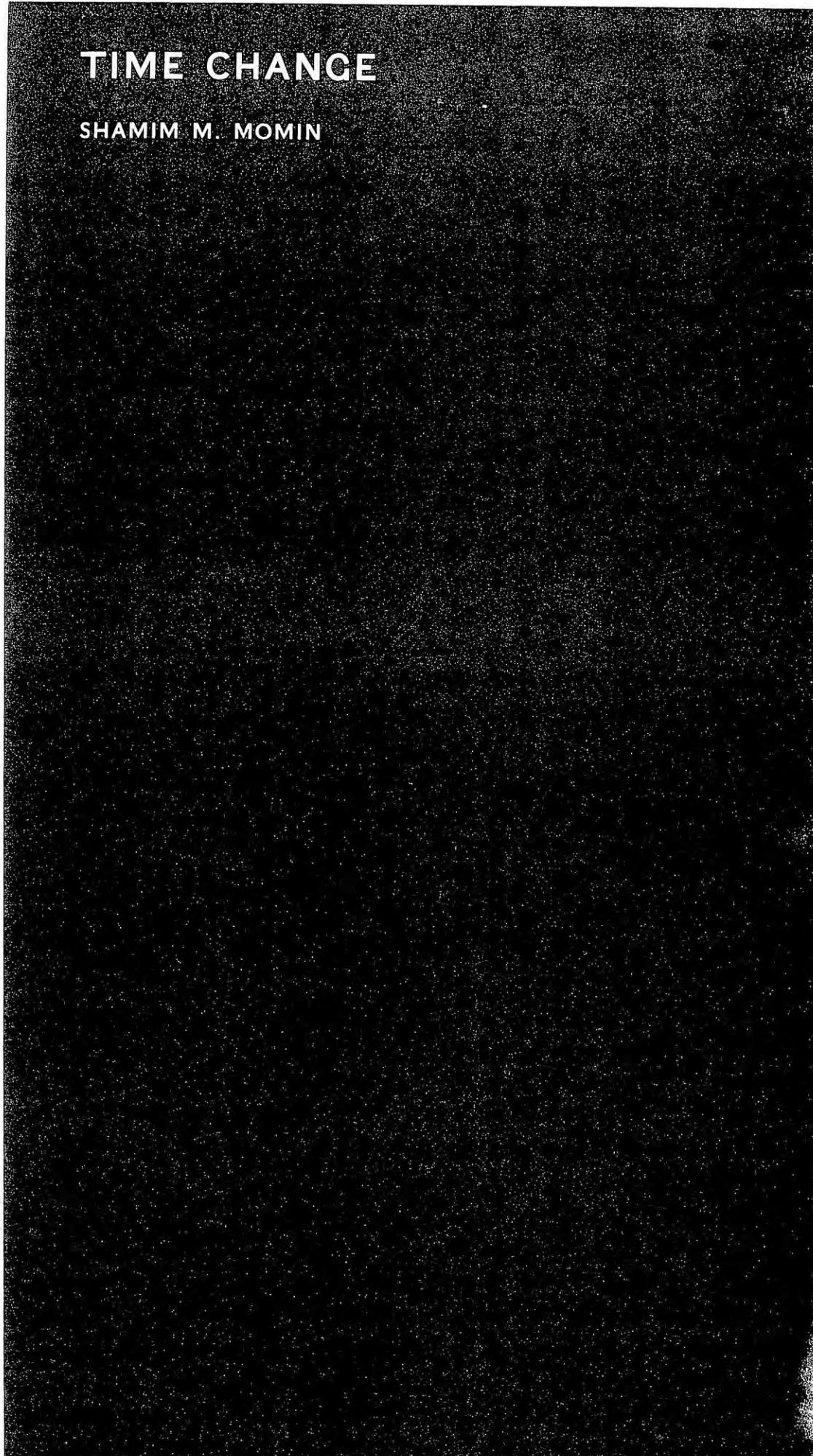


Shamim M. Momin. "Time Change." In 2008 Biennial Exhibition. Whitney Museum of American Art, New York, 2008.



Time is Fast, Space is Slow.

—Vito Acconci<sup>1</sup>

Time to get you know what. Time to get you know what. Time to get you know what. What, what, what. What. Time to get you know what. Time to get you know what. Time to get you know what . . . So are we there yet? No. So are we there yet? No. So are we there yet? No. So are we there yet? I have . . . No way. No.

—Matt Mullican, *Zurich Performance 2003*<sup>2</sup>

Nearly a century ago, Albert Einstein proposed that the mass-energy and momentum of celestial bodies—a black hole, for example—produce a distortion of the space-time continuum. The prediction was one part of Einstein’s general theory of relativity, which, as many might recall from high-school science, initiated revolutionary changes in the way we think about the world. In recent years, astrophysicists have observed a number of gravitational effects around neutron stars that have provided unprecedented evidence of Einstein’s predicted distortion, which had initially been considered too slight to measure and thus true primarily in a mathematical sense. Einsteinian thought has long held poetic appeal, and this discovery has stoked the fires of its potential ramifications. If space-time warps, can it also bend back on itself? Are all time spans lapidary, overlapping cycles of intersection and convergence? In thinking about the present, will we have to accept in due course that everything already always was, forever—or something to that overwhelming and terrifying effect?

A similarly transformative reconfiguration of time and space is one of the central points connecting many of the works in the 2008 Whitney Biennial, and there is no more pressing moment than the present to address why this concept illuminates, and troubles, so much contemporary art. Although a thorough historical contextualization of this phenomenon is impossible here, I would argue that this reconfiguration stems from a set of conditions that emerged from the post-World War II period and which significantly changed not only how our society is structured but also how it informs, and is informed by, visual culture. As a broadly illustrative example, Robert Smithson, in his 1966 treatise “Quasi-Infinities and the Waning of Space,” created a complex, fluid system of images and text as a visual analogue to his analysis of spatio-temporal decentering in the visual arts and culture of the period.<sup>3</sup> Though typically (and perhaps excessively) referenced in recent writing and artwork for his ideas about entropy, Smithson is arguably more significant for his prescient recognition of the obsession with time that pervaded 1960s culture. Emblematic of the artist’s thinking, “Quasi-Infinities” describes a world that was reconceiving notions of the temporal on multiple fronts, the most important of which, in critical terms, was the revision of absolutes in scientific discourse that since the 1930s had filtered broadly into the popular imagination.<sup>4</sup> As in the artist’s other writings, many of the metaphors in “Quasi-Infinities” derive from the physical rather than the biological sciences, which rely on life span, human or animal, as a standard measure. As a result Smithson’s idea of “quasi-infinities” reflects a different temporal shape, one that privileges

complex, networked motion and possibility (which can be described as rhizomatic, or weblike) rather than a standard evolutionary timeline.

Although Smithson's choice of the metaphor of entropy—broadly defined as a trend to disorder within a closed system—ultimately proved too neat to encapsulate the full extent of these philosophical shifts, he was otherwise on the right track. The investigation of static ideas of space and time represented in his writings and art was, in the decades that followed, paralleled by transformative technological developments, most significantly the birth of the Information Age. The transition to a computer-based, networked world—and the resulting impact of cyberspace on social and economic structures—literalized a fractured, open-systems thinking (simply put, a feedback system that continuously interacts with its environment to produce newly “informed” output) and brought about major changes in our understanding of space and time. These momentous ideas echoed throughout subsequent philosophical and theoretical writings and became over successive decades a significant literary conceit spanning various genres,<sup>5</sup> reflecting both the possibilities as well as the anxiety that continues to shape the critical framework for the present world and how that world is reflected in contemporary art.

The Newtonian characterization of time and space as absolutes—in truth, something hypothetical to begin with and discarded decades ago in science—retained currency much longer in cultural interpretation, including in the visual arts. By the mid-twentieth century, however, philosophical inquiry had mostly dismantled a purely causal temporal logic, proposing instead that multiple interpretative modes are at play in our engagements with the past, and in the relationship of the past to the present and the future.<sup>6</sup> Art historian George Kubler, with unusual analytical distance, described an ensuing temporal anxiety so prevalent in the sixties as to be largely invisible to the cultural producers so affected by it. In the arts, Kubler suggested (as did Smithson, who often cited him), the crucial effect of destabilizing a singular, causal progression was that it defied the logic of the modernist project, with its viselike grip on interpretive thought and production. “At any past moment,” wrote Kubler, “what was then present may be regarded as consisting mainly of latent possibilities. Equally truthful, it may be regarded as consisting mainly of explicit actualities.”<sup>7</sup>

The philosophical conceit of “simultaneous potentialities” was doubtless influenced by earlier developments in scientific theory, such as those related to the superposition of states, the notion of indeterminacy, and the observer effect. Although the complexities of these scientific investigations are often lost in pop-cultural translation, their symbolic and metaphoric potencies lent themselves to temporal rethinking at a postwar moment primed to receive it. Thought experiments such as the increasingly popularly invoked Schrödinger's cat (part of a 1935 thought experiment questioning a paradox of quantum mechanics) were coeval with burgeoning technological developments that likewise were reflected in visual culture.<sup>8</sup> This emerging language of “simultaneous potential,” “complexity,” and “reflexive systems” evinced a profound recalibration of notions of temporal progress; the idea that the act of viewing may have not just a critical but a *determinate* effect on an outcome, for example—vis-à-vis a slight misreading of Werner Karl Heisenberg's

uncertainty principle and the observer effect, which introduced the concept of “temporal paradox”—was an important influence on the fundamental shifts in art that began at that moment. Susan Sontag acknowledged this influence, describing in her essay “One Culture and the New Sensibility” (1965) a cultural field recognizing and appreciating anew the relationship between scientific innovation and art, particularly through the writings of engineers, artists, and theorists such as Buckminster Fuller, John Cage, Marshall McLuhan, and Roland Barthes, among others.<sup>9</sup> Smithson, for instance, made frequent reference to Fuller’s concepts: his “vectoral” geometry; his models of form that integrated natural and scientific systems into plastic arts; his proposition of fluid mapping (rather than mapping fixed points).<sup>10</sup> In Fuller’s words, “Humans still think in terms of an entirely superficial game of static things—solids, surfaces, or straight lines—despite that . . . Science has found no ‘things’; only events. Universe has no nouns; only verbs.”<sup>11</sup> And as influential as Fuller might have been in the sixties, he is perhaps even more so today; such language and concepts can be used to characterize a large segment of current artistic practice, and, indeed, Fuller is frequently referenced, implicitly and explicitly, by many artists in the 2008 Whitney Biennial specifically.

From a current vantage point that proffers a clearer view of the changes in these various fields, recent scholarship has reframed the foremost concern of art in the sixties as a reimagined sense of time. It has been proposed that the idea of the spatiotemporal shift was more formative than the commonly accepted, linear narrative of the mute, industrialized object posed against the expressive abstraction of the preceding practice. Taking a broader view, moreover, some scholars have tracked this paradigm shift against the political and cultural conditions of the era, both the uncertainty of that transitional historical moment and the beginnings of the globally transformative technological evolution.<sup>12</sup> Although here I use “the sixties” to reflect on certain aspects of contemporary artistic practice, the emphasis is on the idea of temporal transformation inherent in the period’s art, not specific artistic forms. References to Minimalism in recent artwork, for example, have been misinterpreted by some observers as a purely formal reinvestigation of, say, Donald Judd’s “specific object,” when in fact they are part of a general orientation in contemporary art that seeks a better grasp of the disquiet of that moment and, in turn, of the present as well.

To that end, the recent invocation of Minimalism has evolved into a wide-ranging investigation of modernist forms, turning the rethinking of the nature of time toward the goal of unpacking that larger, decaying project. Contemporary artists, acutely aware of the Gordian knot that is the modernist monolith—the trope of its own making—have accordingly refined and reframed their projects as investigations of the conditions of modernity, ongoing negotiations rather than static sets of progressive events (Fuller’s “verbs” instead of “nouns”).<sup>13</sup> This is revealed in part through an increasing number of references to the architecture and sculpture of the 1950s, as many artists locate the source of our temporal anxiety in the immediate post-World War II period, when the failures of modernism’s causal systems were first beginning to be felt. Current art resists the teleological dimension of modernism,

which ultimately proved unsatisfactory to grasp the complex, unstable nature of the world despite all authoritarian efforts to the contrary. Yet dismantling modernism's progressive intent has also uncovered instabilities of meaning, lingering questions that require constant negotiation but often stubbornly resist resolution. In the wake of the troubling of faith in grand causal models (God, Civil Society, Revolution, Progress), a kind of crisis of meaning has unfolded. Where does one locate, or how should we define, contemporaneity? Anxiety about a world situation fraught with uncertainty and threatened by catastrophic events supervenes in current art; for example, the fragility and sense of vulnerability within much of the work in the 2008 Biennial reflect this temporal tenuousness—the sense many artists feel of being in transition. From a contemporary perspective, one can see how this still-developing context continues to inform our situation and concurrent artistic practice. Suffering from a similar obsession with time, our networked, digital culture at once celebrates and laments the potential of the expanded experience of time (fractured, rhizomatic, nonteleological) to (re)structure our lives. One important distinction in the present era, however, is awareness. As Pamela Lee has observed, whereas in the 1960s "this structure [was] registered at the level of reception rather than production, consumption rather than intention, and organization, rather than representation," contemporary artistic practice is deliberate at all levels.<sup>14</sup>

That the reconception of time has profoundly shaped much of the art being made today is most evident in sculpture and installation—both in the works in this exhibition as well as that made in general in the past decade—but it is also reflected across media, genres, and content. It is inextricably linked to—in fact, it has arguably helped produce—the particular ways we define space in our world. In this regard, two closely related categories of work can be distinguished, both predicated on the concept of simultaneous modes in form and function. In the first category are those artists who use sculptural form to construct a kind of "theater of the moment," in which the lexicon of formal artistic practice is reintegrated into an investigation of time and process. The theatrical provides a framing structure, not in the sense of dramatics but in the staging of time through props and backdrops typical of that framework; the idea of temporal activity and movement is initiated within a static construct, but the objects used are a model for, not an actual translation of, the content of the work. This staging often references vernacular architecture and urban landscape through a literal, topographical presence as well as a psychogeographical tracking, which incorporates concepts of duration and movement rather than fixed forms. Another way to think of this staging is as "spatialized time": not a fixed state of form, but a mode of working that is necessarily fluid, fragmented, and unresolved.

The second category includes artists who follow a more general trend toward nonlinear paradigms of seriality: a systems-based versus a medium-specific production, as illustrated, for example, by numerous references to the temporal dimensions of Minimalism (such as endlessness, duration, repetition). In this line of thinking, artists are creating open systems that shape both form and content in a manner not unlike (or perhaps analogous to) many of today's rampant new communications technologies. This

includes both internalized networked systems that direct the production and content of the work, and, in a kind of inverse of that scheme, networks that extend into the world through external, collaborative practices. At times a recursive mode emerges that synthesizes the two strands into a “do-over” approach, both strategies discussed in greater detail later in the essay.<sup>15</sup>

## STAGING TIME

Actuality is . . . the interchronic pause when nothing is happening. It is the void between events.

—George Kubler, *The Shape of Time: Remarks on the History of Things*<sup>16</sup>

Michael Fried’s famous text “Art and Objecthood” (1967) is a seminal illustration of the spatiotemporal anxieties of the sixties. A denunciation of the phenomenological staging of Minimalist sculpture, Fried’s frankly hostile view of the “temporal” was based on the idea that art must have purity of presence: read, timelessness. In its proper state, according to Fried, art would test only the limits of its discrete medium and, thus, retain what he called “presentness.” This achievement Fried construed as a redemptive one: a moral stance that framed time as the culprit behind all of Minimalism’s ills—the theatricality of the objects, the endlessness inherent in industrial production, the notion that meaning exists in the space around an object and is activated by the viewer’s presence rather than held autonomously within the object itself.<sup>17</sup>

From our vantage today, the tidy opposition of Postminimal work to Minimalism, and even of Minimalism to modernist abstraction, hews to an idea of progressive evolution (what Smithson called “ideological” time)<sup>18</sup> when in fact these practices are linked by common concerns and a fluid dialogue, albeit a slippery and at times rather tense one. In their often durational, performative works, for example, artists and groups as varied as John Cage, Vito Acconci, Eva Hesse, Bruce Nauman, and the Situationists have embraced an enhanced form (or nonform) of the precise quality in the Minimalist object maligned by Fried, who claimed that “art degenerates as it approaches the condition of theater” and, presumably, thereby ingratiates itself with the viewer.<sup>19</sup> The very aspect Fried defined pejoratively as what lies between the discrete arts is exactly what these artists sought to capture: a perverse, interstitial place where form constructs meaning beyond itself, and where a slippage between the arts becomes the ultimate corruption of its autonomous purity. For many contemporary artists, too, it is this “pollution” of form by idea that defines their work, and the “gap” between them where their work gains greatest purchase.

While much contemporary art structurally reflects Smithson’s so-called non-Sites—constructions or installations that “activated” a dead object with static forms, visually mimicking the possibilities of a larger, external system—it does so in almost the opposite way, by making performance static. That is to say, an artist captures a transient moment within a set of specific forms, proposing the idea of that moment as the work itself, both in terms of its

creation and its interpretation. This mode parallels the evolution of art “installation” from its earlier function as a noun to that of a verb; rather than a single compendium of objects in an immersive environment, the new characterization of installation comprises a set of works, assembled in various ways, that generates a discourse and is activated by the viewer’s presence. This is the strategy employed by Carol Bove in her staged collections of historically referential and personally meaningful objects, which she arranges on platforms or shelves in spare, delicate balance. Through the historical resonance of the objects—for example, used cult books (primarily from the 1960s and 1970s) or bits of driftwood, plexiglass, and found concrete blocks arranged to evoke modernist sculptural styles (from Constantin Brancusi to Donald Judd)—the collections assume a patina of accumulated identities, desires, and ideals, plumbing the depths and power of collective memory. In this way the objects function in concert as props from a rehearsal of a life we know, knew, or, perhaps, desire.

In Bove’s *Driscoll Garden* (2006), a planklike platform presents a carefully arranged set of simple objects: stacked concrete and plexiglass cubes adorned with feathers; a magazine photograph of Mia Farrow propped against the wall, suggesting the presence or influence of some individual identity; a reference book of lunar phases open to a gently sensual image of the curving moon, elegantly evoking the passage of cosmological time. Calling to mind the grand proposition of the modernist “sculpture garden,” this domestically scaled collection of knickknacks wittily subverts that monumentality, implying a kind of rehearsal for a larger event but remaining a model of itself—what Bove calls a “scaled-up small thing.”<sup>20</sup> Similarly, the installation of *The Night Sky over Berlin, March 2, 2006, at 19.00* (2006) uses long, vertically hung bronze rods to construct a mathematically precise schematic of the stellar constellation at a particular moment. Set above a diorama of objects at eye level, the installation’s unnervingly direct visual relationship calls attention to complementary shifts in temporal scale: the immediacy of the viewer’s interaction before it, the histories (typically of recent, familiar decades) that the objects suggest, and the infinity of cosmic time. The artist has noted that “the sixties and the millennium . . . share a fascination with each other for me. We’re the objects of their fantasies. I think about completing transactions that were initiated then . . . in a way that addresses them but doesn’t explain them or put them to rest.”<sup>21</sup> Rather than defining a linear evolution of events, Bove investigates how desires recur in the mass unconscious of the cultural field, creating revolutions of time that reflect back on reflecting back. The sound piece *The Future of Ecstasy* (2004), for example, includes a text by Alan Watts, known for his popularizing exegeses on Zen Buddhism; written in the past (the 1960s), it imagines a future narrative (in the 1990s) that is itself now part of our past. The work thus becomes a malleable, living archaeology of recent cultural and art history that is less a commentary on past events and aspirations than a means of collapsing, condensing, and displacing temporal elements in the service of renewed examination.

Bove strives for what she calls an “imperiled quality,”<sup>22</sup> a vulnerability that maintains a temporal tension. In *Utopia or Oblivion* (2002) stacked Knoll tables recall Buckminster Fuller’s concept of “tensegrity,” defined as the qual-

ity of being stable only through extension.<sup>23</sup> As Bove describes it, the work branches out in space and time as “part of a three-dimensional grid that exists everywhere but is only apparent in this one place.”<sup>24</sup> Thus, the world is the system, and time is all around us, not just ahead or behind. Bove engages books in an analogous but perhaps inverted manner. As an individual object, the book can be seen as part of an infinite system—a work such as *Conversations with Jorge Luis Borges* (2002) evokes that writer’s similar obsession with both books and infinite systems, among other things; yet Bove also suggests that while books point endlessly backward and forward in time (in terms of the personal collector whose world they map), they are also discrete entities whose “world” can belong to, or be grasped by, no single reader.

This “in-between” subjectivity is also central to the oeuvre of Matt Mullican, who has been searching for the liminal space “where one thinks” for more than thirty years.<sup>25</sup> Mullican’s work brings together his cosmology sculptures, drawings, architectural installations, and performances, both his own and those of an alternate personality he calls “That Person.” These disparate media are linked via the idea of the model, as in Bove’s work, a mode of working that recurs throughout the 2008 Biennial. According to Mullican, a model is not a static object but a “metaphoric thing, like a language.”<sup>26</sup> “My cosmology,” he continues, “is a model for a cosmology; it is not a cosmology [in and of itself].”<sup>27</sup> In other words, for Mullican this strategy is a discursive system more akin to scientific modeling (a mathematical construct used to compare processes) than to a finite, architectural form. The artist constructs these orchestrated belief systems using both the talismanic power of objects and images as well as the influence of the networked digital environment, what he describes as the “hypnotic world.”<sup>28</sup> The cosmology sculptures, variously formed in glass, metal, and concrete, employ a rich system of symbols to create a map of that world, which he then converts into three dimensions—objects, drawings, models, and architecture—to “[allow] you to . . . revolve it, and walk into it.”<sup>29</sup>

Throughout Mullican’s oeuvre, memory and language serve as sources for topological as well as temporal metaphors. He cites the idea of the memory palace, for example, referring to the long-standing place of architecture as a favorite metaphor within modernist metaphysics, but expands on the concept, which for him symbolizes not a fixed spatial form but rather transition and motion through space. In *Five Suitcases of Love, Truth, Work, and Beauty* (2006), bedsheets—which form what the artist calls a “skin” when hung horizontally, or a “wall” when hung vertically—constitute a maze in which the viewer is both guided and walled in by language. It pleasurable recalls an oversize version of the bedsheet forts made by children until one notices that the walls are literally built from the writings of Mullican’s other personality, suggesting an uncomfortable intrusion into another’s private space: That Person’s thoughts staged as a spatial reality. Further, Mullican’s hypnosis performances are a literal version of this alternate world, one in which—to reference the artist’s manic quotation that introduces this essay—That Person tends to be obsessed with mobility and time.

Since the 1970s architecture has emerged as an increasingly significant component of art, although, like Mullican, most artists are more interested in

the social forms it represents than its physical manifestations. Among the works in a recent installation by William Cordova was a skeletal structure (titled *The House that Frank Lloyd Wright built 4 Fred Hampton and Mark Clark* [2006]) modeled on the architectural footprint of Fred Hampton's house (Hampton, an Illinois chairman of the Black Panther Party, was murdered in 1969), or at least the *memory* of Hampton's house, as recalled by the FBI agent involved in the case, suggesting the subjective interpretation of history. The piece uses architecture to frame layered histories among which the viewer wanders, looking through the unfinished walls to drawings and sculptural elements that evoke other shameful moments in our cultural memory. Like Mullican's cosmologies or Bove's platforms, Cordova's constructions, particularly in their evocation of the overlooked and forgotten, evince a critical moment by modeling conditions and effects rather than the thing itself. The 2007 exhibition at Arndt & Partner Zürich featuring the Hampton house piece was titled *Pachacuti (Stand up next to a Mountain)*, a Quechuan word (and the name of an early Inca conqueror) meaning "world-turner" or "cataclysm": implying a total destabilization of time, place, and scale that Cordova suggests, however parenthetically, might allow for a new strength.

While object and form remain deeply important to many artists, the same work can often exist in different incarnations, part of a widespread "antimasterpiece" stance that seeks to underscore the permeability of art's underlying structures. Sampling and remixing as cultural processes—wherein one makes many masters, each still the real work but differently distributed—have been widely discussed in terms of their effects on contemporary art. As Greg Tate has written, this influence can be understood as the spatial counterpart to the temporal fracture of the digital world: "We can now enslave little nuggets of time as we will, even as we ourselves are enslaved to perform the labors of Hercules to Hyper-Capital . . . yet the breakbeat, the tag, and the signifying impulse in hip-hop also have made for a reordering of space as well—for a new taxonomy of cultural materials."<sup>30</sup>

The remixing of cultural material in order to question and, possibly, produce systems is an idea that unifies the installations of Gardar Eide Einarsson. His ongoing investigation of the concept of the outlaw as it relates to movements of oppression and transgression probes the (im)possibilities of an alternative, parallel existence. Art "operates with its own kind of attention span," according to Einarsson, creating "an immediate (and sometimes maybe even bodily) effect, perhaps similar to music, and a longer-term analytical effect, which is perhaps more akin to textual production."<sup>31</sup> In his *mise-en-scènes*, the artist strives to short-circuit expectations so that at times one effect feels like the other, forcing the viewer into an awareness of this spatiotemporal destabilization. Using texts and images appropriated from such varied sources as comic books, political manifestos, and the literary efforts of Ted Kaczynski (the Unabomber) into paintings, sculptures, wall drawings, even performances, Einarsson choreographs the destabilized familiar into a Minimalist theater staged with the viewer's interaction in mind. What he refers to as his "prop paintings" are at times literally leaned against walls to emphasize their function as backdrops, not as "actors" per se,

and he often leaves paintings unfinished in order to question the meaning behind the act of making them, exploring the parameters of medium in a way that parallels his investigation of content. Though politically engaged, Einarsson avoids the self-righteous redemption proposed by some so-called political art of the 1990s by keeping his (and our) moral positions unfixed; we function as a “failed interpreter,” according to the artist.<sup>32</sup> Politics, like time, becomes inbuilt into Einarsson’s work, which no longer performs (or is performed) from a superior, detached, or omniscient position but, in a subtly but radically altered perspective, questions its own systems of production.<sup>33</sup> Significantly, the artist cites Dan Graham and Vito Acconci as influences, and indeed his work often combines Graham’s staged structures with Acconci’s invocation of “architecture . . . that includes public space, but that also makes room for the psycho-killer.”<sup>34</sup> The opacity of Einarsson’s references allows him to make the object the locus of an expanded work: a system of footnotes that seem as infinitely connected as Bove’s tensegrity forms.

Staging time from an entirely different perspective, Jedediah Caesar creates sculptures out of the collected detritus of his house and studio, which he preserves in blocks of colored resin and slices into units using an industrial process and shows at times on the floor, leaning against walls, or mounted as grid. The individual pieces, which constitute a material archive of time and space, are simultaneously micro and macro: at one moment seeming to be a personal, or even a cellular, image, in another suggesting a landscape or a lunar surface. They function variously as reflections of the past, cross sections of the ephemeral present, and ghostly suggestions of future forms. The work *0,000,000* (2006), a translation of one of Caesar’s earlier sculptures, was cast from molds based on the schematic diameter of a previously made, geodelike form, *1,000,000 AD* (2005), and then encrusted with salt crystals and plaster forms that cover its surface like barnacles. In describing the work, Caesar uses the metaphor of spatial collapse, an idea common in deep-space physics: “It [0,000,000] started as a reflection of 1,000,000 AD, as if [the latter] had been crushed into a denser form of itself—closer to a material than an object.”<sup>35</sup> In the 2007 installation *City of Industry*, the constructions recalled Minimalist forms, though impregnated with their own archaeology, but also schematic industrial landscapes. A coarse plywood floor acted as a stage for the sculptures and also made reference to the shipping pallets the artist incorporated into the work. The suggestion of transit and exchange (what the artist calls “negotiated cargo”) is an important subtext in Caesar’s recent work, part of an interest in the transitional spaces of production and dispersal shared by other artists in the 2008 Biennial (and discussed in more detail later in the essay).<sup>36</sup>

A recent installation, *Three Views from Space* (2007) tracks what Caesar refers to as “sculpture time,”<sup>37</sup> in which the information embedded in the sliced cross sections—mounted on the wall in a contiguous grid—serves as an extrapolated document of itself. In this process, no information is hidden; the back of one panel is the front of the next, and both sides are given parity as part of a holistic composition that, at the same time, suggests an almost cinematic motion. The delicately balanced reconstruction of the box that originally contained the resin block is a nod to Richard Serra’s prop objects,

but it is as much a statement about the dispersal of the material formerly inside the box as it is recognition of Serra's tenuous balancing act. As the container of its expanded self, the box suggests its own phases of being and extension. Although the formal system Caesar invokes is one of abstraction and modular production, he enlivens these modernist paradigms by channeling the ambiguous space between (and the movement around) objects and ideas within the modernist system.

Such moments of transition also inform the sculptural practice of Patrick Hill, who describes his work as "perverting the sterility of modernism" while still exploring abstraction as a viable project.<sup>38</sup> Ironically, in evoking that formal language Hill finds more meaning in modernism's failures than in its achievements.<sup>39</sup> Combining sheets of glass, painted geometric wood forms, stained and draped fabric, and, recently, metal and concrete constructions, Hill explores how material affects interaction with the work. Forms dissolve and resolve as the viewer navigates around the structures, looking on as transitions of light—across the transparent or mirrored surfaces, and over the balanced or propped elements—foreground the very act of viewing-in-motion. Elegance vies with aggression as planes slice across or pierce through one another; weight strains against gravity; limp cloth forms further "corrupt" modernism's quintessential erect vertical objects with suggestions of sexuality or bodily processes. Like Caesar, Hill delves into the potential for abstract forms to exist at multiple scales within a single object; to that end, at times his work functions as a schematic model of urban architecture, but also as a physical counterpart to the body. Other constructions evoke the spiritual and the transformative, suggesting altars (*Heavy Rising* [2005]) or crosses (*Jesus was a Cross Maker (for Judee Sill)* [2006]); some pieces incorporate as a paint organic materials that are believed to have healing power. Hill's latest works expand both in scale and physiological interaction: cast concrete pedestals are staked by tilted, embedded crosses of stained fabric, described by the artist as tombstones to a "dead modernism";<sup>40</sup> dense concrete blocks and steel sheets hang as a mobile from slim rods bent by their weight, pushing a moment of tension almost to the point of collapse. The precariously balanced steel, granite, and glass structure *Forming* (2007) slips from intimidating monumentality to delicacy of line upon circumnavigation; like all of Hill's recent work, it bridges the oppressively physical and the magically insubstantial through a combination of transformation, transition, and motion.

Other artists, such as Ry Rocklen, find tenuousness in form by dint of ritual enactments that suggest revised formats for belief and agency. *Rollin' on 23's* (2007), for instance, can be seen as a stalled, mobile altar. It comprises a beam stretched between two concrete wheels 23 inches in diameter (the number is a personal talisman for the artist); carefully balanced glasses of water are arrayed along the beam's length. Prevented from rolling by tiny stones wedged beside the wheels as chocks, the sculpture, like Hill's hanging works, suggests a frozen moment fraught with anxiety. As the water in the glasses evaporates over the course of the exhibition, the work becomes yet another avatar of time, but one of duration rather than imminent break. Indeed, Rocklen's delicate gestures demand from the viewer a certain slowness. In *Refuge* (2007), it takes a moment to notice the thousands of nails

dropped into the mesh top of a discarded bedspring, which endow it with a shimmering, snakelike skin. He compares his time-consuming, easily overlooked process to a personal ritual, “like counting prayer beads . . . a minimally teased-out magic.”<sup>41</sup> Rocklen also attributes a somewhat aggressive quality in his work to the idea of extended attention; *Rollin’ on 23’s* nearly blocks the viewer’s entry, forcing immediate interaction with the potential disaster implied in the title. As he puts it, the work is an invocation to “be present.”<sup>42</sup> Here Fried’s injunction to “presentness” becomes an imperative for the viewer, not the *object*—a distinction that locates the temporal in the space around, rather than within, the work of art.

#### IF ON A WINTER’S NIGHT A TRAVELER . . . .

Five hours’ New York jet lag and Cayce Pollard wakes in Camden Town to the dire and ever-circling wolves of disrupted circadian rhythm. It is that flat and spectral non-hour. . . . She knows, now, absolutely . . . that Damien’s theory of jet lag is correct: that her mortal soul is leagues behind her, being reeled in on some ghostly umbilical down the vanished wake of the plane that brought her here, hundreds of thousands of feet above the Atlantic. Souls can’t move that quickly, and are left behind, and must be awaited, upon arrival, like lost luggage.

—William Gibson, *Pattern Recognition*<sup>43</sup>

In his characteristically prescient novels, cyberpunk author William Gibson has long recognized how patterns of movement and communication are mutually dependent, and how they help construct our sense of the world. In the passage quoted above, “jet lag” proves the perfect metaphor to convey the anxieties of a contemporary reality obsessed with time and mobility. As a transitional, subjective condition, jet lag is both liberating and yet strangely terrifying: it is the physical sense of being connected across distant spaces and to multiple places simultaneously, but at the same time it is a symptom of being “placeless.” In a historical moment characterized by fear and impotence in the face of overwhelming international events, conflicted opinions on globalization, and the potential loss of a psychogeographic sense of place, Gibson’s metaphor captures both the emptiness and the infinite potential of our transitional state. This current mode of nomadic thinking is further troubled; it has been used, arguably, to support the logic of capitalist expansion, yet it can also be construed as a defiance of commodification. As such it is informed and afflicted by some of the same problems inherent to the concept of globalism: the expediency of markets, an implicit imperialism, the conflicting cultures of immigration and tourism, and the leveling of specificity in place and culture. Although nomadic globalism has facilitated unprecedented networks of communication, it has also allowed for an expansion of cultural hegemony in the name of idealism.

Olaf Breuning’s video *Home 2* (2007) (a sequel to his multinarrative work *Home* [2004]) employs an absurdist and frequently uncomfortable, culturally insensitive tone to illuminate these conflicts of unprecedented mobility. His

bumbling, awkward, and familiar tourist (whose different avatars are all played by the same actor) searches for some “pure” place that either no longer exists or never actually did. Riffing mercilessly on self-congratulatory, bourgeois notions of how indigenous peoples embody the “real,” Breuning believes that the exploited environments his tourist stumbles through are what constitute our contemporary reality and that the idea of a “true” world is mere myth. His traveler is aware of his hierachal privilege even as he disavows it, and the film collapses time and specificity of place with the same glibness exhibited in mass-media representations of global travel. Breuning’s sculptural work also employs the tropes of tourism; in a 2007 exhibition at Zurich’s Migros Museum für Gegenwartskunst for example, faux souvenir photographs were propped on crates and tables and displayed so that they peeked out of packing boxes, implying that the exhibition itself was a temporary arrangement designed to be moved at a moment’s notice.

Breuning’s send-up of the misguided search for the real (always anywhere but here) can be linked to the strong specificity of location manifested in other current artwork, from the San Francisco radio collective Neighborhood Public Radio (NPR) to Mario Ybarra Jr.’s New Chinatown Barbershop, a hybrid art gallery-cum-social club in a functional former hair salon. This type of practice resists the leveling of place that is the focus of Breuning’s satire, but it also defies categorization as provincial, expressing instead what Kenneth Frampton has termed “double mediation,” a concept, as applied by Miwon Kwon, that “might mean finding a terrain between mobilization and specificity—to be *out of place* with punctuality and precision.”<sup>44</sup> Other artists in the Biennial express a similar preoccupation with mobility by creating works that are meant to be experienced transitively, and which they imbue with a deep sense of specific topology. Here the topographical impulse refers less to an *image of landscape* than to the experience of its forms, such as moving through the spaces of an urban, postindustrial context. In this type of careful mapping, speed—a function of time and movement—becomes a key concern. Like Rocklen, many artists profess a desire to slow the pace of thought and experience, to heighten “presentness.” In this sense, duration in space becomes a defense against the endlessly mediated onslaught of information; slowness denies excess. (In her essay in this catalogue, Henriette Huldisch addresses a related manifestation in contemporary practice described as “lessness”: an economy of means, locality of gesture, and the embrace of failure as possibility.)

Harry Dodge and Stanya Kahn’s video *Can’t Swallow It, Can’t Spit It Out* (2006) uses the Los Angeles urban landscape to inhabit the “in-between” terrain proposed by Kwon.<sup>45</sup> The on-camera character, inexplicably dressed as a Valkyrie and suffering the aftermath of some unexplained violent conflict, wanders through the city on an unfulfilled quest. Her continuous monologue is alternately absurd, hilarious, and horrifying—intimate and yet anonymous. Just as the urban environment around her proffers only blank, institutional walls and the social alienation of empty public spaces, her exchange with the off-camera videographer is similarly thwarted; he or she is never revealed, the connection between them is never truly made. Described by the artists as “a portrait of civilian anxiety in a time of war,” the video taps

into what they see as a pervasive sense of personal impotence.<sup>46</sup> The viewer, playing the part of the unseen cameraperson, is complicit in the work's narrative of desire and loss, accompanying the woman on her futile search and, like her, becoming placed in restless motion without apparent destination.

In the work of Miami-based Adler Guerrier, the wandering observer is on neither a journey nor an aimless stroll, but instead maps the psychogeographic space of a city. Guerrier invokes the nineteenth-century flaneur in his photo-installation *untitled (flaneur nyc/mia)* (1999–2001), but the Situationist notion of the *dérive* is equally applicable. According to Situationist provocateur Guy Debord, “From a *dérive* point of view cities have psychogeographical contours, with constant currents, fixed points, and vortexes that strongly discourage entry into or exit from certain zones.”<sup>47</sup> Guerrier’s observer, like Dodge and Kahn’s Valkyrie, is less a subject or protagonist than a tool that activates space in time, as his shadowy figure endows largely empty, often banal urban scenes with a sense of poetic mystery and looming alienation. *Green is the color of my quotidian space, but i hear brown* (2003), part of a series of photographs Guerrier took in a backyard, exhaustively documents the moment-to-moment changes within the confines of the space, creating a real-time continuum of trivial events that embraces the specific and temporal. This effect can be compared to how the camera assumes the place of the viewer’s body in Guerrier’s video works, similarly absorbing the minute details of an unpeopled domestic interior; its languorous movement through such everyday, familiar spaces encourages our heightened attention to *attention* itself, whereas the nearly empty rooms construct a prolonged moment of anticipation. Space becomes a metaphor for that which is about to happen, but, as in the unfulfilled quest of the Valkyrie/videographer, there is no progressive build toward climax.

Charles Long describes his current project, based on the Los Angeles River, as creating “spaces of presentness with residue of where things were.”<sup>48</sup> If the topographical impulse discussed above seeks out the restive, in-between space of our contemporary moment, the Los Angeles River, where nature’s structure has been replaced by a failed human infrastructure, might be its most profound manifestation. At times a teeming density of flowing water, vegetation, and animal life, more frequently the river is a viscous dump crammed with urban detritus. Deposited along its sloping concrete banks, this trash offers scattered, intimate glimpses of anonymous lives, yet the empty, damp spaces also exude a vague apprehension of some illicit activity or untoward mutation. Rather than a representation of the natural sublime, the river is a product of compounded cultural, industrial, economic, and historical processes: a destroyed space reaching toward replenishment and cleansing but constantly fluxing back into filth.

From this rich source Long fashions magical and tragic hybrids, sculptural installations that hold within their material bodies both their original life in the river and the process of transubstantiation to which the artist has subjected them. In his *knowbirds* installation (2007), he transforms elegant tracings of egret scat into delicately balanced sculptural groups using trash pulled from the river. The laden air around the sculptural groups carves absence into the gallery; silence becomes a material. The viewer’s movement

among the sculptures seemingly reprises some ritual motion aimed at embracing an ever-mutable moment.<sup>49</sup> Documenting the project, Long's hundreds of photographs of the river and of his interactions with it (occasionally they incorporate the artist's ghostly, fleeting silhouette) follow his navigation through an artery of abasement and transcendence that literally links a city to its inhabitants, whether they are cognizant of it or not. Long's project also highlights the insistent return of the wild and chaotic to modernist authoritarian control and reduced complexity; however, rather than representing an apocalyptic state—something often attributed to Long's images—his hybrid objects celebrate the adaptability of human and natural forms, their potential futures versus their end of days.<sup>50</sup>

The social dimensions of boundary and movement embedded in Long's topologies figure clearly in the work of Ruben Ochoa: literally, as in *CLASS: C* (2001–05), for which he retrofitted his family's tortilla delivery van as a traveling art gallery, and more figuratively, as in his recent freeway project. In *Extracted* (2006), for example, Ochoa transferred what appeared to be a section of the freeway boundary wall to a gallery space and then seemingly replaced that same segment on the road with wallpaper simulations of the natural world obscured behind the concrete barrier. Visitors to the gallery soon discovered the massive, Serra-esque form was an elaborate fake; as one moved “backstage,” it revealed its own construction, as did certain viewpoints of the wallpaper “replacements” from passing cars. Process, once again, is made part of the object. Ochoa's work, whether referencing the freeway boundary walls or the more conceptual barriers between neighborhoods and communities, refocuses attention on the socioeconomic underpinnings of spatial flow and control.

The number of artists mining American urban sprawl (Los Angeles in particular, but also Miami, Seattle, Houston, and other decentralized cities) speaks to the metaphorical power of that subject. The restless motion, alienating corporate-modern vernacular, and lack of true communal space inherent to sprawl are common ground for many artists, as is an insistence on finding interstitial spaces of transformation and resistance. In this way, the topographical impulse touches upon ongoing discussions of (and revisions to) the idea of site specificity, in which site has become a discursive space.<sup>51</sup> As Kwon elaborates, “site is now structured (inter)textually rather than spatially, and its model is not a map but an itinerary, a fragmentary sequence of events and actions *through* spaces, that is, a nomadic narrative.”<sup>52</sup>

This is an arena that the LA-based artist Stephen Prina has been exploring critically for several decades. The subjects of his investigations—intertextual and media relations as exercised through varied content—are linked by a tension between moments of historical change and spatial arrangement, or as one critic has explained succinctly, they are “a way of thinking about information without getting pushed around by medium and circumstance.”<sup>53</sup> A recent installation, *The Second Sentence of Everything I Read Is You: Mourning Sex* (2005–07), exemplifies Prina's ideas about temporal spectacle, history, transit, and the transitory. He refers to the piece as a “mini-Broadway musical on the road,”<sup>54</sup> a traveling spectacle that is also a fluid, elegiac monument to Felix Gonzalez-Torres. As in Breuning's

installation, the objects double as their own modes of transit. Crates-cum-seating units upholstered in saccharine Martha Stewart interior colors are assembled into a listening room for Prina's audio track, whose lyrics are texts sampled from a recent Gonzalez-Torres monograph. The viewer moves through the installation looking for the subject of the theater, eventually realizing that the viewer is the subject. In another installation in this series, subtitled *The Queen Mary* (1979–2006), a single spotlighted speaker and a backlit, blurred photograph of the ship, seen either docking or pulling away, enhance a mood of bated anticipation: a moment before or after a performance, which might be either the viewer's (a forgotten debut) or someone else's (into which one has thus intruded).

This aspect of stalled transition informs Walead Beshty's multipronged project, which investigates photography as both a temporal medium and one that shapes our understanding of history. Although his installations and series of pictorial and abstract photographs occupy visually discrete realms, they are bound by the idea of translation, both in the sense of "moving laterally" as well as "the transformation of coded symbols." Beshty rejects reading an image as a static icon; doing so, he believes, turns history into the mere transformation of ideology into monument, by which metamorphosis history loses the power to adapt. Indeterminacy is thus a guiding principle for Beshty, drawing him to such subjects as failed housing projects, highway medians, defunct shopping malls, and, in a recent work, the abandoned Iraqi diplomatic mission in Berlin. The latter territory, ceded in perpetuity to Iraq by the German Democratic Republic, remains standing, though denuded of purpose, nearly eighteen years after reunification. In Beshty's work we glimpse within the building's largely destroyed, inaccessible interior vestiges of its former function: a landscape of fax machines, desks, scattered papers, and filing cabinets. The idea of "territory" here becomes an object, as the gap in the mission's use has created a perpetual ruin. Beshty's images of the building in its circadian transitions were then mutated in transport by an X-ray machine, an accident that suggested the idea of deliberately using that mutated film stock in developing those and later images. The resulting mackled *Travel Pictures* (2006–08) capture a sense of their own movement by virtue of the formal language of the medium, a succinct visual evocation of the perpetual transition the mission represents.

Throughout these diverse practices, a vectored and discursive notion of place is at work, not a literal, phenomenological one. Art becomes a function, not a thing: a fluid relay point that can enact its own mobility while reflecting on its unstable parameters. A revised concept of site specificity, now proposed as a function of memory or absence, is used to subvert the concretizing of place, while the failed "anti-commodity" idealism of earlier site-specific work is newly addressed by artists investigating systems of dispersal and production. It is worth pointing out, as Édouard Glissant has done, that this relay model has long been one of critical import in the "pre-modern" world: "To live in the world-totality from the place that is one's own means to establish a relation, not consecrate exclusion . . . the great books that found and root communities are in fact books of wandering . . . these books are 'complete' because while their vocation is one of rooting, they also and immediately

propose the vocation of wandering.”<sup>55</sup> Indeed, the metaphor of “rooting”—which combines a grounding that then flows out in fractured extension—is an apt one to describe the transformations in communication systems that in recent years have so fundamentally restructured our sense of “presentness.”

### REVISING THE SPACE-TIME CONTINUUM: WHERE AND WHEN IS THE NEW WORLD?

In societies not possessed of a founding myth, the idea of identity is verified less by reference to a great na(rra)tion or a territory than by the weave of relations between subjects. Needless to say, we cannot understand the poetics of relation without taking into account the idea of place. Place, however, is not understood here as territory, but as relation.

—Édouard Glissant<sup>56</sup>

The large degree to which technological changes have helped shape contemporary reality is no longer simply evidence of a superficial fascination with “things digital” (primarily an aesthetic concern), but rather shows the transformative effect of technology on the structural operations of space and time. Manuel Castells has attributed this temporal dissolution to what he characterizes as the “space of flows,” in which information and distribution networks disorder “the sequence of events and [make] them simultaneous, thus installing society into an eternal ephemerality.”<sup>57</sup> In other words, technology has brought about a rhizomatic, fragmented simultaneity in the world that has produced a sea of possibility and yet, at the same time, reflects a more general crisis of meaning that is manifested in much of the work in the 2008 Biennial.

In the past science and technology have been understood, both by their practitioners and within the culture at large, as fixed, rigid systems (the aesthetics of modernity), but in recent decades this view has evolved toward a greater recognition of relational flow. Theories of complexity and chaos proposing similar approaches to the study of systems have filtered into the cultural imagination, although often in an interpolated form, much like those of quantum mechanics nearly a century ago. Understanding that the following are greatly simplified summations, “chaos theory” can be defined as a means of looking at how simple things can generate complex outcomes that cannot be predicted by examining the parts alone (e.g., a flock of birds); by comparison, “complexity theory” considers how complex systems can generate simple outcomes (e.g., the single unit of the human body). These theoretical constructs have enriched the reductionist method that has historically guided scientific examination—breaking things down into their constituent parts—by providing for greater reciprocity among the elements of a given system. This translates into a greater holistic approach: studying individual parts in tandem with the relational effect of an accumulation of parts. The aim here is not to iterate any literal applications for these theories but, through these definitions, to point out their metaphorical application to concerns in contemporary culture. Uncertainty, responsive contingency, and systemic

subversion resonate consistently throughout the language of post-World War II technologies, as well as in the literature and popular culture those ideas largely inspired, from the writings of Thomas Pynchon, Philip K. Dick, and many cyberpunk authors to movies, television shows, and sophisticated video games that have internalized these developments, to cite but a few examples.

Rosalind Krauss's concept of "recursion" is instructive here.<sup>58</sup> Derived from the Latin for "a return," it implies a temporal process of moving back, although not in the sense of an escapist retreat. Rather, recursion refers to the feedback system on which most computer programming is based and which is applied in various ways to mathematics, linguistics, and the like: defining or testing a situation or idea by repeatedly applying a set of rules or conditions.<sup>59</sup> As a pattern for growth and self-correction, recursion forms the basis of many types of culturally potent communications: websites such as Wikipedia, so successful it is often more accurate than encyclopedic print publications; social networking and production spaces like YouTube or MySpace; even crowdsourcing, a term recently coined to describe a peer-production model of problem solving and task fulfillment. (In contrast to the specific hire implied by outsourcing, crowdsourcing makes a problem available to the networked masses, producing competitive quality, low prices, and innovative applications.<sup>60</sup>) Ironically, some art historical arguments employ Krauss's idea of recursion to reinterpret Fried's "essentializing" stance as the very means to "deemphasiz[e] content, theme, and expression for structure, pattern, and organization."<sup>61</sup> In artistic practice, what has emerged along these lines is work that is concerned not with content but with ways of behaving *as* content. The ideas behind these strategies inform a wide swath of work in the exhibition, although certain practices employ them more explicitly than others. Mullican's imagined world, for example, builds a fragmentary order in which a model gives rise to a language of ciphers; these are used to construct a physical space in which material has a reciprocal effect on meaning. A reflexive but expanding network, it is both systemic and infinite.

Another application of this strategy in contemporary art takes the expansive systems of production and dispersal integral to network and commodity structures but channels them in differently vectored, frequently off-kilter ways in order to expose them. Artists such as Seth Price, for instance, make distribution, compression, and reproduction foundational conceits of their practice, exploring both the space produced by those processes as well as the temporal destabilization they induce. Using a medium or mode to question itself is what makes explicit Krauss's recursive gesture, as the work flips back on its own patterns over and over again in order to move forward. In *Freelance Stenographer* (2007), Price and fellow artist Kelley Walker created a performance based on the ideal of the archival, in a takeoff of Conceptual art's dependence on documentation. Combining the intangible boundaries of multiple events with varied, simultaneous means of recording, the piece queries which part of its reproducible forms—photocopies, videos, a stenographer's report—is "the work." The answer, in essence, is all of it and none; the process of archiving is both content and material. Like Price's earlier music compilation work, *Title Variable* (2001– ), the performance exists in diverse styles and formats in order to destabilize its specificity. The artist

states that “all the parts are self-sufficient but also point elsewhere . . . a piece without a singular location or a particular medium, without an identifiable position,”<sup>62</sup> recalling the Heisenbergian principle that speed and position cannot be measured simultaneously. Price’s work thus reflects the unfixed state of technological and historical change. His well-known essay *Dispersion* (2002– ) likewise exists in variegated published iterations, the embodiment of its eponymous content.

In his latest series of works, *Untitled* (2007), Price also finds common ground with other Biennial artists who address the topographical impulse and micro/macro temporal shifts. Beginning with small, digitally compressed internet image grabs of people interacting in intimate ways, such as feeding one another, telling secrets, or holding hands, he enlarges the negative spaces from the images and uses those “absences” as templates for panels of plastic-encased wood veneer, a material frequently employed to frame images but which in this case gives shape to the image itself. Grouped on the wall, the pieces create negative-positive optical fluctuations that at one moment suggest a macrocosmic cartography (e.g., not-quite-identifiable world maps) and in the next reveal themselves as portrayals of individual, private interactions. Gold metal plaques arrayed nearby, titled *Gold Keys* (2007), are initially presumed to be an interpretive key to the images, but instead offer an opaque lexicon that resists translation.

*Disassociate* (2007), a collaborative installation by Mika Tajima/New Humans, engages the slippage between sculpture and performative process and—drawing on Dan Graham’s ideas about the materiality of sound—addresses how at times one can embody the other. The presentation was divided into two parts: the first a place of “constant production, before the final thing is made,” and the second of “post-destruction,” the aftermath of the object itself.<sup>63</sup> Throughout the show, a series of silkscreened movable units took on multiple arrangements, morphing into, for example, architeconic investigations, a recording studio, or a chaotic landscape environment. Within these arrangements, whose true medium was space itself, the unit “objects” were never quite fixed: at times they served as a physical support for the work of other artists, but at other moments they became an autonomous image, sculpture, or sign. Sound events that took place within the installation—collaborations between violinist C. Spencer Yeh and Vito Acconci, for example—turned the audience into what Tajima calls an “architecture of isolation” by using their bodies as sound baffles. In an ongoing sonic element, the Rolling Stones’ song “Sympathy for the Devil” was condensed into a single tone, an aural analogue to the questions of compression and translation inherent within the installation’s constituent objects (i.e., the flatness of silkscreening transformed into a three-dimensional, mobile construction).

Often characterized as “noise,” the music of Tajima/New Humans is more importantly defined by the use of sonic elements in a modular format, much like the sculptural components. The installation *Appearance (Against Type)* in the Biennial employs flat forms and supports, similar to those of *Disassociate*, as well as hinged A-frame panels that recall mobile announcement placards. Video clips of the New Humans’ past performances play

behind louvered panels, which evoke both Bauhaus display design as well as a type of predigital advertising signage that used large grids of panels which toggle between different images. As with other objects in the installation, the video's structure disrupts itself, in this case with credit lines or layering patterns reminiscent of the silkscreens. By preventing unmitigated viewing, these obstacles and interruptions allow the video—again, like the rest of the installation—to avoid becoming a singular totality. As stand-ins for performance and production, the installations exemplify the spatialization of time discussed throughout this essay, as well as the evolution of static artistic frameworks into systems that rely on constant feedback. A related project by Tajima/New Humans for the Biennial, staged at the Seventh Regiment Armory Building, is a film of the making of their performance, which, much like Price's *Freelance Stenographer*, performs the idea of itself, incorporating its own processes as part of the work rather than the culmination of it. In perpetuating a serial format to disrupt the idea of performance as a singular, contained event, Tajima/New Humans embrace what they've referred to as the logic of the "endless remake," a concept discussed in the next section.

The collaborations that New Humans embed in their work are representative of the second manifestation of fractured networks mentioned above, which for the purposes of this exhibition are being termed "expanded practices." Often ephemeral in character and interventionist and renegade in sensibility, these varied activities—music performances or concerts, radio broadcasts, publishing projects, culinary gatherings, readings, lectures, and symposia, all typically in collaboration with other artists—address an issue aptly summarized by Price: "The problem is that situating the work at a singular point in place and time turns it, *a priori*, into a monument.... We should recognize that collective experience is now based on simultaneous private experiences, distributed across the field of media culture.... Publicness today has as much to do with sites of production and reproduction as it does with any supposed physical commons."<sup>64</sup> These collaborations are notably distinct from similar concepts of the past, idealized, shared efforts in which the individual and authorial voice was intentionally dissolved. Today they are not *collectives* but *collective activities*, and they retain the authorial mark. A better model for this is a rhizomatic network, where cells or nodes come together to form constellations of connection; in this system, as in the ubiquitous social networking websites, individual identity is not just retained, it is celebrated through a transformative reciprocity. Each member is both the star and the audience, part of a unifying force functional only within that constellated form. The interactive relationships (among people, work, or processes) that emerge from these networks are not quid pro quo, however—the "warm and fuzzy" so characteristic of earlier efforts—but instead are frequently antagonistic, awkward, and strange: a realization of those social spaces that still "makes room for the psycho-killer."<sup>65</sup>

The network-distribution logic of many expanded practices saves them from falling into the trap of smug condescension, whereby the audience becomes material for an unsustained "drop-in" community. Fritz Haeg's multiple projects are emblematic of this; mobile and yet site specific (as well as self-sustaining), his works employ an intimate or specific locus to affect a

larger system. In the ongoing project *Edible Estates*, begun in 2005, Haeg transforms suburban front lawns from useless, resource-consuming “carpets of conformity”<sup>66</sup> to productive gardens. To quote the artist, “just the act of spending an extended period of time outside with your hands in the dirt is a profoundly ‘deviant’ act today.”<sup>67</sup> Haeg’s position—shifting awareness from a final static result to that of an overall process—resembles that of Buckminster Fuller, who regarded specialization as a means to enslave the world by obscuring a view of the big picture, something Fuller believed would enable people to question power structures. The artist’s mobile, translatable projects, like those of critical predecessors such as Andrea Zittel, seek to create modest but sustainable pockets of autonomy: what Zittel termed “small liberties,” individually subversive or resistant gestures that slip through the cracks of the overarching system. Also rejecting the grand gesture, Haeg acknowledges the powerfully alienating nature of the urban environment as well as the impotence many people feel in the face of multiple global crises by focusing on what he views as the most local (and sometimes the only) area under one’s control: private property. Both his *Sundown Schoolhouse* project (which began in 2006 as informal events held in his geodesic dome house in Los Angeles and evolved into intensive twelve-week courses with teachers and students from all over the world) and his architectural practice are accordingly small in scale, seemingly “modest and benevolent,” he says, “until you think of the implications if they were replicated.”<sup>68</sup> Indeed, even the character of Haeg’s descriptions often promotes this subversive, systemic intervention, which today in his as in other politically informed practice is less about “think global/act local” than “think viral, act viral.”

Nothing if not viral in form and effect, the sprawling, eclectic, and rigorously exploratory art of the late Jason Rhoades—whose cited influences included modernist abstraction, Fuller’s tensegrity constructions, Marcel Duchamp’s wry, backstage *Étant donnés* (1946–66) and utopian architectural fantasies—touched on many of the key concerns evident in the work of the younger artists in the exhibition. These include a projected, dispersed composition (and thus practice) that defies a complete understanding of the whole; a constant shifting of viewpoints (overhead to ground, micro to macro, and the like); and a tension between immersive, spatiotemporal experience and near-formalist arrangement within a single installation. Rhoades’s proposed but never-realized plan to mark all the parts of an installation with barcodes trackable by GPS—making them dissociated but forever linked—elegantly captures the systemic dispersal and infinite connection of his approach. Perhaps his most meaningful stance, however, was to insist that his work incorporate *within itself* “the anticipation and preparation of a form, the form itself, and the interaction with the form.”<sup>69</sup> His 1999 installation *Perfect World* (which one critic has described as a “three-dimensional mathematical formula laid out flat”)<sup>70</sup> offered some of the fluid and extreme viewpoints seen, for example, in Phoebe Washburn’s grass factory project (discussed further in Henriette Huldisch’s essay). Similarly, Mika Rottenberg’s rambling, Chaplinesque spoof of industrial production and bodily spectatorship (discussed below) recalls Rhoades’s elaborately staged *PeaRoeFoam, My Special Purpose* (2002), which over the course of three

separate installations turned the exhibition spaces into evolving iterations of a production-line factory that created the eponymous product; each stage of the process was both a sculptural installation and a functional site.

Rhoades's last endeavor, *Black Pussy* (2005–07), is the most elaborate example of his participatory, expanded practice. Although visual and formal concerns were a significant component of the artist's work, paramount in this project were the reticulate social groups attached to it through its dispersed parts and activities "If you know anything about my work," the artist said, "you know that it is never finished."<sup>71</sup> Staged in his enormous Los Angeles studio, the project morphed and evolved throughout its life there. The installation's fragmented, decentralized architecture created intimate social spaces but at the same time prevented viewers from seeing the project in full; stations spread throughout the site produced neon text sculptures, frozen yogurt, souvenir knickknacks, macramé dreamcatchers, and other consumer wares that were then added to the display units. Rhoades's provocative project—whether through the infinite world implied through the "pussy" database designed to collect every variation of slang for female genitalia or through its performance-based, salon-style programming that focused attention on physical interactions within the ebullient tapestry of his sculptural forms—insisted on challenging the space between viewer and object.

#### THE ORIGINAL REMAKE: THE FUTURE IS A DO-OVER

There is a particular kind of reflective nostalgia that is not retrospective but prospective. In my understanding, nostalgia is not merely antimodern, but coeval with the modern project itself. Like modernity, nostalgia has a utopian element, but it is no longer directed toward the future. Sometimes it is not directed toward the past either, but rather sideways. The nostalgic feels stifled within the conventional confines of time and space.

—Svetlana Boym<sup>72</sup>

Cultural theorist Svetlana Boym, whose revision of nostalgia fundamentally resists the dream of progress, distinguishes between two types of nostalgia, restorative and reflective. The former is the more common understanding of the word: an attempt to recapture perceived absolutes (an idea of nationhood, for example, steeped in notions of truth and tradition). The latter type acknowledges the impermanence of place and thus celebrates absences, fragments, and ruins. Akin to the revision of the idea of site specific discussed above, in reflective nostalgia "place" is a concept, as are its characteristic forms. Typically more intimate than restorative nostalgia, reflective nostalgia is also less suited to collective mythologies. Boym has spoken about this as the "off-modern" (versus pre- or post-), which she says "doesn't follow the logic of progress but rather involves exploration of the side alleys and lateral potentialities of the project of critical modernity."<sup>73</sup> This definition, which recalls how the continually evolving formats utilized by Tajima/New Humans deny fixity (the endless remake), is useful in understanding the increasing frequency in art of what might be called a "do-over" mode: a type

of work, or a method of working, that seeks to release historical time from a fixed state of events and capture alternate (or failed) time lines.<sup>74</sup>

The frequent renegotiation of modernist or utopian paradigms in contemporary art, for example, is not the result of any idealized notion of 1960s counterculture (many of whose myths were debunked long ago but nonetheless persist in the greater American culture); rather, as noted earlier, it is a reflection of the sense of displacement, spatiotemporal anxiety, fearsome political structures, and (failed) attempt toward progressive uniformity that evolved out of conditions at mid-century, and which in many ways persist in today's world.

That the do-over mode creates an unfixed arena of past possibilities (often harboring, ironically, many of the anxieties suffusing the present) is perhaps most clearly addressed in the work of filmmaker Amie Siegel. *Berlin Remake* (2005), for example, incorporates scenes from the films of Deutsche Film Aktiengesellschaft (DEFA), the state-run East German studio, alongside Siegel's reconstructions of those scenes set in the same locations. Not perfect reenactments (itself a contradiction in terms), the scenes are matched shot-to-shot rather than according to content. The same pan sometimes includes actors replicating the DEFA script, but not always—an absence that underscores how the camera is itself an actor. Siegel has likened her approach to using a musical score (here, the original film) that she then performs, applying a spatiotemporal language to these collapsed (or constructed and eviscerated) sites of histories.

Like other artists in the 2008 Biennial, Siegel has come to regard certain architectural forms as symbolic of failed ideological programs. In *Death Star* (2006), she selected five spaces in Germany built just before, during, or immediately after the Third Reich, undermining the familiar aesthetic of the modernist style by focusing on buildings that represent some of its bleaker aspects: for example, a Volkswagen factory, Hitler's workers' resort on the Baltic Sea, a defunct radio station. These buildings represent what Siegel calls "labor modernism," a reference to their underlying power constructs. Further enhancing the lifeless, hermetic feeling of the piece, the programmatic architectural systems are tracked by a slowly moving camera, which slides through their hallways accompanied by music from the film *Star Wars* (1977) that played during scenes of the space station Death Star's interior. Here again it is the *motion through* that is significant: the endless roaming within the overlooked and seemingly abandoned corridors, which project their failed ambitions back on the viewer.

Siegel's most recent work, *AGA/DDR* (2008), a feature-length film focusing on East Germany, weaves together the do-over mode with some of the other temporal strategies employed in various works in the exhibition, such as those that focus on transition and translation. For Siegel, as for Beshty, the German Democratic Republic provides a powerful metaphor of a no longer extant territory that nonetheless remains a contested site of memory and history. Among other encounters, the film combines actual and remade video surveillance from the Stasi archives, participatory scenes from East German reenactments of Native American cultural practices (which even today remain oddly popular), and psychoanalytic interviews exploring the notion

of the “wall malady,” a nostalgia for the former East Berlin aesthetics and society. Like the rest of Siegel’s oeuvre, the film, she says, “considers its own behavior”<sup>75</sup> as a tool for reflecting on the invasiveness and cultural confusion of its content.

“The causal search,” Kubler wrote, to return to his reconsideration of the temporal, “is one that imposes an excessively simple pattern of explanation upon events. Since every event, however minute, may be infinitely complex, the causal interpretation always betrays the haste of practical urgency. More flexible and expressive is the statement of conditions for any event. The conditional search is necessarily tentative, and it frays into many strands of doubt.”<sup>76</sup> Kubler’s idea of “frayed strands” is particularly applicable to the work of Omer Fast, for whom the conditional becomes material. Approaching history as cultural storytelling rather than a fixed state, Fast often presents his videos on double-sided screens, so that the viewer is physically reminded of the multiple versions possible within any narrative. In *Godville* (2005), he splices together interviews with performers from a colonial reenactment village, who speak both in and out of character. Fast’s contribution to the Biennial, *The Casting* (2007), addresses more recent histories; it intertwines two different stories told by a young U.S. Army sergeant before his second deployment to Iraq. On one side of the screen are intercut segments from interviews with him—one telling of a romance with a troubled German girl, the second of the accidental shooting of an Iraqi soldier—while on the other side we see the script of the edited stories being performed by actors in silent tableaux. Fast’s reconstructed narratives blur time and truth, and question the intelligibility of historical return, whether to a distant or a more recent past.

The video installations of Mika Rottenberg offer a potent investigatory mix of beauty rites, sexuality and intimacy, and assembly-line labor, as she images the female body as a site of production, transformation, and creation. The artist often selects subjects with extraordinary physical qualities that foreground her interest in how feminine identity is typically defined and confined. In *Cheese* (2007), her latest and most ambitious project to date, the narrative centers on the Sutherland sisters, real late nineteenth-century siblings whose radically long hair prompted development of a “hair fertilizer” that brought them great acclaim. For the film, Rottenberg constructed a fantastic factory for the sisters’ product, a sprawling three acres on which they would produce cheese, tend animals, and tend themselves, conflating modes of food production and *toilette* into an alchemical enterprise. The film is projected across five screens and viewed from within a displaced, somewhat claustrophobic section of the fantasy factory set, placing the viewer literally and metaphorically inside the imagined history. Together, the segments produce a sense of a networked movement, or a system of controlled navigation through the cycle of days.

Adler Guerrier’s installation for the Biennial, *untitled (BLCK—We wear the mask)* (2007–08), also posits a remake, in this case of a fantasy artists’ group politically positioned in the sixties as a counterpart to the Black Power movement. His faux interviews with the group’s members, along with their drawings and photographs, are shown alongside film clips of actual events from the period (riots and protests, mostly) in a poetic exploration

of ideology and power relations. Like Einarsson's embedded politics or Haeg's "viral" projects, Guerrier's take on the do-over reveals a subtle investigation of the possibilities of resistance and reshaping. Indeed, by revisiting failed or abortive social systems—whether those that once held power or those that sought to seize it—the do-over is a working strategy that actively seeks out, in the manner of Boym's reflective return, the side alleys and lateral possibilities of history.

Ad Reinhardt, in his revisionist prescription "Twelve Rules for a New Academy," stated that "the present is the future of the past, not the past of the future."<sup>77</sup> The constant negotiation across multiple spaces and times implicit in Reinhardt's phrase captures a sensibility that links much of the diverse work in the 2008 Whitney Biennial. One might hypothesize that ultimately this sensibility is indicative of a true temporal pivot between the modernist project (which includes the postmodern) and "what comes next," a metaphorical version of the bifurcation point of scientific theory, when a system fluctuates and evolves toward a more complex organization. Yet the question remains of how we will "stage time" in the future, so that the dangers and possibilities of our increasing temporal flux—the dilemma of time itself—can be played out. How do we find a space—perhaps one more psychological than literal—that can accommodate dispersed, viral resistance, and where individual collectivity (or collective individuality) is located via communication and mobility; where the tension of rapid, endless searching coexists with moments of duration and silence that can hold their own time, softly but certainly?

#### NOTES

1. Vito Acconci, from the work *World in Your Bones* (1998); see also *Vito Hannibal Acconci Studio*, exh. cat. (Barcelona: Museu d'Art Contemporani de Barcelona, 2004–05), 408–09.
2. Matt Mullican, “Zurich Performance 2003: Transcript,” in *DC: Matt Mullican: Learning from That Person's Work*, exh. cat. (Cologne: Museum Ludwig; Verlag der Buchhandlung Walther König, 2005), 26, 28.
3. Robert Smithson, “Quasi-Infinities and the Waning of Space,” in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley and Los Angeles: University of California Press, 1996), 34–37.
4. Thomas S. Kuhn, *The Structure of Scientific Revolutions*, 3rd ed. (Chicago and London: University of Chicago Press, 1996). This seminal 1962 paper on the nature of scientific paradigm shifts parallels these ideas. Kuhn argues that science is not a steady, cumulative acquisition of knowledge building toward a conclusion, but rather a set of interludes punctuated by intellectually violent revolutions. These occur around “crises” triggered by instances of anomalous fit between existing theory and a physical event, where the failure to resolve those problems is the result of inadequate tools or the desire to retain “normal” science. When pushed forward to resolution, however, these crises can help lead to paradigm shifts that reshape conceptual worldviews. While from a certain perspective Kuhn’s ideas run counter to a notion of progress, he was careful to define them as part of an overall ideological concept of progress (one I call modernist in this essay), since scientific advancements (such as penicillin, cancer treatment, and the like) do provide human benefits that should be considered progress.
5. Included in this illustrious lineage are Jorge Luis Borges, Philip K. Dick, Umberto Eco, and Thomas Pynchon, to name but a few highly influential temporal rethinkers.
6. William Fleming, “The Newer Concepts of Time and Their Relation to the Temporal Arts,” *The Journal of Aesthetics and Art Criticism* 4, no. 2 (December 1945): 101–06.
7. George Kubler, “Style and Representation of Historical Time,” in section 3 “Three Essays,” *Aspen* 5/6 (Fall/Winter 1967): n.p.
8. In this famous thought experiment (which was posed to seem deliberately ridiculous), a cat is confined in a steel box along with a particle of a radioactive substance so tiny that one atom might decay within the hour but, with equal probability, might not. A Geiger counter is poised to record the decay, if it occurs, and then shatter a capsule of cyanide, killing the cat. (If there is no decay, then nothing happens and the cat lives.) The paradox is that in the absence of observation the system contains both outcomes simultaneously: the cat is both alive and dead (or, technically speaking, half-alive and half-dead, if following probability terms). While Schrödinger’s paradox has since been resolved by science, the idea of “superposition”—being in multiple possible states at once—retains metaphorical power.
9. Susan Sontag, “One Culture and the New Sensibility,” in *Against Interpretation and Other Essays* (New York: Noonday Press, 1966), 298.
10. Smithson, “Entropy and the New Monuments,” in *Robert Smithson: The Collected Writings*, 21.
11. Dana Miller, in a forthcoming essay on Buckminster Fuller, has succinctly summarized this critical transition and Fuller’s integral role in facilitating it within the plastic arts. Buckminster Fuller, quoted in Miller, “Thought Patterns: Buckminster Fuller the Scientist-Artist,” in *Buckminster Fuller: Starting with the Universe*, exh. cat. (New York: Whitney Museum of American Art, New Haven, Connecticut: Yale University Press, forthcoming).
12. Pamela Lee, *Chronophobia: On Time in the Art of the 1960s* (Cambridge, Massachusetts, and London: MIT Press, 2004). Lee’s rigorous analysis defines a rupture in the experience of time during the 1960s and analyzes it in relation to art and technology in post-World War II culture. She argues that this rereading of the effect of 1960s cultural anxiety over temporality is necessary in order to situate and contextualize our current relationship to technology and time.
13. T. J. Clark, *Farewell to an Idea: Episodes from a History of Modernism* (New Haven, Connecticut: Yale University Press, 1999).

14. Lee, *Chronophobia*, xx.
15. An ironic consequence of trying to clarify these sensibilities in contemporary art is that to do so relies on the traditional essay format and its linearity of argument. Although innovative fictive formats created by many writers (such as Borges, Pynchon, and Eco) have translated these concepts into written form, they have not yet found adequate rendering in art writing even as they remain seminal concepts in art itself.
16. Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven, Connecticut: Yale University Press, 1962), 17.
17. Michael Fried, "Art and Objecthood," in *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998), 148–72.
18. Smithson, "Quasi-Infinities and the Waning of Space," 37.
19. Fried, "Art and Objecthood," 164.
20. Carol Bove, interview by Beatrix Ruf, *Below Your Mind* (Frankfurt: Revolver, 2004): 168–74. *Ice Cream: Contemporary Art in Culture* (London: Phaidon, 2007), 57.
21. Bove, interview by Ruf, 170.
22. Carol Bove, conversation with the author, October 11, 2007.
23. Fuller invented this word—a contraction of “tension” and “integrity” to refer to sculpture and, sometimes, engineering whose structure is based on discontinuous compression. For Fuller it generally involved some form of suspension—which better translates a notion of balance and extended system (usually in triangular modular units, not cubes or squares)—though he also used the term more loosely as a conceptual type. Its application by many artists in conceptualizing their work is significant to the temporal tension and to the idea of extended systems articulated throughout the 2008 Biennial. See, e.g., Bove, *Below Your Mind*, 170.
24. Ibid., 171.
25. Matt Mullican, conversation with the author, September 11, 2007. In an earlier interview with the author, Mullican told a story that poetically details his approach. As a child, he would find a word in the dictionary and then look up a synonymous word in its definition; from that word he would repeat the same process until he returned to the original word. He came to see the unmooring of language from its absolute definitions as a release, and this led him to investigate what lies between words, and between thoughts and images, to find “the real space of subjectivity,” as he puts it.
26. Matt Mullican, “Matt Mullican in Discussion with Allan McCollum,” in *Matt Mullican: Model Architecture*, exh. cat. (Ostfildern, Germany: Hatje Cantz Verlag, 2006), 17.
27. Mullican, “Interview: Matt Mullican and Michael Tarantino,” in Matt Mullican, *Matt Mullican: The MIT Project*, exh. cat. (Cambridge, Massachusetts: MIT List Visual Arts Center, 1990), 18.
28. Martha Schwendener, “Matt Mullican: Tracy Williams, Ltd,” *Artforum* 43, no. 4 (December 2004): 196.
29. Mullican, “Matt Mullican in Discussion with Allan McCollum,” 21.
30. Greg Tate, “Cord Diva Mic Check One,” in *Scratch: Artists-in-Residence 2004–5* (New York: The Studio Museum in Harlem, 2005), 5.
31. Gardar Eide Einarsson, interview by Ana Finel Honigman, “Gardar Eide Einarsson,” *Tema Celeste* 22, no. 111 (September–October 2005): 46.
32. “I see great political potential in these different ways of acting and living on the side of and under the radar of patterns and behaviors that are imposed. With the current hegemony seemingly being so total these different everyday reinterpretations of life and public participation to me radiate an interesting form of resistance.” Einarsson, “Andre Helter,” interview by Marianne Heier, trans. Einarsson, *Billedkunst*, June 2, 2004, <http://billedkunstmag.no/Content.aspx?contentId=906>. The language of resistance used here links a broad array of seemingly dissimilar work in the exhibition. This comment is strikingly similar, for example, to the ideas articulated by Fritz Haeg about his community-based garden projects.
33. Einarsson, interview by Bob Nickas, “Remember Kids,” *Purple Fashion* 3, no. 6 (Fall/Winter 2006–07), 138–44. See also the essay by Rebecca Solnit in this volume. The dualism of “resist or play the game” as the choices for revolution are no longer valid in contemporary culture. The “outside” subversive space (a sixties/seventies

notion of removing oneself from the institutional/hegemonic space as a means of critique) is likewise no longer possible. In the same way that expanded practices in contemporary art exist in multiple arenas (gallery-based object, ephemeral activity, performative practice, and the like), so too is protest networked and dispersed, fragmented, and rhizomatic.

34. Einarsson, "Remember Kids," 144.
35. Jedediah Caesar, email to the author, July 21, 2006.
36. Ibid.
37. Caesar, conversation with the author, September 6, 2007.
38. Patrick Hill, conversation with the author, May 25, 2007.
39. Hill, telephone conversation with the author, August 20, 2007.
40. Ibid.
41. Ry Rocklen, conversation with the author, May 23, 2007.
42. Ibid.
43. William Gibson, *Pattern Recognition* (New York: Berkley Books, 2003), 1.
44. Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, Massachusetts, and London: MIT Press, 2002), 166.
45. Kwon, *One Place after Another*, 156–66.
46. Harry Dodge and Stanya Kahn, "Harry Dodge and Stanya Kahn on Making Comedy in a Time of War," *Modern Painters* 21 (November 2006): 83.
47. Guy Debord, "Theory of the *Dérive*," in *Situationist International Anthology*, ed. Ken Knabb (Berkeley: Bureau of Public Secrets, 2006), 62.  
See also Rebecca Solnit (*A Field Guide to Getting Lost* [New York: Penguin, 2006]) for a detailed exploration of the pleasures and terrors of wandering, the advantages of being lost as both a release of directed movement and an awareness that one's path is not arbitrary, and the usefulness of the unknown.
48. Charles Long, conversation with the author, May 24, 2007.
49. Like many of the younger artists in the exhibition, Long came to these object forms via performance, interactive installation, and an interest in music. The undeniable temporality and spatial sculpting inherent to music make it a natural influence or counterpart to this category of work; it is defined by its experience in time. (As Van Meter Ames put it, "like life, music is always nine-tenths memory or premonition." Quoted in Fleming, "The Newer Concepts of Time and Their Relation to the Temporal Arts," 105.) Indeed, the artist's description of his river projects as "spaces of presentness and the residue of where things were simultaneously" is a particularly apt characterization of listening to music. Music as a component of art—whether literally or in its more conceptual or linguistic manifestations (a film that is "performed" like a musical score, for example)—is a significant contemporary development, explored most recently in the 2007 exhibition *Sympathy for the Devil: Art and Rock and Roll Since 1967* at the Museum of Contemporary Art, Chicago. (Dominic Molon et al. *Sympathy for the Devil: Art and Rock and Roll Since 1967*; exh. cat. [Chicago: Museum of Contemporary Art; New Haven, Connecticut: Yale University Press, 2007]).
50. Rebecca Solnit, "Detroit Arcadia: Exploring the Post-American Landscape," *Harper's Magazine* 315, no. 1886 (July 2007): 65–73.
51. James Meyer, "The Functional Site; or, The Transformation of Site-Specificity," in *Space, Site, Intervention: Situating Installation Art*, ed. Erika Suderburg (Minneapolis: University of Minnesota Press, 2000), 23–37.
52. Kwon, *One Place after Another*, 29.
53. Edward Leffingwell, "Stephen Prina at Friedrich Petzel," *Art in America* 89, no. 9 (September 2001): 151.
54. Astrid Wege, "Cologne: Stephen Prina: Galerie Gisela Capitain," *Artforum* 45, no. 10 (Summer 2007): 513.
55. Édouard Glissant, "Introduction to a Poetics of the Diverse," *boundary 2* 26, no. 1 (Spring 1999): 120.
56. Glissant, email with the author, November 28, 2007, in reference to his *Poetics of Relation*, (available in English, trans. Betsy Wing; Ann Arbor: The University of Michigan Press, 1997).
57. Manuel Castells, *The Information Age: Economy, Society, and Culture*, vol. 1, *The Rise of the Network Society* (Cambridge, Massachusetts; Oxford, UK: Blackwell, 1996), 467.

58. Rosalind E. Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (New York : Thames & Hudson, 2000).
59. Discussed at length in Lee, *Chronophobia*, 60–68.
60. Jeff Howe, “The Rise of Crowdsourcing,” *Wired* 14.06, June 2006, <http://www.wired.com/wired/archive/14.06/crowds.html>.
61. Lee, *Chronophobia*, 74.
62. Seth Price, interview by Gwen Allen, “Interview with Seth Price,” *Art Journal* 66, no. 1 (Spring 2007): 81.
63. Mika Tajima, interview by Richard Goldstein, “Maximum Capacity: An Interview with Mika Tajima of New Humans,” *Whitehot Magazine of Contemporary Art* 2 (April 7, 2007), [http://whitehotmagazine.com/whitehot\\_articles.cfm?id=332](http://whitehotmagazine.com/whitehot_articles.cfm?id=332).
64. Seth Price, *Dispersion* (Ljubljana: International Centre of Graphic Arts, 2003), n.p.
65. Einarsson, “Remember Kids,” 144.
66. Fritz Haeg, *Edible Estates* (Salina, Kansas: Salina Art Center, 2005).
67. Fritz Haeg, interview by Nato Thompson, “Interrogating Public Space: Fritz Haeg” *Creative Time* (July 2007), <http://www.creativetime.org/programs/archive/publicspace/haeg.html>.
68. Haeg, interview by Amy Seek, “Fritz Haeg: Small Revolutions,” *Archinect*, (January 29, 2007), [http://archinect.com/features/article.php?id=50581\\_0\\_23\\_24\\_M](http://archinect.com/features/article.php?id=50581_0_23_24_M).
69. Linda Norden, “Constructed Reality” *Artforum* 45 no. 2 (October 2006): 61.
70. Roberto Ohrt, “The Soluble Fish Is Better Off on the Beach,” *Parkett* 58 (May 2000): 154–60.
71. Jason Rhoades, *Perfect World* (Cologne: Octagon, 2000), 11.
72. Svetlana Boym, quoted in “Michael Elmgreen & Ingar Dragset,” in Brigitte Franzen, Kasper König, and Carina Plath, eds., *Sculpture Projects Münster 07*, exh. cat. (Cologne: Verlag der Buchhandlung Walther König, 2007), 83.
73. Ibid.
74. This term stems from one commonly used by children: typically when playing a game or such, if an error was made but it was either not a full try or a kind of stupid mistake (dropping the ball or tripping, for example) one would call, plaintively, for a “do-over.” Thus the action is subtly distinct from a reenactment, passing through the motion again always knowing the error of the first, yet making the second better. The do-over was always an exception to the rules as well, thus additionally apt in this application.
75. Amie Siegel, correspondence with the author, June 22, 2007.
76. Kubler, “Style and the Representation of Historical Time,” n.p. The taxonomic application of style, Kubler believed, is incapable of containing within it an idea of time and thus can be used to describe synchronous situations only, not diachronic duration, which is defined by unceasing motion and flow. He proposed that “the idea of style is better suited to extension than duration. When we are dealing with large durations, words describing time work better than extensional words like style.” Ibid. The difficulty of his proposition is that it virtually precludes the logic of periodization, which in turn might be seen as the primary characteristic of contemporary work.
77. Ad Reinhardt, “Twelve Rules for a New Academy” in *Art as Art: The Selected Writings of Ad Reinhardt*, ed. Barbara Rose (New York: Viking Press, 1975), 206.