



PAUL RAMIREZ JONAS



DAWN CLEMENTS



KERRY TRIBE

Brown University 250th Anniversary

Alumni Exhibitions



SARAH MORRIS



TARYN SIMON



ROB REYNOLDS



DAWN CLEMENTS detail from *Grass*, 2013

Brown University 250th Anniversary

Alumni Exhibitions

Part 1 February 15 – March 30, 2014

PAUL RAMIREZ JONAS '87

DAWN CLEMENTS '86

KERRY TRIBE '97

Part 2 April 12 – May 25, 2014

TARYN SIMON '97

ROB REYNOLDS '90

SARAH MORRIS '89

Editor **JO-ANN CONKLIN**

Essay **RALPH RUGOFF '80**

Texts **ALEXIS LOWRY MURRAY '07** and **IAN ALDEN RUSSELL**

Sponsored by the Office of the 250th Anniversary,
the Department of Visual Art,
and the David Winton Bell Gallery

Catalogue Essay

Is the catalogue essay an inherently suspect genre of writing? As an appendage to a public exhibition, it is meant to provide a reassuring background murmur of approbation and intellectual gravity. Commissioned and paid for, it is essentially the quasi-academic equivalent of an infomercial; its purpose is to extol and elucidate the artworks at hand, rather than question or criticize. This essay, meant to accompany an exhibition that forms part of the official celebration of Brown University's 250th anniversary, might seem to occupy an even more dubious position in assuming a (minor) role in an institution's self-promotion. The fact that the participating artists were selected, in part, because they are all Brown graduates only adds to the feeling that the conceptual horizons of this text might be roughly equivalent to that of a public relations exercise.

What derails these assumptions is the actual work in the exhibition, none of which was made for this particular occasion, and which, despite spanning a wide aesthetic range, nevertheless shares some fundamental ways of thinking about what art does and how it engages with the world. In particular, the artists — Dawn Clements, Paul Ramirez Jonas, Kerry Tribe, Sarah Morris, Rob Reynolds and Taryn Simon — all seem to make art that grows out of expansive and invigoratingly skeptical ways of *reading*. When Ramirez Jonas declares that in his approach to making art, "I have always considered myself a reader of texts," it seems to me that he could be speaking for all of the artists in this exhibition.¹ Their work engages an eclectic array of social and cultural phenomena with interpretative intent. Ideologically aware and systematically taking nothing at face value, it is also keenly attuned to that fact that, as every good reader knows (following Roland Barthes), language is never innocent.

Ramirez Jonas's contribution to the exhibition, a sculpture called *The Commons*, is partially based on an ancient Roman equestrian statue commemorating Marcus Aurelius, a bronze copy of which (I learned much to my surprise) has stood behind Brown's Sayles Hall since 1908, and which, despite my having attended classes in Sayles I have no recollection of having ever seen. Of course, as Austrian novelist Robert Musil famously noted, "there is nothing in this world as invisible as a monument."² But apparently students are now paying more attention: an online commentary about the statue on "Fuck Yeah, Brown University" ("brought to you by the blogdailyherald") offered this insight:

The cool thing about this statue is that it's a replica of the original Marcus Aurelius statue in Rome. The even cooler thing? The original in Rome was actually destroyed during one of the World Wars, so Rome had to come to Brown to make a replica of the replica ...

While the FYBU blog plays fast and loose with the facts (the original statue is safely preserved in Rome's Musei Capitolini), the attitude is worth noting: it's "classic" second-hand Baudrillard, with the writer reading the statue as a signifier of a culture in which the authentic and the ersatz are deliriously entangled. Today this way of "reading" cultural artifacts has become almost second nature. But as a semiotics student in the late '70s, it was a revelation to learn that just about everything — kinship structures, prison architecture, Hollywood melodramas, advertisements, capitalism — was a text that could be interpreted. For many of us semiotics seemed like a



PAUL RAMIREZ JONAS
The Commons, 2011



ROB REYNOLDS
Untitled (Empire Daybed), 2011



DAWN CLEMENTS
detail from **Mrs. Jessica Drummond (My Reputation, 1946)**, 2010

conceptual version of a decoder ring, enabling its users to unveil the ideological assumptions, hidden power structures and subject positions, embedded in our cultural conventions and narratives. We learned that anything could be "read" including the self doing a particular piece of reading.

With *The Commons* Ramirez Jonas takes this impulse a step further in enacting a radical re-reading of the possibilities of public sculpture. Consisting of a rider-less horse and plinth, both made of cork, his non-monument presents itself as a type of collective notice board. It offers a place where visitors can post texts, and also read them.³ In doing so, it invites us to help realize the work, while also provoking us to think about the role of singular voices within a collective body, and how our monolithic institutions make space for (or fail to accommodate) the concerns of a heterogeneous public.

While it addresses distinct concerns of its own, Rob Reynolds's installation of paintings and sculpture likewise addresses us as fellow readers. Reinterpreting images of historical maritime disasters, his paintings invite us to look and also to read, as they feature short caption-like texts that are often equally enigmatic and descriptive. An upholstered bench-like sculpture, meanwhile, includes a shelf featuring some of the artist's "source" materials — books dealing with catastrophes at sea, myths of modernism, empire and capitalism. Visitors are invited to peruse these texts while sitting upon this hybrid sculpture/study center, and to reflect, perhaps, on how Reynolds's paintings re-stage archival accounts of naval disaster not to deter our enjoyment of sublime images but to activate it — to prompt us, through a consideration of multiple perspectives, to enrich our own reading process.

Completed only through the participation of their audience, these works by Ramirez Jonas and Reynolds imply that art is a collaborative undertaking between artist and audience. That notion, in turn, largely rests on an appreciation of reading and interpretation as actively creative endeavors. From this vantage point, the work of the author-as-reader and the reader-as-a-kind-of-author are intimately connected. In art history this perspective is often associated with Marcel Duchamp, who famously declared that roughly half of an artwork's meaning is created by the viewer; students of semiotics, on the other hand, might link it to early writings by Roland Barthes as well as Umberto Eco's seminal 1962 volume *The Open Work*.

Artworks by Dawn Clements and Kerry Tribe, both of which translate and reconfigure pre-existing cinematic texts, further develop this link between making and reading. Taking a mid-century Hollywood "woman's picture" as its point of departure, Clements's twenty-foot long ballpoint pen drawing *Mrs. Jessica Drummond's (My Reputation, 1946)* fashions a scene showing a supine female figure in a domestic interior by joining together drawings that transcribe different shots of the room. Clements's stitched-together patchwork counters the 'naturalism' of its classic Hollywood text by revealing, on closer inspection, the seams of its own construction. Reflecting different camera angles, lighting conditions and changes in focus, the drawing presents a room uncannily composed from multiple perspectives. On one level the spatial tensions in Clements re-reading of this cinematic interior hints at the claustrophobic social position of women at the time. On another, it meticulously wreaks havoc with the material and visual discontinuities that classic cinematic coding typically seeks to conceal. (This is, not incidentally, the abiding concern of "suture" theory, a key branch of cinema studies [and one well covered in Brown's film

courses] that addresses [among other things] how shots are seamlessly linked together in ways that psychologically 'stitch' the viewer into the film's fictional world.)

There Will Be _____, Tribe's 30-minute video, re-reads an actual incident in Los Angeles history through a dense filter of cinematic conventions. In an almost forensic fashion, it presents a series of alternative scenarios leading to the violent deaths of an oil heir and his male secretary in 1929, an event that took place in the very Greystone Mansion that provides the location for Tribe's video. This overlaying of crime scene and film location is given a further twist by Tribe's decision to fashion her script exclusively from lines of dialogue taken from movie scenes that were also filmed at the mansion (starting in the 1950s, Greystone became a popular location for the film industry, and was used in over 60 movies ranging from *Eraserhead* to *The Social Network*; Tribe's research included compiling all the dialogue spoken in every one of them). This rhetorical contrivance results in characters whose speech seems oddly wooden if not inchoate at times, and imbues Tribe's video with something like the uncanny aspect of a ventriloquist's dummy. It becomes a figure through which fragments of other films are speaking, and especially in those moments where her source material is recognizable, we experience the strange sensation of simultaneously tracking unrelated narratives through the same lines of dialogue. *There Will Be _____*'s palimpsest-like character seems to pointedly parallel the way that our remembering of actual events is increasingly contaminated by our media derived memories.⁴ Our very capacity for reading the past, as well as the present, is becoming ever more precarious.

In contrast to the focus on interior domestic spaces in works by Clements and Tribe, Sarah Morris's *Rio* takes the eponymous Brazilian metropolis as its ostensible text. This 90-minute video pores over the sprawling city, relentlessly and elegantly probing its various spaces, architectures, and commercial and leisure activities. With a pulsing electronic score as its only soundtrack, it engages us in a visual reading of Rio's most famous (and infamous) locales, from its iconic modernist buildings to its favelas, from Ipanema beach to the soccer stadium, from Carnival to plastic surgery procedures. Yet unlike a travelogue, Morris's coolly detached camera and non-linear editing estrange us from our ready-made associations. As Morris uncouples her pictures of the city from their familiar storylines and associations, she subtly highlights, and brings into question, the limits of our habitual "visual literacy"—our way of translating signs and images into known narratives. By contrast, in *Rio* the city's multifarious facets never cohere into a unified picture; instead we are left with an urban portrait that seems irresolvable and in perpetual flux.

Taryn Simon likewise asks us to pay attention not only to her unusual subjects in *An American Index of the Hidden and Unfamiliar*—her photo-and-text survey of what might be broadly termed "restricted access environments"—but also to how they are represented. Typically her photographs are seductively lit, staged, and even set-dressed, lending them an aesthetic charge that is often at odds with their dry, densely factual extended captions. This paradoxical combination—which seems to invoke cultures of secrecy and spectacle alike—unhinges our reflex responses. The surprising beauty of Simon's photograph of a glowing nuclear waste storage facility may seem unnerving, for instance. Some of these works—like the image of a woman undergoing a hymenoplasty procedure so that her future husband will believe she is a virgin—overtly remind us that



TARYN SIMON
Hymenoplasty, Cosmetic Surgery, P.A.,
Fort Lauderdale, Florida. 2005–2007



KERRY TRIBE
still from *There Will Be _____*, 2012



SARAH MORRIS
still from *Rio*, 2013

appearances are deceiving. But objective "truth" is hardly provided by the written word: for all their seeming editorial neutrality, Simon's texts often bring into play troublingly contradictory perspectives. *An American Index* has been hailed for its democratic aspirations in revealing our country's hidden places, but it only *appears* to render the hidden and unknown in a legible form. It seems much more deeply engaged with arousing our skepticism and disorienting our habitual modes of reading.

While not exactly "research-driven," Simon's undertaking evinces a deep engagement with research that also distinguishes the work of most of the other Brown alums in this exhibition. Perhaps this is a necessary part of making art that explores and rewires existing cultural texts. At the same time it is striking how, in one way or another, almost all of the works in this exhibition examine issues related to space, whether it involves the representation of domestic interiors, cityscapes and seascapes, or the place of public monuments. Space, of course, is the arena in which our social lives are enacted. How we perceive and think about different types of spaces inevitably reflects our assumptions about the lines between the collective and the private, individual and society—a subject of urgent interest at a moment of spiraling economic inequality.⁵ In the works by these artists we find new approaches for navigating this terrain, and new ways of exploring how our cultural topographies shape and inflect human relationships.

None of this, of course, adds up to anything like an identifiable Brownian aesthetic. The idea that critical thinking is integral to art-making, rather than a parallel activity, goes back at least as far as conceptual and feminist art. But the lively and challenging culture of "reading" at Brown certainly seems to be sympathetically echoed in these artworks, even as they develop it in new directions. In different ways, all of the artists in the exhibition remind us that to read actively is to maintain a vigilant uncertainty; that it entails probing ambiguities rather than glossing over them; and opening up multiple perspectives rather than complacently accepting the usual point of view. Their works also insist that to read well means to dig not only beneath the surface of the subject at hand, but also to probe the particular conventions and clichés through which it appeals to us, and then to rigorously consider and investigate the terms of our own inquiry as well. Their approaches, at once rigorous and open-ended, playful rather than pedagogic, may deny us the comfort of hard-and-fast conclusions, but they afford us the lively pleasures of altering the ways in which we read works of art as well as the world around us.

RALPH RUGOFF Director, Hayward Gallery, London

- 1 This quote from Paul Ramirez Jonas comes from a larger statement on his website—see <http://www.paulramirezjonas.com/selected/refImages/CV/statement.pdf>.
- 2 Robert Musil, "Monuments," in *Selected Writings*, trans., ed. Burton Pike (New York: Continuum International Publishing Group, 1989), 320–2. Originally published in 1936.
- 3 When *The Commons* was previously shown in New York and Brazil, the plinth became plastered with paper ephemera—flyers, business cards, notes, tickets, bills, many embellished with notes.
- 4 Given our current consumption media patterns, roughly half of the visual memories of the average American will be fabricated images of one kind or another.
- 5 It is worth noting that in the last two decades, the increasing privatization of collective space and the pervasive development of different types of virtual space have drawn the attention of a substantial number of contemporary artists, while also nurturing the development of a "space industry" in the critical theory departments of universities.

PAUL RAMIREZ JONAS



PAUL RAMIREZ JONAS *The Commons*, 2011



detail from *The Commons*, 2011

Paul Ramirez Jonas explores social relations as an artistic medium, creating art that enables interaction amongst audience members and produces temporary publics. While broadly resonating with recent discussions of relational aesthetics, Ramirez Jonas's work is distinguished by his interest in and empathy for the contribution of the viewer to the artwork. His artworks are platforms that allow for and often require the participation of the public — producing opportunities for meaningful dialogue and exchange.

With his artworks, Ramirez Jonas persistently addresses questions such as: "What constitutes social relations?" "How can art enable and produce publics?" *The Commons* (2011) plays with the social relations of the monument. Standing proudly in the lobby of List Art Center, the equestrian statue is without a rider, perhaps incomplete. However, the material of the work — cork and push-pins — suggests that the object is not simply a statue but is also a platform for participation. Viewers are able to contribute messages and notes, pinning them to the base of the statue. Countering the immutability of traditional monuments, it is the viewers (and not the absent rider) who complete the work. *The Commons* is modeled on the prototypical equestrian monument of Marcus Aurelius (180 AD) now standing in the Capitoline Museum. In a delightful yet unintended coincidence, is that a full-scale bronze replica of the Marcus Aurelius equestrian statue also stands at the top of Lincoln Field on Brown's campus.

Witness My Hand (2013) continues the exploration of platforms of participation. A ubiquitous office photocopier becomes a plinth for a hydrocol reproduction of a book sculpted by the artist. Just as a pedestal might transform an everyday object into an *objet trouvé*, Ramirez Jonas's photocopier pedestal transforms the artist's static sculpture into a participatory artwork. The title

references the role of the notary public as one who testifies to the authenticity of a signature. Here it is the audience that is invited to participate and produce an authentic image, attested by their own action. The viewer is allowed to press the green button, produce a photocopy of the sculpture, and take the photocopied image away with them. The work explores the distribution of artwork and involves the audience directly in the publication and circulation of the work, bypassing the traditional constraints of the art market.

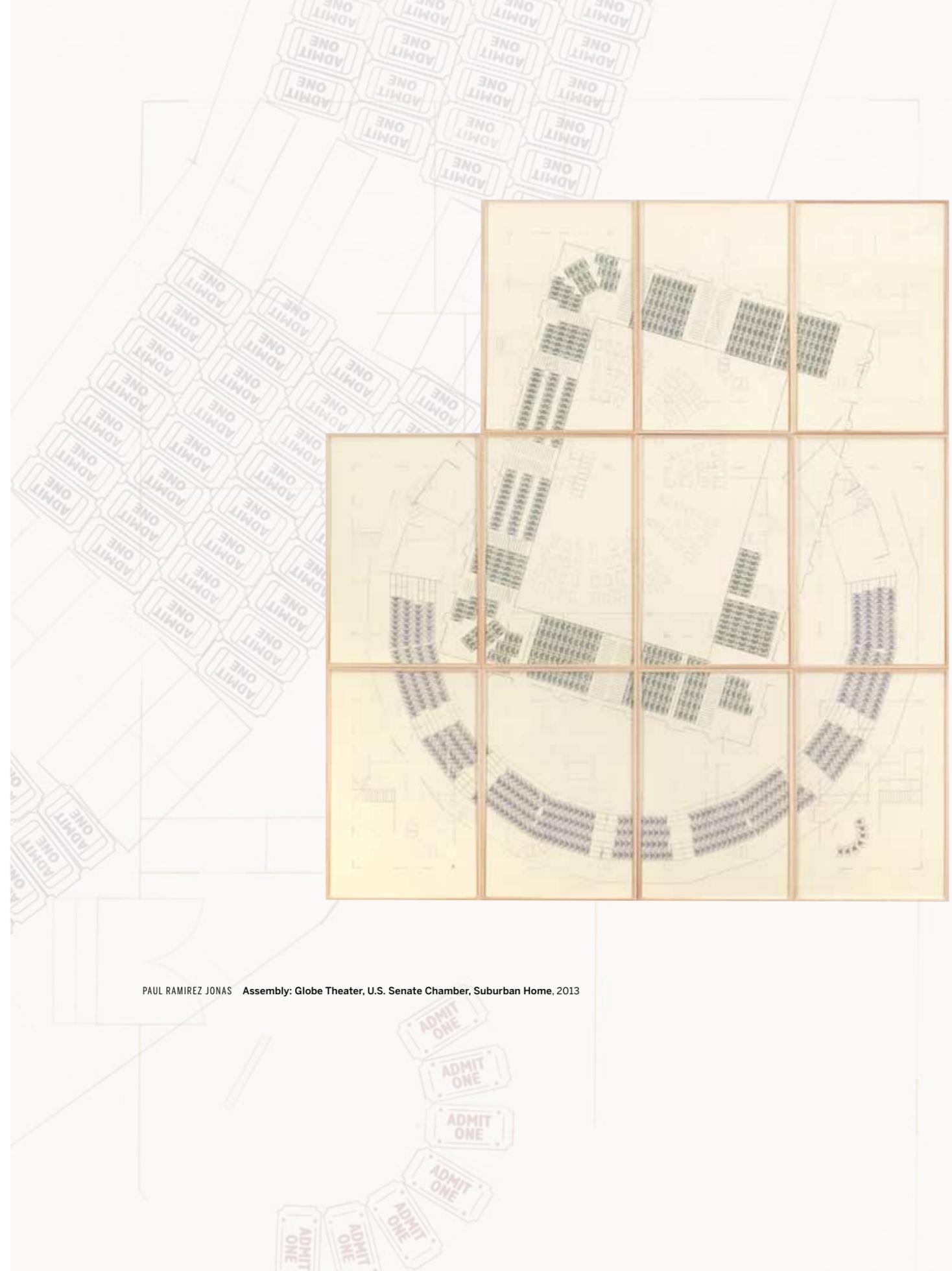
Accompanying the two sculptures are selections from Ramirez Jonas's most recent body of work: the *Assembly* drawings (2013). The series consists of studies of the physical and social relations within places of assembly. Continuing with themes from his *Admit One* drawings (2010–2013), these works use ink, color pencil, graphite, and perforated paper to create a collage of tickets arranged to represent the floor plans of spaces of debate, arbitration, decision, and spectacle. The tickets represent both the physical seats of the actual locations as well as the person who would occupy the seat. Works from the series such as *Assembly: Globe Theatre, U.S. Senate Chamber, Suburban Home* (2013), overlay the assembly floor plans and seating plans of different spaces, inviting the viewer to compare their forms and perhaps meditate on their similarities and contrasts. The drawings respond to Paul Klee's aphorism that "art does not represent the visible; rather, it makes visible."

They do not merely represent physical space; rather, they make visible the interdependencies of the assembled publics made possible via these spaces.

IAR



PAUL RAMIREZ JONAS Witness My Hand, 2013



PAUL RAMIREZ JONAS Assembly: Globe Theater, U.S. Senate Chamber, Suburban Home, 2013

DAWN CLEMENTS

Dawn Clements is known for her meticulous documentation of architectural and interior surroundings, both her own and those imagined and depicted in cinematic melodramas. The four works included in this exhibition demonstrate the range of her practice — from smaller still life drawings to monumentally-sized yet intimately-detailed portraits of place.

Fascinated by the hyper-realism of cinematic melodrama, Clements often maps the places in which these films unfold, focusing attention on the ways in which context shapes content. For *Mrs. Jessica Drummond (My Reputation, 1946)*, which was included in the 2010 Whitney Biennial, Clements worked directly from the 1946 film *My Reputation*. Using only black ballpoint pens she stitched together a panoramic view of the protagonist's bedroom. *My Reputation* is about a recently widowed woman, Jessica Drummond (played by Barbara Stanwyck), who feels trapped by her life until she meets a younger man and embarks on an illicit affair. The frenetic lines and

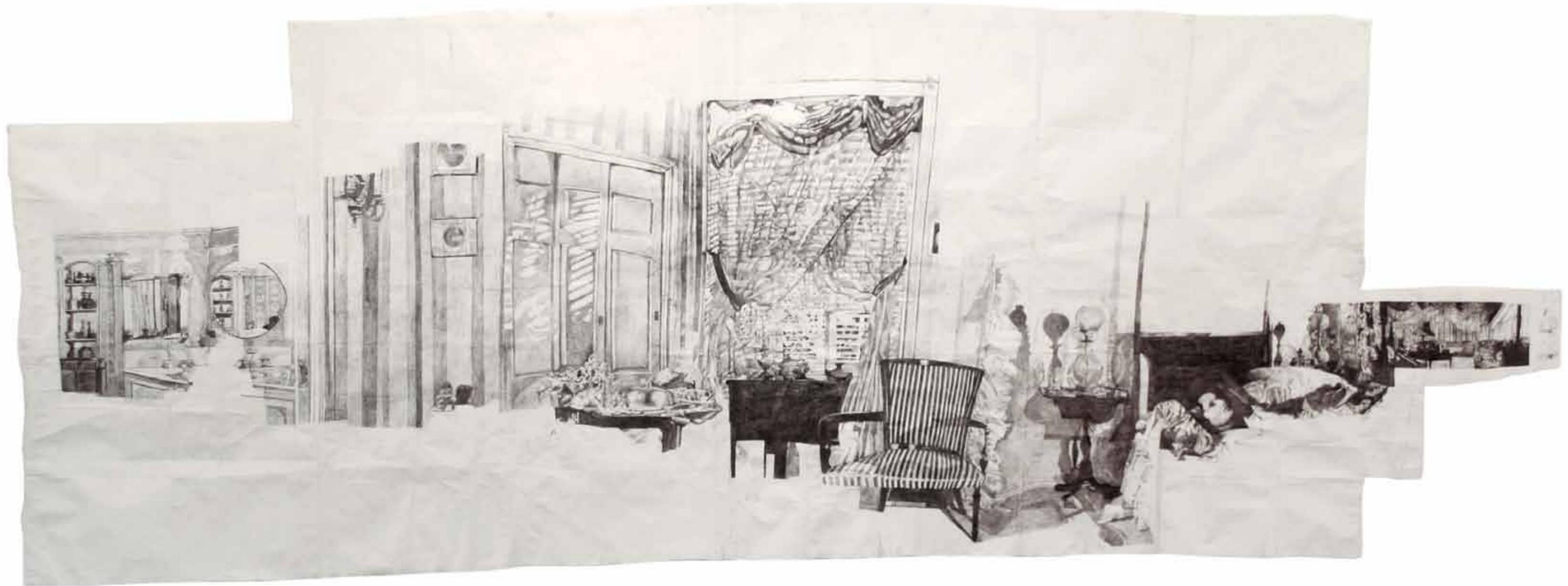
menacingly dark tones of the drawing reflect the psychologically claustrophobic situation Drummond finds herself in.

When read from left to right the sprawling twenty-foot long drawing evokes the spanning gaze of the camera's eye and oscillates with its zooming lens, creating an image that is both enveloping and disorienting. No single perspectival logic structures the depicted space as Clements traces the bedroom in snippets revealed throughout the film. Clements has noted that "In Hollywood cinema a sensation of seamlessness is created from fragments. My drawings are constructed in a related way."¹ Upon first glance *Mrs. Jessica Drummond* appears to present a linear space. However, close reading reveals incongruities, such as a chair missing a leg or a bending counter-top, from where Clements has sutured together different scenes. As the drawing is experienced over time, each spatial distortion is compounded upon the last, and *Mrs. Jessica Drummond (My Reputation, 1946)* begins to feel labyrinthian: the hybrid

DAWN CLEMENTS
Table (Civitella Ranieri), 2013



DAWN CLEMENTS Grass, 2013



DAWN CLEMENTS Mrs. Jessica Drummond (My Reputation, 1946), 2010
Photo: John Berens

perspective recalling the endlessly enveloping prisons of the eighteenth-century etcher Giovanni Battista Piranesi.

Clements's *Susan Rethorst's Table* (2013) also depicts an impossibly complex environment. The drawing is a portrait of choreographer Susan Rethorst's kitchen table, produced to accompany a retrospective exhibition of the dancer's career. While Clements was working, the table was transferred from Rethorst's kitchen, to her rehearsal studio, to the stage where it was used as a prop for dancers. Clements diligently

records each of these moves; theater seats, for example, peep out from under the left side of the table, while a stove stands behind it. The large central table binds these disparate spaces together into one illogical whole.

The more recent works in this exhibition, *Susan Rethorst's Table*, *Grass*, and *Table (Civitella Ranieri)*, all from 2013, mark a return to color for Clements. Her embrace of accidental and incidental marks—she almost never erases—is also especially evident in these drawings. *Grass*, made while in residency at the

Civitella Ranieri in Italy, is laden with transcribed song lyrics Clements overheard on the studio radio. Words from Italian love songs hover around the edges of the deep green mass, like wisps of foliage straying from the central floral arrangement. These miscellaneous impressions, indications of Clements's wandering mind, provide a record of the artist's process.

Clements consistently challenges the conventions of drawing. Folded, pressed, and creased, her drawings hang loosely, covering walls like textured fabric.

This adds a sculptural dimension to these architecturally-scaled images. Like Jorge Luis Borges's absurd actual-size map, Clements's immense drawings constantly threaten to engulf their surroundings.

ALM

¹ Dawn Clements, "In Conversation: Dawn Clements with Eve Ascheim," *The Brooklyn Rail*, October 3, 2007, <http://www.brooklynrail.org/2007/10/art/dawn-clements-with-eve-ascheim>.

KERRY TRIBE

Kerry Tribe's short film *There Will Be _____* (2012) begins *in medias res*: a maid carries a pistol wrapped in a yellow hand towel through a darkened hallway and into the kitchen where she suspiciously stows the weapon in a large oven. One small fleck of red at the towel's edge visually reinforces what the ominous soundtrack and sound of clipped footsteps suggest: something terrible has happened. Using this classic narrative device, Tribe launches her viewers into familiar territory, as the story of the Greystone Mansion murders begins to unfold. Tribe draws on such tools of cinematic storytelling to blur the

line between cinematic and historical representation in a critical investigation of the spaces in which popular memory takes shape.

In 1929 the Greystone Mansion was the site of an oft-forgotten real-life drama. Ned Doheny Jr., owner of the mansion, and his secretary and confidant Hugh Plunkett were found dead in what was suspiciously ruled a murder-suicide. Filmed literally at the scene of the crime, *There will Be _____* ostensibly examines the circumstances of this horrific incident. Re-staging crime scene photographs, Tribe offers five competing, plausible accounts of the events of

February 16th 1929. In doing so, she challenges the objective certitude of photographic documentation and the historicity of the original police report, as she explores the subjectivity of each individual witness's memory of the gruesome deaths. However *There Will Be _____* is about more than just the veracity of official histories.

Since graduating from Brown University as an Art Semiotics concentrator, Tribe has been making short films, photographs, and installations that explore the phenomenological complexities and personal subjectivities of how memory functions. *There Will Be _____*



KERRY TRIBE still from *There Will Be _____*, 2012



KERRY TRIBE still from *There Will Be _____*, 2012

expands the scope of this investigation by looking at the role cinema plays in mediating collective memories. The architecture and interior of Greystone Mansion feel uncannily familiar to the movie watching public. The building has been a favored Hollywood set location for decades; repeated images of decorative elements draw forth false memories attached to the landmark from years of shooting there. Its neo-gothic walls have provided the dramatic background for countless fictional murders, and tales of wealth and greed — themes that Tribe notes ironically reference the building's actual past.¹ The recurring sight of

the mansion's iconic black and white tile floor may remind viewers of *The Big Lebowski* (1998); while an empty shot of the mansion's famous bowling alley evokes the climatic murder scene of *There Will be Blood* (2007).² As a result of its fabricated filmic past, Greystone has become a simulacrum of itself; its own brutal history displaced by memories associated with a fictional legacy of violence and absurdity.

The sense of vague acquaintance with the building is enhanced by the script, which is collaged entirely of dialogue pulled from other movies made at Greystone — *Bibliography (Greystone)*, 2012, screened

alongside *There Will Be _____*, is a montage of these original sources. The result feels disjointed and at times deliberately generic, suggesting that *There Will Be _____* is as much about the notion of film in the abstract as it is about the specific story it tells.

ALM

1 Kerry Tribe, In conversation with the author, Monday December 2, 2013.

2 Interestingly, *There Will Be Blood* — from which the title of Tribe's film is derived — is the only Greystone movie to reference the building's actual history. Daniel Day Lewis's character is loosely based on Upton Sinclair's novel *Oil*, which itself was loosely based on the Doherty family.



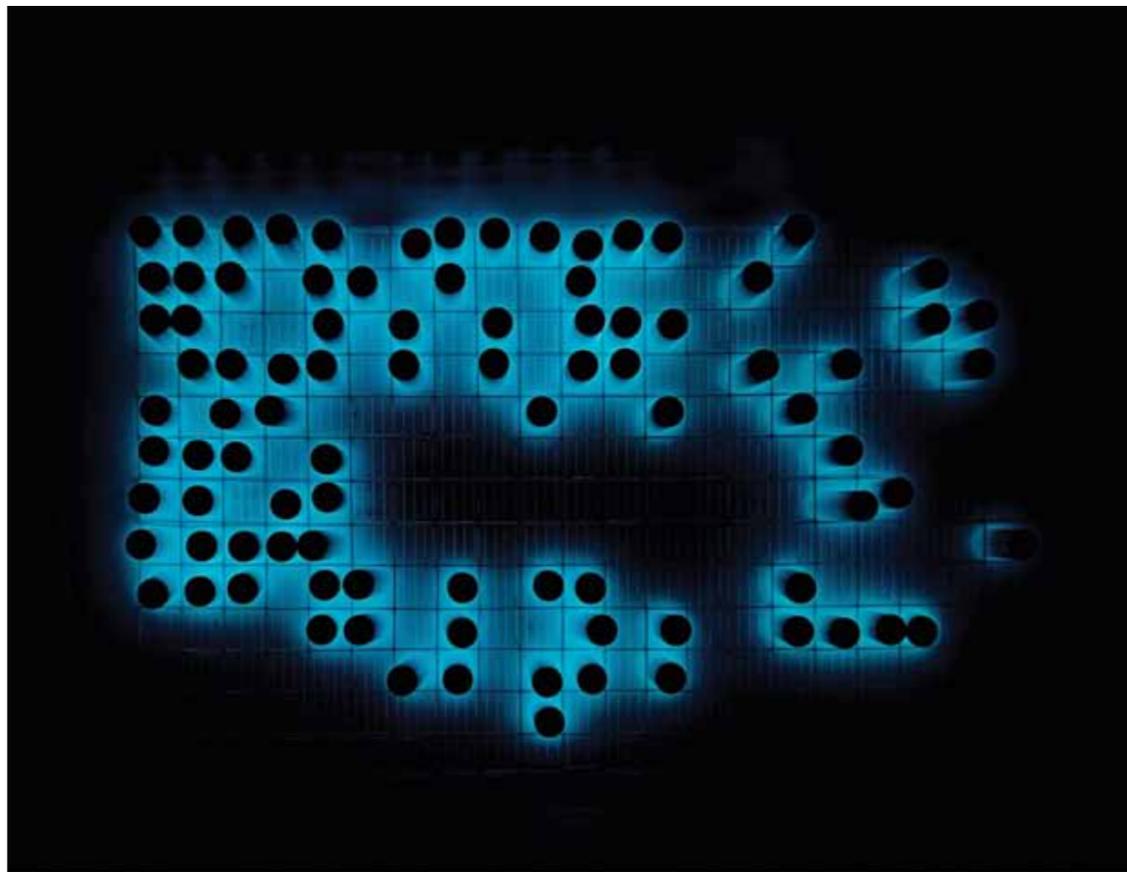
KERRY TRIBE installation view of *There Will Be _____*, 2012 at The Power Plant, Toronto. Photo: Toni Hafkenscheid



KERRY TRIBE still from *There Will Be _____*, 2012



KERRY TRIBE still from *There Will Be _____*, 2012



TARYN SIMON

Nuclear Waste Encapsulation and Storage Facility, Cherenkov Radiation, Hanford Site, U.S. Department of Energy, Southeastern Washington State

Submerged in a pool of water at Hanford Site are 1,936 stainless-steel nuclear-waste capsules containing cesium and strontium. Combined, they contain over 120 million curies of radioactivity. It is estimated to be the most curies under one roof in the United States. The blue glow is created by the Cherenkov Effect which describes the electromagnetic radiation emitted when a charged particle, giving off energy, moves faster than light through a transparent medium. The temperatures of the capsules are as high as 330 degrees Fahrenheit. The pool of water serves as a shield against radiation; a human standing one foot from an unshielded capsule would receive a lethal dose of radiation in less than 10 seconds. Hanford is among the most contaminated sites in the United States.

TARYN SIMON

Throughout a career that began with the portrayal of the wrongly convicted, Taryn Simon has developed a photographic practice that casts light on unknown places and practices (*An American Index of the Hidden and Unfamiliar*, 2003–2007), on obscure familial connections (*A Living Man Declared Dead and Other Chapters*, 2008–2011), and most recently and satirically, on the iconography of James Bond movies (*Birds of the West Indies*, 2013).

Bound together by Simon's inquisitive nature and dry wit, her series focus on the underlying structures that define a person, a society, or an industry. Her investigations are steeped in research and negotiation, ferreting out an idea and gaining access to the people or places involved. While working on *An American Index* she entered the notoriously covert sanctums of the CIA and Scientology. Ironically, however, she was denied permission to photograph "backstage" at Disney. Citing the "tremendous responsibility to protect [our Disney characters, parks, and other valuable properties]" a spokesperson wrote, "Should we lapse in our vigilance, we run the risk of losing ... the Disney characters as we know and love them."¹

An American Index of the Hidden and Unfamiliar is an unsettling compendium of the American experience. Simon's

interests are far reaching: science, government, medicine, entertainment, nature, security, and religion. She begins the series with an ominous image of nuclear waste containers glowing with an eerie blue light. The accompanying text is authoritative, highly detailed, and specific—demonstrating the artist's knowledge of her subject. It explains the scientific effect that causes the blue glow and details the tons of waste and acres of contamination at the Hanford Site.

This spectacular image has become one of Simon's best known, and for good reason. The photograph itself is perplexing (unless you work in the nuclear field), and hauntingly beautiful. The configuration of the containment vessels bears a striking resemblance to a map of the United States. As part of the Manhattan Project, the Hanford site was home to the first full-scale nuclear reactor and produced the plutonium for the atomic bombs dropped on Nagasaki. Decades later, through Simon's image, the afterglow of those actions hang over the country and set the tone for her entire series.

Lighter topics, usually from the entertainment industry, are treated with the same gravitas. But it is here that Simon's sense of the absurd kicks in. Take for example the photograph of a Braille edition of *Playboy*. For what is *Playboy* without images? It is the articles by renowned writers, bearing truth to the saying, "I read it for the articles." After our initial surprise at the Braille edition's existence, we learn that Congress withheld funds for it, in 1985, reinstating them only in response to a lawsuit—an example of an oddly puritanical bureaucracy.

The breadth of Simon's investigation is too large to detail here. A few notable images: a vile of live HIV; members of the Neturei Karta, an anti-Zionist Jewish sect; a decomposing body at a forensic anthropology research facility. America's relationship to nature is referenced in an image of the Hoh Rain Forest, a protected

and undisturbed park in Washington State. But far more often, encounters with the natural world are viewed through a lens of control: caged birds in a quarantine facility, a white tiger crippled by inbreeding, a great white shark captive in an aquarium. And the interior of Microsoft's headquarters with a forest projected onto an interior wall for "atmosphere."

Not since the publication of Robert Frank's *The Americans*, in 1958, has a photographer attempted such a broad portrait of the United States. A comparison of the two series demonstrates not only national changes, but also the evolution of documentary practice. The subjectivity of photography is now accepted and authoritative truth questioned. Separated from her texts, Simon's images host numerous interpretive possibilities. Her texts tie them down, creating the *impression* of authenticity and authority. But the possibility of manipulation is omnipresent. Begun in 2003, in the aftermath of 9/11 and its attendant fear, uncertainty, and paranoia, *An American Index* is Simon's idiosyncratic snapshot of American culture and a suitable document for the twenty-first century.

JAC

¹ Quoted in *Taryn Simon: An American Index of the Hidden and Unfamiliar*. (Germany: Steidl, 2007), pg. 133.



TARYN SIMON

Transatlantic Sub-Marine Cables Reaching Land, VSNL International, Avon New Jersey

These VSNL sub-marine telecommunications cables extend 8,037.4 miles across the Atlantic Ocean. Capable of transmitting over 60 million simultaneous voice conversations, these underwater fiber-optic cables stretch from Saunton Sands in the United Kingdom to the coast of New Jersey. The cables run below ground and emerge directly into the VSNL International headquarters, where signals are amplified and split into distinctive wavelengths enabling transatlantic phone calls and internet transmissions.



TARYN SIMON

Cryopreservation Unit, Cryonics Institute, Clinton Township, Michigan

This cryopreservation unit holds the bodies of Rhea and Elaine Ettinger, the mother and first wife of cryonics pioneer, Robert Ettinger. Robert, author of The Prospect of Immortality and Man into Superman is still alive.

The Cryonics Institute offers cryostasis (freezing) services for individuals and pets upon death. Cryostasis is practiced with the hope that lives will ultimately be extended through future developments in science, technology, and medicine. When, and if, these developments occur, Institute members hope to awake to an extended life in good health, free from disease or the aging process. Cryostasis must begin immediately upon legal death. A person or pet is infused with ice-preventive substances and quickly cooled to a temperature where physical decay virtually stops. The Cryonics Institute charges \$28,000 for cryostasis if it is planned well in advance of legal death and \$35,000 on shorter notice.



ROB REYNOLDS

Rob Reynolds is a Los Angeles-based artist who often explores historical images and genre painting. His recent series of maritime paintings featured in the 250th Anniversary alumni exhibitions are a mischievous indictment of postmodern painting and a proposition for renewed engagements with the history, subject, substrate, and technique of painting. At first, the installation prepared by Reynolds appears to be a modest salon-style arrangement of maritime scenes of ships, shipwrecks, and the sea. Based on historical records of shipping disasters, the images of ships and shipwrecks suggest a possible metaphorical critique of the roots of our global economy. Closer reading reveals, however, that something more pointed is occurring.

Within the images, Reynolds has painted texts such as “Chapter Seven,” “The Bohemian disaster,” and “Frolic.” In each, the fonts, text size and length are different. These texts are excerpts from

published records of maritime catastrophes compiled by amateur historians and are taken from the colophons and captions of the images upon which Reynolds has based his compositions. Reynolds is careful to represent the texts’ original typesetting. At times, a modern sans-serif font accompanies what would otherwise appear to be a late 19th or early 20th century maritime painting, effecting an aesthetic dissonance that indexes the history of the publication and circulation of these images. These tensions between text and image offer both the beginnings of possible interpretations and an unclear or unstable meaning. They are consciously constructed to generate meanings — as an effort in *poesis* that involves the viewer in resisting the expectation for interpretive certainty.

Reynolds has placed history back into the frame of contemporary painting. Perhaps confronting Clement Greenberg’s disregard of the representational as kitsch,



ROB REYNOLDS
Untitled (Iceberg with Search Terms), 2013

ROB REYNOLDS

Daybed Installation Variation 3: Untitled (Empire Daybed), 2011

Bibliography

Left Bay, Left To Right

Quinn, William P. *Shipwrecks Around New England*. Orleans, Massachusetts: Lower Cape Publishing Company, 1979. (1st ed., fourth printing, signed.)
 Marshall, Don. *Oregon Shipwrecks*. Portland: Binford and Mort Publishing, 1982. (1st ed.)
 Judd, Donald. *Complete Writings*. Nova Scotia: The Press of the Nova Scotia College of Art and Design; New York, NY: NYU Press, 2005.
 Rogers, Captain Richard W. *Shipwrecks of Hawaii*. Haleiwa: Pīlalo Publishing, 1999. (1st printing.)
 Gibbs, Jim. *Disaster Log of Ships*. New York: Bonanza Books, 1971.
 Gibbs, Jim. *Pacific Square Riggers*. New York: Bonanza Books, 1977.
 Stommel, Henry. *Lost Islands: The Story of Islands That Have Vanished from Nautical Charts*. Vancouver: Univ. of British Columbia Press, 1984.

Donnelly, Alton S. and Owens, Kenneth N. *The Wreck of the S.S. Nikolai*. Portland: Oregon Historical Society Press, 1985.

Watson, Milton H. *Disasters at Sea*. Wellingborough, UK: Patrick Stephens. (1st printing)

Zizek, Slavoj. *Living in the End Times*. New York and London: Verso, 2010. (1st ed.)
 Holden, Horace. *A Narrative of the Shipwreck, Captivity & Sufferings of Horace Holden and Benj. H. Nute*. Fairfield: Ye Galleon Press, 1810.
 Hedges, Chris. *Death of the Liberal Class*. New York: Nation Books, 2010. (1st ed.)

Olson, Charles. *Call Me Ishmael*. New York: Reynal and Hitchcock, 1947.

Melville, Herman. *Moby Dick: or The Whale*. (Illustrated by Rockwell Kent.) New York, Random House, 1930.

Paine, Ralph. *Lost Ships and Lonely Seas*. Garden City, NY: Garden City Publishing Co., 1920 (1942 ed.)

Innes, Hammond. *The Wreck of the Mary Deare*. New York: Alfred A. Knopf, 1957.

Hoehling, AA. *They Sailed into Oblivion*. New York and London: Thomas Yoseloff, 1959.

Carson, Rachel. *The Edge of the Sea*. Boston: Houghton Mifflin Co., 1955 (3rd printing w/dj)

Bruce, Lenny and Cohen, John, compiler. *The Essential Lenny Bruce*. New York: Douglas Books, 1970.

Snow, Edward Rowe. *Great Gales and Dire Disasters off Our Shores*. New York: Dodd, Mead and Co., 1952.

Landow, George P. *Images of Crisis: Literary Iconology, 1750 to the Present*. Boston and London: Routledge and Kegan Paul, 1982.

Philbrick, Nathaniel. *In the Heart of the Sea, The Tragedy of the Whaleship Essex*. New York: Viking, 2000.

Right Bay, Left To Right

Idriess, Ion L. *Headhunters of the Coral Sea*. Sydney and London: Anhus and Robertson, 1940. (1955 ed.)

Badiou, Alain. *Handbook of Inaesthetics*. Stanford: Stanford University Press, 2005.

Agee, James and Evans, Walker. *Let Us Now Praise Famous Men*. Boston: Houghton Mifflin Company, 1939–41. (1st printing of revised 1960 Riverside Press edition w/dj good boards.)

Snow, Edward Rowe. *The Fury of the Seas*. New York: Dodd, Mead and Co. 1964.

Snow, Edward Rowe. *New England Sea Tragedies*. New York: Dodd, Mead and Co. 1960.

Snow, Edward Rowe. *Women of the Sea*. Boston: Yankee Publishing Company, 1962. Beverly: Commonwealth Editions, 2004.

Philbrick, Nathaniel. *Mayflower: a Story of Courage Community and War*. New York: Viking, 2006.

Houellbecq, Michel. *The Possibility of An Island*. New York: Alfred A. Knopf, 2005. (1st American ed.)

Jennings, Humphrey. *Pandaemonium: The Coming of the Machine as Seen By Contemporary Observers 1860–1886*. New York: The Free Press, 1985 (1st American edition).

Hardt, Michael and Negri, Antonio. *Empire*. Cambridge: Harvard University Press, 2000.

Stick, David. *Graveyard of The Atlantic*. Chapel Hill: University of North Carolina Press, 1952.

Olson, Charles. *Maximus Poems*. Berkely: University of California Press, 1983.

Shaw, George Russell. *Knots: Useful and Ornamental*. New York: Bonanza, 1983.

Konstam, Angus. *Ghost Ship: Tales of*

Abandoned, Doomed and Haunted Vessels. London: Lyons Press, 2005.

Discover Magazine. *The Invisible Planet*. June 2007.

Surfing Magazine. *California on Fire, China: Scoring in the Forbidden State*. Feb. 08, Vol. 44.

Surfing Magazine. *So You Think You're a Local*. May 2007, Vol. 43.

Surfing Magazine. *The Green Issue*. Oct. 2008, Vol. 44.

Quinn, William P. *Shipwrecks Along the Atlantic Coast*. Beverly: Commonwealth Editions, 1988–2004.

Gibbs, Jim. *Shipwrecks in Paradise: an Informal Marine History of Hawaiian Islands*. Seattle: Superior Publishing, 1977.

Cardonne, Bonny and Smith, Patrick. *Shipwrecks of Southern California*. Birmingham: Menasha Press, 1989.

Gibbs, Jim. *Peril at Sea: a Photographic Study of Shipwrecks at Sea*. Atglen, Pa.: Schiffler Publishing LTD., 1986.

Archibald, HH, and van Beylen, Jules, et. al. *Art and The Seafarer*. New York: Viking Press, 1966.

Marshall, Don. *California Shipwrecks: Footsteps in the Sea*. Seattle: Superior Publishing Company, 1978. (1st ed.)

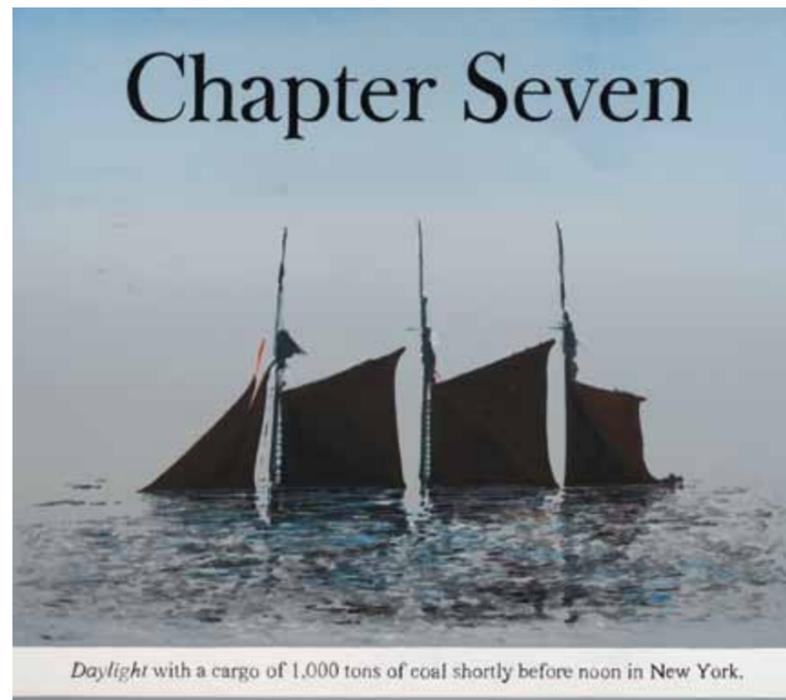
Reynolds's paintings become an exploration of what painting can address. Turning to historical techniques of representational painting and abstracting images and texts from archival source material, his paintings sit precariously between representation and historical abstraction. With his installations, Reynolds creates a liminal space in the interpretation of the painted image, critiquing semiotic closure. While his images may be clear, their meanings are open-ended.

The shipwrecks become more than catastrophes. They become a requiem, signaling the inevitable closure of post-modernism and a springtime for formal exploration of the substrate, materials and techniques of painting. At a moment when there are popular expectations of modern visual media to represent an accurate image of the world, Reynolds proposes a reconsideration of representation via the painterly gesture. His technique of transforming archival source

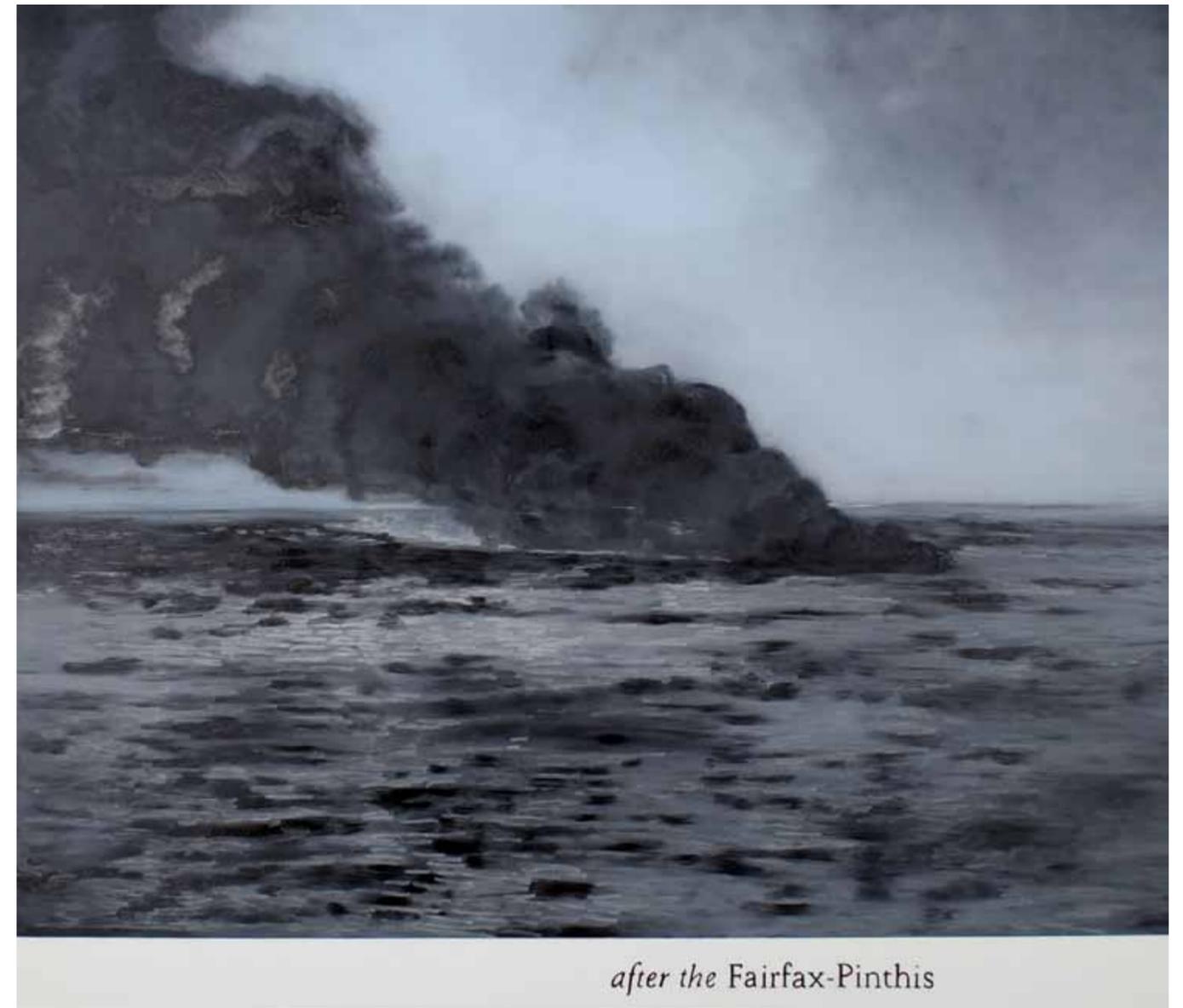
material into a series of open-ended interpretive possibilities may be an effort in archival abstraction. The painting, for Reynolds, becomes more than an image made "now;" it is a place where all times become contemporary.

Accompanying the installation of paintings, a daybed stands as a bench and a bookcase — displaying the archive of research materials from which Reynolds has worked. The daybed evokes the modern psychoanalyst's couch but Reynolds associates it more directly with Mark Rothko's couch on which, anecdotally, the color field painter would spend hours contemplating his works. For Reynolds, the daybed is an opportunity to pause, reflect, and view the works before you. Literally resting on the foundations of the artist's research, it is an invitation to begin a conversation, to look around and consider the painterly propositions set before you, and ponder the question, "where shall we go from here?"

IAR

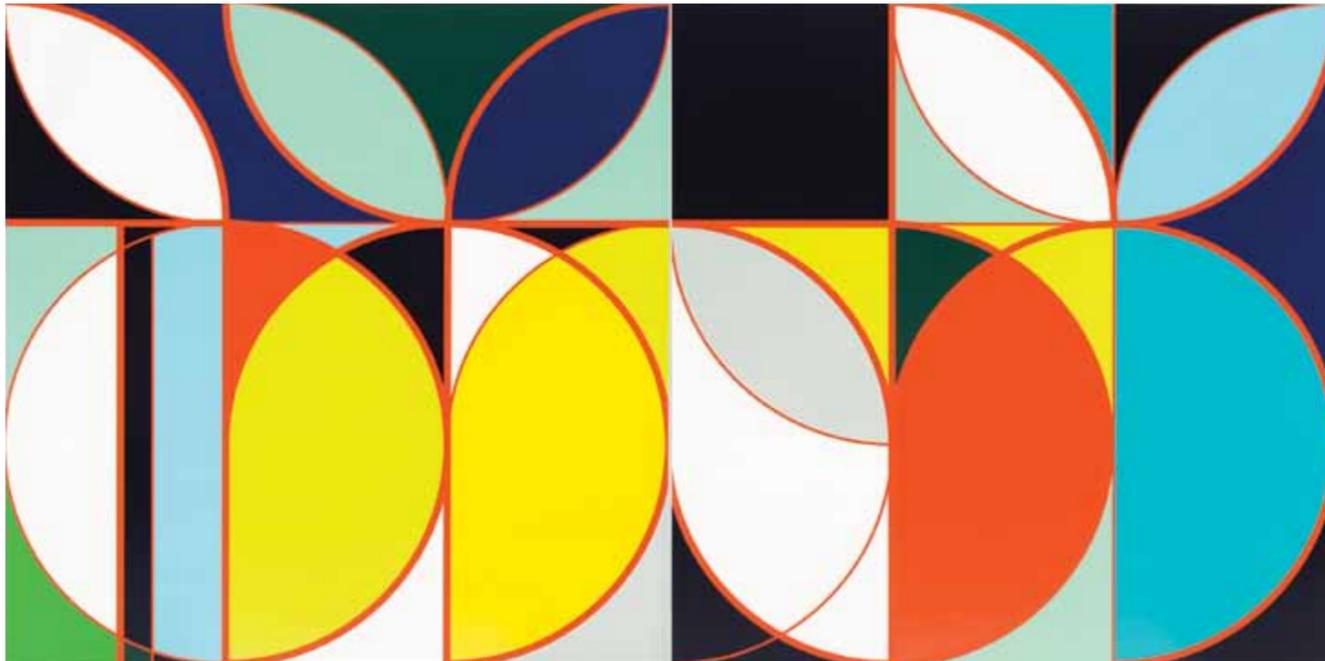


ROB REYNOLDS
 Untitled (Daylight 2), 2012



ROB REYNOLDS Untitled (after the Fairfax-Pinthis), 2012

SARAH MORRIS



SARAH MORRIS Eletrobras [Rio], 2013

Cities have occupied Sarah Morris since the late 1990s: more specifically, late capitalist cities, their architecture and infrastructure, businesses and people, power and style. Through an unusual parallel practice of painting and filmmaking Morris has pictured Manhattan, Washington, Miami, Los Angeles, Beijing, and most recently Chicago and Rio de Janeiro. She describes her work as an investigation of “urban, social, and bureaucratic typologies.”¹

Morris’s films are long form meditations on place — visual images building one upon another and set to a musical score. *Rio* (2012) begins with life on the streets. The bustling activity of a café is accentuated in shots bifurcated by mirrored surfaces that double the action. She moves on to iconic landmarks — the peak of Sugarloaf, the statue of Christ the Redeemer — and to the fashionable beaches of Ipanema and legendary slums of the “City of God.” As it always does for Morris, architecture, the visual and physical sign of a city’s ambitions, looms large. She presents the swirling curves of Oscar Niemeyer’s buildings and Roberto Burle Marx’s

landscapes, and the magnificent stained glass of the Cathedral of St. Sebastian.

The film wanders from football stadiums to racetracks and from hospitals to factories. What Morris calls “drifting as a device.”² We enter into the Duloren factory, where women sew lingerie, while a billboard for the company outside presents a racy fantasy of female empowerment. Morris concentrates primarily on public spaces. When she goes inside, it is often to enter the sanctuaries of celebrity or power: the offices of the mayor Eduardo Paes; the home of Danuza Leão, model, socialite, journalist, and ex-wife of Oscar Niemeyer; or Niemeyer’s apartment, where Morris met the architect shortly before his death at 104. We witness a spectacular mountain view through the windows of an elegant apartment, as a woman in a maid’s uniform vacuums and her daughter eats lunch in the back. It is through vignettes such as these that Morris builds a picture of a city that encompasses great beauty and difference.

Morris’s Rio paintings — large geometric abstractions — carry specific titles that serve as clues to her film, as



SARAH MORRIS still from *Rio*, 2012



SARAH MORRIS stills from *Rio*, 2012

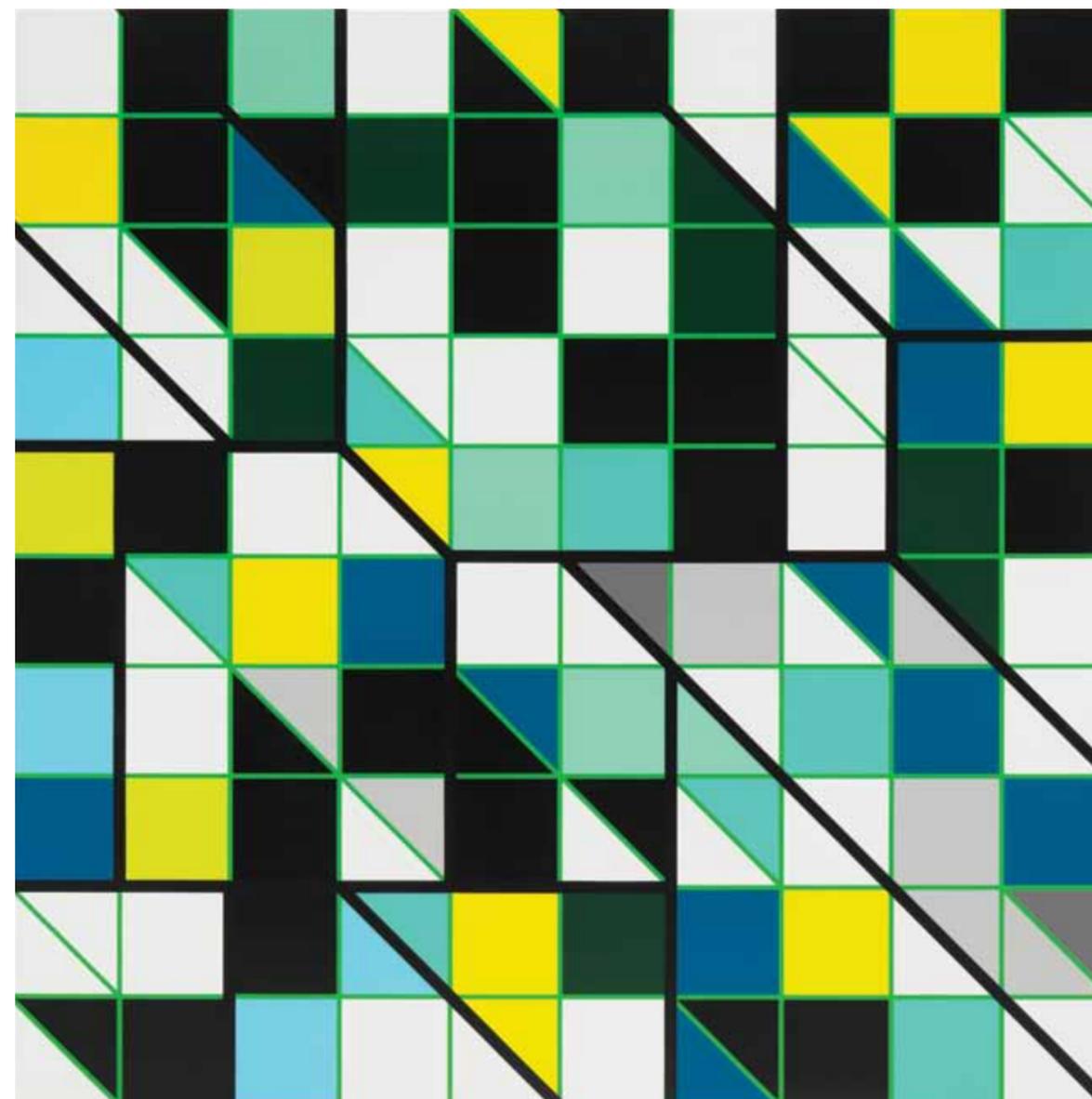


they literally tell us what they refer to: *João Goulart* (the 24th president of Brazil), *Avibras* (a Brazilian defense contractor), *Globo* (a media conglomerate), *Casa das Canoas* (the home that Neimeyer built for himself in 1953).³ The paintings retain a flat emblematic surface, with minimal indications of depth.⁴ A composition of blue, green, white, and black triangles and squares is titled *Cosan [Rio]* referencing Brazil's second largest petroleum company. The palette draws on the company's logo, a stylized "C" in green and blue on the

white background. *Burle Marx* repeats the distinctive S-curves of the architect's famous promenade at Copacabana beach. While another group of paintings — with circles set in a calendar-like format — are identified by months of the year and riff on lunar cycles. The paintings draw influence from the bright colors of beach chairs and juice bars, and the dancing shapes of Rio's architecture and industrial design. Morris envisions a lively tropical city, the city of Carnival, with modern architecture and infrastructure, and disparate economies.

JAC

1 "Sarah Morris: Bye Bye Brazil," White Cube press release, July 2013, http://whitecube.com/exhibitions/sarah_morris_bye_bye_brazil_bermondsey_2013/
 2 Bettina Funcke, "Shift to Liquid," in *Sarah Morris: Bye Bye Brazil*, (London: White Cube, 2013), unpag.
 3 Designed and built concurrently with Philip Johnson and Mies van der Rohe's glass houses, *Casa das Canoas* shares their emphasis on bringing the outside in, through glass walls and open pavilions. Johnson and van der Rohe's glass houses are the subjects of Morris's film *Points on a Line*.
 4 In earlier paintings from the *Midtown* or *Capitol* series Morris opened the space with diagonal lines that retreat to perspective points, or created illusionistic spaces that twist and turn.



SARAH MORRIS *Cosan [Rio]*, 2012

PAUL RAMIREZ JONAS was born in California in 1965 and raised in Honduras. He currently lives and works in New York City. Jonas graduated from Brown University in 1987 with a concentration in Visual Art. He received an MFA in Painting from the Rhode Island School of Design in 1989. Jonas develops complex, socially engaged, and participatory projects, installations, and objects that have been widely exhibited in the United States and abroad. His 2010 *Key to the City* project was presented by Creative Time with cooperation from the City of New York. He has held solo exhibitions at the Pinacoteca do Estado, Sao Paulo (2011), and the Aldrich Contemporary Art Museum, Ridgefield, CT (2008), among many venues. Jonas has been included in group exhibitions at leading contemporary art museums such as the Espacio de Arte Contemporáneo, Montevideo (2012), the Walker Art Center, Minneapolis (2009), and PS1, New York (2001). He participated in the *53rd Venice Biennale* and the *7th Bienal do Mercosul*, Porto Alegre, Brazil (both in 2009), the *28th Sao Paulo Biennial* (2008), the *Shanghai Biennial* (2006), the *Seoul Biennial* (2000), and the *Johannesburg Biennial* (1995).

DAWN CLEMENTS was born in 1958 in Woburn, MA. She currently lives and works in New York. Clements graduated from Brown University with a degree in Art and Semiotics in 1986. She also holds an MFA from State University New York, Albany, which she received in 1989. Clements’ sumi ink, ball point pen, and watercolor drawings of imagined and interior spaces have been included in numerous group exhibitions at leading art institutions, including Mass MoCA, North Adams, MA (2012), the Whitney Museum of American Art, New York (2010), Kunsthalle Wien, Vienna (2008), and the Drawing Center, New York (2006). She is the recipient of a Civitella Ranieri Fellowship (2013), a Guggenheim Fellowship (2012), and an Arts International Grant from the Rockefeller Foundation (1993). Her work is in the collections of the Whitney Museum, the Museum of Modern Art, New York, the Deutsche Bank Collection, the Saatchi Collection, and the Tang Museum, Saratoga Springs, NY, among many others.

KERRY TRIBE was born in 1973 in Boston, MA. She currently lives and works in Los Angeles, CA. Tribe graduated from Brown University in 1997 as an Art Semiotics concentrator. She went on to study in the Whitney Museum of American Art’s Independent Study Program and received an MFA from University of California, Los Angeles in 2002. Tribe uses film, photography, and installation to produce work that critically examines how memory functions at a personal and social level. Her work has been included in numerous significant recent exhibitions such as the Hammer Museum’s 6th biennial exhibition of leading Los Angeles-based artists, *All of This And Nothing* (2011), and the Whitney Museum’s *75th Biennial* (2010). She has held solo exhibitions at the Power Plant in Toronto and Modern Art in Oxford among other places, and she is the recipient of a Creative Capital Grant and a USA Artists Award. Her work is in major public collections such as the Museum of Modern Art, the Whitney, the Hammer, and the Generali Foundation.

TARYN SIMON was born in 1975 in New York, where she currently lives and works. She concentrated in Art Semiotics at Brown University and graduated in 1997. Her photographic works and writings have been shown in important group exhibitions, including the *2013 Carnegie International*, Pittsburgh; *54th Venice Biennale* (2011); the *Gwangju Biennale*, South Korea (2007); and *Greater New York*, PS1, Long Island City (2005). Her monographic exhibitions at international institutions include those at the Museum Folkwang, Essen, and the Ullens Center for Contemporary Art, Beijing, (2013); MOMA, NY and the Museum of Contemporary Art, LA (2012); Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); Whitney Museum of American Art, New York (2007); Museum für Moderne Kunst, Frankfurt (2008); Kunst-Werke Institute for Contemporary Art, Berlin (2004); and PS1 Contemporary Art Center, New York (2003). She is the recipient of the 1999 Alfred Eisenstaedt Award in Photography, presented by Columbia University, and a 2001 Guggenheim Foundation Fellowship in Photography. Her monograph *An American Index of the Hidden and Unfamiliar* was awarded the 2008 International Center for Photography Infinity Award. Simon’s work is in the collections of the Victoria and Albert Museum, the Centre Pompidou, the Metropolitan, the Tate Modern, the J. Paul Getty Museum, and in other major institutions.

ROB REYNOLDS was born in 1966 in Newton, MA. He lives and works in Los Angeles, CA. Reynolds graduated from Brown University in 1990 with a concentration in Art Semiotics. He completed the Whitney Museum of American Art’s Independent Study Program in 1992. Reynolds has held several solo exhibitions including *Just Add Water* at the Natural History Museum of Los Angeles County, LA (2013) and *Behold the Peaceable Kingdom* at Buzzer 30, Queens NY (2004). His work has been included in group exhibitions at the Begovich Gallery at California State University, Fullerton (2012), Deutscher Künstlerbund, Berlin (2011), and Anthology Film Archive, New York (2009).

SARAH MORRIS was born in 1967 in the UK and lives and works in New York and London. A joint concentrator in Literature and Society, and Political Science, Morris graduated from Brown University in 1989. Her work has been shown internationally since the mid-90s, in important group exhibitions such as *Architecture on Film*, Barbican Centre, London (2010), *KunstFilmBiennale* (2009), *Days Like These: The Tate Triennial* (2003), the *25th São Paolo Biennial* (2002), and the *4th Site Santa Fe Biennial* (2001). Her extensive roster of solo exhibitions include those at the Wexner Center for the Arts, Columbus, OH (2012); the Kunstsammlung Nordrhein-Westfalen Museum, Düsseldorf (2010); the Museo d’Arte Moderna di Bologna and Museum für Moderne Kunst, Frankfurt (2009); Lenbachaus, Munich (2008); Lever House, NY (2006); Aldrich Contemporary Art Museum, CT, Moderna Museet, Stockholm, and Palais de Tokyo, Paris (2005); Kunstforeninen, Copenhagen and Museum der Moderne, Salzburg (2004); Hirshhorn Museum, Washington D.C. (2002); and the Nationalgalerie im Hamburger Bahnhof, Berlin (2001). Morris is the recipient of the Joan Mitchell Painting Award (2001) and the American Academy in Berlin, Berlin Prize Fellowship (1999). Her work is in the collections of the Centre Pompidou, the Victoria and Albert Museum, the Saatchi Collection, the Museum of Modern Art, NY, and the Guggenheim Museum, among others.

Works in the Exhibition

PAUL RAMIREZ JONAS

The Commons, 2011
Cork, pushpins, notes contributed by the public
126 x 124 x 64"
Courtesy of the artist and Koenig & Clinton

Witness My Hand, 2013
Photo copier packing box, marble slab, photo copier, hydrocal reproduction of a book, paper
37 x 22 x 18½"
Courtesy of the artist and Koenig & Clinton

Assembly: Globe Theater, U.S. Senate Chamber, Suburban Home, 2013
Paper, ink, color pencil, graphite, perforations
104 x 120"
Courtesy of the artist and Koenig & Clinton

Assembly: Theater of Dionysius Eleuthereus, Broadway Cinemas Hangzhou, 2013
Paper, ink, color pencil, graphite, perforations
130 x 120"
Courtesy of the artist and Koenig & Clinton

Assembly: U.S. House of Representatives, Ford Theater, 2013
Paper, ink, color pencil, graphite, perforations
78 x 120"
Courtesy of the artist and Koenig & Clinton

DAWN CLEMENTS

Mrs. Jessica Drummond (My Reputation, 1946), 2010
Ballpoint pen ink on paper
87 ½ x 240"
Courtesy of the artist and Pierogi

Susan Rethorst’s Table, 2013
Watercolor on paper
122 x 180"
Courtesy of the artist and Pierogi

Grass, 2013
Watercolor on paper
30¾ x 33"
Courtesy of the artist and Pierogi

Table (Civitella Ranieri), 2013
Watercolor and gouache on paper
53 x 92"
Courtesy of the artist and Pierogi

KERRY TRIBE

There Will Be _____, 2012
HD video projection, 30 minutes
Courtesy of the artist and 1301PE

Bibliography (Greystone), 2012
Single channel video with sound, 10 minutes 15 seconds
Courtesy of the artist and 1301PE



Taryn Simon
The Hoh Rain Forest, Understory and Forest Structure, Olympic National Park, Washington, 2006–2007

TARYN SIMON

All images are from *An American Index of the Hidden and Unfamiliar*

The Central Intelligence Agency, Art, CIA Original Headquarters Building, Langley, Virginia, 2003–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

Cryopreservation Unit, Cryonics Institute, Clinton Township, Michigan, 2004–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

The Hoh Rain Forest, Understory and Forest Structure, Olympic National Park, Washington, 2006–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

Hymenoplasty, Cosmetic Surgery, P.A., Fort Lauderdale, Florida, 2005–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

Lucasfilm Archives, Death Star II, Skywalker Ranch, Marin County, California, 2006–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

Nuclear Waste Encapsulation and Storage Facility, Cherenkov Radiation, Hanford Site, U.S. Department of Energy, Southeastern Washington State, 2005–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

Playboy, Braille Edition, Playboy Enterprises, Inc., New York, New York, 2006–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

Transatlantic Sub-Marine Cables Reaching Land, VSNL International, Avon, New Jersey, 2006–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

U.S. Customs and Border Protection, Contraband Room, John F. Kennedy International Airport, Queens, New York, 2005–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery

White Tiger (Kenny), Selective Inbreeding, Turpentine Creek Wildlife Refuge and Foundation, Eureka Springs, Arkansas, 2004–2007
Chromogenic color print
37 ¼ x 44 ¾ x 1 ¼"
© Taryn Simon. Courtesy Gagosian Gallery



Rob Reynolds
Untitled (Photo of Empire Still Burning 3), 2012

ROB REYNOLDS

Untitled (after the Fairfax-Pinthis), 2012
Oil, alkyd and acrylic paint on canvas and wood support
80 x 90 x 2"
Lent by the artist

Untitled (Daylight 2), 2012
Oil, alkyd and acrylic polymer paint on canvas in aluminum frame
80 x 90 x 2"
Lent by the artist

Untitled (Iceberg with Search Terms), 2013
Oil, alkyd and acrylic polymer paint on canvas
24 ¾ x 30 x 1 ¾"
Lent by the artist

Untitled (Empire Daybed), 2011
Plywood, upholstery, books, cast bronze clipper ship bookends
80 x 90 x 2"
Lent by the artist

Untitled (Lighting 1), 2010
Oil, alkyd and acrylic polymer paint on canvas in aluminum frame
24 ¾ x 24 ¾ x 1 ¾"
Lent by the artist

Untitled (Bonanza), 2013
Oil, alkyd and acrylic polymer paint on canvas
in aluminum frame
15 x 12 x 1"
Lent by the artist

Untitled (Empire Still Burning 3), 2012
Oil, alkyd and acrylic polymer paint on canvas
in aluminum frame
16 3/4 x 20 3/4 x 1 3/4"
Lent by the artist

Untitled (Forever And Ever), 2011
Oil, alkyd and acrylic polymer paint on canvas
21 3/4 x 24 3/4 x 1 5/8"
Lent by the artist

Untitled (Opium Cutter Frolic), 2012
Oil, alkyd and acrylic polymer paint on canvas
in aluminum frame
31 x 41 x 1 3/4"
Lent by the artist

Untitled (Big Bang), 2011
Oil, alkyd and acrylic polymer paint on canvas
21 3/4 x 24 3/4 x 1 5/8"
Lent by the artist

Untitled (Bohemian Disaster 1.2), 2010
Oil, alkyd and acrylic polymer paint on canvas
in aluminum frame
16 3/4 x 20 3/4 x 1 3/4"
Lent by the artist

SARAH MORRIS

Rio, 2012
Red Code/HD
88 min, 33 sec
Courtesy the artist and Petzel Gallery

Cosan [Rio], 2013
Household gloss paint on canvas
84 1/4 x 84 1/4"
Courtesy the artist and Petzel Gallery

Elektrobras [Rio], 2013
Household gloss paint on canvas
84 1/4 x 168 1/2"
Courtesy the artist and Petzel Gallery



Published on the occasion of Brown University's 250th Anniversary. The Alumni Exhibitions were held at the David Winton Bell Gallery from February 15 – March 30, 2014 and April 12 – May 25, 2014, respectively.

ISBN 978-0-933519-41-1

© 2014 David Winton Bell Gallery, Brown University
Artworks © 2014 the artists
Essays © 2014 the authors
ALL RIGHTS RESERVED

DESIGN Malcolm Grear Designers

Curators

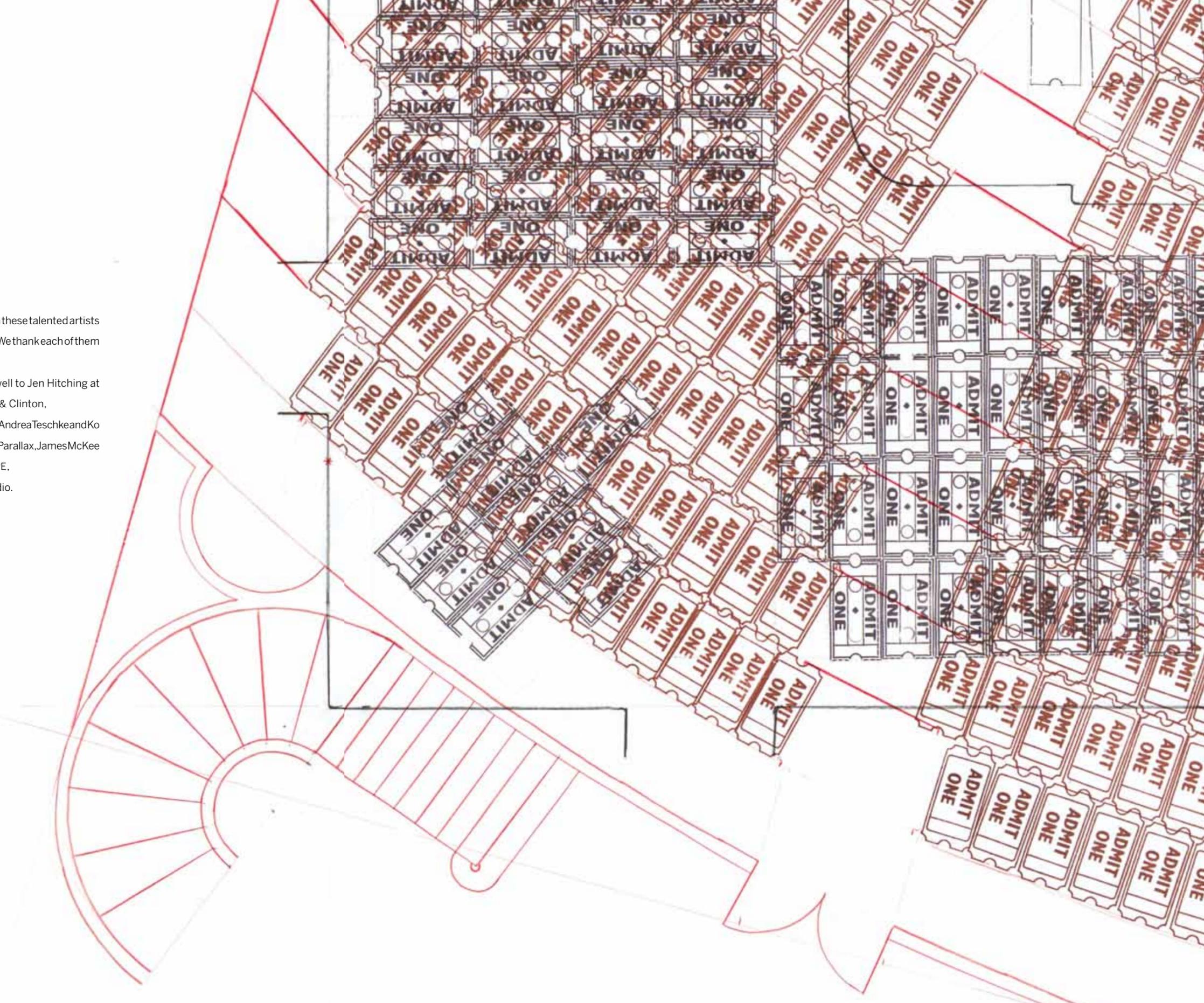
JO-ANN CONKLIN

WENDY EDWARDS

ALEXIS LOWRY MURRAY

IAN ALDEN RUSSELL

It has been our great pleasure to work with these talented artists on the creation of the Alumni Exhibitions. We thank each of them for sharing their works with the Brown community, and extend our thanks as well to Jen Hitching at Pierogi, Margaret Liu Clinton at Koenig & Clinton, Aida Sehovic at Paul Ramirez Jonas Studio, Andrea Teschke and Ko Sadajuni at Petzel Gallery, Greg O'Malley at Parallax, James McKee of Gagosian Gallery, Isha Welch at 1301PE, and Anna Wittenberg at Kerry Tribe Studio.



PAUL RAMIREZ JONAS detail from Assembly: U.S. House of Representatives, Ford Theater, 2013

