

MIND THE GAP

Dennis Adams

Joseph Beuys

Fernando Bryce

Heide Fasnacht

Charles Gaines

Hans Haacke

Richard Hamilton

Alfredo Jaar

Mark Lombardi

Muntadas

Walid Raad

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If there is a Sebaldian method, in Austerlitz we are given its opening line: “mind the gap” between words, between and in images and text, but most significantly, mind the gaps in (not only between) signs. Look at the spaces between seeing and not seeing (where you’ll catch a glimpse of “the phantom traces created by the sluggish eye”). Notice the gaps between cards being dealt or pages of a book flipping by. Don’t turn away from the visual magma, after-images that “leak” out from their moving sides. Pay attention to the momentary arrest of language required by a period, a comma, an “aside.” Don’t ignore the “whispered” secrets of the last spoken syllable hanging in the air, or the last written word of a paragraph stranded on its own line. Study those photographs created in slips of the shutter or captured in concert with bodily sighs. These are the gaps that open the way to the production of thought itself, to awaking, not anesthetizing, the creative mind.

Lise Patt, “What I Know for Sure,” in *Searching for Sebald: Photography after W.G. Sebald* (Los Angeles: Institute of Cultural Inquiry, 2007) pp. 81–82.



Eric Clapton's 1975 album *There's One in Every Crowd* (side two, facing up) was found on the record player inside the prison cell of RAF leader Andreas Baader after he allegedly shot himself on October 18, 1977. Evidence suggested that the gun that was used had been smuggled into his cell by his lawyer and hidden inside the record player.

Dennis Adams (b. 1948, Des Moines, Iowa)

Lullaby, 2004

Vinyl record weighted with steel plate to retard the speed of a turntable

30 x 40 x 8 in.

AP I/II, edition of 10



Dennis Adams (b. 1948, Des Moines, Iowa)

MAKEDOWN (Vanity), 2004–06

Single channel 23-minute continuous loop DVD,
fabricated aluminum, Sony LCD digital color TV, Sony DVD
player, wall mount, light bulbs, controllers
30 x 40 x 8 in.

No. 1 from an edition of 5



MAKEDOWN (Vanity) is the latest in a series of works that appropriate the form of a make-up vanity as a site for the transformation of identity. On the threshold of private worlds and public personae, the vanity marks the boundary of masquerade, the locus where public faces are applied and removed, the point of convergence of internal dialogue and voices projected into the world.

Within its brightly illuminated performative arena, the make-up vanity simulates theater itself in condensed scale. The time and space between action and reaction, performer and audience, is short-circuited, compressed into a single reflected image on mirrored glass.

The video in *MAKEDOWN (Vanity)* consists of a single fixed shot that lasts thirty-four minutes: a close-up of me looking at myself in a mirror as I carefully remove a thick layer of make-up from my face, hair, and torso. The make-up is a drab olive color suggestive of military camouflage. Each of the pieces of paper that I use to wipe off the make-up is printed with one of a linear sequence of ninety-six film stills.

The sequence of stills depicts a shot from Gillo Pontecorvo's *The Battle of Algiers* that shows a young Algerian woman removing her veil as she prepares to transform herself into a cosmopolitan French beauty. Once disguised, she will pass undetected through a military checkpoint and plant a bomb in the French quarter of Algiers. Released in 1965 and initially banned in France, *The Battle of Algiers* has long been a cinematic primer of guerilla tactics, avant-garde political action, and feminist practice. Since 9/11 the film has become an essential case study for both Islamic terrorists and Western security forces.

Dennis Adams

Joseph Beuys (b. 1921, Krefeld; d. 1986, Düsseldorf)

Filz-TV (Felt TV), 1966/1970

Film (transferred to video) by Gerry Schum of Beuys's 1966 performance *Filz-TV* adapted for TV broadcast
Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin



For me, each edition has the character of a kernel of condensation upon which many things may accumulate. You see, all these people who have such an object will continue to be interested in how the point of departure from which the vehicles started is developing. They'll be watching to see what the person who produced these things is doing now. That way I stay in touch with people; just as you have come to me because of what I've made and we can talk about it, I can talk to just about anybody who owns such an object. There's a real affinity to people who own such things, such vehicles. It's like an antenna which is standing somewhere and with which one stays in touch. There are also cross-connections between people, or ricochets. One person says: Yes, I've got such a bottle. Another one has such a wooden box and a third one says: I've heard something about political activities, and so all sorts of different concepts converge, and that's what I'm interested in, that a whole lot of concepts come together.

Joseph Beuys

"Questions to Joseph Beuys," interview by Jörg Schellmann and Bernd Klüser, in *Joseph Beuys, The Multiples: Catalogue Raisonné of Multiples and Prints*. 8th ed. (Munich and New York: Edition Schellmann), 1997 p.17.



To describe his obsessively made drawings, Fernando Bryce prefers the term “mimetic analysis.” That’s because the documents the Peru-born artist renders painstakingly in pen and ink—newspapers, letters, ads, pamphlets, comics—are strategically picked to comment on how history is made and told. . . . His series Das Reich / Der Aufbau reproduces selected front pages of two periodicals from dates between July and October 1944. One is the German weekly founded by Goebbels; the other was created to serve New York’s German-speaking Jewish community in 1934. . . . That the German propaganda vehicle and the paper beloved to residents of Washington Heights and elsewhere would have different takes on the war is not so surprising. But the frisson of seeing these pages together—transformed into drawings that tease the eye and the mind as they search for evidence of the artist’s hand—adds a new dimension for an audience who knows too well how the story turns out in the end.

Robin Cembalest on Fernando Bryce

Let My People Show, 6 May 2011, <http://www.letmypeopleshow.com/post/5249811097/all-the-reich-stuff-to-describe-his-obsessively>.

Heide Fasnacht (b. 1951, Cleveland, Ohio)

London Blitz, 2011

Photomontage mounted on scrim
62 x 90 in.



A blade is the tool I prefer for detailing losses. Voids cut into the photograph reveal and magnify the damage, relegating bits and pieces of the surface to a diaspora of waste. Voids are expressive of the losses. They speak across time to our uncertain present.

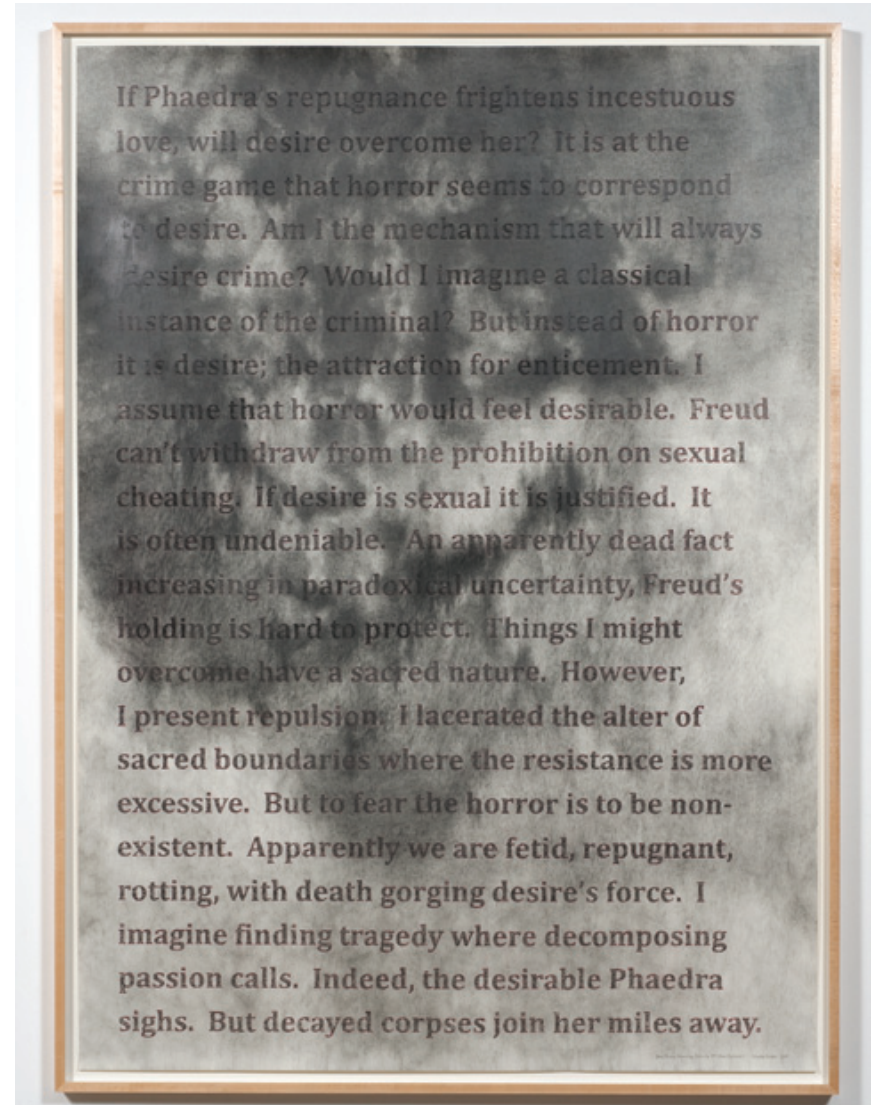
Heide Fasnacht

Charles Gaines (b. 1944, Charleston, South Carolina)

String Theory: Rewriting Bataille #9, 2011

Graphite on paper

76 x 55 in.



String Theory: Rewriting Bataille is one of a series of drawings that radically changes the sequence of words from sections of Georges Bataille's "Eroticism" and "General Economy." The text is realized according to a set of rules I devised. The result is a text that is realized from a set of procedures instead of a concept or a subject. The text-montage that the procedure produces allows one to think of the gap between language and the concepts it produces, where the concept is a psychological effect and language is a set of permissible directions and procedures. In ordinary communication we seem to feel that the intent to express is the dominant feature, simply because we only speak to communicate. But it turns out to be this intent is subservient to language. Language tells us what is permissible to say.

Charles Gaines

Hans Haacke (b. 1936, Cologne)

Ripped, 2004

Digital C-print on aluminum

50 x 37 in.

No.1 from an edition of 3



An artist is not an isolated system. In order to survive he has to interact continuously with the world around him. . . . Theoretically, there are no limits to his involvement.

Hans Haacke

Richard Hamilton (b. 1922, London; d. 2011)

Kent State, 1970

Screenprint from 13 stencils on Schoeller Durer paper

26 1/2 x 34 1/4 in.

No. 3313 from an edition of 5000



The Kent State student depicted, Dean Kahler, was not killed. He suffered spinal injuries and is paralysed. The text that I originally wrote for the subject avoids any mention of the horrible circumstances of that day in May. It coolly describes the passage of information. From the actual fact of a young man struck down by the bullets of amateur guardsmen to the eventual representation in a print, all the transformations of energy, listed remorselessly like a modern version of the tale of Paul Revere. It seems far more menacing than a sentimental registering of personal disgust.

A cine-camera films an event on a University campus in Ohio, USA. The scene filmed, almost by chance, in conditions not conducive to rational operation, happens at a pace hardly permitting accurate exposure or focus. The information recorded in the emulsion is urgent; it is processed and put into the hands of an American TV network or News Agency which transforms the image in the film frames into electric signals, later beamed at an antenna on a satellite orbiting the earth. The satellite passes on the signals to a tracking station in the south of England and electrons are “piped” to a recorder which duly notes the facts on a magnetic tape.

Richard Hamilton

Searching for Africa in LIFE, in fact, shows LIFE Magazine's lack of coverage of the African continent from 1936 to 1996, and when they do cover it, which is five or six times, it's mostly animals. This is the most influential magazine in terms of making photography accessible to the rest of the world . . . most importantly, it gave most people in the U.S. and the rest of the world an image of the world. So, two or three generations were educated by school, by their parents, and by the media and the media was mostly LIFE Magazine.

Alfredo Jaar (b. 1956, Santiago)

Searching for Africa in LIFE, 1996

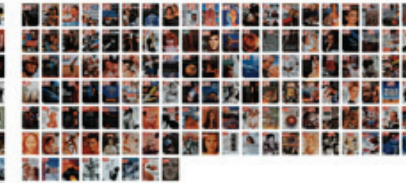
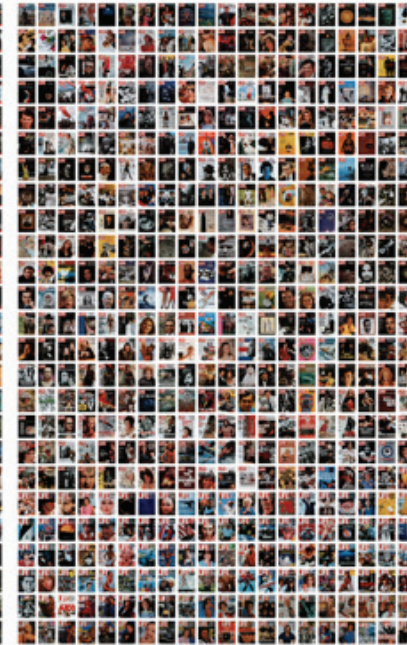
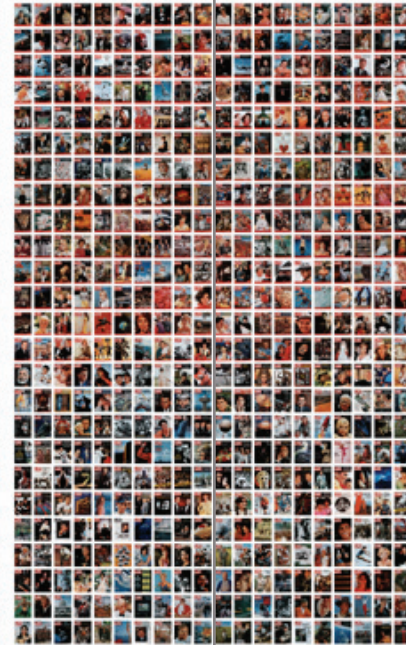
Five C-prints mounted on Plexiglas

60 x 40 in. each

AP from an edition of 3



Detail



You can look at all of these pictures and realize that there is always some kind of set-up, either way. I mean, if we are a little cynical, what is the difference between a photographer who is there on his own, trying to document an event and moves something to convey better a certain reality, and the photographer who accepts being embedded with troops that will take him and show him exactly what they want to show him, only designated places which reveal only what is important according to their own agendas. Which one is the bigger set-up? I am giving you an extreme example, but the truth is that a set-up is a reality.

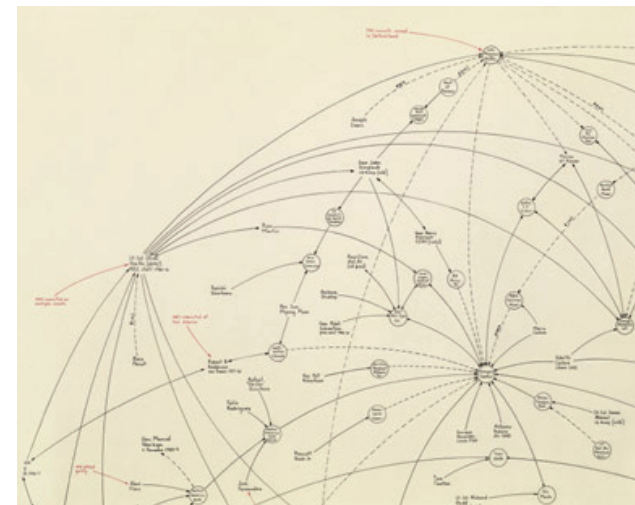
Alfredo Jaar

"In Conversation: Alfredo Jaar," interview by Phong Bui, Dore Ashton, and David Levi Strauss, *Brooklyn Rail*, April 2009.

Mark Lombardi (b. 1951, Manilus, New York; d. 2000, Brooklyn)

Oliver North, Lake Resources of Panama, and the Iran-Contra Operation, ca. 1984–6 (4th Version), 1999

Colored pencil and graphite on paper
63 x 82 7/8 in.

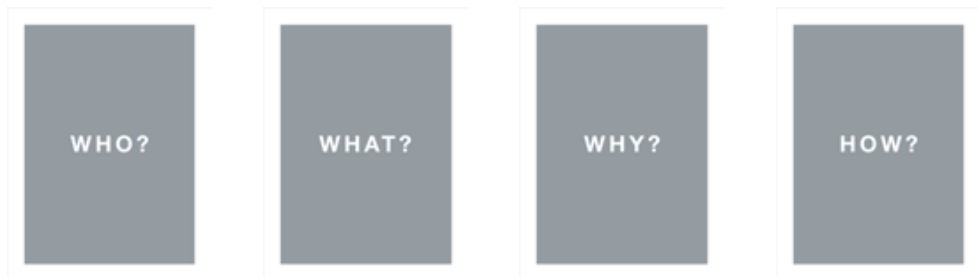


Detail

The rules for the drawings seemed pretty clear. Maybe like this: Begin by learning about an immense criminal conspiracy. Then, 1) Get all the facts that exist. 2) Create a time-line or some spatial relationship in which to order them. 3) Create a uniform representational system, e.g., red lines for one type of event, broken lines for another, etc. 4) Test the schematic plan on smaller sheets; no need for clear order or neatness on these test studies. 5) Create a composition that will make visual sense. 6) If another fact is uncovered, create an updated version of the drawing. In this way, Mark developed a system . . . a set of rules that governed the outcome and a commitment not to deviate from them, [and] an insistence on a product that finished with a visual coherence, beauty, if you will.

Mickey Cartin on Mark Lombardi

Quoted in Frances Richard, "'Obsessive—Generous': Toward a Diagram of Mark Lombardi," *Wburg.com*, vol.2, no. 2, Winter 2001–02, <http://wburg.com/0202/arts/lombardi.html>.



Muntadas (b. 1942, Barcelona)

Project, 2007

Eight Lithographs on rag paper

23 1/2 x 17 3/4 in. each

AP I/II, edition of 9



Muntadas (b. 1942, Barcelona)

Warning, 2006

Piezo inkjet fine art print on Fotopapier, printed on an Epson
9800 with K-8 Inks.

27 1/2 x 39 1/4 in.

No. 12 from an edition of 12



WARNING: PERCEPTION
REQUIRES
INVOLVEMENT

Literally, when we say we are reading between the lines we are complementing the text information with our own mental processes, our knowledge, information, subtleness. We go beyond the printed words.

Muntadas

Walid Raad (b. 1967, Chbanieh, Lebanon)

Untitled Fuse II, 2009

Inkjet print using Epson Archival Ultrachrome inks on Epson

Enhanced matte paper

65 x 84 in.

No. 3 from an edition of 7



Document Title: I Might Die before I Get a Rifle
Category_File_Type_Plates: [cat. A]_Mrad_Photos_003
Date: 1993
Attributed to: Hannah Mrad

Summary: The following photograph is attributed to Hannah Mrad, who donated it to *The Atlas Group* in 1993. In the statement accompanying the donation, Mrad stated:

In 1991, after the fourteen years in the Lebanese Communist Party, I was folded into the Lebanese Army's newly established ammunition and explosives division. Months into my new assignment, I found myself unable to remember the names of the thousands of explosive devices I was meant to master. I began to photograph them, hoping that the photographs would aid my memory. They didn't and I was let go. I still blame my photographs for my release.

The Atlas Group

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F i n e A r t L L C

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