

MOMENTA

Biennale de l'image

The Life of Things



The Life of Things

Curator: María Wills Londoño

In collaboration with Audrey Genois and Maude Johnson

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Exhibition as Object and Image

Sara Knelman

The invention of photography, as a technology and as a creative form, occurred in tandem with the advent of art museums in the nineteenth century, and its position within art institutions, as both an archival tool and a collectible thing, has always been distinctively complicated. So, there's a certain logic in the idea that photography exhibitions—in addition to photographic objects—might be integral to our understanding of the evolution of the medium. The fact that exhibitions are significant, however, stands in contrast with how difficult it is for us to engage with them as historical objects. Unlike photographs or books, they are unwieldy and fleeting. Although we have the capacity to share and examine images freely, and to reprint faithful copies of now-rare books in the medium's history, how can we “reproduce” exhibitions?

In recent years, many historical photography exhibitions, including “landmark” shows in the medium's history, such as *Film und Foto* (1929) and *The Family of Man* (1955), have been restaged—some of them multiple times.¹ As an immersive means of exploring ephemeral episodes of the past, reproduction arguably offers a way of reviving exhibitions not simply as archival documents, but as mutable human experiences. Revisiting exhibitions, much like restaging a performance or conducting a historical re-enactment, entails an imaginative leap across time and, necessarily, involves a reconfiguration of past events from contemporary perspectives. Even a “faithful” reproduction of the original will, inevitably, produce an entirely different experience.

Photography holds a special role here, as it often provides a visual record of the original event that makes such re-examination possible. In the act of restaging shows in which photographs were themselves key objects, photographs become doubly significant, as both installation views and works of art; as both objects and images. Photography exhibitions, in turn, become not only frames for

¹ *Film und Foto* has been revisited numerous times: it was partially restaged in 1975 for *Fotographie 1929/1975* in Stuttgart; more substantially revisited for its fiftieth anniversary in *Film und Foto der zwanziger Jahre*, in Essen; examined in the 1989 exhibition *L'invention d'un art* at the Centre Pompidou, Paris; and revisited from a more scholarly perspective in *Film und Foto: An Homage* at the Staatsgalerie, Stuttgart, in 2009. See David Company, “Modern Vision,” *Aperture* 231 (2018): 32–35. As the most trafficked exhibition of all time, *The Family of Man* was perpetually restaged around the world for eight years after its initial presentation at MoMA, and is now permanently installed, as a kind of exhibition-monument, at the Château de Clervaux in Luxembourg.

understanding images, but also valuable historical objects in themselves.

Let's take as an example one of the great early-twentieth-century spaces for photographic exhibition, Alfred Stieglitz's Little Galleries of the Photo-Secession—or, as it's better known, 291, after the gallery's address on Fifth Avenue in New York. Operational from 1905 to 1917, its activities spanned a shift in photographic style, from the impressionistic, painterly work of the photo-secessionists to the sharp, clear lines of modernism. Its trajectory traced the medium's growing self-confidence as an art form untethered to the aesthetics of painting and sculpture—and, ironically, paralleled Stieglitz's persistent exhibition of (mainly European) modern painting and sculpture, in addition to photography.

Over the decades, as 291 took its place in photographic history, it gained a kind of mythic status, due in part to an unusual volume of writing and documentation surrounding its activities (inevitably, we have lost many exhibitions that lacked documentation). Stieglitz's international journal *Camera Work*, which began in 1903, before the gallery opened, often acted as a record of, and space for conversation around, gallery exhibitions.² Unusually for the time, *Camera Work* occasionally included installation views of exhibitions as part of its presentation of the gallery's activities.³ Issue 14, which appeared shortly after the gallery opened, included four installation views, as well as a lengthy description of the gallery spaces and design. The textual account of the gallery is as rich and mannered as are the photographs:

The Secession Galleries were arranged so as to permit each individual photograph to be shown to the very best advantage. The lighting is so arranged that the visitor is in a soft, diffused light while the pictures receive the direct illumination from a skylight; the artificial lights are used as decorative spots as well as for their usefulness. One of the larger rooms is kept in dull olive tones, the burlap wall-covering being a warm olive gray; the woodwork and moldings similar in general color, but considerably darker. The hangings are of an olive-sepia, and the ceiling and canopy are of a very deep creamy gray. The small room is designed especially to show prints on very light mounts or in white frames. The walls of this room are covered with a bleached natural burlap; the woodwork and molding are pure white; the hangings a dull ecru. The third room is decorated in gray-blue, dull salmon and olive gray. In all the rooms the lampshades match the wall-coverings.⁴

Despite the startling fact that Stieglitz's gallery rarely showed photography after the first few years—there were only a handful of photo shows in the last decade of the gallery's operations—the eccentric and precise *mise en scène* illustrated in this issue and the psychic space that these descriptions have engendered have become significant touchstones for the history of the medium.⁵ A desire to revisit or resurrect 291, as a way of exploring this historical moment, or

perhaps of questioning our collective understanding of it, has prompted various acts of restaging.

As it happens, the first “restaging” of 291 was made by Stieglitz himself. Only a few years after the gallery opened, the landlord quadrupled the rent, forcing it to close unexpectedly. Private support eventually enabled Stieglitz to reopen in a single room across the hall in the same building—a move that altered the address to 293, though the name remained unchanged. Stieglitz did not dwell on the move in *Camera Work*, and there were no immediate installation images depicting the new space; instead, this second incarnation was modelled to resemble the original design, despite its much smaller scale. In fact, there were no installation views of the new space published until the penultimate issue of *Camera Work* in 1916, and these showed mainly sculptures and paintings; a lone photograph from March, 1906 showing an exhibition of Viennese photography seemed inserted to blend and blur any distinctions between the two physical iterations of the gallery.⁶

The first exploration of 291 made at a historical distance came more than seventy years later, in 1989, at the Centre Pompidou in Paris. *L'invention d'un art* was an ambitious exhibition staged in celebration of the 150th anniversary of the medium.⁷ Quite a few exhibitions were in fact organized around this anniversary, as it presented an occasion for taking stock and summing up the medium's still-brief history. The Pompidou show stands out for its attention not only to photographic works and individual contributions, but also to influential and innovative exhibitions.⁸ As the installation view of this restaging shows, *L'invention d'un art* generated a creative interpretation of 291's original spaces, maintaining such key elements as the skirt, the lighting, and the warm wall tones, which project a nostalgic, sepia cast. Though the Pompidou's 291 included photographs likely to have appeared on the walls of the original, it stopped short of acting as a faithful reproduction of any single exhibition. Instead, the gallery's presence evokes the energy and aesthetic of a space that helped make these images iconic.

Twenty-five years later, in 2014, Vancouver-based artist Kelly Lycaon took on 291 as a discrete subject for *Underglow*, a multi-part installation

² Pam Roberts, “Alfred Stieglitz, 291 Gallery and *Camera Work*,” in *Camera Work: The Complete Photographs* (Cologne: Taschen, 2013), 15.

³ Although exhibitions were frequently mentioned in issues of *Camera Work*, only two included installation views: issue 14 (1906), which announced the opening of the gallery, and issue 48, the penultimate issue (1916), which included five installation views, from shows in 1906, 1914, 1915, and 1916, including paintings, sculptures, and photographs.

⁴ *Camera Work* editors, “The Photo-Secession Galleries,” *Camera Work* 14 (1906): 48.

⁵ Though photography was a focus of the gallery in its early years, the last decade of the gallery's operation saw a decisive shift toward painting and sculpture after its move: from 1908 to 1917, there were only ten photographic exhibitions mounted. See “Introduction,” in *Alfred Stieglitz: Camera Work A Pictorial Guide*, ed. Marianne Fulton Margolis (New York: Dover, 1978), x.

⁶ See *Camera Work* 48 (1916).

⁷ Alain Sayag and Jean-Claude Lemagny, *L'invention d'un art* (Paris: Éditions du Centre Georges Pompidou, 1989).

⁸ In addition to 291, the Centre Pompidou show staged rooms after *Film und Foto* and *The Family of Man*.



Installation view of 291, The Little Galleries of the Photo-Secession, New York, established by Alfred Stieglitz in 1905 and open until 1917.

Installation view of restaging of 291, part of *L'invention d'un art*, Centre Pompidou, Paris, 1989–90.

Photo credit: Konstantinos Ignatiadis

exploring themes of display, history, memory, and value at Vancouver's Presentation House (now The Polygon Gallery). Seduced and intrigued by the description and illustrations of Stieglitz's gallery in *Camera Work*, Lycan designed and constructed a full-scale replica of the gallery, utilizing a floor plan re-created by Stieglitz's secretary from memory, and titled it *291, From the Faraway Nearby*.⁹ The constructed nature of Lycan's 291 is purposefully visible, calling up a relationship with the artifice of set decoration in theatre and cinema, and to the equally unreliable relationship between image and memory.

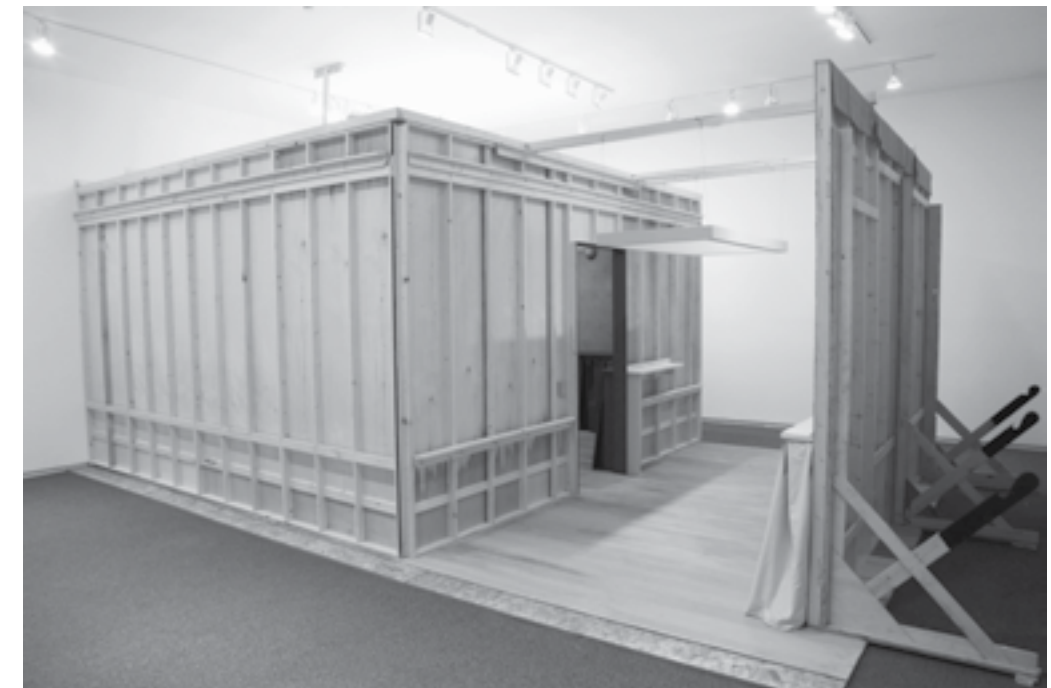
Though thoroughly architectural, *From the Faraway Nearby* is all image, appearing solid and authentic from one angle of view, fugitive and spurious from another. "I was interested," Lycan says, "in how an image can exist without an image being present."¹⁰ Though Lycan's installation images are made in colour, they, too, perpetuate a sense of confusion between object and image. Rather than try to imagine the colours as Stieglitz describes them, each wall of her 291 was painted a different shade of grey, an approximation of the varied tones of Stieglitz's installation view. Notably different from the Pompidou's replica, Lycan's is uncannily devoid of photographs. Her ambition was not to recreate an exhibition, but to materialize an installation view from 1906; rather than engender a feeling of walking into a historical gallery, Lycan's restaging evoked the feeling of walking into a photograph.¹¹

If the exhibitions that Stieglitz staged were originally a place for working out the status of the photographic object, they would later become, in exhibitions such as the Pompidou's, integral events within that history—crucial objects in themselves that relate an essential strand in development of the medium. Most recently, exhibitions and artists such as Lycan are beginning to look back at the conjunction of these histories—to reframe a more complicated conception of photography as a constantly shifting dynamic between object and image. Such an expanded view, however provisional and incomplete, might offer a deeper understanding of how a "history of photography" has been constructed, as well as new perspectives that question or revise it.

⁹ See William Innes Homer, *Alfred Stieglitz and the American Avant-Garde* (Boston: New York Graphic Society, 1977), 47.

¹⁰ Author interview with Kelly Lycan, December 11, 2018.

¹¹ See Karen Henry's review of *Underglow* in *Ciel variable* 99 (2015): 83–84 for a more detailed description of Lycan's exhibition.



Installation views of Kelly Lycan, *291, From the Faraway Nearby*, from the installation *Underglow*, Presentation House, Vancouver, 2014. A full-scale replica of 291 Gallery, the structure mimics a black and white installation photograph taken by Stieglitz of a 1906 exhibition of Pictorialist photography.

Biographical Notes of the Curators

María Wills Londoño (Colombia) is an art researcher and curator. Her major exhibition projects offer reflections on the unstable condition of the contemporary image and alternative views of urban themes in Latin America. Among the exhibitions she has organized are *Urbes Mutantes: Latin American Photography 1944–2013*; *Latin Fire: Otras fotografías de un continente*; and *Fernell Franco-Cali Clair-obscur*, presented at the International Center of Photography in New York, Fondation Cartier pour l'art contemporain in Paris, Círculo de Bellas Artes in Madrid (PHotoESPAÑA), Centro de la Imagen in Mexico City, Museo la Tertulia in Cali, and the Museo de Arte del Banco de la República in Bogotá, among others; she was the temporary exhibition curator at the last institution from 2009 to 2014. She co-curated *Pulsions urbaines*, presented at Espace Van Gogh for Les Rencontres d'Arles 2017; *Oscar Muñoz. Photographies*, which toured to Jeu de Paume in Paris and Museo de Arte Latinoamericano de Buenos Aires from 2011 to 2013; and was co-artistic director of ARCO Colombia 2015 (fifteen exhibitions shown in art spaces and museums in Madrid). In 2018 she developed a research project to recontextualize the collection of the Museo de Arte Moderno de Bogotá to question the concept of modernity, concluding with the exhibition *The Art of Disobedience*. She founded the Visionarios program of the Instituto de Visión, to highlight important figures in Colombian conceptual art, and was director until 2018. In 2018 she published *The Four Evangelists: Consolidation Process of Exhibition Curating in Colombia* (Barcelona: Editorial Planeta).

Audrey Genois has been the executive director of MOMENTA | Biennale de l'image (formerly Le Mois de la Photo à Montréal) since 2016. She has been very active in national and international contemporary-art communities. For fifteen years she held the position of associate curator at Galerie de l'UQAM, where she coordinated over sixty exhibitions and twelve national and international touring shows. She has also edited and coordinated the production of forty publications on contemporary art. Her curatorial projects include the exhibitions *Guillaume Simoneau. MURDER* (Rencontre d'Arles); *Expansion: Les 40 ans de l'UQAM* (with Louise Déry); *Videozoom: Between the Images* (presented in twelve venues in Canada and abroad, with the curatorial collective La Fabrique d'expositions, of which she is a member); and *Motion* (in conjunction with HEAD—Genève and La Fabrique d'expositions). In 2007 she served as assistant curator for the exhibition *David Altmejd: The Index*, at the Venice Biennale (Canadian Pavilion).

Maude Johnson is an independent curator and writer who lives and works in Montréal. She holds an MA in art history from Concordia University and a BFA in art history from Université du Québec à Montréal. She is interested in the relationship among bodies, times, and spaces. In her explorations of performative and curatorial practices, she probes methodologies, mechanisms, and languages in interdisciplinary works. Her recent curating projects have been presented in the SIGHTINGS space of the Leonard & Bina Ellen Art Gallery (Montréal, 2016), at Artexxe (Montréal, 2018), and at Critical Distance Centre for Curators (Toronto, 2018). Her writing has accompanied exhibition projects such as *do it Montréal* (Galerie de l'UQAM, 2016) and *150 ans / 150 œuvres : l'art au Canada comme acte d'histoire* (Galerie de l'UQAM, 2018). A regular contributor to *Espace art actuel* and *esse arts + opinions*, she was the 2015 winner of the latter's Young Critics Competition. She is the executive and curatorial assistant for MOMENTA | Biennale de l'image.

Biographical Notes of the Authors

Amanda de la Garza is a curator, art historian, and poet who lives and works in Mexico City. She has worked as an adjunct curator at the Museo Universitario Arte Contemporáneo since 2012. Having earned a BA in sociology and an MA in social anthropology, she is pursuing an MA in art history—curatorial studies. She has developed curatorial projects in Mexico, Argentina, Colombia, Chile, Spain, and the United States and has been awarded the Emerging Curators Prize and several research grants in Mexico and abroad. In addition to poems, interviews, and reviews, she has published academic articles in local and international journals on subjects such as poetry, documentary photography, urban studies, and contemporary art. She is interested in interdisciplinary practices in contemporary art that involve literature, sound art, cinema, social sciences, archival research, and contemporary dance.

Anne-Marie Dubois is a doctoral candidate in art history with a concentration in feminist studies. Guided by a queer materialist and multidisciplinary approach, she is currently pursuing research on object and subject concepts in contemporary art and is interested in the current of thought called new materialism. Her concerns focus on the rearticulation of bodies in today's era of biotechnology. She sits on the editorial board of *esse arts + opinions* magazine and is pursuing a practice as an art critic and essayist. Her viewpoint draws on the critical potential of feminist theories to debunk the ontological claim of different truth discourses.

Sara Knelman is a curator, educator, writer, and director of Corkin Gallery. She has taught at the Courtauld Institute of Art, Sotheby's Institute of Art, Ryerson University, and the University of Toronto and has worked as talks programmer at The Photographers' Gallery and curator of contemporary art at the Art Gallery of Hamilton. She writes about photography for books and magazines, including *Aperture*, *Frieze*, and *Source: The Photographic Review*, and is at work on a book about the history of photographic exhibitions. She collects pictures of women reading and lives in Toronto.

Maryse Larivière is an artist, author, and university researcher. She is interested in the material aspects and the sensory and affective reception of artworks. She has published articles on these issues in specialized journals such as *C Magazine*, *esse arts + opinions*, and *Canadian Art*. She has written three poetry collections, including *Orgazing* (2017), published to accompany her solo exhibition *Under the Cave of Winds* presented at Untitled Art Society (Calgary), OPTICA (Montréal), Or Gallery (Vancouver), and Gallery 44 (Toronto). Her current research focuses on writing about art by women and its emergence in Canada, as well as the influence of women's writing on contemporary art.

Author **Dominique Quessada** has a PhD in philosophy and is in charge of seminary at the International College of Philosophy and member of the editorial board of the journal *Multitudes*. He has published *Le Dos du collectionneur* (Paris: Méréal-Maison Européenne de la Photographie, 1999), *Le Nombriil des femmes* (Paris: Seuil, 2001), *La Société de consommation de soi* (Paris: Verticales, 1999), *L'esclavemaitre* (Paris: Verticales, 2002), *Court traité d'altéricide* (Paris: Verticales, 2007), *L'Inséparé, essai sur un monde sans Autre* (Paris: PUF, 2013), and *L'Autre : anatomie d'une passion* (Paris: Cerf, 2018).

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Editor
Audrey Genois

Authors
Amanda de la Garza, Anne-Marie Dubois, Maude Johnson, Sara Knelman, Maryse Larivière, Dominique Quessada, María Wills Londoño

Publication Coordinator
Anne-Marie Dubois

Publication Assistant
Aseman Sabet

Copyeditors
Anne-Marie Dubois, Maude Johnson, Käthe Roth, Aseman Sabet

Translators
Oana Avasilichioaei (foreword, texts on the artists), Jo-Anne Balcaen (texts on the artists), Ron Ross (text on the theme, texts on the artists, essays by Anne-Marie Dubois, Maryse Larivière, and Dominique Quessada), Käthe Roth (essay by María Wills Londoño, back cover)

Proofreaders
Audrey Genois, Maude Johnson, Käthe Roth, Aseman Sabet

Art Director
Jean-François Proulx, Balistique.ca

Graphic Designer
Alex Blondin, Balistique.ca

Image Processing
PhotoSynthèse

Project Management, Kerber Verlag
Claudia Voigtländer

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Jens Bartneck

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H2T 3B2 Canada
Tel. +1 (514) 390-0383
info@momentabiennale.com
www.momentabiennale.com

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The Life of Things

Curated by María Wills Londoño

With the collaboration of Audrey Genois and Maude Johnson

Today, mass production of objects is tending to redefine the lines between material things—supposedly inert and passive—and human beings—considered the only subjects endowed with agency. Far from being impermeable to this redefinition, the image is now spreading beyond the two-dimensional space: it is becoming an object in itself. The artists and authors in this book thus explore the universes that are being built between individuals and their material environment, highlighting the reciprocal relations that are formed between subject and object.

The authors of the texts are Anne-Marie Dubois, Amanda de la Garza, Sara Knelman, Maude Johnson, Dominique Quessada, and María Wills Londoño. Kapwani Kiwanga and Maryse Larivière each present a series of artworks exclusive to this publication.

Laura Aguilar
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Celia Perrin Sidarous
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