

**Places**

**at**

**Many**

**Once**

**Many**

**Places**

Featuring works by

**Martin Soto Climent**

**Rana Hamadeh**

**Li Ran**

**Cinthia Marcelle**

**William Powhida**

**Real Time & Space**

**Ian Wallace**

Edited by

Marie Martraire, Julian Myers-Szupinska,  
and Lauren R. O'Connell

**Once**

**at**

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# Foreword

By Leigh Markopoulos

The Graduate Program in Curatorial Practice began marking a series of milestones in 2013. In the autumn of that year, the program successfully completed its first decade; our 10th academic year concludes this spring; and next spring we celebrate our 10th graduating cohort and thesis exhibition. Of course, we are celebrating much more than merely our age; the past decade stands testament to a wealth of academic and curatorial achievements, experimentation, and knowledge production.

*Many Places at Once*, the show curated by this year's graduating class, also highlights research and production processes, albeit those generated by artists. The exhibition is, as usual, informed by many of the precepts our program continues to champion: collaborative praxis, primary research, project-based learning, and direct observation and interaction with art and artists. It was, this year, unusual in being supported by a funded program of studio visits. For the first time in the program's history, students were awarded grants to facilitate firsthand contact with artists in countries as diverse as Brazil, China, the Netherlands, Mexico, France, and Canada, as well as nationally, in Los Angeles and New York. Traveling alone and in groups, the students rendezvoused with a total of 83 artists in a variety of domestic situations; in public venues such as cafés or galleries; and in dedicated studio spaces that ranged from modest to grand.

It quickly became clear that the students' intense itineraries and conversations would in some way become the subject of the thesis exhibition, rather than functioning purely as its generative mechanism. Beginning with the studio visit itself as a thematic focus, they progressed to interrogating more generally the place, or "many places," of artistic production today. Ian Wallace's *At Work 1983*—a wry, measured exposé of the artist at work, performed in the front window of Vancouver's Or Gallery in 1983—was an important anchor and springboard for their ideas. Documentation of that performance is presented in *Many Places at Once*, along with more recent works by Wallace.

Wallace's propositions about site and process are further amplified through the inclusion of works by Martin Soto Climent, Rana Hamadeh, Li Ran, Cinthia Marcelle, and William Powhida, and as well as the artist community Real Time & Space. The works all engage a specific site, be it the archive (Hamadeh), a hotel (Wallace), public events (Marcelle), or shared studios (Real Time & Space), and the exhibition thus also constitutes a meditation more broadly on how advances in technology, travel, and modes of communication impact the creative process.

While the Wattis Institute for Contemporary Arts does not in this case literally accommodate the artists, its role as a locus of production is addressed implicitly as well as explicitly in the number of works and, in particular, new commissions created on site, here in San Francisco. Rather than showcasing myriad products of creation, however, the sparsely populated exhibition spaces call attention to the fact that the artists (and, by extension, their labor) for the most part remain invisible.

The 11 curators have pursued their ideas and interests with admirable persistence and have made the most of the opportunity for exchange and conversation offered by the framework of the collaborative curatorial process. Although they have been encouraged to operate collectively, it is fitting that they are congratulated, and named, individually, as follows: Kenneth Becker, Patricia Cariño, Marion Cousin, Pierre-François Galpin, Leila Grothe, Callie Humphrey, Danielle Jackson, Marie Martraire, Lauren R. O'Connell, Marja van der Loo, and Megan Williams.

The curators have profited greatly from the support of Julian Myers-Szupinska, himself marking an anniversary of sorts with the program of which he has been a stalwart since its inception in 2003. Myers-Szupinska has overseen the research and conception stages of this exhibition and its attendant publication, steering both through their development and realization. He continues to bring fresh perspectives and new approaches to bear at every stage, enriching the educational experience and, by extension, the curatorial premise. He merits our collective appreciation and gratitude.

We continue to benefit from the generosity of our partners at the Wattis Institute. We thank in particular Anthony Huberman, director, and also his staff members Micki Meng, Rita Sobreiro Souther, Jesi Khadivi, and Justin Limoges. Sobreiro Souther and Khadivi facilitated the organizational process at every opportunity, and Limoges has as usual provided indispensable and much-appreciated guidance throughout the installation planning and execution phases.

A large number of our colleagues at California College of the Arts have also contributed in various essential ways to the exhibition, many of them above and beyond the demands of their job. We would especially like to thank Sue Ellen Stone, program manager for the Graduate Program in Curatorial Practice, for her keen oversight of many critical logistical details and unfailing support, and Lindsey Westbrook, managing editor, for maintaining an equally acute editorial overview.

This is the fourth year that we have worked with Jon Sueda on the design of the publication, and we continue to be grateful to him for his sensitivity to the curators' ideas and aesthetics, and also to the various financial and time constraints under which we operate. His thoughtful and handsome design will certainly live in "many places at once" due to the catalogue's purely digital format this year.

An exhibition of this scope could not be realized without the generous and remarkable support of numerous partners. While we do not have room to thank them all here, there are a few to whom we are especially indebted. We are in particular grateful to the Rennie Collection for their unhesitatingly positive response to our exhibition premise, and their consequent loan of Ian Wallace's *At Work 1983*; many thanks also to Wendy Chang, director of the collection, for expediting the loan process. We have also been fortunate to receive ready assistance from Catriona Jeffries and the staff of her gallery, as well as Ian Wallace's studio, in particular his studio manager, Krisdy Shindler. Marcos

Gallon of Galeria Vermelho has also proved a responsive and helpful partner in our efforts to bring Cinthia Marcelle's work to San Francisco.

And, finally, we thank the artists themselves. We are grateful to them not only for embracing the concept of the exhibition and accepting the challenge of its compressed organizational timeline, but also for participating as lenders, performers, installers, and interview subjects for this catalogue. They are implicated in every aspect of the exhibition's production, from idea to realization, and we owe them our deepest debt.

# Many Places at Once

A collaborative essay by  
**Patricia Cariño, Callie Humphrey,  
and Julian Myers-Szupinska**

Historically, the artist's studio has had two forms—two concepts, or typologies. There was, at first, the atelier, a craft-based workshop of multiple individuals where works of art were produced on commission for royalty, the church, aristocrats, and, eventually, an expanded bourgeois market. Later on, there was the private studio of the individual artist, who made works according to his or her own dreams and commitments, only thereafter to deliver the work to the market and public life.

These two models held sway for centuries, with the atelier slowly fading and the individual studio becoming (with the rise of Romanticism and the evolution of the art market) the dominant mode. Today we are in a third moment, where the studio, formerly grounded in real space, is dispersed into the world.

Carl Andre announced this new condition in 1969, when he described the art of his moment as "post-studio":

You don't sit alone in your studio," he told the artist Patricia Norvell, "and conceive of things and draw and sketch models and then make them bigger and larger in the studio and ship them out to a gallery and then show them and then bring them back to the studio. Now, you go out into the world and you find in the world what you want and take it to the gallery and put it together. This is to me like post-easel painting, only it's post-studio art.<sup>1</sup>

Artists, according to Andre, would now find their materials in the world itself, and begin to produce work at the site of its impending presentation—within the landscape, public space, gallery, or museum. And the sort of work that art-making was shifted accordingly, at least for Andre and his peers. Untethered from the studio as the site of production, art could now include ideas or events. Previously connected to the secretive and private space of the studio, art's very process was extroverted into "life."

In the nearly five decades since Andre's statement, there have been many returns to the studio—some of them enacted by the same conceptual and minimal artists that Andre purported to describe (himself included). Ever since, the idea that studio-based practices are mere residues, or somehow retrograde, has provoked myriad misgivings and a legion of self-announced exceptions. Certainly the artists in this exhibition complicate the story, each in their own way. Cinthia Marcelle draws what she sees while attending public events and lectures, drawing reality into "an erratic process (of gestures) [that] then take on their own form." Martin Soto Climent uses his studio primarily for storage rather than production, and carries out much of the "work" of his practice

in notebooks, sketching and reflecting wherever he goes. Real Time & Space, a group of studio spaces and an artist residency program based in a former printing factory in Oakland, retains a more traditional notion of the studio, but with the added dimension of intentional community, as well as hosted public events, which distinguishes it from the romantic stereotype of the studio as an escape from the world.

We take as our stepping-off point for *Many Places at Once* a quasi-performance that the artist and art historian Ian Wallace dubbed *At Work 1983*. It involved Wallace sitting from midnight to 1 a.m., each night from April 16–30, 1983, in the window of the artist-run Or Gallery in Vancouver. He performed the role of a conceptual artist, reading or sometimes lost in thought, as opposed to making things as a "typical" studio artist would. The book he was reading was *On the Concept of Irony* by the philosopher Søren Kierkegaard. He was seen by passing drivers and pedestrians. The work was at once an embrace of the identity of the post-studio artist and, as Wallace's reading material suggests, an ironic reflection on a development already two decades old. "Indirectly I was making a joke about myself as an art historian who just reads and doesn't make art," he tells us in the interview included in this publication. "In fact, I am very prolific as an artist, so that is the irony of the scenario. I understand irony as a kind of intellectual humor. It is the pleasure of realizing the logic that lies behind the contradictory surface of things—that appearances can be deceiving."

The trick of irony is that it cuts in multiple directions. Artists working now, 30 years after Wallace's compelling gesture, continue to face contradictions, and do still inhabit a world of deceptive appearances. Indeed, what seemed to Andre to be freedom—from tradition, from being grounded in a private room of making (coded as exclusive and bourgeois), and for art to take whatever forms the artist deems necessary—also becomes an obligation, an encumbrance: namely, an increasing demand to be present, and to *produce*, on a multitude of platforms, not only in spaces of exhibition but in studio visits, in social life at bars and dinners, in classrooms as professors and lecturers, in email correspondence, and on social media. Even if an artist should *want* to retreat to the studio, it is less and less possible, as such spaces are increasingly expected to serve as media centers, storage zones, hangout pads, and switching stations.

Today, writes the critic and historian Lane Relyea, the studio "no longer offers retreat":

The studio now integrates. It no longer defers or resists instrumentalization, no longer distances the artist from society, no longer holds out that kind of separate identity to the artist, one supposedly distilled from the privacy and depth of the sovereign individual who occupies it, just as the studio no longer identifies as separate and resistant or self-determining the artist's materials or medium or labor. Rather, the studio is all exterior.<sup>2</sup>

"All exterior." Defined in this way, the studio can no longer be squared with its historic forms, nor even with being a literal room with four walls, a floor, and a ceiling within which artists make things, whether paintings or ideas. Instead, Relyea describes it as a "network": "The studio is now that place where we know we can always find the artist when we need to, where she or he is always plugged in and online, always accessible to and by an ever more integrated and ever more dispersed art world."<sup>3</sup>

To our minds, this is a sobering picture; to others it might seem utopian, dystopian, liberated, contradictory, or something else entirely. *Many Places at Once*, organized as it is by 11 curators, can hardly be described as taking any one position on the matter. Indeed, the exhibition's seven featured participants (six individual artists and the artist community Real Time & Space) certainly present seven distinct viewpoints on what "the studio" means to them. What all of us do share is a deep interest in certain questions, namely: Where is art production taking place today? Through what means? And with what consequences for the art that results?

"That place where we know we can always find the artist when we need to": In this formulation, the "always" matters most. How do artists respond to contemporary forms of artistic labor that require constant contact and presence? That require them to be—as the new cliché of "creative industries" declares, with (we believe) misplaced bravado—"never not working"? What happens when the studio is everywhere and nowhere at once: at the kitchen table, on the artist's laptop and cell phone, threaded through every social relationship? "All of these things, which may have once been seen as externalities to a studio-based practice," William Powhida avers in these pages, "are now conditions into which artists are not only intervening, but upon which they are defining new practices. . . . This simultaneity of existence hasn't just shaped my artistic practice, but has become both form and content for my work."

But when has this *not* been true of artists? By which we mean to say: When have "externalities" not shaped artistic practice, its form and content? The demands of the market and the artist's imbrication in social and political life, in structures of class and gender, in forms of communication and exchange, in the history of art, in given styles, genres, and traditions of practice—when have these not played determining roles?

This all may be true, but it is the wager of this exhibition, following Powhida's intuition, that these determinations have taken new and insistent form in the present, and that this newness and insistence might be made visible in exhibitionary form.

Such imbrications structure the complex interrogation of "alienness" that is Rana Hamadeh's discursive research project *Alien Encounters* (2011–ongoing). In this project the artist "maps," through collections of objects and theatrical performances, the "webbed relations of radical exclusions and seclusions of subjects, languages, modes of living"—a web of relationships that the artist, having emigrated from Lebanon to the Netherlands, inhabits as well.<sup>4</sup> The performances and installations of Li Ran also reflect on defining exteriorities. For this exhibition, Li plays the role of an elder Chinese artist witnessing for the first time, in a museum gallery, European modernism. Yet Li preserves a place for himself in the story: "When I act or perform, I play the role of someone else. . . . But I am still myself in many respects, sharing my own thoughts and performing with my own body."

Where, in what space, does Li's artistic production happen? In a network of references and exteriors, yet at the same time in the artist's own body, which crosses international borders and performs in different contexts. It is in the artist's head, in his embodied presence, in the texture of his relations with others, and in the narratives he builds. Some of these "spaces," considered together, might also be thought of as dislocations, as they disperse the physical realm of the studio into an array of fragmented sites and acts. The increased extension of artists into the world—through the computer and international travel—demands, quite literally, that the place of production move with the

artist, that it be mobile, portable, *exchangeable*, and ready to be enacted in the “many places” and multiple geographies that a globalized art world demands.

By way of conclusion, let us return to the Or Gallery in Vancouver, and the scene of *At Work 1983*. A man sits at a table among newspapers, blank sheets of paper, stacks of books, and a box of matches, reading or lost in thought. On the white wall behind him, a drawing: thin black lines that describe a character mimicking the posture of the thinker and his *mise-en-scène*. If this represents (as have many of the artist’s works over the course of his career) the space of the studio and the artist “at work,” it is a contradictory picture. And not only because this “work” doesn’t look much like work, but because the very not-working he seems to be doing is the subject of duplication and repetition: the multiplication (through representation) of *many selves* “at work.” Quite literally, “he,” Ian Wallace, inscribes himself, doubled and redoubled throughout the many artworks—drawings, video, posters, photographs, narrative—that in aggregate constitute the piece *At Work 1983*.

To grasp this gesture requires that we consider the context of its execution: Vancouver in the early 1980s. At this time, the city was an epicenter for new artist-run galleries, a trend heralded as allowing artists to avoid the commercial circuit and still maintain a studio practice and have public exhibitions. Or Gallery, which began its activities in 1983, was founded by the émigré artist Laiwan, who had come to Vancouver in 1977, fleeing the war in Rhodesia (now Zimbabwe). Its financial model was that a group of artists sequentially showed work there, each paying the rent during the run of his or her exhibition. One must, then, add this to the redoublings of *At Work 1983*: the exhibition as studio, but also the artist-occupant as both renter and landlord.

This, then, is another “irony” the piece maps out, with the book (*On the Concept of Irony*) a vital clue to understanding the work’s reflexive investigation. Among other things, it makes clear Wallace’s tongue-in-cheek questioning of artistic production—under the ironic circumstances in which artists win space for free thought through the decidedly un-free act of paying rent—through an exhaustive presentation and rendering of the artist himself making art.

“My studio situation has been a roller coaster of physical and economic highs and lows, often at the same time involving different aspects of my art career,” Powhida tells us in his interview. In his drawing *The Yellow Building* (2013), he describes a sorry situation in which artists are perpetual evictees, paying as much as they can for whatever space they can for however long they can, until they can’t any longer. In this story, gentrification and dislocations play a central role in defining the art practices they make room for (or not), as do the dispersals of the Internet and the itinerancy demanded by the global art world. They absolutely determine, and become the form and content for, the work that results.

This lesson is particularly poignant in San Francisco, where in recent years artists’ studios and exhibition spaces have been displaced and relocated away from the city at a shocking pace. A private studio, if such a thing is required for an artistic practice, is becoming a luxury most artists cannot afford, as rent prices continually increase and the market for their work (if it exists at all) fails to keep pace.

These are not problems that individual artists can solve alone. Which sorts of spaces are valued and supported, versus those that are eradicated or simply allowed to wither and die, are outcomes of larger systems: the communities and cities in which the spaces are located, socioeconomic conditions, and prevailing cultural values. If some of the artists in this exhibition have

found, under such imperiled conditions, a newly dispersed form and content (meaning, whether they embrace this state of affairs, or are just making do) we might notice—in the story of Or Gallery, in Powhida's proposal to realize a "new organizational system that would guarantee studio spaces in perpetuity," or in the cooperative studios of Real Time & Space—a strong crosscurrent of self-organization, one that aims to preserve the real time and space that the studio might still afford. This struggle, too, will take place in many places at once.

### Notes

1. Carl Andre, *Cuts: Texts 1959–2004* (Cambridge, Massachusetts: MIT Press, 2005): 84.
2. Lane Relyea, "Studio Unbound" in *Documents of Contemporary Art: The Studio*, ed. Jens Hoffmann (London: Whitechapel Gallery; Cambridge, Massachusetts: MIT Press, 2012): 222.
3. Relyea, 223.
4. Rana Hamadeh with Stephanie Bailey, "Alien Encounters: Rana Hamadeh in conversation with Stephanie Bailey," *ibraaz.org*, November 6, 2013, <http://www.ibraaz.org/interviews/105>.

# Martin Soto Climent

Interview by Callie Humphrey



Artist's notebook, 2014  
3 x 5 in.  
Courtesy the artist

After an initial conversation at Martin Soto Climent's Mexico City home in November 2013, he and the curator Callie Humphrey conducted the following interview using Skype and email between San Francisco and Mexico City. In addition to planning the details of his commission for *Many Places at Once*, they discussed the artist's practice and the process he engages in to execute his site-specific installations.

**Callie Humphrey:** You have a studio space in the south of Mexico City, but you have long since stopped working there. Instead, your production now happens on site in the space of the exhibition, spontaneously, with everyday objects and materials. How has leaving behind a more traditional studio affected your practice?

**Martin Soto Climent:** Even before I started working in this way, I spent more time making art in my improvised kitchen than in my studio. It never really made sense for me to have a studio. For simple reasons, the first being that I don't really work! Meaning, I don't produce objects. All my pieces are movements or simple gestures that turn a found object into something else, but this object can always come back to its original state. Once I have expressed an idea through an artwork, the objects can turn back into what they were before and essentially disappear by reintegrating into daily life after living for an instant as art. This process requires a lot of contemplation to understand how an object can be modified without really changing its true form or function.

**CH:** Though you often improvise your works in the space of the exhibition, your notebooks—which, by comparison, can be taken anywhere—seem to be an equally important place for contemplation. What role, exactly, do they play?

**MSC:** When projects become more complex than independent and spontaneous gestures involving just one object—an installation, for example—the process also becomes more involved. Each new object I add to the installation affects the others, and the extent is never evident until the end when everything is spatially organized around a central concept. The notebooks are essential to my artistic practice because that's where I document my process and my thoughts around it. It can't function in any other way.

**CH:** I saw quite a few stacks of notebooks on the floor of your home. Do you have a sense of how many of them you've filled over the years?

**MSC:** How many? I have no idea! When should I start counting? I guess if I think about my own history I *could* count them, going back to when I started traveling by myself: thinking, moving, and walking. Walking has become another important practice for me over the past 15 years. When I think about how many notebooks I've gone through during my travels for various residencies and exhibitions, I guess I have close to 50. It's hard to say. Some years I used four notebooks, plus a few sketchbooks, and other years only two. Thinking about it now reminds me of the name of one of my past shows, *Following the Whisper of My Shadow*, which took place at Clifton Benevento in New York in 2010. The title suggests something similar to me trying to retrace the history of each notebook—following my own traces.

**CH:** What else does your process entail? How do you come across the materials you engage with in your installations?

**MSC:** I like to improvise. I feel closer to a jazz player who improvises than a painter who prepares and works for weeks. I like the energy of things when they come fresh to my mind and I don't have time to distort them with rational insecurities.

I'm conscious about what I want to express in my work, but one thing I realize is that a conceptual process alone is not enough to create an art piece that involves many complex human relationships, emotions, fears, desires, existential longings, and so on. I'm also very aware of the particular conditions of the current time and moment in which we live. That's why I don't produce permanent things. I don't think we need more stuff, more "garbage," around. I believe art can give new meanings to *things* that already exist.

My method of working is a constant meditation of the unknown possibilities of objects. Everything starts from within my mind. When I find an object that has potential to express my thoughts, I almost immediately begin to manipulate it. The streets are my working field. If I find an object that makes sense for a specific project, I take it with me. If it makes sense to leave the found object in the street, I leave it there in its manipulated form. And, if it makes sense to turn it back into what it was before and return it to where I found it, I do that, too.

**CH:** Lulu is the name of the project space you cofounded with the independent curator Chris Sharp in Mexico City in 2013. How has the existence of Lulu shaped your creative practice?

**MSC:** Lulu was created as an excuse for me to spend more time in Mexico City and actively reconnect with it, and its art scene, in a serious way. As well as being a place where we can show artists who don't have gallery representation, in order to connect them to local and international audiences. Lulu has influenced my work because it has required a lot of attention—especially when we were initiating the project. It's a place to have conversations and to make friends, really. While it's not really linked to my practice, it is an important part of my life, so of course it changes things.

**CH:** *Many Places at Once*, which considers the place of artistic work and asks you to reflect on your own process, will be the first time your notebooks have been in an exhibition.

**MSC:** This commission is a very specific work for me, because it's about the creative process itself. I have to use the process to describe the process, and then present it as an installed artwork. Every piece of art I make involves elements of self-reflexivity, but for this occasion I have to show somehow the backstage of my production, only to discover that there really is no stage at all. Yet there are still many actors and elements that come into play during my process. Here I will have created a space where all these elements can represent themselves. It is a great experience.



*Equation of Desire*  
(detail), 2010  
Digital image  
11 x 17 in.  
Courtesy the artist



*Enjambre de Mariposas*  
(Swarm of Butterflies), 2013  
Installation of 15 windshields  
Courtesy Clifton Benevento, New York

# Rana Hamadeh

Interview by Pierre-François Galpin



*Al Karantina*, 2013  
Lecture-performance; cabinet  
containing various objects  
Lecture: 55 min.; cabinet:  
67 x 19 ½ x 63 in.  
Commissioned for the exhibition  
*The Magic of the State* at Beirut,  
Cairo, 2013  
Courtesy the artist

After meeting for the first time at Rana Hamadeh's Rotterdam studio in January 2014, she and the curator Pierre-François Galpin met virtually to talk further about Hamadeh's projects, her work to be featured in *Many Places at Once*, and her artistic practice in general. This interview is the result of a series of conversations via Skype, Google Docs, and email, sent between San Francisco (in the mornings) and Rotterdam (in the evenings) during February and March 2014.

**Pierre-François Galpin:** Within the concept of the exhibition *Many Places at Once* we, the curators, attempt to identify places (physical and conceptual) of contemporary artistic production. Traditionally, the studio is a physical space where objects are produced. How would you define your studio: as a space, a practice, an idea, or maybe something else?

**Rana Hamadeh:** I am not sure how to think of the term "studio." I have never attached this term to my practice, particularly since I have never seen myself as an artist who produces objects (even though I do use objects in my work). I see my practice as an effort to script, map, and choreograph ideas and thoughts, associations, hypothetical and theoretical gestures, conversations, and so on. For me this effort attempts to generate a space within which a discussion can happen—a possibility to open up a discursive space. In this sense, if I have to identify an operational space within which I can think and produce work, I would think of this space as my mapping process.

This mapping involves the construction of particular relations among certain objects, thoughts, texts, and documents that I continually collect over time. But I also obtain and collect many of these elements through this mapping process itself. The collection and the mapping are simultaneous processes. In this sense, I see my space of work as the possibility itself to think. I do not take this possibility for granted.

**PFG:** In 2008, you initiated the ongoing project *GRAPHIS N° 127* as an umbrella for several works (installations, lecture-performances, and participatory situations) focusing on the re-reading of historical narratives. Then in 2011 you started another ongoing project, *Alien Encounters*, in order to generate a series of installations, performances, displays of documents, and theoretical gestures through which to explore notions of "alienness." These series start with, or are constructed from, documents, objects, and historical materials that you collect over time. Is the notion of the archive an idea that you think about in your own practice?

**RH:** I do not see myself today as an artist whose work is concerned with the "archival," methodologically. Nor am I interested in thinking of "the archival" thematically in my work; at least, not any more. Having said this, such a question would have been important to me a couple of years ago when I was working under the umbrella of the *GRAPHIS* project. *GRAPHIS N°127* started with a 1966 issue of a graphic design magazine that belonged to my uncle, and that had been penetrated by a bullet during the Lebanese Civil War. I brought it with me when I first arrived in the Netherlands in 2007, and I started to ask myself questions about this object, such as what it might mean for an object to lose its objecthood—the condition of being a material object—and turn into its own image. Thinking through these questions, some active and paradoxical conversations emerged about notions of loss, objecthood, image making, power, language, legality, governmentality, and, of course, the supposedly shared language of ethics that an event such as a shooting or a wounding might elicit.

**PFG:** But *GRAPHIS N°127* did pose certain questions regarding the status of the archive, right?

**RH:** Yes, it did. It considered the status of the archival, in terms of questions relating to the framing of certain events and how we understand them today. It also interrogated the possibilities of readership: for instance what kind of labor is involved in the production and/or framing of the testimonial and the "documental."

**PFG:** Is any aspect of this question of the status of the archive present in *Alien Encounters*?

**RH:** I see *Alien Encounters* as an attempt to recontextualize some of my earlier questions, although I am not interested any more in discussing the meaning and status of archival practices. I consider *Alien Encounters* as a curatorial project—one that tries to attach emergent archives to already highly theorized practices, such as performance and theater. My current use of the term "archive" is, however, radically different from the way I was using it before. What persists from the *GRAPHIS* project is the question of how to think of legality when "perversion" becomes a premise for readership, and whether it is possible to queer the space of the law itself.

In the *GRAPHIS* project I worked by responding to a given situation, in that case the magazine with the bullet hole. The way I work now is to construct situations in which objects are displayed and used as part of a story that I create. For instance, take the work *Al Karantina* (2013), which is part of the project *Alien Encounters* and will be featured in your exhibition *Many Places at Once*. In this work, I display some sort of cabinet of wonders—a museum-looking mode of display—whose drawers contain photographs, objects, and artifacts. Yet this cabinet is built particularly as a "stage," or as the scenography for a play. It is a stage that uses and appropriates its seemingly archival function. In this sense, I am not only appropriating documents and objects, but actively constructing an entirely different meaning of their context: not only what the objects themselves mean, but also how they have been institutionalized and presented.

**PFG:** Theater also seems to be an important part of your work. Each time you present *Alien Encounters*, you accompany it with performances that activate the artifacts you have gathered, allowing them to take on new meanings. How did you come to performance, and how do you look at the notion of theater in your work?

**RH:** Theater, for me, is not merely a physical stage. Nor is it an artistic genre. *Alien Encounters* plays out an intensive scrutiny of relations of criminology, epidemiology, and theater. It sees justice as the extent to which one can access the dramatic means of representation—as the access to theater (an appropriation of Julie A. Cassiday's thoughts on Soviet show trials in her 2000 book *The Enemy on Trial: Early Soviet Courts on Stage and Screen*). But *Alien Encounters* also works formally, with dramaturgical methods, staging, narration, oration, the use of props, et cetera. Through these methods I try to formally construct a space for rethinking notions of citizenship, state sovereignty, and institutionalized understandings of resistance within the Lebanese-Syrian context.

**PFG:** When you create installation-performances at the site of an exhibition, what space is left for chance and improvisation? How does the location of your production come into play in your creative process?

**RH:** No single performance is like any other, although I like to think of my performances as excessively scripted. Every word and every gesture, including my forgetfulness or the moments when I can't find the words, counts in the plays I perform. But at the same time, the possibilities of interacting with the audience are different. Each context within which I perform dictates a different approach.

For instance, *Al Karantina* investigates institutionalized understandings of resistance in the context of the Syrian uprising. When I performed this project in Egypt last year, my lecture-performance opened up a very intense discussion with the public, due to the public's involvement in the popular uprisings. It was very emotional. I think my proposal was radical in the context of Egypt, but also provided an alternative to the romantic take on how the Egyptian struggle is represented—not only in the media, but by, and to, the Egyptian public itself. The discussion was not in itself an assessment, but simply a space that opened up possibilities for assessment, for looking both back and forward. San Francisco presents a very different context and opportunity for discussion. I am curious to see what thoughts will arise.



GRAPHIS 127,  
vol. 22, 1966  
Magazine  
penetrated by a  
bullet during the  
Lebanese civil war  
Collection of the  
artist



Al Karantina, 2013  
Lecture-  
performance;  
cabinet containing  
various objects  
Lecture:  
55 min.; cabinet:  
67 x 19 1/2 x 63 in.  
Commissioned for  
the exhibition *The  
Magic of the State*  
at Beirut, Cairo,  
2013  
Courtesy the artist

# Li Ran

Interview by Marie Martraire,  
facilitated by Wenxin Zhang




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*As a Kind of Internal Reference?*,  
2014  
Installation and performance,  
Plexiglas panels, paintings, bench  
Commissioned for the exhibition  
*The Parliament of Things, or,  
Wandering in a Continuously  
Bewildering Wonder* at the CAFA  
Art Museum Biennial, Beijing, 2014  
Courtesy the artist and AIKE  
DELLARCO, Shanghai

The artist Li Ran and the curator Marie Martraire met for the first time in Beijing in summer 2013. Eight months later, they sat down in front of their respective computers to talk via Skype about Li's practice and recent works. The conversation was conducted in English and Mandarin thanks to the generous help of the San Francisco-based artist Wenxin Zhang. It was night in San Francisco and afternoon in Beijing.

**Marie Martraire:** How would you describe your studio? Or, the place where you produce your works?

**Li Ran:** My studio is an abstract concept that is shaped by my thoughts, research, and art production. The line between these elements is blurry for me. Moreover, my studio varies from one project to another, and often the exhibition space is where I practice and produce. In my last project, *As a Kind of Internal Reference?* (2014), the temporary space of production—my “studio”—was a gallery in the Central Academy of Fine Arts Museum (CAFAM) in Beijing.

**MM:** How did that work originate?

**LR:** It was a commission for the show *The Parliament of Things, or, Wandering in a Continuously Bewildering Wonder*, curated by Xiaoyu Weng as part of the 2014 CAFAM biennial. I took as a point of departure the story of an older Chinese artist, which was told to me by the curator Carol Yinghua Lu. When this artist was in his 20s or 30s, he traveled to Europe and encountered Modern art for the first time in a museum. He was so surprised and intrigued that he went back regularly to observe and think about the exhibited works. Throughout his repeated visits, he attempted to make sense of what he was seeing.

In the CAFAM gallery, I created an installation of classical artworks from the museum’s collection and hung them on colored Plexiglas panels. I wanted to echo the appearance of a gallery. During the opening reception, I did a performance where I imitated this older Chinese artist (I wore makeup, fake hair, and so on) sitting in the European museum during the 1980s. I did not speak; I simply sat on a bench in the installation and looked around at the work. My aim was to restage Chinese artists’ common moments of discovering and understanding Modernism. Indeed, the influence of Modernism has often been transmitted to Chinese artists through the experience of museum viewing rather than through engagement in discourses, especially in the context of Modern art museums in the West.

**MM:** *As a Kind of Internal Reference?* is carried on in *Continue to Write a Story in the Exhibition Hall* (2014), which you will be exhibiting in *Many Places at Once*. Will this be your first time performing in English?

**LR:** I consider *As a Kind of Internal Reference?* and its continuation in San Francisco, *Continue to Write a Story in the Exhibition Hall*, as a single body of work in two parts, even if each piece can also function individually. As a performative artist, there is always a dilemma between the audience and me. No matter what language I speak, no matter how hard I try to explain my ideas and thoughts, I cannot completely convey them. It is OK because I don’t try to solve the contradictions that might emerge, but simply aim to open up discussions.

For instance, as Xiaoyu Weng wrote for *The Parliament of Things*, the academic art context in China sometimes bases its understanding of Modernism on personal and internal contemplation processes. So at CAFAM I chose to remain mostly silent while I was playing the role of this Chinese artist as he encountered Modern art for the first time.

In San Francisco, the gap between the public and myself will be even bigger: I will be performing in an unfamiliar sociocultural context, and English

is not my first language. So, while I am playing the same character as in the first piece, these challenges push me not only to speak, but to do so in English. I want to make an additional effort to reach out to the audience, and to embody a person who narrates his own story. Also this difference of speech underlines the differences between the two parts of my project, even if the audience will certainly not have seen both. What matters is that these two chapters take place in separate contexts, to which they aim to respond. They are different ways of underlining a single matter (the transmission of Modernism) in order to produce multiple possible answers and interpretations.

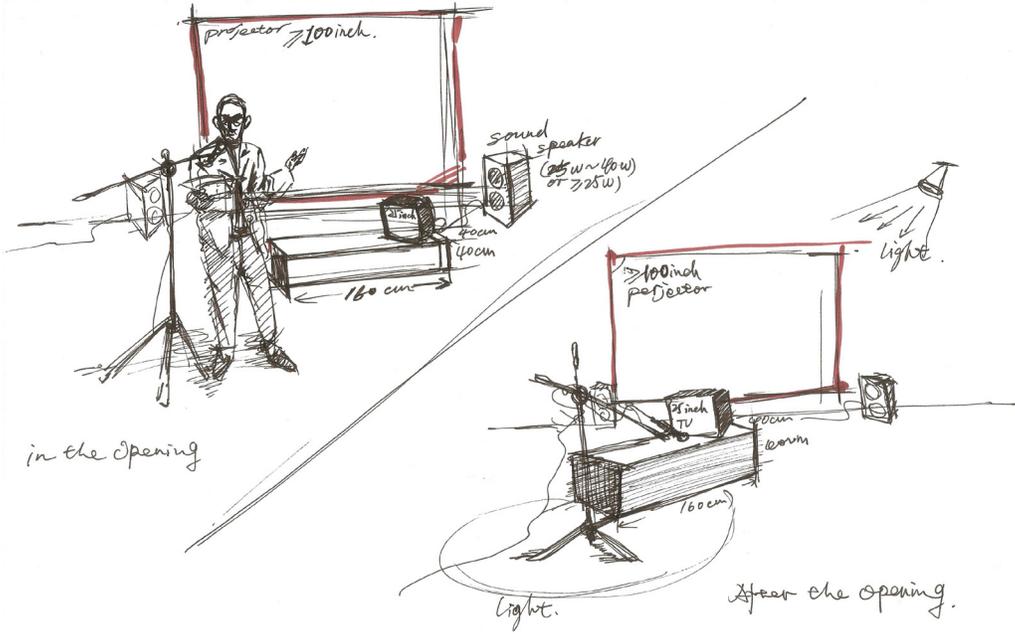
**MM:** In this two-part project, you create two stages (two installations referencing exhibition display settings within hosting museums' galleries) on which you play the roles of semifictional characters that you created. Can you talk about the settings of these two temporary platforms? They seem to function both as spaces for the transmission of art knowledge and as sites for self-reflection about being an artist.

**LR:** I have been thinking a lot about how to present the act of being an artist, and the way artists work, to an audience. In the CAFAM biennial, I imagined how a now-older generation of artists worked in the 1980s. By creating repetitions of spaces, these platforms allow for the conception of different layers that might correspond with those in Ian Wallace's *At Work 1983*: the artist deep in thought and process at his desk, and drawing behind the scenes. If a stage is necessarily a physically elevated platform, like in a theater, where actors perform, then I did not create one in Beijing. I wanted to be almost incognito in the crowd of visitors while presenting one possibility of how artists work. I was in the museum gallery, looking around and thinking. At the Wattis, I will create a more structured "stage," not with a delineated platform but with strong lights and a performer's microphone.

**MM:** Can you talk more about the different layers in your work? For instance, you create an installation referring to the display of an art exhibition within a museum gallery, which is sometimes one of your temporary spaces of art making.

**LR:** Similar to the situation in *At Work 1983*, I was in CAFAM's gallery, which functioned as both my temporary studio and my exhibition space. This aspect relates to my own reality, but I am more interested in what he (meaning, this older artist) was doing in this museum and what he was thinking about while sitting there. I am intrigued by this state of mind that varied between the artist's own contemplation of his surroundings in the exhibition, and the understandings and misunderstandings he might have had while trying to make sense of what he was seeing.

Different superimpositions exist in *Continue to Write a Story in the Exhibition Hall*, such as the exhibition space within a museum gallery, or the projection of images from the CAFAM biennale onto a wall at the Wattis. In my works, I generally try to create multiple layers to transmit reality into art and offer different perspectives on everyday experiences, as well as open up new discussions. But my work relates as much to my own experience as to a collective history. For instance, when I act or perform, I play the role of someone else, such as a discovery program host in *Beyond Geography* (2012), or the older artist in *Continue to Write a Story in the Exhibition Hall*. But I am still myself in many respects, sharing my own thoughts and performing with my own body.



in the opening

light.

After the opening.

"Continue to Write A Story In the Exhibition Hall"  
 2014 10.18.14.24.25

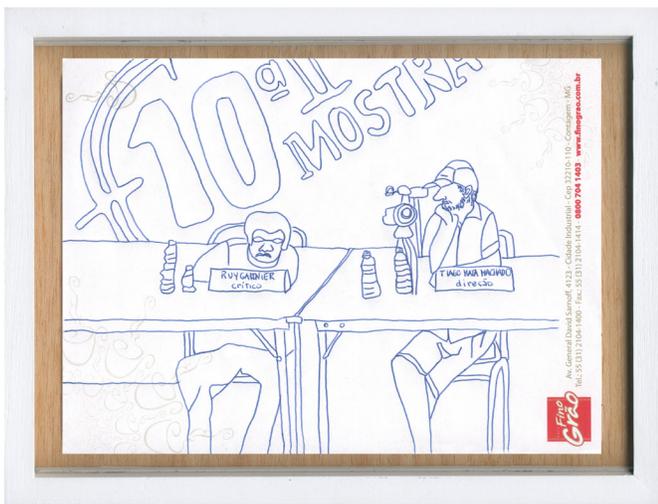
Installation sketch for *Continue to Write a Story in the Exhibition Hall*, 2014  
 Pen on paper  
 8 1/2 x 11 in.  
 Courtesy the artist and AIKE DELLARCO, Shanghai



*Continue to Write a Story in the Exhibition Hall* (detail), 2014  
 Projected image  
 Courtesy the artist

# Cinthia Marcelle

Interview by Marja van der Loo



*Cinema*, from the series *Opinião*³,  
2008  
Pen on paper  
Two parts, 7 ½ x 10 x ¾ in. each  
(framed)  
Courtesy the artist and Galeria  
Vermelho, São Paulo

In January 2014, the artist Cinthia Marcelle and the curator Marja van der Loo met for the first time at Galeria Vermelho in São Paulo. This interview is a result of subsequent email correspondence that took place over the course of a few months. Most of the writings were in Portuguese, and van der Loo has translated them into English here.

**Marja van der Loo:** Our exhibition *Many Places at Once* presents a selection of line drawings from your series *Opinião*<sup>3</sup> (*Opinion*<sup>3</sup>, 2004–8). Can you tell us about this body of work?

**Cinthia Marcelle:** *Opinião*<sup>3</sup> is a series of drawings I made during seminars, lectures, and meetings about art and cinema. Each drawing is titled according to the content or situation presented during that particular event: *Far Away from Here Right Here* (2004), *Cinema* (2007), *Neo-Vanguards* (2008), and *Defense* (2008). I drew mostly on paper sheets provided at the events by the hosting institutions. Drawing more generally appears in my work as a form of spontaneous note taking. I always work with scenes from everyday life and abstract them in my drawings. The drawings are based on observation and realized in situ as an exercise that resembles ethnographic annotation, a kind of game between reality and fiction.

**MvdL:** How did you start this series?

**CM:** My first drawings in 2004 emerged from a discomfort that I felt when I attended lectures about contemporary art, institutional politics, or curatorial practice. The lectures' ambiance was so segmented and hierarchical—the stage versus the audience. I began doodling randomly in my notebook as a disinterested listener seated directly in front of the speakers' table. Sometimes the table was empty, at other times it was flooded with light, covered in microphones, a mess of wires connected to the same power strip, a fan in the corner with two chairs almost lost between the curtains. For me, the drawings relate to something Marcel Duchamp said in a 1964 interview with Alain Jouffroy: "Seriousness is a very dangerous thing." Adding some humor to my drawings allowed me to take things less seriously than they might appear or be talked about during these lectures. It made me more comfortable.

**MvdL:** How literal are your drawings? Do you draw exactly what you see, or do you elaborate on the scene before you?

**CM:** Drawing exactly what I see has always been a complicated issue for me. Other than not being a particularly gifted draftsman—I have always felt unable to create a perfect drawing—I am not the type of artist to prioritize the idea of a realistic depiction of the world. This really never interested me. My desire to draw comes from an urgency to freely portray what I see (at least until I begin to become suspicious of what is in front of me) without worrying about the specifics of place. For instance, the concept of the drawings in *Opinião*<sup>3</sup> was to reference the talk or lecture as much as possible while allowing new relations to emerge between what audience members understand and what the speakers actually mean, so that the works become a brief commentary on the depicted event.

The visual depictions of the events begin to distance themselves from reality through an erratic process (of gestures) and then take on their own form, often becoming in the process somewhat absurd and pretty funny. From these comparisons and contrasts between the event and its illustration, a sense of irony is created throughout the entire series. But the best realizations occur from errors I've made, when I inevitably reverse my plans and disrupt perspective.

**MvdL:** Your work often grapples with issues of labor, monotony, and the spectacle of everyday life, and sometimes takes the form of video or installation. How do these drawings of lectures, talks, and public workshops relate to your larger practice?

**CM:** I find it interesting to relate my drawings of lectures to my video work, which deals mostly with labor—a kind of dislocation of everyday life from the world of working. Usually my ideas appear in the middle of a whirlwind of possibilities from everyday life: the movement of bodies (from which an entire project can develop); the attraction to common objects in intriguing spaces; accumulation; and magic created through labor.

Glauber Rocha (1939–1981), a Brazilian filmmaker and a spokesman for *Cinema Novo*, once said, “A camera in hand and an idea in the mind.” It’s more or less within this framework that I like to consider drawing as a part of my creative process. Drawing is one of the most independent practices of artistic production: “A pen in hand and an idea in the mind.” It is also one of the most anarchic methods for the construction of language. Perhaps this is because a drawing can be created easily. That said, drawing is simply a collection of lines that occupy space and inevitably produce and/or erase various meanings.

**MvdL:** Many of your artworks are monumental installations. But the drawings in *Opinião*<sup>3</sup> are of a more modest size. Does this difference in scale affect the meaning of the work?

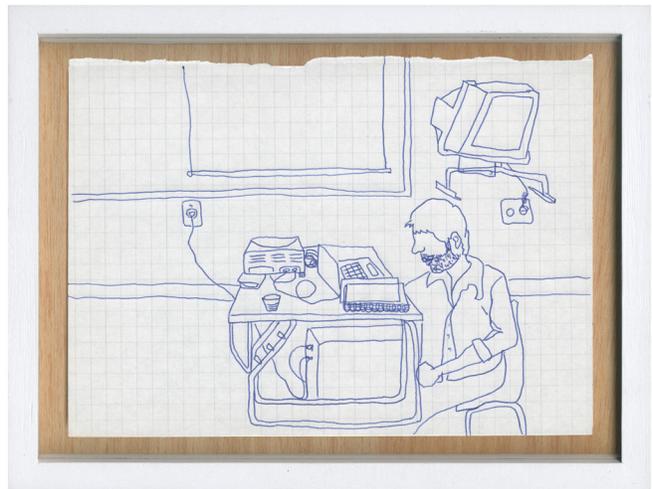
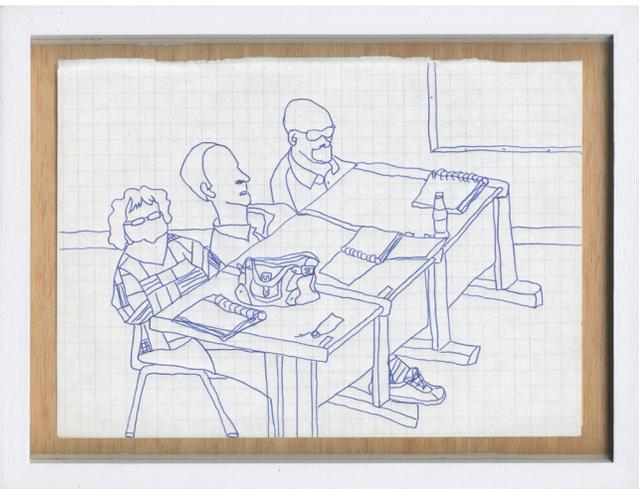
**CM:** The size of a piece of paper is just as important to me as the scale of a scene in my video work. What matters is the burden of experimentation within the creative process and the exercise of that freedom. Of course, executing a drawing requires an ordinary and daily practice, whether at my studio in my home or just at a table in a bar. On the other hand, a short video project is only realized after the creation of a specific event, requiring several days of pre-production and just one day of execution. These processes are contradictory, specifically because they require different timeframes. Yet they share the same need to economize gestures and tend toward repetition.

**MvdL:** How do these different spaces or paces/temporalities of production affect your work?

**CM:** It is clear that in the contemporary world in which we live, anything can be invented and made thanks to the ample resources available. Because of this, it is difficult to concentrate on intimate manual practices that do not depend on devices in order to be realized. My process always grapples with the transition between inside and outside, order and chaos.



*Neovanguardas*, from the series *Opiniões*, 2008  
Pen on paper  
Two parts,  
7 1/2 x 10 x 3/4 in.  
each (framed)  
Courtesy the  
artist and Galeria  
Vermelho, São  
Paulo



*Defesa*, from the series *Opiniões*, 2008  
Pen on paper  
Two parts,  
7 1/2 x 10 x 3/4 in.  
each (framed)  
Courtesy the  
artist and Galeria  
Vermelho, São  
Paulo

# William Powhida

Interview by Danielle Jackson

THE FOLLOWING OPINIONS ARE MY OWN UNLESS NOTED OTHERWISE. IT'S MY FAULT.

## THE YELLOW BUILDING

OR HOW DO ARTISTS WITH LITTLE MONEY ORGANIZE TO BUY EXPENSIVE PROPERTY TO CREATE RENT-STABILIZED WORKSPACE FOR THE FUTURE? IT'S HARD TO KNOW WHAT WILL RESULT SINCE GENTRIFICATION USUALLY DISPLACES THE ARTISTS WHO BRING LIFE INTO GUTTY NEIGHBORHOODS."

**THE INSTIGATOR**  
 Jules de Balmcourt wants to start an organization bringing Brooklyn artists together to form a collective of sorts in which artists buy buildings together in order to prevent what happened to Williamsburg. Sick of seeing my friends get kicked out of the neighborhood...  
 KICKED OFF A PUBLIC DISCUSSION ON HIS FACEBOOK PAGE  
 I SHARED A LINK TO A GOOGLE DOC ABOUT THIS IDEA... WHICH ART CITY COVERED...  
**THE BLOGGERS**  
 Paddy Johnson who got involved in planning a town-hall meeting with us and Lynn Sullivan who is developing a property resource doc for the public and helping to organize our group.

**THE STATUS QUO**  
 IS FOR ARTISTS TO PAY WHAT THEY CAN FOR HOWEVER LONG THEY CAN UNTIL THEY CAN'T AND MOVE ON LOOKING FOR SPACE WHEREVER THEY FIND IT.  
 PAY → MORE LANDLORDS → GET PAID → NO MORE ARTISTS  
 MAKE ART IN OLD SPACES AND LIVE SOMEWHERE ELSE THEN THE NEIGHBORHOOD GETS FINGERED AND MORE POOR PEOPLE "MOVE ON" TO AND ARE REPLACED BY WEALTHIER PEOPLE WHO CAN BUY PROPERTY.

**THE PROPOSAL**  
 IS TO CREATE A PLAN FOR ARTISTS TO BUY A COMMERCIAL PROPERTY AS A TRUST OR CORPORATION THAT WOULD HOLD THE BUILDING IN PERPETUITY AS STUDIO SPACE. THIS POSES A STOWARDSHIP MODEL BASED ON COLLECTIVE NEED WITHIN THE CAPITALIST SYSTEM. PRIVATE PROPOSAL TO PROVIDE A WAY AROUND THE DECISIONS OF A SINGLE OWNER. THE BASIC PREMISE IS TO CREATE AN ENTITY THAT WOULD AS CLOSELY AS POSSIBLE ALLOW THE BUILDING TO OWN ITSELF TO ORIENT OWNERSHIP AWAY FROM THE INDIVIDUAL AND THE PROFIT MOTIVE'S.

**THE ARTIST**  
 SOME ARTIST TYPES → START A GROUP → FORM A BOARD TO MANAGE THE ENTITY  
 AND FUNDRAISE CAPITAL → FIND SOME INVESTORS FOR A MODEST RETURN (5%) → ACQUIRE A COMMERCIAL PROPERTY ADDRESS AS AN ASSET FOR THE ENTITY THROUGH A MORTGAGE (HARD) OR CASH (HARDER) AT CURRENT MARKET VALUE.  
 MORE ARTIST TYPES → RENT NEAR COST (STABILIZED) → PAY → DEBITS → SMALL NETWORKS (FIXED)  
 EXPRESS USE → COMMERCIAL RESTRICTIONS LANG TRUST! → WILL RENT AT THE CURRENT ASSESSOR FREE MARKET PRICE OR BELOW MARKET (NON-STABILIZED) VALUE SPACE (SUBSIDIZED) → NO SALE!  
 ANY PROFIT SURPLUS 1. UNLESS BY BALANCE SHEET PAGE JUNE 9, 2013 2. IT IS A SYSTEMIC PROBLEM VALUE OR EQUITY WILL AND A SCARY WORD THAT OFTEN HAS DISCUSSIONS 3. JAMES ART GENTRIFYING BE USED TO BUY OTHER ARTISTS' WORKS ABOUT GENTRIFICATION" THE ATLANTIC WIRE, AUG. 2ND 2013.  
 4. HALLER, VERA. IN BUSINESS ARTISTS TRY TO REWIRTE. CREDIT THAT "ONS USUAL STORY. JUL. 17, 2013.  
 5. POWHIDA, WILLIAM. "THE YELLOW BUILDING. PUBLISHED MAY 29, 2013 AND WRITTEN IN JUNE OF 2012.  
 6. WARDLAW, THE KIMAN. INTERVIEW: PADDY JOHNSON. THE BARBAM BLOG. COM, SEP. 2013 7. HALLER'S ARTICLE 8. VILDEY, KIM. CROWN RIGHTS VS. BUSHWICK. WHOSE GENTRIFICATION FIGHT IS MORE FUTILE? THE NEW YORKER MAG. AUG. 2013.  
 9. UNTIL ITS LEGAL AUTHORITY IS IN VALIDATED LIKE THE BARNES FOUNDATION OR NO ARTIST TYPES WANT TO RENT. THEN IT'S JUST OVER. 3

**THE CRITIC**  
 Vera Haller WSJ interviewed our group and other artists which prompted other writers to, well, respond...  
 Kim Velsey wrote about other articles on gentrification, but had that to work. SAY, IT'S IROMIC BECAUSE THAT'S ONE MAJOR F'M THING THIS IDEA IS TRYING TO ADDRESS... EXCEPT IT CAN ALL JUST BE REDUCED TO "GENTRIFYING ARTISTS' WHINE ABOUT GENTRIFICATION"  
 Arit John writing instead of other articles problem is with slightly vague nuance than the headline. BECAUSE EVERYONE STANDS WITH CA...

ENVISSION NYC 2017

The Yellow Building, 2013  
Graphite on paper  
22 x 15 in.  
Courtesy the artist

**Danielle Jackson:** Your work takes the form of letters, lists, sculptures, paintings, and diagrams that comment explicitly on the conditions of being an artist and your thoughts about the art market. How did you develop this type of critical practice?

**William Powhida:** I graduated from Hunter College in New York in 2001, and in 2003 I started writing art criticism for the free art journal the *Brooklyn Rail*. Over the next few years, the practice of looking and writing about a great deal of art began to filter directly into my art practice. The culture of the New York art world and its unspoken rules of participation became part of the content of my work. It allowed me to reflect on my feelings about my own position within a culture that resembled a very strange high school full of cliques with different interests: from art to the social opportunities that art affords.

**DJ:** There's a tension in the work, because you're criticizing a world you're very much a part of. Does complicity play a role in your practice?

**WP:** I've tried to implicate myself in the critique from the beginning. First, through the satirical narrative lists and letters, which I developed into the character POWHIDA, a parody of the male-oriented cult of personality in the art world. I think we're all well aware of the tensions and paradoxes of participating in the "sphere of visual art," to quote the writer and editor Ben Davis, where different class interests are involved in value exchanges that align in contradictory ways.

**DJ:** Why do drawing and diagramming have such a central presence in your work?

**WP:** I've long thought of drawing less as a discipline of Art and more as a way of thinking, of literally drawing things out. The diagrams are often very subjective interpretations of how I think things work, which may not always be how those things work in reality. I try to use the diagrams to better understand my own biases and opinions about things that cause me some kind of distress or anxiety. I am attracted to describing those things in which art's claim of being a "free and open" form of expression runs up against situations that are less "free and open," where selectivity and privilege reveal art to be an "expensive and narrow" concept.

**DJ:** Your works are often relatively intimate in size, and highly detailed. They demand that the viewer looks quite closely. This intimate relationship is then complicated through your use of humor or sarcasm, and by the particularity of your voice.

**WP:** I wanted the works to read as letters or lists from the studio wall of an anxious, perhaps crazy artist trying to process a world around him that doesn't quite make sense. I think the scale of the drawn lists and letters was important originally to add a certain level of realism to the fiction of this imagined artist, without making it autobiographical. The humor and sarcastic voice was also a way of making light of some serious issues, such as privilege, class, and power, as well as addressing aspects of the art world that are absurd: celebrity, fame, prices, wealth, and personality, among other things.

**DJ:** In his 1971 essay "The Function of the Studio," Daniel Buren describes the artist's studio as a stationary place where portable objects are produced. It's a room for the distribution, production, and storage of what he calls "ready-to-wear art." In this way the studio represents one frame within a larger system, in which the work of art is transferred from the studio to the museum (or gallery, or collection). Does this description fit your conception of the studio? How does your studio function?

**WP:** I don't think anything has radically changed for many artists since Buren described the basic functions of the studio, although the emergence of performance art, social practice, Relational Aesthetics, and the Internet means conditions are different for some. The studio is still the site of the artist's labor, although not all artists are able or willing to participate in the transfer of the work to the gallery, collection, or museum (that is, to reprioritize the order according to the market). I think one of the issues that studio affordability raises in our market-oriented system is who qualifies to be an artist, in the terms set by the art market. Right now there is enormous pressure for artists to make works that will function in the art market—paradoxically so they can afford the spaces to produce those very works—with the result that artists make work that will sell, rather than what they might realize otherwise. It's part of the larger system that Buren is discussing, and one that I've been charting in my work. That said, my studio is a stationary place that is opened up, through the Internet and my location in New York, to the world around it.

**DJ:** How has moving from studio location to studio location affected the way you work? I'm curious as to whether you're able to work the way you truly want to work in your current location.

**WP:** My studio situation has been a roller coaster of physical and economic highs and lows, often at the same time involving different aspects of my art career. The only studio I've had that really mattered to me was the one in Williamsburg, at former dealer Lisa Schroeder's space, because of the small, tight-knit community it afforded me. It was a second home that allowed for regular conversations with Lisa and with other artists, which definitely informed my work over the years. When we all were displaced last June, it was the end of an era. My current studio is tied to my new position at the New York Studio Residency Program. I have been able to do what I need to, but I'm not at a point where I can afford to pay for a larger space. I think very few artists in New York are able to afford what would be necessary to allow them to truly make the work they want to create. I've seen studios like that, and they tend to belong to artists whose work is regularly up at auction.

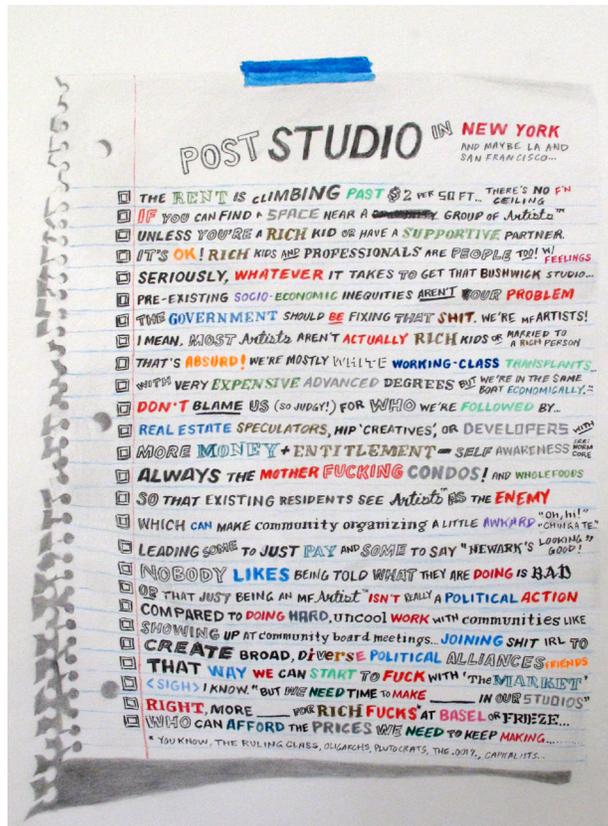
**DJ:** In your drawing *The Yellow Building* (2013), one segment highlights "the status quo" where artists pay for a work space "as much as they can for however long they can until they can't anymore." The work illustrates multiple points of friction between the real estate and the art markets but also moves into the realm of solution, agency, and action in the form of a proposal, to be completed by 2017, for a new organizational system that would guarantee studio spaces in perpetuity. What, exactly, is the proposal? And why is a *proposal* necessary?

**WP:** As the piece states, it puts forward “a plan for artists to buy a commercial property as a trust or corporation that would hold the building in perpetuity as studio space.” As very few public proposals address the situation of gentrification and the shortage of affordable studio spaces for artists, a group of people and myself started to brainstorm ideas to preserve workspace at below-market rates, in perpetuity. For about a year now, we have been meeting with different stakeholders in our community, from community activists to squatters to real-estate types.

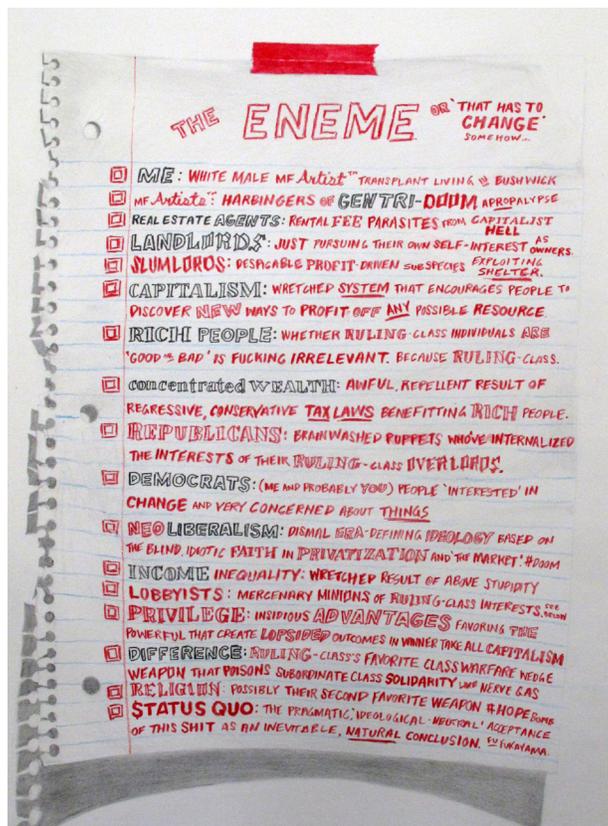
Among them, there is a great deal of complaining about the issue, and *The Yellow Building* points out problems with the existing critical conversation—particularly that this complaining about gentrification is circular, and that its primary audience is people from various communities in similar economic circumstances. The ruling class would love for us to keep arguing about our own individual interests, as opposed to recognizing our mutual interests in non/less-profit housing and workspace. I think my proposal allows different communities to see what my particular interest is for artists’ workspaces, and offers some ideas about how property directed to artistic purposes might be pursued. I hope it creates some potential for solidarity around property issues facing different overlapping communities.

**DJ:** Artists today are asked to exist in different *places* at once (including the material world, the Internet, etc.). How, if at all, does this shape your practice?

**WP:** Artistically, I’ve found ways to intervene in many of those places, whether it involves making shows about different cities (London, Seattle, Los Angeles), writing my own press releases as drawings/art, satirizing relentless self-promotion (*POWHIDA* at Marlborough Gallery), or making drawings like *The Yellow Building*. All of these things, which may have once been seen as externalities to a studio-based practice (or any Art practice), are now conditions into which artists are not only intervening, but upon which they are defining new practices (whatever their longevity). In many ways, this simultaneity of existence hasn’t just shaped my artistic practice, but has become both form and content for my work.



Post-Studio, 2014  
Graphite, colored pencil, and watercolor on paper  
19 x 15 in.  
Courtesy the artist



Eneme, 2014  
Graphite, colored pencil, and watercolor on paper  
19 x 15 in.  
Courtesy the artist

# Real Time & Space

Interview by Leila Grothe



Exterior of Real Time & Space, Oakland, 2014

In 2010, a printing warehouse in Oakland was transformed into Real Time & Space (RTS), a communal site comprising 15 artist studios that range from white-walled rooms to a defunct elevator. Twenty-two visual artists, makers, designers, writers, curators, and a computer hacker occupy individual studios at RTS and share a large central space for their casual interactions; it is also a venue for public events.

RTS is not a collective and does not produce work collectively, so our initial proposal to include it in *Many Places at Once* demanded, somewhat contentiously, that its members negotiate their presence in the exhibition together, as a quasi-communal unit. Drawn from one of many discussions negotiating the proposed installation, the exchange that follows gathers the members' individual voices (and arguments) under the name of their self-organized studio.

After various subsequent conversations (not included in this catalogue), the artists decided to invite the playwright and former RTS resident Erin Jane Nelson to write and produce a play about RTS. The artists served as actors and set designers, and used their individual artworks as props. These props were later installed at the Wattis.

**Leila Grothe:** One of our concerns with your proposal—which entails installing simultaneously artworks that members of RTS conceived individually—is that the sense of the RTS community might be lost. How do you feel about that?

**Real Time & Space:** We had a decent amount of internal discussion before and after the proposal was sent to you. It seems true to the actual existence of the studio inasmuch as RTS is a somewhat collectively coordinated space that ultimately supports individual production practices. The social, economic, and logistical benefits of working at RTS are substantial, and all of us are very grateful for them, but we don't give the communal space any particular authorship in our artwork. In other words, we value the space, but the economic and administrative necessity of RTS is not privileged in our work. Unlike some of the other artists who are included in *Many Places at Once*.

**RTS:** You're saying RTS as such is absent in the actual work.

**RTS:** We each value the physical space of the studio for our own processes; we have this home base that everybody digs or finds valuable to their individual practices. Whereas some of the other artists in *Many Places at Once* create a studio wherever they are.

**LG:** What interests us about RTS is that these individual studio practices take place in a situation of social relationship and exchange, quite different from the stereotype of the artist's studio as a space of pure individualism. It's not only the proximity of the studios that encourages this exchange but the shared communal area, the residency program, and the public events you organize. There's an intentional production of community.

**RTS:** There's an element to what you say that sounds extremely anti-curatorial, which is very interesting, but also makes me nervous. You're showing a lot of faith in asking 22 people to choose objects from their studios and then collectively decide how to put them together. Don't you want to interject curatorially to help us define those relationships?

**LG:** Of course there will be curatorial influence to some extent, but we also know that some of the RTS members are curators, as well.

**RTS:** I don't know how comfortable I would be, as a curator at RTS, applying my practice to your exhibition. It feels a little awkward.

**RTS:** It feels really uncomfortable.

**RTS:** But I feel like it would make sense to have the RTS curators present when we're installing, as part of the conversation.

**RTS:** I would like to say that I'm concerned about how my work will feel in the context of our proposal. My work needs breathing room.

**RTS:** This might just be a condition of the exhibition. We want to show works in the proper conditions, but our installation at the Wattis might be more successful in representing RTS if the works aren't fully resolved.

**RTS:** Actually, the failures of the works' presentation would be interesting to highlight. This project is about something beyond the actual artworks. It's not about our pieces being successful in this particular circumstance.

**RTS:** But what does "be successful" even mean?

**RTS:** It's like hearing music playing in several rooms at once, and you're in the middle and you can hear it all but can't enjoy anything.

**RTS:** I think our proposal is kind of problematic. We don't normally show work together, which is the inherent complication of our proposal. And I don't know where this question of community gets answered. Our connection may be the strongest thing happening here.

**RTS:** Well, there are formal connections that you can see traveling through people's studios that will be present in the exhibition. That doesn't happen as readily if you work only in a notebook, or if you work outside of a communal studio, as opposed to when you're working next to people.

**RTS:** One of the reasons for RTS's singularity is that the artists who have studios here are specifically chosen and super solid. The people, not the physical stuff, make the space. Oakland has tons of old warehouse studio spaces; we're different because the people here have been chosen for a reason.

**RTS:** This space is an assembly of people who care so much about their individual practices that they're paying a substantial amount of money to have this room to make art. Our attraction to one another is about being drawn to one another's practices, dreams, and individual careers. That's the soul of the space. Individual practice is the first priority.

**RTS:** Really, RTS is 98 percent studio and 2 percent public events.

**RTS:** It's funny because we're known as a place to go see an artist talk or a film screening. This exhibition might be an opportunity to balance out those impressions about the purposes of the space.

**RTS:** We make a big effort *not* to host events at the expense of studio time. It's an important negotiation.

**RTS:** Yeah, we can't use the woodshop if we're having an event.

**RTS:** The social aspect comes second to the studio work.

**RTS:** Well, the social is also the organic hang-around, not just the public events.

**RTS:** There's a big distinction, though, between public events and individual, occasional conversations.

**RTS:** We have other social elements, for instance we reach out to other people through the residency program, and we invite people to share their ideas through public lectures. But the reason RTS exists is because we share a sense

of urgency to have a studio. Being here is primarily a way to exist as an artist and not just cruise. Our proposal to show work, then, is intentional. We're being given an opportunity, and it makes sense for a lot of us to show that our individual work is our primary concern, which then allows for all of these other social things to happen.

**RTS:** I agree. There is no community aspect without the work. We wouldn't be here if it weren't for the art.

**RTS:** I am concerned that the other artworks in your exhibition are examples of post-studio practice and . . .

**RTS:** We're all in a studio.

**RTS:** We relate in some ways to those works, but we have different intentions.

**RTS:** We're almost the opposite.

**LG:** A few of those artists, for instance William Powhida and Ian Wallace, do have traditional studios of some sort. But we do recognize that RTS is unique within the exhibition and distinct from the other artists. In some ways RTS could be seen as an antithesis of our exhibition, being rooted in a more traditional studio-based practice. So there is a bit of freedom here to be different.

**RTS:** That gives us some room.

**RTS:** It also poses a problem. Our presence represents this other reference.

**RTS:** But we're the "normal" reference. We're the "standard."

**RTS:** We're like the control in an experiment.

**RTS:** Every time I imagine our proposal, I have this little picture in my head of the show. Everybody does, right? When I describe it to people, sometimes I get the feeling that they imagine total chaos. But I don't actually expect chaos. We're a group of people who care a lot about one another, and respect one another, and there are going to be a lot of really lovely moments when we're working together, navigating, and negotiating.

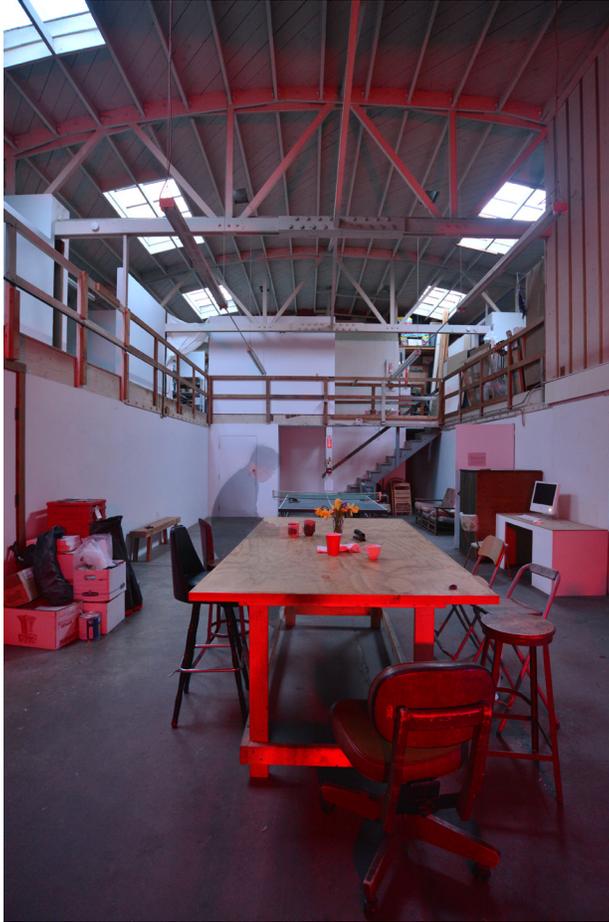
**RTS:** I trust in that, too.

**RTS:** I don't think it's going to be antagonistic, but more that our works are jockeying with each other.

**RTS:** And the residue of conversations that occur during the installation will become conversations between the artworks, as well.

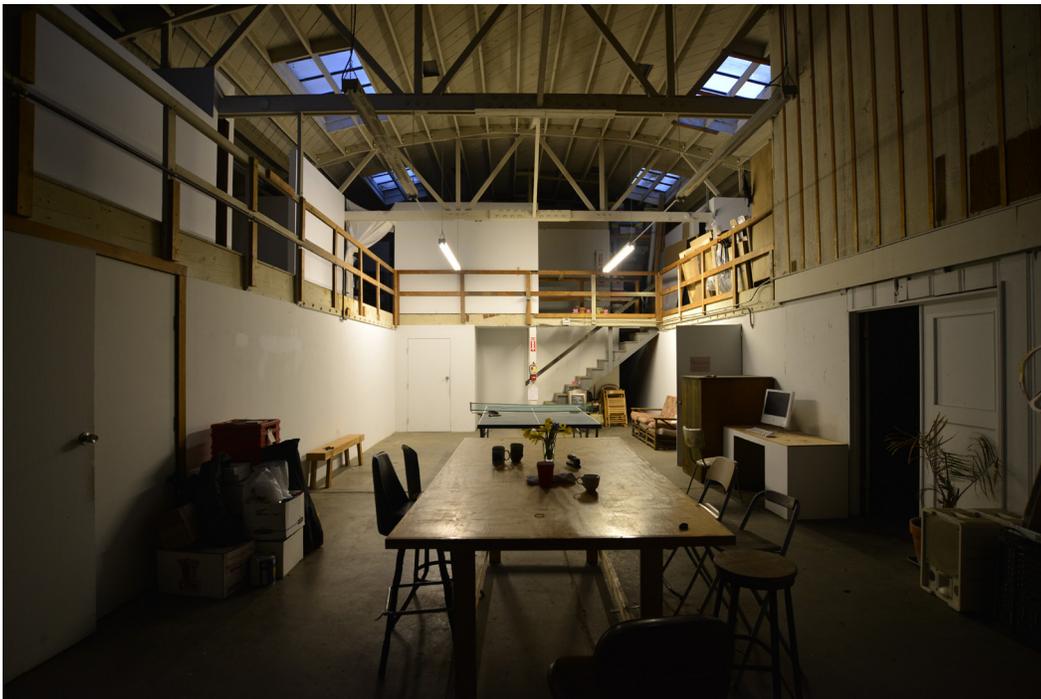
**LG:** How can we make that discourse visible to the audience?

**RTS:** I don't know. It might just . . . exist.



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Interior of Real Time & Space, Oakland, 2014



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Interior of Real Time & Space, Oakland, 2014

# Ian Wallace

Interview by Megan Williams



*At Work* 1983, 1983  
Graphite on paper  
48 x 69 in.  
Courtesy the Rennie Collection,  
Vancouver

In January 2014, the artist Ian Wallace and the curator Megan Williams sat down for a conversation in Wallace's studio, which is in a converted warehouse in Vancouver. This building once housed studios of students at Emily Carr University of Art and Design. It is now occupied by members of the faculty, including Wallace, who retired from teaching in 1998.

**Megan Williams:** What do you consider to be the space of your artistic production? Where does your practice occur?

**Ian Wallace:** I spend as much of my day in the studio as possible. It is a place of "work"—a place for making and thinking. The studio of the practicing artist has traditionally had two roles: In the artisanal tradition, it was the atelier or "space of production"—the "factory," as Andy Warhol called it—where art objects are produced or "manufactured." Its second role comes from the intellectual or humanist tradition, in which the artist as thinker or researcher works in a "study," surrounded as much by books as by painting materials and tools.

The former was basic to the medieval craft tradition, while the latter emerged during the Renaissance, with a shift to incorporate humanist intellectual subjects into artistic practice. This attempt to remove the visual artist from the medieval artisanal tradition served to legitimize the artist as an independent thinker who initiates the subject matter of the artwork, in addition to fabricating it. In the modernist tradition, this dialectic between fabrication and conception continued to play out, most noticeably in the competition between abstract painters and conceptual artists.

I like to play ironically between these two aspects. My *At Work* series comments on four key activities: reading (or thinking), writing, contemplating a stretched unpainted canvas, and contemplating a photograph. But as much as I privilege the conceptual or intellectual aspect of my work, I consider material fabrication an equally important process. Since the 1980s, for instance, my work has mostly consisted of large-scale digital photographs that are printed, laminated onto canvas in a professional lab, and combined with monochrome painting. My technical work processes are diverse. They often involve stretching and gessoing canvases, digital image processing, cropping and laying out commercially printed photographic enlargements, painting the mounted canvases, photographic documentation of finished work, archiving and inventory, and so on. Therefore, my studio is both a research space and an atelier.

**MW:** How did you view or consider the studio space when you performed *At Work 1983*?

**IW:** When I made *At Work 1983* at the Or Gallery in Vancouver, I didn't have a dedicated studio space. Since I was moving around a lot in those years, I used any space that was available. The Or Gallery was an artist-initiated space where the exhibiting artist paid the rent for the duration of the exhibition. So, in effect, the gallery actually became my studio for the *At Work 1983* project. Although *At Work 1983* was about studio practice, the "exhibited" part of that work ironically only showed me sitting at a table, reading.

**MW:** What were you reading?

**IW:** I was in fact reading *On the Concept of Irony* by Søren Kierkegaard. While I was reading, the viewer could look at me through the window from the street. However, during the off-hours when the gallery was closed and the curtain drawn, I produced a series of works in various mediums of this image of me reading at the table, which was how viewers saw me through the window of the gallery.

**MW:** What role did *On the Concept of Irony* play in this work?

**IW:** It is a very interesting book, and it was also perfect for this particular "action." The book is about Socrates, a philosopher who never wrote down his thoughts. He just talked them out in discussions with his followers. Indirectly I was making a joke about myself as an art historian who just reads and doesn't make art. In fact, I am very prolific as an artist, so that is the irony of the scenario. I understand irony as a kind of intellectual humor. It is the pleasure of realizing the logic that lies behind the contradictory surface of things—that appearances can be deceiving. I like to present visual conundrums that reveal the possibility of multiple interpretations of reality.

**MW:** How do you view your studio today?

**IW:** Since 1985 I have had the same studio space in Vancouver, and my finished canvas works, which require sophisticated production facilities, are fabricated here. When I am traveling, however, I use hotels as my studio space to create maquettes or drawings for new works, often as small collages composed of photographs that are simply printed at the digital printing stations that are available everywhere now. A studio is in fact anywhere an artist makes work, or even thinks it out.

**MW:** Have you ever traveled to a place specifically to use the hotel as your place of production, or is the hotel-as-studio a pragmatic condition of your schedule and professional commitments?

**IW:** I recently went to Baden-Baden, Germany, a famous spa town with several luxury hotels, specifically to make a work for an exhibition at the Baden-Baden Kunsthalle on the subject of artists and hotels. But the idea to make a work for this exhibition in a hotel in Baden-Baden was initiated by me, and therefore it was a special occasion. Working in a hotel room is convenient. I prefer the privacy of hotels to my studio in Vancouver, as I get a lot more accomplished when I am alone.

**MW:** How does working in many places affect your practice?

**IW:** Like most artists, one has to adapt to circumstances. Each different situation creates its own ambience, as well as limits, so I have to improvise. But this also can suggest new artistic concepts, and thus I rarely allow situational constraints to limit my creativity. I never let a lack of space or tools stop me from making art. When I am traveling, I carry a portfolio and colored pencils so I can make small drawings in my hotel rooms. In fact, I would also say that when I am taking photographs in the streets or the museum, those places are also in effect my studio. Artistic creativity can occur anywhere and at any time. Wherever the inspiration comes to me is the perfect place.

**MW:** Do you use your studio in Vancouver for other activities, aside from art making?

**IW:** My studio space is a place for entertaining visitors, meeting friends, playing music, reading (I have a large library there), or often just plain lying about doing

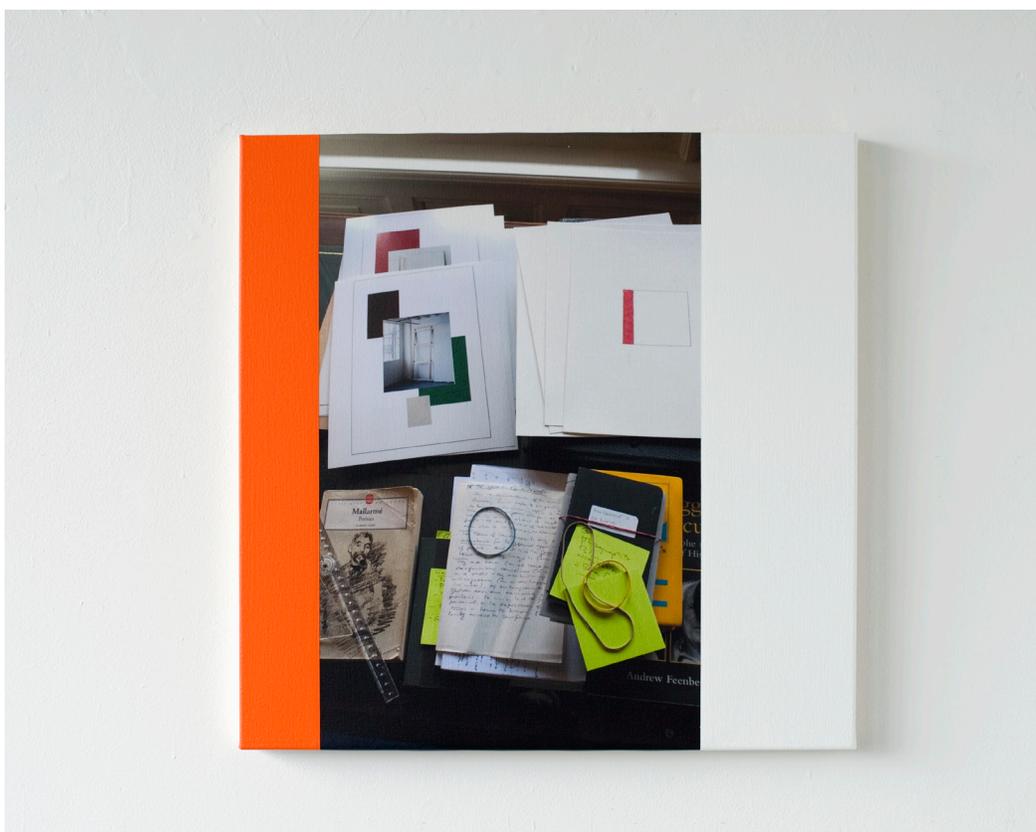
nothing in particular. I have different rooms for different functions: a reading and library room, a storage space for archives and finished works, a painting room, a documentation space, a small indoor garden, a space for making studies and layouts, a mini-kitchen for preparing meals, and so on. But I do not live in my studio. I have an apartment overlooking a very beautiful park not far away. Much of my studio furniture is on wheels so I can easily reconfigure my space for different functions. I also use my studio for noisy jam sessions with musician friends.

**MW:** How does artistic melancholy or the notion of “lying about” influence your work?

**IW:** Although my workday is full of demands and deadlines, I feel that it is important to “drop out” every once in a while and read a poem, or take a walk in the woods, or just “laze about.” I am only melancholic when I have no new ideas, which is rare. And when I have no new ideas I get to work, for instance sweeping the floor or organizing my library. Artistic concepts are built out of a rapport with working with materials—this is especially key to painting—but significant concepts can also emerge from “non-thinking” and “non-working” activities. Artists have to leave themselves open to pure inspiration, which often comes when least expected and when all else has been forgotten.



Brenners Park-  
Hotel & Spa,  
Baden-Baden V,  
2014  
Photolaminate and  
acrylic on canvas  
24 x 24 in.  
Courtesy the artist



Brenners Park-  
Hotel & Spa,  
Baden-Baden VI,  
2014  
Photolaminate and  
acrylic on canvas  
24 x 24 in.  
Courtesy the artist

## Works in the Exhibition

**Martin Soto Climent**

*Once there was a place*, 2014  
Installation of notebooks and found objects  
Courtesy the artist

**Rana Hamadeh**

*Al Karantina*, 2013  
Lecture-performance (April 18, 2014), cabinet containing various objects  
Lecture: 55 min.; cabinet: approx. 75 x 23 ½ x 59 in.  
Originally commissioned for the exhibition *The Magic of the State* at Beirut, Cairo, 2013  
Courtesy the artist

**Li Ran**

*Continue to Write a Story in the Exhibition Hall*, 2014  
Live performance (April 17, 2014), installation with slide projector, slides, bench, TV monitor  
Performance: 25 min.  
Courtesy the artist and AIKE DELLARCO, Shanghai

**Cinthia Marcelle**

*Cinema*, from the series *Opiniãõ*<sup>3</sup>, 2008  
Pen on paper  
Two parts, 7 ½ x 10 x ¾ in. each (framed)  
Courtesy the artist and Galeria Vermelho, São Paulo

*Defesa*, from the series *Opiniãõ*<sup>3</sup>, 2008  
Pen on paper  
Two parts, 7 ½ x 10 x ¾ in. each (framed)  
Courtesy the artist and Galeria Vermelho, São Paulo

*Neovanguardas*, from the series *Opiniãõ*<sup>3</sup>, 2008  
Pen on paper  
Two parts, 7 ½ x 10 x ¾ in. each (framed)  
Courtesy the artist and Galeria Vermelho, São Paulo

**William Powhida**

*The Yellow Building*, 2013  
Graphite on paper  
22 x 15 in.  
Courtesy the artist

*Artist's Studio Practice*, 2014  
Digital print on vinyl  
22 x 15 in.  
Courtesy the artist

*Eneme*, 2014  
Graphite, colored pencil, and watercolor on paper  
19 x 15 in.  
Courtesy the artist

*Post-Studio*, 2014  
Graphite, colored pencil, and watercolor on paper  
19 x 15 in.  
Courtesy the artist

*Studio Externalities*, 2014  
Digital print on vinyl  
22 x 15 in.  
Courtesy the artist

**Real Time & Space**

*Real Space & Time*, 2014  
Theatrical play, installation of works, TV monitor  
Video: 10:48 min.  
Courtesy the artists and Erin Jane Nelson

**Ian Wallace**

*At Work 1983, 1983*  
 DVD transfer from 8-millimeter film,  
 TV monitor  
 Video: 3 min.  
 Rennie Collection, Vancouver

*At Work 1983, 1983*  
 Grease pencil on paper  
 48 x 52 in.  
 Rennie Collection, Vancouver

*At Work 1983, 1983*  
 Grease pencil on paper  
 48 x 68 in.  
 Rennie Collection, Vancouver

*At Work 1983, 1983*  
 Graphite on paper  
 48 x 69 in.  
 Rennie Collection, Vancouver

*Abstract Composition (Hotel De Nice,  
 November 26 2012) I, 2013*  
 Photolaminate and acrylic on canvas  
 48 x 36 in.  
 Courtesy the artist

*Abstract Composition (Hotel De Nice,  
 November 26 2012) II, 2013*  
 Photolaminate and acrylic on canvas  
 48 x 36 in.  
 Courtesy the artist

*Abstract Composition (Hotel De Nice,  
 November 26 2012) III, 2013*  
 Photolaminate and acrylic on canvas  
 48 x 36 in.  
 Courtesy the artist

*Brenners Park-Hotel & Spa,  
 Baden-Baden V, 2014*  
 Photolaminate and acrylic on canvas  
 24 x 24 in.  
 Courtesy the artist

*Brenners Park-Hotel & Spa,  
 Baden-Baden VI, 2014*  
 Photolaminate and acrylic on canvas  
 24 x 24 in.  
 Courtesy the artist

Installation views




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*Many Places at Once*, 2014. Installation view. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Ian Wallace, William Powhida, and Martin Soto Climent. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Cinthia Marcelle, Martin Soto Climent, and Ian Wallace. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Cinthia Marcelle, Martin Soto Climent, Ian Wallace, and William Powhida. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Ian Wallace and Martin Soto Climent. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



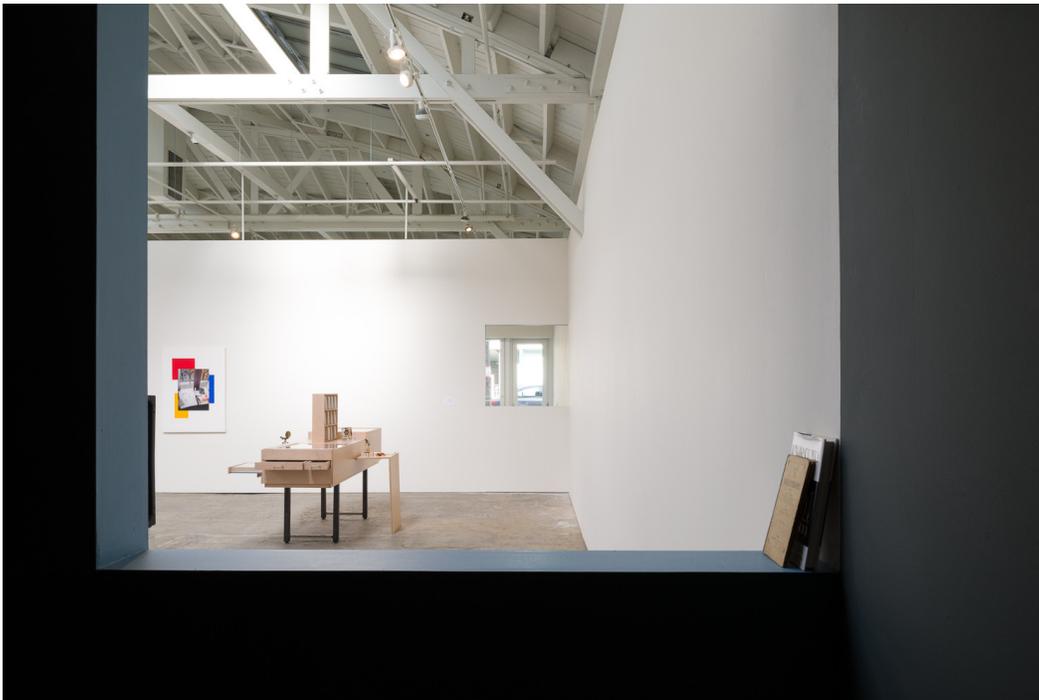
*Many Places at Once, 2014.* Installation view with work by Martin Soto Climent. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once, 2014.* Installation view with works by Real Time & Space, Rana Hamadeh, Ian Wallace, Martin Soto Climent, William Powhida, and Cinthia Marcelle. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with work by Rana Hamadeh. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Real Time & Space, Rana Hamadeh, and Ian Wallace. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Li Ran and Real Time & Space. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Martin Soto Climent, Li Ran, and Real Time & Space. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once, 2014.* Installation view with works by Real Time & Space, Martin Soto Climent, William Powhida, and Ian Wallace. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once, 2014.* Installation view with work by Real Time & Space. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Real Time & Space, Ian Wallace, Cinthia Marcelle, and Martin Soto Climent. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with works by Ian Wallace, Real Time & Space, and Cinthia Marcelle. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.



*Many Places at Once*, 2014. Installation view with work by Martin Soto Climent. Courtesy CCA Wattis Institute. Photo by Johnna Arnold.

## Artist Biographies

**Martin Soto Climent** (born in 1977 in Mexico City; lives and works in Mexico City)

Martin Soto Climent brings to life everyday objects by abstracting them from familiar contexts. He transforms otherwise-banal things such as window blinds, women's lingerie, car windshields, and photography magazines into sensual installations that he often produces at the site where they are exhibited. He has been featured in numerous solo and group exhibitions, most recently at Museo Experimental el Eco, Mexico City (2011); Palais de Tokyo, Paris (2013 and 2014); the Cleveland Museum of Art (2013); Kunsthalle Winterthur, Switzerland (2013); and the Museum of Contemporary Art, Chicago (2011).

**Rana Hamadeh** (born in 1983 in Beirut, Lebanon; lives and works in Rotterdam, the Netherlands)

Through processes of collecting, mapping, and live performance, Rana Hamadeh constructs deeply theoretical and allusive systems of references that produce meaning. Activated through Hamadeh's performative presentations, ordinary objects become markers of time and space, and of past, present, and future histories. Hamadeh's ongoing project *Alien Encounters* began in 2011 and addresses alienness as both metaphor and legal status." Hamadeh's work has been presented at Beirut, Cairo (2013); the Townhouse Gallery, Cairo (2012); Van Abbemuseum, Eindhoven, the Netherlands (2011 and 2008); Beirut Art Center, Lebanon (2010); Teylers Museum, Haarlem, the Netherlands (2010); and the New Museum, New York (2009). She is currently a PhD candidate in Curatorial Knowledge at Goldsmiths, University of London.

**Li Ran** (born in 1986 in Hubei, China; lives and works in Beijing)

Through a variety of media, including video, performance, painting, installation, and writing, Li Ran investigates how art has been produced and framed by modern history. Through performative narrative, reproduction, mimicry, and satire, Li blurs the lines of art historical truth and questions how its dominant narratives have been normalized and uncritically absorbed by art viewers. By introducing a crucial element of doubt, he aims to expose how history itself is constructed. Li has exhibited at the Contemporary Arts Museum Houston (2012); OCT Contemporary Art Terminal, Shenzhen, China (2012); Ullens Center for Contemporary Art, Beijing (2013); and the CAFA Art Museum, Beijing (2012 and 2014), among other venues. His work was also featured in the 9th Gwangju Biennale (2012) and the 4th Former West Project (2013).

**Cinthia Marcelle** (born in 1974 in Belo Horizonte, Brazil; lives and works in Belo Horizonte)

The video and performance artist Cinthia Marcelle creates monumental works that grapple with issues of labor, monotony, and the spectacle of everyday life. Her work often pictures incongruous situations, such as a truck's never-ending route across the desert, as a personal reflection on the absurdity of navigating daily life in relation to the rest of the world. Marcelle also uses drawing as a contemplative exercise in order to establish the conceptual framework for her video installations. Her work has been exhibited in Brazil at the Centro Cultural Banco do Brasil, Rio de Janeiro (2013) and the São Paulo Biennial (2013), and in international venues, including the Venice Biennale (2013); MoMA PS1, New York

(2013); the 5th Auckland Triennial, New Zealand (2013); Rochester Art Center, Minnesota (2012); and the Hiroshima City Museum of Contemporary Art, Japan (2011).

**William Powhida** (born in 1976 in New York; lives and works in New York)

William Powhida's work critically explores the network of relationships that constitute the art world, including the institutions and people invested in art's forms of commerce and visibility. His drawings, paintings, and objects identify notable art-world figures, locate the "wrongs" of the system, and conduct systemic critiques through diagrammatic illustrations of the various webs that constitute its ecologies. Powhida has worked as an art critic for the free art journal the *Brooklyn Rail*, and his writings have also been published in *Hyperallergic*, *Artinfo*, and *Twitter*. He has exhibited locally and internationally, including at Charlie James Gallery, Los Angeles (2013); Headlands Center for the Arts, Sausalito, California (2013); Storefront Gallery, Brooklyn (2011); and Gallery Poulsen, Copenhagen (2010).

**Real Time & Space** (established in 2010 in Oakland)

Real Time & Space (RTS) is composed of 15 artist studios and an artist residency program located in a former print shop in Oakland's Chinatown. The mission of RTS is to provide a productive and participatory workspace for its members and residents by fostering opportunities for dialogue, collaboration, and cross-disciplinary interaction. Members include a range of artists, writers, curators, and designers working individually. This exhibition is the first time the organization has presented work as a group, in an exhibition. Numerous public programs, such as artist talks, film screenings, and social events, enhance RTS's overall mission by supporting opportunities for dialogue and

exchange. The artists participating in *Many Places at Once* are Lydia Brawner, Ian Dolton-Thornton, Steven Garen, Aaron Harbour and Jackie Im, Amy M. Ho, Carrie Hott, Nick Lally, Christina Linden, Cybele Lyle, Kait Mooney, Mark Nicola, Emma Spertus, Dan Swindel, Zoë Taleporos, Mark Inglis Taylor, Lana Williams, and past resident Erin Jane Nelson.

**Ian Wallace** (born in 1943 in Shoreham, England; lives and works in Vancouver)

The artist, art historian, critic, and educator Ian Wallace has played a critical role in the development of contemporary art since the late 1960s. Originally immersed in the formal language of Minimalism in both painting and sculpture, his explorations also involved investigations of the street through photography. Wallace has become internationally recognized for a distinct body of work that involves experimentations with monochromatic painting, large-scale photographic tableaux, and juxtapositions of photography with painting. Other important subjects of his work include the studio as a site of reflection and production, and the museum as an institutional framework for viewing art. He has taken to producing work in the temporary space of hotel rooms—which he then photographs and layers atop canvases—where he finds privacy in the brief intervals between the public demands of his career. Wallace has been featured in numerous solo and group exhibitions and institutions worldwide since the late 1960s. He has had recent exhibitions at the Staatliche Kunsthalle Baden-Baden, Germany (2014); Vancouver Art Gallery (2012); La Biennale de Montréal (2011); the Museum of Vancouver (2009); and Kunsthalle Zürich (2008). Wallace taught at the University of British Columbia from 1967 to 1970, and at the Vancouver School of Art (now Emily Carr University of Art and Design) from 1972 to 1998.

## Acknowledgments

For 11 curators to propose, research, and execute a single exhibition in the space of two semesters still seems to us a somewhat unlikely feat. The members of the 2014 class of the Graduate Program in Curatorial Practice at California College of the Arts hail from different backgrounds and maintain distinct interests and aesthetics. Finding a common ground from which to begin making our choices was a challenge, but an engrossing one. Without the generous support of a network of individuals and institutions, the exhibition and this publication would not have been possible. We would like to thank them here.

First and foremost, our deepest gratitude goes to the artists who so willingly accepted our invitation to contribute works or undertake new commissions—often within a rather short timeframe. It has been an honor and a pleasure to work with Martin Soto Climent, Rana Hamadeh, Li Ran, Cinthia Marcelle, William Powhida, Real Time & Space, and Ian Wallace. Real Time & Space's contributing artists, curators, and writers are Lydia Brawner, Ian Dolton-Thornton, Steven Garen, Aaron Harbour and Jackie Im, Amy M. Ho, Carrie Hott, Nick Lally, Christina Linden, Cybele Lyle, Kait Mooney, Erin Jane Nelson, Mark Nicola, Emma Spertus, Dan Swindel, Zoë Taleporos, Mark Inglis Taylor, and Lana Williams.

It goes without saying that this project could not have happened without our faculty advisors, Julian Myers-Szupinska and Leigh Markopoulos, to whom we express our sincere appreciation. Their enthusiasm and guidance helped shape this exhibition and publication. Thank you for encouraging us to challenge ourselves and to expand our methods of exhibition making.

We wish, as well, to congratulate CCA's Graduate Program in Curatorial Practice on its 10th anniversary. For a decade it has provided a platform from which young curators can form their individual practices, in an atmosphere of academic rigor and experimentation. Many thanks go to Leigh Markopoulos, chair, and Sue Ellen Stone, program manager, for their tireless support during our own program of study.

Our deep appreciation goes to the CCA Wattis Institute for Contemporary Arts for generously hosting *Many Places at Once* in their beautifully appointed galleries. Particular thanks go to Wattis Institute Director Anthony Huberman, whose encouragement and advice has proven invaluable; Micki Meng, assistant director; Rita Sobreiro Souther, programs coordinator; Justin Limoges, chief preparator; and Jesi Khadivi, assistant curator.

We extend thanks to Jon Sueda for his thoughtful composition of the exhibition's graphic identity and catalogue design. He intuited brilliantly the exhibition's aesthetic and premise, perhaps even before we realized it ourselves.

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We visited the studios of artists engaged in a wide range of processes, media, and contexts, which echoed a similarly diverse ambit of curatorial styles and research interests within our own group. It is to these artists that we give special thanks, not only for welcoming us into their homes, studios, neighborhood cafés, and the virtual spaces of their laptops, but also for sharing their thoughts about their artistic processes—allowing us, collectively, to explore the “many places” in which artistic practice can occur.

## Colophon

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*Many Places at Once* is organized by the graduating students of the Graduate Program in Curatorial Practice: Kenneth Becker, Patricia Cariño, Marion Cousin, Pierre-François Galpin, Leila Grothe, Callie Humphrey, Danielle Jackson, Marie Martraire, Lauren R. O'Connell, Marja van der Loo, and Megan Williams.

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