

THE ARTIST RESIDENCY

Intersections of Self and Place at Artpace

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ARTPACE WAS FOUNDED BY LINDA PACE (1945–2007) IN 1993 AND OPENED TO THE PUBLIC IN 1995. IT HAS BEEN OFFERING ARTIST RESIDENCIES TO THREE ARTISTS PER TERM EVER SINCE, AND INCLUDES A ROSTER OF INTERNATIONAL ARTISTS, FROM ANNETTE MESSENGER TO XU BING.¹ The artists are chosen by panels or guest curators, all of whom are connected to a major international arts organization or who have an independent reputation as a contemporary art curator or critic.² Many prominent black artists have had residencies, among them Glen Ligon, Lorraine O'Grady, Mark Bradford, Jamal Cyrus, Robert Pruitt, Adam Pendleton, Henry Taylor, Wangechi Mutu, Joyce Scott, Leonardo Drew, and Edgar Arceneaux. During their residencies, these artists covered a wealth of intersecting themes, including space, place, architecture, identity, history, memory, humor, time, violence, abstraction, beauty, alchemy, macrocosm and microcosm, and the grotesque. Using a variety of media and innovative exhibition strategies, they have contributed to what Eleanor Heartney calls an “ongoing debate about the meaning of place, the tension between the local and the global, and the significance of ethnic, racial and sexual identities.”³ While all have engaged with issues relevant in the international world of contemporary art, some of these artists also responded to their San Antonio surroundings in very direct or personal ways.

A theme that naturally arises from an artist's residency is the intersection of self and place. The artist, displaced from his or her home studio environment, experiences temporary engagement with a new workspace, away from family, friends and home.

Glenn Ligon took on this theme of displacement and experience of the new environment during his residency in spring 1998. A gay black man from the Bronx, Ligon commemorated the little moments of his own perceptions as he negotiated the streets of San Antonio. The artist, known for his interest in the words of others, placed markers of his interior dialogue in the city.⁴ Using the format of the square historical marker typically seen in San Antonio, Ligon placed these in prominent civic spaces, incongruously suggesting that a Texas historical commission had deemed the private moment worthy of permanent collective memory in civic space. In a plaque on a bridge over the Riverwalk, the passerby encounters the private thoughts of the artist:

Hunky guy

Hunky guy wearing sandals that scuff the ground as he walks. Long hair, black shiny eyes. He looks at me as he's walking by. A little something-something between us, but I can't be sure if anything really happened beyond what I felt.

In another:

Black jeans

Wandering around with d. Trying to think and being distracted by a dude in black jeans and a black t-shirt, smoking a cigarette on the corner like he can't figure out what his next move is.

On a raised cement support, on a grassy space:

A Guy in Uniform

A Guy in Uniform (and I'm in mine), sitting here, awaiting orders. He's maybe 22, shaved and ready to ship out and I am ready to go too. ("It's not just a job, it's an adventure"). But he gives me no sign so I get up and head for the drugstore like I had planned to do.

The interior monologue, first used in unbroken form by Arthur Schnitzler in his 1901 novella, *Lieutenant Gustl*, put readers inside the narrator's thought process, a narrator whose exterior was invisible to the reader, but whose interior running monologue was the entire text.⁵ The novella was shocking at the time, not merely for the radical form, but also because Gustl was an unreliable narrator, paranoid and unable to accurately perceive his surroundings. His racist self-talk was shocking, and showed the dark side of Vienna's ambivalent modernism.⁶ Ligon's project is equally radical, but far from being a paranoid, unreliable narrator, like Gustl, Ligon's interior monologue beckons the reader to identify with his position in language that is endearingly tentative, accessible, and friendly.⁷ Like Schnitzler, Ligon makes visible the moments of self-dialogue that probably went unnoticed by the very people being described on the plaques. The title of Ligon's project, *Lest we Forget*, a quotation from public commemorations of the Alamo, is not revealed to the accidental tourist, who may discover on the same walk a historical marker for Davy Crockett. The chance encounter gives the attentive passerby an opportunity to read the private thought, now made visible and public. Ligon provides a momentary reversal in a heteronormative world — an update of the Situationist principle to reverse consumerist messages in public space.⁸

Artpace resident Lorraine O'Grady also engaged with the theme of place during her summer 2007 residency. The artist took her inspiration from the recently closed Davenport Lounge in San Antonio. Titling her installation *Persistent*, O'Grady recreates a history in visual form that brings to life a counterculture of hip hop, funk and house music that emerged at the club but that was unceremoniously shut down. She recreates the memory of peering into the closed club at the entrance of her installation. In the main room, film, sound, couches and club furnishings conjure the club ambience. Filmed cutouts of moving dancers were projected on the walls and extremely loud music pulsed in a very dark environment. A sense of loss pervades the dark frantic energy of the installation, despite its loudly blaring music. Her dancing figures are flat echoes, like ghosts from another time, no longer present, but the counter-culture they celebrated and invented persists in mainstream media.⁹ "Persistent" indeed, but without the original participants, whom she has painstakingly resurrected, like a historian of dance using new media and installation. Like Joseph Cornell, who is today recognized for his archival efforts in the dance world, O'Grady performs memory work for dancers. Cornell recreated figures of nineteenth-century ballet through small boxes and the poetic juxtaposition of

objects, bringing microcosm and macrocosm, past and present into juxtaposition. His silent boxes, which are also exhibited in dark spaces, are otherwise the extreme opposite of O'Grady's recreation of the hybrid counterculture of the nightclub.

Where Cornell invites the viewer to peer into tiny worlds of lost artifacts, O'Grady engulfs the spectator in a dark, loud, kinetic environment. However different their material approaches, each artist performs memory work for an ephemeral art form that has been historically difficult to document and preserve. Unlike Cornell's investigations into another century, O'Grady's hybrid counterculture is recent, underscoring its vulnerability to cultural loss.

During his residency in the summer of 2008, Mark Bradford excavated the history of a local bank building, named for William Barret Travis, who died at the famous Alamo battle. Bradford takes the building's decorative pattern, derived from Indian, Persian and Islamic sources, and retraces it on the gallery walls for his installation titled *Travis*. His investigation includes interviews and research into news articles about the building and controversial real estate deals. The surface decoration, purposefully eroded in his replication, is an abstract way to engage with discarded remnants of society and local communities, place and history. The forms, both decorative and abstract, connect not only to unwritten histories of local communities and their hybrid environments, but also to the history of abstraction, which, as Jenny Anger points out, is closely related to the decorative. As Anger has demonstrated, early twentieth-century artists working with nascent abstraction often had sources in domestic things like rugs; when this was gendered as too feminine, they strategized ways to rescue the art from such mundane sources, to more exotic ones, in a form of Orientalism.¹⁰ We can see some connection to this in the modern architect's interest in "oriental" decorative patterns: Indian, Persian and Islamic. Bradford engages with this theme by subversively focusing on the street and politics of the local, urban environment, adding a new dimension to the source material of abstraction and decoration, connecting to his longstanding interest in visual environments of homemade posters and local signs.

Jamal Cyrus took on themes of loss and the hybridity of culture during his summer residence in 2010. Interested in concepts of the New World, he looks for the aftereffects of cultural clashes, and what remains.¹¹ For his installation, *Phonic Substance*, he combines a schematic drawing, grainy photographs, a muted drum, a bronze seashell, and a white model of a pyramid. With these disparate objects, the artist invokes celestial space and the concept of time. Throughout, Cyrus raises issues of legibility and illegibility. The grainy photographs are, in fact, from a UFO sighting, which he acquired through the Freedom of Information Act. The three film stills are followed by three grainy images of a man next to an enormous Olmec head. The photograph of the UFO sighting is redacted, with large sections blacked out, a loss of the intelligible traces of otherworldly presences. The pyramid

Jamal Cyrus
Phonic Substance
Detail with film stills
of UFO sighting and
Olmec sculpture,
White pyramid and
bronzed shell, Artpace
installation, Summer
2010. Originally
commissioned and
produced by Artpace
San Antonio





Robert Pruitt
UJAMAA (detail), Action
figures, 60 x 12 x 12",
installation *Knowing
that we God-like*, Artpace
installation, Spring 2007.
Originally commissioned
and produced by Artpace
San Antonio

and shell, on the other hand, are crystal clear, legible forms. In an interview with Steve Bennett, the artist indicated that he was interested in the shell form as a precursor to the trumpet, and the pyramid as “a structure found in cultures all over the world.”¹² Both are universal structures, in fact. The small shell, a natural “God-made” form in the parlance of the early modern *Wunderkammer*, is made cultural through bronzing. Such mimesis of nature through hand-made arts was once coveted by early modern collectors, who admired the virtuoso translation of *naturalia into artificialia* — forms from nature cast in silver or bronze. Positioning the shell on top of a pyramid, the artist compares it to architecture.¹³ For Gaston Bachelard, the home is the source of our imagination, and the shell is a literal home for the snail. The shell is also symbolic of resurrection and entombment in Bachelard’s poetics of space.¹⁴ How fitting that the perfect form of the shell should be placed over the tomb, for that is what a pyramid is — a tomb, a residence for the dead.

Elements of sound and architecture relate to human-made organizational environments. In the center of the floor, a platform with a schematic drawing traces the patterns of sound waves. The muted drum is set up to capture local sounds through a series of attached microphones. The artist renders the musical instrument mute, instead amplifying the sounds of exhibition-goers. Sound is made visible through an esoteric line on a graphite platform. This intersensory mix of aural and visual, artist and audience, past and present has its roots in the Gesamtkunstwerk, or total work of art, a strain of modernism that has been suppressed in many twentieth-century accounts. As described by Juliet Koss, the Bauhaus had roots in nineteenth-century concepts

of unified arts that embraced all that Clement Greenberg tried to exclude in his retroactive history of modernism.¹⁵ Like this multisensory installation, with its echoes and traces of a distant past, the strain of modernism described by Koss embraces intermedia, movement, theater, and time, the perfect ancestor for contemporary new media environments. But unlike the Bauhaus aim to unify all of the arts into an architectural environment, Cyrus puts the onus on the viewer to connect and decipher the disparate sources of his mysterious intermedial world.

Robert Pruitt, who was an Artpace resident in 2007, confronts issues of racism by engaging with stereotypes to address how race is represented. In his installation, titled *Knowing that we God-Like*, an enormous totemic column made of black NBA action figures underscores his ironic, humorous connection to stereotyping. Pruitt includes unusual occupational photographs in the installation; in one, a black woman dressed in Black Panther clothing sits at a desk with her telescope. She is an astronomer at work, surrounded by books on hairstyles and superheroes in her office. The artist represented himself as a Benin emperor, wearing the basketball Jersey number of Michael Jordan and LeBron James with a West African crown. The title, *Self Portrait as a great Benin Emperor in the 23rd century* (2007), imagines an invented future, in which stereotypes are embraced in hybrid mixes. Artists like Michael Ray Charles and Kara Walker have been criticized for dealing too closely with exaggerated stereotypes. But pushing stereotypes, injected like homeopathic medicine, gives you a little bit of what ails you to promote healing, by exposing the fictions involved in representing race.¹⁶ Race does not even exist at the level of DNA, as Henry Louis Gates, Jr. explains. It is a construction that people institutionalize.¹⁷ Works of visual artists dealing with race and identity, like Cyrus’, address racism by focusing on how race is represented, or by dealing with stereotypes in an obvious way to make the viewer cognizant of the incomplete or very biased presentation.¹⁸ Like Cyrus, Charles invokes the history of racial stereotypes going back to Roman antiquity; Walker conjures the minstrel show and silhouette cutouts of the nineteenth century. As Turkish artist Kutlug Ataman best put it:

I do not think that identity belongs to the individual. Identity is like a jacket. People you never see will make it and you wear it. Identity is something other than you, outside of you. It’s a question of perception. You can be aware of it and manipulate it, play with it, amplify it, or mask it for infinite reasons.¹⁹

One might replace Ataman’s word, “identity,” with “stereotype” to better understand the playful approach of Cyrus. With sly humor he exposes how constructions of race and identity are made through visual means.

For his spring 2012 residency, Adam Pendleton created a series of Brancusi-like endless columns, all in glossy black. The obsessive repetition of a pre-existing form, as Rosalind Krauss has suggested of the square or grid, has been at the very core of ideas relating to originality and those repetitive and seemingly endless

new discoveries by the heroes of modernism. With his spare forest of columns, Pendleton emphasizes the repetitive nature of the stacked form, a concrete riposte to Krauss' question at the end of her famous "Grids" essay:

What would it look like not to repress the concept of the copy? What would it look like to produce a work that acted out the discourse of reproductions without originals, that discourse which could only operate in Mondrian's work as the inevitable subversion of his purpose, the residue of representationality that he could not sufficiently purge from the domain of his painting?²⁰

Pendleton's abstract formal language is architectural and obsessive, decorative and subversive. Recalling early twentieth-century primitivism and its roots in African culture, Pendleton's formalism connects to the oft-under-recognized source material of Africa (Tunis in the case of many European modernists, from Brancusi to Paul Klee and Le Corbusier). He seems to create a new pre-history for black art, an alternative history of modernism that awaits discovery by art historians and the art-going public. The title of his installation, *i smashed my sickening face*, is a quotation from Chilean poet Raul Zurita, who was tortured after the coup by Pinochet.²¹

Marrying violence with abstract beauty in an apparent paradox, Pendleton conjures one of the great debates about the power of beauty in art. The lingering suspicion in the twentieth century that beauty distracts us from political justice or masks political truths has been the subject of debate. Elaine Scarry finds that old position incoherent,²² instead proposing that beauty functions to help people make good choices: "at the moment when we see something beautiful we experience a radical decentering."²³ Dave Hickey, on the other hand, proposes that beauty is not a thing, but rather a vehicle that can be used to carry political messages of all kinds.²⁴ Hitler, for example, notoriously misused beauty to manipulate people.²⁵ In Hickey's account, we have simply forgotten the once-subversive messages of art over time as objects lose their political potential once they are enshrined in museums.

In fact, an unlikely relationship between violence and beauty has been right there in our museums and cities all along, but art historians and curators have silenced this aspect of culture. Where Hickey sees mere political subversiveness, Michael Camille would have us search even further beyond the surface beauty of objects in museums. The beautiful icons we admire were often built and made with violence:

... something in our idea of "culture" does not allow us to associate the supposed transcendent beauty and eternal value of "art" with human cruelty and violence. This is something we have to get over. Most medieval images are encrusted with the blood of the innocent. The great cathedrals are built on the bones of thousands of massacred Albigenian heretics and many of the most lavish golden altarpieces were paid for from the profits squeezed from the sweat of slaving flesh. [...] All the sweetly smiling angels and happy Holy Families in so-called Renaissance painting depend on the ostracization and often

the physical victimization of countless "others" — women burnt as witches, pogroms, expulsions of families and executions of heretics, which makes every museum into a hidden chamber of horrors. Traditionally, art history has downplayed this dark side of the discipline, as though delight in brushstrokes wipes out the force of the lash or as if attributing frescoes to individual geniuses makes those who built the walls that imprisoned and oppressed less collectively guilty.²⁶

Pendleton's contrast between a violent title and the perfect forms of high modernism, it turns out, is not such a new thing to suture together at all, if we are to take Camille's reminder seriously. Pendleton renders the connections between beauty and violence visible when he splices together quotations from such an odd pair: French modern master Brancusi, and Chilean poet Zurita. At first, we enter into a kind of Brancusi-land in the art gallery, the visible realm of art and perfection. To know more, we must enter the realm of the poet and of history to uncover the horror that lies beneath the perfect aesthetic world, and that is what Pendleton is inviting us to do.

Henry Taylor, a resident in spring 2015, had previously lived in Texas, and drew upon many childhood memories when he returned for his residency. The title of his installation, *they shot my dad, they shot my dad!*, came from his father, who, as a nine-year-old, had to move his own father's dead body from a murder scene. Still a child, he transported his dead parent with a wagon. Taylor's father was so traumatized by this, that later in life, he would call his son and say, "they shot my dad, they shot my dad!" In the installation, Taylor deals with the persistent psychological effects of trauma and lost potential on families caught in personal and local webs of history beyond their control. He also invents a new past for his family, one that carries a deep truth: his mother wished she had graduated from high school but did not, and perhaps Taylor had wished the same for her. He created a new history for his mother with a found photograph of a black woman in a graduation cap. The installation consisted primarily of storyboarded paintings and such found artifacts. Taylor weaves these together with local histories of the Alamo, blending family lore with local Texas lore. Taylor's untold family stories, his intersection of self with history, recall one of the major lessons of twentieth century history — it is often based on silencing the past of the oppressed and vanquished. For Michel-Rolph Trouillot, history (as in the written record) begins at the moment of documentation, of archives, in which some stories are repressed. Silencing can happen not only at the moment when loss of archival materials occurs, but also when historians underestimate the role that popular culture and other forms of history-telling take in creating memory culture.²⁷ The mythical stories of the Alamo and the repressed story of revolution in Haiti are for Trouillot just two examples of how collective memory is based on the silencing of some stories. In Taylor's imagined and real family lore, the destroyed possibilities of his mother's potential and the real and lasting memories of his grandfather's violent death coexist on a balance beam of imagined and real history.



Wangechi Mutu, *Mellow Yellow*
32 ¼ x 20 ½, Hangin' in Texas, Artpace installation, Fall 2004.
Originally commissioned and produced by Artpace San Antonio



Joyce J. Scott, *Thorny Tears*, in untitled Artpace installation, Winter 1996. Originally commissioned and produced by Artpace San Antonio

Violence is the major theme of Wangechi Mutu's installation. Her work has long connected to the traditional art historical category of the grotesque, with its boundary-less creatures bridging rational and irrational spheres, or upending hierarchy. Born in Kenya and now living and working in New York, Mutu was an Artpace resident in 2004, when she continued her work with collaged boundary creatures, and their beautiful body parts and deformed but exquisitely drawn and colorful hybrid forms. In the installation, the artist herself appears in a widescreen film on one wall. Shown in silhouette, Mutu hacks tree trunks with a machete, a tool used in Africa for both genocidal and agricultural purposes. The surrounding walls are gouged and look splattered with the remains of violent acts. Wine bottles hang upside down from the ceiling, dripping blood-like stains. The title *Hangin' in Texas* refers to the state's penal codes, which she compares to other forms of violence and genocide. The artist implicates herself, and with her, the spectator, in the violence, making the hybrid grotesqueness of her creatures all the more compelling,

as they invite the viewer to enter into the upside-down world. In fact, the world is already upside down, she seems to say.²⁸ This strange violence is already here in this world, verifiable in the news, if only we pay attention as we stand in the galleries of ArtPace, in San Antonio, in Texas, with its Riverwalk and lovely tourist attractions surrounding us.

Joyce Scott, a resident in winter 1996, also creates grotesque boundary creatures, but hers are made not of collage fragments but of shiny beads, crafted like fetish objects. In *Thorny Tears*, a tiny beaded figure is surrounded by the words "he wore a crown of Thorny Tears." Scott uses narrative, tradition and her own family history of slavery and object making as her inspiration.²⁹ An imprint of a gun, the word "dead", and other lingering hints of impending violence or a gruesome past convince the viewer that complex personal stories are behind the tiny beaded fetish figures. Scott, then, takes on memory and history, and the means by which individuals cope with violence and horror. The detailed beadwork, most often associated with the decorative arts, femininity and domesticity in art history, was in the early modern period the more expensive and valued of the arts.³⁰ Such handiwork also has a more recent history that connects to women making things in the face of violence, such as the women's quilting and knitting circles of the U.S. Civil War.³¹ Bead by bead, the act of making such tiny figures is a metaphor for reconstruction after personal loss. Victor Zamudio-Taylor connects Joyce's beads to her family history and the

materials traded for her people in Africa and in the New World. Each bead is a wonder, a triggering device for memory as well as a fetish. As fetishes, beads and objects made with them are layered with energies and desires: they are objects of projection. Beads are an integral part of ritual and prayer as well as practical counting devices and jewels that signify displaced desire.³²

Extra figures accumulate and spring forth, vaguely recalling the additive reuse of the African *nkisi* figure, or medicine sculpture. These frightening dolls had the potential for powerful cures to be attached to their bellies in consultation with a *nganga*, or medicine doctor. Additive cures against illness or crimes committed against the owner are hammered into the *nkisi*, or placed in its belly. Scott's tiny fetish figures contain such psychological tensions of personal suffering and potential vengeance.

Leonardo Drew, who had an Artpace residency in winter 1995, creates wall-size environments made of found wood, unifying and refurbishing the textures and colors of the discarded found objects of raw wood and various construction materials into a unified palette of brown, black or burnt umber, arranged in rhyming abstract formalism. He also created a Window Works project in 2010, a project space in which an artist creates a work in the front window of ArtPace, visible from the street day and night. Drew was also featured in a curated exhibition, inspired by the work of Linda Pace, who was herself an artist. The exhibition title *Localized Histories*, came from an essay by Donald Judd,



Leonardo Drew at Linda Pace's San Antonio home after installing *Untitled (No. 48)*.
Originally commissioned and produced by Artpace San Antonio

and included works from Pace's collection by Tony Feher, Isa Genzken, Trenton Doyle Hancock, Thomas Hirschhorn, and Christian Marclay. All of the works in the exhibition shared the use of quotidian objects or assemblage techniques. With themes of "space, time, process, and material,"³³ the show connected to a post-minimalist strain of art described by Hal Foster. Minimalism, according to Foster's historical lineage, "prompt(ed) a concern with time as well as an interest in repetition in process art, body art, performance, site-specific work, and so on."³⁴ Underscoring why Michael Fried had objected to minimalism's "theatricality," Foster explains "it is difficult to see the work that follows minimalism as entirely present, to be grasped in a single glance, a transcendental moment of grace, as Fried demands of modernist art at the end of his famous attack on minimalism, 'Art and Objecthood' (1967)."³⁵ Perhaps more important is the new onus on the role of the viewer in Fried's objection to minimalism. Drew describes himself as a vehicle, selecting and modifying his environment to create an effect in the viewer without giving

away too much.³⁶ This attitude, though not uncommon, is closely related to the broader concerns of minimalists and their successors, who put more emphasis on the role of the spectator in completing the work.

Edgar Arcenaux, spring 2006 resident, expressed an interest in the "collision of belief systems" in a recent *Art 21* interview. He brings together the unlikely pairing of alchemy and standup comedy in his Artpace installation, *The Alchemy of Comedy . . . Stupid*. He chose to focus on comedian David Alan Grier, a Yale alum and prolific actor on television comedy and dramatic shows. As a standup comedian, Grier covers race, politics, cancer and his difficult relationship with his father — taking the base material of pain and grief, which he turns into the truths of humor. Joking involves two systems colliding, with truth telling as a result.³⁷ The installation includes intertextual references to Richard Pryor, a predecessor to Grier's standup comedy style. A representation of a wheelchair and a joke about a lit match references Pryor's personal tragedy with fire. TV monitors show Grier performing

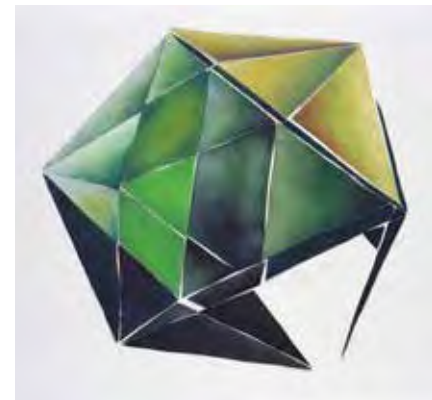
the same painfully personal routine with different audiences, which Arcenaux has produced differently. Some of the filmed comedy routines are colored red, others green, and all have alterations in the music soundtracks and audience reactions, from awkward to thoughtful. Kate Green compares Arcenaux to a scientist, who

might consider the four basic elements of air, water, fire, and earth, (as he) mixes proportions of colors, music, audience and wordplay. Harsh tones and lighting cyclically appear, local bands play in each venue, audience is variously collapsed with performer, and delivery changes each night.³⁸

Other objects in the installation reference alchemy, and in fact the artist is comparing the art of comedy to alchemy. Like joking, alchemy involves the transformation of base material into gold or silver. Alchemy was once a powerful belief system

in the sixteenth and seventeenth centuries, whose practitioners could become powerful members of court, offering philosopher's stones and magic weapons.³⁹ As an art form it was closely related to chemistry and illusionism: the recipe for turning an ordinary material into gold meant that the color became gold, rather than the essence of the material. Arcenaux braids together two disparate systems, comedy and alchemy, both of which can take grief, pain, or other base materials and turn them into cathartic laughter, just as lead can become "gold" in alchemical recipes. Of course alchemy is merely a metaphor for art making, its illusions and transformations.

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Edgar Arcenaux
Alchemy of Comedy... Stupid
Detail Artpace installation, Spring 2006.
Originally commissioned and produced
by Artpace San Antonio

Endnotes

1. For a brief but vividly described history of the residency program, see Eleanor Heartney, "Cultivating Creativity: The ArtPace Experiment," in *Dreaming Red: Creating ArtPace* (San Antonio: ArtPace, A Foundation for Contemporary Art/New York: D.A.P., 2003), 11-25.
2. The curatorial role will include artists in 2017, with artists Michelle Grabner, Yoshua Okón and Michael Smith serving as guest curators, according to Artpace archivist Chris Castillo.
3. This is how Eleanor Heartney summarized the first eight years of Artpace residencies in general. Heartney, 18.
4. For more on Ligon's investigations into the words of others, see Bill Arning, "Glenn Ligon," in *Dreaming Red: Creating ArtPace* (San Antonio: ArtPace, A Foundation for Contemporary Art/New York: D.A.P., 1995), 170-173. This was also the curatorial essay, Artpace brochure, 1998. Artpace Archive & Resource Library.
5. "Leutnant Gustl" was first published with a Christmas edition of the Vienna newspaper, *Neue Freie Presse* in 1900, and then as a novella with Fischer Verlag in 1901.
6. For more on this aspect of Vienna's modernism, its positive and negative potential, see Heidemarie Uhl, "Fin-de-Siècle Vienna and the Ambivalence of Modernism," in *Klimt's Women*, ed. Tobias Natter and Gerbert Frodl, exh. Cat. Austrian Gallery Belvedere, Vienna (New Haven: Yale University Press, 2000), 14-17.
7. In limiting the reader's knowledge to the interior identity of the narrator, Ligon introduces issues of visibility and invisibility, destabilizing racism as a representational system (see note 18).
8. Ligon placed these around the city with the help of fellow artist Dario Robleto. The locations were determined by where he had the thoughts, making this a site-specific work. Unfortunately, they disappeared soon thereafter, according to studio director Riley Robinson. *On the u-turn, or "détournement" of the Situationists, who advocated for subverting consumerist messages in public spaces*, see Elizabeth Sussman, ed., *On the Passage of a Few People Through a Rather Brief Moment in Time: The Situationist International, 1957-1972* (Boston: Institute of Contemporary Art; MIT Press, 1989); Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (London: Rebel Press/ AIM, 1987).

9. For Emily Morrison, O'Grady's installation "symbolizes neither failure nor success, but the perseverance of counterculture in the face of racism and discrimination." Emily Morrison, "Lorraine O'Grady," Artpace brochure, 2007. Artpace Archive & Resource Library.
10. Jenny Anger, *Paul Klee and the Decorative in Modern Art* (Cambridge: Cambridge University Press, 2004), 94. See chapter two for a more expansive account of the argument.
11. Leslie Moody Castro, "Jamal Cyrus," Artpace brochure, 2010. Artpace Archive & Resource Library.
12. When he arrived in San Antonio, he became interested in its Latin American culture and started working with the Olmec heads and the pyramid. "Pyramid, fire escape, air vents as art," *San Antonio Express News*, Aug 8, 2010.
13. For one *Art Lies* reviewer, the pyramid and shell forms connect the work to "black cultures" because they "possessed mythological significance in various ancient cultures, including Aztec to ancient Egyptian." She sees a connection to a "hybrid, cosmopolitan conception of black political history and African diaspora" in his installation, which she proposes "extends the trajectories of Afrofuturism." The reviewer goes on to read the installation as it relates to Afrofuturism, which she describes as "a political and aesthetic movement emerging in the 1950s that interrogates notions of past, present and future in relation to technoculture, 'progress' and black racial formation." She insists, for example, that the UFO photographs connect to "FBI surveillance and the violent curtailment of the Black Panther Party [and] undocumented Mexican immigrants ['illegal aliens'] in the United States." When *Phonic Substance* does not, in the end, live up to this political frame of reference, she accuses the artist of silencing "racialized social discord" in going "beyond black," because he "leave(s) us with vacuous imaginings of a 'global village' in which racial oppression and struggle are de-historicized, homogenized and neutralized." Cathryn Josefina Merla-Watson, "Jamal Cyrus, Artpace," *Art Lies* 67 (Fall/Winter 2010), 99. The illegibility of some aspects of Cyrus's work, on the other hand, could be read as a thematic paradox rather than a failure to meet political expectations associated with recent history. Vast space and limitless time are clearly referenced in the installation. Discord is acted out in the spectator, who encounters illegibility and the opportunity to intermedially translate music to visual lines, or to examine the redacted and faded photographs of an unknown, undetected presence from outer space, visitors from the past.
14. Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston, Mass.: Beacon Press, 1994), 117.
15. Juliet Koss, *Modernism after Wagner* (Minneapolis: University of Minnesota Press, 2010).
16. Carol M. Armstrong makes this argument about *Degas in Odd Man Out: Readings of the Work and Reputation of Edgar Degas* (Chicago: University of Chicago Press, 1991).
17. Henry Louis Gates, Jr., "Introduction: Writing 'Race' and the Difference it Makes," in *Race, Writing and Difference*, ed. Gates (Chicago: University of Chicago Press, 1985).
18. For an important take on how racism is created in the saturated representational systems of culture, see Judith Butler, "Endangered/Endangering: Schematic Racism and White Paranoia," in *Reading Rodney King*, ed. R. Gooding-Williams (New York: Routledge, 1993), 15-22.
19. Quoted in Ana Fingel Honig, "What the Structure Defines: an Interview with Kutlug Ataman," *Art Journal* 63 (Spring 2004), 82, as cited in Eleanor Heartney, *Art & Today* (London: Phaidon, 2008), 262.
20. Krauss answers this question with a discussion of Robert Rauschenburg and Sherri Levine, whose work radically questions "the concept of origin and with it the notion of originality." (p. 27). Rosalind Krauss, "The Originality of the Avant-Garde A Postmodern Repetition," in Brian Wallis, ed. *Art after Modernism, Rethinking Representation* (Boston: The New Museum of Contemporary Art and David R. Godine, 1984).
21. Artpace, "Adam Pendleton, *i smashed my sickening face*," Artpace brochure, 2012. Artpace Archive & Resource Library.
22. Elaine Scarry, *On Beauty and Being Just* (Princeton: Princeton University Press, 1999), 58.
23. Ibid., 111.
24. Dave Hickey makes this point in "Enter the Dragon: On the Vernacular of Beauty," in *The Invisible Dragon: Essays on Beauty* (Chicago: University of Chicago Press, 2012).
25. See for example Peter Cohen's documentary, "The Architecture of Doom," 1989 (Production companies Poj Filmproduktion AB, Stiftelsen Svenska Filminstitutet, Sveriges Television AB, Sandrew Film & Teater AB, distributed by Sandrew Film & Teater AB, Stockholm).
26. Michael Camille, "Ruth Mellinkoff, *Outcasts: Signs of Otherness in Northern European Art of the Late Middle Ages* (Book Review)," *The Art Bulletin* 77: 1 (1995), 134.
27. Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston, Mass.: Beacon Press, 1997).
28. On the relationship of the grotesque to the world upside down, see Mikhail Bakhtin, *Rabelais and his World*, trans. Helene Iswolsky (Cambridge, Mass.: MIT Press, 1968).
29. Victor Zamudio-Taylor, "Joyce J. Scott," Curatorial essay, Artpace brochure, 1996. Artpace Archive & Resource Library.
30. Ingrid Rowland, "Women Artists Win!" *The New York Review of Books*, May 29, 2008, 4.
31. Ibid., 6. In reviewing recent contemporary exhibitions on "Extreme Embroidery, Radical Lace, and Subversive Knitting," Rowland writes, "Are we really to suppose that the women who knitted socks for the soldiers in the Civil War, or World War I, or World War II [or, for that matter, Penelope, weaving and unweaving as her husband fought for ten years at Troy] were waiting for some twenty-first-century artist to tell them that they could use knitting to engage in a dialogue about war?? Only today, when handwork is tidily and cheaply outsourced to women in China!"
32. Zamudio-Taylor, "Joyce J. Scott."
33. http://www.artpace.org/artists_and_curators/localized-histories, accessed December 26, 2016
34. Hal Foster, *The Return of the Real: The Avant-Garde at the End of the Century* (Cambridge, Mass: MIT, 1996), 42.
35. Ibid.
36. Interview with Laurence Miller, http://www.artpace.org/works/iair/iair_winter_1995/untitled-no-48, accessed December 26, 2016.
37. Mary Douglas, "Jokes," in *Implicit Meanings* (London: Routledge, 1975), 90-116.
38. Kate Green, "Edgar Arceneaux," Artpace brochure, 2006. Artpace Archive & Resource Library.
39. Pamela Smith, *The Business of Alchemy: Science and Commerce in the Holy Roman Empire* (Princeton, N.J.: Princeton University Press, 1995).