its contents—serves a critical role in our experience of the world.

3. Throughout this PDF, you will encounter selected pages from *Choose Your Own Adventure #12: Inside UFO 54-40* by Edward Packard, which has been tremendously influential upon my thinking since my

youth. Even within the genre of interactive young adult literature, this volume is remarkable. It presents a novel system for reading that acknowledges its own incompleteness. Hopefully by

the time you reach the end of this PDF, it'll be clearer why I chose to map this book so closely onto my own concerns.

WARNING!!!!

Do not read this book straight through from beginning to end! These pages contain many different adventures you can have inside *UFO 54-40*. From time to time as you read along, you will be asked to make a choice. Your choice may lead to success or disaster! The adventures you have will be the result of the decisions you make. After you make your choice, follow the instructions to see what happens to you next.

SPECIAL WARNING!!!!

While you are on board *UFO 54-40*, you may hear about *Ultima*, the planet of paradise, and you may wonder if one of your adventures will lead you there.

Sad to say, many never reach *Ultima*, because no one can get there by making choices or following instructions!

There is a way to reach *Ultima*. Maybe you'll find it.

If you'd like to engage with graphic design, turn to page 7.

If you're curious about curating, turn to page 11.

If you're trying to figure out the role of the frame, turn to page 15.

If you're not sure yet what you're interested in, turn to the next page.

—

In our information-ridden age, graphic design is everywhere—even if it's so embedded that it appears nearly invisible. When you type into a Word document, you're creating graphic design without knowing it. Anytime you caption a photo on Instagram, it's also graphic design. But in this case, although you have the illusion of agency, you don't control the look; the interface does almost everything for you. ☺

Some of graphic design's most significant tools are also its subtlest: typography, which structures the way a text is read, is oftentimes taken for granted. But since its effects are perceived under the surface, it can create a sense of recognition, identification, or alienation. This represents a potent authority.



Women's March on Washington, D.C.
21 January 2017

Today it seems ever more essential that we understand, question, and steer the way that graphic design is produced, rather than letting it just wash over us. What do the aesthetic, conceptual, and visual decisions that generate design actually mean? More importantly, what effect does any of this have on the world?

—

Over the past decade, ‘curating’ has become a trendy term. People now use it as a synonym for selecting and ordering any set of things, whether objects on a mantelpiece or a Spotify playlist.⁴ This reveals a contemporary conundrum: in the age of mass consumption, choosing has some influence, yet it’s dangerously limited.



4. A compelling article by Thomas Frank in *The Baffler*, ‘The Revolution Will Not Be Curated,’ connects the rise of ‘curating’ as an overused term to an insulated leftist position—the role of curating in the so-called

‘filter bubble’—which adds a new spin to a discussion that has been happening in professional circles for a while. As curating has moved away from its original usage and become more generalized, I

sometimes find myself favoring old-fashioned but more specific terms, such as ‘exhibition-making,’ to describe my own activities.

Curating is not only about today's choices; it creates historical and economic value. The authority of presentational norms and curatorial markers—from the 'white cube' gallery space to the biographical wall label—determine what's perceived as 'important' or 'natural.'

I'm compelled by curating that organizes with a critical intention. Rather than exhibiting seamlessly, such curating makes visible how the display of an object or idea shapes its interpretation.



Group Material
AIDS Timeline, 1991
Whitney Museum of American Art

The  etymology of curating arises from the idea of ‘caring for’ something. This might mean helping things that already exist to take root and find audiences, or coaxing new entities into shape. The nurturing of communities and conversations is a crucial part of it.

—

These days, many of our experiences in the world are meant to be *smooth*—including lectures, interfaces, magazines, exhibitions, art fairs, films, songs, and even social interactions. They’re optimized to be utterly digestible and eminently entertaining. ‘Click, click, click—I’ll take it.’ Smooth things go down easily.⁵

5. As design historians Beatriz Colomina & Mark Wigley note astutely, ‘Good design is an anesthetic. The smooth surfaces of modern design eliminate friction, removing bodily and psychological

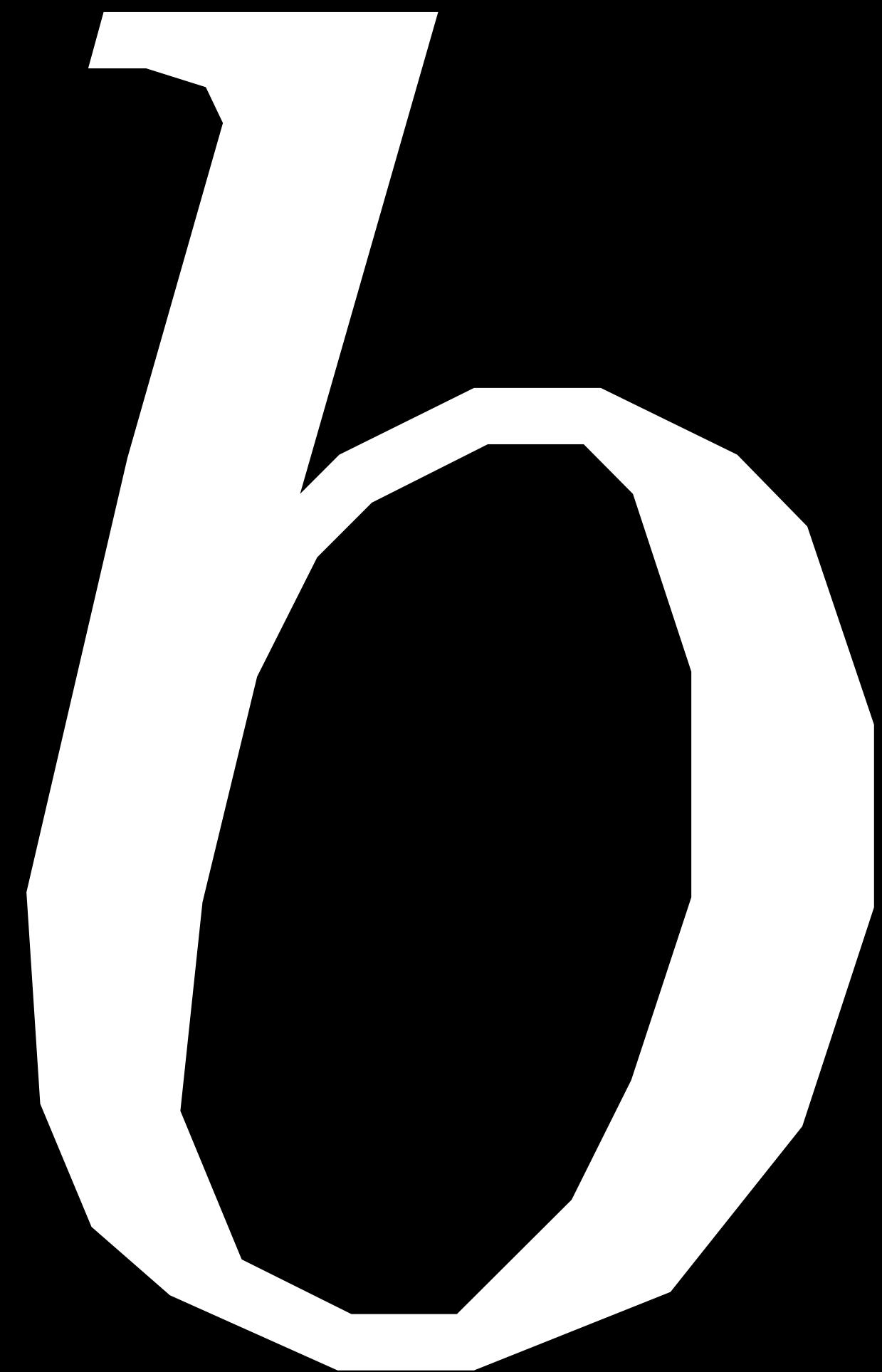
sensation.’ Their small-scale, high-impact *are we human? notes on an archaeology of design* is essential reading for the design novice and initiate alike. Although I encountered the book well after

developing the core ideas of this PDF, its synthetic scholarship now helps ground points argued originally from the intuitive position of a practitioner.

On the other hand, I think the power of framing disciplines such as graphic design and curating is that they can make even everyday things *bumpier*.

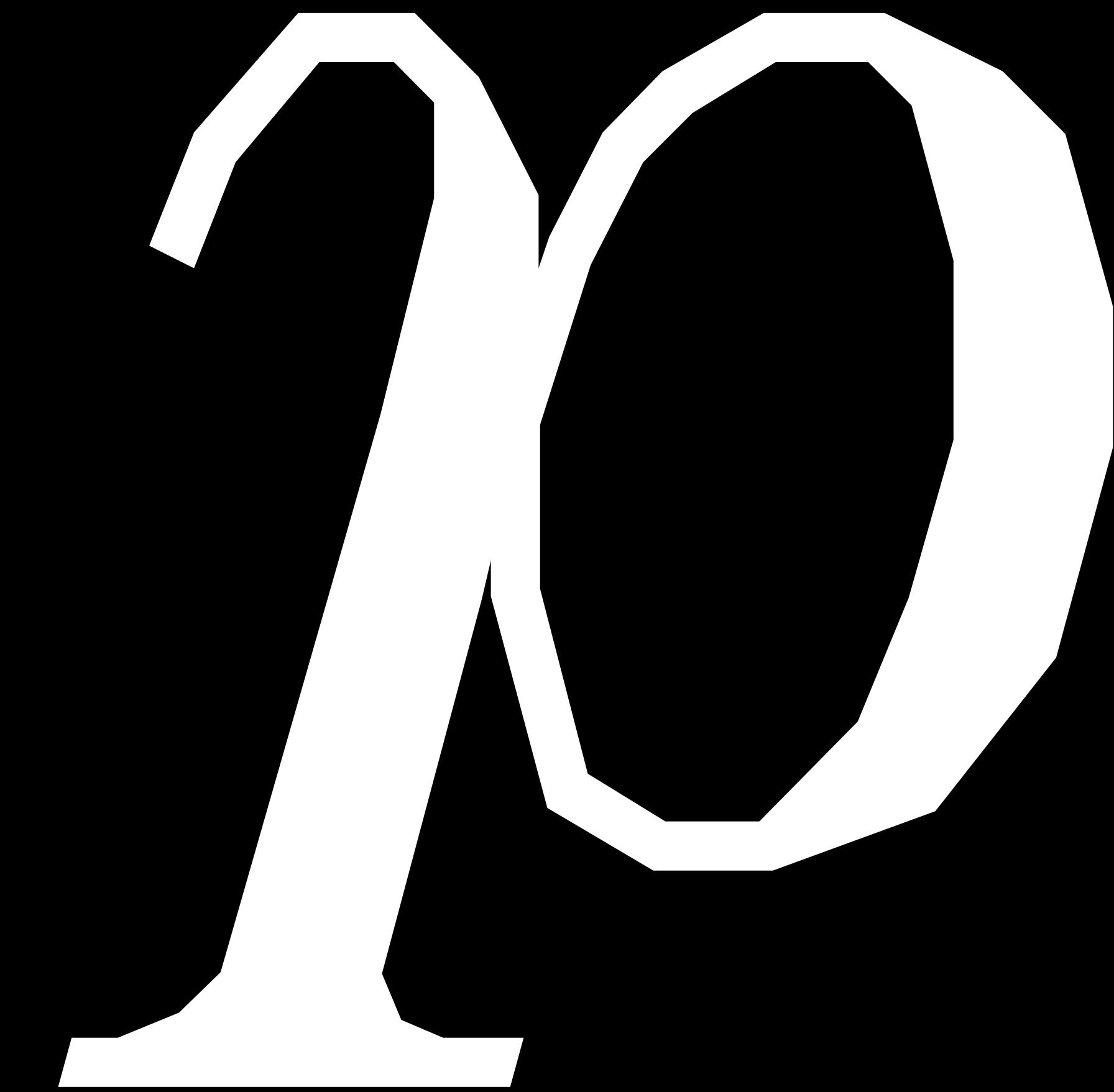
The idea of ‘bumpiness’—explored in multiple modes throughout this PDF—suggests roughness, resistance, and unpredictability, without falling into overt disruption. It’s slick enough to pass through a first filter, yet with enough texture to provoke a little bit of a reaction.

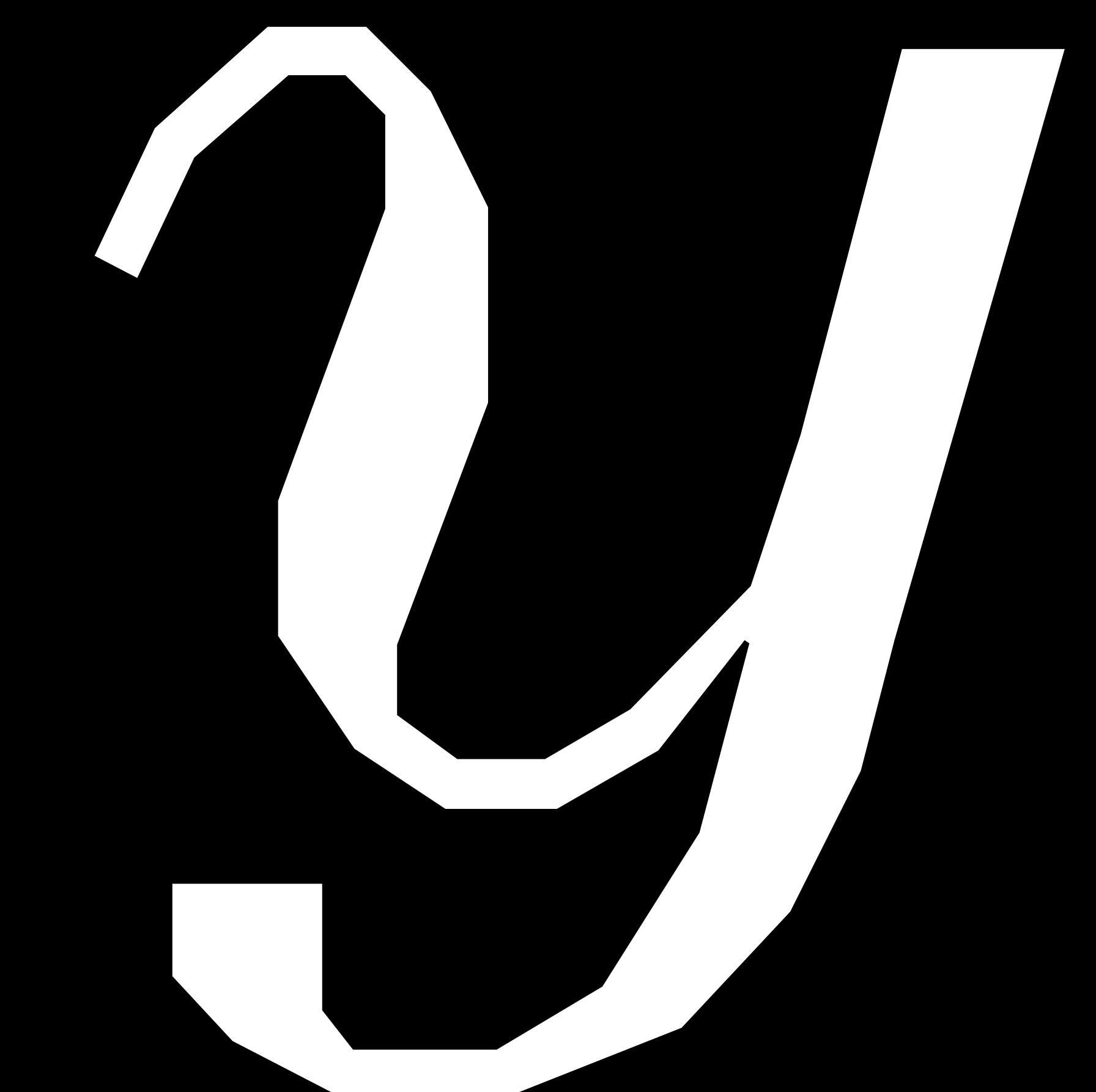
So, where does











leave us?⁶

6. I am often polemical about mixing typefaces, in response to monovocal modernist design. This PDF uses a number of typefaces, each specific to the subject being discussed. The face used for my main

narrative voice (as well as the large letters displayed just now) is Minotaur Regular and Italic (2014), designed by Jean-Baptiste Levée. Named in reference to Pablo Picasso and Cubism, it features

dramatic, rough-hewn strokes, which disappear at text sizes. A minotaur is also a hybrid—part man and part bull—which seems appropriate to this PDF.

Call me Emily.



Here in 2022, the oceans are rising and political instability has only gotten worse. All the HNWIs are hoarding money and retreating to their towers. People are driven more and more by pure self-interest and the pursuit of fixed truths.

Yet the world's changes have driven us to respond and react. To move forward, let's begin by looking backwards.

To continue reading Emily's tale, [skip ahead](#).

To read this PDF linearly, [turn to the next page](#).

Bumpy slows you down,⁷

7. This is Graebenbach Roman and Italic (2010/2016), designed by Wolfgang Schwärtzler and released through Leipzig-based independent type collective and publisher of typefaces Camelot. Graebenbach

was the last ‘house typeface’ for my gallery and exhibition space, P!. With its uncorrected details and slight stroke flares, it reminds me of a quirkier version of one of my favorite faces, Timo Gaessner’s

Maison Neue (2011). A recently-released monospaced weight of Graebenbach is used for the headers in this document.



which can lead to unexpected results.



The Stand, 2017
P!, New York
Curators: Prem Krishnamurthy and Anthony Marcellini

With: Doug Ashford, Royce Dendler, eteam, Jason Fulford, Edgar A. Heap Of Birds, Frank Heath, The Hinterlands, Kuperus & Miller, Marcos Lutyens, Faheem Majeed,

Julio César Morales, Trevor Paglen, Ben Peterson, Paul Pfeiffer, Kameelah Janan Rasheed, Lisi Raskin, Connie Samaras, Beatriz Santiago Muñoz, Dana Schutz,

Xaviera Simmons, Roger White, Jonathan Bruce Williams, James Wines / SITE, Anicka Yi, John Zurier

The Stand is an exhibition that I curated with Detroit-based artist Anthony Marcellini. It's framed around Stephen King's post-apocalyptic novel of the same title, first published in 1978.

King's book begins with the end: a superflu engineered by the U.S. government escapes the lab, sparking a plague that kills 99.4% of the world's population.⁴

■ The book focuses on a set of survivors who travel by foot across an emptied-out America. Some gravitate towards a demonic figure in Las Vegas, whereas others gather around a beatific African American centenarian in Boulder, Colorado. Creating two opposing communities—one technocratic & authoritarian, the other spiritual & democratic—the camps prepare for a prophesied confrontation.

"STRONG, INTENSE...A HAUNTING VISION GIVEN
ITS GREATEST LIFE." —Kirkus Reviews

Imagine America devastated by a vast killer plague that moves from coast to coast. Imagine the countryside destroyed and great cities decimated as the entire population desperately and futilely seeks safety. Imagine then an even greater evil rising to threaten the survivors—and a last embattled group of men and women coming together to make a last stand against it.

Here is Stephen King's most terrifying vision, his most stirring story, his most magnificent cast of characters, his ultimate tale of good versus evil, his supreme triumph, published at last in its complete, uncut version.

"THE STAND, COMPLETE AND UNCUT...IS A
BOOK FOR THE 1990S...THE BOOK THAT HAS EVERYTHING
...ADVENTURE, ROMANCE, PROPHECY, ALLEGORY,
SATIRE, FANTASY, REALISM, APOCALYPSE...GREAT!"
—The New York Times Book Review

A BOOK-OF-THE-MONTH CLUB MAIN SELECTION



#1 NATIONAL BESTSELLER
STEPHEN KING

FOR THE FIRST TIME COMPLETE & UNCUT

**THE
STAND**

Anthony Marcellini
The Stand, 2017
Color C-print

It's not perfect, but *The Stand* still resonates as a look at life after the end: a meditation on conflict, duality, and redemption, written in the wake of the environmental, racial, and political crises of 1970s America. It's also about how societies form and crumble. As such, the novel seemed uncannily appropriate to our current political times.

The exhibition developed over two years, with many paths along the way. We began from the premise that our curatorial process should perform the book's narrative rather than simply illustrating it.

So, we thought, why not start with a short road trip through the American West?



This ‘research trip’ took us along the book’s key routes in Utah and Nevada, as well to canonical works of 1960s and 1970s land art.⁸ Along the way, we visited other massive man-made structures, like the now-inoperative Bingham Copper Mine. The trip gave us a sense of what traces—of art or otherwise—might be left after the end of humanity.

8. Erin Hogan’s book, *Spiral Jetta*, helped us plan our earthwork itinerary, which included Robert Smithson’s *Spiral Jetty* (1970), Nancy Holt’s *Sun Tunnels* (1973–1976), and Michael Heizer’s *Double*

Negative (1969–1970). Although the book is not without its flaws, I highly recommend following Hogan’s instructions (or those posted on LA MOCA’s website) over Google maps to reach *Double*

Negative—it may help you to avoid nearly sliding down the sandy edge of Mormon Mesa!



Nancy Holt
Sun Tunnels, 1973–1976
Box Elder County, Utah

Over the road trip, we toyed with multiple curatorial structures. For example: compiling a comprehensive database of living American artists, which we'd infect with a computer virus (like the novel's superflu) to produce a randomly-generated artist list. Or asking each participant to read all 1200 pages of the novel and respond critically to it. Or mapping each of King's protagonists onto a specific contemporary artist or designer, then pitting them against each other as adversaries.

The end result drew from each of these approaches. Although we started with a list of over a hundred, the final show included 26 artists working in the USA, packed into my small-scale Broome Street storefront.⁹ Following King's plot, we used overt curatorial gestures to split the exhibition into two opposing 'sectors.' Rubber mulch in black and blue covered the floor; it began separated, but mixed together over the course of the show.¹⁰

9. PI, my multidisciplinary exhibition space and experimental gallery, existed in New York City from 2012–2017. You can [jump ahead](#) to read more about the space and its high-impact run.

10. This spatial gesture was a small reference to Robert Smithson's classic example of entropy in 'A Tour of the Monuments of Passaic, New Jersey' (1968): a sandbox with one-half black and

one-half white sand, which is mixed to grey as a child runs around in it. Our mulch also made the gallery smell like rubber, which lent the show an appropriately deathly feel.



Faheem Majeed's *Fields of Our Fathers*, a large-scale charcoal rubbing of cornfields, bisected the space along this same axis to reinforce the sense of two competing exhibitions.



Other artworks—by artists ranging from Trevor Paglen, Paul Pfeiffer, Connie Samaras, Beatriz Santiago Muñoz, Dana Schutz, Xaviera Simmons, Anicka Yi, and others—hung salon-style along the gallery’s perimeter. This maximized precious wall space while also nodding to the density of Group Material’s *Americana* installation in the 1985 Whitney Biennial.¹¹

11.





MASSACRE
MONSTER
SCREAMS
WELCOME
TO VOTE
AFTER
NATIVE
GENOCIDE
U.S.
PROUD
DEMOCRACY

JITTER
ACUTE
PAIN
ABOVE
FRUITED
PLANE
NATIVES
SURVIVE
INSPIRE
OF
THE
EMPIRE

SHED
GRACE
ON
THE
AMERICAN
BRUTALITY
POVERTY
SADNESS
FOR
WHICH
IT
STANDS

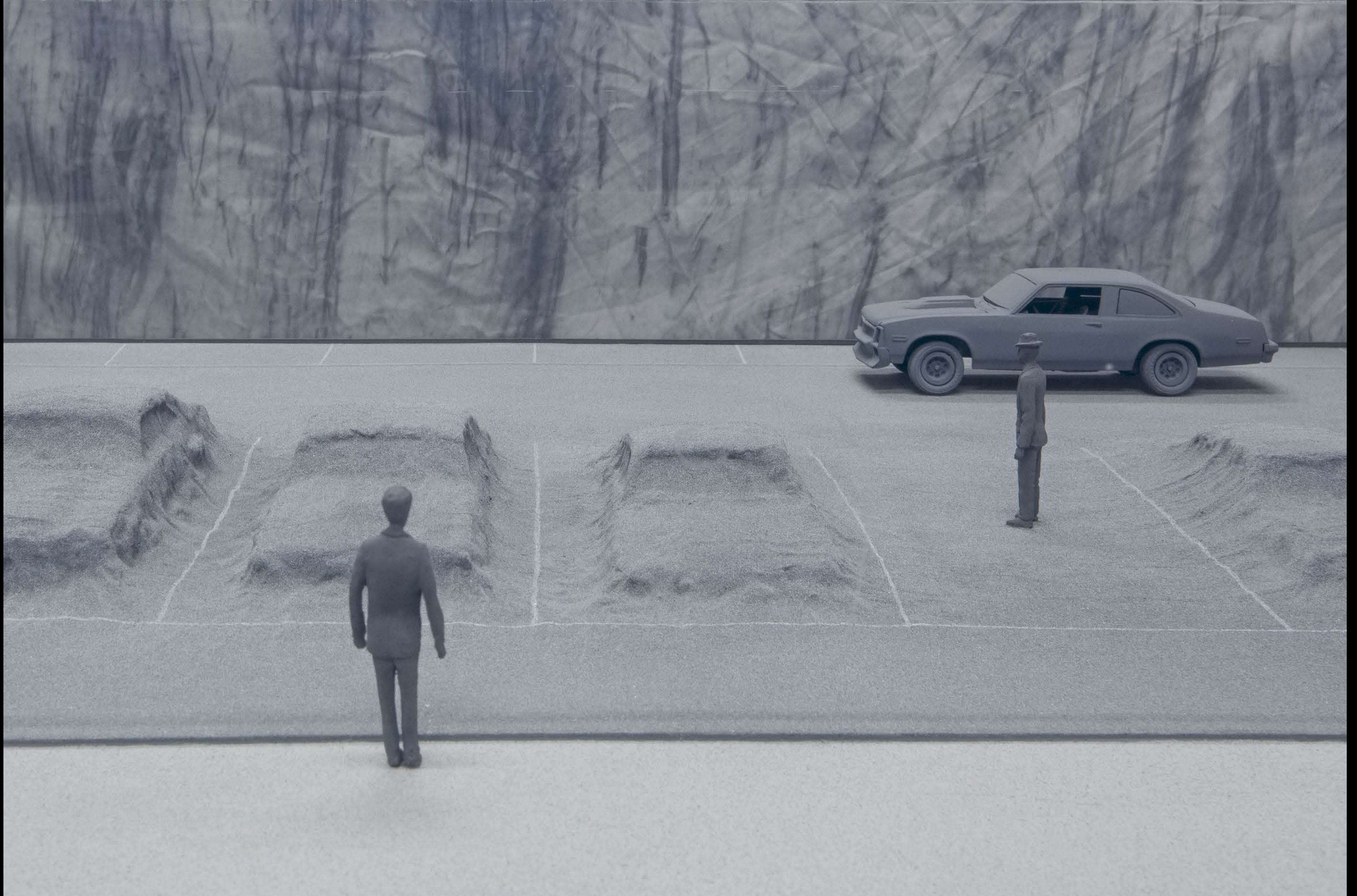
U.S.
GIVE
APOL
ABU
OF
SACI
TWILIGHTS
LAST
GLEAMING



which had included the artists Doug Ashford and Edgar A. Heap of Birds from *The Stand*, thirty years prior.

Some works competed with each other. Jonathan Bruce Williams' techno-dystopic chandelier, *Reception Room*, jammed wireless signals in the space. It interfered with a Bluetooth-powered, barking audio sculpture by Kuperus&Miller.¹² In contrast, Lisi Raskin's twinned wall pieces, *Rise and Shine*, hung on both halves of the room. In our framework, she mapped loosely onto a character from *The Stand* who leaves one camp to spy on the other.

12. A.k.a. the Detroit-based electro band, adult., with whom I share a penchant for superfluous punctuation.



An architectural model of a public installation by James Wines/SITE from 1977 invoked the original time period of the novel. *Ghost Parking Lot* featured cars buried under asphalt near a New England shopping mall—a darkly humorous yet functional sculpture, which alluded to possible futures in an uncannily contemporary manner.

Several participatory performances rounded out the show. *Bird of a Feather*, a hypnotic induction ceremony by Marcos Lutyens, was structured to alleviate anxiety around the current political climate,



whereas *History is a Living Weapon* by The Hinterlands invited gallery visitors to unpack a fictionalized archive of a 1960s radical activist and add new objects to the gallery.



The show had a final, extended life as an online exhibition presented by KADIST, which launched on Monday, 20 February 2017: ‘Not My President’s Day.’

ose.kadist.org

One¹ Sentence² Exhibition³

CURRENT EXHIBITION

Prem Krishnamurthy

Silent white light filled the world.*

The very first visitor to *The Stand* asked Anthony and me if it was a political show. Rather than answering with the snarkily obvious –‘Every show is political, it’s just a question of whose politics’—we simply responded, ‘It’s a show about the current state of America.’

Some visitors agreed, commenting that the exhibition was

PICK OF THE WEEK ART

Through February 26

THE END IS NIGH

GROUP SHOW SEES ECHOES OF
THE CURRENT AMERICAN APOCALYPSE
IN STEPHEN KING'S *THE STAND*

Inspired by Stephen King's 1978 dystopian bestseller — read through the dire and bifurcated political landscape of the contemporary U.S. — P!s current show, "**The Stand,**" is like a micro-size biennial of American apocalypse. It's also an impressive feat of exhibition design: The tiny gallery has made room for works by 25 artists. The several pieces with audio play nicely around one another, creating a fun-house-like percussion but absent the sound-bleed cacophony that usually plagues a/v-heavy exhibitions. Using works spanning from 1969 (Royce Dendler's *Isolater*) to 2017 (Lisi Raskin's *Rise and Shine*, Anicka Yi's *Bathing in Hurricanes*), curators Prem Krishnamurthy and Anthony Marcellini have drawn a landscape of American art in a range of moods and modes that together form a productive pessimistic imaginary. And still, they provide counters to this vision, as in the decision to cover the gallery floor in black and cobalt-blue rubber mulch pellets. At the beginning of the show's run, in January, the two colors of mulch each filled half the room; now, as the show progresses and more people visit, they blend, creating an unsteady and messy but integrated terrain.

RACHAEL RAKES

P!, 334 Broome Street, 212-334-5200,
p-exclamation.com, free

Rachael Rakes

The Stand

Village Voice, February 22, 2017

or even,

“The Stand”

P!

334 Broome Street

January 13–February 26

Cobalt-blue and charcoal-colored rubber mulch cover the floor, cutting the space into two triangles of color. More ecosystem than exhibition, the artists in Prem Krishnamurthy and Anthony Marcellini’s postapocalyptic show, “The Stand,” play with light, firmament, plants, totemic forms, and animals. The show changes the doomed mood of the desert playground from *Terminator 2* to one of strange playfulness.

Here, memories of sulky-dreamy Sarah Connor’s muscled arms

which I'll take as encouragement.
After all, these days, with what's happening
across the globe, who wouldn't rather create a
new ecosystem over yet another exhibition?

If you still want to see more exhibitions, turn to page 116.

*If you'd like to read about another novel idea—how a graphic identity can function
as a curatorial program—turn to page 87.*

If you find yourself confused about this PDF and its purpose, continue reading.

 *If you would like to learn more about post-apocalyptic ecosystems, then exit this
document immediately and read about the dying Great Coral Reef.*

板
板
紙 地 荚

MASSACRE AFTER
MONSTER NATIVE
SCREAMS GENOCIDE
WELCOME U.S.
TO PROUD
DEMOCRACY

JIT
AC
PA
ABC
FRU
PLATE

SHED
GRACE
ON
THEE
AMERICAN
CITY

Poverty
Sadness
For
Which
It
Stands

U.S.
Give
APOLOGY
Abuse
OF
SACRED

INDIAN
Health
Decay
Twilights
Last
gleaming



NO STAN
ANYT

—

One striking precedent for what I'd call
‘performative curating’ is the book
Sonsbeek 93 by Valerie Smith.



The catalogue for this public exhibition is remarkable for *not* including the kind of materials you'd typically expect from a documentary exhibition catalogue—essays, final artist images, captions, checklist—but rather for representing a kind of ‘field notebook’ of her curatorial process.

product. They would propose sculpture for our, Boltanski, exhibition. In that situation, I think, Bill Viola, the exhibition

is a discussion, I debate on

essential

VALERIE SMITH
Diary notes 1992



Yesterday, I had my big appointment with Alighiero E Boetti. He invited Matt and me to lunch. When I got there, Alighiero was taking a walk with his son Giordano. His wife greeted me. We spoke English. She announced that they were leaving at 6 to go back to Rome, which meant a short visit. Alighiero showed up with Giordano. I took some pictures of them together. Still feeling a little self-conscious with the camera, it is such an intrusion. But, some people love it, respond well, get into the mood which is festive whenever the camera is present.

Matt arrived. Alighiero wanted to see him too, and that is OK. Less pressure on me. It is difficult, the business-like purpose of our meeting, which always is intimidating for me and undoubtedly the artist. We go around the corner, a turn-of-the-century establishment. At first, we talk of other things, Matt's work in virtual space and the *(Magiciens de la Terre)* exhibition. Alighiero liked this show. Like the meeting of different cultures, did not see the colonialist implications, just focused on the meeting of Sufi and Aboriginals coming to Paris.

Saw Rémy Zaugg and Michèle in Basel. Went to the *(Transform)* exhibition and at the Musée des Beaux-Arts bumped into Victor Gisler. He congratulated me on Sonsbeek. Rémy then came up to me when I was looking at the show and said 'Bonjour madame.' I had a feeling that he had forgotten my name. I should have caught him on that, but it would have been embarrassing. He made me guess his name, because he didn't introduce himself. He grabbed me by my arms and made me look at him almost insisting that I remember. The last time I saw Rémy was in

Smith details each of her studio visits with artists, whom she chooses to include (and not), and how their ideas developed leading up until the exhibition. Overall, the book is a self-reflexive timeline of how her *own* ideas changed and evolved. All of this is told from a first person perspective that avoids the assumed, unquestioned ‘authority’ of the typical curatorial text.



Met with Allen Rappersberg. We spoke for quite some time. He is interested and wants to participate. When we spoke I sat on a high stool, he sat on a swivel chair. I asked questions and I answered. I felt I was being reviewed, rather than interviewing him! He seemed to be anxious about the amount of time, that there wasn't very much. This seems to be a problem for many artists we

Saw Cindy Sherman over August, she seemed reluctant. This was a surprise from our first visit and discussion about Sonsbeek. I really got the impression that she was enthusiastic and she liked the idea that I had thought about for her. When she spoke the second time she said Michael didn't want to collaborate on the installation idea, I think she felt she didn't have enough time to organize something. This came to me as a disappointment. She also did not want to travel. We spoke about the possibility of showing some of her new work, which is about medical instruments, prostheses and the body, about showing it in a hospital context. She seemed more keen about that, which would involve making photographs, rather than an installation. I don't think she is really into this kind of experimentation—photography is familiar and controllable. I would like to know what changed her mind about the idea of doing an installation, it seems like a logical extension of the work, to make obvious or reveal the process.

7 September—Labor Day in Los Angeles

The following are the artists I have seen so far in L.A.: Esa Gabriel: Tuesday; David Bunn, Mike Gonzalez: Wednesday; Cindy Bernard, Bill Levitt, Paul McCarthy and Brian Butler Gallery: Thursday; Mike Kelley, Terry Pendlebury, Jim Shaw: Friday; Tom Salomon, Jorge Pardo, Christopher Williams, Pai White, Diana Thater, Kelley Mason: Saturday. Today I see Chris Burden and Meg Cranston. Tomorrow Liz Larner and Steve Glassman; Wednesday Dede Bazyk, Laura Stein and Fred Fahlau.

Paul McCarthy is probably in his early to mid fifties. When I arrived he was working on a viking/mountaineer character, who was dismembered and sprawled on the floor. He had a gruesome toothy expression on his face, a face that could have been a giant's. Paul showed me the project he was working on with Mike Kelley. It is the story of Heidi. They have constructed a model, half Swiss chalet and half Adolf Loos American Bar. We spoke about this project for Krinzingen, and about the history of his work, 'drawing a white line with his body' (i.e. face-down), and 'Bossy Burgers'. I was surprised at Paul's age and that he had this entire history of scatological investigation behind him from the early 70s. Mike said he knew Paul at that time, and saw some black and white drawings in 1977. The influence seems obvious, if not, at least, the license to work in this destructive anti-establishment way is, must have been, in part due to Paul. And Paul said it was Alan Kaprow for him. There were a few others he mentioned, I have forgotten their names now.

I drove up to see Paul in the foothills of the Pasadena mountains. It is a long drive from central L.A.—close to 45 minutes to 1 hour. He told me that many artists used to live around Pasadena—Kaprow, Nauman, that Pasadena was once an artists' community of sorts. I had that feeling instantly, of the hippie atmosphere, where anything was permissible. I met his wife and two kids and a friend of his son. We had dinner together and I felt their generosity. He spoke to me of a project involving a Swiss chalet, which was meant to spin—I believe that they are going to construct it somewhere in France, but it had taken several forms. I mentioned its proximity to the Charles Ray carousel and he said that this had been a conflict for the producers, so they opted for a design in which the walls opened like doors and folded in on themselves. We spoke in detail about his history. The performances—Bossy's Burger—I asked where his interest in scatology came from and he thought about it for a long time. I couldn't tell whether he was editing his response or not. I believe he mentioned early performance work as an inspiration, painting and the drawings he did in the early 70s as a way to the scatologic TV—sitcoms gone astray. I remember feeling that Paul had spawned a generation of scatologic work, e.g. John Miller. He said he knew of the Viennese Actionists, but that he never used real blood—always ketchup and that there was humor to his work and not in Nitsch. Visiting Paul, I realized the acute division between the work of L.A. artists. The school of Michael Asher and the school of Paul McCarthy. In a sense my exhibition will be divided as well, although I hope the division will not be so clear and obvious.

The overall effect of the book design¹³ is of organized fluidity—an entire strand of thinking and curating made legible. It brings the process and people making a thing into the thing itself.

13. The book was designed by Wigger Bierma, who later co-founded the Werkplaats Typografie in Arnhem, The Netherlands, with Karel Martens. I have worked closely with Karel on a number of exhibitions

at P! and elsewhere. Although Bierma left the Werkplaats after a couple of years, it's still interesting to me that two of my interests—performative curating and conceptual graphic

design—came together at a single moment in time, encapsulated within this particular, uniquely-formed volume.

In retrospect, it all started nearly a decade earlier. Before we started a school, before we were lovers—there was that night when Prem couldn't stop talking about his recent experimental workshop.

I was moved; I reacted to his story from my experiences as both a teacher and student. It's funny, those particular terms seem antiquated now.

He was just back from an intense week teaching at a German design program. He told the students to go out into the city, to think about collective spaces—and try to create one themselves. They reported back with their observations, along with a selection of everyday objects with personal meaning.



Prem was most articulate about the turning point of the project, when he intervened to shepherd the students in a clearer direction. He wasn't sure if they could pull off creating something worthwhile themselves.

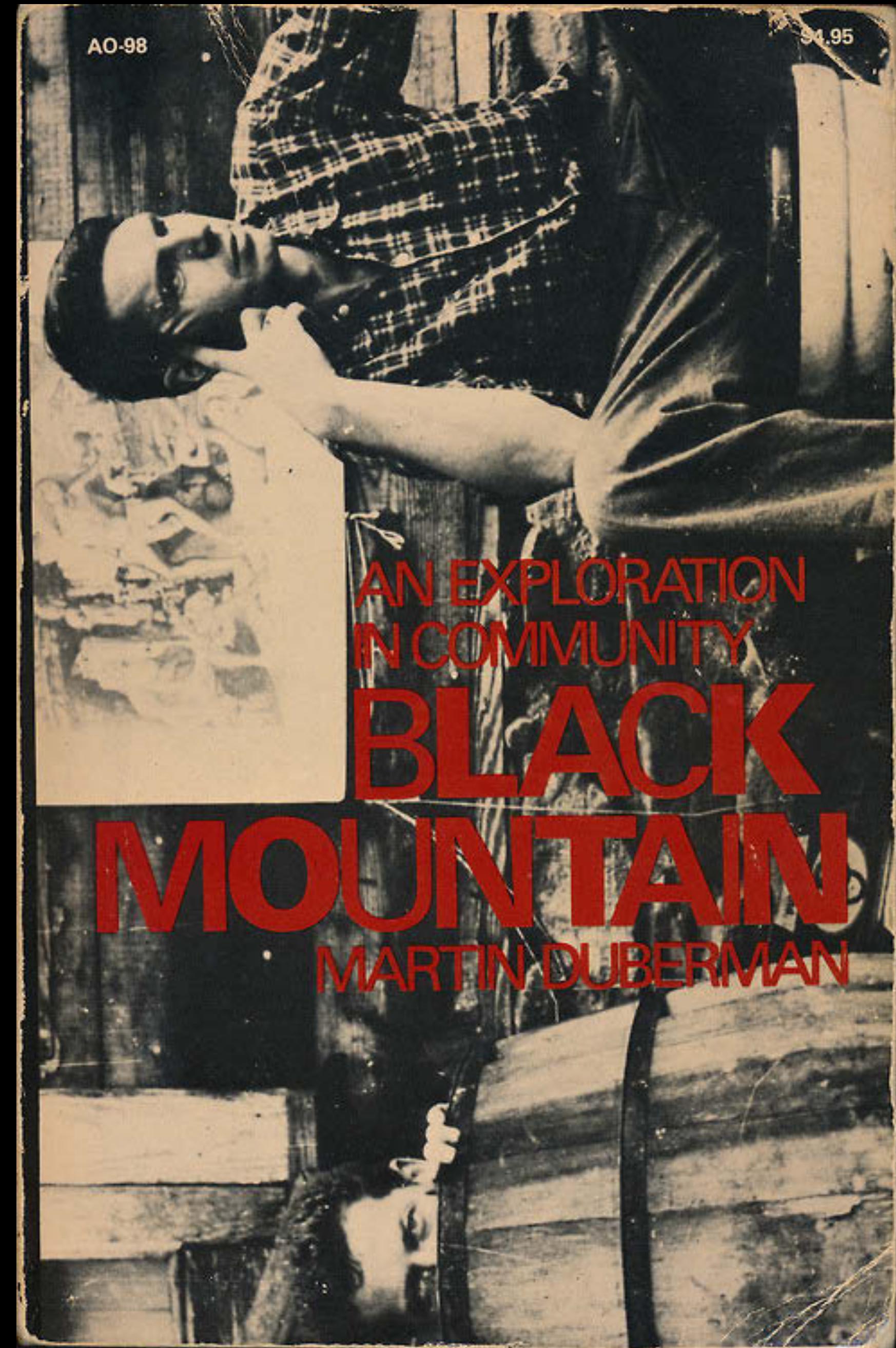
One student protested: why had Prem talked about students being in charge the whole week, only to take over now? What was the point of discussing communal spaces if he simply planned to tell them what to do?



To and from the
- when the sun comes
- when it's light
- when the sun goes down
- when it's dark

Prem related this moment to a crisis in Martin Duberman's *Black Mountain College: An Experiment in Community*. Duberman had a run in with his students in the 1970s, when they took over his Princeton seminar to establish their own authority.

Although published fifty years ago, Duberman's book remains influential. It's now a foundational text for our school.



I'm sure Black Mountain College wasn't entirely like the mythology, but it was important for its interdisciplinary approach, utopian ideals, and creative intersections. To us, Black Mountain represents education not as a product or a goal, but as an ongoing process of people creating things.

The book also resonates with the self-reflexive era in art and anthropology. Starting as traditional history, the text breaks down as Duberman is confronted with the challenge of writing objectively about an experimental school. He shatters the format, comes out as gay, and includes excerpts from his personal notebooks.

Prem's response to the group's mini-uprising was genuine. He switched roles and became their assistant, helping the students to produce what they wanted, rather than trying to control the outcome.



In the end, the students created a space that they actually believed in, rather than what they thought they ought to make.



Hallo,
du kannst kommen
und mitmachen; alle
Objekte anschauen,
anfassen und benutzen;
hier arbeiten, mit
Leuten treffen und
dich austauschen;
sammeln, kreieren,
assoziiieren, probieren;
kommen, bleiben,
folgen.

14 – 17 Uhr
bis Dienstag

As an educator, turning over the responsibility for teaching to others is hard and takes self-restraint. It's a lot like parenting, though: with kids, you either win, or you learn.

In Dutch, the same word is used to mean ‘to learn’ and ‘to teach.’ This makes so much sense today, now that we’ve moved beyond the older models of art and design schools. It took a leap of faith to ask basic questions: how can we rethink the built-in hierarchies, categories, and boundaries of educational—and other, more intimate—relationships?

To continue this thread, [click here](#).

To proceed to the next chapter, [simply move forward](#).



—

Years ago, when invited to pitch a ‘branding system’¹⁴ for SALT, an experimental new cultural institution in Istanbul, I proposed instead that we treat their visual identity as a curatorial platform that would periodically change—like an individual’s own fluid identity, shifting over time. This made sense with the institution’s unconventional philosophy, structure, and approach.¹⁵

14. Their framing, not mine. On principle, I used to reject the ‘B’-word as I found it a strange and somewhat violent term—back then, I would only talk about ‘identity.’ Over the years, I’ve come to accept the

term, if only because it allows us graphic designers to occasionally be paid fairly for the incredible value that we can bring to organizations and projects.

15. This typeface is Tiempos Text Regular (2010), designed by Kris Sowersby. It was the original secondary text typeface for the SALT identity system, with a name that suggests time’s flow.



SALT identity system and graphics
Identity concept: Prem Krishnamurthy,
Project Projects

Creative direction: Prem Krishnamurthy
with Rob Giampietro, Project Projects

Design: Michael Christian McCaddon, Chris
Wu, Scott Vanderzee, Eric Price, Sarah
Hromack, Ryan Hines, Project Projects

**GÖRSEL VE
KÜLTÜRDE KRİTİK
ARASTIRMA
DÜŞÜNCE VE
YENİLİKÇİ PROGRAMLAR
GELİŞTİRİR.**

**SALT EXPLORES CRITICAL
AND TIMELY ISSUES
IN VISUAL AND MATERIAL
CULTURE, AND CULTIVATES
INNOVATIVE PROGRAMS
FOR RESEARCH AND
EXPERIMENTAL THINKING.**

**OSING DISCUSSION:
THE MODERN EXHIBITION
PLACE A LABORATORY?**



latory at some of the activities included a laboratory as by products analysis one step of the science lab



İÇİNDEKİLER

**SALT EXPLORES CRITICAL
AND TIMELY ISSUES
IN VISUAL AND MATERIAL
CULTURE, AND CULTIVATES
INNOVATIVE PROGRAMS
FOR RESEARCH AND
EXPERIMENTAL THINKING.**

15 PESİNDE / 2.0 TURK
CHRISTOPH KELLERIN - DÜZÜBUYER (BÜLT SAGITAN) PROJESİ

11

**SALT GÖRSEL VE
MADDİ KÜLTÜRDE KRİTİK
KONULARI DEĞERLENDİRİR.
DENEYSEL DÜŞÜNCE VE
ARASTIRMAYA AÇIK
YENİLİKÇİ PROGRAMLAR
GELİŞTİRİR.**

**SALT EXPLORES CRITICAL
AND TIMELY ISSUES
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**SALT GÖRSEL VE
MADDİ KÜLTÜRDE KRİTİK
KONULARI DEĞERLENDİRİR.
DENEYSEL DÜŞÜNCE VE
ARASTIRMAYA AÇIK
YENİLİKÇİ PROGRAMLAR
GELİŞTİRİR.**

**SALT EXPLORES
CRITICAL
AND TIMELY ISSUES
IN VISUAL
CULTURE,
INNOVATIVE
FOR RESEARCH AND
EXPERIMENTAL THINKING.**

The core of the project is a custom identity typeface, conceived and drawn by Timo Gaessner with our design team. It's a streamlined, medium-weight, geometric sans serif that looks like what you'd expect an art gallery to use.

AÁBCÇDEFGĞHIİJK
MNOÖPQRSŞTUÜVWXYZ
1234567890
¼ ½ ¾ % ۰۱۲۳ ! " # \$ % & ' () * + , -
. / : ; < = > ± ? @ [\] ^ _ ` { | } ~ i ç €
£ ¥ « » — † ‡ • ... < > / ™ © ®
À Â Ã Ä Å Æ È É Ë Ì Í Î Ï Ñ
Ò Ó Ô Õ Ø Ù Ú Û Ý Ç È Š Ý

This initial visual expectation is important, as it enables its own subversion. The letters of the institution's name, S-A-L-T, are treated like a foreign body inserted into the typeface. A seemingly-neutral armature, the alphabet itself becomes the typographic equivalent of a white cube.

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

A gallery space can be filled in multiple ways. We created the initial version of the S-A-L-T letters in 2010. Every six months or year, we work with SALT to invite a graphic designer, studio, or design school who develops a new version of the letters.

Each visits Istanbul and receives an honorarium. Their typeface is then used for all communications in every media for a particular period—like a parasitic exhibition mounted *within* an identity system.

KRALİÇE OPEN, APRIL - AUGUST 2011
BY PROJECT PROJECTS WITH TIMO GAESSNER

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALİÇE UNCERTAIN, JANUARY - APRIL 2012
BY SULKI & MIN (SOUTH KOREA)

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALİÇE MARBLE, SEPTEMBER - DECEMBER 2011
BY DRIES WIEWAUTERS (BELGIUM)

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALİÇE CONTRAST, MAY 01 - AUGUST 31 2012
BY ALPKAN KIRAYOĞLU (TURKEY)

salt EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALIÇE 2WAY, SEPTEMBER – DECEMBER 2012
BY THIRST (USA)

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALIÇE COLOUR, JANUARY – APRIL 2013
BY TYPOKAKI / SUEH LI TAN (MALAYSIA)

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALIÇE HACKED, JANUARY – APRIL 2013
BY ECAL / ANNA BITZER (SWITZERLAND)

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALIÇE DEEP BLUE, NOVEMBER 2014–APRIL 2015
BY ÅBÄKE (UK)

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

I also think of it as a timestamp with a serious backstory. So far, SALT's ever-changing institutional identity has lasted almost six years, with ten invited designers.

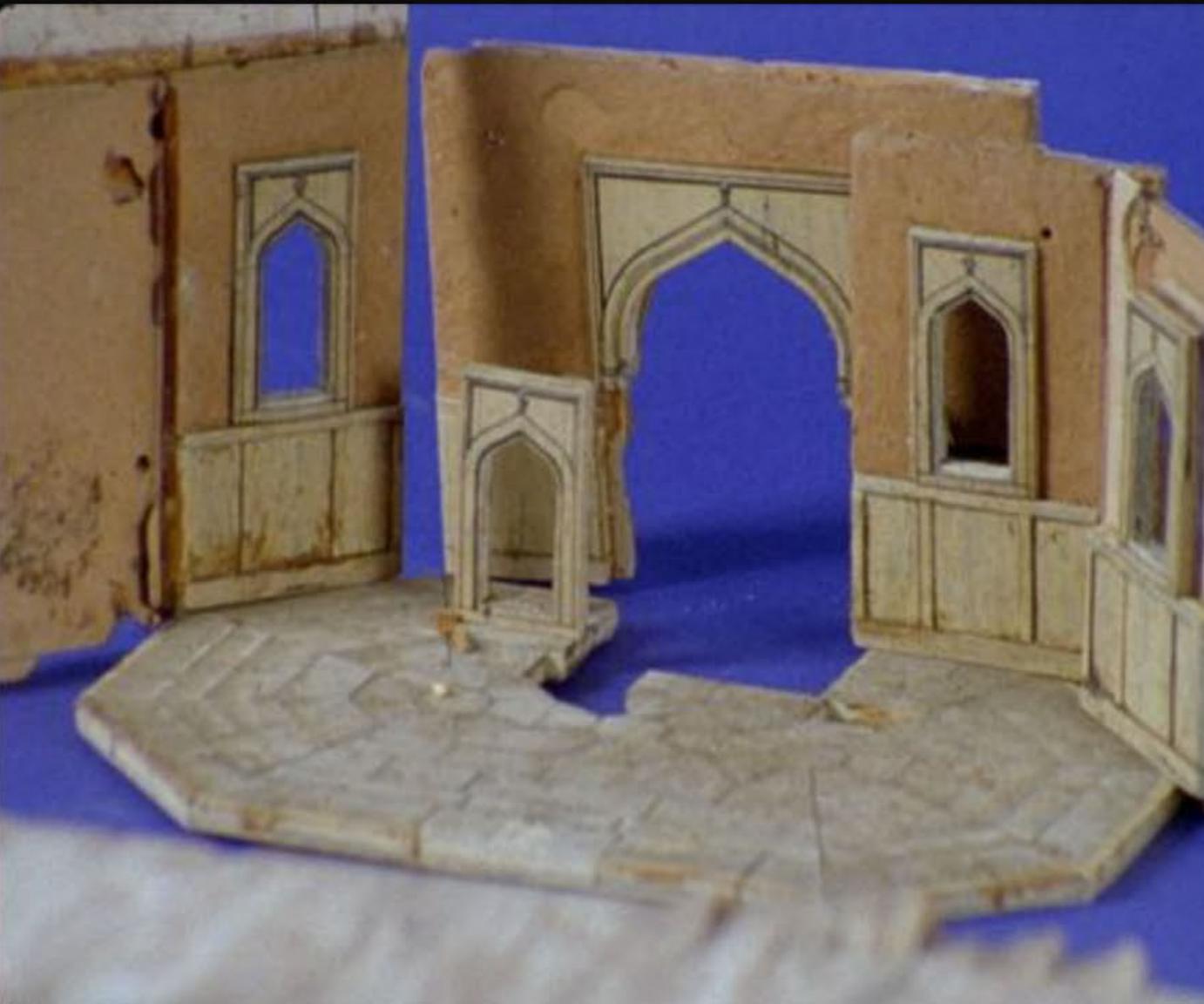
This curatorial program has included a range of emerging local and international voices; each brings their own perspective to the institution. This opens up new conversations, which has been embraced in a risk-taking spirit.

saltonline.org

TRKVİM SALT MASTIRM E-YAYIN BLOG WEB PROJELERİ

SALT ULUS'TA KİŞİ FILM GÖSTERİMLERİ

22 EKİM - 29 EKİM 2016



DIAMOND HEAD DIVING MAN (2012) FİLMİNDEN BİR KARE
EMRE HÜNER VE RODEO, LONDRA İZNİYLE

GÖSTERİM

MODERN SANAT KİMU

TEK VE ÇOK GÖSTERİMLERİ CAMDAN KALP

2 KASIM 2016 19:00



CAMDAN KALP (1990) FİLMİNDEN BİR KARE
YÖNETMENİN İZNİYLE

GÖSTERİM SALT GALATA ODİTORYUM

Perşembe Sineması
Kicking It [Topa Vururken]

Mimarlık ve Edebiyat
31 EKİM 2016 19:00

KİSS Seminar Programı
11 EKİM - 20 ARALIK 2016

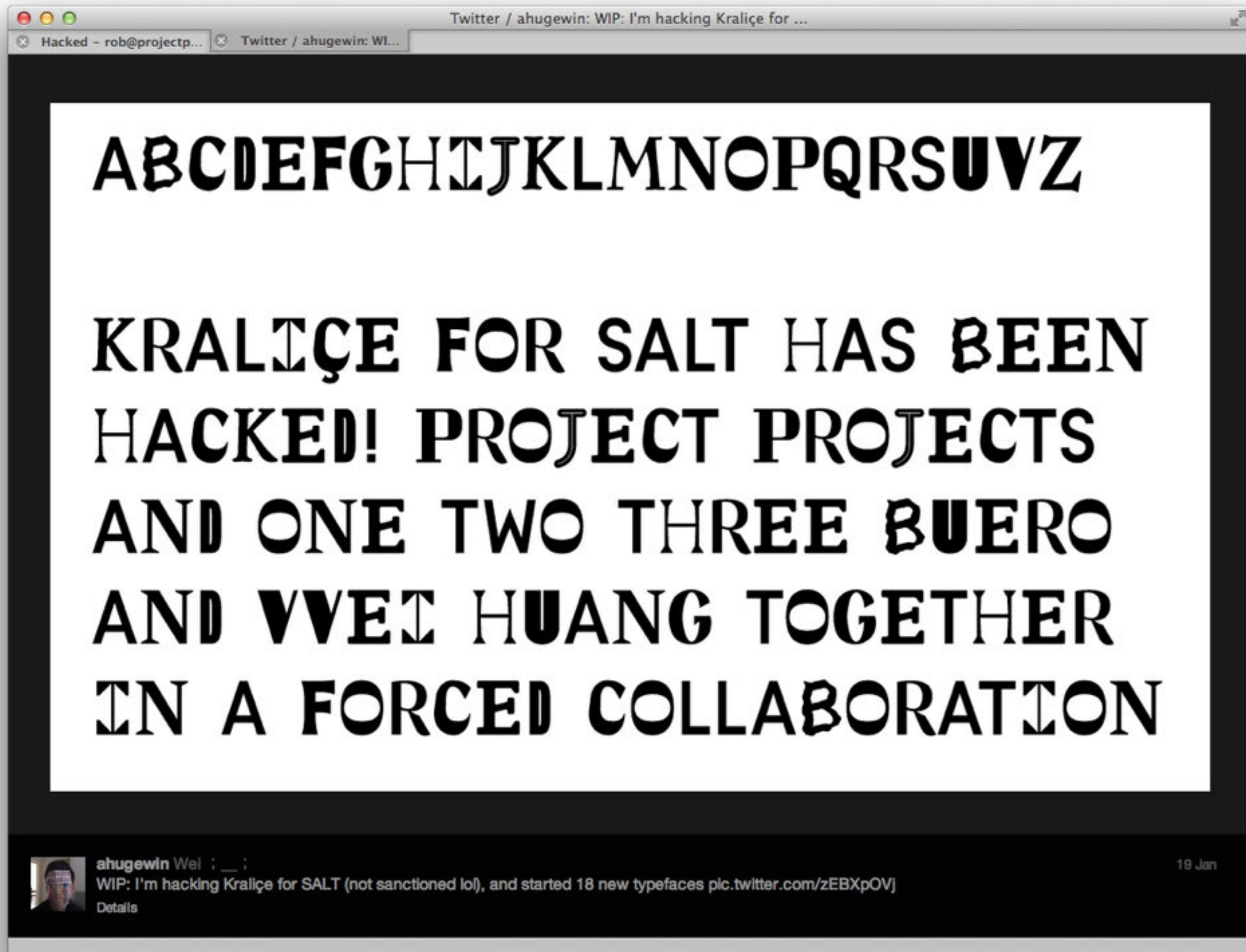
Visual identities are too often seen as mere marketing, rather than as activated, performative aspects of a museum or organization. Our response to the original brief—including reframing the identity system as a curatorial program, and inviting others to change the institution’s typographic voice periodically—destabilized what might otherwise have become monolithic.

There are many other facets to our ongoing work with SALT and their identity, like the fact that we coded the website to encourage tech-savvy people to steal and modify the typefaces¹⁶—

16. As SALT is funded primarily by a large Turkish bank, we wanted to spread the wealth a bit. So instead of hoarding their typefaces, the institution is forced to share them for use by others. If you're interested in

the project, you can hear more about it in one of the many [lectures](#) I've given about SALT or other [articles](#). To obtain the typefaces, simply refer to the HTML code of the site. Given this, there's some irony

in the fact that the entire identity system has recently been acquired by the Art Institute of Chicago for their permanent collection.



but I'll leave those topics for another time and place. Suffice to say: the project remains a touchstone for me on numerous levels. It led me to reconsider the forums that museums and cultural spaces typically use to produce and present work—and also seeded relationships that outlast even institutions.

If you'd like to read more about self-reflexive design, [turn to page 164](#).

If you're curious about how institutions change, [turn to page 116](#).

If you'd like to continue with the next section, [turn to page 104](#).



That same night when Prem told me the story of his workshop, he also said that he loved me—that he had loved me for nearly a decade, without ever letting it slip—although we had been close friends and colleagues for a long time already.

I was taken aback. I didn't see it coming, but I have to admit: we've always shared an affinity.

It would take another five years before we became involved romantically, and then another year or so for things to get serious. I think our first teaching experience together—building upon my own history with progressive education—is what sealed the deal.

To read more about how I became a teacher, [click ahead](#).

To continue at this PDF's own slowed-down pace, [turn to the next page](#).

—

A book that has stuck with me since my early 20s is W.G. Sebald's *The Rings of Saturn*.



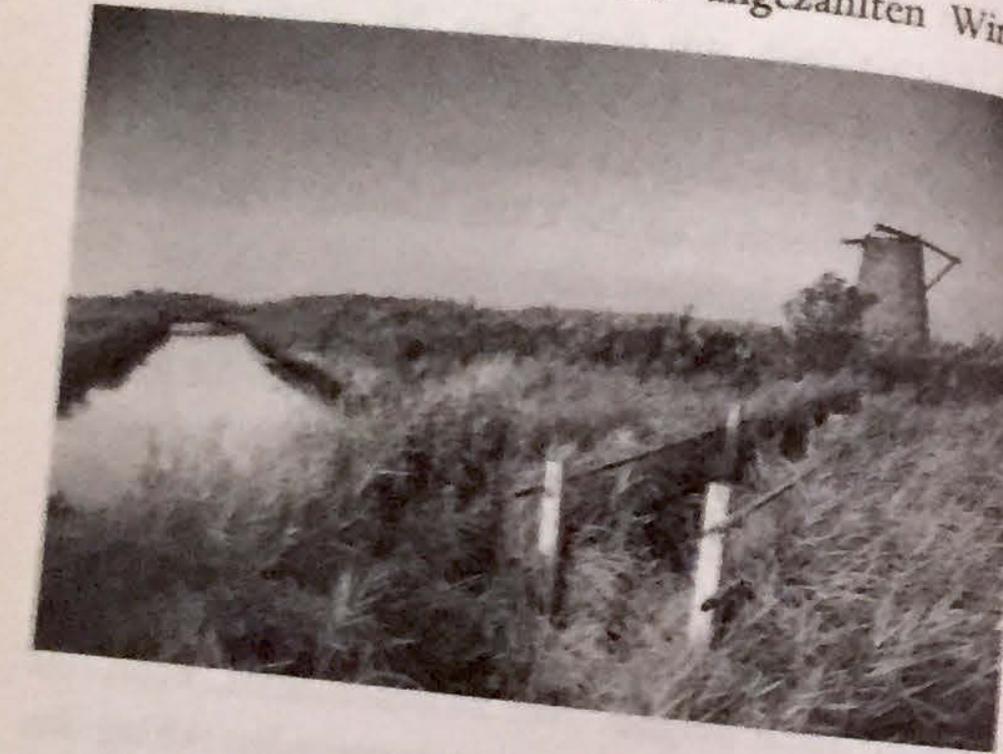
W.G. Sebald

Die Ringe des Saturn [*The Rings of Saturn*],
1995

It's a strange hybrid, a novel that confounds fiction and non-fiction, historical fact with embedded memoir. The book's first person narrator—not to be conflated entirely with its author—travels the landscape of contemporary England. His encounters with people and places serve as a starting points for interwoven digressions on colonialism, capitalism, war, memory, and beyond.

The Rings of Saturn is a spellbinding, puzzling book, not the least because of its unusual visual structure. Within its cascading flow of textual narration (with single sentences that sometimes run over pages), images suddenly appear, without captioning or provenance.

Schornstein am Ende einer Stichstraße in einem grünen Feld liegt wie ein Dampfer an einer Mole, folgt die Strecke dem Lauf des Yare-Flusses, bis sie in Reedham das Wasser überquert und in einem weiten Bogen hineinführt in eine südostwärts bis an das Ufer des Meers sich erstreckende Ebene. Nichts ist hier zu sehen als ab und zu ein einsames Flurwächterhaus, als Gras und wogendes Schilf, ein paar niedergesunkene Weidenbäume und zerfallende, wie Mahnmale einer zugrundegegangenen Zivilisation sich ausnehmende Ziegelkegel, die Überreste der ungezählten Wind-

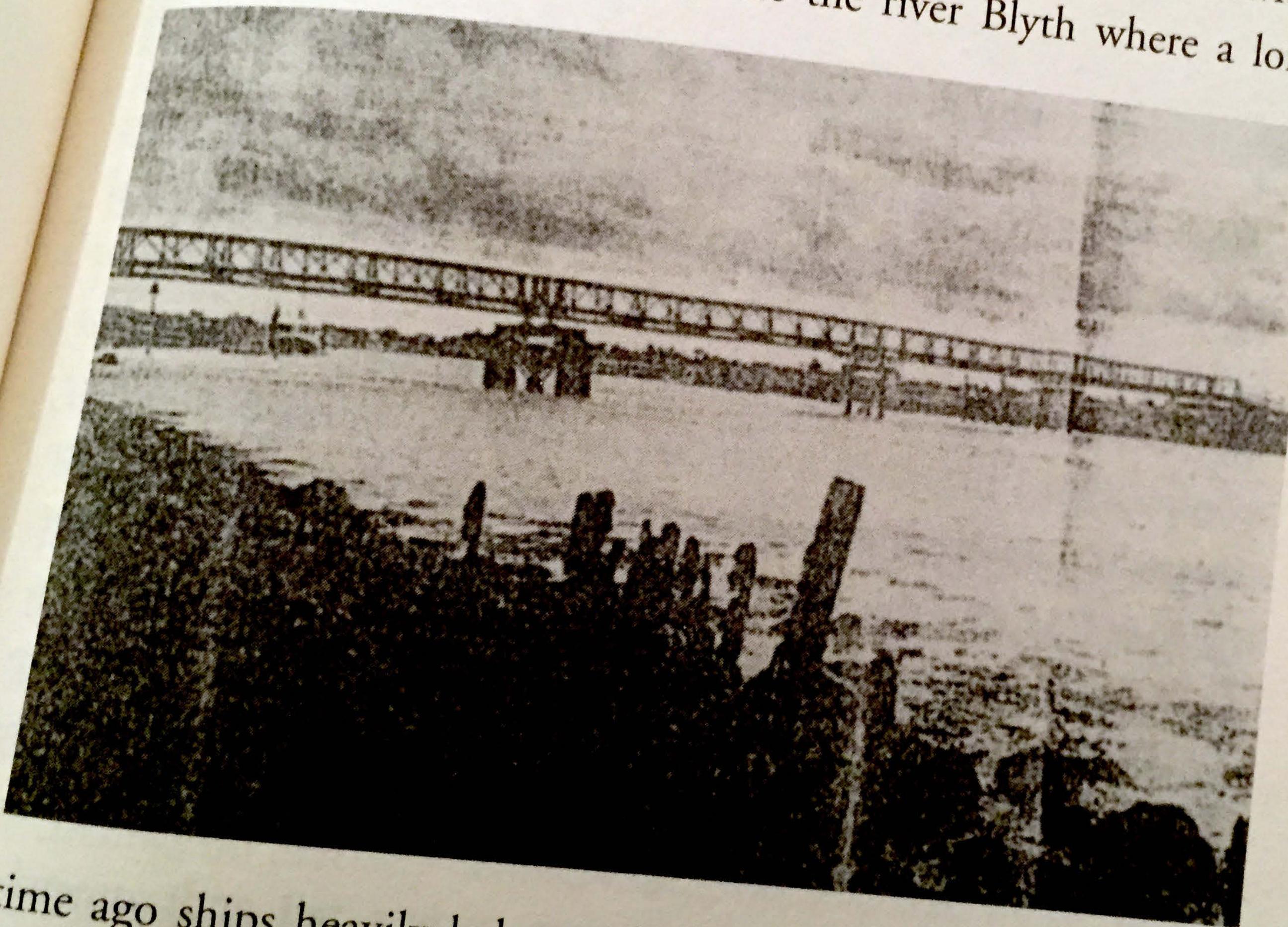


pumpen und Windmühlen, deren weiße Segel sich gedreht haben über den Marschwiesen von Halvergate und überall hinter der Küste, bis sie, in den Jahrzehnten nach dem Ersten Weltkrieg, eine um die andere stillgelegt wurden. Wir können uns nicht mehr denken, so sagte mir ... dessen zurückreichte in die Windmühlenzeit, als die Landschaft eine jede von

Glanzlicht in einem gemalten Auge. Als diese Glanzlichter verblaßten, verblaßte mit ihnen gewissermaßen die gesamte Umgegend. Manchmal meine ich, wenn ich hinschaue, es sei alles schon tot. — Nach Reedham hielten wir in Haddiscoe und Herringfleet, zwei zerstreuten Ansiedlungen, von denen kaum etwas zu sehen war. An der nächsten, zu dem Landschloß von Somerleyton gehörenden Station stieg ich aus. Der Triebwagen ruckte gleich wieder an und verschwand, eine schwarze Rauchfahne hinter sich herziehend, in der leicht geschwungenen Kurve ein Stück weit voraus. Einen Bahnhof gab es hier nicht, nur einen offenen Unterstand. Ich ging den leeren Perron entlang, auf der linken Seite die scheinbar unendliche Weite des Marschlands, auf der rechten, hinter einer niedrigen Ziegelmauer, das Gebüsch und die Bäume des Parks. Nirgends ein Mensch, den man nach dem Weg hätte fragen können. Früher, dachte ich mir, als ich den Rucksack umhängte und auf dem Holzsteig über die Geleise schritt, wird das anders gewesen sein, denn gewiß langte früher fast alles, was man in einem Haus wie Somerleyton brauchte zur Vervollständigung des Besitzes und was man von auswärts anschaffen mußte zur Aufrechterhaltung der ja niemals gänzlich gesicherten Stellung, in den Güterwaggons der olivgrün lackierten Dampfbahn hier an dieser Station an — Ausstattungsgegenstände jeder Art, das neue Piano, Vorhänge und Portieren, die italienischen Kacheln und die Armaturen für die Badezimmer, die Dampfkessel, die Rohrleitungen für die Gewächshäuser, die Kisten mit den Pflanzen der Handelsgärtnerien, Kisten mit Wein und Bordeaux, Rasenmäh-

Are they illustrations, historical documents, proofs of the author's presence and the book's own truth-value? Or something more iconoclastic?

Not far from the coast, between Southwold and Walberswick,
a narrow iron bridge crosses the river Blyth where a long



time ago ships heavily laden with wool made their way seaward.
Today there is next to no traffic on the river, which is largely
silted up. At best one might see a sailing boat.

Although never revealed directly, Sebald created many of the images himself, even those that appear to be much older. His manual manipulations, begun in an analog darkroom and extended upon a photocopy machine, give such photographs the odd look of ephemera from a flea market or lost archive. Rather than accompanying the text, they *are* a text unto themselves—albeit one that reads on a different register entirely.

The images' narrative uncertainty lends them a mysterious power. It's the opposite of 'good' graphic design or curating that contextualize their contents precisely. Also unlike 'didactic' or 'documentary' materials, they're not trying too hard to make a point. Here, in this shifting space between fact & fiction, verity & myth-making, an imprecise kind of knowledge emerges that feels apart from contemporary modes of address.

One day, perhaps, when I'm a bit braver, this PDF will grow to include images and other materials that function similarly. Rather than referencing distant times & places, such momentary lapses might command their own authority, becoming unmoored from their original positions to move silently yet with purpose in sharp, willful directions.

—

Once upon a time, long, long ago, there was an idiosyncratic exhibition space in New York City's Chinatown called P!.¹⁷

17. People often asked me what 'P!' stands for. My standard answer was: 'In mathematical terminology, P! (or *P factorial*) represents the multiplication of all of the positive integers less than

or equal to *P*. For example, $5! = 5 \times 4 \times 3 \times 2 \times 1$. As such, P! represents the multiplication of all the things that came before it.' People have speculated that these preceding pieces refer to the first letter

of *Project Projects* (the graphic design studio I co-founded in 2004), *Paper Monument* (the art journal that I help edit), or other pre-existing proper names.

In its original mission statement, P! called itself ‘a free-wheeling combination of project space, commercial gallery, and Mom-and-Pop-Kunsthalle that proposes an experimental space of display in which the radical possibilities of disparate disciplines, historical periods, and modes of production rub shoulders.’

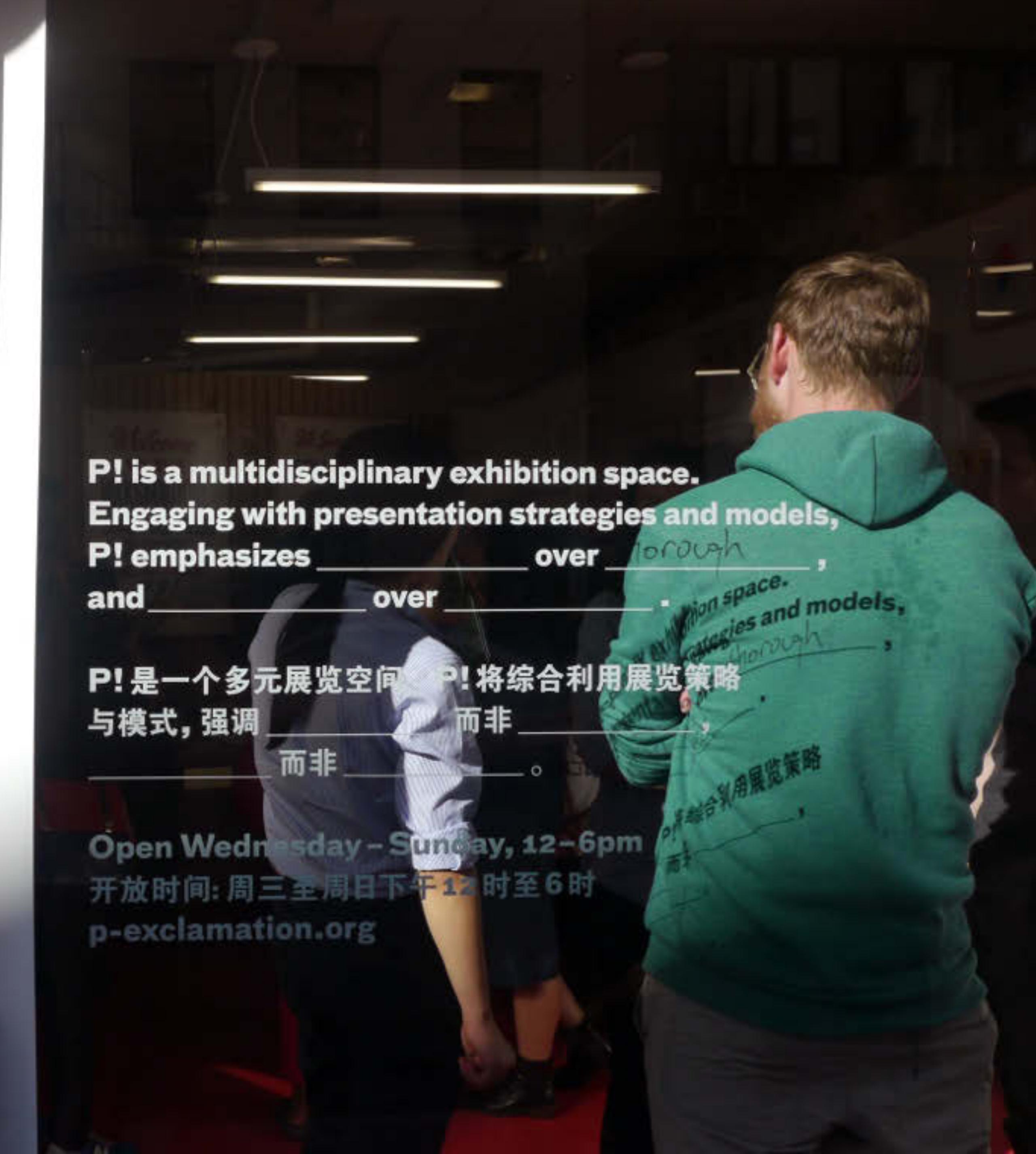
Phew! Now *that's* one mouthful of a mission. What did the mission actually mean? You got to decide:



P! is a multidisciplinary exhibition space.
Engaging with presentation strategies and models,
P! emphasizes _____ over _____,
and _____ over _____.

P! 是一个多元展览空间。P! 将综合利用展览策略
与模式，强调 _____ 而非 _____。
而非 _____。

Open Wednesday - Sunday, 12-6pm
开放时间：周三至周日下午12时至6时
p-exclamation.org





By design, P! defied easy definition.

P!, 2012–2017

This “unconventional vest-pocket space”¹ is a “weird wormhole”² — “not your usual art-world entity.”³ “More ecosystem than exhibition”⁴ venue, it’s “a space to watch,”⁵ “prodding the fraught marriage of form and the social”⁶ by remaining “irresistibly complex and colorful, if a little hard to decipher.”⁷ With a “notably self-reflexive sense of humor,”⁸ it takes a “concise”⁹ approach that’s a “contradictory patchwork”¹⁰ of “artist-writer-curators and assorted polymaths”¹¹ while avoiding the “drearly arcane.”¹² P! is a “place for speculative reason,”¹³ “a physical environment”¹⁴ with “prankish synergy”¹⁵ that “indicates how a gallery space is anything but neutral”¹⁶ and never exists “purely as financial speculation.”¹⁷ Its “quick-fire exhibitions addressing contemporary value systems”¹⁸ use “sleight of hand”¹⁹ to “blur the boundaries of art and design,”²⁰ while pointing “toward timely issues.”²¹ These “games and puzzles”²² — “intensely pleasurable, gorgeously sensual,”²³ yet “witty”²⁴ — are “vehicles of self-portraiture,”²⁵ an “experimental travelogue”²⁶ “through the dire and bifurcated political landscape”²⁷ by an “inexhaustible brainiac.”²⁸ “A certain amount of this must be taken as tongue-in-cheek, but like the readymade, a certain amount of it is deadly serious.”²⁹ “Claiming nothing, it claims everything.”³⁰

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This little storefront-gallery-that-could
looked quite different from show to show:



Top left to bottom right:
Possibility 02: Growth, Part I, 2012
Curator: Prem Krishnamurthy
With: Aaron Gemmill

The Ceiling Should Be Green
(天花板應該是綠色的), 2013
Curators: Prem Krishnamurthy and
Ali Wong

Post-Speculation, Act I, 2014
Curators: Prem Krishnamurthy and
Carin Kuoni
With: HOWDOYOU SAY YAMINA AFRICAN?

Michal Helfman: *I'm so broke I can't pay attention*, 2015
Curator: Prem Krishnamurthy

Embodying an ethos of change,
P! framed itself as a ‘responsive’ institution.
The organization altered its identity to meet the
program, rather than the other way around.

About P!
关于 P!

P! is a new multidisciplinary exhibition space located in New York's Chinatown, dedicated to research, production, material, editorial, and publishing work of Project Projects and explores an experimental space of display in which the radical possibilities of disparate disciplines, historical periods, and modes of production rub elbows. A free-wheeling combination of project space, commercial gallery, and Mom-and-Pop Kunsthalle, P! engages with presentation strategies and models to emphasize rupture over tranquility, interference over mere coexistence, transparency over obfuscation, and passion over cool remove.

The inaugural exhibition, *Process or Joy*, opens in September 2012 with work by Chauncey Hare, Christine Hill, and Karel Martens. The space's architectural concept, designed in collaboration with Leong Leong Architecture, will premiere in this first show and evolve with each successive installation at P!.

P!是一个位于纽约市中国城的新多元展览空间。P!由Prem Krishnamurthy创立，同时作为Project Projects的展览空间、编辑与独立出版等项目工作的延伸，P!试图对“展览空间”的概念重新提案：“展览空间”可以容纳多种形式，将历史年代与多样生产模式的力量结合起来。P!是创作领域，是商业画廊：作为一个高质兼艺术展览空间，P!同时强调保持开放的态度。P!将综合运用展览策略与模式，强调碰撞而非静默，激进而非平庸，激荡互斥和平生，热情激进而非常平淡。

P!的首展 *Process or Joy* 将于二零一二年九月揭开，展览收录了Chauncey Hare, Christine Hill 与 Karel Martens 的作品。此首展也将同时呈现 Leong Leong Architecture 为 P!量身订做，并将随未来展览进化空间设计。

Possibility 02: Growth
6 Nov – 23 Dec 2012

Part I: Aaron Gemmill x Opening Reception: 6 November 2012, 6–8pm

"Nothing in our solar system is truly unlimited, of course; no expansion can go on forever; but an exponential growth of wealth can be considered rationally if we can find the environment in which that growth can proceed for many hundreds of years..." —Gerard K. O'Neill, *The High Frontier: Human Colonies in Space*, 1977

The second exhibition at P!, *Possibility 02: Growth*, speaks to the myth of unchecked expansion through varying modes of inhabitation. Over its seven week duration, the exhibition will transform periodically, informed by the cycle of urban development. As the exhibition grows, so too does the space for the outgrowing rhythm of urban development, the arrival of new work dislodges the previous ones and redefines the space. This serialized installation and re-configuration activates a scarce resource — space itself — allowing the works to function as distinct and potentially oppositional bodies, each filling the architectural volume in turn. As an experiment in proliferation, *Possibility 02: Growth* speculates on how displacement and cohabitation upset conventional models of exhibition and the social relations they reflect.

Each participant and new work will be announced in succession on a weekly basis.

The first piece, *Propolli (from polli Studi 002)* by Aaron Gemmill, opens November 2012. A 10 ft diameter globe, *Propolli* will be inflated in the entrance of P! to the point of obstruction. This work will remain on view and migrate throughout the space over the course of the exhibition. Aaron Gemmill lives and works in Brooklyn, NY. He is an MFA candidate at the Milton Avery Graduate School of the Arts at Bard College.

Permutation 03.x
February–July 2013

From February through July 2013, the exhibition space P! will conduct an extended inquiry into the forms and means of copying. Remedies vs knockoffs, transcription vs plagiarism, mimetic vs copying — the forms of the copied act shifts from positive to negative and back again, depending on context and culture. Multiples of a religious or political icon extend their reach and efficacy, whereas a duplicated file, painting, handbag, or cityscape violate legal and ethical strictures. Questions of capital and power lie at the core: who owns the original vs who is producing the copy.

Offering counterpoints from disparate cultural positions, P! explores the copy through a cycle of events and exhibitions. The space's location in Chinatown — only blocks from the daily trade of counterfeit luxury goods — informs and shapes these ongoing programs. For February 2013, P! reopens as a reading room, a series of book clubs and reading groups. In March 2013, ranging from *Ancient to Charming* on Chinatown Street. Beginning in March 2013, P! presents a changing sequence of monthly exhibitions touching on historical and contemporary aspects of copying. Key in this constellation is the cross-pollination of works from different contexts of cultural production that resonate with and reference each other in unexpected ways. Activated by works and strategies that rupture the neutral space of display, the exhibitions pursue the concerns of multiplicity and replication at hand.

Participants in the six-month cycle include Abbie, Judith Barry, Thomas Brinkmann, Katarina Burin, Urtzi Grau, Marc Handelman, Ruba Katif, Oliver Laric, Margaret Lee, Arthur Ou, Sara Greenberger Rafferty, Rich Brilliant Willing, Peter Houtzavay, Sarah Schuman, Anne Stage, Ben Smith, Superscript, Herb Tarn, Niels Van Tomme, Nader Vosoughian, Xun Wang, and others.

Parallel to the exhibition cycle is a related project by Project Projects at the Museum of Art and Design entitled "Permanent Loan." "Permanent Loan" consists of a museum of reproductions from museums, a mobile meta-institution curated from preexisting collections throughout the world. The project culminates with a set of round-table discussions and public programs at MoMA in May 2013, organized by Project Projects, on questions of digital museum collections, technology, and copyright. "Permanent Loan" is on view at the Museum of Art and Design as part of the exhibition "After the Museum: The Home Front 2013" from March 12 through May 16, 2013.

A rough guide to Hell
SOCIETE REALISTE

Curated by Prem Krishnamurthy and Niels Van Tomme
Exhibition Dates: Sept 5 – Oct 27, 2013
Opening Reception: Thursday, Sept 5, 6–8pm

P! presents the first solo exhibition in New York City by Paris-based French-Hungarian cooperative Société Réalistes, "A rough guide to Hell" spans several of Société Réalistes' recent works revolving around figures and forms of capitalist utopianism. Pitting two discrete discursive investigations against each other — the typographic language of global-local media communication and the architecture of anarcho-capitalist modernism — the exhibition resolves into a singularly strange and unsettling total installation.

"A rough guide to Hell" premieres a new typeface. Combining the logotypes of international newspapers that include geographic locators in their names, *Le Monde* (1993) is a font family that belies its source, original and derivative, in a single assembly. All components of the typeface, including the logo, are included. This includes the storefront awning signage, which hijacks a quotation from Dante's Inferno. A new room-sized piece, *Critique of Error* (2013), introduces a recursive poetic text of common computer error messages. The *Le Monde* font will be available for free download at p-exclamation.org for the duration of the exhibition.

The second axis of the show revolves around Ayn Rand and her provocative political and spatial philosophies. *The Fountainhead* (2010) is a 11-minute long appropriation of the 1949 feature film written by Rand. While the original film idealized New York as the stronghold of the brave, free world, Société Réaliste have digitally removed all human characters to present an empty narrative. Transforming the film's heroic buildings into its sole protagonists, this intervention turns Rand's original view into a nightmarish vision of capitalism's architecture.

The final work in the exhibition, *Laissez-Faire City* (2013), is a new proposal based on a 1998 advertisement published in *The Economist*. The original full-page ad promoted investment in a speculative city in Costa Rica, based on Ayn Rand's principles of self-rule and the rugged free-market. *Laissez-Faire City* will be on sale in the exhibition for the price of \$62,124.76 (\$40,050). This cost covers re-publishing the ad in its edition of *The Economist* — a quixotic memorial to capitalism's idealistic moment.

With the support of the Cultural Services of the French Embassy in the United States and The Balassi Institute Hungarian Cultural Center New York. Thanks to apexart and Volf Inc.

Simone Subal Gallery

Brian O'Doherty
Connecting the ...

MARCH 2 – APRIL 29, 2014
TWO VENUES: P! (334 BOWERY ST.) AND SIMONE SUBAL GALLERY (131 BOWERY)
OPENING RECEPTION: SUNDAY, MARCH 2, 6–8PM
SPECIAL EVENTS: MARCH 15, 4PM; APRIL 3, 7PM; APRIL 19, 3PM

P! and Simone Subal Gallery are pleased to present a two-venue solo exhibition by Brian O'Doherty (also known as Patrick Island). Featuring a range of historical and contemporary work—from early text pieces, semantic sculptures, figurative and conceptual portraits, a new "rope drawing" installation, chess works, and a site-specific, live-streamed performance piece—the exhibition probes the dualisms, linguistic games, and relational approaches that have characterized O'Doherty's work since the late 1950s. *Connecting the ...* explores the tension between the visual, the sensual, and the bodily in relation to their ongoing transformation into abstract form.

O'Doherty's *String Plays*, presented between 1967 and 1970, comprise the conceptual core of the exhibition. The artist was interested in finding inflected language, mathematical notation, and choreographed movement upon a uniform playing grid; a selection of them will be performed in both spaces. Other pieces in the exhibition, such as *Chess Board* (1966) and *Scenario for Block: A Structural Film* (1967) extend the metaphor of the grid as a space of lived activity. A contrasting group of sculptural works raise questions of portraiture and representation. The sentinel-like *Necroses* (1966), exhibited only once since its first presentation in 1966, functions here as a kinetic, illostonic game: a look inside its two-faced aperture reveals double-sculptural busts that slowly melt into each other. *One Here Now* (1970), an incised wall-mounted Ogham sculpture that employs archaic Celtic script, becomes both an experiential and encoded instantiation of self-representation. A new "rope drawing," the most recent in an ongoing body of work begun in the 1970s, connects the two spaces through a perceptual corridor. Complemented by a selection of early drawings and works-on-paper, the exhibition probes O'Doherty's roots in empirical observation.

The exhibition's two spaces in the two galleries functions as a system of mutual echoe, mirroring ideas, methods, and approaches in an open-ended manner. The exhibition grounds O'Doherty's conceptual and spatial experiments in an ongoing search for new mode of representation within the unstable and ever-moving position of the viewer.

Brian O'Doherty (b. 1928, Ireland) has had a remarkable and multifaceted career. After working and researching as a medical doctor, he relocated to the USA, where he hosted two television shows on art and culture. O'Doherty served as art critic for the *New York Times* and as editor of *Art in America* magazine. He edited and designed the groundbreaking "conceptual issue" of the multimedia magazine *in-a-box*. As well as authored the seminal essay series *Inside the White Cube*. While part-time director of the NEA's visual arts and media program, he helped make Soho a magnet for artists, coined the term "alternative space," and championed early video art. From 1972 to 2008, he worked as an artist under the pseudonym Patrick Ireland. He has mounted over forty solo exhibitions, and was the subject of several retrospectives, most recently in 2007 at NYU's Grey Art Gallery. O'Doherty is the author of several novels, including *The Deposition of Father McDowerry* (2000), which was nominated for the Booker Prize. His most recent novel, *The Crossdresser's Secret*, was published by Stenbergs Press in February 2014.

131 Bowery, 2nd floor, New York NY 10002 / info@simonesubal.com / www.simonesubal.com / T: 917-409 0612

Goldfish

JUNE 28 – JULY 27, 2014
Reception: Saturday, June 28, 6–8pm

Alex Felton
Felix Gonzalez-Torres
Sandra Jahic
Enzo Mari / Josh Mattes
Tania Pérez Córdova
Nancy Shaver
Ryohei Usui
Curated by David Knowles

On both sides of the glass, there is something that looks like trash; it's silent and stoic, waiting to meet its better half. The world appears warped and refracted inside a fishbowls gallery—small moves, magnified and repeated. Space has a memory that, like all memories, is subject to revision. Objects echo off the walls and come to rest in an architecture of quotidian gestures and humble materials. Doing the same thing over and over and expecting a different result—Einstein called this insanity. But this furniture, this room, this world that you and I live in—it's formed by the simple repetitions of man and nature: the cloth bathed in sunlight, day after day, that slowly loses its color; the cups of coffee you drink each morning to face the world; the glasses that seem to show you different things from every angle; the water that evaporates diligently, persistently, with all the tension and drama of a glacier carving a valley. The same things happen again and again and again and yet somehow the world stays different, insane.

Elaine Lustig Cohen & Heman Chong: Correspondence(s)

MAY 4 – JUNE 22, 2014; open Thu – Sun, 1–7pm
Curated by Elaine Lustig Cohen and Heman Chong, with Prem Krishnamurthy and Ruba Katif

Alex Felton
Felix Gonzalez-Torres
Sandra Jahic
Enzo Mari / Josh Mattes
Tania Pérez Córdova
Nancy Shaver
Ryohei Usui
Curated by David Knowles

Elaine Lustig Cohen Untitled, 1964 Acrylic on canvas 48 x 48 inches

Heman Chong The Rings of Saturn, 2014 Acrylic on canvas 10 x 20 inches

PI is pleased to present a two-person exhibition with Elaine Lustig Cohen (b. 1927) and Heman Chong (b. 1977). The exhibition is curated through a mutual process of exchange, selection, and juxtaposition that highlights the ambiguities and multiple roles embedded within creative work.

Both Lustig Cohen and Chong have pursued multivalent careers that upend typical categories and fixed titles such as "artist," "designer," "dealer," "curator," and "writer." This diversity manifests itself in the organization of artworks for the exhibition. Heman Chong selects works from Lustig Cohen's body of paintings, which parallels her celebrated work as a graphic designer of books and printed material. Correspondingly, Lustig Cohen commissions Chong to create nine new paintings from his ongoing series, *Cover Versions* (2009–present). These fictional book jackets represent a visual bibliography for Chong's varied forays into installation, performance, and literature.

Presented together in a manner that evokes footnoting and comparative systems, the artists' work engages in a conversation around abstraction in painting. Midway through its run, the exhibition will be rehung by Sculpture Center curator Ruba Katif to further underscore the slippery relationship between language and material form.

Power Structures:
Leslie Hewitt, Karel Martens, Zia Haider Rahman

17 December 2014 – 18 January 2015
Reception: Wednesday, 17 December, 6–8pm
Special Event: Leslie Hewitt and Zia Haider Rahman
In conversation on Friday, 19 January 2015, 7pm
Curated by Prem Krishnamurthy

PI is pleased to present *Power Structures*, a three-person exhibition featuring Leslie Hewitt, Karel Martens, and Zia Haider Rahman. Additive and exponential, the show offers an acute look at acute questions troubling our political moment.

Leslie Hewitt exhibits three works: a black horizontal line bisecting the viewer's gaze and the space it circumscribes; a color photograph that collapses archival documentation and personal memory; and a white sheet metal sculpture from her current project at the Studio Museum Harlem, which evokes paper through its planar folds.

Printed on discarded Belgian identity records, a new body of letterpress monographs by Karel Martens extends his signature technique of overprinting metal forms on found materials. Through this combination of figure and ground, past and present, Martens' layering reactivates the remainders of a vast bureaucratic archive.

Zia Haider Rahman's remarkable novel, *In the Light of What We Know*, resonates throughout the exhibition. A meditation on colonialism, epistemology, friendship, mathematics, and more, the book will be on sale here at cost. Through this economic gesture, the space reframes itself as a distribution point without profit, a single position from which timely ideas may multiply their dividends into the world.

Selected P! press releases, 2012–2014
Writing, editing, and graphic design:
Prem Krishnamurthy with David Knowles

Once, the gallery even changed its name from P! to K. for a brief five month period. Like a ‘play-within-a-play,’ K. presented an accelerated program of two-week exhibitions that performed the life and death of a New York City gallery. The cycle of shows explored economic and cultural structures, both in construction and collapse.

K.

K. is a new gallery taking over the P! storefront at 334 Broome Street. From March through July 2015, K. inhabits the renovated Lower East Side space. Collapsing the timeframe of the four-week gallery show with that of the four-day art fair, K. presents an accelerated schedule of two- and three-week long exhibitions. Featuring artists Real Flow, Aaron Gemmill, Mathew Hale, Michal Helfman, Matthew Schrader, Wong Kit Yi, and others, the exhibition cycle examines critical questions of economic systems and the production of value in a new context. Gallery architecture by Leong Leong functions as an open white cube for the condensed five month schedule of shows. A hybrid physical/virtual publication edited by Sarah Demeuse and Sarah Hromack launches at the conclusion of K..

EXHIBITION PROGRAM

March 1–15	<i>Real Flow</i>
March 22–April 5	Aaron Gemmill and Matthew Schrader: <i>Tactile Pose</i>
April 12–May 3	Wong Kit Yi: <i>North Pole Futures</i>
May 10–31	Mathew Hale: <i>5TH HELENA ...</i>
June 14–July 2	Michal Helfman: <i>I'm so broke I can't pay attention</i>
July 13–31	<i>Egress</i> , organized by Sarah Hromack

For more information, contact Prem Krishnamurthy at
prem@k-period.com or +1 917 496 9072.

This kind of sudden shift also kept people on their guard, making it a little harder to pin down exactly what the gallery was about.¹⁸

18. Micah White's *The End of Protest: A New Playbook for Revolution* (Knopf Canada, 2016) discusses the idea of being 'wobbly' as a tactical strategy. By changing approaches rapidly in between protest

campaigns, you can create a sense of unpredictability to unnerve your opponent and keep them guessing. This is a helpful tip for other contexts.

But despite these ongoing transformations, certain persistent ideas and strands emerged over the gallery's lifetime. They were just camouflaged a bit, and spread out over time, in a half-intentional, half-intuitive way.

Such ongoing curatorial interests included testing modes of non-normative exhibition display,



Process 01: Joy, 2012

Curator: Prem Krishnamurthy

With: Chauncey Hare, Christine Hill,

Karel Martens



Permutation 03.2: Re-Place, 2013
Curator and exhibition designer:
Prem Krishnamurthy

With: Åbäke, Oliver Laric,
Margaret Lee, Amie Siegel



Mathew Hale: 5TH HELENA or ELECTIVE SURGERIES (PERKS OF RELINQUISHMENT) or SIRHAN SIRHAN or L'AMERICA or 1 + 1 NOT APPEARING = 2 or CANDLES IN THE

WIND or 11 or MATHEW HATES BEING PHOTOGRAPHED BUT LOVES PORNOGRAPHY or SHUFFLE OFF THIS MORTAL COIL YOU CUNT or COSMAS AND

DAMIAN or NEW WHITE NEW YORKER CARTOONS MADE IN L.A. or SHE DOES NOT LACK or 1000 SHIPS or THERE WAS

*SILENCE IN HEAVEN ABOUT THE SPACE OF HALF AN HOUR or TOPLESS TOWERS, 2015
Curator: Prem Krishnamurthy*

embracing diverse approaches to exhibition-making that include multiplied and marginalized voices,



The Ceiling Should Be Green
(天花板應該是綠色的), 2013

Curators:
Prem Krishnamurthy and Ali Wong

With: Mel Bochner, Rico Gatson, Tony Labat,
Ohad Meromi, Shana Moulton, Connie
Samaras, Jessica Stockholder, Wong Kit Yi,
Wen Yau



Post-Speculation, Act I, 2014
Curators: Prem Krishnamurthy and
Carin Kuoni

HOWDOYOU SAY YAMINA AFRICAN?
The way black machine (24-channel version),
2014



Céline Condorelli: *Epilogue*, 2017

Curator: Prem Krishnamurthy

Assistant curator: Patricia Margarita

Hernandez

framing polymathic practitioners from art, design, architecture, music, and other disciplines in a new context,



Brian O'Doherty: Connecting the ..., 2014

Curators: Prem Krishnamurthy and Simone

Subal

Venues: P! and Simone Subal Gallery



Permutation 03.4: Re-Mix, 2013
Curator: Prem Krishnamurthy

With: Semir Alschausky, Thomas
Brinkmann, Katarina Burin,
Fake Industries Architectural Agonism,
Oliver Laric



Elaine Lustig Cohen and Heman Chong:
Correspondence(s), 2014
Curators: Prem Krishnamurthy with
Ruba Katrib

and highlighting the increasing overlap between graphic design and contemporary art,



PANGRAMMAR, 2015
Curator: Prem Krishnamurthy

With: Carlos Amorales, Colleen Asper &
Marika Kandelaki, Anna Barham, Jen
Bervin, Barbara Bloom, Mel Bochner,
Commercial Type, Dexter Sinister, Paul

Elliman, Joe Goode and Ed Ruscha,
Vivienne Griffin, Mathew Hale, Christine Hill,
Esen Karol, Viktor Kopp, Elaine Lustig
Cohen, Herbert Matter, Tom McGlynn,

Moniker, Georges Perec, Dushan Petrovich,
Man Ray, Ksenya Samarskaya, Willem
Sandberg, Jack Stauffacher, Sulki & Min, JP
Williams, Piet Zwart, and others



Maryam Jafri: Economy Corner, 2016
Curator: Prem Krishnamurthy



Karel Martens: Recent Work, 2016
Curator: Prem Krishnamurthy

among a couple of other things.¹⁹

19. From 2012–2017, under both the moniker of P! and my own name, I organized and curated over forty on- and offsite exhibitions (including at art fairs and institutions like Frieze London, NADA, Harvard's

Carpenter Center, The Glass House, Austrian Cultural Forum New York, and Para Site, Hong Kong), alongside many other programs. This sometimes frenetic activity earned substantial

critical attention. Though emotionally and financially draining, it was well worth it. The spirit of P! will continue in new forms starting in 2018—stay tuned.



Book launch and discussion for
Beyond Objecthood: The Exhibition as a Critical Form Since 1968 (MIT Press, 2017),
30 May 2017

With: James Voorhies, Sofía Hernandez Chong Cuy, and Prem Krishnamurthy (plus an unexpected cameo by Lorraine O'Grady)
Part of *Céline Condorelli: Epilogue*, 2017

Curator: Prem Krishnamurthy
Assistant curator: Patricia Margarita Hernandez

P! closed in May 2017, precisely five years from its start.

And they all lived happily ever after.

If you're interested in graphic design exhibitions, turn to page 256.

If you're curious about other collaborations with artists, turn to page 164.

If you'd like to continue in a more-or-less linear manner, turn to page 150.

GALLERIES—DOWNTOWN

Céline Condorelli

For the final show at this experimental space, the design guru Prem Krishnamurthy tapped the London-based artist Céline Condorelli, whose art reflects the gallery's ethos: art meets graphic design in aestheticized self-reflection. A 1930 gouache by Herbert Bayer, titled "Extended Field of Vision," which depicts an eye surveying a range of flat planes, is displayed in a large hole cut into a wall—one of several such interventions—in between an abstract screen print on acrylic by Condorelli and a large plant, which, per the accompanying checklist, is promised to Krishnamurthy's archive. (Although he is giving up his physical space, he will continue to work with artists.) In "It's All True," a four-color lithograph, five years' worth of displays in the gallery's window are seen superimposed. Like many of the preceding exhibitions, this one is irresistibly complex and colorful, if a ~~little hard to decipher~~. Through May 21. (P!, 334 Broome St. 212-334-5200.)

little bit bumpy

We tend to teach the way we were taught. I have my own, long relationship to out-of-the-box pedagogy. In her late 30s, my mother helped found an alternative school in Salt Lake City, Utah. I was her student, so I witnessed the experiment first-hand—for better or worse.

The legacy of Black Mountain College
and other experimental schools—from the
Bauhaus to Deep Springs College to the
Werkplaats Typografie—has followed me
wherever I go.

Over the past decades, I've moved between disciplines, collecting ideas and methods along the way. Prem used to say, my patchwork biography was one reason he was drawn to me.

I majored in Latin American Studies in Los Angeles, then worked in the music industry. Moving to Michigan's Upper Peninsula, I started a cultural center, café, and dance studio. This introduced me to graphic design, so I headed back to L.A. to learn more.

After L.A., I relocated to Berlin, where I landed a job as a corporate designer, while dancing, choreographing, and teaching design on the side. Looking for a way out of client-driven work, I enrolled in a masters program for visual anthropology. Teaching's my real love, so I pursued a professorship in visual communication and ended up developing the first English-language design program in Berlin.

To some people, I'm a graphic designer or visual anthropologist; to others, a professor or improvisational pedagogue; or to others still, a department chair or a curriculum writer or a creative cartographer or an exhibition maker or a dancer or a choreographer or a mother or a daughter or a wife or a fraud.

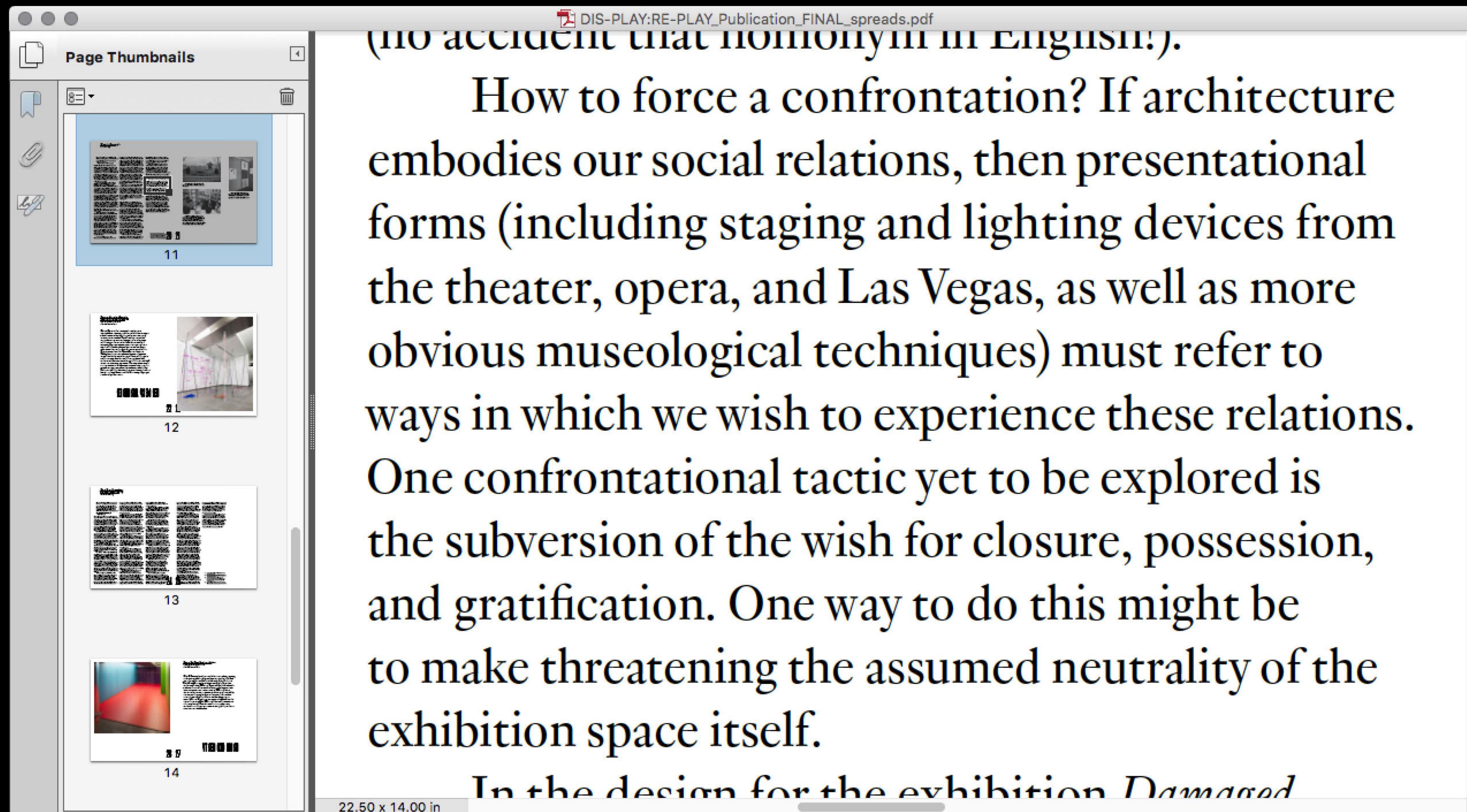
But today I'm here as co-founder of a new school focused on the kind of creative work that exists between accepted fields. I suppose that, in my own multi-stage biography, I'm an example of the kind of people Prem and I are trying to foster here.

To read more about Prem's and my teaching together, [skip ahead](#).

To continue to the next surprise, [turn to the next page](#).

—

I hope you'll allow me a momentary digression. Whenever I think about exhibitions and their radical potential, I can't help but recall a quote from artist Judith Barry's crucial 1986 essay, 'Dissenting Spaces':



Judith Barry, 'Dissenting Spaces,'
in *Damaged Goods*, ed. Brian Wallis
(New York: New Museum of
Contemporary Art, 1986).

Reprinted in the exhibition publication
for *DIS-PLAY/RE-PLAY*, Austrian Cultural
Forum New York, 2016

Curators:
Prem Krishnamurthy and Walter Seidl

This exhortation to ‘make threatening the assumed neutrality of the exhibition space itself’ calls into question the very norms of presentation. Perhaps the provocation can be extended outside of the gallery space, and into the realms of design and curating more generally.

‘Good typography is like a crystal goblet.’ This 20th-century maxim, by Beatrice Warde, claims that design should be invisible and functional. It takes for granted that we all have the same perspective, that everyone agrees about design’s methods and ends.

In a related vein, curators are often instructed that ‘artists and artworks should come first.’ Within this set of assumptions, curating that problematizes its own role and agency in creating meaning—taking an explicit and self-reflexive position—becomes suspect.

While there's surely a valid place for both design and curating that concentrate on 'objectively' or 'neutrally' framing their content—whether text, images, artworks, or otherwise—I'm generally more drawn to work that unmasks its own inherent biases, operations, and strategies. This stance helps open it up for critique.

So, what if graphic design and curating were treated as *instigators* instead of *facilitators*?²⁰ Although it goes against accepted wisdom, I'd propose that we could start to think about these fields as ways to *create* problems rather than just solve them – or maybe as a way to accomplish both things at the same time.

20. A related set of rhetorical questions around design's role appear in Beatriz Colomina & Mark Wigley's *are we human*, which I cited earlier: 'Designers are always understood as solving a problem. Artists,

intellectuals, and writers are expected to ask questions, to make us hesitate, to see our world and ourselves differently for a moment, and therefore to think. Why not design as a way to ask questions? ...

Design as an urgent call to reflect on what we and our companion species have become?' (162–163)

—
Here's a book that created a couple of problems
for me.²¹

21. This section uses IM FELL Great Primer Regular and Italic (2008), a typeface designed by Igino Marini and distributed for free. Based on historical printing types cut by

Peter de Walpergen in the 1680s, this typeface was used as the English text typeface for *Omer Fast: In Memory*. Distressed in a way that mimics printed letters, it seemed very appropriate for the faux-

classical sensibility of the artist's monograph and Omer's own thoroughly self-reflexive approach.



In Memory/Zur Erinnerung, 2009

Artist: Omer Fast

Editor: Sabine Schaschl, Kunsthaus

Baselland

Publisher: The Green Box

Graphic design: Prem Krishnamurthy with

Sarah Klay, Project Projects



A bilingual catalogue for artist Omer Fast, this project was intended as a kind of anti-monograph. Instead of allowing the book and its commissioned essays to function as a typical promotional vehicle, Omer decided to annotate every text with meta-commentary that is critical, self-deprecating, humorous, and dark.

VORWORT

Sabine Schaschl

Omer Fast zählt zu den herausragendsten Film- und Videokünstlern der Gegenwart¹ und es verwundert nicht, dass er in den letzten Jahren mit wichtigen Auszeichnungen geehrt wurde (Preis der Nationalgalerie für junge Kunst, 2009; Bucksbaum Award im Rahmen der Whitney Biennale 2008). In seinen Einkanal-, Doppel- und Mehrfachprojektionen beschäftigt sich Fast mit dem gesprochenen Wort und hinterfragt das Geschichtenerzählen, das als Grundlage gesprochener und dokumentierter Kommunikation (Film, Fotografie) ebenso dient, wie die Ansammlung erzählter Geschichten für die Vermittlung und Beweisführung historischer Ereignisse. Wie wird eine Geschichte zu einer solchen? Welche Elemente innerhalb einer Erzählung bestimmen in welcher Weise ihre Interpretation und Lesbarkeit? Welchen Einfluss haben Erinnerungen auf eine Erzählung? In seinem für die belgische Contour Biennale Mechelen entstandenen Film *De Grote Boodschap*² (2007) beispielsweise bettet der Künstler die Erinnerungen einer alten Frau in die formalen Charakteristika von TV-Serien ein. Ihre Nachbarn versuchen aus den Schilderungen der Frau vergangene Vorkommnisse, Ereignisse und Zusammenhänge zu rekonstruieren. Fast lässt die Szenen in drei verschiedenen Räumen spielen, wobei sich die Kamera linear und quasi wandüberschreitend von einer Erzählung in die andere hinein begibt. Jedes Mal wird die scheinbar ursprüngliche Geschichte,

¹ Heute ist Donnerstag, der 10. Dezember 2009. Ich bin mit einem Kater aufgewacht und habe es Anuschka überlassen, Luna in den Kindergarten zu bringen. Um 10:30 bin ich aufgestanden, habe einen Salat gemacht und einige Emails gecheckt — in der Hälfte davon war mein Name falsch geschrieben. Mir fällt auf, dass ich noch gar nichts für Sabines Essay geschrieben habe. „Dies ist die letzte Fünftnote, die ich für dieses Scheinbuch schreibe, Omar“, schimpfe ich vor mich hin. Zwölf Minuten vergehen. Nichts passiert. Ich stehe auf und mache Kaffee.

PREFACE

Sabine Schaschl

Omer Fast is one of the most outstanding film and video artists today, and it is not surprising that he in recent years has been honored with important awards (Preis der Nationalgalerie für junge Kunst, 2009 and the 2008 Bucksbaum Award as part of the Whitney Biennial). In his single channel, dual, and multiple projections, Fast is concerned with the spoken word, and questions the telling of stories that serves both as the foundation for spoken and documented communication (film, photography) as well as for the collection of narrated stories to communicate or prove historical events. How does a story become what it is? What elements within a narrative determine their interpretation and legibility, and how? What influence do memories have on a narrative? In his film created for Contour 2007, the third Belgian biennial for video art, *De Grote Boodschap* (2007), the artist embeds the reminiscences of an older woman in the formal characteristics of a TV series. Her neighbors try to reconstruct past happenings, events, and contexts from the woman's descriptions. Fast has the scenes play out in three different spaces, whereby the camera moves linearly from one narrative to the next as if crossing through a wall. Each time the apparently original story — which in fact does not exist in the film loop — is picked up and elaborated further, depending on the interest and tendencies of the neighbors. In so doing, Omer Fast explores the processes of change that

¹ Today is Thursday, 10 December 2009. I woke up with a hangover and let Anuschka bring Luna to the kindergarten. Got out of bed at 10:30 a.m., made a salad and checked some emails, half of them misspelling my name. I haven't written anything yet for Sabine's essay yet. "This is the last footnote I write for this fucking book, Omar", I swear to myself. Twelve minutes pass. Nothing happens. I get up and make coffee.

² "De Grote Boodschap", or "The Big Message", is the Flemish euphemism for attending to what's known in *The Simpsons* as the Springfield Heights Institute of Technology. The work attempts to deal with this sensitive subject matter in a way that is completely hermetic, circular, and never-ending.

Omer Fast is one of the most outstanding film and video artists today, and it is not surprising that he in recent years has been honored with important awards (Preis Nationalgalerie für junge Kunst, 2009 and 2008 Bucksbaum Award as part of the 2008 Biennial). In his single channel, double projections, Fast is concerned with the word, and questions the foundations of communication.

Schäfer

Today is Thursday,
September 2009. I was
and let

woke up with Anuschka bring
ndergarten. Got 7.30 a.m., made a salad
emails, half of name. I have
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ip and

Today is Thursday, 10 December 2009. I woke up with a hangover and let Anuschka bring Luna to the kindergarten. Got out of bed at 10.30 a.m., made a salad and checked some emails, half of them misspelling my name. I haven't written anything yet for Sabine's essay yet. "This is the last footnote I write for this fucking book, Omar". I swear to myself. Twelve minutes pass. Nothing happens. I get up and make coffee.

² 'De Grote Boodschap', or 'The Big Message', is the Flemish euphemism for attending to what's known in The Simpsons as the Springfield Heights Institute of Technology. The work attempts to deal with this sensitive subject matter in a way that is completely hermetic, circular and never-ending.

elements within its composition and legibility, and what elements have on a narrative? In 2007, the third Belgian biennale, *De Grote Boodschap*² (2007), the formal characteristics of a TV series. Here spectators try to reconstruct past happenings, whereby the scenes play out in the events, and contexts from the woman's life. Fast has the scenes play out in the spaces, whereby the camera moves from one narrative to the next as if crossing the time the apparently original story – one narrative to the next as if crossing the time the apparently original story – exists in the film loop – is picked up depending on the interest a spectator has in it. In so doing, Omer Fast creates a kind of a filmic memory, a kind of a filmic biography.

The seven featured artworks of Omer's are inserted, almost like afterthoughts, into the flow of the book,

Fast fürchtet.³ Es spielt wahrscheinlich keine Rolle. Omer Fast geht es darum zu verhindern, dass eine erzählte Geschichte auf nur eine Dimension reduziert wird. Sein Werk konfrontiert uns mit der Frage, wie wir mit vorangegangenen Geschichten umgehen sollen; er macht uns darauf aufmerksam, wie leicht wir von Geschichten, ob wir sie erzählen wollen oder nicht, in eine Falle gelockt werden können.

Omer Fast setzt sich auf einen harten Holzstuhl und hört einem Mann zu, der die Geschichte eines Selbstmordattentats erzählt. (Omer und ich waren zusammen nach Jerusalem gereist, als er mit dem Project *Take a Deep Breath* (2008) begann.) Viele Menschen fanden die Geschichte, die dieser Mann, ein Sanitäter, erzählt, interessant oder bewegend; sie ermutigten ihn, die Geschichte so oft wie möglich zu wiederholen. Er trägt sie sehr routiniert vor. Sie könnte besser sein, als sie tatsächlich ist, denn sie handelt nicht nur von einem Selbstmordattentat, sondern auch von einer Verwechslung. Hinterher hat mir Omer Fast versichert, dass es ihm leicht gefallen wäre, jemanden mit lebhaften und dramatischen Erinnerungen an einen Selbstmordanschlag zu finden — wir waren schließlich in Jerusalem —, doch hat er sich von der Geschichte, die der Sanitäter so eingeübt erzählte, angezogen gefühlt. Er wusste nicht genau weshalb.⁴ Omer Fast befindet sich in Katamon, einem unauffälligen Wohnbezirk zwei oder drei Meilen südlich der Jerusalemer Altstadt, wo er den Sanitäter dazu bewegen will, die Geschichte anders als gewohnt zu erzählen. Fast will wissen, was passiert, wenn der glatte Vortrag einer eingeübten Erzählung auf den Prüfstand gestellt wird. Er will einen kurzen Film drehen, der nicht nur von der Erfahrung des Sanitäters handelt, sondern mehr erzählt. Nachgestellte Szenen sollen den ausweichenden Bericht des Sanitäters über den palästinensischen Attentäter erweitern und verändern. Für Fasts Zwecke muss die Erzählung nicht unbedingt interessant sein — dafür kann er

³ Im Sommer 2002 lief Martin F. auf einen Falafel-Laden in Jerusalem zu, als dieser explodierte. Als ausgebildeter Sanitäter ging er herein und entdeckte den Körper eines jungen Mannes auf dem Fußboden, der beide Beine unterhalb der Hüfte sowie einen Arm verloren hatte. Die Augen des jungen Mannes waren geöffnet und klar. Einige Sekunden vergingen, während sich die beiden anblickten. Martin führte dann eine Mund-zu-Mund-Beatmung durch. In deren Verlauf sich die Augen des jungen Mannes nach innen drehten und er verstarrt. Als Martin wieder auf die Straße kam, wurde er von Polizisten und einer Menge Schaulustiger umringt, die wissen wollten, wie viele Opfer es in dem Laden gegeben habe. Als er antwortete, dass es nur ein Opfer gebe, wurde Martin klar, dass der junge Mann, den er drinnen gerade verlassen hatte, der Selbstmordattentäter war. In *Take a Deep Breath* wechseln sich Ausschnitte aus einem im Jahr 2008 aufgenommenen Gespräch mit Martin F. mit fiktionalen Szenen ab, in denen eine Gruppe von Schauspielern versucht, das Geschehen für die Kamera zu adaptieren — vergeblich.

⁴ Im Rückblick glaube ich, dass mich die Geschichte von Martin F. gerade deswegen angezogen hat, weil sie sich um einen Fall von Identitätsverwechslung dreht. Der Sterbende im Laden, Majd A., wurde nur dadurch zu einem Selbstmordattentäter, dass Martins Erinnerungen, die Untersuchungen der Polizei und die Berichte der Medien in diesem Punkt alle übereinstimmen. Natürlich ist er tatsächlich mit einer Tasche, die mit Sprengstoff, Nägeln und Kugellagern gefüllt war, aufgebrochen, um sich selbst und andere Menschen in die Luft zu sprengen. (Fortsetzung auf Seite 38)

Fast relaxes into a hard wooden chair and listens to a man tell a story about a suicide bombing; he and I had traveled together to Jerusalem as he was beginning the *Take a Deep Breath* (2008) project.⁵ Other people have found this story interesting, even moving, and have encouraged the man, a medic, to repeat it often. The story is enameled with routine performance. It really does seem as though it ought to be a good story, or at least better than it is: it is not only about a suicide bombing, but devolves upon some mistaken-identity intrigue. Fast could easily have found someone, he reassures me later, with vivid and dramatic recollections of a suicide bombing — we are, after all, in Jerusalem — but he was drawn, he's not entirely sure why, to the pedestrian anecdote the medic has learned to repeat.⁶ Fast is here in the Katamon, an undistinguished residential neighborhood two or three miles southeast of the Old City of Jerusalem, to see if he can inspire the medic to tell his story in a way he's not used to telling it. Fast is curious about the things that happen when something checks the smooth delivery of a practiced story. He is going to make a small film that will settle itself around and beyond the medic's experience; it will use reenacted scenes to extend and transform the medic's glancing custom with a Palestinian bomber. So for Fast's present purposes, the story doesn't exactly have to be interesting — he can take care of that himself in the production of his film — but it would give Fast more to work with if the medic's account were a little carelessly detailed, were hashed up a bit.⁷ The work Fast is beginning here, *Take a Deep Breath*, will be his third piece since *The Casting* (2007), his contribution to the 2008 Whitney Biennial. *The Casting* is a fourteen-minute, four-channel work projected onto the front and rear sides of two large screens hanging out of plane. The front screens show a

⁵ In the summer of 2002, Martin F. was walking towards a Falafel shop in Jerusalem when it exploded. A trained medic, he went in and discovered the body of a young man on the floor who had lost both legs below the waist, as well as an arm. The young man's eyes were open and focused. A few seconds passed while the two looked at each other. Martin then administered mouth-to-mouth CPR, during which the young man's eyes rolled up into his head and he expired. As he walked out, Martin was surrounded by policemen and a crowd of onlookers who wanted to know how many casualties were in the shop. When he responded that there was only one, Martin realized the young man he had just left inside was the suicide bomber. In *Take a Deep Breath*, extracts recorded from a conversation with Martin F. in 2008 alternate with fictional scenes in which a team of actors attempts to adapt his ordeal for the camera — unsuccessfully.

⁶ In retrospect, I think I was drawn to Martin F.'s story precisely because it turns on a case of mistaken identity. The dying young man in the shop, Majd A., only became a suicide bomber once Martin's recollection, the police investigation, and the media reports all concurred on this point. Of course he did set off to blow himself up and kill people, carrying a bag filled with explosives, nails, and ball bearings. But the bag was detonated prematurely and Majd died a lone victim of his own bombing. For his act to have been a success, for it to have become complete and meaningful, a larger number of participants and an audience would have been necessary: starting with onlookers and casualties at the scene, spreading out to journalists and photographers who would converge soon after, and ending with the home audience. (There are two home audiences, actually: Palestinian and Israeli.) Majd's failure is not only a matter of the casualties and damage that weren't inflicted. It's also a matter of communication, his failure to connect with the audience. (As a result, Majd is denied the status of a martyr within Palestine. His name and portrait are not publicized like other shahids' are. Within Israel, Majd's failure relegates his act to a side-story. Without taking anyone's life he's just a near miss in a season packed with more successful hits.) I tried several times to approach Majd's family without success. They were very ambivalent about talking, mostly for shame of his failure, I was told. (Continued on page 43)



TAKE A DEEP BREATH (2008)



wreaking a little bit of visual havoc as they go. Meanwhile, the annotations in the book grow and grow, until they nearly overtake the text with their Talmudic²² commentary-upon-commentary-upon-commentary.

22. The Jewish Talmud, an authoritative text that is subverted by multiple voices and layers of interpretation, has fascinated me from an early age. So, this project with Omer was a perfect

commission in many ways. I identified with how he treated the monograph as a total project unto itself rather than as mere documentation. I've obviously learned from that approach (as well as from his

footnoting) in preparing this PDF. Hewing to the format of a PowerPoint presentation, it simultaneously undermines these genre expectations in different ways.

AUFGMERKSAMKEITS- SPANNE

Tom Holert

Annotierte Version

Besucher, die im Herbst 2007 einen abgedunkelten Ausstellungsraum im Keller des Museums Moderner Kunst Stiftung

1 Eine längere Version dieses Artikels ist in der Zeitschrift *Artforum International* (Bd. XLVI, Nr. 6, Februar 2008, S. 228–235) erschienen. Der Text war von der leitenden Redakteurin Elizabeth Schambelan redaktionell bearbeitet worden, und diese Bearbeitung führte, wie immer bei *Artforum*, zu einigen Änderungen und Umstellungen im Originalmanuskript, das ich, obwohl Englisch nicht meine Muttersprache ist, kühn auf Englisch abgeliefert hatte. Allerdings hatte ich es zuvor von James Rumball, einem Freund und Kollegen, sprachlich durchsehen lassen (er hat auch diese Anmerkungen lektoriert, womit dieser Artikel einen – wenn auch nicht im strengsten Wort Sinn – Originalbeitrag zu Omer Fast's Ausstellung im Kunstverein Hannover darstellt). Nachdem ich den Titel meines Beitrags schon ziemlich früh an *Artforum* übermittelt hatte, merkte ich nach der Veröffentlichung, dass ich ihm etwas aus den Augen verloren hatte. Insbesondere hatte ich eine Bemerkung von Omer Fast über die Umsetzung des Motivs der „Aufmerksamkeitsspanne“ nicht weiterverfolgt, die ich auf meinen Notizblock gekritzelt hatte. Im Interviewteil von *The Casting* scheint er mehrmals unaufmerksam zu werden, während er den ineinander verwobenen Geschichten des Soldaten zuhört. Der Autor/Künstler selbst zeigt also genau jene Unaufmerksamkeit, die immer die größte Gefahr darstellt, wenn jemand seine Arbeit in der Öffentlichkeit vorstellt.¹

1 Dies ist eine Erklärung: Wegen technischer Probleme mit einer der Kameras während des ursprünglichen Interviews mussten die Szenen, in denen ich als Interviewer auftrete, einige Monate später in meiner Studie in Berlin neu aufgenommen werden.² Da der Interviewpartner Ronn bereits zu seinem zweiten Einsatz in den Irak entsendet worden war, spielte ich seinen Teil des Interviews auf einem Monitor ab und nahm mich dabei auf, wie ich auf das Material reagierte, als sei er tatsächlich anwesend. Dies eröffnete mir die Möglichkeit, Dinge zu tun und zu sagen, die ich in einer realen Interviewsituation unterlassen hätte. Vielleicht habe ich manches etwas übertrieben. (Leider bin ich kein guter Schauspieler.) Ohnehin entlarvt sich dieser Kunstgriff mehrmals in der Arbeit, wenn sowohl der Interviewer wie der Interviewte gegen alle Wahrscheinlichkeit zur gleichen Zeit im selben Hemd erscheinen.

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ATTENTION SPAN

Tom Holert

Annotated Version

Entering a pitch-black basement gallery at the Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK) this

1 A longer version of this essay was published in *Artforum International* (Vol. XLVI, No. 6 [February 2008], 228–235), edited by the magazine's senior editor Elizabeth Schambelan. As is always the case with *Artforum*, the editing process resulted in quite a few changes and some reorganization of the original manuscript that I, a non-native speaker, had dared submit in English, though not without having my friend and collaborator James Rumball take a rectifying look at my writing (he has done for these annotations – thus producing a not strictly ‘original’ contribution to the publication accompanying Omer Fast’s exhibition at Kunstverein Hannover). Having proposed the title of the essay to *Artforum* quite early in the process, following its publication I noticed I had somewhat lost touch with it. Most especially I had not pursued an observation I had scribbled in my notepad concerning the enactment of the subject of “attention span” by Omer Fast himself. For in the interview section of *The Casting*, he appears repeatedly to lose at tention while listening to the soldier’s intermingled stories. He, the author/artist, displays that very lack of attentiveness that is the greatest threat for anyone going public with her or his work.¹

“We know that attention is the key item in linking experience to thought; it stands to reason”, as Tony Conrad wrote in 1978 (quoted here from Brandon Joseph’s *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage*, New York: Zone Books, 2008, 349). The very issue of timing (of story-telling), of that peculiar acuity to find

1 Here’s an explanation: Because of technical problems with one of the cameras during the original interview, the footage in which I appear as the interviewer had to be re-recorded in my studio in Berlin several months afterwards.² Since Ronn, the interviewee, was already shipped off for his second tour in Iraq, I played back his part of the interview on a monitor and just recorded myself reacting to the footage, pretending he was actually there. This gave me an opportunity to do and say things I wouldn’t in a real interview situation. It is possible I may have overdone things a little. (I am unfortunately not a good actor.) In any event, the gambit is given away several times in the work, during moments in which both interviewer and interviewee impossible appear in the same shirt at the same time.

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The complexity of the interwoven images and texts was one of the most difficult design situations I've encountered. Plus, with institutional politics to boot, the book literally took years to finish.

But I did get to have a lot of fun along the way, including starting the book with this set of meta-footnotes,

¹ Omer, could you please write a short, sweet (even salacious) footnote about the book's title for the sake of its hard-working designers? Since this is technically the half-title page, it would be wonderful if the full name of the book, In Memory, could appear somewhere in the text.

Thank you, and be well.²

² Unfortunately, due to his untimely death, Omer Fast³ was never able to answer the designer's request for a last footnote here. Out of respect for the artist's unfulfilled plans for this book, the editors have decided to keep the designer's unanswered request in lieu of a footnote.

³ For an outline of this late artist's brief but admittedly patchy career, the uncommitted reader is invited to skip ahead to page 111, footnote 16.

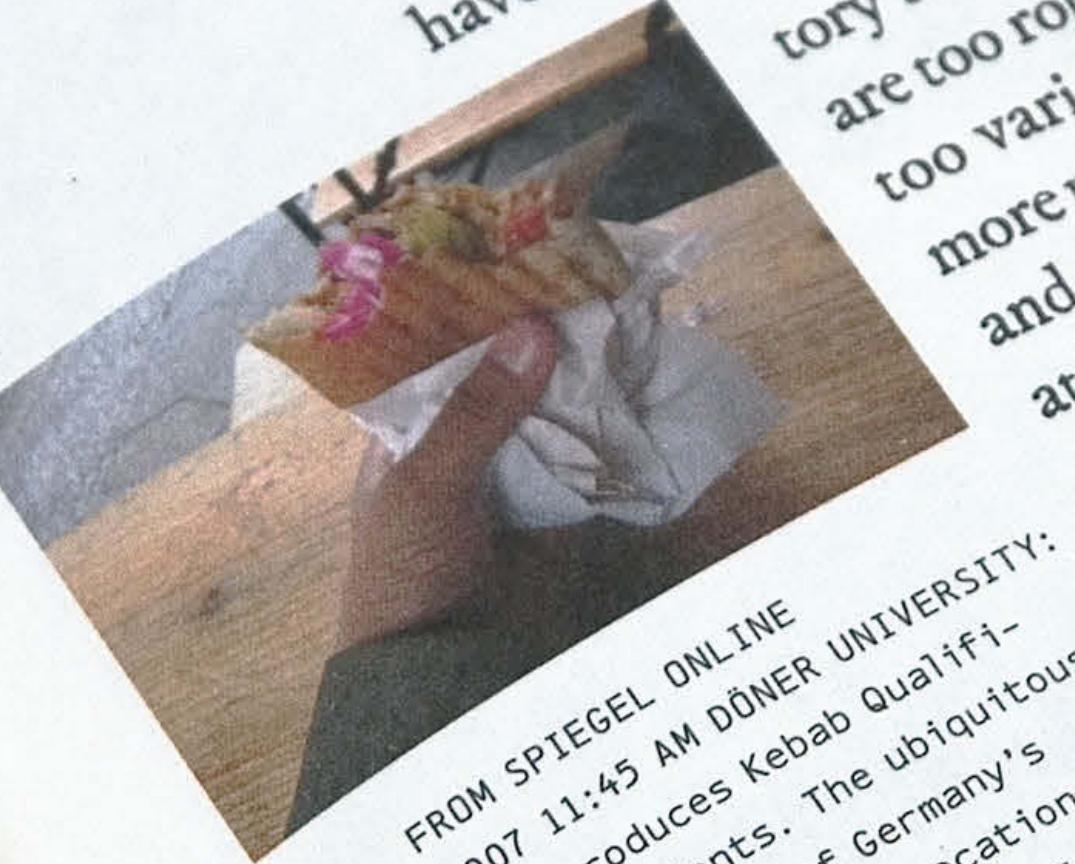
inserting a picture of myself eating my then-favorite kebab²³ in Berlin into the sidebar text,

23. Turkish *döner*, Lebanese *shawarma*, and the diasporic Mexican *taco al pastor* are my favorite foods in the world. I've started to theorize their relationship as a typology of street food that often

involves an easy-to-hold dough-based material with toppings. What if a pizza, a taco, and a dumpling all belong to a single overarching food family, which can be organized along an axis of *enclosure* (open vs.

closed)? This is just one part of what I've recently dubbed, 'A New General Theory of Carbohydrates Wrapping a Protein or Starch,' which will continue to expand through ongoing field research.

Jews in B...
symbolic pres...
I identified with the
with some discomfort, that
ment is not dissimilar from the so...
ter I gin up for my friends the Turks at t...
kebab place by the U-bahn.²³ ¶ Part of the ethi...
experience of watching one of Fast's works is thus
the process of discovering the ways in which we
have assumed a subject to be too simply a represen...
²² ▶
tative of history—his own history or his-
tory's history. Fast warns us that people
are too robust to be treated as historical categories,
too various to be treated lightly. Fast allows for
more plastic relationships between personal stories
and the cultural stories that house them. People are
at the same time more than the stories history tells
about them (in the case of Holocaust survivors)
and more than the stories that they have become
trapped into telling about themselves (in the case
of our friend in Jerusalem). What is ultimately im-
portant is the variety of purposes these stories serve.



²³ FROM SPIEGEL ONLINE
03/08/2007 11:45 AM DÖNER UNIVERSITY:
Germany Introduces Kebab Qualifi-
cation for Students. The ubiquitous
döner kebab is one of Germany's
favorite snacks. Now a vocational
school in Hamburg is offering a
course in kebab production. Germans
love vocational qualifications, with
thousands of young people across
the country doing apprenticeships
or other forms of training. They also
love the döner kebab, the ubiqui-
tous lamb- and salad-stuffed pita
bread snack available on street
corners across the land. Now the two
have come together, with a vocational
training course in kebab production
being offered by a college in Hamburg.
The first batch of 16 students—
all of Turkish descent—are hoping
to obtain a certificate in "Meat
Processing with Döner Kebab Pro-
duction Specialization" at Hamburg's
Vocational School for Gastronomy
and Nutrition. Students attend class
3 weeks, learning about hygiene
and handle meat. "Getting
unzipped, in kebab production
in the sector" is what
Atekin

But history can also
people into fetish objec...
which is a hop, a skip
away from aesthetic
(This might also help to explain the much-adver-
tised expressiveness of youth culture
here, which often feels just a little too
unzipped, too desperately in search of

²⁴

it so hard to be a contemporary Jew or a contem-
porary German here: to be framed by a history that
does not feel like your own, yet nevertheless shapes

²⁵

the most intimate of interactions. History cheats us
of the ability to be approached as aesthetic objects.²⁴

as well as other little secret and not-so-secret graphic interjections.²⁴

24. I now realize that Omer was one of my early clients who recognized and appreciated the profound effect that graphic design could have on its content. This makes the book well worth the

effort. Omer and I are also good friends now, an added bonus. In 2010, the book's publisher The Green Box (run by my friend Anja Lutz) submitted the book to *Die schönsten deutschen Bücher* (*The*

most beautiful German books) competition. Surprisingly, the book won this award—an unexpected, but not unwelcome, result.

In Memory helped me to recognize that the objects and ideas I really care about are hard to swallow. They don't allow for quick consumption, and they force you to think—even if you can't help but be moved at the same time.

If you've just about run out of time, turn to page 256.

If you're really ready to bail on this persnickety PDF already, turn to page 295.

If you actually enjoy reading and want to continue at your own pace, turn the page.

Seven years ago, in the summer of 2015, Prem and I taught an experimental workshop together in the south of France. One big question: could we be lovers and also collaborate closely? Maybe TMI—but it's an essential part of the story. If one aim of this PDF is to break down boundaries, who's to say that the personal reasons for what we do are less significant than professional ones?

Our teaching experience was odd yet intensely generative. Held on a country estate established by a significant collector and curator, the program was a small-scale attempt at a creative utopia. It explored modes of design education through hands-on, project-based workshops with prominent practitioners. As it turned out, it was also a bit like summer camp, with little secrets lurking under the surface.

We decided to structure our week-long workshop differently than the other instructors. We started in an observational mode: the group was instructed to take careful notes along an official tour of the grounds, including its many architectural structures, pavilions, and follies.





The next step was to collect narratives—both official and off-the-record—from nearly everyone, spanning the director to the chef.





This evolved into mapping the estate, taking into account pathways, functions, symbols, histories, and materials.





In the final days, we directed our findings back at the institution itself. With the workshop participants, we organized, scripted, and performed an alternative walking tour of the entire grounds. This three-hour tour highlighted the layers of social storytelling, informal authorship, and conflicting agency present in a place like this.

- WHITE PAPER on FLOOR**
- AM
 - CHECK SCHEDULE w/ JOHANNA
MAP SET UP AM
 - WALK PATH → TEST CLEAN UP AM PK R
 - CHECK SECRET CHAIRS (jenny)
 - CONFIRM COOKIES SERVING SOMETHING R
 - APPLE JUICE? (go thru archival does for more info)
 - DE-ELCETRICITY THE FENCE N (check)
 - RECEPTION SIGN ← (CARLOS to turn off)
 - OBTAINT KEYS TO EVERYTHING (KIMBERLY)
 - TALK TO JOHANNA ABOUT YOGA (SHELLY TRAUMA)
 - PRINT JENNY'S STORY (type set)
 - CHECK CHICKEN VILLAGE PATH (plants on Chinese PK)
 - NAMECARDS (jenny, joanna) ✓
 - ASK A TO DO A 10 MIN CONVO.
- CHALK BOARD** (Invitation by)
 - CHECK
 - MAPPERS
 - PATH FROM LAKE TO BACK PATH (Wally)
 - NAME OF ROMANIAN STUDENT FROM KIM
 - recover the silk map - clean this
 - figure out where with movements
 - ORG DINNER DUTIES
 - Traditional PALEO → Enrique (secret PK)
- LIST OF PAST PARTY THEMES**
 - TALK TO HELENNE & LOUIS (DANCE NUMBER, CALL, contact before AM tour)
 - SHAWN DAVIDSON
 - HANG HIS T-SHIRT (DANCE NUMBER)
 - DESIRE LINE - mill to entrance
 - KEYS TO TRAM (A) SHELLY (WEEKEND)
 - OBTAIN A ROSE (WEEKEND)
 - AM - now - including
 - BAY BOOZE** (INTERVIEW DRINK)
 - MANSAUR HAZARD (SIGN)
 - CHECK IN HELLOME FOR COCKTAIL
 - STORY CHANCE (MAGNETIC JEWEL)
 - WORK ON MAPS (WEEKEND)
 - AM FIX FLOOR BOARDS (AM location)
 - KITCHEN STAFF
 - TEST LIGHTING
 - OFF DUTY
 - BEAUTIFY (bunches herbs)
 - FLOWERS (by Staff)
 - CONRAD (Hortense, entrance hanging garden, CHAIRS known?)
 - Call AM at 4pm tomorrow AM to tell why to come to tour, Martina?
 - Contact + (Skype or video, computer access)
 - ORGANIZE DINNER TABLE
 - Dinner Sent by CIRCLE

The Social Life of Signs

TOUR

3 pm

STARTS HERE

cocktails will follow

Like a variety show on-the-go, the walk included multiple modes—from the expository



to the participatory,



the poetic



as well as the self-reflexive:



a talk-show-style conversation
with the program's founder about the origins
and legacies of radical communities—past,
present, and future.

The tour ended with an exhibition of
the group's mapping experiments,





complemented by a closing dinner with seating arrangements based on celestial constellations. A custom classic cocktail constructed from local liquor and herbs accompanied the meal.



Mr CHAZAUD

Inventing a new cocktail with an old origin story might sound slight, but it proved a beginning to the rest of the story.

In the years since then, Prem and I have continued to teach together in different spaces and contexts. Yet the core principle remains: to consider each educational encounter anew.





REPETICION
TEXTURA
OBSESION

FUTURO
MEMORIA
HERENCIA

TRAYECTO
OBSERVAR
REPETIR

GRAFICO
CONECTIVIDAD
CORTE

DESPLAZAR
TRANSFORMAR
HUELLA



TOSTADA





That first summer of teaching sparked a long conversation between us about future possibilities in art and design education. We became interested in rethinking traditional pedagogical roles, integrating methodologies from other disciplines, and looking beyond our own expertise to create learning spheres to challenge participants—as well as ourselves.

At the same time, we began to consider seriously how both institutional stories and personal narratives take shape: over time, and through continuous construction and reconstruction. The workshop in France was transformational, tinder for what would come next.

To read more about what the future looks like, [click here](#).

To continue to the final sections of the PDF, [turn to the next chapter](#).



—

These are a few of my favorite things. They aren't marked by a particular scale or set of production values, but rather by an intent to question, challenge, and reconsider first principles. Sometimes they're just interruptions in the world around them that go against the flow and force a moment of reevaluation.

This can happen in every medium and type,

a Pelican Original

WAYS OF SEEING

Based on the BBC television series with

JOHN BERGER

Seeing comes before words. The child looks and recognizes before it can speak.

But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.



The Surrealist painter Magritte commented on this always-present gap between words and seeing in a painting called *The Key of Dreams*.

The way we see things is affected by what we

John Berger, Sven Blomberg, Chris Fox,
Michael Dibb, Richard Hollis
Ways of Seeing, 1972
London: British Broadcasting Corporation

Barbara T. Smith
Black Glass Painting Photography, 1965
C-print
Hammer Museum, Los Angeles





Pierre Leguillon

La grande évasion [The great escape], 2012

Found photographs and aluminum boxes
with sound and lights



MAY 11, 1969

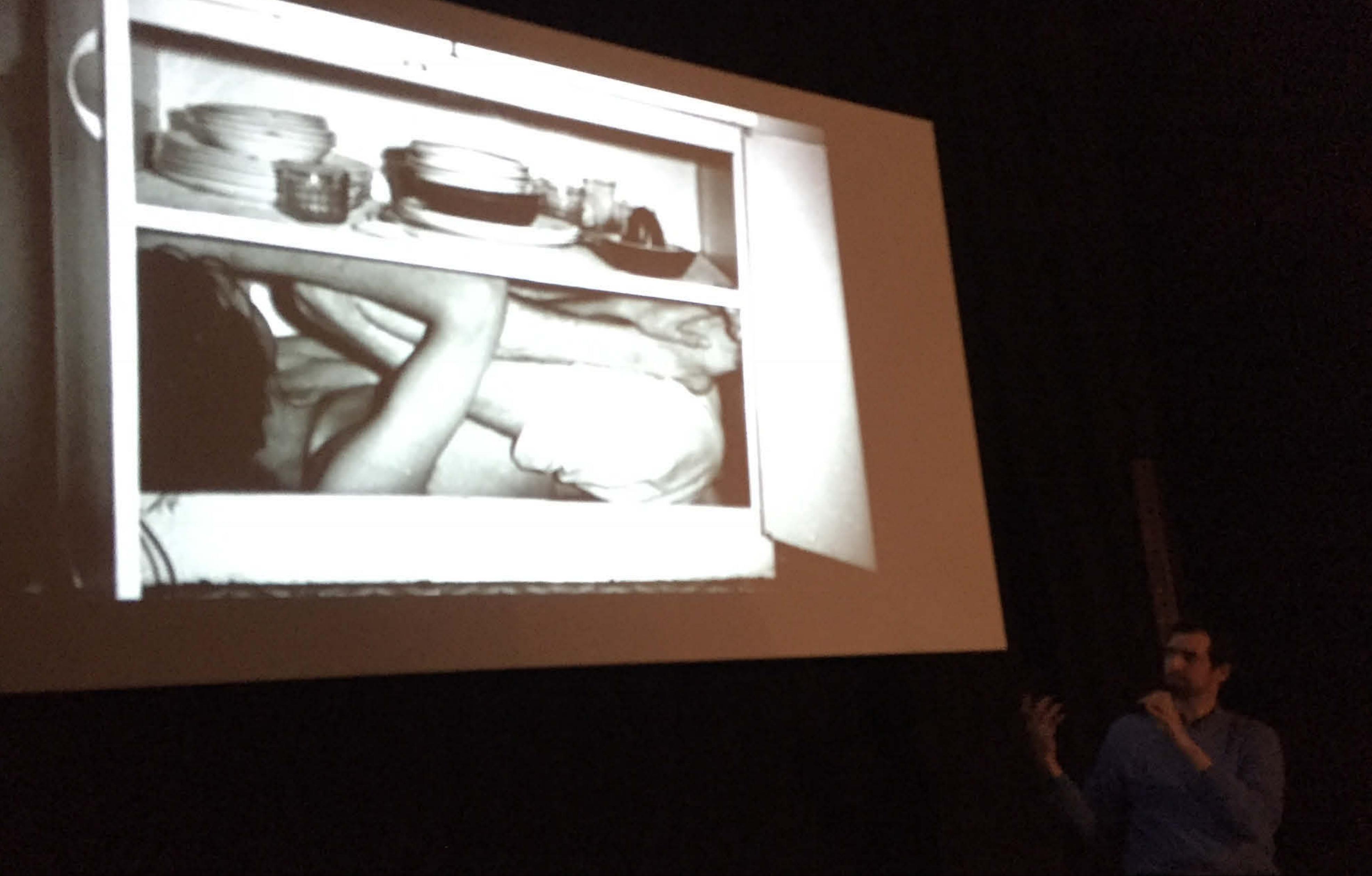
APR. 2

FEB. 2

SEPT. 10, 1989

JULY 1984

Exhibition view, *On Kawara: Silence*, 2015
Guggenheim Museum, New York
Curator: Jeffrey Weiss



Adam Putnam

Artist talk, 4 February 2017, as part of

Reclaimed Empire (Deep Edit), 2017

Kunstverein München



Exhibition view, *Seth Siegelaub:
Beyond Conceptual Art*, 2016
Stedelijk Museum, Amsterdam

Unjustified text and the zero hour

This text is composed in the conditional: this is what I would write, if there was time and space for something more. It is about something very big and general: a principle of design, in fact a more or less eternal problem that presents itself every time you set down or make manifest more than a few words. At the same time, I am interested in some small and marginal specific happenings: a few odd people, struggling with the circumstances in which they found themselves. The context is the 'Stunde Null' of around 1945: the 'zero hour' of much of continental Europe in ruins.¹

Both that long essay and this short one must start with this quotation from a German writing in Los Angeles, California, in 1944.

Pro domo nostra. When during the last war – which like all others, seems peaceful in comparison to its successor – the symphony orchestras of many countries had their vociferous mouths stopped, Stravinsky wrote the *Histoire du Soldat* for a sparse, shock-maimed chamber ensemble. It turned out to be his best score, the only convincing surrealist manifesto, its con-

1. The fact that we have to use the German term is significant: the British managed to avoid it. Some weeks after this lecture was given, the sense of the 'Stunde Null' in 1945 was very well explained by Neal Ascherson in his *Independent on Sunday* column (13 February 1994):

'The cities stood in ruins or were burning. The roads were jammed with lost human beings, men in every imaginable uniform and families in rags, pressing this way and that as the Allied aircraft plunged down on them with rockets and cannon. Abandoned trains stood in rainy fields, their locomotives still smoking, corpses humped across rails already turning crimson with rust. No newspapers or radio remained to give news or instructions. The roofless factories were silent; the shops gutted. Bandit gangs, some of them still in concentration-camp clothes, ranged the land murdering and plundering. The Seven Seals had been opened.'

This condition, which spread far beyond Germany, is called by the Germans "Stunde Null". That means much more than "zero hour". It means the moment at which the world has ended – but also the moment at which the next world is conceived.'

vulsive, dreamlike compulsion imparting to music an inkling of negative truth. The pre-condition of the piece was poverty: it dismantled official culture so drastically because, denied access to the latter's material goods, it also escaped the ostentation that is inimical to culture. There is here a pointer for intellectual production after the war, which has left behind in Europe a measure of destruction undreamed of even by the voids in that music. Progress and barbarism are today so matted together in mass culture that only barbaric asceticism towards the latter, and towards progress in technical means, could restore an unbarbaric condition. No work of art, no thought, has a chance of survival, unless it bear within it repudiation of false riches and high-class production, of colour films and television, millionaire's magazines and Toscanini. The older media, not designed for mass-production, take on a new timeliness: that of exemption and of improvisation. They alone could outflank the united front of trusts and technology. In a world where books have long lost all likeness to books, the real book can no longer be one. If the invention of the printing press inaugurated the bourgeois era, the time is at hand for its repeal by the mimeograph, the only fitting, the unobtrusive means of dissemination.

This comes from Theodor Adorno's most brilliant, most depressed book, *Minima moralia: reflections from damaged life*, in Edmund Jephcott's phenomenal translation.²

The shocking closing thought about 'printing being replaced by the mimeograph' was, I am sure, inspired by the mode of publication that the Institut für Sozialforschung – the 'Frankfurt School' of social-critical thought, then exiled in North America – had begun to adopt, out of necessity. For example, Walter Benjamin's last piece, written in 1940 in France, the theses 'Über den Begriff der Geschichte' ('on the meaning/concept of history'), was first published in 1942, after Benjamin's death, by the Institut in Los Angeles. By the

2. Theodor Adorno, *Minima moralia: reflections from damaged life*, New Left Books, pp. 50–1. [Original publication: Frankfurt a.M.: Suhrkamp, 1951.] *Minima moralia* is a sequence of short, aphoristic meditations, divided into three parts. This passage, section 30, comes from the first part, dated 1944.



Amie Siegel
DDR/DDR, 2008
HD video, color, sound, 135 minutes

every size and kind,



Eloise Rae Smith with Walter De Maria's
360° I Ching / 64 Sculptures, 1981 at
Dia: Beacon, 17 August 2016
Photo: Emily Smith



Leslie Hewitt

Untitled (Delicate), Still Life Series, 2013

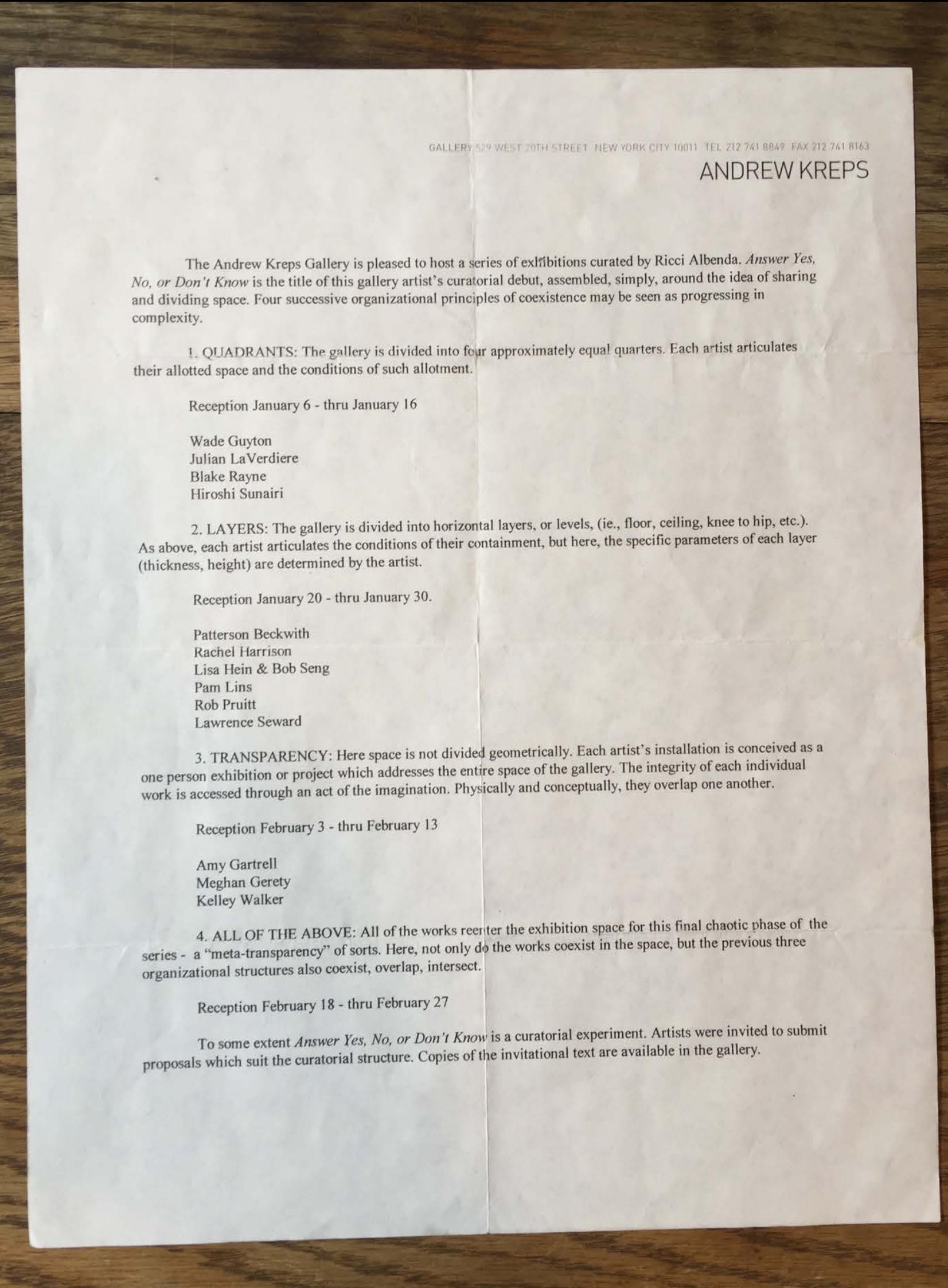
Digital chromogenic print in custom maple
frame

I shall be a bestselling writer.
After *Imago*, each of my books
will be on the bestseller lists of
LAT, NYT, PW, ~~etc.~~, etc.
My novels will go onto the above lists
whether publishers push them hard or not,
whether I'm paid a high advance or not,
whether I ever win another award or not.

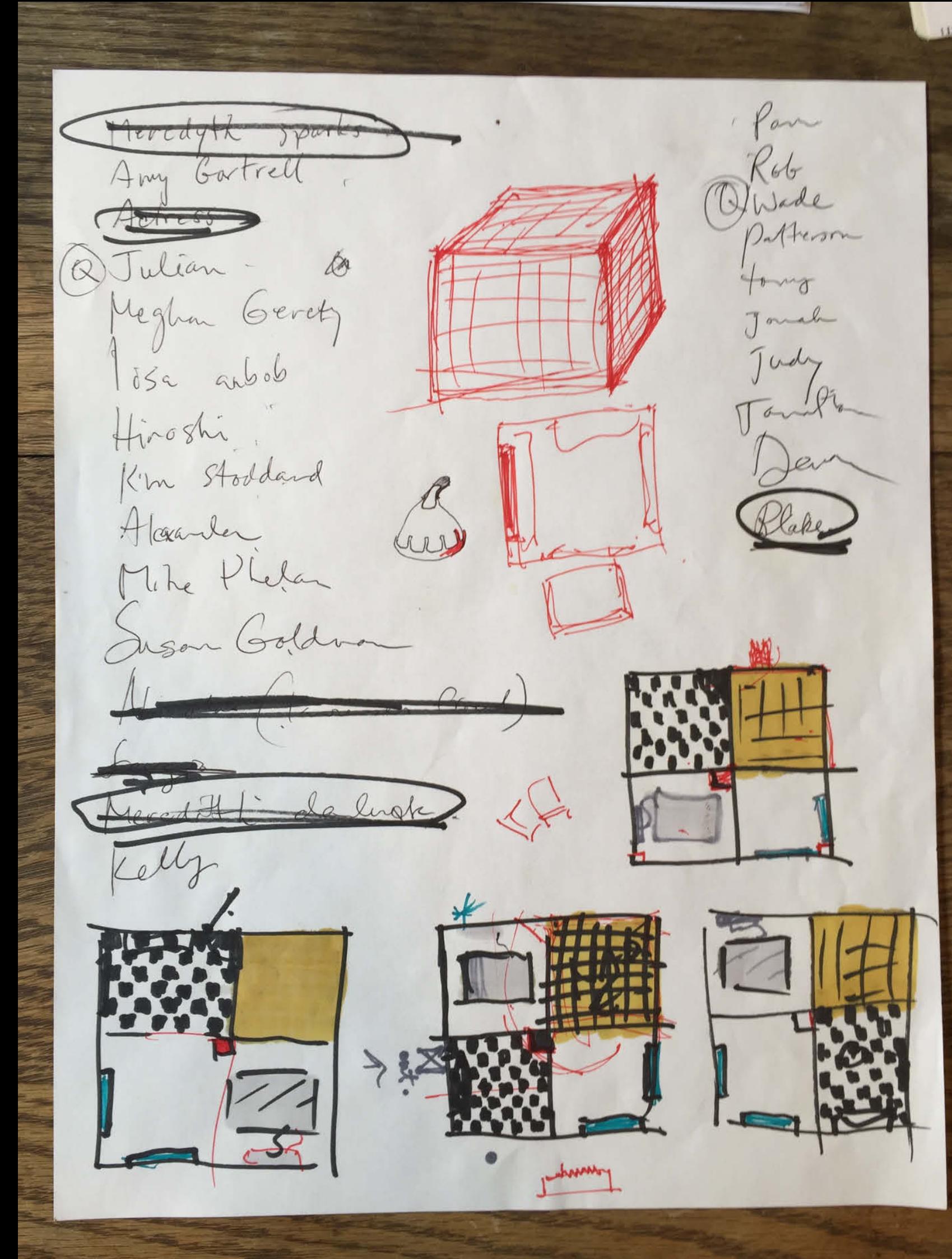
This is my life. I write bestselling
novels. My novels go onto the bestseller lists
on or shortly after publication. My novels
each travel up to the top of the bestseller
lists and they reach the top and they stay
on top for months (at least two). Each of my
novels does this. So be it! I will find the way
See to it! So be it! See to it!

My books will be read by millions of people.
I will buy a beautiful home in an excellent neighborhood.
I will send poor black youngsters to *Clairemont* or *Stanford*.
I will help poor black youngsters broaden their horizons.
I will help poor black youngsters go to college.
I will get the best of health care for my mother and myself.
I will hire a car whenever I want or need to.
I will travel whenever and wherever in the world that I choose.
My books will be read by millions of people!

Exhibition view, *Radio Imagination: Artists in the Archive of Octavia E. Butler*, 2016
Armory Center for the Arts, Pasadena
Curator: Clockshop



Ricci Albenda
Press release and archival materials from
Answer Yes, No, Don't Know, 1999
Andrew Kreps Gallery, New York





Harold Offeh
Covers, 2008–
Performance, 11 November 2017 as part of
We Are the (Epi)center

Curator: Paul O'Neill
P!, New York

Wir haben Dutzende und Aberdutzende von Korridoren durchmessen,
Dutzende und Aberdutzende von Sälen aller Größen besichtigt, Hallen, Büros, Zimmer,
Waschküchen, Toiletten, Abstellräume, Rumpelkammern, und uns dabei jedesmal gefragt, uns jedesmal vorzustellen versucht, was dort geschah, was für einen Sinn das hatte, wer dort hinkam und warum, wer durch diese Korridore lief, wer diese Treppen hinaufstieg, wer auf diesen Bänken wartete, wie diese Stunden und diese Tage ihren Lauf nahmen, wie alle diese Leute es schafften, sich zu beköstigen, sich zu waschen sich schlafenzulegen, sich zu kleiden?

Das will gar nichts heißen, diese Bilder zum Reden bringen zu wollen, sie zu zwingen, das zu sagen, was sie einfach nicht zu sagen vermögen.

Zu Anfang kann man nur versuchen, die Dinge zu benennen, eines nach dem andern, oberflächlich, sie aufzuzählen, sie anzuführen, und das so banal wie möglich und gleichzeitig so genau wie möglich, und dabei versuchen, nichts zu vergessen.



ROBERT BOBER



Left: Hong Kong double door, 2016

Right: James Wines / SITE, Model of *Door-within-a-door-within-a-door-within-a-door*, 1986





George Nelson and Charles Eames
A Rough Sketch for a Sample Lesson for a Hypothetical Course, 1952

in every place and situation—



Elaine Lustig Cohen's studio
East 70th Street, 1 May 2017

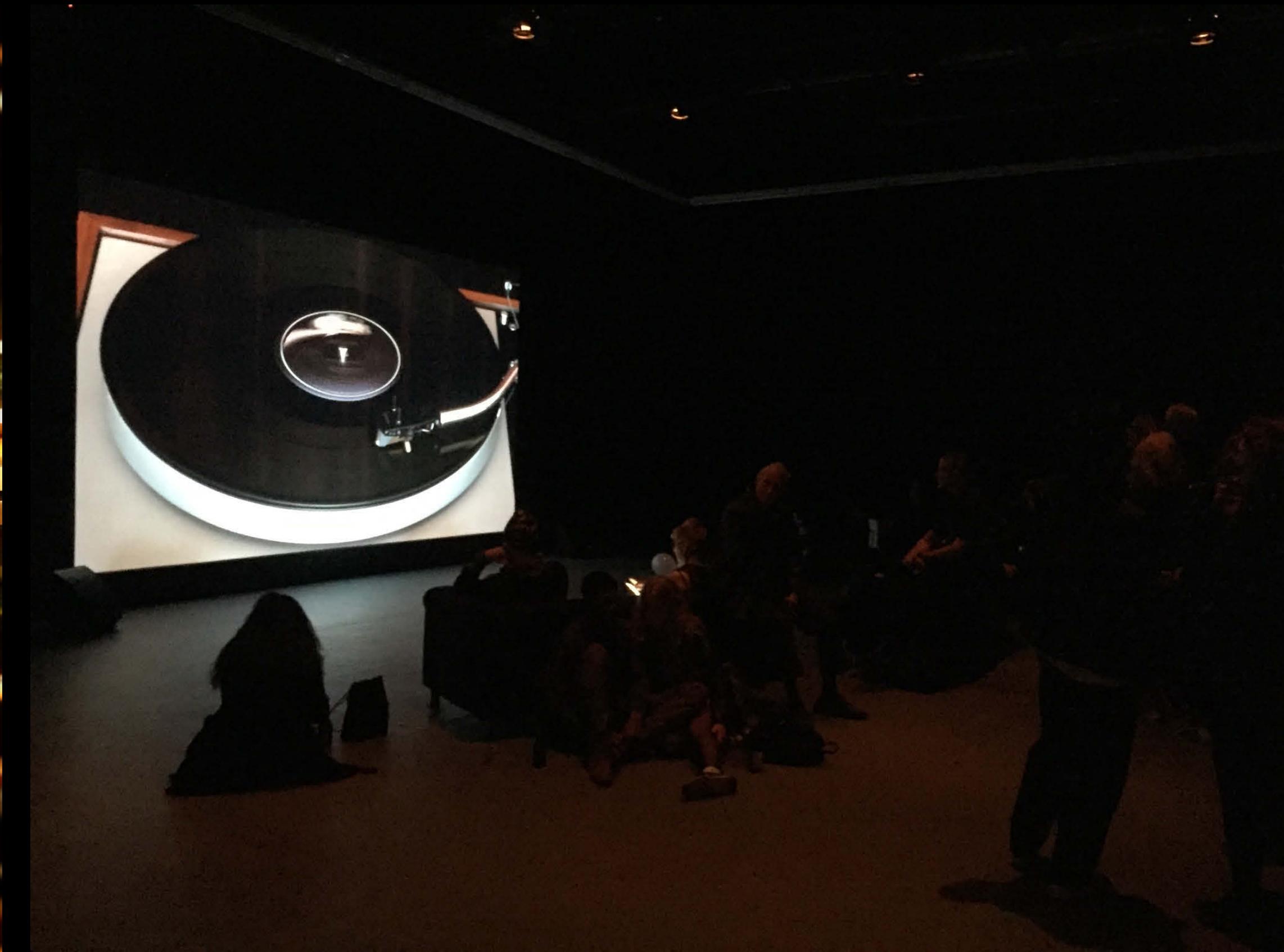


Moriah Evans
Episodes and Fragments, 11 June 2017

As part of Asad Raza's *Root sequence*.
Mother tongue, 2017 at Whitney Biennial
2017



Left: Martin Beck
Approx. 13 hours, 2015
Performance, 17 January 2015
Presented by castillo/corrales, Paris



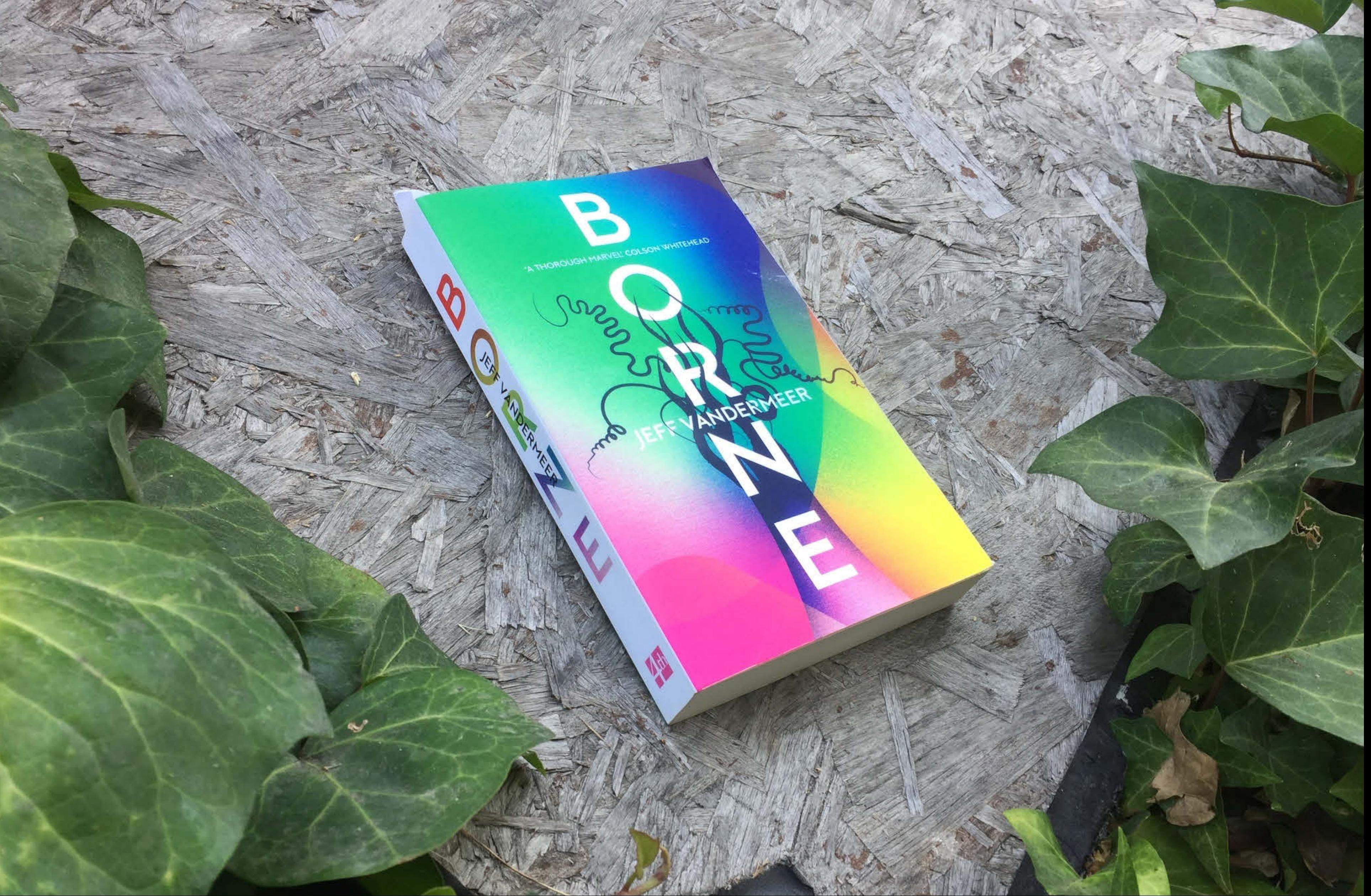
Right: Martin Beck
Last Night, 2016
HD video, color, sound, 13 hours 29 mins
Installation view, The Kitchen, New York



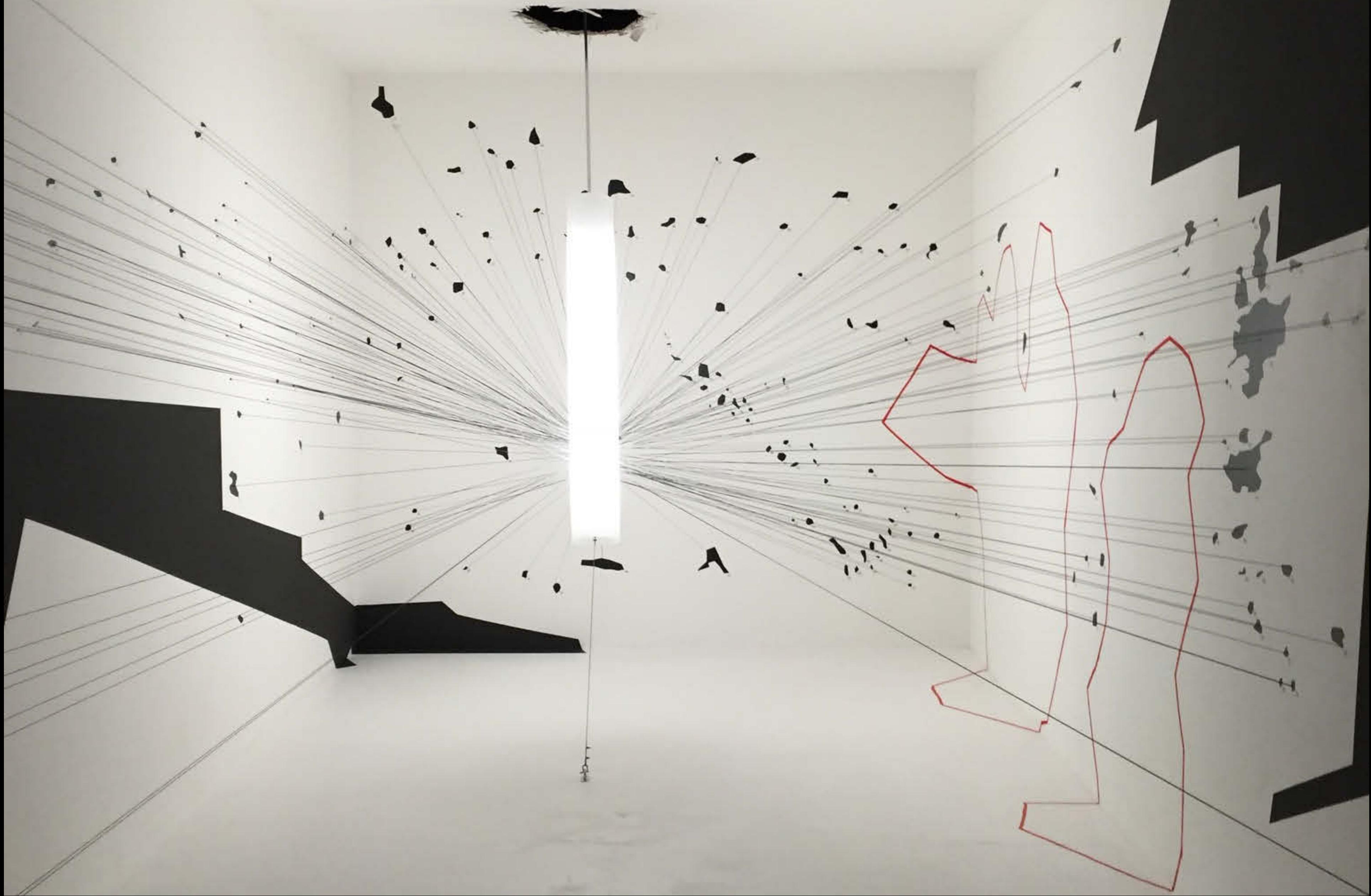
Schwerbelastungskörper, 1941–1942
Schöneberg, Berlin



Anthea Hamilton
Project for Door (After Gaetano Pesce),
2015
Installation view, Tate Britain



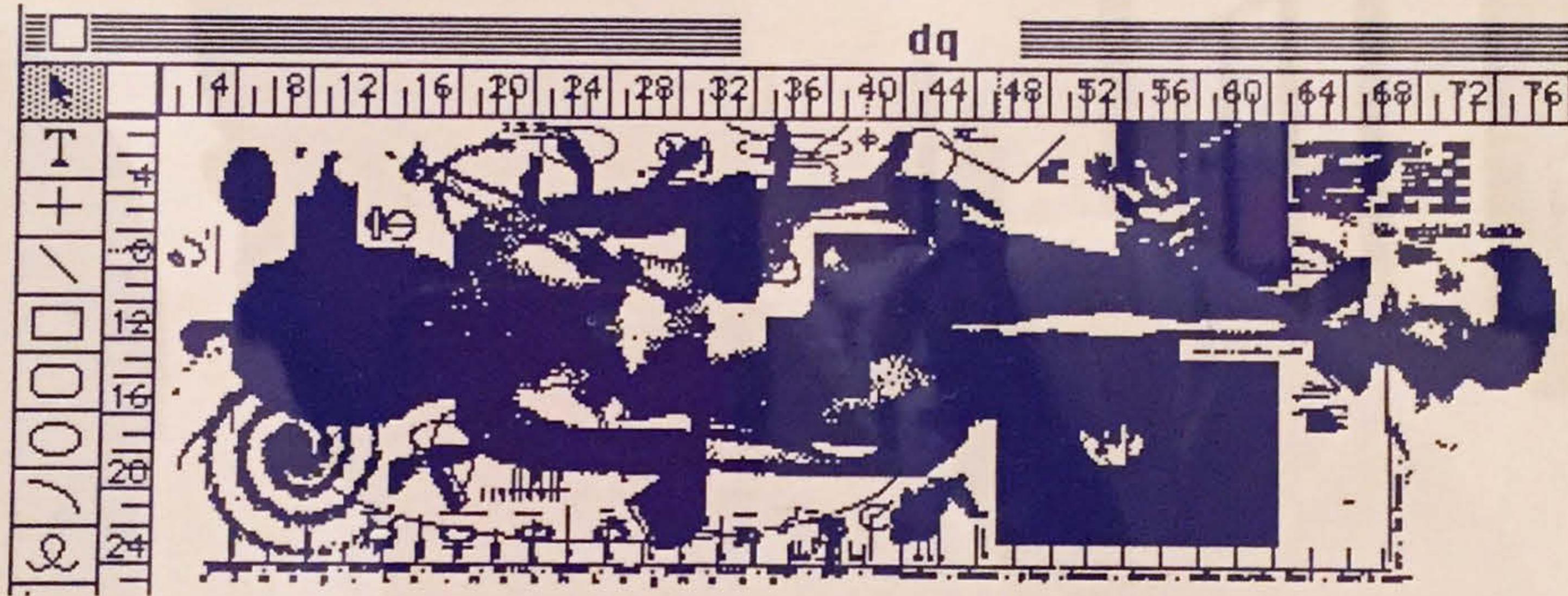
Jeff Vandermeer
Borne, 2017



Forensic Architecture
Installation view, La Biennale di Venezia
2016, Venice

wor-
thy
athing

Well, you don't know me, but I know you and I've got
be happy.



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April Greiman
Design Quarterly (detail), 1986
Walker Art Center, Minneapolis

when you least expect it—





Artist talk for Bucharest Biennale 7, 2016

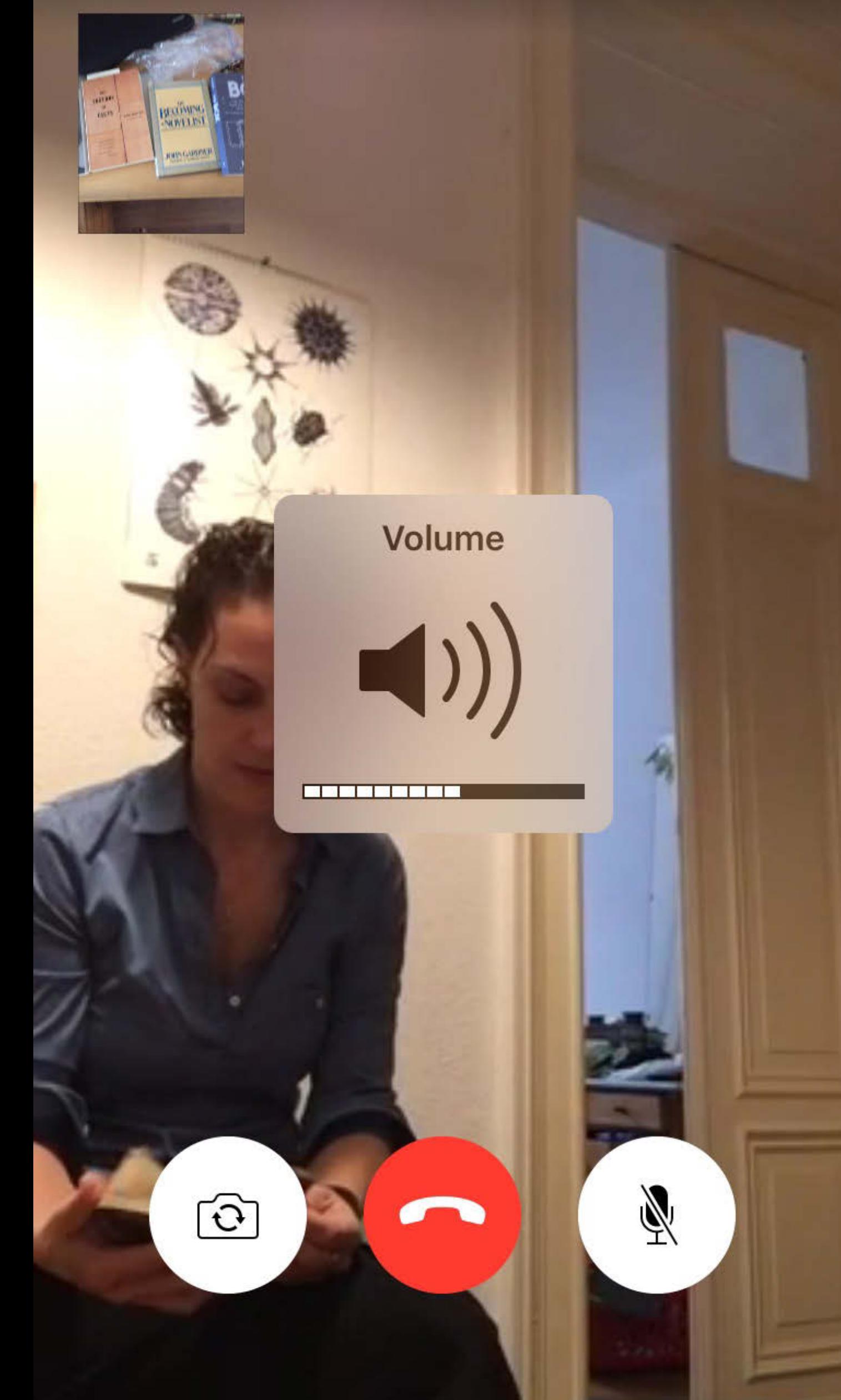
Curators: Niels Van Tomme &

Charlotte Van Buylaere

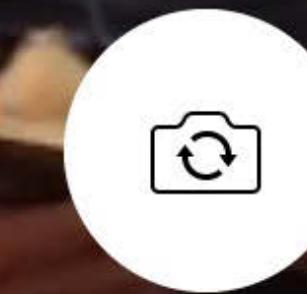
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Volume



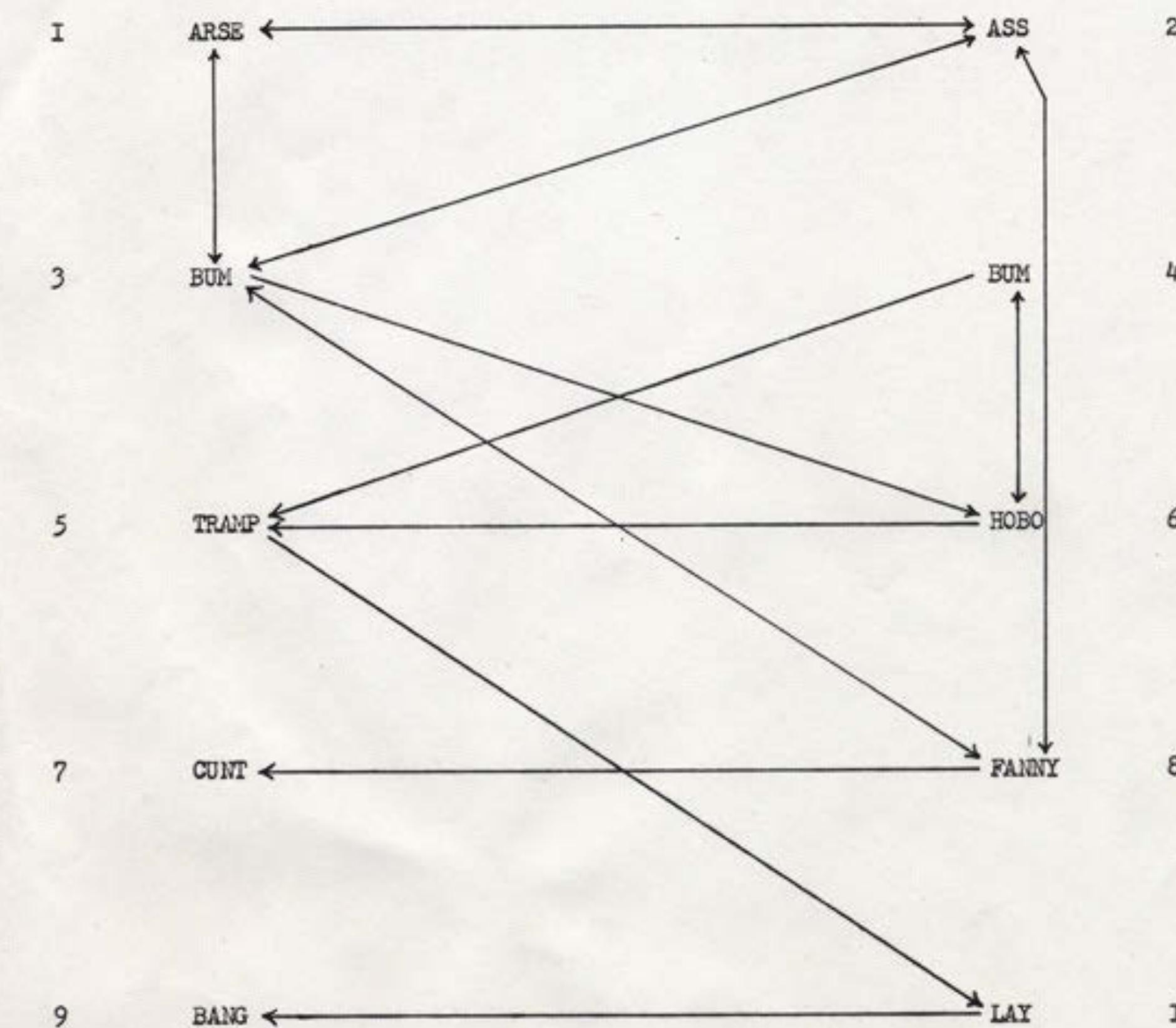


Kerry James Marshall
Still Life with Wedding Portrait, 2015 Acrylic
on PVC panel



American Artist
Prosthetic Knowledge of the Dignity Image,
2016
Digital video, 19:48

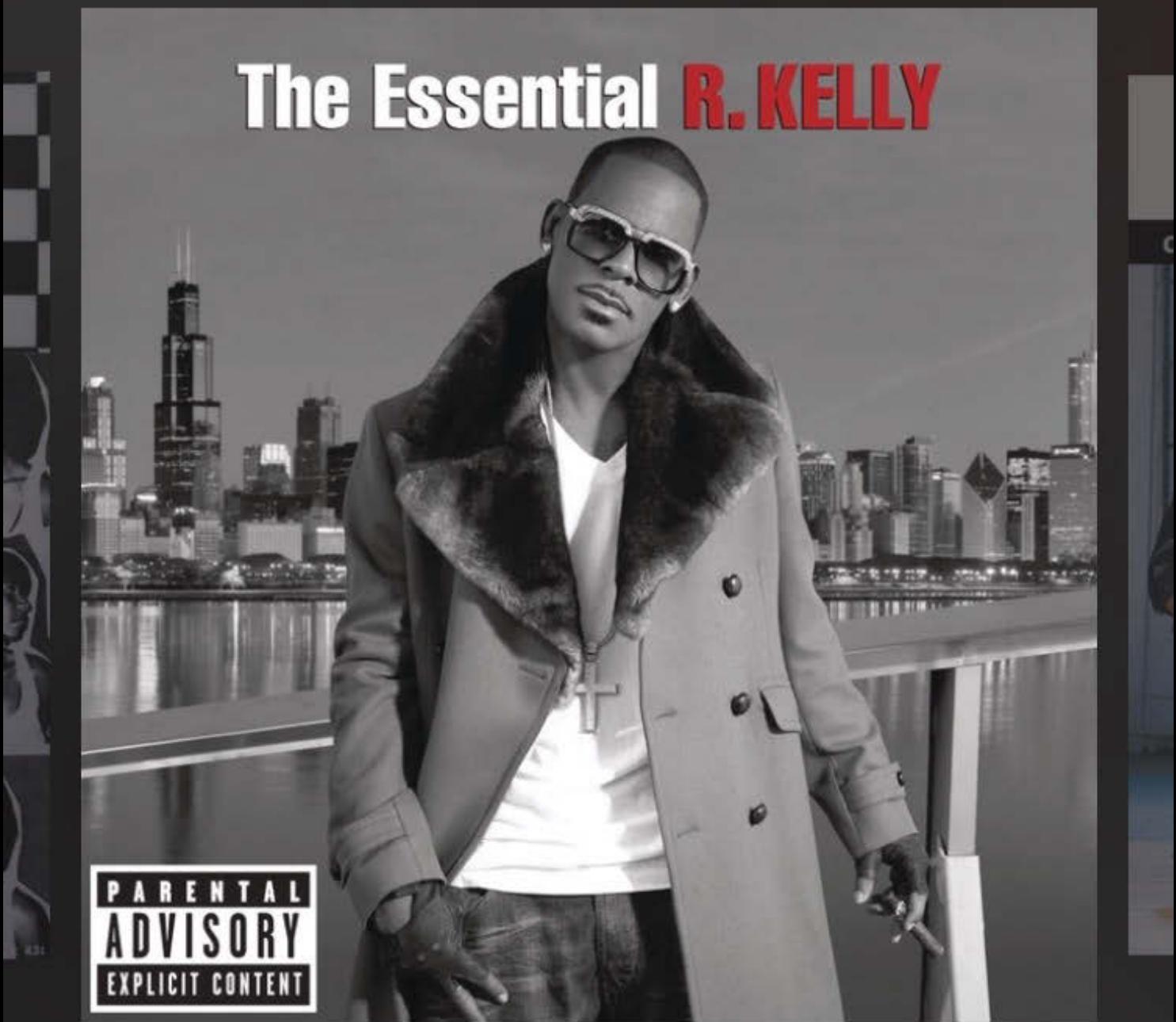
DUBLIN NEW YORK



Brian O'Doherty
Arse/Ass, 1965
Typewriter on paper

PLAYING FROM PLAYLIST
SLOW TRAIN

The Essential R. KELLY



I'm a Flirt Remix

R. Kelly

0:17

5:31



R. Kelly
I'm a Flirt Remix, 2007
Audio, 5:32



Wong Kit Yi
A River in the Freezer, 2017
HD video with sound, 25 minutes

as long as you want it.



Search ●●○○○



00:17



66%



astrologyzone



TOMORROW

Tomorrow, August 18th

SCORPIO

Mercury retrograde began recently, and you may find yourself reevaluating your social life and the pursuits that give you the greatest joy. You may feel that spending time on one means cutting out the other. Whether this deals with a major personal project, your creative life, or raising children, your friends may unnecessarily feel at odds with you. A sudden professional development is also possible, one that may provide a bit more comfort and peace of mind.

—

Examining the past can provide context for the future, and vice versa. So it's only fitting to end with a project close to my heart.

Over the past decade, I've grappled with the legacy of East German designer Klaus Wittkugel. His example offers a challenge to how we think about the relationship of graphic design, exhibition-making, politics, and history.²⁵

25. The typeface for this section is the URW++ digital version of *Timeless* (2006), originally designed by Werner Schulze from 1982–1984. A balfaced play on the name of Stanley Morison's influential *Times New*

Roman (1932), *Timeless* was East German foundry VEB Typoart's response to the prohibitively high cost of Western typefaces.



Klaus Wittkugel hanging his
retrospective exhibition in Berlin, 1961
Source: Bundesarchiv

Wittkugel, who lived from 1910 until 1985, was one of the most significant graphic designers in former East Germany. Having studied in Essen with Max Burchartz in the early 1930s, he went on to become a proponent of Modernist graphic design in the East.

Although censured for so-called ‘Formalism’ in 1951 during the era of Stalinist aesthetics, Wittkugel eventually rose to become successful and influential. By the late 1950s and 1960s, his distinctive graphic language²⁶ proselytized for East German Socialist ideology and its early utopian aspirations.

26. I first stumbled across Wittkugel’s work nearly a decade ago at an antiquarian book store in Boston. Since this felicitous encounter, I’ve researched his work extensively and published on it with the

assistance of grants from the Graham Foundation for Advanced Studies in the Fine Arts and the New York State Council for the Arts. I’m also thankful for multiple residencies at Denniston Hill. The Akademie

der Künste, Berlin, has been invaluable throughout this long and ongoing process.

THE EXHIBITIONIST



10

NO. 10 / JOURNAL ON EXHIBITION MAKING / OCTOBER 2014

10

The Exhibitionist

RIGOROUS RESEARCH

*

SELLING SOCIALISM: KLAUS WITTKUGEL'S EXHIBITION DESIGN IN THE 1950s

Prem Krishnamurthy

For the artists of the 20th-century European avant-garde, exhibition design played a crucial role. The Soviet architect, artist, and designer El Lissitzky was the pioneer, shaping innovations in two-dimensional abstraction (particularly the decisive forms of Suprematism and Constructivism) into sophisticated spatial rhetoric.¹ Through immersive, dynamic designs for the Soviet Union at international press, photography, hygiene, and trade fairs from 1928 to 1930, he put the radical forms of his comrades to work for political ends. During this brief period, Lissitzky redefined the propaganda exhibition—which began with the industrial and consumer displays of 19th-century World Expositions—as a revolutionary new mode of mass communication.

Others soon adapted his innovations as a new language of exhibitions, which would serve equally well the otherwise divergent political aims of Fascist Italy, Nazi Germany, and wartime America.² Although developed as tools

for Communist ideology, such formal methods of photomontage, spatial immersion, and advanced exhibition display became pliable vehicles for varied agendas. These exhibitions frequently relied on modes of commercial



Militärischer ohne Mütze (Militarism Without Mask) installation view, Bahnhof Friedrichstrasse, Berlin, 1957, showing a lowered display wall with three mechanically moving states. The first image is a collage of West German politicians and industrialists juxtaposed with Nazi officials, members of the Krupp family, and other Nazi sympathizers. The ghostly torso of Adolf Hitler looms over them. These figures float above a landscape of gold coins on which coiled serpents recline.

49

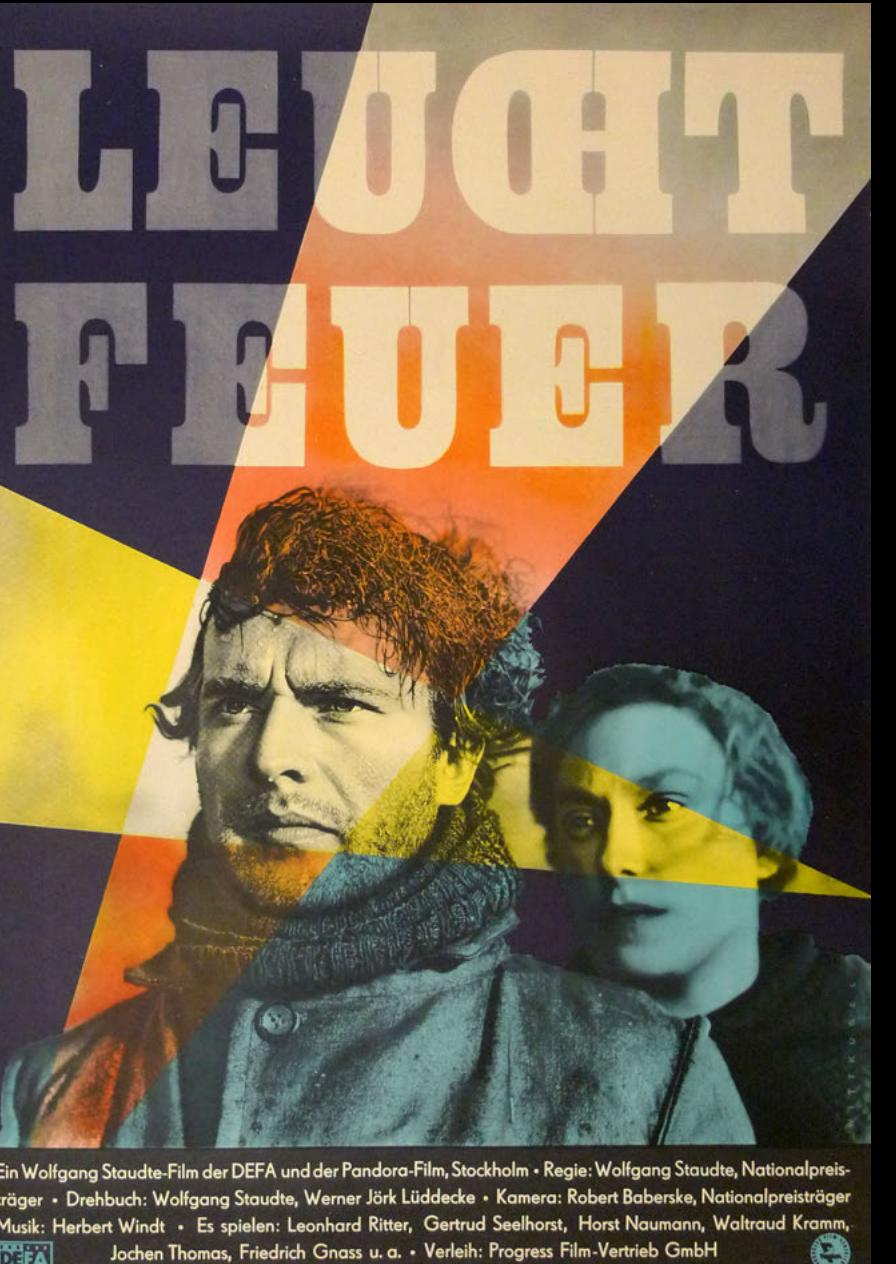
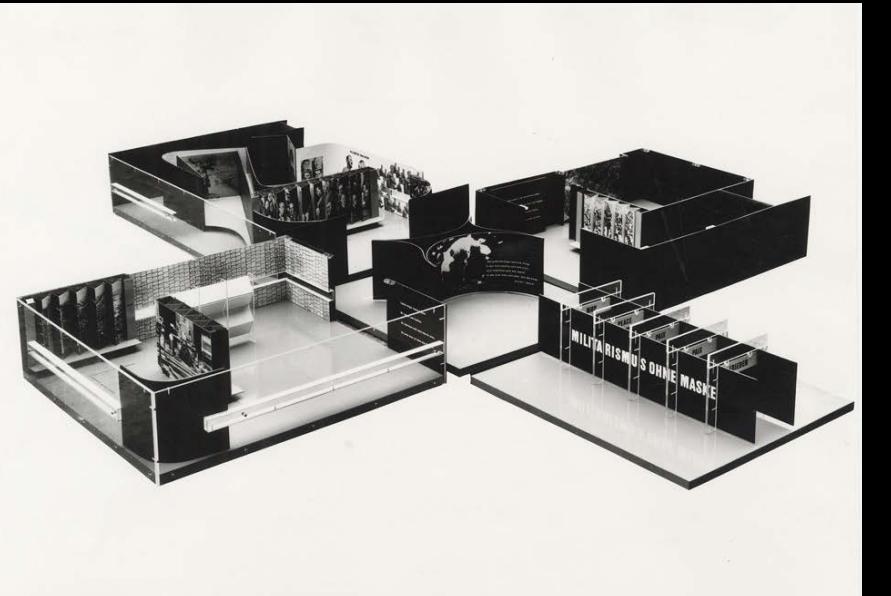
As I researched Wittkugel, what troubled and intrigued me was how much he accomplished as a graphic designer and exhibition-maker within the context of the authoritarian and repressive GDR. His success was due not only to the quality of his work, but also because of his close alignment with official state interests.

Yet there are number of aspects of Wittkugel's case that are compelling. I believe he deserves a contemporary reexamination, in spite (or perhaps precisely because) of the baggage associated with this historical period.

First, he created graphic design of every type—from posters, book covers, record sleeves, stamps, and printed ephemera, to signage, wayfinding systems, architectural graphics, identity programs, and large-scale propaganda exhibitions.²⁷ His early work prefigured later postmodern design in its use of historic, referential, and contextual typographies.

27. It's also important to note that he accomplished this wide range of work without the luxury of a firm or employees, in contrast with his colleagues in the West. For the most part, he worked with his current

and former students from the art school in Weissensee, East Berlin, who served as his assistants and collaborators for the most complex projects.

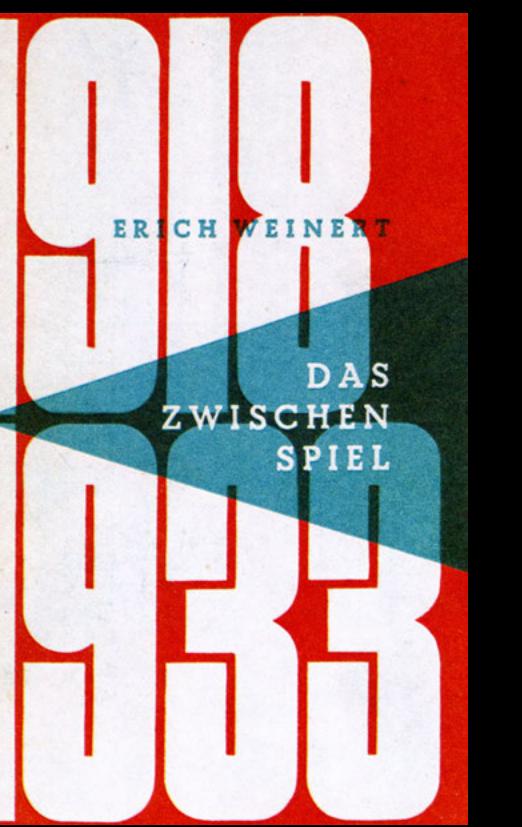


Klaus Wittkugel

Top left to bottom right: *Militarismus ohne Maske* exhibition model and poster, 1957; *Leuchtfeuer*, 1954; Audio-visual installation at the Internationales Handelzentrum,

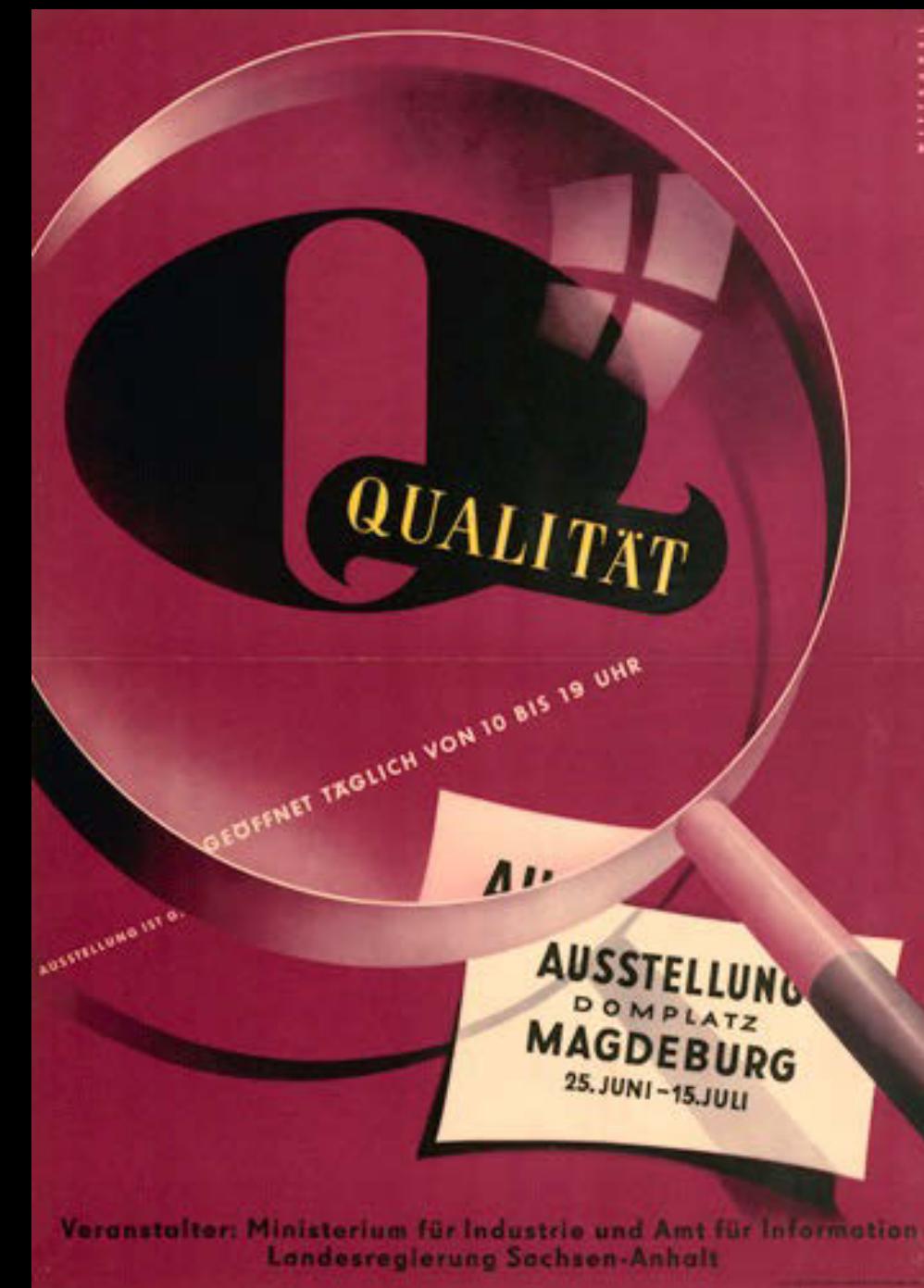


Berlin, 1978; Cafe Moskau signage, 1963; dekopan packaging, 1957; *Das Zwischenspiel*, 1953



Second, his work contains an ongoing strand of self-reflexivity around the production of images. This thread began in his earliest designs from the 1930s and continued through his later work. Integrating photography and graphics in a highly self-aware manner, he thematized the *labor* of looking by implicating both the viewers and the makers of design—especially relevant within a Socialist context.²⁸

28. For further background, you can read my piece, ‘The People’s Representation: On Staged Graphics in Klaus Wittkugel’s Work,’ in the online journal *The Highlights*.



Klaus Wittkugel

Das Lichtbild, 1931; *Qualität*, 1950;
Das Plakat, 1954; *Die Besten in die
Volkvertretung!*, 1957

Third, Wittkugel remains under-recognized due in large part to his political and historical context. His work is dismissed today because his primary commissioner was the now-defunct East German state.

Yet graphic design (or exhibition-making, for that matter) is never autonomous. How do we deal with the fact that the GDR may have just been a good client for Wittkugel, not unlike major corporations were for his Western counterparts?

My way of addressing these points—and creating discussion around such questions of political ideology and graphic design—was to curate and design a compact Klaus Wittkugel retrospective in New York.²⁹

29. If you'd like to read more, you can find the show's brochure online, which contains an essay I wrote on Wittkugel's work and its context. Or if you'll be in Berlin in 2018, you might have another chance to

catch the show in a new form and different (yet perhaps oddly familiar) context.



OST UND oder WEST: Klaus Wittkugel and Anton Stankowski, 2016

Part I: Klaus Wittkugel at P!
Curator and exhibition designer:
Prem Krishnamurthy

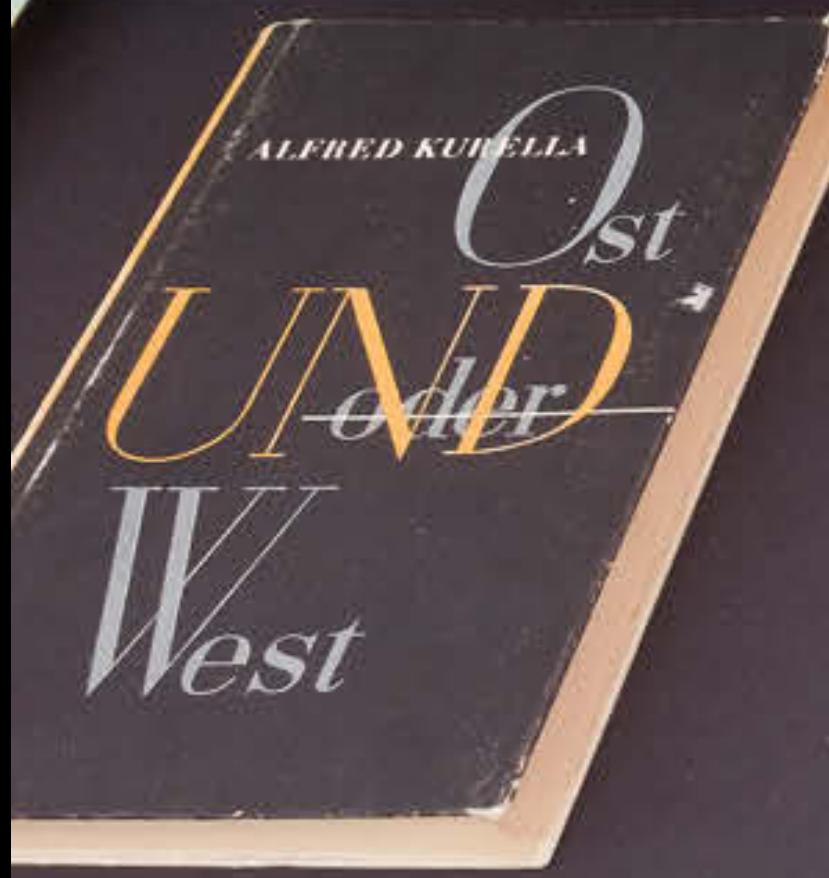
Part II: Anton Stankowski at OSMOS
Curator: Cay Sophie Rabinowitz





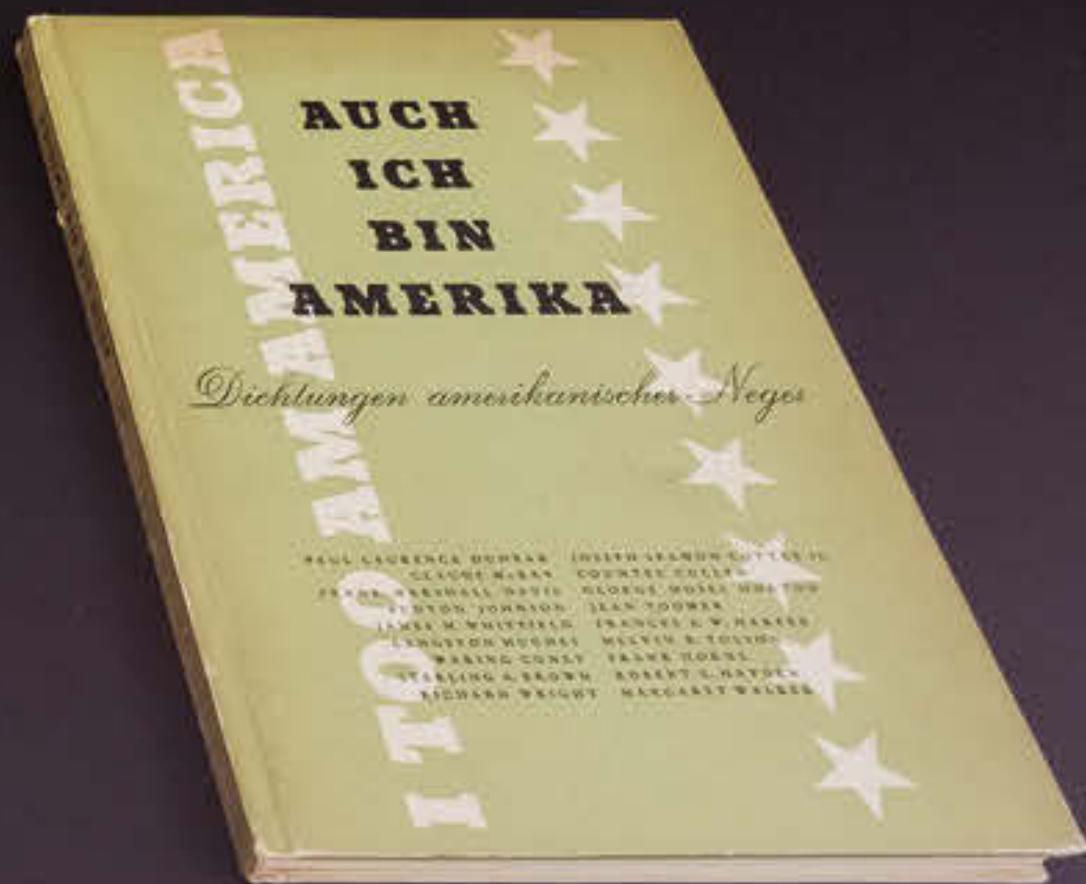
Working in the manner of Wittkugel, I inserted moments of self-referentiality into the design of the exhibition, such as leaning Wittkugel's most well-known poster against the wall, as if it were about to be hung. Another strategy was to produce wall labels for the show's thematic sub-sections in the media that they describe,





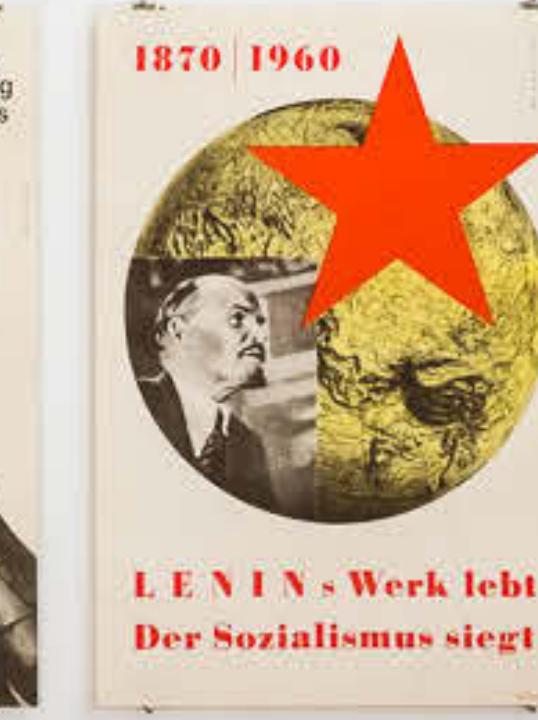
A book cover is both a mini-poster and a visual essay: a brief encapsulation of an entire literary work that reveals prevailing aesthetic styles and cultural norms. For Wittkugel, such covers represented a space for ongoing graphic experimentation and expression.

Working closely with East German publishers directly after World War II, Wittkugel lent important works of international Socialism and Communism a modern face. This idealism traveled hand in hand with strong anti-West German and anti-American motifs.





In East Germany, posters represented the most progressive form of Socialist visual art: unlike paintings or other unique works, posters were a mass-produced medium for general consumption. The wider the distribution of a poster – in multiple copies and sizes – the more its power grew. From the late 1940s until the end of his career, posters remained Wittkugel's signature form. They demonstrate a formal range that adapted itself to different messages for cultural, economic, and propagandistic causes, while maintaining a core interest in typographic impact and photomontage.



as an echo of Wittkugel's own approaches to display.



By contextualizing Wittkugel's work within broader historical questions, while also highlighting its value as graphic design, the exhibition made his work accessible to both general and specialist publics for the first time in over thirty years.³⁰

30. The exhibition was remarkably successful in terms of both visitors and critical response, garnering reviews and coverage in *Artforum*, *The Architect's Newspaper*, *AIGA*, *Dwell*, *Print*,

The Paris Review, *Alphasiety*, *AmassBlog*, and even *Deutschlandradio Kultur*.



It has been argued that advertising in East Germany was intended not to sell one product over another, but rather to promote the value of the Socialist system itself. As such, symbols, markers, and logos for organizations, ideas, and events, rather than for corporate brands, shaped the prevailing visual field. However, as the East German state's economic and social policies floundered in the late 1960s and 1970s, its own ideologies and aspirations began to shift.

One of Wittkugel's later commissions was the comprehensive identity for the Palast der Republik [Palace of the Republic], a major East German icon. Built upon the site of the demolished Berliner Stadtschloss [Berlin City Palace] — which was once the home of late 19th century German imperial power — the new Palast der Republik housed within its bronze-mirrored façade the seat of the East German parliament, two large auditoria, art galleries, a theater, 13 restaurants, a bowling alley, a post office, and a discothèque. It was a modern symbol of popular Socialism that sported the typographic look of a 19th-century English palace. In 2008, 23 years after Wittkugel's death, the Palast der Republik was demolished completely to make room for a new reconstruction of the original Berliner Stadtschloss.

Englische Schrift

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z
a b c d e f g h i j k l m n o
g r s t u v w x y z . & I II III IV V VI VI



The final element of the show was an analog slideshow presenting Wittkugel's environmental graphics, including his architectural lettering for East Berlin's architectural showcase, Karl-Marx-Allee, and numerous exhibition designs. I conceived and produced this as a narrative sequence, which was projected onto a photomural of the iconic modernist building, Kino International.



BORIS MIKHAILOV
Unfinished Dissertation

ard Frommhold Hans Wittkugel

IMISTISCHE
RAGODIE



The last images in the slideshow present Wittkugel's own designs for his first retrospective exhibition. It included a partial reconstruction of his magnum opus as an exhibition-maker and designer, the immersive propaganda exhibition *Militarismus ohne Maske* (*Militarism Without Masks*) from 1957.

Reproduced at 1:1 scale,



Klaus Wittkugel: *Plakat, Buch, Ausstellung,
Packung, Marke*, 1961
Installation view, Pavilion
der Kunst, Berlin

this striking, self-reflexive, formally-innovative display—a full-scale model of an exhibition, a map that's the size of the territory—now seems both uncannily contemporary in its means and politically misguided in its content, all at the same time.

Here in 2022, it's more clear than ever that power structures and political agendas are inseparable from the industries of art and design—they have always been part of both the problem and the solution. In formulating our current approach to pedagogy, we've asked ourselves: how can the skills and methods of artistic practice propose other ways of moving through the world?

To hear about our work in art and design education in 2022, [jump forward](#).

To continue reading at your own page, [turn to the next and final section](#).

—

In 1958, Wittkugel won the National Prize of the GDR for organizing and designing *Militarismus ohne Maske*. To a Socialist artist such as Wittkugel, this carried enormous prestige.

From that point on, his career appears to have proceeded smoothly, with honors and accolades accumulating up until his death in 1985. Yet history has judged East Germany, its advocates, and its laureates particularly harshly.

Project Projects, the New York design studio I direct,³¹ received the Cooper Hewitt's National Design Award for Communication Design in 2015. Typically awarded by the First Lady of the United States at a White House luncheon, this honor acknowledges a practitioner's entire body of work and represents the USA's highest recognition in the field.

31. I founded Project Projects with graphic designer, editor, and publisher Adam Michaels in 2004. In July 2017, Adam moved to Los Angeles to open a new studio, Project Projects LA. Although we now work

separately, I developed many of the ideas in this PDF during our years of shared design practice in New York. Today, I lead Project Projects New York together with two dear partners, creative director

Chris Wu and executive director Sonya Patel. I'm grateful for their support and encouragement of my work, in its many facets.



We were finalists for the award in both 2009 and 2011. Right after we received the news for the first time, a close friend drew an unexpected parallel with my initial research on Klaus Wittkugel—a crucial key that would inform my later attempts to understand both him and myself.

What would happen, she asked, if you were to actually win the National Design Award one day—but the USA ended up being reviled in 50 years as a fascist state? How do you think history would read your work *then*? If you turned up in some far-flung-future archive, what might the jury conclude? Would you be seen as a pawn of state corruption, or worse?

Her speculative question is with me now, six months after the new Republican Administration has taken office –an event that threatens to disrupt the world in the most disastrous manner. It's a choice I feel I, too, am responsible for, by not being more active or vigilant during the past years.

Yet unlike Keynote, real life has no
⌘-z to undo the past, only a path forward.³²

32. [Indivisible Guide](#), assembled by former Congressional staffers in the days after the election, offers advice on how to appeal directly to local representatives on pressing issues. Other grass-

roots political startups, such as [SwingLeft.org](#), have sprung up in the past months with a focus on 2018's midterm elections. What is the most effective way to organize politically in this moment? I must admit to

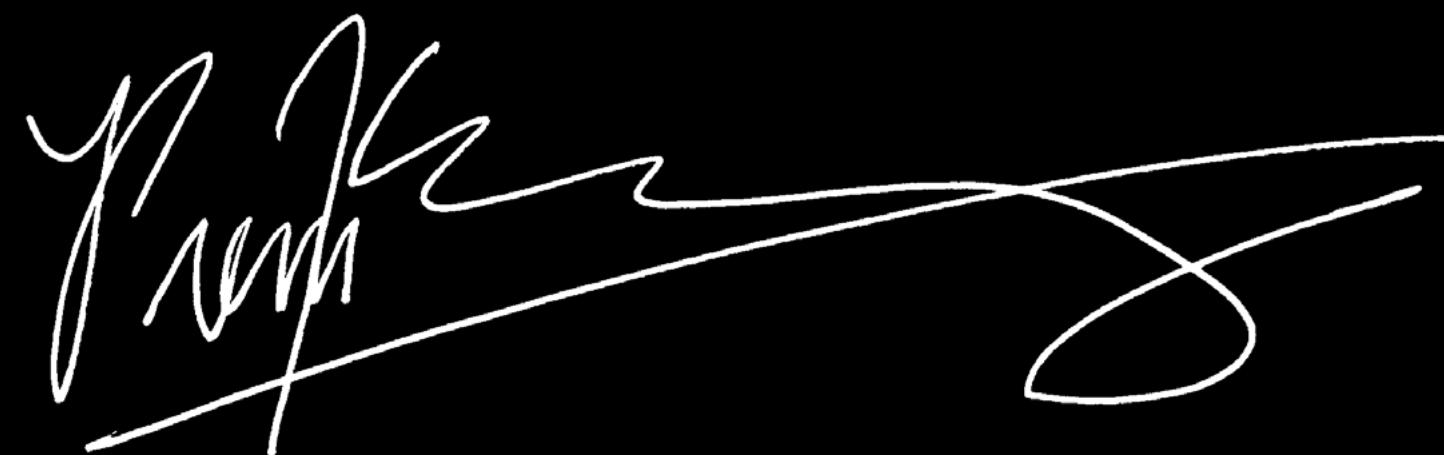
feeling a little stumped, personally, but any ideas are welcome.

For now, we have to continue to ask ourselves, ever more urgently: what can the bumpy³³ repertoires of art, design, and curating accomplish today? These fields offer a set of skills, networks, and actions that may come in handy. Whom can they care for, what will they communicate in the world, how can they teach us to prepare for what comes next?

33. On a lighter note, please refer to [Mr Bump](#), created by Mr Roger Hargreaves. A big thank you goes to James Goggin for this reference to *bumpiness* and its efficacy across a variety of scenarios.

But it's already quite late, so I'll conclude this PDF presentation for now. Thanks again for your time and attention—I look forward to hearing your decision, and welcome any questions, critique, or feedback³⁴ on what you've seen today.

Sincerely,

A handwritten signature in white ink on a black background. The signature consists of stylized letters 'P' and 'K' followed by a long, sweeping horizontal stroke.

34. Although I am often traveling these days, you can find me in one of the following ways.
Email: prem@projectprojects.com
Instagram, Twitter, etc.: [@wechselmann](https://www.instagram.com/wechselmann)

To see how this story ends—at least, for now—just turn the page.

In April 2019, Prem and I started an experimental school—slowly, at first, but developing. A postgraduate program emerging out of our own histories, it's rooted in interdisciplinarity and independent thinking. The school is both a utopian endeavor and a hands-on response to the weight of the world.

It's founded on several core ideas, which we sometimes call our Six Memos, after Italo Calvino.

These memos are principles that we are constantly, collectively rewriting. They form a basis for the practical and pedagogical work that we do.

I. Live and learn.

Education should focus on building whole individuals in thoughtful ways, rather than propagating its own systems for profit. By design, our school is small scale. Teaching happens as much in everyday interactions, ongoing conversations, and the personal reflections of daily life and creation, as in formalized learning environments. We believe in looking inward to look outward.

2. *Different pieces form a stronger whole.*

The school encourages participants to develop a portfolio of skills between art, design, curating, anthropology, and architecture, as well as literature, ethics, political philosophy, and more. There are no departments here. Our open structure includes a communal reading seminar, intensive workshops with visiting instructors, self-directed studio practice, and commissioned, collaborative projects.

3. *No one is an island.*

We're a community of learners. Both teachers and students alike are authors of ideas, objects, and experiences that are significant. For us, contemporary creative practice is social —it depends on others (past, present, and future) for production, critique, and inspiration. Even the master has their own masters.

4. *Everything flows.*

An individual's learning is bounded neither by discrete measures of time nor fixed spatial relations. Fluid, mobile, flexible: our school lasts any duration, and may move its physical infrastructure over time. Participants can stay for as long is needed, the world is our workshop.

5. *Giving is a continuous cycle.*

Gift-giving happens in different ways. Our school is free to attend. During their time here, participants contribute through service and a commitment to helping the school run. After studies, this same spirit of personal investment helps to provide for the program's further generations.

6. *The future has no models.*

There are several meanings to the word ‘model.’ We’re interested in scientific models: descriptive systems that capture the variables of a given situation. We can’t claim to predict the future, but strive instead to understand the world in its complexity. Our close engagement gives us flexibility to react and help create what might come next.

Like our PDF, the school provides neither clear answers nor a dogma to be followed. It's a set of instances, cases, cross-references, and provocations—to be reinterpreted and reinvented by each reader.

We welcome your ideas.³⁵

35. The typeface used for Emily's voice is the humanist slab serif PMN Caecilia Roman and Italic, designed by Peter Matthias Noordzij and released in 1990. It is named for Noordzij's wife, Marie-Cécile Pulles. I will

always associate this typeface with my time working in Berlin for Leonardi.Wollein, a graphic design studio started by Alessio Leonardi and Priska Wollein, who were a romantic couple before starting

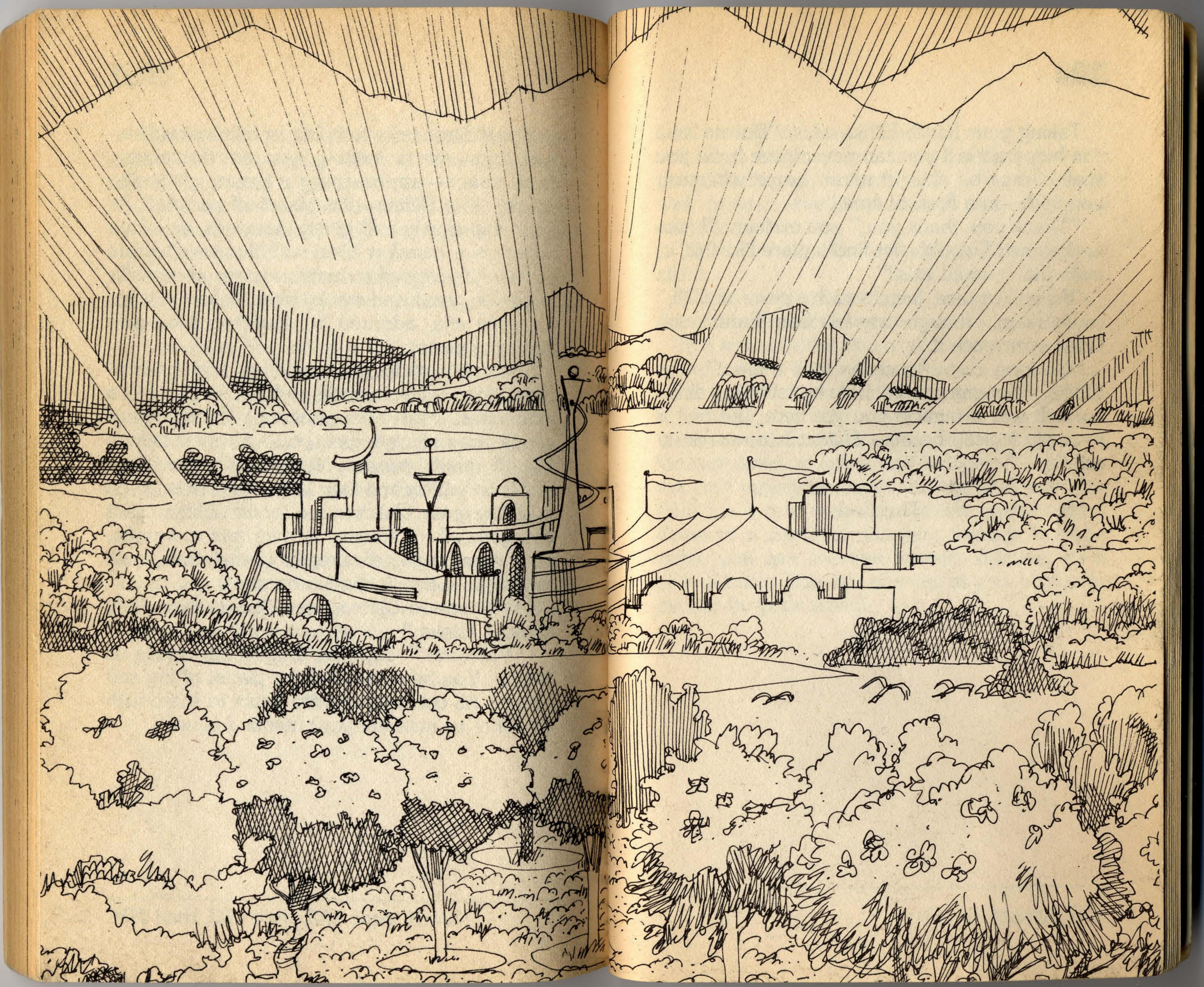
a firm. Leonardi.Wollein is where I met Emily Smith in 2001, when we worked as designers together and began this story.

You did not make a choice, or follow any direction, but now, somehow, you are descending from space—approaching a great, glistening sphere. It is *Ultima*—the planet of paradise. As your ship slowly and gently descends, you look down on a meadow filled with flowers. Beyond them white-capped mountains tower above hills of golden green and smoky blue. Before you lies a crystal city, adorned by sparkling lakes and flowering trees.

Your ship glides to a landing, and a portal slides open. The air smells as fresh and cool as a pine forest. Music fills your ears. Hundreds of people are waiting to greet you—the most beautiful and friendly people you have ever seen. Their skin is dark olive and their large eyes are as green as spring grass. Children run forward. They hand you garlands of flowers. A man and a woman, each wearing golden wreaths in their hair, walk toward you, their arms outstretched.

"Welcome to *Ultima*," says the woman. "My name is Elinka."

"Welcome!" says the man. "My name is Arkam. You have reached the planet of joy and beauty. All our treasures are yours to share with us. All of us here are your friends forever."



Taking your hand, Elinka says, "But no land can be paradise if you can never leave it. So you shall always be able to return home whenever you wish—in a flash of time."

"Thank you, thank you," you exclaim. "I never dreamed I would ever find a place like this, or even that it could exist!"

"As you can see, there is such a place after all," says Arkam, "though very few from Earth's universe ever reach it."

"No one can choose to visit *Ultima*," says Elinka. "Nor can you get here by following directions. It was a miracle you got here, but that is perfectly logical, because *Ultima* is a miracle itself."

The End

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