

ARTISTS SPACE

PRESS RELEASE



MAIN SPACE

November 16 to December 22, 2006

Opening Reception: Thursday, November 16, 6-8 PM

In The Poem About Love You Don't Write The Word Love

Participating artists and filmmakers:

Ayreen Anastas, Marcel Broodthaers, François Bucher, Matthew Buckingham, Bruce Conner, Bernadette Corporation, Jeremy Deller, Gardar Eide Einarsson, Harun Farocki and Andrei Ujica, Jean-Luc Godard and Anne-Marie Miéville, Sharon Hayes, Nancy Holt and Robert Smithson, Emily Jacir, Gareth James, Alexander Kluge, Phillip Lai, David Lamelas, Simon Martin, John Menick, Avi Mograbi, Lucas Ospina, Giulio Paolini, Pier Paolo Pasolini, Mai-Thu Perret, Walid Raad, Jose Alejandro Restrepo, Marc Robinson, Keith Sanborn, Allan Sekula, John Smith, Sue Tompkins, and Andy Warhol.

Curated by Tanya Leighton

An illustrated catalogue will be published for the exhibition.



Phillip Lai: *Untitled*, Super-8 film transferred to DVD, silent, color, 2005

In The Poem About Love You Don't Write The Word Love, a project that consists of an exhibition, a film series, and an accompanying book, brings together works by several generations of artists and filmmakers whose practices engage- in tacit and explicit ways- the overwhelming media culture in which we live. Displacement is a seam that emerges and retreats through more than 30 works: a selection of film and video installations, sculptures, paintings, drawings, collage, and photographs. These works demonstrate a fundamental incompleteness, deferring any sense of a true image, reinforcing the confused neurotic state between entities, and challenging the status of the "visual."

At the time of the 1991 Gulf War, Serge Daney, one of the greatest French film critics, offered a straightforward distinction between the "image," and the "visual." His theory contrasted the undifferentiated visual flux of the communication loop with the discrete, specific image that testifies to something off-screen, to an "other." Daney described the visual as that which decorates, "the optical verification of a purely technical function," like a cliché or a closed-circuit feed. It is, he continued, "something like pornographic spectacle, which is just the ecstatic confirmation that the organs still function, nothing else." The image, on the other hand is that which still holds out against an experience of vision. Though it has an irreducible core, the image is nevertheless "always more and less than itself."

What sort of resistance or touching memory is possible? asks Daney. How can contemporary art fracture the dominant model of the visual and its thoughtless circulation? What kind of audience can it address or mobilize? What form of community can it suggest? **In The Poem About Love You Don't Write The Word Love** faces these questions with works that articulate challenges to the assumed shape of the visual, destabilizing its authority, and complicating the increasingly urgent tensions between the visual and the image. As the title suggests, the works engage various strategies that fabricate distances, demonstrating a profound irreconcilability and a deliberate resistance to any form of synthesis. They underscore the need to break through the static barrage of a media-saturated world, to disrupt the visual, and produce the movement of thought.

The film series accompanying the exhibition will be held at Anthology Film Archives in January 2007.

For showtimes, please visit www.artistsspace.org or www.anthologyfilmarchives.org

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