

**UNCERTAIN  
SPECTATOR**

Published to accompany the exhibition *Uncertain Spectator*, organized by the  
Curtis R. Priem Experimental Media and Performing Arts Center

Curated by Emily Zimmerman, EMPAC

*Uncertain Encounters, or to Share the Collapse of the Possibility of Sharing* by  
Max Hernández-Calvo © Max Hernández-Calvo, 2010

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# UNCERTAIN SPECTATOR

INTRODUCTORY ESSAY BY **EMILY ZIMMERMAN, ASSISTANT CURATOR, EMPAC**

UNCERTAIN ENCOUNTERS, OR TO SHARE THE COLLAPSE OF THE POSSIBILITY OF SHARING BY **MAX HERNÁNDEZ-CALVO**

INTERVIEWS WITH **ANTHONY DISCENZA** AND **MARIE SESTER**

EDITED BY **BARBARA STUBBLEBINE**

**EMPAC**

**CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER**  
**RENSSELAER POLYTECHNIC INSTITUTE**



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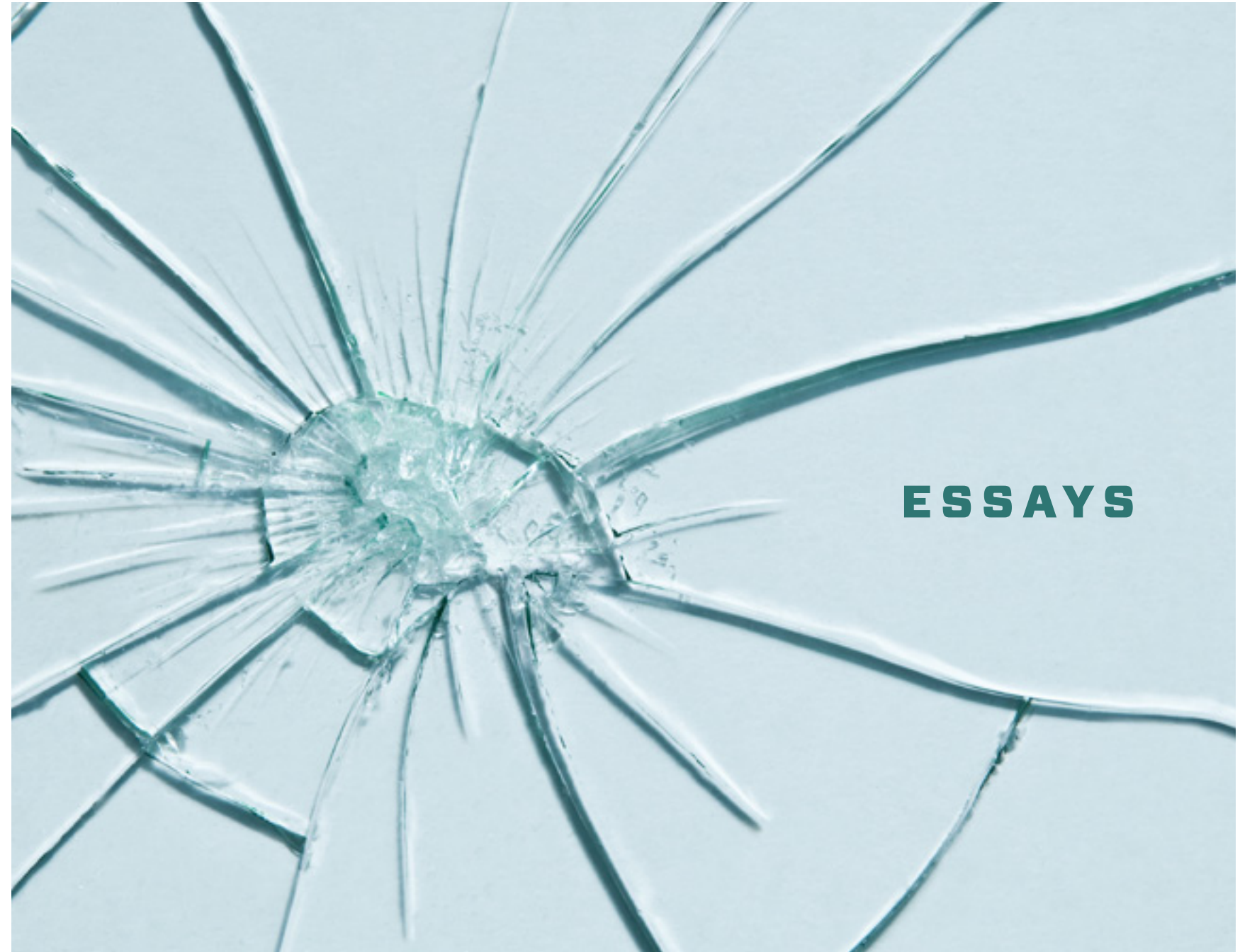
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## ESSAYS



# UNCERTAIN SPECTATOR

Emily Zimmerman

*Anxiety is ahead; it discovers its consequence before it comes, as one feels in one's bones that a storm is approaching. The consequence comes closer; the individual trembles like a horse that gasps as it comes to a halt at a place where once it had been frightened.*

—Søren Kierkegaard, *The Concept of Anxiety*

<sup>1</sup> Donald Kuspit points to the shift away from the myths based system and toward analytic logic during the Renaissance as shepherding in the age of anxiety: “Myths are systematically sustained narratives that give coherence to the world they deal with, thus functioning as emotional safety nets.... analytic knowledge eventually destroys its object, disintegrating it into a composite of facts and ideas that are accorded more credibility than the object itself.” Donald Kuspit, *Psychostrategies of Avant-Garde Art* (London: Cambridge University Press, 2000), 7.

Anxiety’s hold on our cultural moment is deep and resounding; its ever-swelling presence calls for continual adaptation, entangled with a market that publishes scores of books on the subject, as well as drugs and therapeutic practices that seek to mitigate its effects. Panic attacks, generalized anxiety disorder, claustrophobia, somatic hysteria, post-traumatic stress disorder, obsessive-compulsive disorder, social anxiety, separation anxiety, and performance anxiety: the conditions associated with this affect have multiplied and mutated over the past hundred years like a newly formed branch on a phylogenetic tree. Many have speculated as to why anxiety may be budding in our cultural climate, citing the news media, capitalism, globalization, and even the Western episteme itself as the cause.<sup>1</sup>

*Uncertain Spectator* takes up the prevalence of anxiety within our culture, finds the traces of its inflection within contemporary artistic practice, and articulates a sense of angst that arises in the experience of artworks. It asks individuals to cross a boundary, to place themselves within vexing situations, to confront deeply charged emotional content, and to grapple with feelings of apprehension. Each of the pieces tests one’s willingness to place oneself in the artist’s hands.

<sup>2</sup> Umberto Eco notes that “Pousseur has observed that the poetics of the ‘open’ work tends to encourage ‘acts of conscious freedom’ on the part of the performer and place him at the focal point of a network of limitless interrelations...” Umberto Eco, “The Poetics of the Open Work,” in Claire Bishop, ed. *Participation: Documents of Contemporary Art* (Cambridge: MIT Press, 2006), 23.

As the parameters of artistic practices continue to shift, the viewer is increasingly asked to enter into an undefined field where codes of behavior are yet to be established. As artworks depend with greater frequency upon the participation of the spectator in order to function, the act of viewing becomes fraught with anxiety.<sup>2</sup> In this unstable terrain the viewer must hold a high degree of trust for the intentions of the artist and for the value of the experience to be yielded. The overriding feeling of the exhibition might be captured in the image of a

hesitant step over a threshold where one questions what may be waiting on the other side. The uncertainty that stands as the key term in this exhibition resides in an exchange between physical and emotional realities both of the artworks included and the subjective experience of those works.

What is this anxious condition that seems to have gripped the current psychological state of affairs? And what is to be gained from the experience of these pieces in a time of overbearing anxiety? How does our experience of anxiety shift after encountering these artworks? Can we walk away from the exhibition with a more nuanced understanding of the conditions that anxiety places on our experience—or, with a sense of the advantages that the state of not knowing, of openness in the confrontation of possibility, may offer us? Some of these questions are addressed in *Uncertain Spectator* while others are to be left unanswered, as is appropriate to the mood.

Anxiety is said to arise in the face of freedom. This understanding of anxiety originates in a lineage of thought that began with Søren Kierkegaard’s *The Concept of Anxiety*, originally published in 1844. In this seminal treatise, Kierkegaard defined anxiety as “freedom’s disclosure to itself in possibility.”<sup>3</sup> An individual experiences anxiety by coming to terms with possibility, at the precise moment such possibility is felt, and before it is turned into action: “The possibility is to be able. In a logical system it is convenient to say that possibility passes over into actuality. However, in actuality it is not so convenient, and an intermediate term is required. The intermediate term is anxiety.... Anxiety is neither a category of necessity nor a category of freedom; it is entangled in freedom.” Unlike fear, which responds to present dangers, anxiety responds to threats that are absent; it is an objectless construction that corresponds to the act of envisioning the future.<sup>4</sup> Anxiety is a deeply personal emotion which is only known by the individual, and that arises out of the particularities of the self. In anxious moments we are weighing the options, confronting the potentiality of a situation and of ourselves.

Kierkegaard’s understanding of anxiety was highly influential among the existentialists, who seized upon the extreme image of a man standing at a precipice, terrified by the possibility that he could choose to throw himself over it. Martin Heidegger held that anxiety is the fundamental state in which Dasein (being-in-the-world, or the fundamental condition of being human) can be understood. Rüdiger Safranski, reflecting on Heidegger’s *Being and Time*,

<sup>3</sup> Søren Kierkegaard, in Reidar Thomte and Albert B. Anderson, eds. *The Concept of Anxiety: Kierkegaard’s Writings*, Vol. 8 (Princeton: Princeton University Press, 1981), 42.

<sup>4</sup> “Therefore I must point out that it is altogether different from fear and similar concepts that refer to something definite. Whereas anxiety is freedom’s actuality as the possibility of possibility.” Ibid.



<sup>5</sup> Rüdiger Safranski, “Being and Time: What Being? What Meaning?” *Martin Heidegger: Between Good and Evil* (Cambridge: Harvard University Press, 1998), 152.



Susanna Hertrich. *Reality Checking Device*, 2008.  
Image courtesy of the artist.

elucidates the relationship between Dasein and anxiety, which he refers to as “a shadowy queen among moods,” in the following manner: “Anxiety confronts Dasein with the naked ‘That’ of the world and of its own self. But what remains when Dasein has passed through the cold fire of anxiety is not nothing. That which anxiety consumes also lays bare the hot kernel of ‘Dasein’—the Being—free for the freedom of choosing itself and taking hold of itself.”<sup>5</sup>

*Uncertain Spectator* mobilizes this conception of anxiety to open itself up to the realm of possibility within the frame of an exhibition. Our daily lives often are structured by particular prohibitions geared toward limiting choices for action: we are told to banish doubt, to be suspicious of unfamiliar sensations, and to seek meaning in resolved narratives. Anthony Disenza takes up the support for these types of daily prohibitions with street signs (a method for controlling behavior in public space), and uses them as vehicles for poetic reflections on doubt and terrifying doomsday predictions. These signs punctuate the everyday with assertions of radical potential, and often make reference to the overly mediated nature of our culture. For instance, with one entitled, *MORE IN A SERIES OF POSSIBILITIES*, he creates a serialized list of absurdist predictions, beginning with “There May Be Some Slight Discomfort,” and ending with “There May Be A Last Minute Intervention By Beings Wiser and More Powerful Than Ourselves.” These statements draw from and evoke the ways in which anxiety finds expression in our culture via the pharmaceutical industry, Hollywood productions, politics, and speculations on the occult.

Without a doubt these are unsettling times. Economically, world markets have undergone more turmoil in the last two years than in decades. Politicians seize upon social pressure points to manufacture consent. And the news media sensationalizes world events so as to be panic inducing. Susanna Hertrich’s *Reality Checking Device* critiques this cultural obsession with anxiety and attempts to act as a balancing device for such apprehension by creating a chart that compares the amount of public outrage about a given topic to the degree that it is a true threat. The graphic is displayed on a mirrored surface, conjugating statistical data with the viewer’s own image standing before the device. As such, the piece references Greek oracles and the age-old dictum to “know thyself.”

Several pieces in *Uncertain Spectator* ask the viewer not to look within, but evoke anxiety through empathy with the artworks’ main subjects. Kate Gilmore’s *Main Squeeze* elicits a

strong visceral response to the image of the artist’s scraped body clad in a skirt and high heels as she forces herself through a claustrophobic, roughly hewn wooden tunnel. As the artist pulls herself along, the viewer’s skin crawls.

Marie Sester’s *FEAR* is a seating area with a table that pulses with a warm beckoning light, inviting viewers with the promise of rest. However, as the viewer approaches, the furniture begins to emit a chorus of abrasive howls and the table’s light changes its emotional cadence to one of alarm. This responsive environment sets up an interaction paradigm in which viewers are given conflicting messages about their status in relation to this grouping of furniture. Once the viewer retreats, the furniture resumes its peaceful existence.

This exhibition follows the spirit of experimental gallery-based practices from the 1960s, in particular, Graciela Carnevale’s contribution to the Experimental Art Cycle in Rosario, Argentina, entitled *Encierro y Escape* (*Entrapment and Escape*), in which individuals were invited to an opening where they were then unknowingly locked into the gallery. Taken hostage for just over an hour, the content of the work was the intense anxiety of imprisonment, followed by the freedom of escape (made possible with the assistance of a passerby who smashed the gallery’s window). After escaping from the gallery, the viewers were handed a statement by Carnevale about the moral implications of the piece. Such experiments opened up the conceptualization of gallery exhibitions, orienting them toward actions rather than objects, inverting expectation, and insisting even violently on the participation of the audience.

Anxious thoughts enumerate possibility and arrest action, pulling the past and future into dramatic conjunction with one another as an approaching storm brushes against a fearful memory. This exhibition illuminates anxiety’s highly discordant nature: its simultaneous openness and immobility, its assurance in knowing and uncertainty about what precisely it knows, its dual status as a psychic and embodied phenomenon, and its interaction with both the past and the future.

We spend billions of dollars and many hours of time to avoid anxiety, yet ultimately, there is a great deal to be learned from the purposeful confrontation of this emotion. The artworks in *Uncertain Spectator* ask us to undo rigid forms of behavior, to dwell in possibility, to rigorously explore all the options, and to come to terms with the positive dimensions of anxiety.<sup>6</sup>



Graciela Carnevale. *Action for the Experimental Art Cycle*.  
1968. Rosario, Argentina. Archivo Graciela Carnevale  
(images by Carlos Militello).

<sup>6</sup> Avital Ronell argues for the key role anxiety plays in an ethical life in the film. She says, “Precisely where there isn’t guarantee or palpable meaning, you have to do a lot of work and you have to be mega-ethical. Because it’s much easier to live life and to say, ‘that you shouldn’t do and that you should do because someone said so.’ If we’re not anxious, if we’re okay with things we’re not trying to explore or figure anything out. So anxiety is the mood par excellence of ethicality, I think.” “Interview with Avital Ronell,” in Astra Taylor, dir. *Examined Life* (Zeitgeist Films. February 23, 2010. 88 min.)

UNCERTAIN ENCOUNTERS,  
or to Share the Collapse of the  
Possibility of Sharing

Max Hernández-Calvo

It is unclear what will be made of all this: of this text, of this catalog, of this exhibition, or of this whole enterprise entitled *Uncertain Spectator*. Uncertainty is integral to art. One of the profoundly democratic aspects of art is that no interpretative prescription, ordering or imposition can be upheld—much less guaranteed—with regard to what a spectator makes of a given art experience, or of any “aesthetic proposition” whatsoever. The audience is always a wager, and always an uncertain one.

According to Jacques Rancière, who has carefully reflected on these matters, the spectator “connects what he observes with many other things he has observed on other stages, in other kinds of spaces.”<sup>1</sup> An irreducibly personal space for reflection, opinion, and dissent is thus framed, enabling the possibility of challenging a certain order of things, of knowledge; perhaps even of questioning a distribution of power.

This personal experience is socialized through speech, in commentary, discussion or criticism. In such speech, what’s addressed goes one step beyond: it is not just the “content” of an artwork that is at stake, for the very communicational capacities of that very artwork implicitly become a subject of commentary—of communication.

But what about an art that revolves around anxiety? What about an art which thematizes the distressing feeling of uncertainty that is anxiety—notably theorized in terms of emptiness, of lack—positing it as a space for interaction, mediating its aesthetic outreach?

THE VOID AS INTERFACE

The feeling of anxiety is usually described as a sense of “uneasiness,” for lack of a better word. And perhaps just so because, in a sense, it feels like a wholesale lack of better or worse words. Not in vain, Christian existentialist Paul Tillich considered that the twentieth century could be

characterized as an “age of anxiety” on account of the prevailing sense of meaninglessness.<sup>2</sup> This “existential void” of sorts warranted philosophy’s and theology’s concern with anxiety; its privileged status within the psychological sciences being “naturally” granted—with psychoanalysis significantly weighing in on the matter.

For Sigmund Freud, lack is what sets off anxiety, terming it “a reaction to the felt loss of the object,” and pointing out that “the earliest anxiety of all—the ‘primal anxiety’ of birth—is brought about on the occasion of a separation from the mother.”<sup>3</sup> This “primal anxiety” indicates that this said reaction relates to the danger and uncertainty provoked by such loss.

Intensely somatic as it can be, anxiety defies narrative. Commonly lacking a discernible trigger, it resists the structure of cause-and-effect scripted sequences. There is no relationship of that kind in anxiety, and within it there may barely be any clearly structured one, given that ambiguity characterizes the relation between anxiety and its object. Not surprisingly, Søren Kierkegaard, who famously theorized about the concept, said of the relation between anxiety and its object: “it is something that is nothing.”<sup>4</sup>

Nothingness underpins Freud’s understanding of the concept, considering the centrality of lack in his writings on anxiety. It is precisely this relation to nothing which distinguishes it from fear, where fear—and phobias—are attached to an object, rather than to its absence.<sup>5</sup> However, Jacques Lacan did consider that anxiety does have an object, but one of a different kind, one that, in a way, embodies lack: the *objet petit a*.<sup>6</sup> According to Slavoj Žižek, the *objet petit a* “is the original lost object which in a way coincides with its own loss.” In other words, it is “the embodiment of this void.”<sup>7</sup>

It is because of this relation to this void that anxiety is not of the order of communication, of speech, of symbolization. Rather than a case of ceasing to have an object, it is a case of having a lost object (hence its non-symbolic character; its absence cannot leave an “imprint,” as happens in melancholia, where the shadow of the lost object is cast upon the subject). In order to evoke this drama-without-drama, consider that to occupy the place of the *objet petit a* is to occupy the place of “somebody undergoing radical subjective destitution. He enacts no ritual, he conjures nothing, he just persists in his inert presence.”<sup>8</sup> In other words—non-communication. In that regard, anxiety is related to the Lacanian concept of the Real, “the

<sup>2</sup> Paul Tillich, *The Courage To Be* (New Haven: Yale University Press, 1952).

<sup>3</sup> Sigmund Freud, “Inhibitions, Symptoms and Anxiety,” vol. 20 of *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey (London: Hogarth, 1953-1973), 13.

<sup>4</sup> Søren Kierkegaard, *El concepto de la angustia* (Madrid: Espasa-Calpe, 1982), 60.

<sup>5</sup> Freud, “Inhibitions, Symptoms and Anxiety.”

<sup>6</sup> Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, trans. Alan Sheridan (New York: Norton, 1981), 103.

<sup>7</sup> Slavoj Žižek, *The Sublime Object of Ideology* (London: Verso, 1989), 158.

<sup>8</sup> *Ibid.*, 116.

<sup>9</sup> Jacques Lacan, The Seminar. Book II. *The Ego in Freud's Theory and in the Technique of Psychoanalysis*, 1954-55, trans. Sylvana Tomaselli (New York: Norton, 1988), 164.

<sup>10</sup> Žižek, *The Sublime Object*, 170. Italics in the original.

<sup>11</sup> Rainer Warning, "La estética de la recepción en cuanto pragmática en las ciencias de la literatura," in Rainer Warning, ed., *Estética de la recepción* (Madrid: Visor, 1989), 13-34.

<sup>12</sup> Rancière, "The Emancipated Spectator."

essential object which isn't an object any longer, but this something faced with which all words cease and all categories fail, the object of anxiety par excellence."<sup>9</sup> As Žižek puts it, "the Real itself, in its positivity, is nothing but an embodiment of a certain void, lack, radical negativity. It cannot be negated because it is already in itself, in its positivity, nothing but an embodiment of a pure negativity, emptiness."<sup>10</sup>

This aspect acquires particular relevance when considering the realm of art, given that the activity of the spectator is predicated on his/her establishing a relationship with the artwork, albeit an open-ended one. In terms of reception, it is the artwork's "communicative indeterminacy" that thrusts the spectator's interpretive role.<sup>11</sup> The gap between the work's loose ends defines the space where the artwork's different possibilities of "realization" are put into play: a discursive space to be filled in interpretation.

But how can there be any tying of loose ends? How can one intervene in an indeterminate communicative structure when all words cease and all categories fail, when anxiety in itself constitutes a communicational destructuring of sorts? How to tell one's own story about the story that is in front of oneself, as Rancière would say about spectatorship,<sup>12</sup> when anxiety may well embody an impossibility of saying (and of knowing)?

### AN ANXIOUS SCENARIO

A cursory view of the countless online forums and blogs addressing anxiety evidences the recurring hardship brought upon so many by their own attempts to recount this feeling of malaise. That may be why a sensation of "don't-know-what-to-do-with-myself" appears to be a common motif among those suffering from anxiety, and trying to talk about it. The hint that such a motif offers is that this affliction can be thought of as an anguish-ridden feeling of cluelessness.

To that extent, anxiety can be regarded as a quasi-model of epistemological instability, being that, in anxiety, to be in one's surroundings and to relate to those very surroundings become affectively disjoined. Self-awareness of one's own angst triggers obsessive self-reflexivity (Why am I anxious? Why now? Why here?), along with the efforts to cope with it in the midst of the unfolding of quotidian life and its social situations: uncertainty emerges as the anticipated response to being addressed.

From this perspective, the feeling of anxiety can be deemed akin to a sense of disconcertedness that has become agonizingly physical and psychically self-aware. Such heightened awareness seems echoed in Lacan's assertion that anxiety is an affect beyond all doubt.<sup>13</sup>

With Lacan in mind, it can be noted that the nexus between anxiety and the *objet petit a* denotes it is a non-symbolic affect, one which takes the form of acting out—where mental conflict is channelled through action rather than verbalization. However, in anxiety there is no silence. After all, affect is its own noise: heartbeats as syncopated words, unbefitting to be uttered. So there is no silence, but there is little conversation, either.

And yet, the non-discursive aspect of anxiety may be what can be addressed in discourse. In that regard, as John Forrester has it, "the very existence of psychoanalysis is a permanent testimony to the failure of communication."<sup>14</sup> Perhaps a similar aspect constitutes the thematic thread of the artworks in *Uncertain Spectator*.

Therefore, it could be said that these works point to a particular mode of affective and social functioning. From the perspective of psychoanalysis, art is generally understood as a compromise between the Reality Principle and the Pleasure Principle—the work of art is considered a fantasized satisfaction of unconscious desires (Phantasiebefriedigung). Such articulation of the "social contract" (à la Freud, rather than Hobbes) and our psychic drives is at the core of the emblematic concept of sublimation.

The Freudian model establishes the diversion of ends (mostly sexual) and the transformation of the object to obtain cultural achievement.<sup>15</sup> However, the manifest content of these artworks intimate that the prevailing social pact is underwritten by fear, uncertainty, and paranoia.

Of course, this comes as no surprise in a world where the geography of "safeness" changed long ago. At the beginning of our century, 9/11 signalled the emergence of an era of a globally generalized sense of vulnerability. And with it has come the ubiquitous sense of being watched—or, actually, the conscience of it, considering the ideologies, policies, and technologies of surveillance in place, and all over the place.

<sup>13</sup> Lacan, *The Four Fundamental Concepts of Psycho-Analysis*.

<sup>14</sup> John Forrester, *Seducciones del psicoanálisis: Freud, Lacan y Derrida* (México D.F.: Fondo de Cultura Económica, 1995), 184.

<sup>15</sup> According to Freud, "powerful components are acquired for every kind of cultural achievement by this diversion of sexual instinctual forces from sexual aims and their direction towards new ones—a process which deserves the name of 'sublimation.'" Sigmund Freud, "Three Essays on the Theory of Sexuality," vol. 7 of *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey (London: Hogarth, 1953-1973), 178.





Image courtesy of Ville Saalo

<sup>18</sup> Tillich, *The Courage To Be*.



Image courtesy of Robert J. Fisch

Psychologically speaking, paranoia seems to have become socially commendable, with the normalization of a constant state of alert through the collective outsourcing of surveillance—epitomized by New York City’s campaign “If You See Something, Say Something.” Not just seeing, but actively looking for.

Recently, the global financial crisis has disrupted countless modes of sustenance, affecting social provisions and even basic services around the world, furthering the sense of imminent threat beyond apocalyptic scenarios of terrorist attacks (complete with nuclear, chemical, and biological weapons of mass destruction), shattering the sense of well-being. The attempts to cope with the vertigo of our fears through chain scapegoating (variously covering the spectrum of political, social, national, ethnic, and religious affiliations) has only managed to accentuate the prevailing climate of social mistrust: think Arizona’s immigration law or consider the debates on the burqa ban in the EU. But then again, fear is a political commodity with its own rules of trade.

This geo-political and economic situation has angst for its emotional outcome, with particular modes of distress that can be aptly described recurring to Paul Tillich’s conception of two types of nightmare in anxiety.<sup>18</sup> On one hand, that of the impossibility of escape, which would correspond to the supposedly omnipresent danger of an attack (absolute vulnerability). On the other, that of an annihilating openness, a bottomless pit, but without the pit—pure bottomlessness: no place to fall upon (absolute helplessness). A graphic notion to apply to the mortgage crisis at the origins of the economic collapse, and an apt metaphor for the sudden vanishing of the grounds on which ways of life were built (and of so many social safety nets) that the financial crisis has triggered.

#### BY WAY OF AN AESTHETIC CARTOGRAPHY OF AFFECTS

The political and economic landscape of this decade, dramatically landmarked by Ground Zero, war torn Afghanistan and Iraq, the legal limbo and all around hell of Guantanamo, and ultimately, the collapse of Wall Street, tacitly informs the works presented in *Uncertain Spectator*; all but two date between 2001 and 2010. This decade has signalled, if not escorted, radical shifts in the way we live, reshaping our perceptions and conceptions of the world. From travel, where all the talk about greater mobility stumbles upon multiple security checks, visa clearances, and even walk-through X-ray scans, to privacy, ever shrinking due to ubiquitous techno-surveillance, increased policing, and unabashed online self-disclosure.

This historical context isn’t merely a conjectural backdrop to the works exhibited (or, in the case of the collective SUPERFLEX, an explicit concern literalized in their video *The Financial Crisis*, 2009) but, rather, the storyline behind an affective thread that runs through the whole show: punctuated, punctured, and threaded by history’s needle. To a certain degree, that anguish plays a structuring role of sorts, for it marks the “void” addressed in these works.

Take for instance those artworks which, rather than symbolically hinting at such anguished scenarios, take an openly “informational” stance. This is the case with the works of Anthony Discenza and of Susanna Hertrich. Both artists address, quite overtly, the socialization of fear, and even its consumption. Both treat paranoia as a contemporary social and identitarian “marker.”

Discenza has installed for the exhibition a series of “street signs” around the Rensselaer campus that announce—literally—diverse degrees of adversity (such as *END IN TEARS* or *GREATER HORRORS*, both pieces from 2008), imposing a call for the collective acknowledgment of the inevitability of misfortune. Given the normative function of these types of signs, Discenza presents a model of social regulation organized around mishap, where being in a constant state of alert constitutes a feature of ordinary social functioning.

Hertrich’s *Reality Checking Device* (2008) is an interactive machine which offers, on its mirrored surface, statistical information on the current trends of paranoid concern: plane crashes, terrorist attacks, gun crime, bird flu, etc. The work presents a surface where (physical) reflexion, (psychical) reflection, and (statistical) projection converge: the outline of our self-image is one traced by unfounded fears.

In these instances, the informational clarity regarding expressions of fear and paranoia can be seen as the flip side of the anxious void regarding the emergence of fear and paranoia. Put differently, the overt literalness employed in these pieces is precisely what signals the abstraction of the obvious.

A brief excursion is necessary here. For G.W.F. Hegel, the distinction between the abstract and the concrete is based on the degree of contextualization and interconnectedness of the various definitions of a given problem. A material presentation, for instance, could thus be considered not concrete, but an abstraction. Hegel summarizes this idea in *Shorter Logic* when he writes



Image courtesy of the artist and Catharine Clark Gallery, San Francisco

<sup>17</sup> G. W. F. Hegel, *The Encyclopaedia Logic: Part I of the Encyclopaedia of the Philosophical Sciences with the Zusätze*, trans. T.F. Geraets, W.A. Suchting, H.S. Harris (Indianapolis: Hackett Publishing, 1991), 136.

that the “sense-consciousness is usually considered to be the most concrete and therefore at the same time the richest; but this is the case only with regards to its materials, whereas in respect of its thought content, on the other hand, it is in fact the poorest and most abstract.”<sup>17</sup>

Both Discenza and Hertrich engage in their respective works the way in which the expectation of calamity has become normalized and integrated into everyday living, even intimating that death wishing is the mode in which collective fantasy and desire are being channelled these days. Their clear articulation of what is right “under our noses” highlights the unclear and unspoken circumstances that have lead to our present situation: the complex conditions that have socially enabled and sustained our current state of fear and paranoia.

Some aspects of this history of the present are well-known, such as the marshalling of terror as a core political and military tool (think “war on terror” and Abu Ghraib). However, the “political psychology” that buttresses such implementation is yet to be publicly analyzed and addressed. In that regard, the affective and ideological conjunction (an ideologized anxiety?) can perhaps be probed by means of a geographical dislocation: how is fear to be socialized, for instance, in Baghdad?

**CO-PARTICIPANTS IN AND OUT OF ANXIETY?**

A particular kind of wager regarding the spectator singles out this curatorial project. Its stakes have been raised by the risks it asks its audience to take. This show invites us to partake in the demanding exploration of the intimate experiences of discomfort, doubt, fear, and angst. And by doing so within the context of art, it implicitly asks us to dare to socialize such experiences through discussion, commentary, analysis, and critique—the main discursive forms such socializing takes. In that regard, *Uncertain Spectator* dares its audience to share that sense of disquieted isolation that is anxiety: to share the feeling of being beyond the possibility of sharing.

This exhibition is underwritten by a profoundly sociological concern. The show is, in many ways, an apt reflection on our times, and an invitation to ponder the subject. But further, a philosophical enquiry is put forward through the demands that these artists place on the public. As Diogenes of Sinope wondered more than two thousand years ago, “Of what use is a philosopher who doesn’t hurt anybody’s feelings?”<sup>18</sup>

<sup>18</sup> *Herakleitos & Diogenes*, trans. Guy Davenport (Bollinas, California: Grey Fox Press, 2001), 40.

*Uncertain Spectator* brings together a series of artists who prompt us to go beyond our comfort zones and to reflectively engage their works; to “wrestle” with them, even. These artworks present us with “dreams that can overturn life’s orderly patterns and stir up all your fortunes with fear,” as Lucretius, the Latin poet versed in anxiety, would say (*De rerum natura*). In that regard, this exhibition acknowledges and asserts how certain uncertainty is potentially downplaying the anxiety it willfully triggers. After all, “once brought forth into the light... the hidden, unavowed, and unspeakable dread loses some of its terror.”<sup>19</sup>

By means of the diverse strategies employed by these artists, the artworks on display aim to experientially lodge in the spectator, at times as if almost flirting with the traumatic. It is worth remembering that trauma is closely related to the Real (the Lacanian Real presents itself in the form of trauma that cannot be assimilated),<sup>20</sup> which Lacan associates to anxiety. The underlying “aggressiveness” that the artworks deploy may be a means of enforcing their “aesthetic accessibility,” seeking to captivate—or overtake—the spectator.

Hence, despite that anxiety, unease, discomfort and other similar responses are irreducibly personal in nature, a quest for communicational universality might be at stake all the while. Anxiety may well name a kind of communicational destructuring—defying our ability to explain it—but, nevertheless, the concept of communication also encompasses non-semantic movements, for “a tremor... a shock, a displacement of force can be communicated—that is, propagated, transmitted.”<sup>21</sup> Communication beyond communication: to communicate a failure in communication would be its paradoxical formulation.

**CHANCE UNCHARTED**

Entailing a challenge and a confrontation, the works assembled in *Uncertain Spectator* situate us at a juncture between symbolism (implicitly upheld as inherent to artistic discourse), and a crude reality being portrayed, displayed, and fleshed out. Anxiety signals the limits of representation. It is the affect that signals when “the order of symbolization (substitution and displacement) is at risk of disappearing.”<sup>22</sup> Framed by uncertainty, wouldn’t the affective trajectory of spectatorship relay between overlooking (as in a traumatic block) and staring (as in voyeuristic fixation)?

<sup>19</sup> Charles Segal, *Lucretius on Death and Anxiety: Poetry and Philosophy in “De Rerum Natura”* (Princeton: Princeton UP, 1990), 19.

<sup>20</sup> Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, 55.

<sup>21</sup> Jacques Derrida, “Signature Event Context,” *Limited Inc*, trans. Samuel Weber and Jeffrey Mehlman (Evanston IL: Northwestern University Press, 1988), 1.

<sup>22</sup> Charles Shepherdson, foreword to Lacan’s Seminar on Anxiety. *An Introduction*, by Roberto Harari. (New York: Other Press, 2001), xxxii

<sup>23</sup> Rancière, “The Emancipated Spectator.”

But, if that were so, how could that relationship between work and audience where the spectator “makes his poem with the poem that is performed in front of him” happen?<sup>23</sup> In other words, could there be such thing as spectatorship in this context?

To echo Rancière’s words, to make a poem with a poem (and after the poet), involves not only critical/analytical capacities, but also emotional ones: the capacity to affectively relate to an emotionally invested structure—namely, the artwork. This connection would enable a series of signs, symbols, and references to constitute a partial model for self-recognition. In that way, the spectator would “rewrite” the poem with an eye to his/her own history, as if rehearsing its rewriting. Potentially, one’s past or, more exactly, a sentiment associated to the past, would become displaced, maybe even retroactively transfigured?

<sup>24</sup> Shepherdson, in *Lacan’s Seminar on Anxiety*, xxviii.

This idea of a temporal intervention relies on anxiety’s temporal character. Anxiety “is rather a mode of waiting or distressed anticipation, a form of ‘anxious expectation’—as though the threat were impending from the future;” its temporal structure is “a matter of memory (both repetition and anticipation) which may well shape the time of anxiety in a distinctive way (in contrast, for example, to the time of desire).”<sup>24</sup> Doesn’t a space of possibility open up between anxiety’s cessation of a previous state of being, and an uncertain future where that previous state will be no more?

That potentiality may possibly be the ultimate wager of *Uncertain Spectator*. Outlining an aesthetic itinerary to be mapped out perceptively, conceptually, affectively, and reflectively, the exhibition challenges us to adopt a more vulnerable position, one that might enable us to critically examine our own defensiveness and anxieties, vis-à-vis those of the society we are part of. And in doing so, the echo of unheeded warnings resounds belatedly, such as those of Erich Maria Remarque’s Paul Bäumer, somehow still addressing us after all these years; still pertinently, after all these years.



## ANTHONY DISCENZA

Interviewed by Emily Zimmerman

**Zimmerman:** Please describe your process for crafting the text for one of your street signs.

**Discenza:** Unlike much of my other work, which tends to use a more codified structure in its creation, the development of the street sign texts is somewhat hard to describe—I’m not sure there’s any specific process behind it, or if there is, it’s pretty submerged. My experience of it is intuitive; typically, ideas for texts usually pop up when I’m at my day job at a law office. I think they emerge out of a reactive field that lives in the background of my consciousness, and which is continually sorting through the sea of textual detritus we’re always moving through. Sometimes certain text catches my eye, which triggers an associative chain that leads to the creation of a specific text.

**Zimmerman:** Could you talk a little about why you decided to take up the street sign as the vehicle for these messages?

**Discenza:** To be honest, there was a large element of serendipity involved. I was trolling around on the Internet one day looking for something wholly unrelated when I stumbled onto a site that allowed you to order a regulation style traffic sign with your own text. On an impulse, I decided to have one made with a fragment of text I had scribbled down on a Post-it one day at work. After I got the finished sign, I started to pay a lot more attention to traffic signs in general—their ubiquity, and the experiential space they create. I saw how it might be interesting to introduce a note of disjuncture into this space, and it suddenly seemed like I had found an interesting vehicle for these various fragments of text I’d been accumulating over the past few years.

**Zimmerman:** You said recently that your text pieces, including the street signs, were intended to act like scores, “enticing the mind to construct scenarios that don’t exist elsewhere... at a time when the imagination itself is becoming increasingly colonized by external structures.” Could you talk a little about the desire to trigger the mind in a different imaginative thread, than say an advertisement?

**Discenza:** I think that of all my recent text-based projects, the signs probably function less that way than some other projects—they don’t really seek to employ descriptive language as directly as, say, my audio installation *Untitled (The Effect)*, which really attempts to function as a kind of score for the production of interior imagery and scenarios. But I do think that the street signs still implicate something in the mind; it’s not a narrative, certainly; it’s more like a potential for narrative—a sort of scenario-waiting-to-be.

That said, there is unquestionably a significant area of overlap between the street sign texts and the sorts of texts that we would encounter in an ad—indeed, the project specifically seeks to trade in that sensibility. But here I think we encounter that kind of pithy language through a delivery pathway which firstly, we don’t typically associate with advertising, and secondly, which is somehow much more unmoored and free-floating than in an ad—there’s more of a deliberate conflation of different modes of address.

In general, though, I think what has drawn me to the use of text so much is the idea of text as a transport system, or a kind of script, rather than an end unto itself. I’m interested in the way a piece of text can act as a kind of command-line directive that triggers your brain to construct some transient scenario, even if you can’t say exactly what that scenario is. In the case of the signs, that scenario might be humorous, or vaguely ominous, or both. In some case, it may just be a fragment of text that,

when detached from any context, becomes cognitively ambiguous in such a way that it keeps bouncing around in your mind.

**Zimmerman:** The placement of these works in a non-art context seems to be particularly important for them to function. Why is this?

**Discenza:** I think the signs trade in a certain ambiguity that becomes more effective when you’re not quite sure of the nature of the agency behind them. Encountering a sign like “Future Site Of Low Intensity Conflict” is a very different experience when you see it on the street, amidst dozens of other official signs, which it completely mimics. There’s an uncertainty factor—“Is this real?”—that acts as a hook for the chance viewer, a mix of humor and unease. In a more traditional “art exhibition” setting, the signs too easily become just another piece of art—in other words, part of a field of human activity that can too easily be written off by those who don’t wish to engage with it. I remember seeing a documentary about Stan Douglas’ *Television Spots*, in which a couple was interviewed about their encounter with the spots on late night TV. Until they knew it was a project by an artist, they were deeply curious and engaged—were these advertisements? Trailers for a film? Was there some larger story that the different vignettes tied into? But once the spots became assigned in their mind to the category of artistic production, their reaction to them became almost totally disinterested. It was art; art was weird, thus there was no point or need to figure it out. Of course, that’s certainly not true of everyone. But I think it’s an interesting phenomenon.

**Zimmerman:** It is interesting that you bring up the vast quantities of text that we are asked to sort through these days, the countless words circulating over email, cell phones, advertising, and the Internet; it’s a timely issue. Your text fragments appear to address this frenzy of communication, and how unusual worries insinuate themselves into our thought patterns—for instance, in “MORE IN A SERIES OF POSSIBILITIES.” Are your texts meant to be rooted in a particular political, economic, or cultural climate?

**Discenza:** I’m not sure it’s that specific, beyond being reflective of our current situation in the US. We are living in what I feel is a state of perpetual, deep (if often diffused) anxiety, and the signs channel that feeling to some degree. I don’t see that this condition is something that’s likely to change any time in the foreseeable future. Our world has become dense with mediated information, and (partly as a result of that) has become a very anxious place.

**Zimmerman:** Particular signs that you have created for this exhibition suggest an official language of emergency—for instance “Please Stand By” or “Notice: Additional Information Regarding The Current Situation Will Be Made Available At Some Point In The Near Future.” Was this something you wished to convey?

**Discenza:** The seemingly official nature of several of the signs in the exhibition was a result of thinking about the specific context of the show, and also about how the signs might be presented. Since I was interested in a space of ambiguity, playing into the inherently authoritative aspect of street signage seemed like it might function in two ways—on one level, it would possibly generate more uncertainty about who or what the agency was behind these signs. At the same time, within the text themselves, there is an attempt to produce uncertainty through a statement that on the surface purports to be reassuring, but which has been detached from any specific situation. Hence something as simple as “Please Stand By” can create unease when it suggests that “standing by” might be a permanent condition, or when you don’t know what it is you might be waiting for. Certainly, there’s a humorous aspect in subverting the authoritative voice, but the humor itself is derived, I think, from our recognition of the potentially ominous aspect of such a basic communication. As I noted in an earlier discussion of the signs, one of the things that’s interesting about traffic signs is the way that they presume our obedience, and thus serve to produce or (at least) normalize it.



## MARIE SESTER

Interviewed by Emily Zimmerman

**Zimmerman:** Could we begin by describing the installation as it will exist at EMPAC?

**Sester:** The installation *FEAR* is part of a series called *Emotion*, which will express the basic human emotions. The installation in *Uncertain Spectator* is about fear. It's an interactive art installation that uses a commodity that you can find in most spaces. For EMPAC, it will be a sitting area with five chairs with a coffee table. The coffee table will emit light pulses from inside, while the chairs will be emitting audio.

The *Emotion* series covers the basic human emotions—well, there is no such thing; nobody will ever come up with the same list of emotions. But we know that we all can easily recognize certain emotions as pure subjects: fear, anger, greed, happiness, disgust, depression, embarrassment, frustration, guilt, hope, hostility, interest, jealousy, rage, shame, shyness, wonder, worry, etc. I am not going to do a didactic covering of the emotions, as there is no such thing, only a few, basic emotions. These are also felt by animals and by some plants, so it's not just about human beings.

In my interactive work, I don't want the visitors to wear any gear or to input their breath or to touch something to get a measurement. I've always avoided that. Which makes a difference with many interactive works—it just happens by surprise. It's important to me. And for that reason I use commodities that are banal, that are everywhere, so that you will not know. My *Emotion* series aims to be one big takeover of a public place, which could be a mall or an airport or where there are information desks, sitting areas, benches, cafes with tables, mugs. I could cover such an area with things you interact with, but you would

not know which ones. For example, you want to get a ticket and the ticket machine starts doing something that is unexpected. After you have the ticket, you want to sit somewhere and “uh oh.”

**Zimmerman:** You hear howls of pain before you sit down?

**Sester:** So then you want to find another place to sit, but suddenly everything becomes suspicious.

**Zimmerman:** There was an interesting reference in Andrea Mubi Brighenti's “Artveillance” article to James Elkins' *The Object Stares Back* and I thought of that book in relation to this piece, because it's so unexpected that an object responds to our presence. So this idea that these objects would respond emotionally to our presence—it creates an intersubjective experience with something inanimate.

**Sester:** Yes it is inanimate. I don't think an object has emotions; I mentioned plants, I mentioned animals, but I've no thoughts such as this chair having an emotion. However, it's a form and it's of now, and it will go away, so it has a kind of a life, but I'm not an animist.

**Zimmerman:** Elkins talks about regimes of seeing, of visibility, and how looking is an intensely psychological experience and how we bring certain objects into our field of vision in order to tell ourselves a story about ourselves. So it's really about the construction of seeing, and the fallibility of seeing...

**Sester:** It comes from surveillance, celebrity, and visibility—basically, seeing and being seen, to go back to your subject. Where are the thresholds of visibility, when does it happen, and to whom and how. In *FEAR* we don't know what is retrieving information from us, but it doesn't matter at the end. This is why I use these commodities. I call them commodities; I'm not sure if it's the right vocabulary.

**Zimmerman:** Yes, a consumerist product.

**Sester:** Right, consumerist products that are around us. Because they look banal. I just wanted to make this happen in some things that we would not suspect at all, like the vanity mirror that follows you, keeping your face in the center of it. It's just to reveal what we don't see.

In my table and in my chairs, there is nothing that retrieves any data from you. We place a camera up there, but that camera is not broadcasting anything; I am not collecting anything. I could, but it's not my purpose. It's just to reveal the way we are heading forward with technology. Do we really feel that it's the best we can do with technology? It's just a way of asking a question and not letting things be taken as a given or closing our eyes to it because not it's not so nice.

So I'm not in a state of anxiety regarding this. It's just to give a possibility for those who are ready to think a little bit about our commitment every day to what we do with ourselves, with where we put our money, our attention, and responsibility. That's all.

This is why I want to keep it looking as simple as possible. But weirdly enough, although it looks very simple, behind the simple appearance is the most difficult, complex project. From the outset it needs to be defined very clearly. It is a question of do you want to recognize something in yourself or not, because that's not a good feeling [laughter].

This new series is about the currency of emotions that are used to sustain profitable businesses. It's always been used—it's unavoidable. Two people meet and there is an exchange of emotions going on. We can play with them in order to get what we want or to avoid some things that we don't want.

**Zimmerman:** Yes, the oversaturation of media with advertising and the constant pull on our emotional states.

**Sester:** Yes, exactly. Using emotion is nothing new, but today emotion is used everywhere—the movies, the news, the papers, the TV, and all forms of entertainment. The way entertainment like music or performance is preferred over, say, other kinds of arts, such as poetry, for example.

**Zimmerman:** We're living in a highly melodramatic time.

**Sester:** Yes. Creating a lot of anxiety. The climate is scary at the moment, on many levels.

**Zimmerman:** Can we talk a little bit about the sense of anxiety that this installation is evoking?

**Sester:** My intent is not to have people become anxious by approaching the installation. It's not to distribute anxiety. As I said earlier, if I would put something out there, I would put out peace and quietness, silence, and joy. The goal here is just to give expression to the emotions that we have. We cannot avoid them, and the more we see them the better it is for us, because we are given distance from them once we recognize them. In translating them into the space of everyday experience, we can see what this feeling might look like. This is what I wish, so that in going out or approaching another person, we can perhaps recognize “Oh! That's fear. I'm feeling fear right now.” Most of the time, we don't know what we feel. We even try not to feel. If it's not a good feeling, we try to move it back down and hide it in our body, and then we can make ourselves sick.

**Zimmerman:** To exteriorize emotion and make it almost safe to deal with.



**Sester:** Right. This is why when approaching this piece it expresses fear more and more, but when we back away, we can see and feel that it gets peaceful again. So we can measure a difference. If I approach, it gets scared again, and I instead decide to leave it in peace and I retreat. Or, I decide to go and sit and see what happens!

**Zimmerman:** This installation will be set in EMPAC's lobby. Several of your installations are set in public spaces, so I was curious about how the context is engaging for your practice. What is it about public space that interests you?

**Sester:** It is the person within the space. It is the passerby; it is everybody, without exception. It's about the people. And this is why I don't want them to wear any gear or provide input in my installations; it happens, it's part of life.

My goal is that the person is the center of my attention, and of the attention of the work. Without the person, there is no such work. The person is the artwork. That's my interest in putting things in public spaces. Unfortunately, it's difficult because there are not many real public spaces that allow this to happen. But in a context like a museum or a gallery, you expect something—whatever happens, it's art. So I'm glad that I usually can occupy the lobbies, because it's before people buy their tickets, or it's before they are really in the show, so it's still what one would call public space, where they don't get to expect art.

**Zimmerman:** Yes, exactly.

**Sester:** So that's my strategy.

**Zimmerman:** To present the experience before the individual has crossed a threshold and expects it.

**Sester:** Yes, yes. And then if they look closely enough, they might see some kind of a beauty in it. It also allows me to be closer to what I think art has as part of art—questioning our life, that it's politically related. It can be an eye opener or a heart opener, something that opens a new perspective, or a new way of thinking about things. This is what art should be doing, and then beauty can arise from that. It's such a great gift, but we have no time, our minds are taken over by “oh, umm, my plans for tomorrow, or my troubled business, or what will I cook tonight, etc.” And we don't think. So, art probably has to do its job better on this level.

**Zimmerman:** It's interesting that when you're dealing with public space, because you're dealing with a collective space, there's always an element of the political involved, because it's the space of the many.

**Sester:** Yes. It's also making somebody go back into a private place. In public spaces, we behave completely differently. We feel like it's a banal experience to walk through a space every day for 20 years; we don't even see it anymore. And suddenly something is different... it's a kind of shock because our private bodies, our own body, our own being there is changed.

**Zimmerman:** Speaking of the political and public space—the issue of surveillance comes up quite often in your work; to what extent does it inform *FEAR*? Surveillance seems to inform this installation less, and yet it's still very present, because it makes use of a surveillance camera.

**Sester:** Yes. It still needs computer vision; otherwise I wouldn't be able to detect a presence.

**Zimmerman:** But the work itself is not related to the anxiety of surveillance?

**Sester:** No. However, your question is very good because it will probably be in the mind of the passerby as a visitor—how does that work? *Why*? How does it know that I am approaching, how does it know that I am going away... So, surveillance is there. It cannot be avoided. It's funny, because people don't see the cameras. But they are there; they're totally visible. In commercial spaces, or any other space, you will see them.

**Zimmerman:** I have one last question about the relationship of trust with the viewer. What role does it play in your work, and how do you envision that relationship?

**Sester:** That's such an interesting question. My work doesn't want to impose itself. I mentioned earlier if the viewer doesn't want to see it, then that's it... I can see some people who really don't see the light. They don't see it; they even don't notice it.

**Zimmerman:** Wow, amazing.

**Sester:** I was mesmerized recently at SFMOMA when doing a test with the installation—this was one of the most amazing experiences I've had. A mentally disabled man was interacting with *Access* and he became the light. It also emits audio via a directional audio beam in the ears of that person. Only that person can hear it, ideally. He was caught by the light. And he was just taken over. He was happy; he was feeling. When the light went out he would look for it all around him, and when it came back, he was overjoyed. It was just amazing, and it went on and on, and each time it disappeared he searched for it and then when he saw the light he ran into it. It was like a love story. It was fantastic.

**Zimmerman:** That's beautiful. So how did it end?

**Sester:** We were in testing mode, and we had to stop. I also did not want to watch too much, because it was so intimate. I'm not much of a voyeur; when I feel it's intense, I go away. I try to leave the experience light enough so that if people don't want to get involved, they can just pass by. But it's offered, and they are free to decide how they feel about it.

The image is a symmetrical, teal-colored composition featuring a central diamond-like pattern. This pattern is formed by a series of overlapping, translucent, geometric shapes that create a sense of depth and movement. The background is a light, uniform teal. Overlaid on this are two large, circular, shattered-glass-like patterns, one on the left and one on the right, which appear to be breaking apart from the center. The overall effect is one of dynamic tension and artistic abstraction.

**ARTISTS & WORKS**





# **GRACIELA CARNEVALE**

*Action for the Experimental Art Cycle*, Rosario, Argentina, 1968

10 photographs and artist's statement

Courtesy of the artist

In 1968, as part of the Experimental Art Cycle in Rosario, Argentina, Graciela Carnevale invited individuals to an opening at an empty storefront gallery space whose windows had been covered in posters. Once the audience was gathered inside, the artist locked the door, leaving them trapped for just over an hour until a bystander outside broke the window, allowing them to escape. The piece was manifested through the viewers' emotional and physical response to their imprisonment, a situation, Carnevale points out, in which they were "obliged, violently to participate." Upon exiting, the audience was given a statement that drew a correlation between the experience they had undergone and other abusive acts perpetrated by the Argentine military government on a daily basis.

For *Uncertain Spectator*, this historic action will be represented by a series of documentary photographs, and the statement given to the audience after their escape.

Graciela Carnevale. *Action for The Experimental Art Cycle*. 1968. Rosario, Argentina. Archivo Graciela Carnevale (image by Carlos Militello).

Born in 1942, Graciela Carnevale graduated from the School of Fine Arts in Rosario in 1964. She participated in the avant-garde of Argentina through exhibitions such as *Rosario 67* and *Estructuras Primarias II (Primary Structures II)*, both held in 1967 in Buenos Aires at Museo de Arte Moderno and Hebraic Society. In 1968, Carnevale contributed to the Ciclo de Arte Experimental, organized by the Grupo de Artistas de Vanguardia de Rosario, and participated in *Tucumán Arde (Tucumán Is Burning)*, a collective project and exhibition exposing hardship in the Tucumán region. Since 2003 she has co-organized El Levante, an independent project to develop critical thinking through art practice. She currently lives in Rosario, where she teaches at the University of Rosario's School of Arts and Humanities.



## ANTHONY DISCENZA

*Advisory (Do not approach...), 2010*

Vinyl on aluminum  
18 x 12 inches

*Current Options, 2010*

Vinyl on aluminum  
30 x 24 inches

*The Earth Would Not Hold Us, 2010*

Vinyl on aluminum  
33 x 33 inches

*END IN TEARS, 2010<sup>1</sup>*

Vinyl on aluminum  
30 x 24 inches

*A LEAVE-TAKING, 2010*

Take-away poster,  
24 x 30 inches

*Nothing to Get, 2010*

Vinyl on aluminum  
30 x 24 inches

*Stand By, 2010<sup>3</sup>*

Vinyl on aluminum  
12 x 18 inches

image courtesy of the artist and Catharine Clark Gallery, San Francisco.

*Unseen Forces #1, 2010*

Vinyl on aluminum  
18 x 12 inches

*Unseen Forces #2, 2010*

Vinyl on aluminum  
12 x 18 inches

*Additional Information, 2008*

Vinyl on aluminum  
30 x 24 inches

*Future Site of Low Intensity Conflict, 2008*

Vinyl on aluminum  
24 x 18 inches

*GREATER HORRORS, 2008<sup>2</sup>*

Vinyl on aluminum  
12 x 18 inches

*MORE IN A SERIES OF POSSIBILITIES, 2008*

Vinyl on aluminum  
30 x 24 inches

*Unfamiliar Sensations, 2008*

Vinyl on aluminum  
24 x 18 inches

All works courtesy of the artist and  
Catharine Clark Gallery, San Francisco.



1



2



3

## ANTHONY DISCENZA [CONTINUED]

Anthony Discenza's signs insert jarring textual fragments into everyday experience, outside of the rarefied spaces of the art gallery. They take the form of average American street signs used to create a set of codes for public behavior. Some of the signs made specifically for this exhibition appropriate the official language of emergency response, reading "Please Stand By," or "Notice: Additional Information Regarding The Current Situation Will Be Made Available At Some Point In The Near Future." Other signs carry foreboding predictions such as "It Will End In Tears," "Coming Up: Greater Horrors," and "The Earth Would Not Hold Us," that tap into anxieties about the number and scale of catastrophic events in recent years. Still others point to the language of advertising and the extent to which our culture is conditioned by fears emerging from the pharmaceutical industry, Hollywood, or political jargon.

Images courtesy of the artist and Catherine Clark Gallery, San Francisco.

Anthony Discenza's work is directed by a preoccupation with interrupting the flow of information in various formats, primarily in video, but also in other media such as computer generated sound, text, and imagery. His video works have been screened nationally and internationally, including at SFMOMA, the Australian Center for the Moving Image, the Whitney Museum of American Art—and most recently at the Getty Center and the University of California, Berkeley's Art Museum and Pacific Film Archive. His work has garnered critical attention in publications such as *Artforum*, *ArtWeek*, and *ArtReview*, among others. Discenza has a graduate degree in film and video from California College of Art and an undergraduate degree in studio art from Wesleyan University. He lives and works in Oakland, California.





**CLAIRE FONTAINE**

*CHANGE*, 2006

Twelve quarters, steel box cutter blades, solder, and rivets

90 x 40 cm, 5 x 40 cm, 5 cm

Courtesy of the artist and Galerie Neu, Berlin

The work of the collective Claire Fontaine asserts a radical awareness of and engagement with political realities. *CHANGE* consists of 12 quarters that have been modified to contain concealed razor blades, an image that at once stands as a metaphor for the hidden dangers held within financial markets and which taps into deep anxieties about homeland security that permeate our culture post 9/11. Standing at the crossroads of political and economic signification, *CHANGE* illustrates the interdependency between these two spheres, as recent history has taught us that instability in one causes deep ripples within the other.

Image courtesy of Gunter Lepkowski Studios.

Claire Fontaine is a Paris-based collective artist founded in 2004. After lifting her name from a popular brand of school notebooks, Claire declared herself a “readymade artist” and began a version of neo-conceptual art that often looks like other people’s work. Working in neon, video, sculpture, painting, and text, her practice can be described as an ongoing interrogation of the political impotence and crisis of singularity that seem to define contemporary art today.



## KATE GILMORE

*Main Squeeze*, 2006

Single channel video, 4:59 minutes

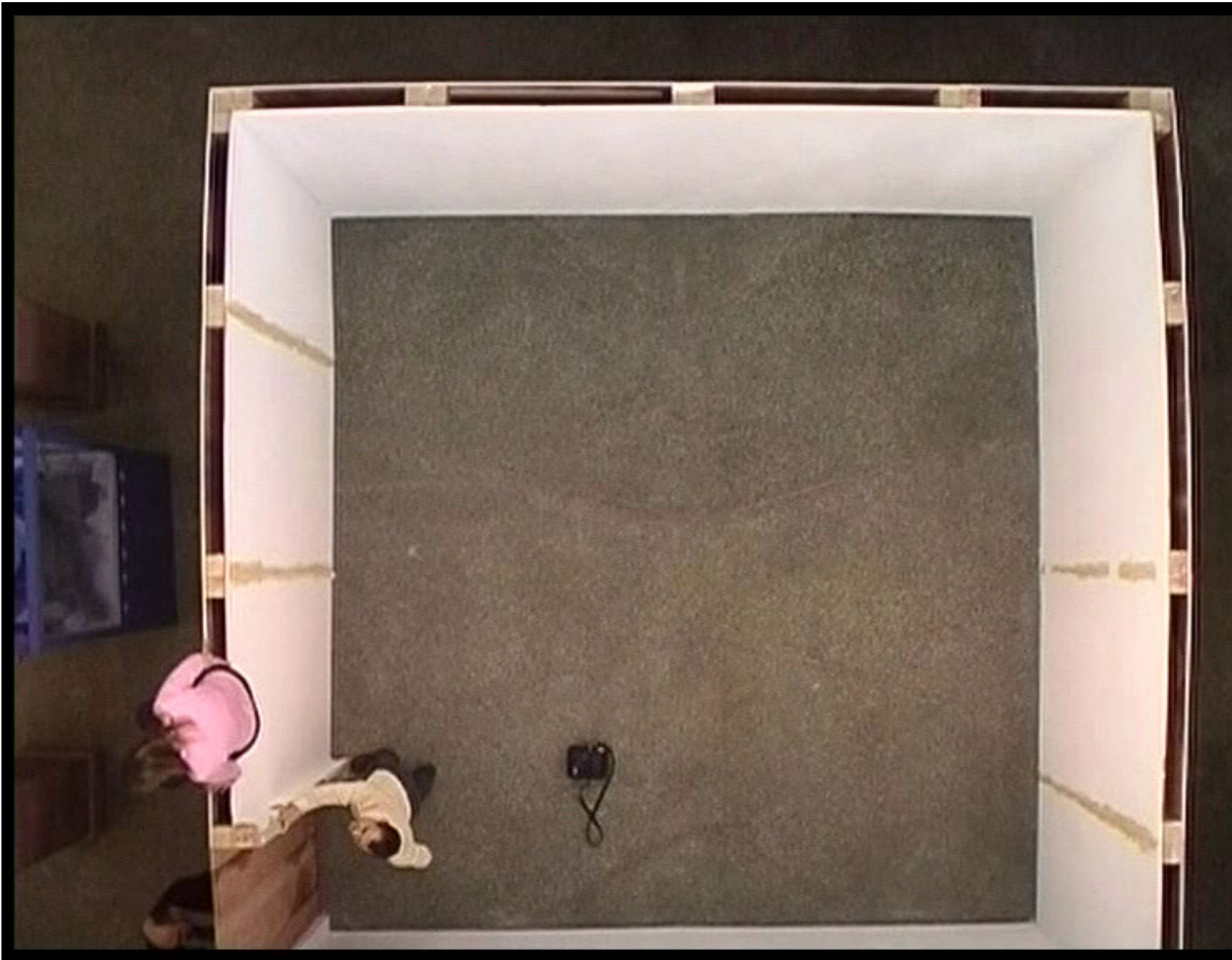
Courtesy of the artist

Kate Gilmore is a video and performance artist who creates a series of onerous tasks and records herself enacting them. In *Main Squeeze*, she slowly pulls herself through a narrow, girdle-like wooden structure too small for her body. The video image is split into two formal registers, simultaneously showing the artist from above and below as she makes her way through the structure, amid the brutal sounds of labored breathing and her flesh scraping against the wood. Referencing the bygone term for a girlfriend, *Main Squeeze* relates the artist's staged confinement to the claustrophobic quality of gender roles. Gilmore's heels and skirt (which at one point catches against the wood) take on the qualities of the wooden box, becoming yet another layer of difficulty Gilmore must transgress.

Video still from *Main Squeeze*, 2006, courtesy of the artist.

Kate Gilmore received a BFA from Bates College and an MFA from the School of Visual Arts (2002). Selected solo exhibitions include Artpace, San Antonio; Maisterravalbuena Galeria, Madrid; White Columns, New York; Real Art Ways, Hartford; Catharine Clark Gallery, San Francisco; and Smith-Stewart Gallery, New York. Selected group exhibitions include *Environments and Empires*, Rose Art Museum at Brandeis University, Waltham (2008); *Reckless Behavior*, J. Paul Getty Museum, Los Angeles (2006); and *Greater New York 2005*, PS1 Contemporary Art Center/MoMA, Long Island City. Gilmore was awarded the Rome Prize, American Academy in Rome, Italy (2007). She lives in New York.





## TUE GREENFORT

*Die Dynamik der Autoren*, 2000

Color video, 9 minutes

Courtesy of the artist and Johann König, Berlin

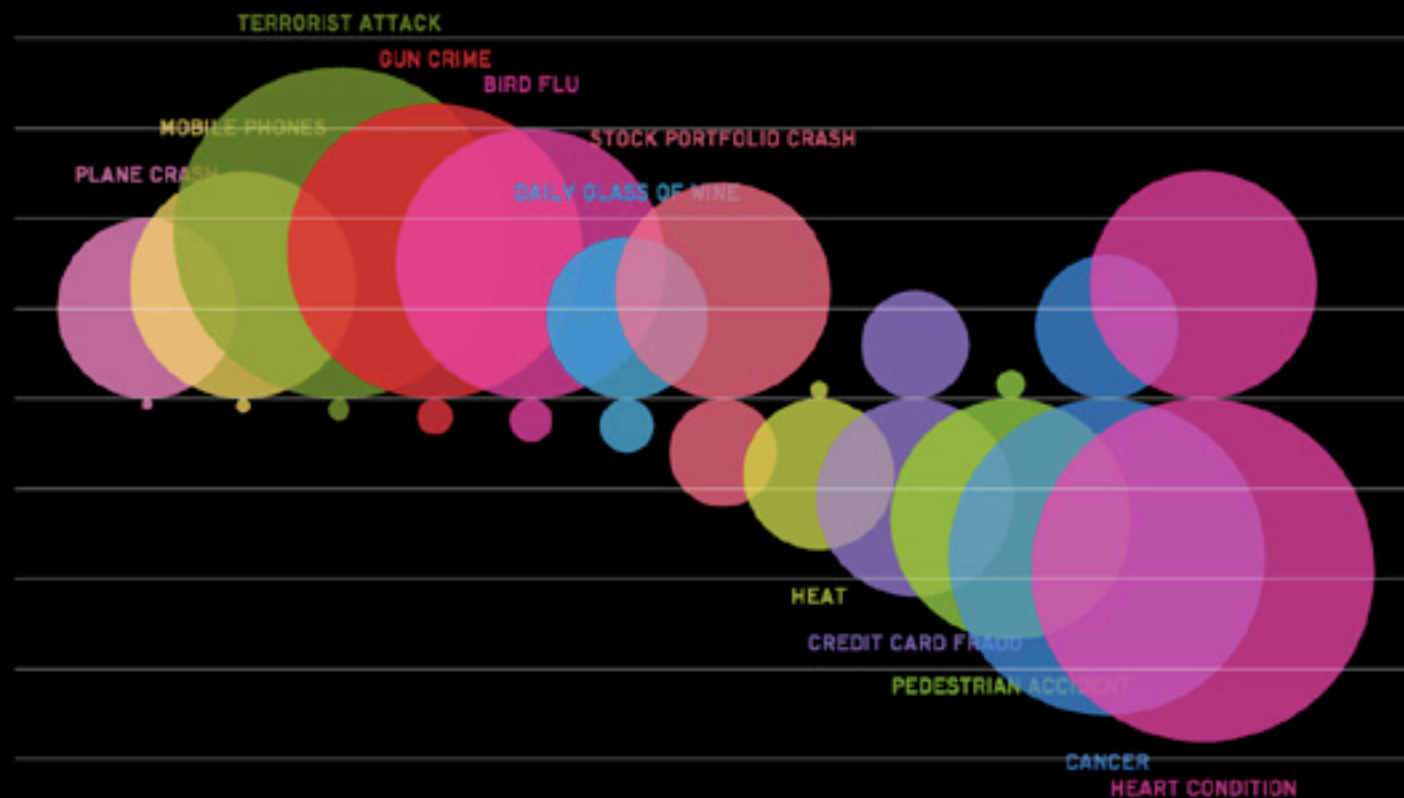
Tue Greenfort's *Die Dynamik der Autoren* is a video response to the exhibition project *Exchange*, for which the artists Elmgreen and Dragset contributed *Powerless Structures*, Fig 112, a nomadic white cube placed at Stäedelschule, Frankfurt am Main, from 2000 to 2001. In his response, Greenfort locks the curator and one of the exhibition organizers in the cube and records their escape. Shot from above, the video shows the two individuals entering the structure, their eventual realization of their entrapment, and their collaboration to scale the walls. The piece humorously makes the white cube, the archetype for contemporary culture of aesthetic display (famously illuminated in Brian O'Doherty's *Inside the White Cube*) a prison from which the museum workers must free themselves. Drawing on the history of experimental gallery-based practices, *Die Dynamik der Autoren* actively employs the display space and the viewer who inhabits it to create the artwork itself.

Video still from *Die Dynamik der Autoren*, 2000, courtesy of Johann König, Berlin.

Danish artist Tue Greenfort focuses on the flow of ideas and materials in the world. He works with diverse materials to explore ideas about the environment and recycling. Greenfort situates his work on the blurry boundary between nature and culture, investigating the ways in which the natural world manifests itself. Witte de With presented his first major solo exhibition, *Photosynthesis*, in 2006. Other solo exhibitions include Johann König, Berlin (2010) Frieze Projects, London (2008); Galeria Zero, Milan (2009); Kunstverein Braunschweig, Braunschweig (2008); Fondazione Morra Greco, Naples (2008); and Johann König Gallery, Berlin (2007). Recent group shows include Creative Time, New York (2009); Barbican Art Gallery, London (2009); Fondazione Palazzo Strozzi, Firenze (2009); Peter Blum Gallery, New York (2009); Sala Parpalló, Valencia (2009); and Museum Tinguely, Basel (2008).

PUBLIC OUTRAGE

ACTUAL HAZARD



## SUSANNA HERTRICH

*Reality Checking Device*, 2008

Box (mixed media), software, electronics, computer monitor

63 in x 16.5 in x 6.3 in

Courtesy of the artist

The *Reality Checking Device* presents the viewer with an animated graphic that weighs the perception of risk against the likelihood that something poses a true threat to one's safety. As such, the *Reality Checking Device* acts as a corrective to the transformation of current events into spectacle by the news media, which tends to inflate public outrage. The *Reality Checking Device* employs light and reflection to poetic effect: the device's mirrored surface returns the viewer's image to them, layered over the illuminated chart that measures perception against reality. As such, the *Reality Checking Device* is intended to act as a kind of oracle, addressing the possibilities for one's future, and acting to temper, as the artist states, "a society in which anxieties have become a lifestyle choice."

Image courtesy of the artist.

Susanna Hertrich lives and works in Berlin. Her works are situated between the boundaries of art and science and critical design. The objects she creates often pretend to be products. They come with clear instructions; however, they do not imply obvious solutions. They are made with the intention to pose questions that hint to psychological dilemmas, neglected needs, and secret desires. Hertrich has held solo exhibitions at Felix Ringel/garage (Düsseldorf), and her work has been included in exhibitions at Transmediale (Berlin), the Aedes Architecture Gallery in collaboration with Max-Planck-Institute (Berlin), Flughafen Tempelhof (Berlin), Galerie im Regierungsviertel (Berlin), and Stuttgarter Filmwinter (Stuttgart). She has commissioned public installations at the pervasive computing lab at Open University, Milton Keynes, UK; and for Wieden + Kennedy London, UK.



## JESPER JUST

*A Vicious Undertow*, 2007

Super 16mm film transferred to black and white video, 10 minutes

Courtesy of the artist

*A Vicious Undertow* features an enigmatic narrative that charts a complex set of tensions among an aging woman, and a younger man and woman. Set in a decadent lounge, the film opens on the older woman whistling an adaptation of the song “Nights in White Satin.” The calm and precise pacing of the camera’s movement is matched by the slow articulation of each note. Shot on richly nuanced black and white film and transferred to video, the camera frames highly tactile details, from the weave of a Japanese tapestry to the delicate patina of the characters’ skin.

As the film unfolds, the older woman alternately dances with the younger woman and man; ultimately the young pair dance together, and the older woman departs for a winding outdoor staircase with no disclosed destination. The film provokes more questions than answers, as in the song’s lyrics, “Just what the truth is, I can’t say anymore.”

Video still courtesy Galleri Christina Wilson, Copenhagen. Copyright © Jesper Just 2007

Jesper Just was born in 1974 and lives in Copenhagen. He received his degree from the Royal Danish Academy of Fine Arts, Copenhagen, in 2003. Solo exhibitions of his work have been presented at the Herning Kunstmuseum, Herning, Denmark; Perry Rubenstein Gallery, New York; and Galleri Christina Wilson, Copenhagen. His videos have been featured in the Performa 05 Biennial, New York, and at group exhibitions at the Royal College of Art in London, the Indianapolis Museum of Contemporary Art, and the Malmö Konsthall in Sweden. His work has been reviewed in various publications, including *Artforum*, *Frieze*, and *Tema Celeste*.





## MARIE SESTER

*FEAR*, 2010

Five chairs, custom-made table, LEDs, computer, camera, custom electronics  
Courtesy of the artist

*FEAR* is an interactive installation set in the main lobby of EMPAC, which takes the form of a seating area with five chairs outfitted with speakers, and a coffee table equipped with LED lights. Untouched, the seating area creates a peaceful atmosphere, the chairs emitting an even-tempered hum of white noise and the table pulsing with an inviting light. However, the moment an individual approaches, the chairs begin to emit a higher pitched hissing, and the table's glow changes from white to red, denoting alarm.

*FEAR* brings the viewer into an emotive dialog with these objects, emblematic of respite. By imbuing these chairs and table with the ability to respond to the viewer's presence, Sester creates a disjunctive moment in the everyday experience of passing through a lobby, producing a representation of anxiety that allows the viewer to recognize and contemplate this emotion, and question the unexpected possibilities suggested by the installation.

An EMPAC commission, with support by the Cultural Services of the French Embassy in the United States.

Image of *FEAR*, by Marie Sester, 2010. Photo composite by Scott Fitzgerald.

Marie Sester is a media artist based in New York. Born in France, she began her career as an architect with a master's degree from the Ecole d'Architecture in Strasbourg in 1980. In 1999, she moved to the US to pursue her interest in how the Western originated technological environment affects access, visibility, and transparency.

Sester's digital installations and websites have earned her an Honorary Mention in Interactive Art from Ars Electronica (2003), a Webby Award for NetArt (2004), and a spot on the "50 Coolest Websites" list on *Time* magazine online (2004). Her installations have most recently shown in both the Seoul and Singapore biennales (2008) and GLOW Eindhoven (2009), with an upcoming installation at SFMOMA (fall 2010). She is a 2002 Creative Capital Grantee.





**SUPERFLEX**

*The Financial Crisis (Session I-IV), 2009*

Single channel film projection, 12 minutes English, color

Courtesy of the artist and 1301PE Gallery, Los Angeles

Created for Frieze Art Fair 2009, London

*Lost Money, 2009*

2000 coins welded with bolts, ed. of 3 + 1 AP

Courtesy of the artist and 1301PE Gallery, Los Angeles

*The Financial Crisis* addresses the recent instability in the global economic system, asking viewers to consider its implications, and to sit with the anxieties attendant to it. The film is divided into four sessions, respectively entitled “The Invisible Hand,” “George Soros,” “You,” and “Old Friends.” In each session, an archetypal hypnotist directly addresses the viewer in a calm, evenly paced voice, inviting them to engage in a number of visualizations. The successive sessions attend not only the individual, but the ills of the capitalist system as a whole.

**Credits:** Hypnotist: Bo Groth Christensen / Producer, Director: Tuan Andrew Nguyen / Assistant Producer: Matt Lucero  
Cinematography: Ha Thuc Phu Nam / Sound Design: Alan Hayslip / Editor: Nick Fernandez

*Lost Money* consists of 2,000 United States coins strewn on the floor. According to SUPERFLEX, these coins are meant to be “completely worthless, as a carpet of non-value... [pointing to] the utopia of a society not influenced by commodity fetishism.”

Video still from *The Financial Crisis*, 2009, courtesy of the artist.

Formed in 1993, SUPERFLEX (Bjørnstjerne Reuter Christiansen, Jakob Fenger, Rasmus Nielsen) all live and work in Denmark and Brazil. Their work has been featured in solo exhibitions at Nils Stærk Gallery, Copenhagen, Denmark, 2009; South London Gallery, London, UK, 2009; Kunsthalle Basel, Switzerland, 2005; Schirn Kunsthalle, Frankfurt, Germany, 2004; Museum of Contemporary Art Kiasma, Helsinki, Finland, 2003; Rooseum Malmö, Sweden, 2002; and Kunstverein Wolfsburg, Germany, 1999. Group exhibitions include shows at the Louisiana Museum of Modern Art, Denmark, 2009; MOCA Miami, 2009; Prospect.1, New Orleans, 2008; Taipei Biennial, Taiwan, 2008; Van Abbemuseum, The Netherlands, 2007; Moscow Biennale of Contemporary Art, Russia, 2007; São Paulo Bienal, Brazil, 2006; and CCA Wattis, San Francisco, 2006. SUPERFLEX was awarded the George Maciunas prize in 2009.



## JORDAN WOLFSON

*Con Leche*, 2009

Video projection, Mac mini, video

Video 14:57 minutes; voice audio 22:41 minutes

Courtesy of the artist and Johann König, Berlin

A piece in which the video image and spoken audio are continuously out of sync, *Con Leche* presents an ever-shifting landscape of juxtaposition that defies a stable symbolic reading. Animated Diet Coke bottles filled with milk march barefoot through the post-industrial streets of Detroit. The video image is constantly rotated, undermining the sense of a stable ground. A commercial voice-over actress narrates fragments of text with unsettling topics, while Wolfson periodically interrupts and instructs her to change the volume or tonality of her speech.

The film shifts around a central lack, understood by Lacan as the source of anxiety. This is reiterated in the figures of Diet Coke, a consumer product with no caloric substance. Philosopher Slavoj Žižek has noted that products such as Diet Coke are the result of an age of “decaffeinated belief, a belief that does not hurt anyone and never requires us to commit ourselves.”

Video still from *Con Leche*, 2009, courtesy of Johann König, Berlin.

Jordan Wolfson works in film, video, and installation. His works involve intuitive juxtapositions of source material, texts both found and written by the artist, and potent, enigmatic imagery. His solo exhibitions include Johann König Gallery, Berlin, 2009 and 2007; T293, Naples, 2008 and 2005; the Wattis Institute, San Francisco, 2009; and Kunsthalle Zürich, 2004. His work was included in the 2006 Whitney Biennial and many other group exhibitions in North America, Europe, and Asia. He is represented by Johann König Gallery, Berlin; Rowley Kennerk Gallery, Chicago; and T293, Naples. He works in New York and Berlin.



CATALOG OF THE EXHIBITION

GRACIELA CARNEVALE  
B. 1942, ARGENTINA

Action for the Experimental Art Cycle  
Rosario, Argentina, 1968  
10 photographs and artist's statement  
Courtesy of the artist

ANTHONY DISCENZA  
B. 1967, UNITED STATES

GREATER HORRORS, 2008  
Vinyl on aluminum  
12 x 18 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Unfamiliar Sensations, 2008  
Vinyl on aluminum  
24 x 18 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

END IN TEARS, 2010  
Vinyl on aluminum  
30 x 24 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Future Site of Low Intensity Conflict, 2008  
Vinyl on aluminum  
24 x 18 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

MORE IN A SERIES OF POSSIBILITIES, 2008  
Vinyl on aluminum  
30 x 24 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

A LEAVE-TAKING, 2010  
Take-away poster, 24 in x 30 in  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Stand By, 2010  
Vinyl on aluminum  
12 x 18 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Nothing to Get, 2010  
Vinyl on aluminum  
30 x 24 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

The Earth Would Not Hold Us, 2010  
Vinyl on aluminum  
33 x 33 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Current Options, 2010  
Vinyl on aluminum  
30 x 24 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Advisory (Do not approach...), 2010  
Vinyl on aluminum  
18 x 12 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Additional Information, 2010  
Vinyl on aluminum  
18 x 12 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Unseen Forces #1, 2010  
Vinyl on aluminum  
18 x 12 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

Unseen Forces #2, 2010  
Vinyl on aluminum  
12 x 18 inches  
Courtesy of the artist and  
Catharine Clark Gallery, San Francisco

CLAIRE FONTAINE  
EST. 2004, FRANCE

CHANGE, 2006  
Twelve quarters, steel box cutter blades,  
solder, and rivets  
90 x 40 cm, 5 x 40 cm, 5 cm  
Courtesy of the artist and  
Galerie Neu, Berlin

KATE GILMORE  
B. 1975, UNITED STATES

Main Squeeze, 2006  
Single channel video, 4:59 minutes  
Courtesy of the artist

TUE GREENFORT  
B. 1973, DENMARK

Die Dynamik der Autoren, 2000  
Color video, 9 minutes  
Courtesy of the artist and  
Johann König, Berlin

SUSANNA HERTRICH  
B. 1973, GERMANY

Reality Checking Device, 2008  
Box (mixed media), software, electronics,  
computer monitor  
63 x 16.5 x 6.3 inches  
Courtesy of the artist

JESPER JUST  
B. 1974, DENMARK

A Vicious Undertow, 2007  
Super 16mm film transferred to black and  
white video, 10 minutes  
Courtesy of the artist

MARIE SESTER  
B. 1967, FRANCE

FEAR, 2010  
Five chairs, custom-made table, LEDs,  
computer, camera, custom electronics  
Courtesy of the artist

SUPERFLEX  
EST. 1993, DENMARK

The Financial Crisis (Session I-IV), 2009  
Single channel film projection, 12 minutes  
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Lost Money, 2009  
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B. 1980, UNITED STATES

Con Leche, 2009  
Video projection, Mac mini,  
Video 14:57 minutes  
Voice audio 22:41 minutes  
Courtesy of the artist and  
Johann König, Berlin

RELATED EVENTS

OPENING RECEPTION

Thursday, November 18, 2010

- 5:30 PM Exhibition walk-through with Emily Zimmerman, Assistant Curator, EMPAC
- 6:00 PM Opening reception with a performance by The Troy Chainsaw Ensemble

The Troy Chainsaw Ensemble is a musical group committed to aural invention through two-cycle combustion. The group engages playfully with the visual stereotypes of the chainsaw while employing the rich timbral qualities of the tool to create saturated washes of sound. The ensemble is a rebirth of the Seattle Chainsaw Ensemble, started by director Jack Magai in the late 90’s. Pieces are created collaboratively by the performers: Andrew Lynn, Bobby Gibbs and Jack Magai.

7:00 PM Screening of *Dancer in the Dark* (directed by Lars Von Trier, 2000, 140 minutes)

BLOG

*Uncertain Spectator(s)*  
<http://uncertainspectator.tumblr.com/>

As a counterpart to the *Uncertain Spectator* exhibition, select philosophers, cultural theorists, and artists will respond to the prevalence of anxiety in current events, as well as its expression in philosophy and contemporary art. The *Uncertain Spectators* blog launched November 5, 2010, and will continue throughout the run of the exhibition.

Guest bloggers will include, among others: Clare Carlisle, lecturer in philosophy at the University of Liverpool, UK; Anthony Discenza, artist; Max Hernandez-Calvo, curator and critic; Marisa Olson, artist and assistant professor of new media at SUNY-Purchase; and Marina Zurkow, artist and associate teacher, Interactive Telecommunications Program (ITP), New York University.

ABOUT EMPAC

The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC), founded by Rensselaer Polytechnic Institute, is an international hub for art, performance, science and technology—offering adventurous interdisciplinary public events, support for artists and scholars engaged in creative research, and the resources of a state-of-the art facility for digital media production, research, and performance situated on a college campus.

ABOUT RENSSELAER

Rensselaer Polytechnic Institute, founded in 1824, is the nation’s oldest technological university. The school offers degrees in engineering, the sciences, information technology, architecture, management, and the social sciences and humanities. For over 30 years, the Institute has been a leader in interdisciplinary creative research, especially in the electronic arts. In addition to its MFA and PhD programs in electronic arts, Rensselaer offers bachelor’s degrees in electronic arts, and in electronic media, arts, and communication—one of the first undergraduate programs of its kind in the United States. The Center for Biotechnology and Interdisciplinary Studies and EMPAC are two major research platforms that Rensselaer established at the beginning of the twenty-first century.

FUNDING

EMPAC 2010-2011 presentations, residencies, and commissions are supported by grants from the National Endowment for the Arts, the National Dance Project of the New England Foundation for the Arts (with lead funding from the Doris Duke Charitable Foundation; additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, and the Boeing Company Charitable Trust), and the New York State Council for the Arts. Special thanks to the Jaffe Fund for Experimental Media and Performing Arts for support of artist commissions.

Marie Sester’s *FEAR* was made possible with support from the Cultural Services of the French Embassy in the United States.



EMPAC STAFF

- Johannes Goebel / Director
- Eric Ameres / Senior Research Engineer
- David Bebb / Senior System Administrator
- Peter Bellamy / Systems Programmer
- Michael Bello / Video Engineer
- Eric Brucker / Lead Video Engineer
- John Cook / Box Office Manager
- Laura Desposito / Production Administrative Coordinator
- Kevin Duggan / Senior Advancement Officer
- Angel Eads / Master Electrician
- Zhenelle Falk / Artist Services Coordinator
- Kathleen Forde / Curator, Time-Based Arts
- William Fritz / Master Carpenter
- Kimberly Gardner / Manager, Administrative Operations
- Ian Hamelin / Project Manager
- Ryan Jenkins / Event Technician
- Shannon Johnson / Web Director
- CathyJo Kile / Business Manager
- Hélène Lesterlin / Curator, Dance + Theater
- Janette MacDonald / Executive Assistant
- Stephen McLaughlin / Event Technician
- Geoff Mielke / Associate Director For Stage Technologies
- Jason Steven Murphy / PR + Marketing Manager
- Laura Perfetti / Guest Services Coordinator
- Andrew Rarig / Graphic Designer
- Candice Sherman / Business Coordinator
- Micah Silver / Curator, Music
- Avery Stempel / Front of House Manager
- Jeffrey Svatek / Audio Engineer
- Robin Thomas / Administrative Specialist
- Stephanie Tribu-Cromme / Event Technician
- Todd Vos / Lead Audio Engineer
- Pete Wargo / Manager, Information Systems
- David Watson / Web Developer
- Emily Zimmerman / Assistant Curator



DESIGNER: ANDREW RARIG

TEXT: 8/12 UNIVERS 45 LIGHT

DISPLAY: FORZA

PRINTER: