

KEREN CYTTER

Video Art Manual by Keren Cytter unites several seemingly disparate plots into a single narrative about how to make video art. The artist interweaves instructions on the technical approaches to video with deadpan critique of our obsession with the illuminated screen. Original footage by Cytter is combined with repurposed television clips, providing helpful hints on a range of techniques such as the most effective placement of subtitles and how to disguise poor acting skills. These practicalities are set against news footage about an imminent solar flare on course to destroy the earth and shots of fitness guru Richard Simmons cheering everyone aimlessly forward into the void.

Video Art Manual, 2011
HD video; 14 min. 43 sec.
edition of 5
Courtesy of the artist and
Zach Feuer Gallery, New York

TACITA DEAN

Tacita Dean's *Washington Cathedral* is made of 130, early 20th-century postcards. The postcards are imagined representations of the sixth largest Gothic cathedral in the world before it was even completed in Washington, D.C., in 1990. Recovered from flea markets, these images

of the building, which began construction in 1907, are all comparable in subject and perspective, colored with rich hues and situated in various light conditions. Dean arranges the cards in two grids: one for landscape formats, another portrait. The lower right-hand corners of each grid are blank, reinforcing the sequential quality of images to which we are accustomed and thwarting expectations for yet another in the continuous flow of visual information.

Washington Cathedral, 2002
found postcards
each 5.5 x 3.5 inches
Courtesy of the artist and
Marian Goodman Gallery, New York

IMAN ISSA

Triptychs by Iman Issa are exercises in recollection in three parts, examining how our sensibilities strive to make connections with previously lived, spatial experiences. Each work departs from a casual snapshot of a site in New York City. A second, more formal photograph of arrangements of objects attempts to visually articulate the memories associated with the experience of these sites. A third and final part is a material manifestation. It is derivative of the arrangement constructed in the formal photograph and, ultimately, evidence of our inability, or even failure, to fully translate visually the sensibilities

of recollection.

Triptych #1, 2009
photographs, wood, red tape
dimensions variable

Triptych #4, 2009
photographs, text, notebooks
dimensions variable
Courtesy of the artist

DAVID MALJKOVIĆ

Images in the series *Recalling Frames* by David Maljković are photomontages created by overlapping stills from Orson Welles's 1962 film *The Trial* with original photographs by Maljković of the same buildings and urban spaces in Zagreb, taken from the exact perspectives as the filmic shots. Characters in the film appear to occupy contemporary settings in Zagreb, conflating spatial and temporal attributes of both reality and cinema. The photographs reveal the unwavering characteristics of Cold War-era architecture where, in some cases, buildings have gone unchanged in the intermediate years since Welles shot *The Trial*.

Recalling Frames, 2010
black & white photograph
42.5 x 55 inches; edition 1/1

Recalling Frames, 2010
black & white photograph
42.5 x 55 inches; edition 1/1

Recalling Frames, 2010
black & white photograph
42.5 x 53.5 inches; edition 1/1
Courtesy of the artist and
Metro Pictures, New York

JÁN MANČUŠKA

Ján Mančuška's work is involved with the visualization of language in representational mediums of film, drawing and sculpture. *Against Science* has a vertical light box mounted on a steel pedestal with the word "against" in black vinyl on the background. The text is part of an illuminated backdrop for a small sculpture made of 35mm celluloid filmstrips, shaped with string into a twisted and tense sculptural form. Closer inspection of images on the filmstrip reveals a contorted figure posed in a complex yoga position. Image, object and language intersect to yield varying representations of a concept—against.

Against Science, 2011
mixed media (inverse film, Perspex
box, light-box, metal construction)
58.27 x 27.56 x 17.72 inches
Courtesy of Andrew Kreps Gallery,
New York

GORDON MATTA-CLARK

Gordon Matta-Clark's *Reality Properties: Fake Estates* depart from inquiries into the way public space and private real estate in New York City are edited and divided. The works are based on documentation of Matta-Clark's purchase in the early 1970s of fifteen peculiarly small and oddly shaped lots, mostly in Queens. Posthumously assembled from materials

in the artist's archive, *Fake Estates* combine photographs, deeds, diagrams, dimensions and locations of each property to give material form to the immaterial act of buying the parcels. *Blast from the Past* is a vitrine with a ruler, small pile of debris—pencil shavings, floor sweepings—and a note to the future, stating this package: "Contains all the parts necessary to recreate this compelling scene from history of my floor. Just use this simple diagram to put everything in its proper place."

Reality Properties: Fake Estates,
"Rego Park" (cement parking)
Block 3165, Lot 155, 1974
collaged gelatin silver print, deed,
map, and documents; framed
overall: 25 x 48.25 x 1.5 inches

Reality Properties: Fake Estates,
"Long Island City" (behind stores)
Block 624, Lot 141, 1974
collaged gelatin silver print, deed,
and tax assessor's map; framed
collaged photographs: 14.5 x 80
x 2 inches; framed document and
photographs: 18.75 x 26.5 x 2
inches

Blast from the Past, 1970–1972
chromogenic print; 12 inch steel
ruler, pencil on paper and floor
sweepings; dimensions vary with
installation
Courtesy of the Estate of Gordon
Matta-Clark and David Zwirner,
New York

JOSH TONSFELDT

Josh Tonsfeldt's installation *Marian* departs from the personal effects

of a New York socialite whose legacy is known to the artist through a found box of her personal materials. Among the objects are photographs of Marian in her youth, a copy of a self-published memoir titled *The Sphinx Wore an Orchid*, and a suicide note. While original copies of other books by her such as *Spiritual Curiosities* are scarce, they remain in the public domain and readily available via digitized downloads and on-demand print services. Through an arrangement of these artifacts and other printed materials, Tonsfeldt explores the public and private realms of biography where our personal identities are increasingly accessible but diluted, obscured and confused with others in an abyss of online information.

Marian, 2013
mixed media
Courtesy of the artist and
Simon Preston Gallery, New York

ALLAN SEKULA & NOËL BURCH

The video *Reagan Tape* by Allan Sekula & Noël Burch intricately interweaves clips from Ronald Reagan's first State of the Union Address in 1983 with clips from various Hollywood movies Reagan starred in prior to his presidency. The juxtaposition of an emergent "Reaganomics" with scenes of the future President attempting

to tame a chimpanzee in *Bedtime for Bonzo* (1951), for instance, reveal a biting portrait of the polarizing political figure.

Reagan Tape, 1984
single-channel video, color, sound
10 min. 39 sec.; edition of 5
© Allan Sekula
Courtesy of Christopher Grimes
Gallery, Santa Monica

MAYA SCHWEIZER

In the video *A Memorial, a Synagogue, a Bridge and a Church* Maya Schweizer examines changes in the urban fabric of Bratislava's Fish Square. In the 1960s a Jewish quarter and synagogue were demolished to make room for the construction of a new bridge over the Danube. A sixteen-foot tall bronze statue by Slovakian artist Milan Lukáč called *The Holocaust Monument* was subsequently installed in the same location in 1997. Combined with original footage of daily life around the square, Schweizer's camera lingers closely on the intricate surfaces and details of the monument, raising questions about cultural memory and its deterioration over time as socio-political transformations in public space obscure the evidence of history.

*A Memorial, a Synagogue, a
Bridge and a Church*, 2013
HD video; 12 min.
Courtesy of the artist

LAST YEAR AT MARIENBAD REDUX

is an exhibition, public program and publication that together examine how fictional narratives develop over time to form accepted knowledge of people, places, events and things. Inspired by the unconventional cinematic techniques such as nonlinear narrative and repetitive language used in the 1961 film *Last Year at Marienbad* (directed by Alain Resnais, with screenplay by Alain Robbe-Grillet), the exhibition *Last Year at Marienbad redux* features works of art that deploy these and other devices—editing, character development, plot, mise-en-scène and montage—to disrupt, challenge and conflate what is understood as fact and fiction. The project explores how memory, meaning and, ultimately, an understanding of reality are shaped.

SEPT 12–OCT 26, 2013

EFA Project Space
323 West 39th Street, 2nd Floor
New York, NY

ARTISTS & WRITERS

Jennifer Allen
Keren Cytter
Tacita Dean
Jessamyn Fiore
Dan Fox
Jens Hoffmann
Iman Issa
David Maljković
Ján Mančuška
Gordon Matta-Clark
Josh Tonsfeldt
Allan Sekula & Noël Burch
Maya Schweizer

CURATED BY

James Voorhies

PRODUCED BY

Bureau for Open Culture

THE MARIENBAD SESSIONS

The Marienbad Sessions are free public events—talks, screenings, and performances—held during the exhibition inside the gallery.

Mon, Sept 16, 7–8:30 p.m.

Maya Schweizer: *Lieux de mémoire, desire and film*

A screening of short films by Maya Schweizer and conversation with curator James Voorhies about her interest in the role of memorials and monuments as embodiments of historical events and biography.

Thurs, Oct 10, 7–8:30 p.m.

Dan Fox

A listening session taking the form of an open-ended essay composed of sound hosted by writer and musician Dan Fox.

Thurs, Oct 17, 7–8:30 p.m.

Jessamyn Fiore

A reading of a script by writer and curator Jessamyn Fiore that draws on the mythology surrounding the figure of Gordon Matta-Clark.

Fri–Thurs, Oct 18–24

You Ain't Seen Nothin' Yet (2012)

Anthology Film Archives presents the most recent film by French filmmaker Alain Resnais. *Location: Anthology Film Archives, \$10.00

Mon, Oct 21, 7–8:30 p.m.

Jens Hoffmann

A lecture on 1960s avant-garde film by curator Jens Hoffmann.

Tues, Oct 22, 8:20 p.m.

Last Year at Marienbad (1961)

This screening at Film Forum of the 1961 film by Alain Resnais conveniently coincides with Bureau for Open Culture's exhibition *Last Year at Marienbad redux*. *Location: Film Forum, \$12.50

THE MARIENBAD PAPERS

The Marienbad Papers is produced as part of *Last Year at Marienbad redux*. It is a hybrid publication uniting the characteristics of an art journal, catalogue essay, screenplay and art criticism into a singular printed book. It extends ideas beyond the temporal and spatial parameters of the exhibition and includes newly commissioned texts by Jennifer Allen, Jessamyn Fiore, Dan Fox, Jens Hoffmann and James Voorhies.

BUREAU FOR OPEN CULTURE

Founded by James Voorhies, Bureau for Open Culture is an itinerant, nonprofit curatorial and publishing initiative that receives support from museums, universities and foundations to make projects in dialogue with contemporary artists and writers. It combines curating, education, design, communication and publishing to position the art institution as an overall form of critical practice, uniting art and education into a singular cohesive mode of exhibition making.

EFA PROJECT SPACE

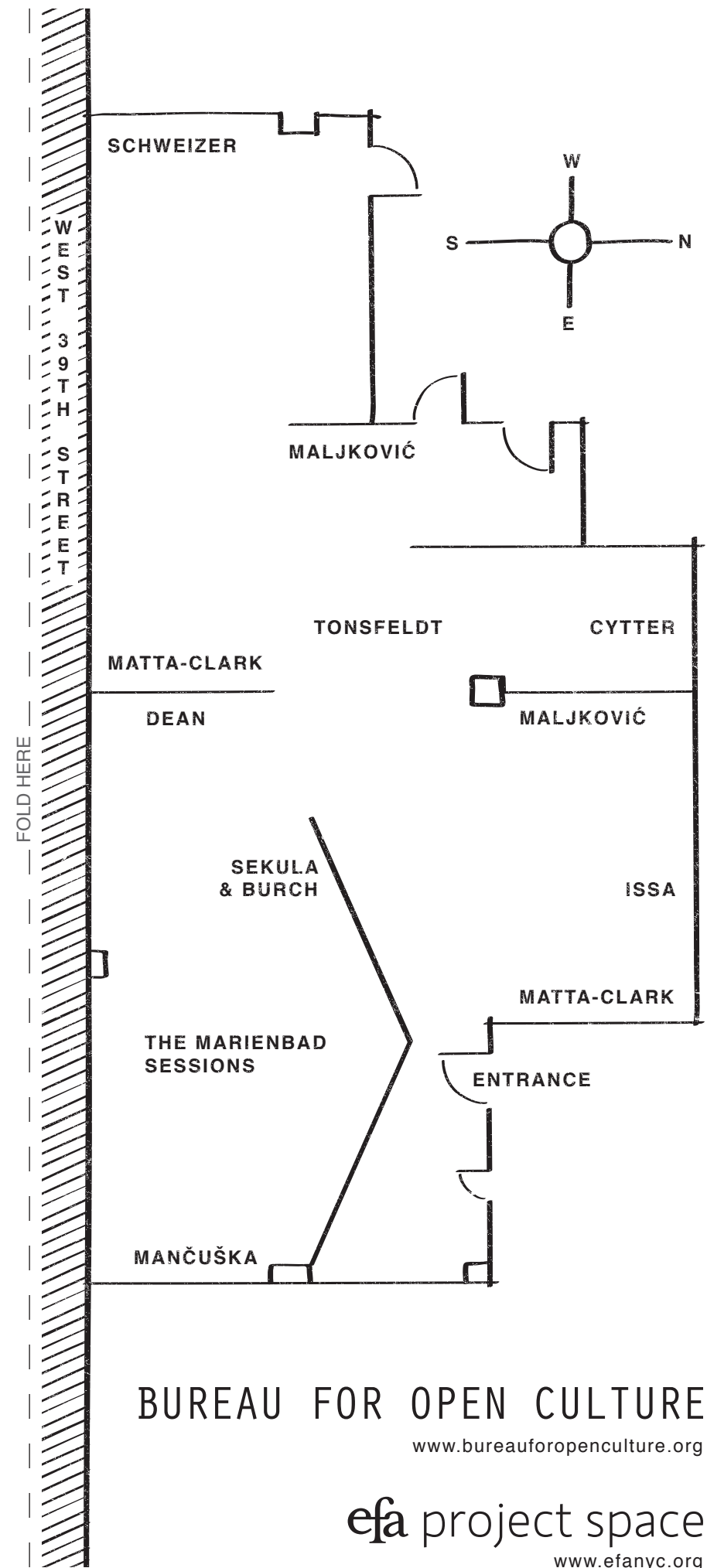
EFA Project Space, a program of The Elizabeth Foundation for the Arts is a collaborative cross-disciplinary arts venue founded on the belief that art is directly connected to the individuals that produce it, to the communities they are a part of, and to contemporary life and that by providing an arena for exploring these connections, we empower artists to forge new partnerships and encourage the expansion of ideas.

Made possible with support from The Elizabeth Foundation for the Arts

Publication made possible with a grant from Elizabeth Firestone Graham Foundation

Additional support provided by the Cultural Services of the French Embassy in the United States

With special thanks to Winston Dunaway, M23, MASS MoCA, Diana Matuszak and Todd Mauritz



BUREAU FOR OPEN CULTURE

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