

Finders keepers

Bianca Chu of Christie's picks three women artists whose work is based on the appropriation of everyday objects. Report by Claire Wrathall



Marlo Pascual

Long before Richard Prince was enlarging images he had found on Instagram and calling them his own, Marlo Pascual was manipulating found imagery to make art.

In essence, the Nashville-born, New York-based artist 'takes' photographs not just by pointing and shooting, but in the sense of appropriating images, often portraits she has happened upon, enlarging them massively and claiming them as hers. Take *Untitled*, 2012, a digital C-print mounted on Plexiglas, of a pale, fluffy feline face against a black background that stands more than two metres tall. 'I just bought it off eBay, scanned it and had it enlarged and mounted,' she told *Interview* magazine. 'I liked the cat's gaze.' It's a startling piece: the animal itself may have been benign in its original state, but amplified to these proportions – a big cat in the most literal sense – it becomes something predatory, intimidating and to be feared.

But it's what Pascual does with images of people that really arrests, even shocks. Pictures that started out as tiny ID photographs, yearbook portraits and eight-by-six publicity shots from a pre-digital age are doctored – for example, the pouting mouth and hand of the actress Hayley Mills in a work at the Pérez Art Museum Miami. Sometimes they are treated more aggressively. In one piece (most

of her works go by the name *Untitled*), two ripped halves of the face of a high-school student are propped together against a wall, the top half of her head upside down. In another, a faceless model's legs are forced apart.

Pascual does not invariably eschew detail. In one untitled work, a pigment print on 100-percent cotton Somerset Velvet paper, a pair of feet in high-heeled peep-toed mules stand divided vertically, a towering 3.65 metres high, prompting the viewer to wonder what the whole woman might look like were she to be shown intact, and indeed how tall she might be. In essence, it's a form of visual synecdoche, its mystery heightened by the fact that Pascual also provides us with the information: 'Dress bare-back pump[s] in soft black suede [with] new pleated vamp. Sizes 9 1/2 to 12 in slim, narrow or medium widths are \$20.95 at Nierman's Tall Girls Shoes'.

Pascual's is a compelling body of work, some of it self-consciously violent. ('In some pieces I'm trying to break apart the image, or attempting to disrupt it,' she says.) But then the very act of tearing the found prints that form the basis of her practice gives each work an inherent melodrama. Few gestures speak of anger, hurt or affront quite like ripping up a picture of someone you know. ♦

[ONES TO WATCH]

Below, *Untitled*, 2012.
Opposite, *Untitled*, 2014

Photograph: Jean Yong. © Mario Pascual. Courtesy the artist, Casey Kapian, New York, and the collection of Christen and Derek Wilson



CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

conveyor



In conversation with Susan Dobson about the collaborative nature of her project *Pictured Past Future Perfect* and its explorations into the elusive subject of time in contemporary photography.

Tendres

In 2011, Susan Dobson received a research grant from the Social Sciences and Humanities Research Council of Canada to study temporal shifts in the photographic medium. The result was *Pictured Past Future Perfect*, the multi-platform project that explores the fluidity of time in context with historical and contemporary photography. Dobson is also an artist and many of the ideas she discovered while researching topics related to her own photographic practice ultimately served as springboard for the project. She has since connected with photographers worldwide and initiated collaborations and dialogue with students, curators, academics, and artists to unravel the complex relationship between temporality, objectivity, and photography. The collective research and collaboration is shared through exhibitions, publications, public programming, and an interactive website.



p.22: Jordan Tate, *New Work*, 2014, p.23: Jordan Tate, *New Work*, 2015. Courtesy of the artist and Denny Gallery, New York. This page: Susan Dobson, *The Home Depot*, from the series *Retail*, 2008. Opposite: Installation shots of the exhibition *Of Time and Buildings*, at George Eastman House, International Museum of Photography and Film, March 8 - June 8, 2014.



CE Time is a pretty challenging subject to quantify, but if any artistic medium is suited to do so, it's certainly photography. What provoked your interest in the concept of temporality and its relation to photography?

SD I had been thinking a lot about the introductory essay in *Vitamin PH* by T. J. Demos. There, Demos suggests that not all photographs attach themselves to memory and to the *that-has-been* of the past tense.¹ He suggests instead that the temporal reading of some photographs has shifted to the *that-will-have-been* of the future perfect.² I was also reading works by the author and critic Fred Ritchin, who speculates that photographs might not only be able to foreshadow what will come, but might even have the ability to convincingly warn of catastrophes, such as global warming.³ Around the time I became interested in Demos and Ritchin, I opened an exhibition of new work, titled *Retail*. The images in the show depicted big-box stores in deserted parking lots, their facades digitally replaced with a gray color block. In the exhibition essay, curator Robin Metcalfe suggests that the digitized structures seem to foreshadow the collapse of the oil economy. The possibility of a photograph forecasting the future and the implications of this for our temporal readings of images felt exciting to me and seemed to be fertile ground for investigation.

CE You invited Alison Nordström — curator of photography at George Eastman House at the time — to collaborate with you on *Pictured Past Future Perfect*. How did you two meet?

SD I met Alison Nordström at the Houston Fotofest where I showed her the series *Retail*. Her insights into both the temporal and material nature of photographs raised very thought-provoking questions for me about the nature of contemporary photographic practice. A year later, when I was ready to put these questions into the form of a grant application, I approached her to join the project. I envisioned that the grant would involve an international exchange of ideas — a collaboration that would cross borders and involve a major photographic archive. Alison's extensive knowledge of historical and contemporary international photography, as well as her association with George Eastman House, made her an ideal collaborator.

1 As described by Roland Barthes in *Camera Lucida*, trans. Richard Howard (New York: Hill & Wang, 1981).

2 T. J. Demos, *Vitamin PH: New Perspectives in Photography* (New York: Phaidon, 2006).

3 Fred Ritchin, *After Photography* (New York: W.W. Norton, 2010).

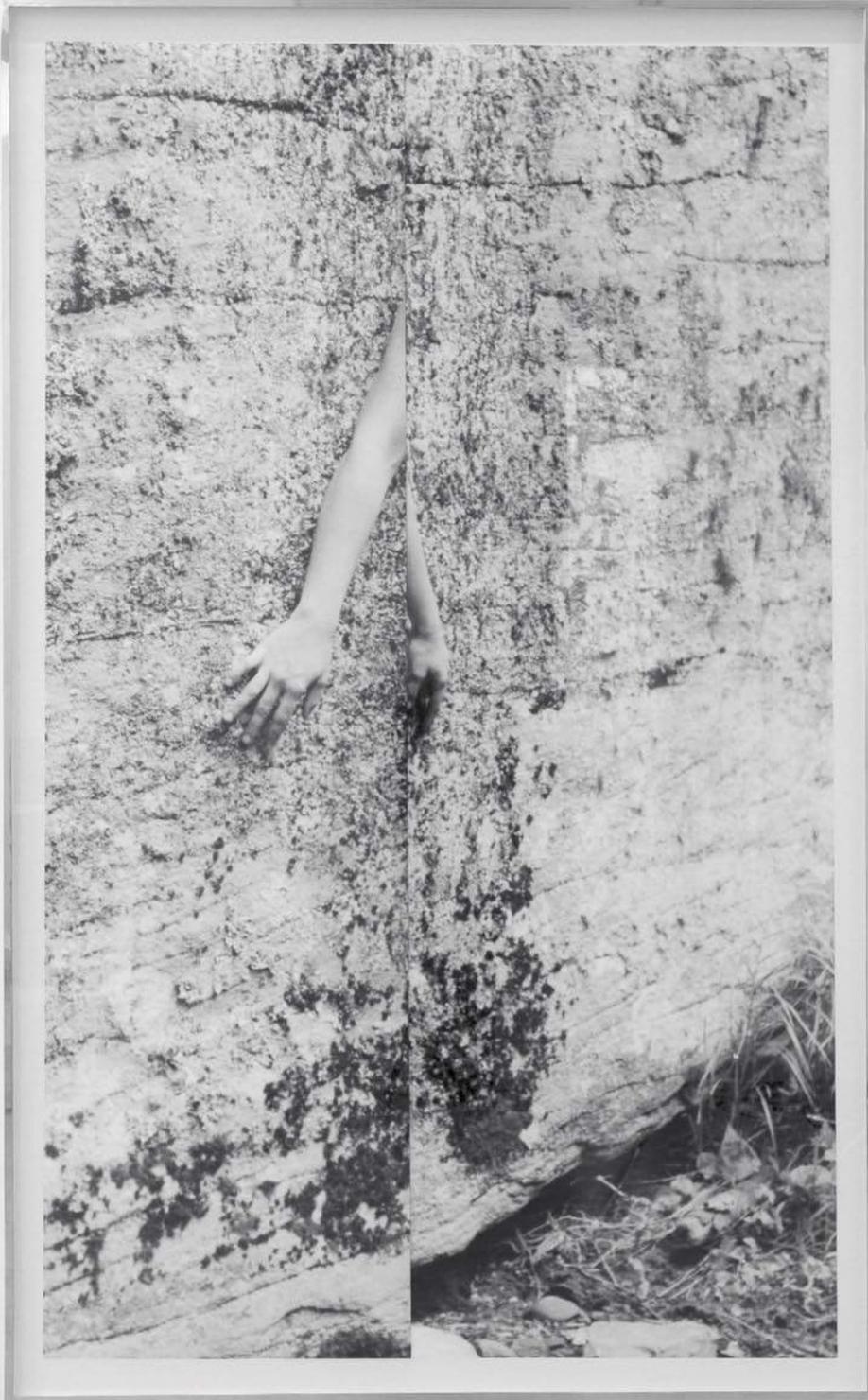
- CE How did the collaboration work? You refer to your role in the project as “primary investigator.” Can you tell us more about the process?
- SD My role was specifically designated as both an artist and a researcher, so my main focus was to combine theoretical research with visual practice. As primary investigator, I was responsible for administering the grant and for the overall vision of the project. I mostly conducted my research in the library, in the print and technology archives at George Eastman House, and in my studio. Alison was responsible for curating an exhibition on the research theme, providing historical content for the website, and guiding my work on the research theme in a series of studio visits and meetings in Guelph, Canada, and at George Eastman House in Rochester, New York. During these meetings, we also discussed how the topics we were researching related to new photographic work she was seeing in portfolio reviews and exhibitions across the world.
- CE *Of Time and Buildings*, the exhibition curated by Alison Nordström at George Eastman House, doesn’t include the same roster of artists as the website, yet it still speaks to related ideas about temporality and materiality in relationship to the medium of photography. What was the curatorial concept?
- SD *Of Time and Buildings* arose from ongoing studio visits and discussions with Alison over the course of the grant. I have always been interested in the temporal nature of built structures, so I began to develop a body of work that explored the past, present, and future of buildings in a series called *Sense of an Ending*. The series was inspired by Robert Smithson’s iconic essay “A Tour of the Monuments of Passaic,”⁴ in which he refers to new constructions as “ruins in reverse.” He surmised that “homes don’t fall into ruin after they are built [as much as] they rise into ruin before they are built.” I was curious to see if multiple tenses could be combined in a single photograph through the use of digital montage. Alison advised me on the series, and she then decided to curate an exhibition of international artists and historical works, forging connections between the temporal nature of structures and the temporal nature of photographs. All of the historical content and most of the contemporary works for the exhibition came from the George Eastman House collection. For the introduction,

in the forthcoming exhibition catalog for *Of Time and Buildings*, Alison writes that, “the photographs in this exhibition show a wide range of building types, from shacks to skyscrapers, and explore such categories as buildings that no longer exist, buildings that never were, and buildings for which an imaginary future has been created. The images suggest the ways buildings can be represented as fact, metaphor, memory, or memorial, the many uses and approaches of photography, and the ways photographic meaning can change over time.”

- CE The homepage of the *Pictured Past Future Perfect* website displays a rotating slideshow of randomly paired images from the project. I think this was a clever way to fit the form to the concept; to use the Internet as an interactive venue for viewers to engage with the project. Not only does it present the photographs digitally and democratically; it also invites viewers to draw their own conclusions about how photographs from across time and space have similarities in form, composition, and subject matter. What inspired this juxtaposition of contemporary and historical images?
- SD I have always been interested in how the present is informed by the past, so I was eager to look more closely at this relationship. Under Alison’s direction, her graduate students contributed suggestions for historical images while my graduate students did the same for the contemporary images on the site. The historical photographs represent a plethora of approaches to the medium, including photography as scientific instrument, as memorial, as document or evidence, as staged fiction, etc. I think of this part of the site as a visual conversation between past and present, and between my MFA students at the University of Guelph and the students from Ryerson’s MA program in preservations management, who were working at George Eastman House.

I was most interested in initiating a dialogue between the historical and the contemporary content, so I designed a rotating slideshow on the homepage of the site with the idea that these randomized, visual juxtapositions might generate new insights into the relationship between past and present. Every time I visit the site I discover new associations; in some cases these juxtapositions are formal in nature, but in other cases I can see the evolution of a wide range of photographic tropes and their visual echoes throughout history. For instance,

4 Robert Smithson, “The Monuments of Passaic,” *Artforum*, December 1967.



This page: Mario Pascual, Untitled, 2012. Opposite: Mario Pascual, Untitled, 2012. Courtesy of Casey Kaplan Gallery, New York.

some of these pairings highlight the resurgence of the photogram and non-silver and analog printing processes in contemporary art. I was also able to see how early photographic montage foreshadowed the evolution of digital imaging and how contemporary art has co-opted techniques and tropes from the past.

CE The website includes an impressive range of artists from across the globe, ranging from freshly graduated students to those with already established careers. I enjoyed discovering artists I'd never heard of before. How did you select the participating artists? Did you have a specific set of criteria?

SD I wanted to represent both established artists with international reputations as well as emerging artists who were thinking about the medium in new ways. While I suggested most of the established artists, I encouraged graduate students from the University of Guelph to suggest new contemporary work by

artists in the early stages of their careers. They found innovative and provocative work on blogs and in alternative gallery spaces, as well as through social networks. I also included a call for submissions on the *Pictured Past Future Perfect* website, and I was very impressed with the range and quality of these submissions. The criteria for inclusion on the website were, by design, fairly broad—work had to be of a high caliber and relate to the research theme—to ensure that there would not be any one single fixed reading. Ultimately, I saw the website as a vehicle for new insights and for the open exchange of ideas.

CE I've selected a few artists from the website that I'd love to talk more about. I'm drawn to the work of Marlo Pascual; there seems to be an element of time in the archival nature of her images, but also in their physical installation, that feels very rooted in the immediate and physical experience. What drew you to her work?





- ΣD Marlo Pascual recycles history through the use of found imagery such as portraiture and commercial imagery; there is an air of nostalgia about the images she chooses, as many of them are black and white or sepia-toned. Since the subject matter of the found photographs has no specific context, Pascual generates context through the addition of sculptural elements. In this manner, she draws attention away from the images — which refer to the *that-has-been* of the past tense — to their support, which posits the presentation within the present.
- ℄ Kristie MacDonald's *Mechanisms for Correcting the Past* seems to operate similarly to Marlo Pascual's work, in that it manipulates found photographs and integrates them into a physical space, providing a totally new context.
- ΣD I first saw Kristie MacDonald's work at an exhibition at Gallery 44 in Toronto, and was immediately interested in her unique use of the photographic archive. She takes found photographs of homes that have shifted from their foundations and tilts them so that they appear upright once again. This subtle gesture is not just in conversation with history; it goes further by altering the photographic archive, thereby questioning our understanding of objective records of the past.
- ℄ I like that you included Jordan Tate's work. His images are simultaneously in dialogue with the past, present, and future, yet collapse the notion of linear time. The visual material is mined from the past — ruins, cultural artifacts, ancient landscapes — but the final output alludes to the present or possible futures. He thoughtfully considers the work in context to the final presentation — whether

on a screen, a gallery wall, or on the internet—the final form informs the underlying ideas.

SD One of my graduate students recommended Jordan Tate's work for the website. Tate approaches photographs as ideas rather than as objects or images; his work draws attention to new, old, and nontraditional processes and materials of photography, as well as to a wide range of photographic genres through studio work and appropriation. When Tate uses screen-based imagery and various output methods as his subject, such as lenticular prints (three-dimensional printing) or animated GIFs, the work seems to anticipate what might come next while simultaneously appearing anachronistic, as though it has dated itself as soon as it was made. The screen-based works become a form of artifact that point to obsolescence and technological change: *these-will-have-been*.

CE It seems simpler to picture the past in a photograph than it is to picture the future. Not only is the past intrinsic to photography—any picture taken is of the past the moment the shutter clicks—but it also surfaces in archives, in found imagery, and so on. The future is more difficult to articulate, yet I think photography is a perfect tool to attempt it. I like your inquiry of whether a close examination of photographic history can foreshadow what is to come. Are there any contemporary photographers who you feel represent the future tense of photography?

SD I first started to think more about photography's ability to picture the future when I produced the series *Retail*.

In making this work, I realized that the constructed image and its concomitant sense of artifice could provide a vehicle for the viewer to imagine future events. This is particularly evident in the work of Lori Nix, who is one of the artists featured in the *Of Time and Buildings* exhibition. While her photographs are not digitally created, the hand-made quality of her intricate dioramas brings a layer of artificiality and narrative to the reading, foreshadowing apocalypses to come. The future is also apparent in the digitally created series *Thy Kingdom Come* by Norwegian photographer Simen Johan. There is an otherworldly quality to the lighting, the props, and the juxtaposition of elements within each photograph, thereby projecting a Biblical reference into the future.

CE What's next for *Pictured Past Future Perfect*?

SD *Of Time and Buildings* will open at the Art Gallery of Guelph this September and a catalogue will be published, which will include a foreword by Alison Nordström and an essay by art historian Sarah Bassnett. I am currently organizing a symposium on the theme of *Time and Temporality* in conjunction with the exhibition. The symposium will focus largely on the exhibition and the research I've conducted, and Alison Nordström will be the keynote speaker. I have also invited a number of academics and artists from a wide range of disciplines outside of photography to participate. There will be individual presentations as well as a round table discussion and exhibition tours by PhD students and professional academics from various fields, including

Info Susan Dobson is a visual artist and Associate Professor at the University of Guelph in Ontario, Canada. She works in photography and video, with a particular interest in the built environment and in urban and rural landscapes. Her work is exhibited internationally and a monograph of her series *Open House* was published by Blue Sky in 2015. Susan Dobson is represented by Michael Gibson Gallery (London, Ontario) and In Focus Gallery (Köln, Germany).

p.30: Jordan Tate, *New Work 228*, 2015; Jordan Tate, *New Work 199*, 2014. Courtesy of the artist and Denny Gallery, New York. p.31: Lori Nix, *Library*, 2007. Courtesy of Clamp Art, New York. Opposite: Lori Nix, *Clock Tower*, 2008. Courtesy of Clamp Art, New York.



philosophy, literature, architecture, art history, studio art, and physics, thereby infusing the project with new ideas and insights.

- CE This seems like a productive yet concise place to close this chapter of the project. Will this be the final phase of *Pictured Past Future Perfect* or do you plan to continue with it?
- SD Initially I planned for the symposium to mark the end of this research project so I could focus all of my energy on a new series of photographs that is currently in progress. However, I recently had a very stimulating discussion about perception and time in quantum theory with a physics professor who will be participating in the symposium. Once the exhibition is installed, we will meet to discuss the scientific view of how time is perceived in relationship to the work on the walls. While the funding for this research has come to an end, I expect that the ideas that arise during the symposium will eventually result in new research that builds upon the last four years. I will also continue to host the website so I can continue to collect research material and share and forge dialogue with others.
- CE In closing, I'd love to hear what conclusions, if any, you came to during the past four years. The premise for this project was based on a set of questions, one of which is whether digital production has changed the way that time is perceived in photographs. Did you encounter any revelations?
- SD Much of the photographic work being made today simply doesn't fit into specific temporal periods. Perhaps it is fitting to adopt a more expansive view of time by considering historian Pierre Nora's view of historical memory. Nora describes memory as malleable, in a continuous process of metamorphosis and adaptation, largely contingent on social, political, and cultural contexts. Memory, for Nora, is not so much about remembrance as it is about the structure of *the past shaped by the present*.⁵ In the same way, much of today's photography crosses temporal boundaries and is in dialogue with social, political, and cultural contexts. Strict temporal, material, and technological divisions have therefore become largely irrelevant, freeing the medium to be what it wants. ☐

5 Pierre Nora, *Rethinking France: Les Lieux de Mémoire*, trans. Mary Seidman Trouille (Chicago: University of Chicago Press, 2001).

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

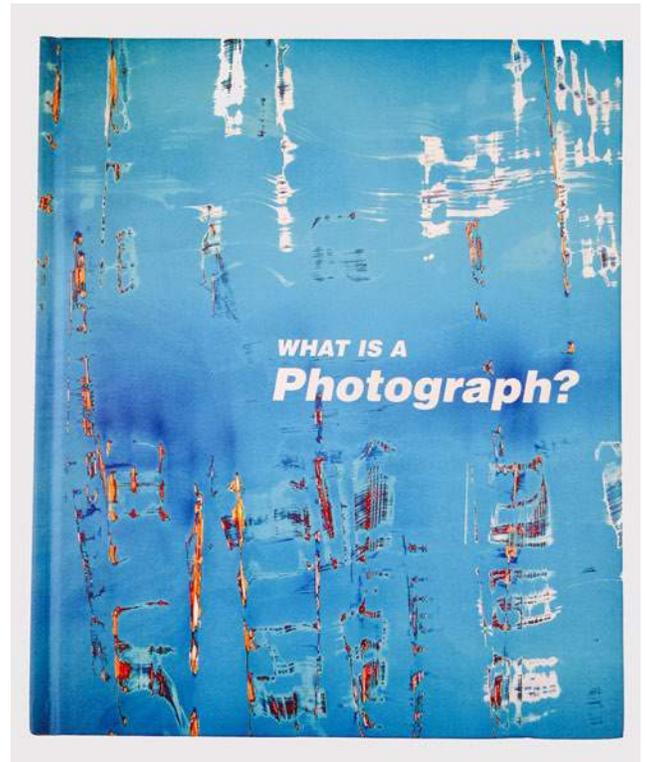


International Center of Photography

What is a Photograph? curated by Carol Squiers

This desire to treat the photograph as three-dimensional takes its most obvious form in works that incorporate photographs into sculpture, although that sequence is confounded by Marlo Pascual. Her aim is not making an image but “trying to get into the photograph,” both disrupting and re-creating the photograph as a spatial experience. Her trajectory includes a fast passage through the traditions of photography and into contemporary art. As an undergraduate, she was influenced by a professor, Baldwin Lee, who had studied with both Minor White and Walker Evans, and when she left school she was taking black-and-white documentary photographs. But a stint working at the Dia Art Foundation introduced her to new ideas and changed her work. In graduate school, she began intervening in the photograph, pouring paint on the surfaces and changing her relationship to the photograph. This led to the sculptural pieces she makes using other people’s photographs-actor’s head shots, images of pets, pictures of wildlife among them-that she buys online and in thrift stores (fig. 9), “I like playing with the push and pull of the image,” she writes. ‘I’m taking something that I wasn’t a part of and inserting myself into it . . . That desire for engagement is one of the most important aspects of the work for me.’

Pascual engages both literally and metaphorically in her work by cutting, tearing, piercing, enlarging, and otherwise distressing the photographic image. There is an absurdist edge and a certain violence to what she does. Old head shots of aspiring actors presented her with images that were highly constructed but that were also “all surface,” which invites a variety of procedures. In one work, the color head shot of a blonde actress is enlarged to over three feet high and shows her caressing her jaw with a rose. She looks out with a blandly sultry gaze which is interrupted by the fluorescent tube that pierces one cheek and emerges from the back of the Plexiglas-mounted photo to serve as a stand for the photograph, buttressed by a decent-sized rock. In another piece, a man’s eyes are obscured by the flickering flame of two white candles and emerge in brass sconces from the surface of the photograph. “Photography is a lot about loss and death,” Pascual says of such works. “The lights flicker in their eyes to reanimate them.”⁵² The forceful materiality of her work is compelling’ almost visceral, her reaction to the current realities of screen culture, where “images are taking over objects,” resulting in a “loss of the physical.”



VOGUE

January 31, 2014

“What Is a Photograph?” Poses Questions at the International Center of Photography by Julie Bramowitz

“I’m more interested in asking the question than answering it,” says curator Carol Squiers, who organized “What Is a Photograph?,” opening today at New York’s International Center of Photography. Squiers is walking around the ICP’s downstairs galleries as young men on ladders install the final works in the 21-artist survey. In a corner sit two sculptural-looking pieces by American artist Marlo Pascual. Each includes a chromogenic print as the base for three-dimensional objects. In *Untitled* (2010), an old-fashioned studio portrait rendered in sherbet hues is speared by a fluorescent tube resting on a large rock. Yet for photo traditionalists, Pascual’s hybrid creations might be considered some of the more conventional contributions on view.

In fact, many of the pieces in “What Is a Photograph?” were produced without a camera. Alison Rossiter’s moody abstractions, for example, are the outcome of simply processing expired film paper. In *Russian USSR* (Siberia), Rossiter took the Soviet stock she purchased off the Internet (it expired in 1957, untouched) and submerged it in developer. The shadowy configuration that surfaced in 2009 reveals the paper’s past life—decades spent, perhaps, on a dusty shelf in Novosibirsk. Rossiter more directly intervened with Fuji gaslight, expired film from the 1920s, by pouring chemicals onto the paper to painterly, erotic effect; the resulting negative space suggests a woman’s parted legs.

Obsolescence is a recurrent theme for the contemporary photographers included in the exhibit, as 20th-century tools began to disappear with the rise of digital technology in the 1990s. For artists still interested in analog photography, the scarcity of, say, Kodachrome film has pushed them into new territory. “Because a lot of analog materials are no longer being manufactured, I saw a lot of people [making] a kind of last-ditch effort to use a medium that they’ve worked with for a long time and love,” explains Squiers. “But it just seemed to inspire this great burst of more experimental photography.” This current phenomenon, when considered alongside earlier Conceptual art made in the seventies and eighties, such as Sigmar Polke and Gerhard Richter’s painted photographs, proposes “an explosion of photographic activity,” says Squiers of the exhibit.

Not everyone is resisting Photoshop, however. Computer manipulation plays a prominent role in the work of 27-year-old Travess Smalley, who assembles collages onto a scanner bed, then toys with the shapes further on-screen. His pigment print *Capture Physical Presence #7* holds all the playfulness of a Matisse decoupage, while the planetary forms and Hypercolor shades in another composition conjure the primitive graphics of early MTV. A similarly galactic motif appears in Letha Wilson’s gelatin silver *Photogram New York* (Nova Scotia) and again in David Benjamin Sherry’s *untitled teal tableau*, textured with sand and evoking the pocked surface of Mars.

Testing the bounds of the medium, the most far-out of Squiers’s selections are the “durational photographs” by Canadian artist Owen Kydd. Mounted on display screens, these looped videos are framed like a conventional photographic object, but the images on view evolve moment by moment, as in *Pico Boulevard* (Nocturne), where the light refracted onto bric-a-brac in a storefront window changes with every passing car. As for where photography is headed next, Squiers sees it going “in a million different directions,” some of which, she adds, “artists are in the process of dreaming up right now.”

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM



Strange and edgy at Moore College of Art and Design – Kathy Butterly and Marlo Pascual

By Maegan Arthurs

October 1, 2013

Visiting Moore College of Art and Design, I was interested by themes of the strange that echoed throughout the work of two artists showing there: Kathy Butterly and Marlo Pascual. Butterly's enigmatic sculptures and Pascual's appropriated photo-installations played nicely off of one another with qualities of the puzzling, the bizarre and the humorous linking both shows.

Kathy Butterly's visionary pots

Visionary Women: Kathy Butterly and Ann King Lagos focuses on the recipients of the College's Visionary Woman Awards for 2013. Of the awards, the gallery writes that they "celebrate exceptional women who have made significant contributions to the arts and are national leaders in their fields." I was particularly drawn to Butterly's small sculptures, each of which contains a world of humor and intrigue. "Yellow Pants Dance" is a perfect example of Butterly's wonderful sense of whimsy. The form most closely resembles a vase; twisted sinuously at the base, it appears to dance. In "Latex", a crumpled form wraps around itself. The glazing on this piece is very glossy: the hue gives the impression of skin, but the work retains a definitively artificial and uncomfortable feel. Butterly's work is reminiscent of that of George Ohr, the self-proclaimed "Mad Potter of Biloxi," whose inventive "no two the same" forms confused his turn of the century audience. Viewing her works, I realized I was anthropomorphizing her forms, distinguishing them in my mind as having distinct personalities and quirks, as Ohr was rumored to have done with his own art. The diminutive forms are packed with detail and interest that make viewing each one a unique delight. "Green Electric," another vase-like form, rests atop a funky base of tilted legs. The form has great texture thanks to what look to be many layers of glaze, built up over several firings. Butterly's forms maximize the emotional potential of clay, balancing attraction and repulsion with a good dose of humor.

Marlo Pascual's fractured photographs

Viewing Marlo Pascual's photo-driven installations in the Goldie Paley Gallery is a strange and haunting experience. The artist utilizes "props" that accentuate her appropriated photos. She culls from both ebay and thrift stores, scans the photos and then re-prints them for use in her installations. In most of the prints in this show, the same subject's face is covered either partially or fully by an image or object that Pascual has superimposed over the surface. Her model in this exhibit is a female in a posed portrait that looks to be from the seventies. Pascual's layering has the interesting effect of making the image disjointed and disconnected from its original form. In one print, a web is overlaid on the portrait, with the body of an enormous spider dangling ominously in the center of the woman's face. In another print, the image remains unaltered but for two small round end tables that have been affixed to its surface, with one jutting out of the subject's eye, drawing the photo from two dimensions into three.

Another table resting on the floor connects the installation further to the space. In fact, Pascual fully utilizes all of the area the gallery has to offer, an element which was both surprising and refreshing; photography exhibits typically surround, but do not enter, the available space. Here, however, half of a torn portrait lies, seemingly discarded, on the gallery floor. An image of a floating hand and pair of feet occupy the opposite end of the gallery. Pascual repeats this technique in other portraits: in one, the hand is stretched out in front of the sitter's face, obscuring the original image.

Pascual seems to be creating an ambience here, pulling the old photos from their original context and placing them into a world of her own imagination. The installation has a macabre feel to it, as though Pascual saw the potential to reinterpret the portraits in a more aggressive light than was formerly intended. She carries it off well; the intense gaze of the sitter became increasingly disturbing as I walked through the gallery. Pascual is playing with the notion of sculpture through the layering in her photos; the original object, the photo, seems as present and mutable as the physical objects in the space.



Installation view of Marlo Pascual. The Galleries at Moore College of Art & Design, Philadelphia. September 14 – October 19, 2013.



Installation view of Marlo Pascual. The Galleries at Moore College of Art & Design, Philadelphia. September 14 – October 19, 2013.

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

*W*magazine

Picture Imper-



From top: Pascual in front of some of her artworks in progress; *Untitled*, 2010; Digital C-print, brass candle sconces, white candles; Print size: 46.8 x 40" / 118.7 x 101.6 cm Installed dimensions: 48 x 40 x 5" / 118.7 x 101.6 x 12.7 cm; Courtesy of the artist and Casey Kaplan, NY.

"Picture Imperfect," W Magazine, February 2012, p.66.



The work of Marlo Pascual is what Swiss Institute director Gianni Jetzer, who gave the artist her first New York solo show, in 2009, calls a "hybrid organism": Pascual, 39, blows up vintage photographs, then folds, cuts, and even pieces them with unexpected sculptural elements. An old head shot that recalls a young Elizabeth Taylor is skewered by a Dan Flavin-like neon tube; the eyes in another portrait (left) are obscured by sconces holding, as if part of a seance, flickering candles. "I'm not destroying them," she says. "I like to think I'm giving them a new life."

Initially, Pascual had set out to take pictures. "I wanted to be William Eggleston," says the artist, who, like Eggleston, is a native Tennessean. After graduating from the University of Tennessee (Kelley Walker, Wade Guyton, and Meredyth Sparks were classmates), Pascual earned an MFA at Tyler School of Art in Philadelphia. "I applied for photography. When I got there, I didn't want to take photographs anymore," she recalls. "But I had to take a painting class, and the first thing I did was pour paint over a photo."

Her latest manipulations (at New York's Casey Kaplan gallery through March 24) use found landscape pictures that she transforms with abstract negative spaces. "My installations are kind of like stage sets," Pascual says. "Except this time, it's a different movie."

-FAN ZHONG

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Interview

ART

MARLO PASCUAL SHATTERS IMAGES

By CHRISTOPHER BOLLEN



When Marlo Pascual was nominated for “Best Emerging Artist” at Rob Pruitt’s tongue-in-cheek Art Oscars in 2009, the gesture was a not-so tongue-in-cheek affirmation. Many who knew Pascual had been quietly watching her explore the photographic image throughout the 2000s, and were waiting for her to take her place in that crowded, confusing pantheon of fast-tracking New York artists. Sure enough, Pascual’s show two years ago at Casey Kaplan fulfilled all of the expectations, and the wry, stage-set-like visual tricks she played with her found, scanned, and reprinted imagery (many were 1950s actor portraits that were decorated with candle flames flickering over their eyes or obscured by the weight of a rock) felt like the work of a gifted talent who had finally been given the opportunity to do a solo and wanted to show off her range. There were so many clever visual puns and dramatic effects, it was almost hard to know whether Pascual was venerating or assaulting her images (maybe a little of both).

This week, two years later, a rather different Pascual opens her second show at Casey Kaplan. Here, we are treated to the same play of appropriated imagery, but there isn’t so much humor as gravity to the visual experiments. Pascual’s approach to her materials is subtler, more mature, a bit more somber, but also the work is far more lyrical. Nature and time seems to have replaced beauty and mortality as the keys on which Pascual prefers to play. Time being short, I bothered Pascual 24 hours before her new show opens and as she was in the midst of installing, to ask her a few questions about her work. Typical of a Tennessee native, she kindly obliged.

CHRISTOPHER BOLLEN: While your first show was predominantly focused on found photographs of individuals, this time there’s really an absence of human beings—at least human faces. In this way, the work seems to be getting away from a certain kind of nostalgia and seems to be veering into more non-figurative realms. Was this a conscious development?

MARLO PASCUAL: Well, there’s a figure in two of the works, but I tried to consciously move away from using images from the ‘50s because I think it was distracting for the viewer. Originally when I was picking images, it was based on the fact that the images seemed overtly constructed. I liked photos where you could tell the subjects were posed and read as artificial, and that was more obvious in older photos. I’m still interested in that quality, but recently I’ve been using photos of objects or landscapes instead of people so that when I use a simple gesture, the gesture has more weight.

BOLLEN: You also seem to be relying on less “props.” Are you more interested in the images standing alone?

PASCUAL: The setup for the new show is different. It’s not based on image-object relationships, but rather simple gestures where I explore perspective and abstraction. In some pieces I created abstractions by turning images on their sides, and with other images I enlarged the image beyond the frame of the photograph to interact with the space and the viewer. So maybe those images are the props now.

BOLLEN: I love the cat photograph in this show. I've always thought pet photography had its own heavy psychological baggage that hadn't been fully analyzed. What attracted you to this cat? Tell me the story of making this work?

PASCUAL: I liked the cat's gaze, and I just bought it off ebay, scanned it, and had it enlarged and mounted to Plexi.

BOLLEN: In the past you've been lumped into a group of artists that I call the "Tennessee New York School" (charter members being Wade Guyton, Kelley Walker, Josh Smith, and Virginia Overton). But I don't think your work is all that similar to theirs. Do you see any connections or influences in these Tennessee friends? Or is there a new Pictures Generation emerging with other contemporary artists like Elad Lassry that you connect more with?

PASCUAL: There are always influences between friends, whether it's visible or not. But I think your work turns out different because of your personalities and your interests. I'm the only one that studied photography in school, and I think that interest has led me to where I am now. I definitely look at other artists using photography now, but although I might really like their work, I don't really feel connected to them.

BOLLEN: I've always found a tension in your work between beauty and violence—the way you've held down images with rocks or lit their eyes with candles or punctured an image with a neon tube or a coat rack. The way you've cut and removed images in your latest work has some of that stored violence, but it seems much subtler. Do you think I'm crazy for finding your work so aggressive?

PASCUAL: No, I can see why you'd read some of the work as violent, because in some pieces I'm trying to break apart the image, or I'm attempting to disrupt the image. But I don't think of the candle pieces as violent, I think that they're kind of sad. And in the new work any violence that may be there is subtler.

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

"How Soon is Now, Exhibition Catalogue, 2011. p. 184"

Marlo Pascual

Born in 1972 in Nashville, USA.
Lives and works in New York, USA.

Typically culling vintage pictures from eBay and thrift stores-with some coming, more specifically, from amateur clubs in which photographers strive to create "artistic" images-Marlo Pascual enlarges, crops, and restages found imagery on Minimalist sculptures and among props and lighting. Whether these photographs are of historical genres (from still life to portraiture) or more commercial in origin (from headshots to nudes and pin-ups), Pascual recasts them in new roles, underscoring their relationship with the viewer. Once small, handheld, fetish-like objects, the images here assume a more palpable presence in theatrical settings shared by the audience. Our familiar relationships with such images are re-examined.

In her earlier work, Pascual would occasionally place portraits on the floor, obscuring individuals' heads using rocks that acted as kinds of paperweights, pinafores, or anvils. Such maneuvers to conceal images in other pieces were reminiscent of Charles Ray's Plank Piece I-II (1973), since her photographs would be literally propped up or partially hidden by wooden planks traversing the gallery. Still other works had Dan Flavin-like bulbs piercing images in simultaneous disfigurement and support, while romantic works featured candle sconces anchoring the images of wall-based prints, the wax of burning candles streaming down her subjects' cheeks.

After completing an MFA at Tyler School of Art in Philadelphia, Pascual was the subject of a solo exhibition at the Swiss Institute, New York (2009). Among her recent group exhibitions are "In Practice" at SculptureCenter, New York (2009), and "Three Person Show" at White Columns, New York (2008). Her work is in the permanent collections of the Solomon R. Guggenheim Museum, New York; the Dallas Museum of Art; and other institutions.



Untitled, 2009. Digital C-print, mirror, lamp and table. Image, 55x 43.5 in.



Installation View, "Marlo Pascual" at Casey Kaplan, New York, 2010.

Art gallery gets Unreal with new exhibition

Chosen works meant to challenge traditional ideas of reality, desire & fantasy

Kevin Griffin
The Vancouver Sun

With more than 10,000 works in its collection, the Vancouver Art Gallery has so much art it could never display it all at one time. The solution is obvious: come up with ideas to cherry-pick the best art in the collection and put them on display.

The exhibition *Unreal* is exactly that: a new show of works drawn primarily from the permanent collection plus a few loans. The idea behind *Unreal* is to present work that explores the non-rational perspectives on reality, desire and fantasy.

Curator Daina Augaitis said she chose the works with the idea of challenging how we perceive the world. How does the subconscious influence what we see? What does it mean to be influenced by random events? What are the limits of order and acceptability?

"This exhibition presents works by artists who explore beyond the realm of what is considered real," said Augaitis in her description of the exhibition.

"They aim to unhinge us from our typical views of the world and open our eyes to the marvelous, the fantastical, the weird and even the monstrous."

Altogether, there are more than 100 works in *Unreal* but only two videos and a handful of photo-based prints. There are numerous sculptural pieces but by far; the vast majority are two-dimensional works that include collage and oil, acrylic, and watercolor on paper, canvas and other materials.

The exhibition is full of strong, dramatic images and includes many rarely shown works by B.C. artists such as Jerry Pethick.

Interested in perception, he created numerous pieces during his career that explored vision. *Landscape-Portrait of Gabriel Lippmann* is made of glass and metal found objects from the junkyard on Hornby Island where Pethick

lived. The portrait of Lippmann, the French physicist who investigated the multifaced lens of the eye of a fly, has a block of used grey light bulbs painted with random black dots on the globes giving the impression of how an insect might view the world.

On first viewing Vincent Trasov's *Burned Study* from across the exhibition room, it read as an abstract painting. On closer inspection, it revealed a collaged surface made up of printed material that had been singed and burned: an ad or a label for Mum Champagne, the brown edges of a crossword puzzle and bits of words and letters.

No comment is a contemporary collaboration between Jason McLean and Douglas Coupland, McLean started the process by collecting found writings from his former Downtown Eastside neighborhood.

Coupland then selected the scribbles and signs about which McLean made drawings. It's one of those works that impels the viewer to stop and read. One looks like it was written on the back of a coaster: "Clip/I'm at the/No. 5 They wouldn't/Let me in to/ Jimmy's Show,/Come Rescue me/ Hot Rod." One neatly printed sign says "DO NOT/FIX/IN THE/DOORWAYS!" on an orange background while "Begin/4/Booze" is handwritten on a piece of torn brown cardboard. The text, plus McLean's urban doodles in black and baby blue, offer brief glimpses into the ongoing narratives of strangers.

Unreal is full of numerous striking visual relationships created by Augaitis through her selection and placement of artworks next to each other. My favorite involved two works by artists who were new to me. Hanging on the wall is a self-portrait by artist Jiri Kolar made out of colored magazine paper.

All scrunched up and distorted, it looks like Kolar's image had been wrinkled like a bedsheet fed through the roller of an old washing machine ringer.

Next to it is Marlo Pascual's digital print of a face broken into two pieces: the top part of the face is leaning against the wall, while the bottom part has been separated entirely

and is lying flat on the floor with a plant on top. The juxtaposition of the two works deconstruct and question the photographic image and its two-dimensional representation of three-dimensional space.

Also featured is one of Attila Richard Lukacs early skinhead paintings from 1985.

The young man is behind bars and offers a bunch of grapes to the viewer as an offering that's as juicyly provocative as a boy from Caravaggio painting. It's easy to get lost looking at Marcel Dzama's watercolors that depict a contemporary Grimm's fairy tale world of innocent, naif-like figures in threatening circumstances.

My nod for the most disturbing image goes to David Mayrs *Anaheim, USA*. An acrylic on canvas painting, it depicts a fat man holding the hand of a skinny child in front of a California background framed by curtains. They're both wearing nothing but Mickey Mouse ears and Tarzan-like loincloths. They look like they've been caught in the middle of something unseemly - exactly what isn't specified, which makes it all the more disturbing.

kevingriffin@vancouver.sun.com

Blog: vancouver.sun.com/cultureseen

twitter.com/cultureseen

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM



FOR IMMEDIATE RELEASE
January 18, 2011

Gallery gets Unreal
from the Collection: Unreal, opens January 22.

VANCOUVER, BC – The Vancouver Art Gallery explores the edges of reality with Unreal, opening on January 22. The exhibition looks at contemporary artists' explorations beyond the rational and considers the ways in which art delves into ideas around desire, fantasy, anxiety and the absurd.

Drawn primarily from the Gallery's permanent collection and augmented with select loans, Unreal includes works by more than sixty international and Canadian artists, including Francis Bacon, Maxwell Bates, Matthew Brown, Marcel Dzama, Jock Macdonald, Myfanwy Macleod, Luanne Martineau, Cindy Sherman, Lawrence Paul Yuxweluptun and many others.

"We're very excited to launch into 2011 by showcasing so many remarkable artists from our permanent collection," said Vancouver Art Gallery director Kathleen Bartels, "This exhibition demonstrates the strength and breadth of our holdings, as well as the remarkable diversity and innovation of these contemporary artists."

The terrain of the unreal was systematically explored by artists in the early decades of the twentieth century. Informed in part by the ideas of psychoanalyst Sigmund Freud, the surrealists strove to unleash repressed creative forces and to liberate the human imagination from the moral and sexual constraints of the conscious mind. Other movements such as Dada – and later Fluxus – worked to reveal the peculiarities and randomness of everyday life. From examinations of human vulnerability to the mining of the unconscious as a source of inspiration, to a conscious turn towards the strange and fantastic, Unreal seeks to unhinge our typical views of the world and open our eyes to the marvelous, the weird and even the monstrous.

From the collection: Unreal is organized by the Vancouver Art Gallery and curated by Daina Augaitis, chief curator/associate director.

A media tour with curator Daina Augaitis will be held on Tuesday, January 25, 2011, at 10am at the Vancouver Art Gallery.

This exhibition is organized by the Vancouver Art Gallery and curated by Daina Augaitis, chief curator/associate director.

www.vanartgallery.bc.ca

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CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Oksenhorn, Stewart, *The context of 'something from the past'*
The Aspen Times, 29 July 2010

The context of 'something from the past'

Stewart Oksenhorn
The Aspen Times

In this photo-saturated society, where most every person is a photographer, it is more clear than ever that a photograph needs to be considered, rather than taken for granted. Who took the photo, and when and where and why? Who was the photographer, and what was her agenda?

Marlo Pascual both considers photographic images, and reminds viewers to think about the context of images. In an Aspen Art Museum exhibition that opens today, the 38-year-old Pascual's first one person museum show, the photographs are not merely images. They are photographic objects, lifted from their original time, place and purpose, and repositioned in a way that adds depth and distance to the source material. Enhancing the sense of distance, all the images in the exhibition are black-and-white.

In one piece, an image of a tree is physically broken up into fragments--which, the artist notes, suggests branches, but also makes the work more dimensional and manipulated. One photo includes the image of another framed photograph. A photo of flowers is propped up in a corner, taking the place of real flowers and opening up the issue of what is real and what we use to stand in for reality.

Visitors are greeted by a bulky image of a ship that actually blocks the entrance to the exhibition--a reminder of how photographs can be made to intrude into our personal space. "I wanted it to be physically imposing on you. I wanted it to be like a theater prop, or a drive-in movie screen," Pascual, who



Cary Whittier Courtesy of the artist and Casey Kaplan, New York
"Untitled," digital C-print on pedestal, is part of an exhibition of works by Marlo Pascual, opening today at the Aspen Art Museum.

Marlo Pascual
Opening today with a reception at 6 p.m.
Also opening: Segej Jensen
Aspen Art Museum

served as the Aspen Art Museum's distinguished artist-in-residence this past spring, said of the ship image.

"Part of the idea is, it's an examination of imagery," Pascual, a Nashville native who has lived in New York City for the past decade, and now lives in the Greenpoint section of Brooklyn, continued, speaking of the exhibition as a whole. "I think about the construction of the image--how it's a fragment, and not the whole story, not the truth with a

capital 'T.'"

In order to turn images into objects, one of the primary devices has been to use found images, rather than make her own photographs. Pascual got interested in the camera during her high school years, and took the standard portraits of friends and family. But as she made her way into the art world, studying at the University of Tennessee, and more recently attending graduate school at the University of New Orleans

CONTEXT

trying to hold onto something slipping away, trying to hold onto a person or a place.”

Some five years ago, Pascual began a literal search for things. Among the objects she found were a bunch of 1950s head shots of women she describes as “wannabe starlets.” “I was drawn to these because the construction is so overt. They’re trying to fit into a mold, to fit into a certain idea,” she said.

Pascual has, for the most part, abandoned the camera ever since, in favor of using images made by other people, in other times and locations. “Because it’s something I didn’t take, the distance is nice,” she said. “It allows you to see

the construction of the idea--the idea of beauty, or home, or family. You’re more aware of what the original photographer was projecting onto the object, and more aware of what you yourself are projecting onto the object. It’s like having a relationship with something from the past.”

While moving away from the camera, Pascual has also put some space between herself and photography. While still interested in photography as a medium, she isn’t sure about calling herself a photographer. But light, composition and installation remain important--not in creating a photographic image, but in constructing an exhibition. “There’s a

mood to each installation,” she said, likening her exhibitions to movies, with the feel of either sci-fi, or a romantic drama.

While she doesn’t get hung up on labels, Pascual has begun to see herself more as a sculptor, creating works that have physical depth.

“I don’t understand how it’s not sculpture, if it’s three-dimensional and you can walk around it,” she said. “They’re constructed things--not something that projects into the world.”

stewart@aspentimes.com

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

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Marlo Pascual, Untitled, 2009. Courtesy of the artist and Casey Kaplan, New York.

FOR **IMMEDIATE** RELEASE

THE ASPEN ART MUSEUM PRESENTS 2010 JANE AND MARC NATHANSON DISTINGUISHED ARTIST IN RESIDENCE MARLO PASCUAL IN FIRST MUSEUM SOLO EXHIBITION

ASPEN, COLORADO — Beginning with a free AAM Artist Breakfast at 9:00 a.m., a members exhibition walkthrough at 5:00 p.m., and a 6:00 p.m., public reception with the artist on Thursday July 29, 2010, the Aspen Art Museum is very pleased to announce the first one-person museum exhibition of 2010 AAM Jane and Marc Nathanson Distinguished Artist in Residence Marlo Pascual. The exhibition will remain on view in the AAM Upper Gallery through Sunday, October 3, 2010.

New York-based artist Marlo Pascual is the Aspen Art Museum's third Jane and Marc Nathanson Distinguished Artist in Residence. Her AAM exhibition features eight new works created following her tenure in Aspen during spring 2010. Whereas Pascual's artistic practice often combines photographs with found objects and light sources to create brooding, psychologically charged work, the elegant and playful interaction between image and installation is central to its exhibition. The subject matter within the exhibition focuses on

images of nature and the exterior world—pelicans and a hulking ship are juxtaposed, a vitrine reveals an object recast as a photograph, a tree limb is broken into pieces and mounted on wood. The combined effect of such images with Pascual's heightened use of sculptural elements responding to the architecture of the upper gallery extend the moody atmosphere of her work, imbuing the exhibition space with a quiet tension; the works hovering in an uneasy space between image and object.

The Jane and Marc Nathanson Distinguished Artist in Residence program was conceived to further the museum's goal of engaging the larger community with contemporary art. Each residency brings with it the chance for the public to engage with an internationally recognized and significant artist during the course of a tenure in Aspen and results in a new body of work produced by and exhibited at the AAM. The AAM's inaugural Jane and Marc Nathanson Distinguished Artist was British-born artist Phil Collins (2008), and the second was American artist Peter Coffin (2009). The program was founded by AAM National Council members Jane and Marc Nathanson, whose generous gift underwrites all major aspects of the Aspen Art Museum's Distinguished Artist in Residence yearly programming, including, artist travel and accommodations, production, promotion, and exhibition-related expenses for each artist in residence's work at the AAM post-tenure. The AAM's Distinguished Artist in Residence program was first established in 2006 by AAM Director and Chief Curator Heidi Zuckerman Jacobson.

Marlo Pascual was born in 1972 in Nashville, Tennessee, and received her MFA from the Tyler School of Art in Philadelphia in 2007. She currently lives and works in Brooklyn, New York.

Marlo Pascual's Jane and Marc Nathanson Distinguished Artist in Residence and exhibition are organized by the Aspen Art Museum and funded by Jane and Marc Nathanson. Additional funding provided by the AAM National Council. General exhibition support provided by The Andy Warhol Foundation for the Visual Arts. Exhibition lectures presented by the Questrom Lecture Series. Artist facilities provided in collaboration with Anderson Ranch Arts Center.

The Aspen Art Museum is a non-collecting institution presenting the newest, most important evolutions in international contemporary art. Our innovative and timely exhibitions, education and public programs, immersive activities, and community happenings actively engage audiences in thought-provoking experiences of art, culture, and society.

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Closed Mondays and major holidays

AAM ADMISSION IS FREE courtesy of John and Amy Phelan

Visit the AAM online: www.aspenartmuseum.org

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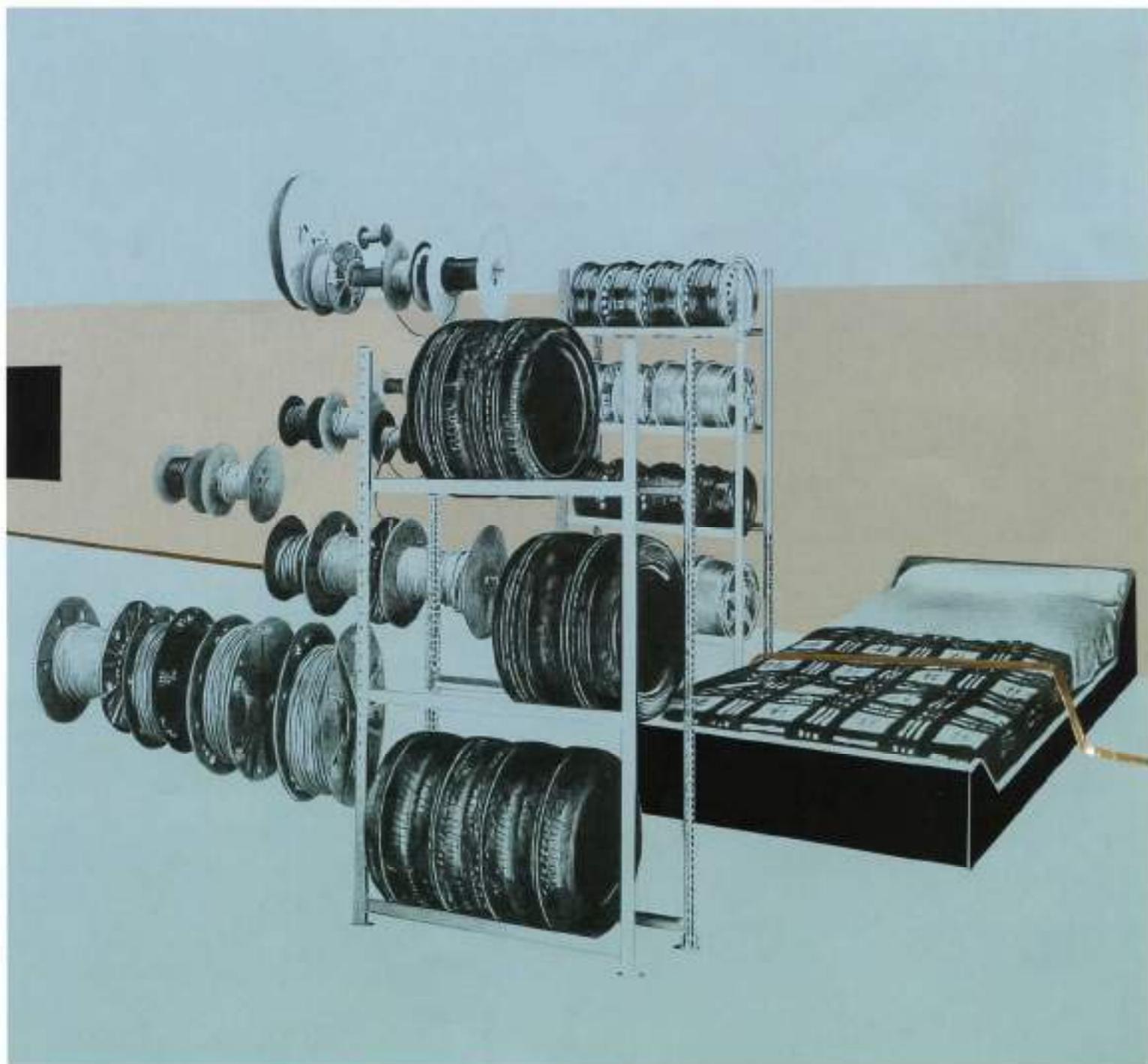
Jeff Murcko

aspenartmuseum

970.925.8050

jmurcko@aspenartmuseum.org

TATIANA TROUVÉ SARKIS LA MODERNITÉ REVISITÉE
VITO ACCONCI INTERVIEW LE BERLIN DES MUSÉES
BERNARD-HENRI LÉVY OLIVIER ROLIN SIEGFRIED KRACAUER



366

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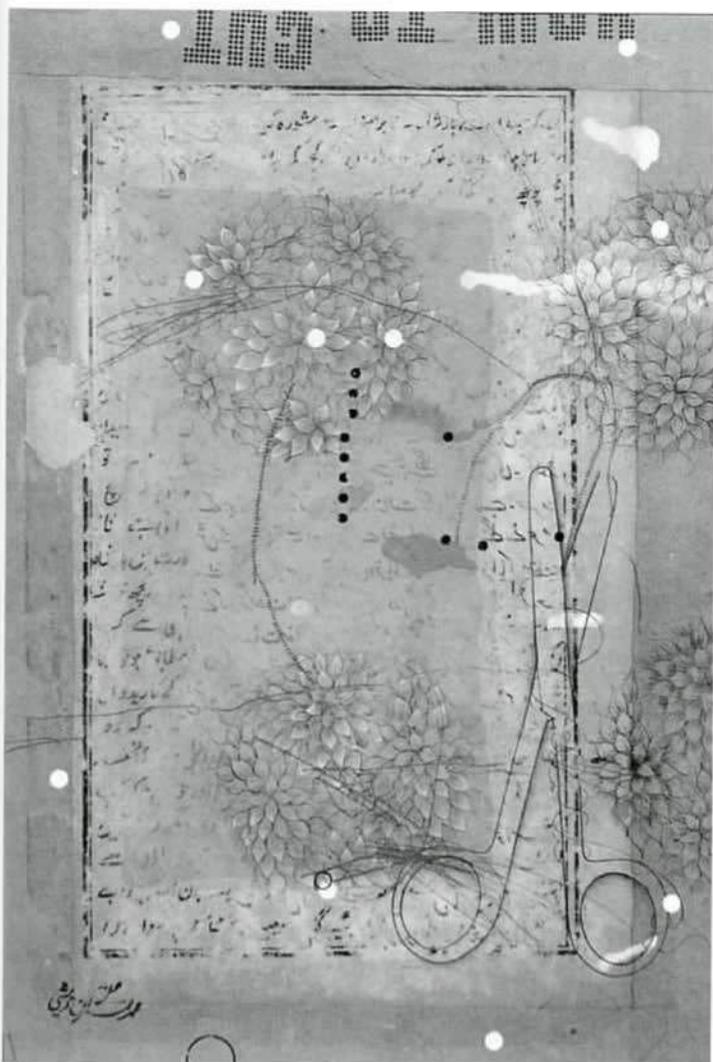
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Imran Qureshi. « Easy cutting ». 2005. Technique mixte sur tissu. 27, 5 x 19 cm
Mixed media on wasli

absent, the exhibition drew all its 75 works made in the last decade by 45 Pakistani artists from the collection of the Devi Foundation. In a country with little support for contemporary art, the Foundation, opened in 2008, was a first, and the sheer scope of its Pakistani art collection attests to its significance for South Asian art as a whole. The hanging moved from grid to line to thread to needle to scissors, wound, gun, security barriers and a fragile paper cutout house. This linear crescendo asserted the thematic consistency and formal soberness of Pakistani art and guided the visitor through a large range of mediums, from small miniature-like drawings to installations of random building material. Mohammad Ali Taipur's discreet yet incisive drawing prominently displayed at the entrance of one of the galleries presented a series of thin, undulating parallel lines interrupted half way by a sinuous horizontal rift (*Leeka*, 2006).

In the Indian context, it provided an efficient commentary on the fate of both countries. Like the show's mirror-like title, several works were split into two estranged halves. Bani Abidi's *The News* (2001) comprised two TV monitors, showing, spoof news-casts of Indian and Pakistani news broadcasts, each relating the same event (a trivial theft) from its own patently biased and "official" national viewpoint. The last room dedicated to recent installations made for a more chaotic experience. It included the hysterical to-and-fro movement of a water container inserted in a gallery wall, a rehearsal by a tragically out-of-tune Pakistani brass band, and a convoluted installation of a horn looming over a plant. Ultimately, the exhibition brought out the divide in Pakistani art between what Rana refers to as traditional painterly styles updated with "new levels of irony and post-modern self-reference" and a new

form of expression "in touch with international (...) artistic currents"—something achieved here with varying degrees of verve, and a challenge that Indian art is still muddling with. Anupam Poddar, owner of the Foundation, says Pakistani art has the freshness he found in Indian art when he started to collect in the early 2000s. In this respect Pakistani art has so far benefited from its relative isolation. As it is getting more attention from institutions abroad, artists will hopefully shun the kind of clichéd and occasionally glib works so often created for survey exhibitions of emerging art scenes.
Devika Singh

New York

Marlo Pascual

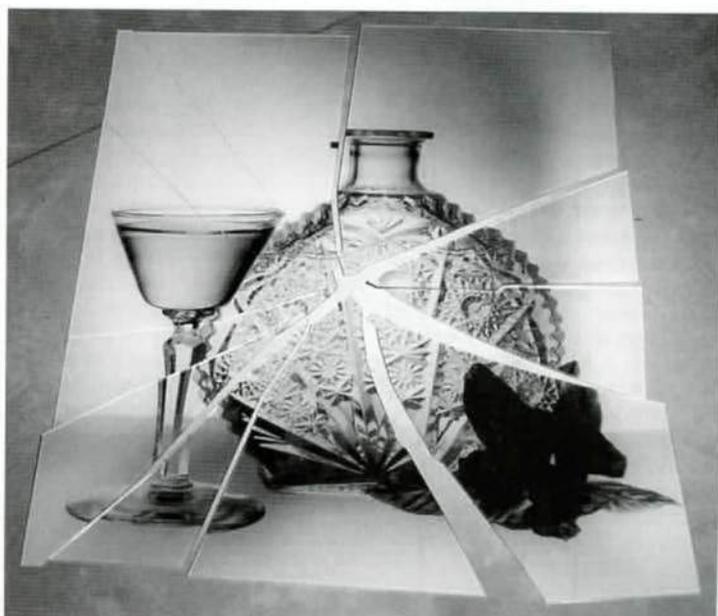
Casey Kaplan Gallery
7 janvier - 13 février 2010

Pour sa première exposition personnelle en galerie, l'artiste américaine Marlo Pascual crée un décor destiné au long métrage que déroule sa mémoire. La galerie Casey Kaplan ressemble à un plateau de film déserté dont il ne resterait que quelques reliques silencieuses. Une chaise, une lampe, un portemanteau, une table, un guéridon, deux projecteurs. Les photos en noir et blanc qui habitent la galerie font songer à des photographies de plateau prêtes à témoigner. Or, on ignore si l'on se situe avant ou après l'action. Et surtout de quel ordre est cette action : scène de ménage, de meurtre ou échanges passionnés. Ces images, dont une femme de dos au chignon

impeccablement tressé, une silhouette nue embuée, des hommes au sourire goguenard, des natures mortes, l'artiste les a traquées sur internet et aux puces. On croit reconnaître ces images séduisantes, raison pour laquelle elles nous attirent au centre de récits lapidaires. Ces clichés à l'esthétique glacée des années 1940-50 ont été recadrés, agrandis, décentrés ou fragmentés par l'artiste. Ils n'ont jamais de cadre. Ils représentent le point de départ de sculptures élégantes. C'est le mobilier qui les entoure qui tient lieu de contours. Une pierre comme piédestal d'une tête d'homme inversée, une plante plaquée franchement sur un visage de femme scindé en deux, une table et une chaise renversée qui font figure d'assise surréaliste, et enfin de longues jambes placées sur un mini-paravent au sol.

Les mises en scène sophistiquées de Marlo Pascual évoquent la période hollywoodienne du réalisateur Douglas Sirk. Des mélodrames qui génèrent le plus souvent un sentiment de malaise. L'utilisation des décors comme symboles par le réalisateur allemand permet également de comprendre les mises en scène savamment étudiées de cette artiste. On pourrait lui reprocher son sens du design, la beauté glacée de ses œuvres, mais cela reviendrait à reprocher à Hitchcock son perfectionnisme absolu.

Si on ne devait retenir qu'une pièce, ce serait cette œuvre in situ : la photo d'un index de femme qui pointe hors de son cadre une longue bande de bois sombre traversant la galerie et remontant quelque peu sur le mur d'en face. Elle résume parfaitement le désir de cette jeune artiste de sau-



Marlo Pascual. « Untitled », 2009. 12 pièces. Photographie couleur lacérée
127 x 152,4 cm. Laser-cut C-print



Marlo Pascual. Untitled. 2009. Photographie couleur numérique, miroir, lampe, table. 139,7 x 110,5 cm. Digital C-print, mirror, lamp, table

ter hors du cadre de la photographie, d'inventer un nouveau type de sculpture, de bousculer la tendance actuelle post-minimale qui pollue les galeries new-yorkaises, et d'oublier avec elle toute visée appropriationniste. L'espace d'un instant, Marlo Pascual a réussi avec grâce à nous faire oublier qu'il s'agissait d'une exposition.

Julie Boukobza

For her first solo gallery show, the American artist Marlo Pascual made a set for the movie unfolding in her memory. The Casey Kaplan gallery looks like a deserted film studio where nothing remains but a few silent relics. A chair, lamp, coat rack, bicycle handlebars, two spotlights.

The black-and-white photos arranged all around look like movie stills ready to bear witness. We aren't sure if they depict the scene before or after the action. Above all, we can't tell what kind of action took place: a domestic quarrel, a murder, a passionate exchange? These pictures—a woman seen from behind, her hair in an impeccably braided chignon, a nude woman seen through a steamed-up shower door, men with sarcastic smiles, some still lifes—were found on the Net and at thrift stores. We seem to recognize some of these images, and consequently they pull us into terse narratives. These photos, with their glossy 1940s aesthetics have been re-cropped, off-centered or fragmented. None are framed. For Pascual, they are points of departure for elegant sculptures. In a way,

she has framed them with furniture. A stone serves as a pedestal for an upside-down portrait of a man. A potted plant is set right in the middle of a woman's face that has been cut in two. A table with a chair on it, forming a surrealist seat. Finally, a long pair of legs mounted on a small partition resting on the floor.

Pascual's sophisticated *mises-en-scène* evoke Hollywood in the days of director Douglas Sirk, whose melodramas were often disturbing. The way the German-born filmmaker used props as symbols allows us to understand Pascual's skillfully constructed stage settings. If we were to criticize her for her sense of design, the glacial beauty of her work, we might as well criticize Hitchcock for his obsessive perfectionism.

If there is one thing whose memory visitors take home with them, it would be this site-specific piece: the photo of a woman's index finger pointing out of the picture toward a long strip of dark wood that runs across the gallery floor and then part way up the facing wall. This is a perfect expression of this young artist's desire to go beyond the borders of photography and invent a new kind of sculpture, to shake up the post-Minimalist trend now afflicting New York galleries, and with that to forget about any appropriationist aims. For at least a little while, Pascual gracefully succeeds in making us forget that this is only an exhibition.

Julie Boukobza
Translation, L-S Torgoff

www.caseykaplangallery.com



« Gender Check ». Rovena Agolli. « In All My Dreams, it Never is Quite as it Seems ». 2002. Épreuve couleur digitale. 80 x 60 cm (© Rovena Agolli). Digital print

Vienne

Gender Check - Rollenbilder in der Kunst Osteuropas

Museum Moderner Kunst Stiftung Ludwig
13 novembre 2009 - 14 février 2010

Aboutissement de plusieurs années de recherches par une équipe dirigée par la commissaire Bojana Pejic, cette exposition prend enfin forme au Mumok sous le titre *Gender Check - Rollenbilder in der Kunst Osteuropas* (Masculinité et féminité dans l'art d'Europe de l'Est). Suffisamment réfléchie, *Gender Check* évite de regarder les productions artistiques de l'ex-Europe de l'Est par le bout de la lunette historique célébrant, avec force pathos et interrogations scolaires, une certaine inévitabilité, comme le vingtième anniversaire de 1989 nous l'a servi à satiété. Si « l'ex-Europe de l'Est » est bien sûr une construction purement politique héritée de la Guerre froide qui homogénéise des contextes aussi dissemblables que la Géorgie et l'Albanie, Bojana Pejic fait le pari de parcourir ces régions depuis l'après-guerre sous le prisme du *gender*, en s'attachant à voir comment des gestes similaires sont lus diversement en des lieux différents.

Les têtes d'affiches comme Anri Sala, Boris Mikhailov, Marina Abramovic ou encore Oleg Kulik sont certes présentes, mais la majorité des œuvres sont peu connues. Elles traversent plusieurs générations, de l'art officiel au Sots Art, de l'abstraction à la performance. La taille géante de l'exposition (200 œuvres, 400 artistes) permet de nuancer l'ensemble de cette production artistique : si

des œuvres du réalisme socialiste russe ont notablement tenté de débarrasser le corps nu de la femme de ses connotations sexuelles en construisant un corps féminin discipliné, athlétique ou voué à la reproduction, le nu des beaux-arts et le nu moderne n'en ont pas moins continué à être travaillés par ailleurs. L'égalité des sexes pouvait être d'autant plus prônée et mise en scène par le communisme sous la figure de l'héroïne qu'elle demeurerait en partie formelle. L'exposition s'ouvre ainsi sur des peintures, parfois monumentales, d'héroïnes du travail investissant les « domaines réservés » du labeur mâle, telles ces joyeuses maçonnes du Letton Michails Korneckis (*Saturieties, meitenes / Let's go Girls*, 1959), haut perchées sur un échafaudage socialiste. Mara Traumane observe, dans le très riche catalogue, qu'en Lettonie, une stricte séparation sexuée dans les représentations se maintient à travers les diverses périodes et courants. Joutant ce tableau de travailleuses, une grande peinture d'ouvriers du bâtiment appréciant une pause laisse, séparée par des éléments de construction, une ouvrière de dos (*Pie mums jai spares / We already Have Rafters*, Indulis Zarins, 1960). Un peu plus loin, Rovena Agolli interroge avec esprit le rétablissement d'un lourd patriarcat depuis la chute du régime socialiste d'Albanie. Elle met en scène un jeune couple modèle assis sur un canapé blanc — image d'Épinal si n'était cet œil au beurre noir porté sans ostentation par la jeune femme (*In All My Dreams, it Never is Quite as it Seems*, 2002).

Pierre-Emmanuel Finzi

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

Art Review: Issue 39, March 2010, pg. 89 - 93.

For the last five years *ArtReview* has published an annual index of 'future greats'—emerging artists, selected by more established artists as well as critics and curators, who we believe will be the stars of an artworld to come. This year, rather than picking out individual talents, we asked five critics to try to make sense of changes and developments in art today. Why? The ways in which art responds to the world is an invaluable tool for locating ourselves in an ever-shifting now, and the trouble with peering through a telescope in search of new starts is that it's easy to lose track of what's going on where it matters most. For us, nothing is more urgent than what's happening right now.

ArtReview

Now!

Mise en Scène
The Pedagogical Imperative
The Dark Knight Returns
Architectures of Community
Reclaim the Street (Theatre)

with words by:

Chris Sharp
Jonathan T.D. Neil
Neil Mulholland
Laura McLean-Femis
Tyler Coburn

Mise en Scène

Chris Sharp

In his provocative and trenchant (if awkwardly titled) essay 'On the Curatorship' (2008), art theorist Boris Groys speaks about the sickness and helplessness of artworks and images in general: 'It is in fact no coincidence that the world "curator" is etymologically related to "cure". Curating is curing. The process of curating cures the image's powerlessness, its incapacity to present itself. The artwork needs external help, it needs an exhibition and curator to become visible. The medicine that makes the image appear healthy—makes the image literally appear, and do so in the best light—is the exhibition. If initially this seems like a difficult or even disagreeable way to characterize the practice of curating (especially from the point of view of artists), it is nonetheless highly serviceable when considering the practice of a handful of emerging artists, and a couple of their immediate if tangential forebears. I'm thinking of the New York-based American Marlo Pascual; the Berlin-based German Kathrin Sonntag; and the Paris-based Frenchman Mark Geffraud, as well as the London-based Englishman Ian Kiaer and the New York-based American Barbara Bloom. At the risk of egregiously simplifying their respective practices, perhaps all you have to do is definitively substitute the word 'image' for 'artwork', and 'mise en scène' for 'curating' to come up with a plausible description of these artists' *modus operandi*.

Despite their ever-increasing abundance, it could be argued that images have never been sicker, more helpless and impotent. Of course, that sickness and impotence is due in large part to the incalculable numbers in which they daily circulate and proliferate, and the frequency with which we are exposed to them. Never mind our deep-rooted distrust of them—of their ability to convey the truth or any kind of objective verity; so perpetual is this deluge of images, we barely even notice the rain. Indeed, it is thanks to this almost torrential flood that one can now start to indulge in the stentorian rhetoric of 'the death of photography'. Following a diabolical, if depressing, Borgesian logic, one could say that all images have already been created, that the Internet is to images what the Argentine author's Library of Babel was to

books, and any new additions to the archive are merely superfluous variations on those already extant. What is more, the so-called death of photography is also abetted by the obsolescence of the photograph as an object and its passage from printed paper to disembodied, digital file. In such a state of affairs, the disembodied image not only needs 'help', to be 'cured' (resurrected?) by being contextualized, but also needs quite simply to be embodied on a support or in space in order to be reinvested with any kind of visibility.

A good example of this process can be found in the work of Marlo Pascual. Pascual first started to gain attention thanks to a solo show in the Swiss Institute's project space, in New York, in 2009, and more recently in the artist's first commercial solo exhibition, at Casey Kaplan, also in New York. Working with vintage, pseudo-iconic images found on the Internet and in thrift stores, the artist transforms them into objects by enlarging and laminating them in thick Plexiglas, often presenting them in theatrical *mise en scènes* featuring domestic paraphernalia—tables, chairs, houseplants, etc. For instance, one piece for the Kaplan show *Untitled* (2009), consisted of a photograph of a generic, topless blonde pinup, presumably from the 1950s, wearing a black garter belt and striking a so-called erotic pose, blown up to 1:1 scale and placed on a black table *vis-à-vis* an empty chair, the ensemble completed by theatrical lighting. Apparently about voyeurism and spectacle, this odd, disturbingly asexual (by virtue of being so erotically trite) *mise en scène* actually did little more than pull back the curtain on the image's impotence, its incapacity to arouse anything but erotic indifference (hence the absence of the voyeur in the empty chair?). Paradoxically, by 'curing' this image, Pascual merely shows the extent to which it is sick.

While Pascual's work cites numerous conceptual, minimalist and postminimalist sources, it is clearly indebted to the work of American artist Barbara Bloom. Of the same generation as Cindy Sherman, Barbara Kruger and Richard Prince, Bloom came of age as an artist during the late 1980s and early 90s.



↑

Mark Geffriaud

Gate Vitry-sur-Seine, *lines and marks*, Paris

Polka Dot, 2008 (installation view, Le Plateau, Frac Ile-de-France, 2009), slide projection on motorized rotating plinth, slides, book, mirror, wallpaper, dimensions variable.
Photo: Martin Argoglio. Courtesy the artist and Gill Agency, Paris

←

Marlo Pascual

Room Nashville, *lines and marks*, New York

Untitled, 2009, digital c-print, wood, dimensions variable.
Courtesy the artist and Casey Kaplan, New York

Her practice is predicated upon a kind of museological (albeit idiosyncratic insofar as it is personal) approach to collecting and presentation, incorporating photography, design, installation and bookmaking. Bloom often presents images in conjunction with objects in theatrical and sometimes elegiac *mise en scènes*, which inevitably contextualize and lend a certain pathos to those same images: for instance, her indexical meditation on absence, *Girls' Footprints* (2007), consists of a colour photo of a flurry of girls' legs running in a concrete schoolyard and a nearby carpetful of footprints. Thanks to a 2008 retrospective at New York's International Center of Photography, which was fictionally posthumous (curating her own death?), and interesting her curatorial/collector mode of artmaking by younger generation of artists and curators, notably in France, Bloom has been enjoying something of a revival.

The elegant, motif-driven *mise en scènes* of Kathrin Sonntag cannot claim immunity to Bloom's sway. Working with sculpture, photography, film and drawing, Sonntag has been known spatially to conjoin images, motifs and sculptures with domestic objects in works such as her installation *White Light* (2007)—which includes furniture, sculpture, photography, and video—while, akin to Bloom, also taking photos herself. Her black-and-white series *Mitnacht* (2008) consists of 81 slide projections of elaborate, carefully composed *mise en scènes* of 'paranormal' activity in her studio. Full of sharp, geometric angles, a number of these slides feature generic cinematic appropriations of images of women with their mouths agape, as if shocked by pseudo-paranormal phenomena, such as a cloud of ink floating in a glass of water. Far from affirming the power of photography, Sonntag's interest in the 'supernatural' and illusion in these images gestures theatrically towards an impotence at the very heart of photography and, by extension, of the image.

If Sonntag's use of the photograph reflectively dwells upon its own anachronistic status, in the work of Mark Geffriaud, the appropriated images tends toward prop, all but dissolving into a visual, syntactical cipher. Working with sculpture installation and light, Geffriaud has a penchant for the *mise en scène*, but of a more sculptural and constructed, particleboard order, in which the slide projector occasionally plays a crucial, nonnarrative role. The artist's first solo show, at Paris's gb agency in 2009, consisted of an elementarily crafted *mise en scène*, compromising, in part, three separate particleboard dividers; each of these respectively framed an image of image scenario, such that the formal presentation of the image and its moveable context became more significant than the image itself. More recent works, such as the sculptural installation *Herbarium* (2009), presented at the Prix Ricard (awarded at Paris's FIAC art fair to an artist under forty), consisted of a large particleboard rectangle in a wall, with magazine pages hung in a random Aby Warburg/Wolfgang Tillmans style, the images of which were periodically illuminated by small rectangles of light. Once on the other side of the wall, the *jeu* revealed itself: one encountered a mounted constellation of slide projectors placed in front of each magazine page, projecting the small, shifint rectangles of light onto the backside of the pages. Faced with such a formal bravura, one often gets the feeling in Geffriaud's work that the image has an almost spectral quality, as if it were indeed speaking to us from the other side, and that whether it is 'cured', or curated, it can never truly come back to life.

Although he might seem like a bit of a wild card among this group, especially because there is no photography in his work, Ian Kiaer's practice predates many of the curatorial, *mise en scène* approaches in circulation today and is engaged with the problems of representation: it's saturated with a deliberate impotence and sickness. In connection with his eclectic forms of ongoing research regarding failed utopian ideologies, modernist architecture, art history, exile and illness (incidentally, it is no accident that a common motif in Kiaer's work is the sickbed), among other things, Kiaer 'curates' various often detrital elements, objects and fragments, such as foam, canvases, rubbish bins, swathes of fabric, sheets of plastic, old pieces of furniture, cardboard maquettes, etc into spatial configurations, which permit the viewer to inhabit an image as attenuated as it is evocative—which is to say, as it is capable of firing the imagination. Kiaer is aware that the story he is trying to tell cannot really be told, that the image he is trying to form can be but imperfect and, as a consequence, is better left adumbrated through the objects he selects, and above all, the relationship he organises between them.

Of course a closing disclaimer about the essential disunity of these artists is wanted here, not to mention a nod to the skipped-over complexity of the rest of their individual practices (it goes without saying that my treatment of their work has been necessarily limited). It's almost as if there is something strange, even unethical about curating them together into one article. Having absorbed the role of the curator into their very practices, their work inevitably resists such (classical?) measures, suggesting that these artists are in fact nobody's patients. Whatever the case may be, each one of them has a great deal to offer regarding our evolving and endangered relationship to images (themselves endangered), and the methods and strategies that may render them visible, or finally, visualize their invisibility.

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

ARTFORUM

MARCH 2010 INTERNATIONAL

Marlo Pascual

CASEY KAPLAN

While so much of today's common wisdom around appropriation grants that tactic a kind of distanced purview, from which an artist might critique while simultaneously participating in prevailing modes of cultural representation, we all too rarely account for the ways in which a sort of lasciviousness attends the venture—especially, perhaps, as younger generations take up its presumed look and legacy. Walking into Marlo Pascual's first solo exhibition at Casey Kaplan, one had the feeling that the artist could be some crusty old cinephile: If she were a man, I might think he was a creep. Though the images she uses are “borrowed” and so—one might argue—not truly reflective of the artist's conscious (or even unconscious) drives, they nonetheless feel wholly touched, if not downright caressed, as through they have had bestowed upon them a hyperbolic, not exactly healthy, kind of attention.

Having trolled the usual sources (eBay, vintage shops) for old stuff, Pascual picked a number of images, many produced in amateur photography clubs in the style of various 1940s and '50s quasi-filmic genres, from glam pics to pinups, portraits to interiors. Cropping and enlarging the pictures, and placing them in an odd, minimal, domestic-type space (featuring a few chairs, a lamp, a thick band of wood, seemingly marking a threshold on the floor but moving up the wall and interacting with works hung there, etc.), Pascual rendered the photographs uncanny and unreliable. Her images—which include the back of a woman's very blonde, very processed, very styled head; two female legs, scissored to look sexy; a pair of hands, nails manicured to points so that they look nearly like claws (and two fingerprints, enormous from being blown up, on the photograph's surface); a woman, face obscured, perky nipples evident, standing in the shower, à la Psycho—now exceed themselves in more than just size.

Although Pascual's medium is ostensibly the photograph, she wields it in the least photographic way she can. Refusing to bend either to timeworn clichés of the medium or to its most seductively complicated theorizations, Pascual instead coaxes the found images she uses into a different kind of utility, creating for her paper characters scenarios that escape equally the firmly fictional and the firmly factual. The critical writing on



View of “Marlo Pascual,” 2010

her practice that has appeared thus far wants to usher this other mode of the photographic into the realm of the sculptural (and one sees why, since Pascual seats her images in a larger, three-dimensional context of which “real things” are a part and also, in some cases, treats the images as things themselves, “cracking” them as though they were glass, for instance, or placing other objects on top of them)—but this too quickly bypasses the queerness of her move. For, while disallowing any pretense of disinterestedness when it comes to appropriating her images, Pascual also undermines still attendant romantic notions of the photograph, thus placing her images in an unexpected interstice: Her practice highlights the affectual dimension of both photography and appropriation, and crucially points to how often women continue to operate representationally as things to be looked at. (The three images where men do appear include one of a dark and handsome guy turned literally on his head; the other two chaps, in separate frames, gaze vaguely in each other's direction across the wall, looking like a couple of Howdy Doodys, with their hands to their mouths as though calling out to each other.)

Pascual's photographs act as strange placeholders, gesturing to where they were found (rather than cutting ties) while suggesting that new contexts can be made to reinvigorate them and perhaps ultimately issue a kind of challenge. This is why the creepiness of some of the images' past lives still lingers, and why Pascual's use of them ushers in a surprisingly feminist camp humor.

-Johanna Burton

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM



Gianni Jetzer, "Lost Negative"
Kaleidoscope Magazine
February – March 2010, p. 48 – 51

LOST NEGATIVE



Untitled, 2009
Courtesy: the artist and Casey Kaplan,
New York

A photographer who doesn't take pictures anymore, drawing instead on the "cool imagery" of existing images, MARLO PASCUAL mixes the digital with the nostalgic, the glamorous with the uncanny, and the studio shot with a new sculptural form.

Words by GIANNI JETZER



Untitled detail, 2009
Courtesy: the artist and Casey Kaplan, New York
Photo: Jason Mandella

Her conceptual approach to the instrumental use of vintage imagery has several predecessors, the most prominent being German artist Hans-Peter Feldmann, a passionate collector of images and stories. Feldmann has opened wide a field by adopting vintage photography as base material for conceptual art since the 1960s. While Pascual often falls for images of anonymous movie stars who exude the grandeur of a cinematographic past, Feldmann selects from amateur pics, sorting through what others might dismiss as banal or superfluous. His *Lovers* (2008) are based on a nostalgic black-and-white portrait of a couple whose faces he meticulously cut out. The artist radically mutilates the identity of the couple and offers a generic screen instead—offering silhouettes for anyone’s romance, and poking fun at the concept of the real thing. The collages of Hans-Peter Feldmann are mainly based on the principle of addition or even seriality. His goals are pursued with encyclopedic thoroughness, striving for resemblance rather than rupture. Another important figure in context of Marlo Pascual’s work is British artist John Stezaker, who has been obsessively collecting postcards, movie portraits, film stills and lobby cards for more than twenty years. He uses various techniques in his collages, such as removing, masking, repairing, rotating and aligning different visuals. By juxtaposing disparate sources, his work creates compelling new images, relationships and characters. The austerity of his means is quite impressive: two different images are brought together, each altered in some significant way in order to create a new one. Stezaker has invented different formulas for his pastiches. The two most important ones in relation to Pascual are the *Film Portrait Collages* and the ongoing “*Mask*” series. Stezaker describes the *Portrait Collages* as “marriages” of different identities (often different sexes). The multiple points of perspective recall cubist compositions. All *Film Portrait Collages* consist of two photographs, mounted in such a way that the illusion arises that a third person is created out of the artistic manipulation. Although Stezaker and Pascual both use portraits of film stars of the same age and origin, the results of their respective works could not be more different. The younger artist rarely works with original prints anymore, but rather uses digital data as a source for reprints. The blown-up scale and presentation (the images are loosely hung with pins on the wall, mounted on aluminum or framed behind acrylic glass) both clearly reference contemporary ways of displaying work. The vintage source is put in quotation marks. In Pascual’s work, it is not the nostalgic aura of the yellowed original that is central, but rather the trace of a pre-digital age when the value and validation of imagery were assessed in a dramatically different way.

The images of Stezaker’s *Mask* series are made of heterogeneous prints. The background image, a black-and-white studio shot, is masked by a vintage postcard, normally featuring an image of a landscape. The two pictures together produce an uncanny effect leading to an absurd narrative, such as cascading water that doubles as a woman’s hair. Although the images are clearly from different sources, one black-and-white, the other one in color, the viewer’s eye marries them into one and the same entity. Structurally, the *Mask* series is closely related to the hybrid organisms of Pascual. However, in Pascual’s work, the fact that objects collide with the surface plane of the photographic print accentuates these encounters. In her case, the projection onto the photographs becomes a physical presence with which the artist acts out her thoughts. From this perspective, her installations are also part of a methodical reexamination of the relationship between photography and sculpture. Her works give each medium some of the characteristics of the other, resulting in a mutual enlivening.

Marlo Pascual’s *Untitled* (2007), composed of two sconces holding lit candles affixed to a black-and-white glamour photo, combines the image of a female body with the finery of domestic comfort. The hybrid organism resulting from this juxtaposition is unexpected; it belongs to the domestic scene, and yet is in excess of it. It is the chance encounter on an operating table of an image of a glamorous woman and the burnished candelabra by which she is lit. New York City-based artist Pascual carries off the collision of found objects and photographic images with convincing simplicity, whether she is literally pinning down the picture of a woman to the floor with a large stone, mounting sconces in the face of a by-gone beauty or spearing a portrait with a neon. The arranged objects keep a high grade of autonomy at all times, as do the photographic portraits. Although they actively influence one another, a vast distance opens up between the physical volume and the photographic plane.

To begin with, collecting vintage photographs instead of producing new ones is not what you would expect from someone who has a MFA in photography. Marlo Pascual no longer uses a camera, opting instead for the wide sphere of possibilities offered by millions of existing images. The first step in the production of new work is simply to dig up photographic material. A lot of Pascual’s early images came out of junk stores (since then, the artist has discovered the advantages of eBay’s search engines). The artist would simply use any image that she found compelling. She likes using what Richard Prince called “cool imagery,” with very different results. Instead of faded Kodak color prints of biker chicks in upstate New York, Pascual goes for elegant black-and-white studio photographs from the 1940s to the 1980s.

ARTIST’S BIO

MARLO PASCUAL (b. 1972) lives and works in New York. Born in Nashville, Tennessee, Pascual completed her MFA at Tyler School of Art (Philadelphia). Her most recent projects include solo shows at White Columns (2008, New York), the Swiss Institute (2009, New York) and the Sculpture Center (2009, New York), as part of the “In Practice” project series. In 2009, she was nominated as the “New Artist of the Year” for The First Annual Art Awards, presented by Rob Pruitt at the Solomon R. Guggenheim Museum.

CURRENT & FORTHCOMING

Pascual is the 2010 recipient of the third Jane and Marc Nathanson Distinguished Artist-in-Residence award at the Aspen Art Museum (Aspen), where she will present an exhibition from July 30 to October 3. Casey Kaplan (New York) will host her first solo gallery exhibition until February 13.



Untitled, 2009
Courtesy: the artist and Casey Kaplan,
New York



Untitled, 2006
Courtesy: the artist and Casey Kaplan, New York



Untitled
 installation view, Swiss Institute,
 New York, 2009
 Courtesy: the artist and Casey Kaplan,
 New York

AUTHOR

GIANNI JETZER, born in 1969, is the director of the Swiss Institute of Contemporary Art in New York. He studied art history, contemporary history and journalism, and has produced numerous exhibitions with international artists in his positions as Curator at the Migros Museum in Zurich (1998-2001), Director of the Kunsthalle St. Gallen (2001-2006), and Director of the Swiss Institute in New York (since 2006). From 1999 to 2002, Jetzer was Editor-in-Chief of the art magazine *Material*. He is the editor of the art magazine *Miuze* (with Barbara Corti) and of monographs on the works of Andro Wekua, Saskia Olde Wolbers, Shirana Shahbazi, as well as the book *On Manon '74-77* (2001). He has written numerous contributions for catalogues, art magazines, and newspapers such as *Parkett*, *Spike*, *Flash Art*, and *Neue Zürcher Zeitung*.

Pascual's choice of objects is highly specific and often self-reflective of the medium itself. She explains, "When I put a rock on a photograph, I am mimicking the act of taking a picture and how photography points to this desire to pin down a moment—so the rocks acts like a paper weight. I have paired that gesture with an image where the woman has a vacant stare. It's a somewhat violent move to shake her awake—but, of course, the action is in vain, kind of like trying to hold on to a moment in time" (unpublished interview with the artist, December 2009). Pascual distributes the various elements in such a way that there is a movement between the objects, photos, viewer and space. The reading structure remains open but directed, leading the viewer to some of the same questions that the artist has about imagery and our relationship to it.

The installation *Untitled* (2007), mentioned in the introduction to this text, is primarily about loss. In the beginning, Pascual intended to make a work about one of the most prominent themes in the theory of photography: the medium's inherent relationship to death. As Roland Barthes once stated, photography is intrinsically connected with loss. The French philosopher published his *Camera Lucida* shortly before his own tragic death; it can thus be read as an eulogy to himself. By pairing a print with candles that burn out, Pascual creates the impression that the images seemingly consume themselves by crying or melting, an act that simultaneously animates them and reiterates the death encoded in the photo. This sounds more dramatic than the work actually seems. A lot of Pascual's work is somewhat deadpan; she is often poking fun at her own practice.

The work of art in the age of digital reproduction faces more challenges than ever before. It is obvious that a re-evaluation of imagery is under way, no matter whether its sources are from a pre-mechanical, mechanical or post-mechanical era of reproduction. Ultimately, all images float on the Internet, craving attention. Most of the photographic images that Pascual uses in her work are based on lost negatives; therefore, they can no longer be mechanically reproduced. Beyond a last paper print, they are preserved as digital files. Instead of cleaning out the imperfections of the paper scans, Pascual uses scratches, hairs or scuffs as genuine marks from the history of the single print.

Walter Benjamin once described the parasitical dependence of works of art on rituals. Marlo Pascual recreates a rite of passage for each photograph she uses, leading it into the parallel universe of digitalization. The unknown actors and actress in the images are recast into new roles for which theatrical lighting, such as candlelight, fluorescents and color gels, provides the dramatic tension. The sculptures become a site of convergence for the past and the present, the mechanical and the digital, fiction and reality, and drama and banality—a place where the subjects play out ambiguous narratives with psychological and melancholic resonances.



Exhibition view, Casey Kaplan, New York
 Courtesy: the artist and Casey Kaplan, New York



Untitled, installation view, Sculpture Center, New York,
 2009
 Courtesy: the artist and Casey Kaplan, New York
 Photo: Jason Mandella
 © 2009 SculptureCenter and the artists

CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

ARTFORUM

New York

Marlo Pascual

CASEY KAPLAN
525 West 21st Street
January 7 - February 13

The line that lies between sculpture and photography has been explored to the point of near erasure in some recent art. In Marlo Pascual's first solo exhibition at this gallery, she joins the conversation, exhibiting work that incorporates sourced images and found objects to smart, self-assured effect. The sculptural plays a role in the work here even before concrete objects come into (or, rather, into contact with) the picture. At the entrance to the show hangs a black-and-white print of a vintage photograph, depicting the back of a young woman's head. Her hair is elaborately curled and plaited, and the spectacular attention it receives, not just in the original image (probably taken from a 1940s beauty manual) but especially via Pascual's appropriation, highlights the photograph's intense sculptural plasticity--so much so that we begin to wonder whether we are looking at what, actually, is the woman's face--one that is, nightmareishly, all glossy, tactile hair.



View of "Marlo Pascual," 2010.

The interest in the oddness of the seemingly innocuous continues in Pascual's assemblages. Disembodied, hacked-up bits and bobs keep popping up in curious places: A photograph of a face is unevenly bisected by floor and wall, a potted houseplant sprouting surrealistically from its cheekbone; an enlarged head shot of a man with the handsomely faded looks of an obscure matinee idol is perched upside down on a rock; an image of flirty, heel-shod legs emerges from the wall, partitionlike; a photograph of a woman posing prettily as she gazes at her own reflection is divided by strips of mirror, accompanied nearby by a lamp atop an end table. All of this not only amounts to some very entertaining interior design but also directs us to a larger point. For Pascual, photography and sculpture are both, ultimately, more lamp than mirror: In playing with the spatial and theoretical relationship between the two, photography becomes less a mimesis-centered activity and more a pleasingly strange sculptural intervention.

- Naomi Fry

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

FOR IMMEDIATE RELEASE:

MARLO PASCUAL

EXHIBITION DATES: JANUARY 7 – FEBRUARY 13, 2010
OPENING: THURSDAY, JANUARY 7, 6 – 8PM
GALLERY HOURS: TUESDAY – SATURDAY, 10 – 6PM

In the act of producing a picture there is always a form of "construction" going on. Whether it's the framing, the lighting, or the positioning of the subject. As time passes, we have a better understanding of these constructions, and their successes and failures become more evident.

As social interactions take place more and more with the screen and the virtual, I find that there is a desire for physical interactions and I play with the possibilities and limitations of those interactions.

Work comes to me in different ways, either by watching a movie, reading a book, taking a walk, or looking at art. Sometimes, I have an idea, and then I look for the image, sometimes, I find the image and it leads to an idea. Always, the space that the work inhabits informs the work. - Marlo Pascual, September 2009

Casey Kaplan is pleased to present Marlo Pascual's (b. 1972 in Nashville, Tennessee) first exhibition with the gallery. Taking found imagery and film as a point of departure in her work, Pascual creates photo-based sculptures, installations, and images that employ strategies of artistic movements such as Conceptual Art, Surrealism, Minimalism, and Arte Povera. Re-examining the viewer's relationship to the photograph, Pascual is interested in exposing an image's active presence by playing with the relationship between the work, the space, and the viewer. By creating sites of engagement, whether that site is in the form of the domestic or the theatrical, the image is the catalyst.

Pascual culls her vintage pictures from eBay and thrift stores, some coming out of an amateur photography club where the photographers strive to take 'artistic' photos. They are of historical genres; still lifes, interiors and furniture, portraits, headshots, nudes, and pin-ups. When they arrive, the images are small, handheld, fetish-like objects. In an interplay with the photograph's own physicality, Pascual then enlarges, crops, and re-stages the images using minimalist objects, props and lighting to form new relationships. Filtered through her imagination, the subjects are removed from their previous context and recast in new roles.

Previously, Pascual has made serial works. Rocks act as paperweights, pinafores or anvils, obscuring the heads of the characters placed on the floor. Candle sconces anchor the images of wall-based prints, the flames of the shrinking candles streaming down the cheeks of the subjects while burning. Reminiscent of Charles Ray's Plank Piece I-II, 1973, photographs are literally propped up or partially concealed by wooden planks that traverse the room, and in others, Flavin-like bulbs pierce images in simultaneous disfigurement and support.

For her first solo exhibition in the gallery, Pascual continues to break, acknowledge and play with the picture plane. A photograph bends up from floor to wall like a stage for the domestic prop placed upon it, an image of a wine glass and crystal decanter lies shattered on the floor, and slapstick characters call to each other across the wall. Subjects and objects collide in artworks that capture the "construction" performed to create them.

Marlo Pascual's first solo exhibition in New York opened in January of 2009 at the Swiss Institute of Contemporary Art, New York. Recently, Pascual closed an exhibition at the Sculpture Center, New York as part of the "In Practice" series, and it was announced that she is the recipient of the third Jane and Marc Nathanson Distinguished Artist in Residence at the Aspen Art Museum, Aspen, CO for 2010. Group exhibitions include: "curated by_vienna '09", a city wide project that presented her work in a group show at Georg Kargl, Vienna (2009); "three person show," curated by Amie Scally, White Columns, NY (2008); "Crop Rotation" curated by Clarissa Dalrymple, Marianne Boesky Gallery, NY (2008); and "Tales of the Grotesque", curated by Gianni Jetzer, Karma International, Zürich, Switzerland (2008). Pascual completed her MFA at Tyler School of Art, Philadelphia, PA in 2007. The artist lives and works in New York.

For further exhibition information please contact Loring Randolph, loring@caseykaplangallery.com.
Next Gallery Exhibition: Liam Gillick, Discussion Bench Platforms, A 'Volvo' Bar + Everything Good Goes, February 18 – March 27, 2010

GALLERY ARTISTS: HENNING BOHL, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE, TRISHA DONNELLY, GEOFFREY FARMER, PAMELA FRASER, LIAM GILLICK, ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, BRIAN JUNGLEN, JONATHAN MONK, MARLO PASCUAL, DIEGO PERRONE, JULIA SCHMIDT, SIMON STARLING, DAVID THORPE, GABRIEL VORMSTEIN, GARTH WEISER, JOHANNES WOHNSEIFER

Interview

PENÉLOPE
CRUZ
GOES ALL
THE WAY

By Marion Cotillard

50 CENT | ELIOT SPITZER
LILY COLE | TOM FORD
FLOYD MAYWEATHER JR.
FASHION'S NEW ENTOURAGE
AND THE HOTTEST
GIRLS IN PARIS

FRANKED ART

THE AGITATED STATE OF SEX IN TODAY'S POST-SHOCK ART WORLD

Curated by CHRISTOPHER BOLLEN

Not so long ago, sex was still considered one of the key controversial lightning rods of contemporary art. In fact, it was arguably sex—explored by artists in almost every manner, position, and mode of provocation possible—that created the biggest frisson between the radical politics of the art world and the more prohibitive dictates of society at large. But the days of hashing out the art-versus-pornography debate in courtrooms and on museum staircases are largely extinct. This is because shock itself has been so effectively co-opted by mass media—particularly by advertising. Stripped of its more subtle and complicated implications, shock has turned into a rather prosaic part of daily life (who is really *shocked* by shock anymore?). Today, audiences are more likely to be impressed by the cleverness of an artist than scandalized by their output. And in art land, most moral outrage and legal skirmishes are reserved for matters of trademark infringement due to the prevalence of appropriation art. But that doesn't mean artists have stopped committing their lenses, canvases, and screens to the subject

of sexuality altogether. Perhaps the very fact that imagery of the human body no longer provokes the same kind of cultural hysteria means that it can finally be explored in new and more intensive ways. Sexuality is still a wild frontier of possibility, with several highly uncharted zones—specifically, the virtual, global, and genetic. And then there are still artists trying to crack the old aesthetic codes on carnality, lust, and what inexplicably turns us on. Overwhelmingly, art dealing with sex today is less about liberation and more about frustration—bodies bound, fractured by collage, or restricted to the voyeuristic confines of the computer screen. We've asked 11 artists to give us exclusively new or never-before-published works on the subject of human sexuality. These artists range in age, medium, sex, sexuality, and stage of career, but what they've produced is an indication of art's current preoccupation with sex—past shock, psychologically potent, often purposely frustrating, and sometimes, still extreme. —CHRISTOPHER BOLLEN



Marlo PASCUAL

"RECENTLY, PART OF MY PROCESS HAS BEEN SEARCHING FOR PICTURES OF NUDE WOMEN ON EBAY, WHICH MAKES ME FEEL LIKE A PERVERT . . . BUT IT ALSO LED ME TO THE REALIZATION THAT YOU CAN PRETTY MUCH SEARCH ANY WORD AND GET AN IMAGE OF A NUDE WOMAN."

UNTITLED, 2009. DIGITAL PRINT AND ROCK. COURTESY OF THE ARTIST AND CASEY KAPLAN, NEW YORK. SEE MORE WORK BY MARLO PASCUAL ON INTERVIEWMAGAZINE.COM

CASEY KAPLAN

121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

ARTFORUM

DECEMBER 2009 INTERNATIONAL

Scott Rothkopf

A SENIOR EDITOR OF ARTFORUM, SCOTT ROTHKOPF IS AN ART HISTORIAN AND CRITIC. HE IS THE BROTHER, MOST RECENTLY OF "JEFF Koons' PAINFUL" PUBLISHED IN JEFF Koons' HUKA ZIVU (RUZZU) JOURNAL.

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New York's up-and-comers Last one think the city was beset by nostalgia in these unsettled times, three promising homegrown talents blossomed into maturity with breakthrough shows this year. At the Swiss Institute, Mario Pascual presented her starkly funny mash ups of thrift store photographs and other found artifacts and flora, signaling the emergence of a smart, quirky vision. Alex Hubbard—playing Fischli & Weiss or an unhinged Jessica Stockholder—exhibited a pair of ambitious videos at Team that documented the making and unmaking of teetering sculptures and sprawling assemblages. And Insh Brant unveiled a new body of photographs at Art Base! Art Statements and Herald Street in London. His small, mostly cameraless pictures played to the ongoing fascination with abstract photography, but did so less with high-minded theorizing than with a modest sense of discovery, a keen feeling for color, and an elegant, nimble touch.



Mario Pascual, *Criming* 2009, mixed media, installation view, Swiss Institute, New York.

STUDIO 485

SWISS INSTITUTE/CONTEMPORARY ART
BROADWAY 485 / 3rd Floor
10012 NEW YORK, NY
TUE-SAT 11 AM TO 6 PM

MARLO PASCUAL

JAN14-FEB 14, 2009

Opening Reception Tuesday, Jan 13 2009, 6-8 PM

Marlo Pascual, Installation view, 2009

For Immediate Release

Marlo Pascual fashions a set for found vintage photographs. Deconstructed beams, cacti plants, and a lamp realize photographic still lifes; a mental double-take ensues. The discreet encounters between fragmentary images and unassuming props play out, rendering the effects of desire palpable.

Marlo Pascual lives and works in New York. She completed her MFA at Tyler School of Art in Philadelphia (2007). Her most recent projects include a solo show at White Columns (2008) and the group exhibition Crop Rotation at Marianne Boesky (2008).

For additional information contact Piper Marshall: piper@swissinstitute.net

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January 29, 2009

The New York Times

Swiss Institute
495 Broadway, at Broome Street, SoHo

Two solo projects take a fashionably contingent approach to sculptural installation. Marlo Pascual's installation achieves greater coherence. (It probably helps that she has the smaller project gallery.) Enlarged prints of vintage black-and-white photographs — a yearbook-style portrait, a still life of potted plants, a shot of a chicken — become a kind of stage set with the addition of a lamp, some cacti and judiciously placed sheets of plywood. Color is kept to a minimum, blurring real and photographic space. The strategy is familiar, but executed with aplomb.

- KAREN ROSENBERG

SculptureCenter
44-19 Purves Street
Long Island City, New York 11101
t 718.361.1750
f 718.786.9336
info@sculpture-center.org
www.sculpture-center.org

In Practice Fall '09

September 13 - November 30, 2009

with Jason Kraus, Meredith Nickie, Marlo Pascual, Xaviera Simmons, Marianne Vitale, Eric Wysocan

SculptureCenter is pleased to present new works by Jason Kraus, Meredith Nickie, Marlo Pascual, Xaviera Simmons, Marianne Vitale, and Erik Wysocan. The works on view are commissioned through SculptureCenter's In Practice project series, which supports the creation and presentation of innovative work by emerging artists and reflects diverse approaches to contemporary sculpture. The exhibition will be on view September 13-November 30, 2009, with an opening reception on Sunday, September 13, 5-7pm.

Jason Kraus, *Making a Mold*, 2009

Making a Mold walls off a twenty-five foot section of the lower level galleries' central corridor and creates two views onto the eponymous action underway. Approached from one end, the viewer encounters an industrial pump apparently filling the space with silicone while the opposite vantage reveals a monitor with a closed-circuit view inside. Playing with notions of the readymade and the fabricated, the realistic and the absurd, Kraus transforms the museum space itself into a model that may or may not exist.

Marlo Pascual, *Untitled*, 2009

Pascual's sculptures bring together vintage portrait photography and domestic objects with dramatic lighting and sleek armatures to create a series of discrete tableaux wherein actors and actresses from the anonymous past are recast into roles that hover between the glamorous and melancholy.

Meredith Nickie, *Reversed Fortune in the Failure of the Visible*, 2009

Enlisting the fanciful ornamentation of chinoiserie and baroque design, Meredith Nickie's installation juxtaposes Minimalist tropes-including a direct reference to Sol LeWitt's cube forms, mirrored pedestals, and industrial finishes-with a select array of fetish objects and interior design motifs that recall the history of colonial oppression as well as Nickie's own self-fashioned narrative of postcolonial recovery.

Xaviera Simmons, *3 (Cardboard, Masonite, Twine, Paper, Paint)*, 2009

Simmons captures a slowly disappearing urban landscape from three different entry points. Having gathered and broken down over a thousand cardboard boxes from city streets, the artist's gleaned materials construct a monochrome wall that stands opposite three panels of collaged photographic images taken while engaged with people and places along her route. Documenting shop signs, buildings, and street scenes, her installation is a meditation through image and text on increasingly obsolescent typographies, sayings, and locales.

Marianne Vitale, *Landswab Over Berberis*, 2009

Vitale's sculptural practice evokes an idea of the natural world remade from what has been discarded and abandoned, often resulting in make-shift structures and hybrid figurative creatures that can appear both fragile and menacing. For SculptureCenter's courtyard, Vitale has constructed a large-scale sculpture of steel, plaster and fiberglass coated with a copper-color finish and perched atop a sprawling garden of plants and wild grasses. This newest work is part of an ongoing interest in the vernacular, mythological narratives, and the grotesque.

Erik Wysocan, (*A thing of only one age*) *Res unius ætatis*, 2009

Samuel Madden's 1733 publication *Memoirs of the Twentieth Century*-one of the first science-fiction novels and set to take place in the year 1998-serves as the impetus for Erik Wysocan's installation. Wysocan also draws from the letters of Ahcene Zemiri, the so-called "Millenium Bomber" along with Madden's own correspondence with Lord Chesterfield on the nature of time travel and 18th century law. Employing different modes for presenting artifacts and specimens-from lightboxes to a table vitrine and retail display case-Wysocan reconsiders the content of the form in placing the lacunae of history on display.