

GREENE NAFTALI

Rachel Harrison

Prasine

April 28th – June 17th, 2017

One Stud: I'll be moderating the discussion. Let's start with you, Winged Victory.

First: Can we put up some walls first?

Winged Victory: Condensation Cube brought me in the truck, good thing there was still room.

Condensation Cube: We're not just backing into each other. We actually have to compete for real estate.

Sappho and Patriarch: Location, location, location.

The Three Graces: Art, Sex, and Death: Blame iPhones and shelf life.

Condensation Cube: I have partially filled Plexiglas containers of a simple stereometric form with water and have sealed them. The intrusion of light warms the inside of the boxes. The image of condensation cannot be precisely predicted. I like this freedom.¹

Box with the Sound of Its Own Making: There may be many precedents within a sculpture, but sculpture has for some time been raiding architecture.² Real space is not experienced except in real time.

One Stud: There must still be an art that grows up not knowing it is art at all?³ Art criticism lost its power over art-making after the '60s, no? We've already put the paint back onto sculpture that Clement Greenberg took off.

The Three Graces: Art, Sex, and Death: You mean how Greenberg stripped all the David Smith sculptures after Smith died?

Alexander the Great: Sometimes I feel the '60s aren't far away enough. We're not props.

TV Buddha: The culture that's going to survive in the future is the culture you can carry around in your head.⁴

Sappho and Patriarch: I can defend being passed on as a lure, a decoy, an index, or as a reminder of a former visual self.⁵

Kunst muss hängen (Art Must Hang): A Bourdieuan definition of art could be summarized as follows: something is art if it exists for discourses and practices that recognize and can appropriate it as art.⁶

The Sled: Let's hope this is not just a vicious dialogic cycle — we are, all of us, exploring a world that none of us even understands and attempting to create within that uncertainty. We're searching for more immediate, ecstatic, and penetrating modes of living.⁷

Kunst muss hängen (Art Must Hang): The first time that I can recall weeping in a museum was the first time I visited the Louvre.⁸

Winged Victory: Yes, I remember, I was there.

Manifesto: A racing car whose hood is adorned with great pipes, like serpents of explosive breath... is more beautiful than the *Victory of Samothrace*.⁹

Young Man: Why am I smiling? Where am I going? A young man stepping out into an adult world. My braided hair is like a teen-age girl's, both stylized and natural. My testicles are full of life. You can project yourself into me.¹⁰

Publyck Sculpture: There is a meta-game for use in the United States. The rules of the game, or even that there is a game at all, are hidden to some. The uninitiated are known as naïve, provincial, suckers or liars. To those unamused by an awareness of backdoor maneuvering, a whole world of deceit remains opaque. Those in the dark are ripe for exploitation.¹¹

"Benglis ad": What's the point of this discussion, isn't this all a bit obvious?

Why not sneeze, Rose Sélavy?: Perhaps that's why we're here, to ask what's the point.

Leave the Land Alone: It's not to tell you what you don't know but to show you another way of looking at what you do know.¹²

A Subtlety: I do what I am feeling and what I'm feeling is monstrous. And I do it in the nicest possible way.¹³

Judith Beheading Holofernes: Make art history scream.¹⁴

Dialogue Piece: This is all poetic nonsense.

[END]

In the Order in Which They Appear

Rachel Harrison, *One Stud*, 2017

Anne Truitt, *First*, 1961

Winged Victory of Samothrace (La Victoire de Samothrace), circa 220-185 BC

Hans Haacke, *Condensation Cube*, 1963–5

Louise Lawler, *Sappho and Patriarch*, 1984

Robert Colescott, *The Three Graces: Art, Sex and Death*, 1981

Robert Morris, *Box with the Sound of Its Own Making*, 1961

Rachel Harrison, *Alexander the Great*, 2007

Nam June Paik, *TV Buddha*, 1974

Andrea Fraser, *Kunst muss Hängen (Art Must Hang)*, 2001

Joseph Beuys, *Schlitten (Sled)*, 1969

Filippo Tommaso Marinetti, *The Manifesto of Futurism*, 1909

Marble statue of a kouros (youth), ca. 590-580 B.C.

Cady Noland, *Publyck Sculpture*, 1993-1994

Lynda Benglis, double page spread on pages four and five of the November 1974 *Artforum*

Marcel Duchamp, *Why Not Sneeze, Rose Sélavy?*, 1921

Bruce Nauman, *Untitled (Leave the Land Alone)*, conceived in 1969, realized in 2009

Kara Walker, *A Subtlety, or the Marvelous Sugar Baby*, 2014

Caravaggio, *Judith Beheading Holofernes*, 1599–1602

Lee Lozano, *Dialogue Piece*, (Started April 21, 1969), 1969

¹ Hans Haacke, "Condensation Cube" *Leonardo*, Volume 36, Number 4, (August 2003): 265.

² Robert Morris, "The Present Tense of Space" *Art in America* 66, no. 1 (January – February 1978): 70-81.

³ Claes Oldenburg, "I Am For an Art..." in *Environments, Situations, Spaces* (New York: Martha Jackson Gallery, 1961).

⁴ Arthur Jafa on Nam June Paik, "Love is the Message, The Plan is Death" in *e-flux Journal*, #81 (April 2017).

⁵ Hito Steyerl, "In Defense of the Poor Image" in *e-flux Journal*, #10 (November 2009).

⁶ Andrea Fraser, "Why Does Fred Sandback's Work Make Me Cry?" in *Gray Room*, No. 22 (Winter 2006), 30-47.

⁷ Hillary D. Rodham, "1969 Student Commencement Speech" (Wellesley, Massachusetts, May 31, 1969), Wellesley College Commencement Archives.

⁸ Andrea Fraser, "Why Does Fred Sandback's Work Make Me Cry?" in *Gray Room*, No. 22 (Winter 2006), 30-47.

⁹ Filippo Tommaso Marinetti, "The Manifesto of Futurism," first published in *Le Figaro*, February 20, 1909, reprinted in *Marinetti: Selected Writings*, ed. R.W. Flint, trans. R. W. Flint and Arthur A. Coppotelli, (London: Secker and Warburg, 1972): 41-3.

¹⁰ Charles Ray quoted in Calvin Tomkins, "Meaning Machines," *The New Yorker*, May 11, 2015.

¹¹ Cady Noland, *towards a metalanguage of evil = zu einer Metasprache des Bösen*, (Kassel: Edition Cantz: Documenta IX, 1992), 5.

¹² Nauman, quoted in Vanessa Friedman, "Bruce Nauman: Theme and Meaning (And Sleight of Hand)," *The New Yorker*, February 14, 1994, 37.

¹³ Kara Walker, "Q&A Kara Walker on the bit of sugar sphinx she saved, video she's making," *Los Angeles Times*, October 13, 2014.

¹⁴ Richard Nixon and Henry Kissinger quoted "Make the economy scream." in "CIA Activities in Chile," September 18, 2000, General Reports, CIA Library, <https://www.cia.gov/library/reports/general-reports-1/chile/>.